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President’s Report

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

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

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

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

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

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

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

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

SHELDON B. LUBAR
PRESIDENT OF THE BOARD OF TRUSTEES
Directors Report

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

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

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

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

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

In the longer term, the Museum needs an endowment larger than $22 million so that it is less dependent on the ups and downs of admissions. Museums aim to have endowment income to cover one-quarter to one-third of operating expenses, which compares to one-twelfth at the Milwaukee Art Museum. In the shorter term, we have to keep our expenses at a level set by a reasonable annual target for all attendance; become more efficient in our use of resources; find ways of marketing smarter. Our artistic policy will remain dynamic, diverse and risk-taking. When my quilter-wife Maggi and I saw the Gee’s Bend exhibition in New York at the beginning of its run, it was instinct and judgment that led to the decision to bring it to Milwaukee, not a record of success.
I was fortunate to get to know Esther Leah Ritz soon after arriving in Milwaukee. Tough-minded, clear-thinking, free of humbug and sentimentality, she was one of Milwaukee’s great ladies. With enormous generosity, she left her and her husband Maurice’s impressive collection of paintings and works on paper to the Museum. Similarly, the specific bequest of acquisition funds from the estate of Betty Croisdale and the remarkable collection of works on paper received from Ethel Goodman created artistic legacies that we will long honor and appreciate. Our museums depend primarily on collectors for acquisitions and acquisition support, and I fervently hope that their examples will lead the way for others.

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

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

DAVID GORDON
DIRECTOR AND CEO
Curatorial

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

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

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

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

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

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

In addition to arranging a significant number of important loans of works from MAM’s Collection to national and international museums, the Registrar’s Office managed the tours of the MAM-organized travelling exhibitions Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection and American Fancy: Exuberance in the Arts, 1790-1840, as well as an exhibition of Impressionist and Post-Impressionist works from the Museum’s Collection to the National Museum in Gdansk, Poland.
The Conservation Department moved into their newly completed lab outfitted with several state-of-the-art pieces of equipment. The Conservation Lab was made possible by grants from the Batterman Foundation, The Robert H. Andrews Memorial Fund of Tides Foundation and an anonymous donor. A number of paintings from the von Schleinitz Collection, as well as works by Nolde, Pechstein and the Antonakos light sculpture are among the works receiving conservation treatment. The department also had major involvement in the preparation of the Specks and American Fancy exhibitions.

**Milwaukee Art Museum and the Chipstone Foundation**

In 2001, the Milwaukee Art Museum started a collaboration with the Chipstone Foundation, a non-profit organization dedicated to collecting early decorative arts and promoting scholarship in the field. Located in Fox Point, Wis., Chipstone was founded in 1965 by the Milwaukee collectors Stanley and Polly Marinier Stone. Today, the foundation’s holdings of early American furniture, historical prints, and British pottery are creatively interpreted and displayed alongside the MAM Collection and Chipstone provides the funding for the changing exhibitions in the Decorative Arts Gallery. In addition, Chipstone publishes the two annual scholarly journals, *American Furniture* and *Ceramics in America*.
Exhibitions

FEATURE EXHIBITIONS

BAKER/ROWLAND AND NORTH EXHIBITION GALLERIES

The Quilts of Gee's Bend
SEPT 27, 2003–JAN 4, 2004
Organized by the Museum of Fine Arts, Houston and Tinswood Alliance, Atlanta
Sponsored by Argosy Foundation and Friends of Art

Defiance Despair Desire
German Expressionist Prints
From the Marcia and Granvil Specks Collection
JAN 17–MARCH 14, 2004
Sponsored by Argosy Foundation and Friends of Art

American Fancy: Exuberance in the Arts, 1790–1840
APRIL 3–JUNE 20, 2004
Sponsored by the National Endowment for the Arts and the Wisconsin Humanities Council with funds from the National Endowment for the Humanities; additional support provided by the Richard C. von Hess Foundation

Magnetic North:
The Landscapes of Tom Uttech
JULY 10–OCT 3, 2004
Sponsored by We Energies as part of MAM’s “Celebration of Nature”; additional support provided by the Mae E. Demmer Charitable Trust and Mr. & Mrs. Carl W. Schwartz

SPECIAL EXHIBITIONS

VOGEL/NEILZER CONTEMPORARY GALLERIES
Laura Owens
OCT 18, 2003–JAN 18, 2004
Organized by the Museum of Contemporary Art, Los Angeles

SCHROEDER GALLERY
On Site: Andrea Zittel
MAY 2003–AUG 2004
BRADLEY COLLECTION GALLERIES
The New Georgia O’Keeffe Gallery
SEPT 9, 2003–ONGOING

PRINTS, DRAWINGS AND PHOTOGRAPHS
ROSS GALLERY
Think Big: Print Workshop Collaborations from the Tatulovich Collection
JULY 18–OCT 5, 2003
John Curran: Works on Paper
OCT 17, 2003–JAN 11, 2004
Organized by the Argus Art Museum and the Des Moines Art Center

The Incisive Imagination:
Jacques Callot and His Contemporaries
FEB 6–MAY 2, 2004
Judy Pfaff–Gregory Conniff:
Camera and Ink
MAY 21–AUG 29, 2004
Sponsored by We Energies as part of MAM’s “Celebration of Nature”

CUDAHY GALLERY
James Turrell: First Light
PORTFOLIO
MARCH 19–MAY 30, 2004
CURRENTS 21: Robert Melne
JUNE 18–SEPT 19, 2004

DECORATIVE ARTS

DECORATIVE ARTS GALLERY
The Incredible Elastic Chairs of Samuel Gragg
JULY 11–OCT 19, 2003
Organized by the Winterthur Museum, Gardens and Library, Winterthur, Del.

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

Shipwrecks Traditions
MARCH 12–JUNE 6, 2004

Byrdcliffe: An American Arts and Crafts Colony
JUNE 25–SEPT 19, 2004
Organized by the Herbert F. Johnson Museum at Cornell University and supported by the New York State Council on the Arts, the Luce Foundation, the National Endowment for the Humanities, the National Endowment for the Arts and Furthermore, a program of the J.M. Kaplan Fund

EDUCATION

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

80th Annual Scholastic Art Awards–Wisconsin Regional Exhibition
JAN 11–FEB 28, 2004
Also on view in the Cudahy Gallery
Sponsored by Anonymous, Avi and James Heller, Suzanne and Richard Pieper Family Foundation, and Milwaukee Art Museum

Traveling Exhibitions

Defiance Despair Desire: German Expressionist Prints
From the Marcia and Granvil Specks Collection
JUNE 12–AUG 8, 2004

American Fancy: Exuberance in the Arts, 1790–1840
JULY 14–OCT 31, 2004

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

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

Loans are listed chronologically by date of loan.
Milwaukee Art Museum Acquisitions 2004

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


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

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

Lovis Corinth, Self-Portrait, 1918. See listing p. 18.
Rachel Carey George, Two-Sided Work Clothes Quilt (1) Twenty-five patch and (2) Strips, ca. 1935. See listing p. 22.


PAINTINGS

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

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

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

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

SCULPTURE

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

Lynne Chadwick
(British, 1914–2003)
Maquette III Diamond, 1964
Bronze
12 1/2 x 15 1/2 in. each
Gift of Allen and Vicki Samson
M2004.378.1,2

Robert Kushner
(American, b. 1949)
Candlesticks II, 1991
Bronze
H. 18 in.
Gift of Contemporary Art Society
M2004.379

Josiah McElheny
(American, b. 1966)
Modernity corp 1992, Mirrored and Reflected Infinity, 2004
Hand-blown mirrored glass objects, chrome metal display
glass and mirror
30 x 56 x 18 in.
Gift of Contemporary Art Society
M2004.370

Nam Jun Park
(American, b. Korea 1932)
Celebration of Red Book, 1988
Color videotape and two metal t.v. chairs with plastic
coverings, illuminated world globes with acrylic paint, and
two t.v. color monitors with travel books, book ends and
satellite antennae
46 x 72 x 40 in.
Gift of Allen and Vicki Samson –
Church of the Good Shepherd and
Lutheran Social Services
M2001.147

Antonuccio Volto
(French, 1915–1995)
Nimmonie, 1964
Bronze
H. 34 in.
Gift in memory of David W. and Ethel S. Goodman
M2004.373

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

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

Dave Muller
(American, b. 1964)
1 & 135 Chairs, 2003
Gouache and acrylic
21 x 15 1/4 in.
Gift of Contemporary Art Society
M2004.372

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

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

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

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

DRAWINGS

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

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

Alexander Calder
(American, 1898–1976)
Untitled (Composition #75), 1975
Watercolor
24 x 30 1/2 in.
Gift of Allen and Vicki Samson
M2004.367
Simon Vouet, Holy Family with a Bird, 1633. Etching. Listing this page.

