### Annual Report 2005 Contents

- Board of Trustees ............................................... 4
- Committees of the Board of Trustees ......................... 4
- President and Chairman’s Report ........................... 6
- Director’s Report ................................................. 9
- Curatorial Report ................................................ 11
- Exhibitions, Traveling Exhibitions .......................... 14
- Loans ............................................................. 14
- Acquisitions ....................................................... 16
- Publications ....................................................... 35
- Attendance ......................................................... 36
- Membership ......................................................... 37
- Education and Public Programs ............................ 38
- Year in Review .................................................... 39
- Development ....................................................... 43
- Donors ............................................................. 44
- Support Groups .................................................... 51
- Support Group Officers ....................................... 55
- Staff ............................................................... 58
- Financial Report .................................................. 61
- Financial Statements ............................................ 63

**OPPOSITE:** Ludwig Meidner, Self-Portrait (detail), 1912. See listing p. 16.

**PREVIOUS PAGE:** Milwaukee Art Museum, Quadracci Pavilion designed by Santiago Calatrava as seen looking east down Wisconsin Avenue.
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As of August 30, 2005

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Robert Feitler
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1992–1995
P. Michael Mahoney
1995–1998
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2001–2004
Sheldon B. Lubar
2004–2005; Chairman, 2005–
Andrew A. Ziegler
2005–

* Deceased
You will see that this report is signed by both of us. The demands on the Museum’s leadership have grown with the expansion, and we have instituted a dual leadership structure that works well for the Museum and for us. The title “Chairman” has been brought back into use. At the Annual Meeting in May 2005, Sheldon Lubar moved from being President to Chairman. In that capacity, he chairs the board meetings. Andrew Ziegler became President. While both Chairman and President are active on the Finance and Nominations and Governance Committees, the President is taking a lead role in the Annual Campaign.

Proper governance is an increasing concern for all organizations, not-for-profit as well as for-profit. The Nominations Committee, now expanded into a Nominations and Governance Committee, reviews the roles of all Museum committees and has, in collaboration with the committees, created new commission statements for them. An Audit Committee separate from the Finance Committee has also been created. The Finance Committee is chaired by Danny Cunningham, Senior Partner of Deloitte and Touche. The Audit Committee has the opportunity of meeting with the auditors without management being present. The Finance Committee meets monthly to review performance against the budget. There is full transparency of accounts with the whole board receiving detailed schedules covering income and expenditure, balance sheet, and movement of funds between restricted and unrestricted accounts, as well as details on debt. Confirmations of endowment balances are sent directly from fund managers to the Investment Committee. Each member of the board must sign a conflict of interest statement. None of these formal mechanisms substitute for an active and engaged group of trustees, prepared to speak up and ask questions—and we believe that we have such a group.

The most dramatic financial news of the fiscal year was the announcement on the day of the Annual Meeting that the campaign to retire the debt, led by Sheldon Lubar, had reached the important milestone of $25 million in new pledges. The basis of the campaign had been to retire the debt completely, and only when the milestone of $25 million was reached would the pledges become due. Interest on the original debt and on pledges outstanding meant that more than the $25 million would have to be raised, and the campaign continued beyond the end of the fiscal year. It looks very likely that all remaining debt will be paid off by the end of the 2006 calendar year.

Sheldon Lubar would like to recognize the following contributors who each gave $1 million or more to the Campaign to Retire the Debt (a full list of Noble Patrons appears on page 49):

Christopher S. Abele, Donald W. and Donna Baumgartner, Michael J. Cudahy, Sheldon B. and Marianne Lubar, Reiman Foundation, Betty Ewens Quadracci, Lynde B. Uihlein, David and Julia Uihlein, Andrew A. and Carlene Ziegler.

The support of such benefactors and many others who came back a second or third time to give money is a testament to their love for the Museum that has come to mean so much for the entire Milwaukee community. The Museum itself is now the official icon of the City of Milwaukee.

We do not wish to be famed for the building alone. It is a work of art, but we want the world to know about the excellence of our Collection and exhibitions. We now have a new Chief Curator, Joseph D. Ketner II, who joined the Museum in June 2005 to lead us in the further development of our artistic mission. We are delighted that Joe has joined us and look forward to an exciting new era of the Museum.

We would like to take this opportunity to thank our fellow trustees for their hard work and dedication. We would also like to acknowledge the imaginative and innovative work done by our excellent staff, and by our docents and volunteers.
Michael Wolf, **Night #3**, 2004. See listing p. 23.
The day that the campaign to retire the debt reached its $25 million milestone was numerologically significant: May 5, 2005, or 05.05.05. Perhaps it was, therefore, a lucky day, but much more than luck led to this achievement. Sheldon Lubar volunteered to lead the campaign, and the debt now is one of gratitude to him. I would like to add my thanks to him and to the generous donors.

When I took up the reins as Director in October 2002, it was clear that the Museum’s number one priority had to be to repay the debt, but that the precondition for doing so was to establish a reputation for artistic vitality, sound management, financial transparency, and accessibility to the community. We continue to make progress on all these fronts. How do we know? What are the metrics of success for a museum? This, the title of a Getty Leadership Institute paper, is a big subject of debate in the museum world. Success is much harder to quantify than for a business, where shareholder value is the ultimate measure. A museum by its very nature has a variety of objectives, a series of constituencies, a mixture of public and behind-the-scenes activities. During the year, the Museum embarked on a strategic review that will help set direction and ways of measuring our way along it. In the meantime, this Annual Report with its blend of words, illustrations, and statistics attempts to give a rounded picture.

Exhibitions command the attention of the press and the public. Understandably so. They bring together in one place works of art that are far away for contemplation and study, such as the bronzes for the Degas Sculptures exhibition from Sao Paulo in Brazil (this exhibition was sponsored by Northwestern Mutual Foundation and Argosy Foundation). They focus attention on a category of art, such as Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts (M&I Bank and Michael Best & Friedrich LLP). They allow curatorial inventiveness and focus on a significant development of contemporary art, such as CUT/Film as Found Object (Friends of Art), an exhibition of video artists who re-use existing film footage or formats. They bring together objects to illustrate a scholarly perspective, such as The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World (Sue and Bud Selig). This last was held in the Bradley Galleries, by kind permission of Mrs. Bradley’s grandchildren, David and Lynde Uihlein.

Among the other exhibitions, two in particular stand out. The first is Eva Zeisel: The Playful Search for Beauty, held in the Decorative Arts Gallery, one of the series supported by the Chipstone Foundation. Not only were her designs beautiful, but Eva Zeisel herself came to the Museum to give a talk just before her 99th birthday to a packed audience in the Lubar Auditorium that rose to its feet to sing “Happy Birthday.” She then signed books and pottery. The other was Made in Japan: The Postwar Creative Print Movement (the Blakemore Foundation and Toshiba International Foundation), an exhibition that drew heavily on the Museum’s own splendid Collection of prints made just after World War II.

On Site: Liam Gillick, the third site-specific work in the Schroeder Galleria, was particularly admired for its innovative use of the space: a set of 30 phrases in black aluminum suspended adjacent to each of the 30 bays. The sight of those receding words, telling a fascinating story, was very moving.

Important though exhibitions are for the reasons cited above and as marketable attractions, they are evanescent. Of course many visitors having paid the price of entry for the exhibitions in the Baker/Rowland Galleries will visit the Permanent Collection, but we would like to put more emphasis on the Collection itself. This is one of the views formed at an early stage by Joseph D. Ketner II, who became Chief Curator in June 2005.

With the boom in the market for art, museums are becoming ever more dependent on the generosity of collectors and donors for acquisitions. The Museum’s strength in nineteenth- and early twentieth-century art has been reinforced by an important gift of a 1912 Self-Portrait by Ludwig Meidner. The gift is from Marvin and Janet Fishman, who have been collecting German Expressionist works long before they became as sought
after as they now are. Marvin is a trustee of the Museum. To celebrate the gift, a mini-
Meidner exhibition was held in the Esther Leah Ritz Gallery. Untitled, an abstract by
Manierre Dawson of the same year, was donated by Myra and Lewis J. Obi, M.D.

Attendance at the Museum to see either exhibitions or the Collection or both rose
by 2 percent to 322,620. As part of our benchmarking exercise, we compared attendance
to other art museums of a similar caliber in other metro areas of like size. As a percentage
of the metro population, attendance is 21.1 percent in Milwaukee compared with an
average of 10.8 percent. And the Museum counts in its figures only ticketed admissions.
There are many more people who come for Museum events such as Family Sundays,
for rentals, and just to look at the Quadracci Pavilion.