Julian Lethbridge
(English, b. 1947)
Milwaukee Beach #1–4, 2002
Suite of five color lithographs
Approx. 22 5/16 x 21 5/16 in. (image)
Gift of the family of Louis Hyde Cots
1649.1-5

Miranda Maher
(American, b. ca. 1965)
After Reasonable Research, 2000
Artist’s book: digital laser printed text on decorative Italian paper
20 5/8 x 16 1/8 in. (closed)
Cover image and title on beige paper
Simple folder with inner flaps, imitation leather finish, with black cloth ties, with applied woodcut woodcut title and credit image on cream paper
bound in gray paper with eggplant–toned paper with information on gold paper
20 7/8 x 16 1/4 x 3/8 in. (closed)
Gift of George and Julia Evans and Judith Abert Meissner
M2003.350

John “Crash” Matos
(American, b. 1961)
Crucklison, ca. 1983
Color monotype
23 5/16 x 19 1/2 in. (image)
Gifts of Barbara and Russell Bowman
M2003.55

Hermann Max Pechstein
(German, 1881–1955)
Portfolio cover and colophon for Das Vierteljahr (The Lord’s Prayer), 1921
Simple folder with inner flaps, bound in royal navy blue paper, with applied woodcut cover image and title on beige paper
23 13/16 x 18 13/16 x 3/8 in. (closed)
Gift of George and Julia Evans
M2003.140

Gabriel Pérelle
(French, ca. 1663–1677)
Evening Landscape with Cowherds, 1655/65
Etching
4 1/16 x 4 1/16 in. (plate)
Gift of W. Edward and Judith M. Goodhue
M2003.145a,b

Pablo Ruiz Picasso
(Spanish, 1881–1973)
Sculpture et son autoportrait sculpté servant de base à une fête de Marie-Thérèse (The Sculptor and his Self-Portrait Serving as a Prop for a Feast of Marie-Thérèse), from the Suite Entrelàs, 1933
Etching
10 1/16 x 7 3/4 in. (plate)
Gift of Hockerman Charitable Trust
M2003.365

Pablo Ruiz Picasso (after)
(Spanish, 1881–1973)
Untitled (Three Fauns in Classical Landscape), ca. 1960
Color aquatint
18 1/2 x 22 1/4 in. (plate)
Gift in memory of David W. and Esther S. Goodman
M2004.279

Georges Rouault
(French, 1871–1958)
Aide-Bourreau (Portant un des bouts de la Croix) (Assistant Executioner (Carrying a Section of the Cross)); Illustration from the Passion by André Sausen, 1939
Aquatint, sugar-lift aquatint, roulette, and drypoint over photogravure, with scraping and burnishing
12 5/8 x 9 in. (plate)
Gift in memory of David W. and Esther S. Goodman
M2004.134

Kenny Scharf
(American, b. 1958)
The Three Faces of Jackie the American, from the portfolio Jackie Jackie Boom, 1998
Color screenprint
32 5/16 x 40 1/16 in. (image)
Gift of Guido and Martin Martin
M2003.11

Karl Schmidt-Rottluff
(German, 1884–1976)
Portfolio cover for Ten Holzschnitte (10 Woodcuts), 1918
Simple folder bound with eggplant–toned paper with royal blue cloth spine and black cloth ties, with applied woodcut title and credit information on gold paper
25 1/16 x 20 13/16 x 7/8 in. (closed)
M2003.146

Simon Vouet
(French, 1590–1649)
Holy Family with a Bird, 1633
Etching
7 1/4 x 8 1/4 in. (plate)
Gift of Hockerman Charitable Trust
M2003.1

Nicolas Henri Tardieu
(French, 1690–1743)
Les quatre saisons (The Four Seasons), 1730
Etching with engraving
16 15/16 x 13 1/16 in. (plate)
Gift of Hockerman Charitable Trust
M2003.2

Pietro Testa
(Italian, 1612–1650)
The Birth and Infancy of Achilles, 1648–50
Etching
10 1/4 x 16 1/2 in. (plate and sheet)
Gift of the family of Arthur Lowe
M2003.59

Simon Vouet
(French, 1590–1649)
Ten Portraits of Jews of the Twentieth Century, 1980
Color screenprint on board 40 x 32 in. (image)
Acharya Shewa
Gift
M2003.138

Roy Weiss
(American, 1880–1984)
Clock Tower, Dinan, ca. 1930
Etching
9 1/4 x 5 3/4 in. (plate)
Gift of Dr. Claude G. Coté
M2003.54

James Abbott McNeill Whistler
(American, 1834–1903)
Gents de suite (Suite Glöwen), published in The Studio 3, no. 13, 1890
Transfer lithograph
19 1/4 x 4 7/8 in. (image)
Gift of George and Julia Evans and Judith Abert Meissner
M2003.140

Frank Stella
(American, b. 1936)
Kloampridek (K), 1975
Hand-colored cast paper relief
26 x 21 1/2 x 1 1/2 in. (overall)
Gift in memory of David W. and Esther S. Goodman
M2004.375

Dedicated to the memory of Roderick J. Morris

William A. Limpert, President

20 Milwaukee Art Museum
“Sears Screamer” Bicycle, (Clifford) Brooks Stevens; Sears, Roebuck and Company, 1968.

M2004.360a,b,c

diam. in.; Saucer: 61/4 diam. in.; Spoon: (maximum diam.) in.

97 3/4 x 43 3/4 x 24 in.

82 x 23 1/2 x 8 1/2 in.

Genera Brand phenolic plastic and aluminum
7 x 6 x 6 1/2 in.

Anonymous gift

84 1/2 x 66 in.

Polyester and wool

Pieced Quilt Top

(Alabama, b. 1939)

Mensie Lee Pettway

American, Gee’s Bend, Alabama

82 x 23 1/2 x 8 1/2 in.

Pear wood

1790–1800

Tall Case Clock

German, possibly Berlin

2003

16 x 24 x 24 in.

Assembled: 3 1/2 x 6 3/4 in.; Handle: 3 x 11 x 16 in.

Motor Control Enclosure

1950

Plastic

1938–39

1 1/2 x 2 1/2 in.

Resin

1938–39

Aluminum and plastic

24 1/2 x 4 1/2 x 3 1/2 in.

Standing Male Figure

Chinese, Western Han Dynasty (202 B.C.–220 A.D.)

ASIAN

Gift of Mr. and Mrs. James E. Breeze III

24 1/2 x 4 1/2 x 3 1/2 in.

Standing Male Figure

Chinese, Western Han Dynasty (202 B.C.–220 A.D.)

Stain and Casein with painted decoration

Gift of Mrs. John W. Breeze

24 1/2 x 4 1/2 x 3 1/2 in.

Standing Male Figure

Chinese, Western Han Dynasty (202 B.C.–220 A.D.)

Stain and Casein with painted decoration

Gift of Mrs. John W. Breeze

24 1/2 x 4 1/2 x 3 1/2 in.

Standing Male Figure

Chinese, Western Han Dynasty (202 B.C.–220 A.D.)

Stain and Casein with painted decoration

Gift of Mrs. John W. Breeze

24 1/2 x 4 1/2 x 3 1/2 in.

Standing Male Figure

Chinese, Western Han Dynasty (202 B.C.–220 A.D.)

Stain and Casein with painted decoration

Gift of Mrs. John W. Breeze

24 1/2 x 4 1/2 x 3 1/2 in.
Maurice and Esther Leah Ritz Collection

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

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

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

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

Gabriele Münter, Bildnis Frau von Hartmann (Portrait of Mrs. [Olga] von Hartmann, 1910. Listing opposite page.
PAINTINGS
Julius Bissier (Swiss, 1893–1965)
Untitled, 1958
Egg tempera on canvas
M2004.114
Still Life with Ladle, 1917
Oil on canvas
M2004.115
Lovis Corinth (German, 1858–1925)
The Meal of Oysters (Portrait of Charlotte Berendt), 1902
Oil on canvas
M2004.116
Still Life with Ladle, 1917
Oil on canvas
M2004.115
Lovis Corinth (German, 1858–1925)
The Meal of Oysters (Portrait of Charlotte Berendt), 1902
Oil on canvas
M2004.116
Portrait Sketch of Mr. Beyer, 1917
Oil on canvas
M2004.117
Charles-François Daubigny (French, 1817–1878)
Proteraps (Spring), ca. 1870
Oil on canvas
M2004.118
Frank Duveneck (American, 1848–1919)
Gelchen, n.d.
Oil on canvas
M2004.119
Colossiurs, 1955
Oil on board
M2004.120
Five Figures in an Opera Box, 1959
Oil on board
M2004.121
Franz Xaver Fuhr (German, 1898–1970)
Gramisch (Houses in the Alps), ca. 1964–1970
Oil on press board
M2004.122
Natalia Gontcharova (Russian, 1881–1962)
Seerosen in einer Schale (Water Lilies in a Bowl), n.d.
Oil on canvas
M2004.123
Harry Hall (English, 1814–1883)
Surplice: Winner of the Derby and St. Ledger in the Same Year, ca. 1848
Oil on canvas
M2004.124
Arranged By
Lovis Corinth, The Meal of Oysters (Portrait of Charlotte Berendt), 1902. Listing this page.

DRAWINGS
Jacques Zacharias Blyhooft (Dutch, ca. 1600–1680)
A Cavalry Battle, n.d.
Black ink, wash
M2004.126
Muirhead Bone (English, 1876–1953)
Storm on the Coast of Cornwall, 1929
Watercolor
M2004.127
Winter Evening High Tide—Blakeney, Norfolk, n.d.
Graphite and black ink wash
M2004.128
Rupert Charles Bunny (Australian, 1864–1947)
Blakney, Norfolk, n.d.
Graphite and black ink wash
M2004.129
Luca Cambiaso (Italian, 1527–1585)
A Prophet, n.d.
Pen and ink
M2004.130
Meeting of Numa Popilius with the Nymph Egeria at the Holy Well, n.d.
Sepia wash and ink
M2004.131
Lovis Corinth
(German, 1858–1925)
Portrait of an Old Woman, 1918
Watercolor
M2004.62

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

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

Johann Garber
(Austrian, b. 1947)
Ein Dinosaurier-Urwald (A Dinosaur—Primordial Forest), 1976
Charcoal
M2004.79

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

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

Georges Kars
(French, b. Czechoslovakia, 1882–1945)
The Foot Bath, n.d.
Black ink and wash
M2004.84

Morning Bath, 1922
Charcoal on gray paper
M2004.86

Two Nudes, 1934
Black ink
M2004.83

Ruth Grotenrath
(American, 1912–1988)
Poppies, 1968
Gouache on brown paper
M2004.75
Still-Life with Shrimp, n.d.
Watercolor
M2004.74

Josef Friebert
(American, 1908–2002)
After Pascin, 1964
Charcoal on deep tan paper
M2004.71

Three Figures, 1964
Charcoal on brown paper
M2004.70

Achille-Emile Othon Friesz
(French, 1879–1949)
Standing Woman, n.d.
Charcoal and watercolor
M2004.88

Standing Woman
Graphite
M2004.87

Standing Woman with Arms Crossed
Charcoal and white chalk on tan paper
M2004.93

Edwin Henry Landseer
(English, 1802–1873)
Three Studies of a Stag, n.d.
Charcoal
M2004.92

Mikhail Larionov
(French, b. Russia, 1881–1944)
Baigneuse (Batheur), 1907
Gouache
M2004.91

Fernand Léger
(French, 1881–1955)
Malle Figure, 1909
Black ink on brown paper
M2004.10

Sir Frederic Leighton
(English, 1830–1896)
Study of a Robed Arab Man, Torso with Arms Crossed, n.d.
Charcoal and white chalk on tan paper
M2004.11

Ernst Wilhelm Nay
(American, 1882–1956)
Komposition mit farbigen Kreisen (Composition with Colored Circles), 1959
Watercolor
M2004.15

Robert von Neumann
(American, b. Germany, 1888–1975)
Man Fishing in Woods, n.d.
Charcoal
M2004.14
M2004.107
knick-knacks!
Quels brimborions! (What
Swiss, 1859–1923)
Théophile-Alexandre
Crayon
(American, 1871–1951)
John Sloan
M2004.104
Watercolor
1962
Weise und rote Gladiolen
(German, 1884–1976)
Karl Schmidt Rottluff
M2004.100
Graphite and watercolor
Two Nudes by the Sea
M2004.101
paper
Seegelschiffe (Sailboats)
M2004.100
Charcoal
Seated Woman
blue wash
black wash
M2004.108
watercolor
Graphite with black ink, wash and watercolor
M2004.109
Mark Tobey
(American, 1890–1977)
Composition in Blue and
Red-Brown, 1964
Watercolor
M2004.110
Unknown
(Italian)
Two Seated Figures,
16th century
Brush and ink wash
M2004.111
Unknown
(after Pietro Testa
Italian, 1612–1650)
Youth Rejecting Sensual
Pleasure for Virtue (recto);
Composition for the
Martymodium of St. Justinus et al
(verso), n.d.
M2004.112
Jacques Villon
(French, 1875–1963)
D'Asiatique (Astray Woman),
r.d.
Graphite, watercolor, black
ink and wash
M2004.113
Abraham Walkowitz
(American, b. Russia,
1880–1965)
Asiando Duncan Dancing, r.d.
Watercolor and black ink
M2004.114
PRINT
Ernst Wilhelm Beaglear
(Dutch, 1775–1837)
Six Small Landscapes, n.d.
Etchings
M2004.115
Ernst Barlach
(German, 1870–1938)
Russische Betrothung (Russian
Betrothal), one of ten illustrations
from Der Kopf (The Head), by
Reinhold von Wang, 1919–19
Woodcut
M2004.116
Axelrod-Chasan (The Riding
Giants), plate 10 of 20 from
Walpurgisnacht (All Hallows'
Night); text by Johann Wilhelm
von Goethe, 1919, published
1923
Woodcut
M2004.117
Georg Baselitz
(German, b. 1938)
Tränenkopf (Head in Tears),
1986
Color etching and aquatint
M2004.118
Max Beckmann
(German, 1884–1950)
Die Holle (Hell); Illustration for
Dante’s Inferno, 1931
Lithograph
M2004.119
Four drypoints from the port-
folios Gesichter (Faces), pub-
lished 1919
Drypoint
M2004.120
Hans Sebald Beham
(German, 1500–1550)
Adam Seated, 1519
Engraving
M2004.121
George Wesley Bellows
(American, 1882–1925)
Two Seated Figures
M2004.122
Adam Seated
(German, 1500–1550)
M2004.123
Drypoint
Pieter Bruegel the Elder
(Flemish, 1521–1569)
Fortbild (Fortuitude), plate 6 of
Eight Etchings I, published 1978
M2004.124
Isabel Bishop
(American, 1902–1988)
Right Etching I, 1938–1959,
published 1978
Etchings
M2004.125
Isabel Bishop
(American, 1902–1988)
Right Etching II, 1938–1959,
published 1978
Etchings
M2004.126
Isabel Bishop
(American, 1902–1988)
Right Etching III, 1938–1959,
published 1978
Etchings
M2004.127
Isabel Bishop
(American, 1902–1988)
Right Etching IV, 1938–1959,
published 1978
Etchings
M2004.128
Isabel Bishop
(American, 1902–1988)
Right Etching V, 1938–1959,
published 1978
Etchings
M2004.129
Isabel Bishop
(American, 1902–1988)
Right Etching VI, 1938–1959,
published 1978
Etchings
M2004.130
Isabel Bishop
(American, 1902–1988)
Right Etching VII, 1938–1959,
published 1978
Etchings
M2004.131
Isabel Bishop
(American, 1902–1988)
Right Etching VIII, 1938–1959,
published 1978
Etchings
M2004.132
Georges Braque
(French, 1882–1963)
Three wood engravings from
Si je mourais là-bas (Were I to
Die There); text by Guillaume
Apollinaire, 1962
Color wood engravings
M2004.133
Victor Brauner
(French, b. Rumunia,
1903–1966)
Untitled, 1947
Etching and aquatint with
hand coloring
M2004.134
Rodolphe Breudin
(French, 1822–95)
Intérieur de paysans de la
Haute Garonne (Pasant
Interior in the Upper Garonne),
1859/73
Etching
M2004.135
David Young Cameron
(Scottish, 1863–1945)
Rue Saint Julien le Pauvre
Street of St. John the Poor,
1904
Etching in brown ink
M2004.136
Sketch in La Roche
1917
M2004.137
Woodcut
Bauerngang (Farmers on a
Walk), 1918, published 1920
Woodcut
M2004.138
Beggar
Russische Bettlerin (Russian
Beggar); text by Johann Wilhelm
von Goethe, 1919, published
1920
Woodcut
M2004.139
Tränenkopf (Head in Tears)
(German, b. 1938)
M2004.140
Color etching and aquatint
M2004.141
Etching with engraved text
M2004.142
Le Menu (The Menu)
M2004.143
From the Album des pen-
tre lithographies de Mener à
Matin (Portfolio of Lithographs
from Mener à Matin), ca. 1925
Lithograph
M2004.144
Le Bann (The Bath), second ver-
sion; from the Album des pen-
tre lithographies de Mener à
Matin (Portfolio of Lithographs
from Mener à Matin), ca. 1925
Lithograph
M2004.145
Le Menu (The Menu), ca. 1925
Lithograph
M2004.146
Adam Seated
(German, 1500–1550)
M2004.147
Color etching and aquatint
M2004.148
Lithograph
M2004.149
One
8 from
M2004.150
Les petites misères de la guerre
(Miseries of War—small plate),
1633, published 1636
Suit of six etchings with
engravings by Abraham
Bosse
M2004.151
Jean de la Trinité (The Trinity)
woodcut
M2004.152
Two Seated Figures
M2004.153
Red-Brown
Composition in Blue and
M2004.154
Brown
Composition for the
Pleasure for Virtue
M2004.155
Designs for the Poem of
Daphnis and Chloe
M2004.156
Frontispiece for Jacques
Callot’s Les petits moineaux de la
Houle Garonne (Peasant
Interior in the Upper Garonne),
1639/73
Etching
M2004.157
Jacques Callot
(French, 1592–1635)
Si je mourais là-bas (Were I to
Die There); text by Guillaume
Apollinaire, 1962
Etching in brown ink
M2004.158
Les petites misères de la guerre
(Miseries of War—small plate),
1633, published 1636
Suit of six etchings with
engravings by Abraham
Bosse
M2004.159
Separation of the Two
Saints; from the
Album des peintres de
Mener à Matin (Portfolio of
Lithographs from Mener à
Matin), ca. 1925
Lithograph
M2004.160
Etching
Rue Saint Julien le Pauvre
Street of St. John the Poor,
1904
Etching in brown ink
M2004.161
Woodcut
Bauerngang (Farmers on a
Walk), 1918, published 1920
Woodcut
M2004.162
Sketch in La Roche
1917
Paul Cézanne
(French, 1839–1906)