We are particularly proud of one segment of visitors: school tours. Each year over
55,000 children pour out of yellow buses to visit the Museum with their teachers, usually
for a docent tour. The Museum makes a special effort to bring in children from the
Milwaukee Public Schools where funding for arts education has been cut to deplorably
low levels. The rigid emphasis on the three R’s fails to take account of the fact that
children can learn these subjects through music, drama, and art. This is conclusively
demonstrated by the program run by Creative Sharp with which the Museum is closely
associated.

Many visitors just come to take a look at the Quadracci Pavilion, or “The Calatrava”
as it is popularly known. During the year, the Museum published with Rizzoli
International a monograph on the building. With photography commissioned from the
noted Chicago firm Hedrich Blessing and a lively text by Cheryl Kent, the book provides
the visitor with an exciting story of how the building came to be. The trade edition went
rapidly out of print, and Rizzoli has reprinted.

As is well known, it is the War Memorial Center, and not the Museum, that is
responsible for the heating and humidity conditions in which our extremely valuable
Collection is kept. I am very happy to report that the County, aware of the risks to the
artwork, has provided funding to the War Memorial Corporation to undertake much-
needed replacement of the HVAC system.

The Museum strives to stay within a balanced budget and succeeded during fiscal
2005. Strive is the right word. Since the endowment yields approximately $1 million a
year, this leaves us some $6 million a year to raise from sales of tickets, weddings, ties
(the store exploits my weakness for those), and chicken salads (from our exceptional
café). All these areas are now together in a business enterprises department under
strong management. An additional $6 million is raised through membership, donations
for the annual campaign, sponsorship, and grants. Another part of our benchmarking
study looked at how the Museum fares financially compared with a peer group. On every
indicator of earned revenue, contributed revenue, and costs, the Milwaukee Art Museum
came out at or near the good end of the table. The one measure on which we are poor
compared with our peers is the size of our endowment.

In closing, I would like to say a word about the culture of this cultural institution.
There is no one right way to resolve the often conflicting objectives of a museum, but
what counts is the way in which resolution is achieved. That should be after rigid analysis
of the facts and then open discussion of matters of judgment, a discussion in which it is
crucial to involve members of the board of trustees. In that, we are fortunate in having a
hardworking group of trustees and a dedicated staff that feels increasingly empowered
to have its say even if it means challenging the boss. Challenge and debate produces
better decisions than obedient acquiescence.

DAVID GORDON
DIRECTOR AND CEO
The 2004–2005 season was very productive for the curatorial department with great exhibitions, new staff members, and important art acquisitions.

The Museum’s exhibition season in the Baker/Rowland Gallery opened with a stunning exhibition of Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts. One of the premier collections of American art in the world, the exhibition featured important Hudson River School landscape paintings by Frederick E. Church and Thomas Cole and Barbizon paintings by Thomas Wilmer Dewing and Dwight Tryon. This exhibition brought to Milwaukee classic masterpieces of American art rarely seen on this shore of Lake Michigan. The exhibition Degas Sculptures followed featuring all 76 bronze sculptures by the French Impressionist, as well as 16 related paintings, drawings, and pastels. This exhibition explored Degas’ evolution as an artist and his creative genius for representing the figure in motion. At the end of the year, the Museum hosted The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World. Organized by the Los Angeles County Museum of Art, the Museum opened the Bradley Galleries in order to present this wonderful display of the international arts and crafts movement at the turn of the twentieth century. During the summer of 2005, the Museum hosted the contemporary video exhibition, CUT/Film as Found Object. Organized by the Milwaukee Art Museum and curated by Stefano Basilico, CUT surveyed the recent use of found film footage that has been computer edited into new works of art. The exhibition traveled the country and earned a glowing review by Roberta Smith in The New York Times.