Portrait du peintre A. Guillaumin au pendu (Portrait of the Artist A. Guillaumin at the Hanged Man), 1873
Soft ground etching
M2004.162

Marc Chagall
(Russian, 1887–1985)

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

Lovis Corinth
(German, 1858–1925)

Liegender weiblicher Akt III (Reclining Nude III), 1913
Drypoint
M2004.168

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

Selbstbildnis (Self-Portrait), 1920
Lithograph
M2004.164

Arthur B. Davies
(American, 1862–1928)

Andante, 1916
Drypoint
M2004.173

Ecstasy, 1916
Drypoint on zinc
M2004.261

Robert Delaunay
(French, 1885–1941)

La fenêtre sur la ville (Window on the City), 1925
Lithograph
M2004.174

André Derain
(French, 1880–1954)

Gargantua or Thaumaste; one of 158 illustrations for Pantagruel; text by Jean-François Rabelais, 1943, published 1946
Color woodcut
M2004.175

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

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

Selbstbildnis, zeichnend (Self-Portrait, Drawing), 1925
Drypoint
M2004.172

José Luis Cuevas
(Mexican, b. 1934)

The Borgias, 1968
Color lithograph
M2004.171

Charles-François Daubigny
(French, 1817–1878)

Les vaches au Marais (Cows in the Marsh), ca. 1851
Etching
M2004.172

James Ensor
(Belgian, 1860–1949)

La Cathédrale (The Cathedral), 1886
Etching
M2004.182

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

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

Lyonel Feininger
(American, 1871–1956)

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

Richard Aberle Florsheim
(American, 1916–1979)

Seashore, n.d.
Lithograph
M2004.185

Joseph Friebert
(American, 1908–2002)

The Window, 1972
Lithograph
M2004.186

Judith Friebert
(American, b. 1945)

Three Women, n.d.
Etching and soft ground etching
M2004.187

Johnny Friedlaender
(French, b. Germany, 1912–1992)

Ungilt, 1950
Color etching, soft-ground and aquatint
M2004.188

Bird in Flight, 1955
Color etching, soft-ground and aquatint printed in color
M2004.189

Ungilt, 1955
Etching, soft-ground and aquatint
M2004.190

Pau Gauguin
(French, 1848–1903)

Baigneuses Bretonnes (Breton Bathers); from the Volpini Suite, 1889
Zincograph on mustard yellow paper
M2004.191

Baigneuses Bretonnes (Breton Bathers)
M2004.350
Käthe Kollwitz, Tod und Frau (Death and Women), 1910. Listing this page.
Selbstbildnis (Self-Portrait); from the deluxe periodical Die Schaffenden (The Creators), vol. 5, no. 1, 1924
Woodcut M2004.229

Walt Kuhn (American, 1877–1949)
Brown Girl, 1929
Lithograph on brown paper M2004.230

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Johanna, 1911
Lithograph M2004.253

Der Apotheker (The Apothecary), 1918
Line etching and tonal etching on iron plate M2004.254

Nachbarin (Neighbor), 1922
Etching and aquatint M2004.256

Emil Orlik (German, b. Czechoslovakia, 1870–1932)
Pascin, n.d.
Etching M2004.257

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

Hermann Max Pechstein (German, 1881–1963)
Männerkopf (Selbstbildnis) (Head of a Man [Self-Portrait]), 1918
Drypoint M2004.259

Weib vom Manne begehrt (Woman Desired by Man), 1919
Woodcut M2004.264

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

Jean-Paul Sartre (French, 1905–1980)
Tesarzin im Spiegel (Dancer in the Mirror), 1923
Color woodcut M2004.260

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

Le Jeune (Waking Up), 1924
Lithograph M2004.258

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

Weib vom Manne begehrt (Woman Desired by Man), 1919
Woodcut M2004.264

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

Cecilia, 1928
Lithograph M2004.259

Bat Guoc et Marie-Thérèse (Bacchus et Marie-Thérèse), 1929
Etching M2004.261

Bacchus en fleur et Marie-Thérèse à la coupe (Bacchus with a Wine Jug and Marie-Thérèse en Profil), 1934
Etching M2004.261
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Tête de Femme No. 6 (Portrait of Dora Maar) (Woman's Head, No. 6 [Portrait of Dora Maar]), 1939 Four-color aquatint 2004.279

Baigneuse aux oies (Woman Bathing: with Geese), 1895 Etching, drypoint 2004.282

Tête de Femme No. 6 (Portrait de Dora Maar) (Woman's Head, No. 6 [Portrait of Dora Maar]), 1939 Four-color aquatint 2004.278, .279

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Ausführende Köcher (Fishermen Casting Off), 1923 Lithograph 2004.299

Schmidt-Rottluffs Graphisches Werk bis 1923 (Schmidt-Rottluff's Graphic Works through 1923), text by Rosa Schapire, 1923 Artist's book: letterpress text with eight original prints (one etching, seven woodcuts) and original illustrations for sectional divisions 2004.298


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

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

Jacques Villon (French, 1875–1963)  
Les vieux papillons (The Old Butterflies), 1895, printed 1935  
Lithograph  
M2004.324

Maurice de Vlaminck (French, 1876–1958)  
L’oiseau (Bird), 1921  
Etching  
M2004.326

James Abbott McNeill Whistler (American, 1834–1903)  
Fumette, 1858  
Etching on chine collé  
M2004.327

The Storm, 1861  
Drypoint  
M2004.328

The Laundress; "La blanchisseur de la place Dauphine," 1894  
Transfer lithograph  
M2004.329

A Portrait: Mildred Howells, 1894/96  
Transfer lithograph with scraping  
M2004.330

The Joseph and Betsy Ritz Friebert Collection

Betsy Ritz Friebert (American, 1910–1963)  
Nude, 1912  
Etching  
The Joseph and Betsy Ritz Friebert Collection  
M2004.331

Joseph Friebert (American, 1908–2002)  
3rd Street, 1940  
Lithograph  
M2004.332

Field of Snow, 2000  
Monotype  
The Joseph and Betsy Ritz Friebert Collection  
M2004.333

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Publications

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

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

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

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

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

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

Exhibition attendance

The Quilts of Gee’s Bend: 70,557
Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection: 21,101
American Fancy: Exuberance in the Arts, 1790-1840: 43,017
Magnetic North: The Landscapes of Tom Uttech: 46,565
Membership

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

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

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

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

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

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

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

EDUCATION

MAM programs are also designed to support children by linking educational experiences in schools, families and communities. Eighty thousand youth participated in MAM programs this year. 55,000 students toured the Museum and 50 percent of Milwaukee Public Schools visited the Museum this year, up from 34 percent the previous year. As family memberships soared to a record high of 13,800 families, the Museum introduced the Family Artpack program. More than 2,000 families have checked out these free self-guided activities that keep the whole family looking, laughing and discovering great works of art throughout the Museum’s Collection. One enthusiastic family wrote, “We love the Artpacks. It is a great way to introduce kids to art and allow parents to visit because their kids like coming to the Museum. Friends from Chicago have also raved about how the Milwaukee Art Museum has become so kid-friendly.”

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

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

More than 114,000 adults, students and families took part in MAM Education and Public Programs in 2003-04.
2004 Year in Review

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

Creative SHARP, Inc. Teacher In-service
TUESDAY, SEPTEMBER 23
Newly-one teachers from schools throughout Milwaukee met to tour the Museum and prepare for this year’s Creative SHARP program, designed to teach social studies and science through the arts. The highlight was the hanging of quilts made by local students in the Museum’s Education Hallway.

Exhibition Preview Celebration
The Quilts of Gee’s Bend
THURSDAY, SEPTEMBER 25
More than 1,400 people welcomed the quiltmakers of Gee’s Bend and celebrated the opening of the exhibition with songs from Milwaukee’s Holy Redeemer Gospel Choir and the Gee’s Bend White Rose Choir.

Lecture by William Arnett
SATURDAY, SEPTEMBER 27
William Arnett of The Tinwood Alliance spoke in conjunction with The Quilts of Gee’s Bend exhibition on this unique group of artists.

Book Signing with the Quiltmakers from Gee’s Bend
SATURDAY, SEPTEMBER 27
Visitors had the chance to meet the quiltmakers visiting from Gee’s Bend.

Self-guided Art Packs Launch
SATURDAY, SEPTEMBER 27
These self-guided games keep the whole family looking, laughing and discovering great works of art throughout the Museum’s collection. The Four-Four Foundation and an anonymous donor funded the project.

Florentine Opera Season Preview
SUNDAY, SEPTEMBER 28
OCTOBER

Nancy Zieman

WEDNESDAY, OCTOBER 1
Nancy Zieman, of the popular "Sewing with Nancy" TV series, taught how to create landscape quilts.

Working with Wright

THURSDAY, OCTOBER 2
A panel discussion included six homeowners who built their homes with Frank Lloyd Wright and still live in the homes. Sponsored by Frank Lloyd Wright Wisconsin and the American Heritage Society.

First Fridays Does the Blues

FRIDAY, OCTOBER 3
First Fridays is celebrated the first Friday of the month, October–May (except January). The event offers live entertainment, exhibition tours, appetizers and cocktails around a specific theme. Sponsored by Acura, with additional support provided by Coast, Light 97, OnMilwaukee.com and Shepherd Express.

Making an Elastic Chair

SATURDAY, OCTOBER 4
A demonstration and lecture by Michael S. Podmaniczky, senior furniture conservator at Winterthur Museum and curator of The Incredible Elastic Chairs of Samuel Gragg.

Closing Reception

Think Big: Print Workshop Collaborations from the Estabrook Collection

SUNDAY, OCTOBER 5
A demonstration and lecture by Michael S. Podmaniczky, senior furniture conservator at Winterthur Museum and curator of The Incredible Elastic Chairs of Samuel Gragg.

Members Trip to England and Scotland

OCTOBER 5-17
Barbara Brown Lee led a group of Museum members along the royal mile of Edinburgh, stopped in Glasgow to visit the Glasgow School of Art and Mackintosh House Museum, toured Durham Cathedral where they were filming Harry Potter, went on to visit the York Viking Museum, and concluded the trip in London visiting the Victoria and Albert Museum, Tate Modern and the National Gallery.

MAM/West Discussion with Nonie Gadsden
The Quilts of Gee’s Bend

MONDAY, OCTOBER 13
Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.

The Art of Sanctuary Gardens

TUESDAY, OCTOBER 14
Presented by landscape designer and author Topher Delaney. The New York Times named her one of the “profession’s cream of the crop.” Sponsored by the Garden Club.

Opening Lecture
Laura Owens

THURSDAY, OCTOBER 16

Autumn Arts & Adventure

SATURDAY, OCTOBER 18
MAM provided art activities at a family day at Mitchell Park in Brookfield.

“... and Painting”

SATURDAY, OCTOBER 18
A symposium on the state of contemporary art with a focus on painting. The symposium complemented three exhibitions: Laura Owens, The Quilts of Gee’s Bend and John Currin: Works on Paper. Speakers included Laura Owens, Lane Roylera, Scott Reeder, Michelle Grabner and Stefano Basilio.
Family Sundays—Day of the Dead
SUNDAY, NOVEMBER 9
More than 700 visitors celebrated Día De Los Muertos with art activities. Traditional ofrenda installations by artist José Barreto decorated Windhover Hall. Sponsored by Assurant Health and Midwest Airlines.

Classic Interiors with Lady Henrietta Spencer-Churchill
THURSDAY, OCTOBER 23
Presented by the Fine Arts Society.

Gei’s Landing and Black Vernacular: The Art of the South
THURSDAY, OCTOBER 23
An evening with Amiri Baraka, award-winning poet, playwright, political activist and Africanist. In collaboration with Woodland Pattern Book Center.

Hitchcock Halloween
FRIDAY, OCTOBER 31
A masquerade party and showing of Alfred Hitchcock’s black-and-white silent film The Lodger in conjunction with Milwaukee International Film Festival and Present Music.

NOVEMBER

Family Art Fest—“A Celebration of Art”
SUNDAY, NOVEMBER 2
Waukesha County Expo Center
Participants celebrated famous artists whose birthdays are in November by making art in their style. Sponsored by Target and Marshall Fields.

With Hand and Heart
SUNDAY, NOVEMBER 2
This one act play, conceived by Milwaukee performer Sheri Williams Pannell, celebrated the culture of quiltmaking and the community spirit of African-American women.

Stories in the Stitches
WEDNESDAY, NOVEMBER 5

First Fridays Finds Its Groove
THURSDAY, NOVEMBER 13
Interpreting Gee’s Bend
THURSDAY, NOVEMBER 13
A panel discussion with four speakers from different disciplines reacted to the work of the Gee’s Bend quiltmakers. Panelists: Richard Powell, professor of art history, Duke University; Jane Livingston, co-curator of the exhibition; Patricia Cox, traditional quilt historian; and Joyce Scott, African-American artist of national acclaim. Sponsored by AAAA, AHS and CAS.

Highlights of the Flag Acquisition
FRIDAY, NOVEMBER 14
The Fine Arts Society hosted this event to increase appreciation for the Richard and Ema Flag Acquisition, purchased by MAM in 2002. Guest experts Bruce Boucher, Curator of European Decorative Arts and Sculpture at The Art Institute of Chicago; William J.H. Andrews, Consultant and former Curator of Historical Scientific Instruments at Harvard University Museums; Timothy Husband, Curator of The Cloisters at The Metropolitan Museum of Art, and Peter Barret, Curator in Charge of Medieval Art and The Cloisters at The Metropolitan Museum of Art discussed the acquisition.

Demonstration and Documentation Day
SUNDAY, NOVEMBER 16
Quiltmakers Kathy Wilson and Judith Busby explored the history and aesthetics of African-American-made quilts. Visitors brought family quilts for documentation.