The Museum’s exhibitions of prints, drawings, and photographs, presented in the Koss Gallery and the Cudahy Gallery, covered a range of artists and subjects. Artists Interrogate: Politics and War and Artists Interrogate: Race and Identity were drawn from the Museum’s Collection. Curated by Sarah Kirk, assistant curator of prints, drawings, and photographs, the exhibitions concentrated on the ways in which artists have addressed complex social issues. Super Hits of the ’70s showcased the Museum’s excellent Collection of photographs from this seminal decade in American photography. Warrington Colescott Prints and Watercolors: A Brief History celebrated the artist’s generous donation of 178 prints (see p. 29 for more on this gift). Also notable was the exhibition, Made in Japan: The Postwar Creative Print Movement, which examined the emergence of Sysaku Hanga printmaking in Japan after World War II and noted its impact on the Western art market. The show’s accompanying publication, authored by Alicia Volk, was the first extended study of this subject published in English. In addition, Mark Lombardi: Global Networks, organized by Independent Curators International, presented the work of this young artist, who tragically died early in his career. Lombardi’s drawings diagram the intriguing political connections in a vast array of international events.

Exhibitions in the Decorative Arts Gallery, supported by the Chipstone Foundation, included Eva Zeisel: The Playful Search for Beauty, organized by the Knoxville Museum of Art, which presented the work of the modernist ceramics designer; Tea Table Coffee Table, a lighthearted comparison of the domestic scene in the 1730s and the 1930s; and About Face: Toussaint L’Ouverture and the African-American Image, a provocative exploration centered around four ceramic jugs molded as portraits of the martyred Haitian leader, with an audio-visual introductory theater.

During this year, the Museum’s curatorial staff grew. The Museum recruited Joseph D. Ketner II as the chief curator. Joe comes to Milwaukee from The Rose Art Museum of Brandeis University where he served as director. He will assume the curatorial duties in modern art. The curatorial staff also added Mary Weaver Chapin, assistant curator of early European art, who came to Milwaukee from The Art Institute of Chicago after earning her Ph.D. from the Institute of Fine Arts, New York University. Mary’s position is sponsored by a private donor. The prints, drawings, and photographs area hired Lisa Hostetler to curate the Museum’s photography Collection and to develop the photography exhibitions. Lisa comes to Milwaukee from the Metropolitan Museum of Art. She earned her Ph.D. in the history of photography from Princeton University.
This year witnessed a number of excellent acquisitions. A stunning Roman marble bust of a man from the second century A.D., donated by Suzanne and Richard Pieper, is one of the best examples of ancient Roman sculpture in the Midwest. The Museum purchased two Biedermeier chairs that will enhance one of the strengths of the Museum's Collection and will be featured in the forthcoming exhibition, *Biedermeier: The Invention of Simplicity* (fall 2006).

2004–2005 was a busy year for acquisitions in the area of prints, drawings, and photographs. In addition to the magnificent gift by Colescott, the Museum received a substantial gift of editioned prints and archival material from Jack Lemon and Landfall Press (see p. 27). A third major gift was an important group of prints by the mid-century Social Realists William Gropper and Raphael Soyer donated by Barbara Sorini, the widow of master intaglio printer Emilio Sorini. The works come from Sorini's own collection and include unpublished prints by Gropper as well as editioned prints by Raphael Soyer. Highlights of the year in photography include the acquisition of an early vintage print by renowned photographer and Milwaukee native Ray Metzker (*Chicago*, 1957), as well as photographs by a number of contemporary artists including Paul Shambroom and Michael Wolf.

The Museum was also the recipient of two important early modern paintings. Marvin and Janet Fishman generously donated the haunting *Self-Portrait* by Ludwig Meidner of 1912. The portrait is a critical example of the artist's work, imbued with the angst of German Expressionism. The *Untitled* abstract painting of the same year by seminal American Modern Manierre Dawson demonstrates the formal development toward abstraction that marked another important development in Modern Art. Dawson, a Chicago modern, played an important role in introducing European modernism to the United States. The painting was donated by Myra Bairstow and Lewis J. Obi, M.D.

The Museum's Collection benefited from the addition of three significant acquisitions of twentieth-century design. The American Heritage Society and Layton Art Collection purchased *Bird Bowl* (1959), a major work by studio ceramicist Eugene Deutch, in honor of curator Glenn Adamson upon his departure from the Chipstone Foundation and the Milwaukee Art Museum. The Museum also acquired an iconic American design of the 1930s by Paul Schreckengost. Schreckengost's boldly streamlined teapot was developed in a limited number and has become one of the most sought-after ceramics of the twentieth century. The Layton Art Collection generously provided funding for the reproduction of an important lamp that was originally part of George Mann Niedecken's *Combination Table and Daybed* acquired by the Layton Art Collection in 1993. At that time, the lamp had long since gone missing. Using research materials in the Museum's Prairie Archive, a reproduction of the lamp was produced by Oakbrook Esser Studios and installed with the *Combination Table and Daybed* in the feature exhibition, *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*.

The conservation department prepared over 800 works for exhibition over the past year. The conservation staff conserved significant numbers of artworks as well, notably for the exhibitions *Made in Japan* and *Tea Table Coffee Table*. Major conservation projects by contract conservators included two paintings, John Hoppner's *Portrait of Miss Jane Emma Orde* and Georgia O'Keeffe's *Lake George Autumn*. In the decorative arts Collection, the George Mann Niedecken-designed *Fireplace Surround* was given extensive structural reinforcement in preparation for re-grouting of the mosaic tile façade, and an American *Flower and Urn Quilt* was cleaned. Work also began on the re-organization of the paintings vault and long-range planning for archives storage vaults.
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, just north of Milwaukee, Chipstone was founded in 1965 by the Milwaukee collectors Stanley and Polly Mariner Stone. Today, the Foundation’s holdings of early American furniture, historical prints, and British pottery are creatively interpreted and displayed alongside the Museum Collection. In addition, Chipstone publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*. 
Exhibitions

FEATURE EXHIBITIONS
BAKER/ROWLAND AND NORTH EXHIBITION GALLERIES

Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts
OCT. 23, 2004–JAN. 30, 2005
Organized by The Detroit Institute of Arts
Sponsored by M & I Bank and Michael Best & Friedrich LLP

Degas Sculptures
FEB. 19–JUNE 5, 2005
Organized by Joseph S. Czestochowski and circulated by International Arts, Memphis
Sponsored by Northwestern Mutual Foundation and Argosy Foundation
Partial funding provided by an indemnity from the Federal Council on the Arts and Humanities

CUT/Film as Found Object
JUNE 25–SEPT. 11, 2005
Organized by the Milwaukee Art Museum with the assistance of the Museum of Contemporary Art, North Miami
Presented by Friends of Art, with additional support from the Wisconsin Arts Board with funds from the State of Wisconsin

SPECIAL EXHIBITIONS
BRADLEY COLLECTION GALLERIES

The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World
MAY 19–SEPT. 5, 2005
Organized by the Los Angeles County Museum of Art
Sponsored by Sue and Bud Selig
Additional support provided by Joan and Jack Stein and the Jerome and Dorothy Holz Family Foundation

SCHROEDER GALLERIA
On Site: Liam Gillick
SEPT. 2004–FEB. 2006

PRINTS, DRAWINGS AND PHOTOGRAPHS
KOSS GALLERY
Artists Interrogate: Politics and War
SEPT. 17–DEC. 26, 2004

Mark Lombardi: Global Networks
JAN. 13–APR. 10, 2005
Organized and circulated by Independent Curators International, New York
Sponsored by Judith Rothschild Foundation, additional support from the ICI International Associates and the ICI Independents

DEDECORATIVE ARTS
DECORATIVE ARTS GALLERY

Added Hits of the ‘70s: Photographs from the Collection
OCT. 8, 2004–JAN. 2, 2005

MARKER GALLERY
Artists Interrogate: Race and Identity
JULY 7–OCT. 9, 2005
Sponsored by Rockwell Automation

EDUCATION
PIEPER EDUCATION GALLERY

Stories to Tell and Retell: The Puppets of Ashley Bryan
Sponsored by Rockwell Automation

81st Annual Scholastic Art Awards–Wisconsin Regional Exhibition
JAN. 29–FEB. 26, 2005
Also on view in the Cudahy Gallery
Sponsored by the Marc Flesch Memorial Fund of the Greater Milwaukee Foundation, James and Avis Heller, Milwaukee Art Museum Docents, and James and Carol Wunsch.

TRAVELING EXHIBITIONS
Paintings by Wisconsin Artists from the Milwaukee Art Museum
Milwaukee Public Library
OCT. 30, 2001–OCT. 30, 2005

CUT/Film as Found Object
Museum of Contemporary Art, North Miami, Fla.
NOV. 13, 2004–JAN. 30, 2005

Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.

Loans

Loans are listed chronologically by date of loan.