Ornaments & Adornments
FRIDAY, NOVEMBER 21–SUNDAY, NOVEMBER 23
Friends of Art presented their 5th annual juried and invitational holiday shop and sale. The “Unique Boutique” featured ornaments and chocolates.

Young Authors Conference
MAYDAY, NOVEMBER 24
The Museum galleries were turned over to 560 young people from around Wisconsin. The Museum became a writing lab for the day.

Halloween Family Art Fest
SATURDAY, NOVEMBER 23
MAM/West hosted an afternoon of performances and activities for families.

DECEMBER

A Long Rich History Lecture Series: Roland L. Freeman
THURSDAY, DECEMBER 4
Roland L. Freeman, founder and president of the Group for Cultural Documentation, shared his life’s work covering 30 years of crosisscussing the country through the world of African-American quilting.

First Fridays Smoothes into the Holidays
FRIDAY, DECEMBER 5
Family Sundays—Gee’s Bend Quilt: A World of Color
SUNDAY, DECEMBER 7
More than 500 visitors created their own versions of these bold and beautiful coverings. Families participated in workshops, gallery activities, quilt demonstrations, storytelling and spirited gospel music provided by the Christ the King Baptist Church choir. Sponsored by Assurant Health and Midwest Airlines.

Impressionism in Conflict, 1874–1881
THURSDAY, DECEMBER 11
The Fine Arts Society’s annual holiday luncheon featured a lecture by Laurie Winters on the seven-year period after the first Impressionist exhibition of 1874.

A Long Rich History Series: Merikay Waldvogel
THURSDAY, DECEMBER 11
Merikay Waldvogel, a nationally recognized quilt authority, author and lecturer, shared images of Southern quilts and excerpts from interviews with Southern quilters.

JANUARY

Exhibition Preview Celebration
Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection
THURSDAY, JANUARY 15
Guest curator Frank Whitford spoke about Expressionism and its contexts during a cabaret-themed evening.

Waukesha Jamboree—The Magic of Winter
SATURDAY, JANUARY 17
Pine Park, Waukesha
MAM hosted winter magic art workshops. Sponsored by Target and Marshall Fields.

MAM/West Conversation with Britt Salvesen
Defiance Despair Desire: German Expressionist Prints from the Marcia and Granvil Specks Collection
FRIDAY, JANUARY 16
Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.
Milwaukee High School for the Arts/ MAM Satellite Program Opening WEDNESDAY, JANUARY 21 Twenty-five seniors from the Milwaukee High School for the Arts used the Museum as their classroom for a semester. An exhibition of their work was held at the High School for the Arts.

Film Series Part I: Nosferatu THURSDAY, JANUARY 22 MAM showed the 1922 F.W. Murnau film Nosferatu. Introduction and follow-up discussion led by Dr. Patrice Petro, director of the Center for International Studies at UW-Milwaukee.

Print Collecting Series Part II: Starting a Collection THURSDAY, JANUARY 29 Granvil Specks shared his experience starting and building a world-renowned collection. Granvil and his wife Marcia have been collecting German Expressionist prints for more than 40 years.

Scholastic Art Awards SATURDAY, JANUARY 31 Sponsored by James and Avis Heller, Suzanne and Richard Peper Family Foundation and an anonymous donor.

FEBRUARY

First Fridays Mardi Gras Celebration FRIDAY, FEBRUARY 6 Visual Artists Responding to War THURSDAY, FEBRUARY 12 Panels included Warrington Colescott, printmaker, professor of art at UWMadison and World War II veteran; Nicholas Lammert, college artist and contributor to Peace Signs, a collection of international posters and graphics protesting to the War in Iraq in 2003; and Rick Wood, photographer for the Milwaukee Journal Sentinel who covered the war in Iraq and the collapse of the World Trade Center.

Family Sundays—Mardi Gras SUNDAY, FEBRUARY 14 Twelve hundred visitors immersed themselves in the dazzling sights and sounds of Mardi Gras. Sponsored by Assurant Health and Midwest Airlines.

Film Series Part II: Destiny THURSDAY, FEBRUARY 19 Showing of the 1927 Fritz Lang film Destiny. Film score by David Drazin. Patrick McGilligan, one of America’s leading film historians, used the Museum as their classroom for a semester. An exhibition of their work was held at the High School for the Arts.

Print Collecting Series Part II: Connoisseurship SATURDAY, FEBRUARY 21 Print curators Britt Salvesen and Sarah Kirk presented a seminar on printmaking techniques and methods of storing and caring for works on paper.

Printmaking Demonstration Day SATURDAY, FEBRUARY 21 Visitors learned about the intaglio process of etching, the relief process of woodcut and the sanguine behind lithographs during an afternoon of printmaking demonstrations with students from the Milwaukee Institute of Art & Design.

Life Through the Eye: Weimar Prints and Visual Experience THURSDAY, FEBRUARY 26 Dr. Stephanie D’Alessandro, curator of modern and contemporary art at the Art Institute of Chicago, lectured on the visual culture of the Weimar Republic.

MARCH

Mayoral Forum THURSDAY, MARCH 4 Milwaukee’s mayoral candidates discussed how they plan to support and grow a vibrant and healthy arts industry in Milwaukee.

First Fridays St. Patrick's Day Celebration FRIDAY, MARCH 5

Family Art Fest—Art for Art's Sake SUNDAY, MARCH 7 Waukesha County Expo Center Art workshops, student art on display and prizes. Sponsored by Target and Marshall Field's.

Slipware Demonstration Day SATURDAY, MARCH 13 Ceramic artists Michelle Erickson and Don Carpenter demonstrated various ways to decorate pottery with liquid clay, or slip, in conjunction with the exhibition Sipawre Traditions. Sponsored by the American Heritage Society.

Art Works Reception SATURDAY, MARCH 20 One hundred fifteen friends and family gathered to celebrate Portraits for Public Spaces—an ArtWorks project done in conjunction with the exhibition Defense Design Decree. ArtWorks is an after-school “teach to learn” program held in conjunction with the Milwaukee Public High Schools and LaFollette YMCA Community Learning Center. Through this program, artist-interns from area high schools learn artisitc techniques by working with professional artists to create public art. The high school interns introduce children from the YMCA to the Museum and teach them art techniques allowing them to contribute to the final project. Supported by the The Palmer Foundation.

Sharon Lockhart Lecture THURSDAY, MARCH 26 MAM recently acquired contemporary photographer Sharon Lockhart’s work—Mapa and Elboe for the Collection. The piece was purchased with funds from the Contemporary Art Society and the Herzfeld Fund. Sponsored by the Contemporary Art Society.

Cnr Et Dom La Classe De Français SATURDAY, MARCH 27 MAM hosted a workshop for 40 Wisconsin French teachers led by Françoise Audouenieix from the Musee d’ Orsay. The program was sponsored by the French cultural services of the French Consulate of Chicago and the French Institute of Milwaukee.

APRIL

Exhibition Preview Celebration American Fancy: Exuberance in the Arts, 1790–1840 THURSDAY, APRIL 1 Guest curator Sumpter T. Priddy III gave a lecture sponsored by the Faith and Willard Henoch Fund.

First Fridays Spring Break FRIDAY, APRIL 2

Metroparent’s KidFest SATURDAY, APRIL 3 State Fair Park Exposition Center MAM offered drop-in art workshops throughout the day. Sponsored by Metroparent and Artist & Display.

MAM/World Conversation with Glenn Adamson American Fancy: Exuberance in the Arts, 1790-1840 MONDAY, APRIL 19 Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.
Great Books Discussion
THURSDAY, APRIL 22 AND SATURDAY, APRIL 24
An engaging discussion of excerpts from classic 19th-century literature stimulated by the period decorative arts surroundings of American Fancy. Held in conjunction with Great Books Foundation Reading and Discussion Program.

Family Sundays—Kaleidoscope Crazy!
SUNDAY, APRIL 25
More than 800 visitors met Tom Chouteau, kaleidoscope artist/inventor extraordinary, and discovered what happened when kaleidoscopes go wild. Sponsored by Assurant Health and Midwest Airlines.

MAY
Bal du Lac
SATURDAY, MAY 1
This black-tie gala benefited the Museum’s Art Acquisition and Exhibition Fund. Presented by Friends of Art.

American Fancy Mother-Daughter Tea Party
SUNDAY, MAY 2
Mothers and daughters took tea in the elegant Bradley Rooms. Specially tea, dainty sandwiches, cocoa and pastries were served.