Robert Smithson
Museum of Contemporary Art, Los Angeles, Calif.
SEPT. 12–DEC. 12, 2004

Robert Smithson
Non-Site: Line of Wreckage (Bayonne, New Jersey), 1968
Painted aluminum, broken concrete, framed map, and three photo panels
M1989.65

James Turrell
Gallery 400, University of Illinois at Chicago, Chicago, Ill.
SEPT. 15–OCT. 23, 2004

James Turrell
10 prints from the First Light series, 1989–90
Aquatints
M2002.126.1, M2002.126.10–18

Willie Cole
University of Wyoming Art Museum, Laramie, Wyo.
SEPT. 18–DEC. 23, 2004

Willie Cole
Domestic Dancers, 1998
Scratches on canvas
M1999.1

Presence
The Speed Art Museum, Louisville, Ky.
OCT. 12–NOV. 14, 2004

Gerhard Richter
Atem (Breath), 1989
Oil on canvas
M1990.13

50 Years of Screenprinting in the U.S.
(Master’s thesis exhibition), University of Wisconsin, Milwaukee Art History Gallery, Milwaukee, Wis.
OCT. 22–DEC. 3, 2004

Richard Anuszkiewicz
Untitled
1965, published 1966
Screenprint
M1967.59

Adolph Gottlieb
Red Halo-White Ground, 1965
Screenprint
M1967.15

Ruth Grotenrath
The Pond, ca. 1949
Screenprint
M1949.12

Jacob Lawrence
The 1920s...The Migrants Arrive and Cast Their Ballots; from the Kent Bicentennial Portfolio: Spirit of Independence, 1974, published 1975
Screenprint
M1975.114

Roy Lichtenstein
Sweet Dreams, Baby! (Pow!), 1965, published 1966
Screenprint
M1981.226

Schomer Lichtner
The Birds, 1946
Screenprint
M1946.8
John Wilde
September Eve, 1992–93
Oil on canvas
M1993.177

Die Brücke
Museo Thyssen Bornemisza,
Madrid, Spain
FEB. 1–MAY 15, 2005
With subsequent travel to Museo Nacional de Arte de Calalunya,
Barcelona, Spain (June 7–Sept. 4, 2005) and the Brücke Museum,

Ernst Ludwig Kirchner
Street at Schönberg City Park,
1912–13
Oil on canvas
M1964.55

Laurence Rathsack
Chalk Land, 1966
Watercolor on paper
M1969.7

Robert Bechtle:
A Retrospective
San Francisco Museum of Modern Art,
San Francisco, Calif.
FEB. 12–JUNE 5, 2005
With subsequent travel to Modern Art Museum,
Fort Worth, Texas (June 26–Aug. 28, 2005) and the Corcoran

Robert Bechtle
X-Mas in Gilroy, 1971
Oil on canvas
M2000.14

The Quilts of Gee’s Bend
Memphis Brooks Museum of Art,
Memphis, Tenn.
FEB. 13–MAY 8, 2005
With subsequent travel to the Museum of Fine Arts,
Boston, Boston, Mass. (June 1–Aug. 1, 2005), The Julie Collins Smith
Museum at Auburn University,
Auburn, Ala. (Sept. 11–Dec. 4, 2005), and the High Museum of Art,
Atlanta, Ga. (Mar. 25–June 18, 2006).

Rachel Carey George
Untitled (Two-Sided Work
Clothes Quilt), ca. 1935
Denim, wool trousers,
mattress ticking, and cotton
M2003.139

Flowermuth—van Gogh
to Jeff Koons
Fondation Beyeler, Basel,
Switzerland
FEB. 27–MAY 22, 2005
Joan Miró
Still Life with Flowers, 1918
Oil on canvas
M1977.124

Don Reitz:
Clay, Fire,
Salt and Wood
Elvehjem Museum of Art,
University of Wisconsin,
Madison, Wis.
MAR. 12–JUNE 5, 2005
With subsequent travel to Mint
Museum of Craft & Design,

Don Reitz
Um with Three Handles, ca. 1970
Stoneware
M1987.22

Hope and Healing:
The Plague and Italian
Painting 1500–1750
Worcester Art Museum,
APR. 2–SEPT. 25, 2005
Francesco Solimena
Madonna and Child with Saints
Januarius and Sebastian,
ca. 1700
Oil on canvas
M1966.33

Animal Sculpture in the
Folk Art Tradition
Brendywine River Museum,
Chadds Ford, Pa.
MAY 27–JULY 24, 2005
Unknown Artist
Coiled Root Snake, ca. 1930
Carved and painted wood
M1989.138