Fancy Dress
THURSDAY, MAY 6
Elizabeth Ganter, curator of the Historic Costume Collection at Mount Mary College, spoke on costumes from the American Fancy period.

Conservation Lab Tour
THURSDAY, MAY 6
Visitors took a behind-the-scenes tour of the newly completed Conservation Lab. This specialized workspace allows the department to provide preventative as well as restorative conservation of the nearly 20,000 works in MAM’s Collection.

Arthur Wheelock Lecture
THURSDAY, MAY 6
Arthur Wheelock, curator of Northern Baroque painting at the National Gallery of Art, lectured about the life and fiction of the Dutch painter Johannes Vermeer. Sponsored by the Fine Arts Society.

First Fridays Cinco de Mayo Celebration
FRIDAY, MAY 7

Robert Lehman Lecture
THURSDAY, MAY 13
Robert Lehman, Chairman of the Board of the Hirshhorn Museum & Sculpture Garden of the Smithsonian Institution, is one of the leading collectors of contemporary art in America. Sponsored by the Contemporary Art Society.

19th-Century Craft Demonstration Day
SUNDAY, MAY 16
Demonstrations of early 19th-century crafts by artisans from Old World Wisconsin including spinning, tatting and rug-hooking. Participants watched woodworking and faux finish painting techniques.

Opening Reception
Judy Pfaff—Gregory Conniff: Camera and Ink
THURSDAY, MAY 19
Pfaff and Conniff discussed the interconnectedness of printmaking and photography. Sponsored by Print Forum and Photography Council.
Milwaukee Historic Houses Tour
SATURDAY, MAY 22
Participants toured American Fancy, then embarked on a bus tour of pre-Civil War Milwaukee to explore the interiors of three houses built during the 1840s. Organized by Historic Milwaukee and the Milwaukee County Historical Society.

Ellenor Alcorn Lecture
SUNDAY, MAY 23
Ellenor Alcorn, consulting curator for the Jerome and Rita Gans Collection of English silver at the Virginia Museum of Fine Arts, talked about English silver—featuring the Museum’s recent acquisition, a 17th-century silver monteith engraved by British royal goldsmith George Garthorne. Sponsored by the Faith and Willard Hensh Fund.

Art Collecting 101
THURSDAY, MAY 27
MAM gave prospective art purchasers an inside view on collecting art and previewed participating artists from the 2004 Lakefront Festival of Arts. Sponsored by Friends of Art.

JUNE

Tea and Talk
THURSDAY, JUNE 3
Director David Gordon’s wife, Maggi Gordon, spoke on “A Decent Cup of Tea: The History of Tea Making and Tea Taking.” The afternoon included a rare opportunity to take tea in the elegant Bradley Rooms. Sponsored by Anaba Tea Room.

Brunch Under the Burke Brise Soleil
SUNDAY, JUNE 6
MAM presented the first Sunday brunch in Windhover Hall.

Tea and Talk
THURSDAY, JUNE 10

Report from the Seminar Room: What Art Objects Can Tell Us
SATURDAY, JUNE 12
James Mundy, director of The Frances Lehman Loeb Art Center, Vassar College and former MAM chief curator, lectured about the hidden meanings of art. Co-sponsored by the Fine Arts Society and The Friends of the Frances Lehman Loeb Art Center, Vassar College.

Lakefront Festival of Arts
FRIDAY, JUNE 18–SUNDAY, JUNE 20
The familiar white tents returned to Art Museum Drive this year. More than 160 artists participated. This event benefited MAM’s Art Acquisition and Exhibition Fund. Sponsored by Friends of Art.

Summerfest Children’s Tent
JUNE 24–26
Every year the Museum works with other organizations in Milwaukee to offer activities for children at Summerfest.

Chattanooga Girls Choir Performance
SATURDAY, JUNE 26
The choir was composed of nearly 200 girls from schools in the Greater Chattanooga area.
JULY

Exhibition Preview Celebration
Magnetic North: The Landscapes of Tom Uttech
THURSDAY, JULY 8
Artist Tom Uttech spoke about his work. Visitors enjoyed an outdoor reception on the Baumgartner Terrace.

Brunch Under the Burke Brise Soleil
SUNDAY, JULY 11
T.G.I.T.
THURSDAY, JULY 15
MAM introduced Thank Goodness It’s Thursday. Visitors spent a casual Thursday evening in the best backyard in the city.

Conservation Challenges for a New Century
THURSDAY, JULY 15
Michael P. Dombeck, Ph.D., renowned conservationist, dedicated 25 years to managing federal lands and natural resources. He spoke in conjunction with Magnetic North.

Byrdcliffe: Place and Product
THURSDAY, JULY 22
Cheryl Robertson, independent scholar and former MAM curator, along with Robert Edwards, independent scholar and decorative arts dealer, spoke about the Byrdcliffe Colony’s history, architecture and furniture production. Sponsored by the American Heritage Society.

A Treasury of Gardens
FRIDAY, JULY 23–SATURDAY, JULY 24
The African American Art Alliance presented its second annual garden walk fundraiser.

Public Day and Bike Ride
SATURDAY, JULY 24
Sharon Lynne Wilson Center for the Arts, Brookfield, Wis.
MAM presented art projects for families. Sponsored by Wheel and Sprocket.

Beak to Beak
SUNDAY, JULY 25
Boerner Botanical Gardens
Kids decorated pinwheels and participated in the grand kite fly in celebration of Magnetic North. The Museum Store raffled off a MAM Delta Stern kite.

AUGUST

The Hudson River School: America’s Nature in the Age of Landscape
THURSDAY, AUGUST 5
Dr. Kevin Avery, associate curator in the department of American paintings and sculpture at The Metropolitan Museum of Art, discussed the major American and European landscape artists and their works in conjunction with Magnetic North.

AWE: Picnic Under Cover
FRIDAY, AUGUST 6
Fifty students and friends picnicked under painted umbrellas in the Culver’s Gardens to celebrate the completion of their summer project “Under Cover.” These painted umbrellas were created by students attending MPS Summer Enrichment Camps. Students used the Magnetic North exhibition as a starting point for their own works of art.

Spirit—The Seventh Fire Preview Concert
THURSDAY, AUGUST 12
Milwaukee-based musician Peter Buffett presented a sneak preview of his touring show.

Woodstock Anniversary Film Party
SATURDAY, AUGUST 14
MAM celebrated the 35th anniversary of the largest rock concert ever conceived. Visitors brought blankets and picnics to MAM’s side yard to watch footage from the concert and camp out under the stars.

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

The August promotion of the Web launch included a pop-up promotion on the home page; advertising on JSOnline and OnMilwaukee.com; and an e-mail campaign to nearly 40,000 people. The launch and promotion generated 1,942 e-mail sign-ups for MAM’s permanent e-mail list. The site enjoyed 22,723 unique visitors in August—1,700 more unique visitors than July. The site received 150,432 page views in August—16,700 more page views than July.
Development

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

Annual Campaign

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

Grants and Sponsorships

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

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

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

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

Planned Giving

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

We would like to recognize the following donors who have generously supported the Museum through endowments, the Contributing Membership campaign, Building Fund gifts, exhibition and programming sponsorship and restricted gifts.
Virginia Booth Vogel Acquisition Fund
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PUBLIC FUNDING SOURCES
The Milwaukee Art Museum is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

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

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

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Support Groups

**African American Art Alliance**

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

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

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

**American Heritage Society**

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

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

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

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

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

Collectors’ Corner

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

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

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

Fine Arts Society

During the 2003-04 fiscal year, the Fine Arts Society sponsored a number of important lectures and events. In the spring, the society offered a lecture on Johannes Vermeer by Arthur Wheelock, Curator of Northern Baroque Painting, National Gallery of Art, Washington, D.C. Other speakers included Lady Henrietta Spencer-Churchill, who discussed the history of English interior design, and James Mundy, the Anne Hendricks Bass Director of the Frances Lehman Loeb Art Center at Vassar College and former chief curator of the Milwaukee Art Museum. Also, the Fine Arts Society and the Print Forum co-sponsored a lecture on Rembrandt by Suzanne Folds McCullagh, Anne Vogt Fuller and Marion Titus Searle Curator of Earlier Prints and Drawings at The Art Institute of Chicago. In addition to presenting these lectures, the Fine Arts Society hosted a wonderfully successful evening to celebrate the Richard and Eina Flagg Collection that launched a fundraising effort that raised more than $600,000 toward the acquisition of the last pieces in the collection. The society itself took a leadership role in this fundraising by sponsoring the purchase of the Cup in the Form of a Rampant Lion and partially sponsoring the purchase of the Alabaster Virgin and Child.
Friends of Art
Friends of Art broke records by raising more than $513,000 for the Milwaukee Art Museum's Art Acquisition and Exhibition Fund. The final $287,000 payment for the Ludwig Meidner Portrait of a Young Man acquisition was made in May.

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

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

Finally, at the May 2004 annual meeting, FOA recognized and honored companies and volunteers who have committed so much time and energy to FOA and the Museum. Volunteer Service Awards were awarded to four hard working volunteers: Jim Harris, Chris Haines, Wendy Jensen and Michaelinda Kircher. The corporate Partner in Art Award was presented to Robert W. Baird & Co. Incorporated, represented by Bryce Edwards. Longtime FOA Board member Daniel H. Nelson, Sr. received the Friend of the Year Award, FOA’s highest form of recognition.

Garden Club
The 84-year-old Garden Club, a member of the Wisconsin Garden Club Federation, supports the Milwaukee Art Museum by providing flowering plants and arrangements for the Museum entrances and information desks. In 2003 the Club fulfilled its pledge of the remaining $20,000 toward the capital campaign and paid the second installment toward its donation of Untitled Cabinet, 2002 by Silas Kopf. This beautiful cabinet with a floral motif was made for the Skin Deep: Three Masters of American Inlaid Furniture exhibition, November 2002–March 2003.

Apart from regular monthly educational programs, the Club organized a spring trip to the Historic Garden Week in Virginia and a Champagne Brunch with a Garden Walk in June. The 2003 fundraiser was a reception and lecture at the Museum by landscape artist Topher Delaney from San Francisco.

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

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

Print Forum

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

FINANCE
Linda Daley
Chief Financial Officer
Christina Gaskley
Accounting Manager
Reggie Kuschner
Accountant
Shannon Gallagher
Contributed Revenue Associate
Rhonda Flory
Ponytail/General Ledger Associate
Kathleen Randolf
Accounting Assistant
Heidi Koester
Office Administration Assistant

FACULTIES
Charles Loomis
Facilities Engineer
Erwan van Ooyck
Facilities Manager
Mark Perkett
Facilities Technician
Andrew Leifere
Facilities Technician
Kathie VanDusen
Facilities Technician

LIBRARY
L. Elizabeth Schmoege
Catherine Zychiel
Michele Levandoski
Project Assistant
SECURITY
Ben Choice
Director of Security
Ron Ruiz
Security Coordinator

SECURITY OFFICERS
Jose Alcala
Eric Bailey
Carl Barak
Ivana Bambou*\nNikhilesh Bhaduri
Daniel Blair
Gary Bolhar
James Byrne
Richard Cherko
Seth Crawford
Dean Dobierian
Francisco Dressem
Shawn Edwards
Caral Frothingham*
Jordan Gunkey
Tamesa Gie
Gregory Heimitz
Jewel Henry*
Barry Herker
Douglas Holst
Stephanie Johnson
Dinwiddi Kennally
Brian Kirk*
Elia Landry*
Carlos León Rómán
Matt Lipman
Matt Lomlstein
Gerard Masak
Susan Mahrle
Eric McCann
Geoffrey Mumas
Arthur Putnam
Tammy Pettmann
Daren Rutherford
Thomas Schneider*
William Sephus
Lee Sieben
James Sudberry
Daniel Wroniszki
Leslie Witte

INFORMATION SYSTEMS
Rebecca Goral
Manager of Information Systems
Sue Nelsos
Assistant Manager of Information Systems

CAFÉ
Valerie McDonald
Café Manager
Nicholas Burki
Executive Chef

CAFÉ FRONT OF HOUSE STAFF
Ross Bachhuber*
Hospitality
Christopher Schmeidt*
Hospitality
Elizabeth Ribarchek*
Hospitality/Server
William Fuchs*
Hospitality/Server

SERVERS
Joseph Bunge*
Athena Engstrom*
Joseph Haemmerlein*
Jennifer Kennedy*
William Kozick*
Shelley Maculan*
Guthrie Neumann*
Ma Vang*
Riley Engstrom*
Busser

CAFÉ BACK OF HOUSE STAFF
Laurel Mazur
Sou Chef
Kevin McDonald*
Temporary Chef
Wesley Jones*
Line Cook
Kelvin Zemria*
Line Cook
Armando Ramirez*
Prep/Cook/Dishwasher
Francisco Bernal*
Dishwasher
Fernando Cuzia*
Dishwasher

DEVELOPMENT
Karen Spahn
Senior Director of Development
Katie Hoffman
Director of Planned Giving
LaCressa Thomsen
Director of Corporate &
Foundation Relations
Peggy MacArthur
Corporate & Foundation Grant
Manager
Linda Moore
Donor Services Manager
Sarah Yotah
Development Assistant

MEMBERSHIP DEVELOPMENT
Kim Sousa
Director of Annual Giving
Lesley Grider
Membership Outreach Coordinator
Anna Helgeson
Development Associate
Rosa Cupit-Berriaz*
Development Associate
Rachel Mentink-Fernaco
Development Assistant

SPECIAL EVENTS
Phyllis Talarcy
Director of Events
Robert Wadea
Events Manager
Jonathan Holz
Events Services Coordinator
Jody Alexander
Events Assistant

FOA EVENTS AND PROGRAMS
Beth Huffman
Director of FOA Events and
Programs
Julie Chen
FOA Events Coordinator
Jane Klug*
Administrative Assistant
Dianna Wachowiak*
Administrative Assistant

MARKETING &
COMMUNICATIONS
Christine Davidson
Senior Director of Marketing &
Communications
Vicky Reddin
Communications Manager
Patricia Haudricourt*
Audience Development/Group
Tour Associate

DESIGN/PUBLICATIONS
Steve Biel
Director of Design/Publications
Michelle Petrick-Wegner
Designer

VISITOR OPERATIONS
Barbara Payne
Director of Visitor Operations
Ann Rice
Day Supervisor
Diane Dan殊ook*
Day Supervisor
Corry Napiéralski
Visitor Operations Coordinator
Alison Katula
Volunteer Coordinator
Alana Andrzychyk
Administrative Assistant

RECEPTIONISTS
Kristin Nelson*
Kristin Witte*

VISITOR OPERATIONS REPRESENTATIVES
Serena Benefield*
Crystal Csepil*
Courtney Heimelt*
Lloyd Hickson*
Julie Jorgenson*
Selma Knix*
Andrew Manza*
Rebecca Swan*
Erin Peronto*
Christopher Rose*

*part time

2004 ANNUAL REPORT
PHOTOGRAPHERS
Pat gaatzinger
Corey Hengen
Mark Hines
PK Lawson
Jeff Nelles

PRINTER
Fox Company, Inc.
Lithographers

www.mam.org 61
Financial Report

The financial results of the Milwaukee Art Museum, Inc. (Museum) for the years ended August 31, 2004 and 2003, and its financial position as of these dates are presented in the following financial statements. KPMG LLP, independent certified accountants, have audited these statements and have issued an unqualified opinion. The statements included herein do not include the notes to the financial statements or the auditor’s opinion. A complete copy is available upon request.

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

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

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

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

Operating Fund  For the Year Ended August 31, 2004

<table>
<thead>
<tr>
<th>REVENUE</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Contributed Revenue</strong></td>
<td>$4,766,525</td>
</tr>
<tr>
<td><strong>Earned Revenue</strong></td>
<td>$10,824,123</td>
</tr>
<tr>
<td><strong>Endowment and Investment Income</strong></td>
<td>$981,197</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages/salaries and employee benefits</td>
<td>$5,806,984</td>
</tr>
<tr>
<td>Building repairs/maintenance/services</td>
<td>$1,067,928</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>$1,013,114</td>
</tr>
<tr>
<td>Supplies/publications/subscriptions</td>
<td>$367,639</td>
</tr>
<tr>
<td>Advertising/marketing/promotions</td>
<td>$348,202</td>
</tr>
<tr>
<td>Other</td>
<td>$2,361,041</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>$10,964,908</td>
</tr>
<tr>
<td><strong>Net Deficit</strong></td>
<td>$(140,785)</td>
</tr>
</tbody>
</table>
Education Over