Unknown Artist
Monkey, ca. 1900
Painted wood, glass eyes,
rope, and nails
M1989.147

Aaron Augustus Wilson
Spring Robin, ca. 1910
Painted wood with metal legs
M1969.157

Unknown Artist (Indian)
Squirrel, ca. 1930
Carved and varnished wood,
beads
M1989.159

Unknown Artist
Thoroughbred Horse, ca. 1890
Carved and painted wood
M1989.153

With Friends
Elvehjem Museum of Art,
University of Wisconsin,
Madison, Wis.
JUNE 18–SEPT. 18, 2005

Gertrude Abercrombie
Witches Switches, 1952
Oil on Masonite panel
M1979.30

Marshall Glasier
Life of the Cabbage, 1944
Oil on Masonite panel
M1944.8

John Stewart Curry and the
University of Wisconsin Bull-
Breeding Machine, 1948
Oil on Masonite panel
M1959.50

Karl Priebe
The Eclipse, 1942
Casein on cardboard
M1943.3

John Wilde
Wildworld, 1953–1955
Oil on canvas
M1965.2

Karl Priebe, Gertrude
Abercrombie, Dudley Huppler,
Marshall Glasier, Sylvia Fein, a
Friend, Arnold Dadian and
Myself, 1966
Oil on wood panel
M1979.33

Gustave Caillebotte
Fondation de l’Hermitage,
Lausanne, Switzerland
JUNE 24–OCT. 23, 2005
Gustave Caillebotte
Boating on the Yerres, 1877
Oil on canvas
M1965.23

The American West
Compton Verney, Warwick,
England
JUNE 25–AUG. 29, 2005
Arthur F. Tait
The Pursuit, 1855
Oil on canvas
M1971.24a

Arthur F. Tait
The Last War Whoop, 1855
Oil on canvas
M1971.24b

The Great American Thing:
Modern Art and National
Identity
Figge Arts Center,
Davenport, Iowa
AUG. 28, 2005–JAN. 1, 2006
With subsequent travel to the
Tacoam Art Museum, Tacoma,
Wash. (Jan. 29–May 21, 2006).

Arthur Dove
Sunrise, 1924
Oil on panel
M1960.32

Lois Mailou Jones
The Ascent of Ethiopia, 1932
Oil on canvas
M1993.191
Milwaukee Art Museum Acquisitions 2004–2005

The acquisition list includes gifts and purchases from September 1, 2004, to August 31, 2005. Dimensions are in inches, with height, width, and depth in that order, unless otherwise indicated. For drawings and prints, dimensions indicate sheet size (except where indicated); for photographs, the image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.

PAINTINGS
Manierre Dawson
(American, 1887–1969)
Attack, 1912
Oil on canvas
58 x 48 in.
Gift of Myra Bairstow and Lewis J. Obi, M.D.
M2004.584

Douglas Holst
(American, b. 1966)
Nine Pairs of Pentominoes, 2005
Latex paint
72 x 103 in.
Purchase, Doerfler Fund
M2005.119

Ludwig Meidner
(German, 1884–1966)
Self-Portrait, 1912
Oil on canvas
29 ½ x 22 ½ in.
Gift of Marvin and Janet Fishman
M2004.583

Robert Melee
(American, b. 1966)
High Life #2, 2004
90 x 48 x 5 in.
Gift of Meg and Kevin Kinney, Reva and Philip Shovers, and Diane and Randy Strauss
M2005.86

SCULPTURE
Mark di Suvero
(American, b. 1933)
Untitled (Spinner), (American, b. 1933)
Mark di Suvero
Stainless steel
90 x 48 x 5 in.
Gift of Meg and Kevin Kinney, Reva and Philip Shovers, and Diane and Randy Strauss
M2005.86

Roman
Portrait of a Man, second century A.D.
Marble
H. 16 ½ in.
Gift of Suzanne and Richard Pieper
M2004.582

DRAWINGS
George Ashdown Audsley
(Scottish-American, 1838–1925)
Plan for plaster ventilating panels of Layton Gallery skylights (detail), ca. 1885
Pen and ink with watercolor on tissue paper
25 ¼ x 35 ¼ in. (sheet)
Accessioned from Museum Service
U2004.3

Byrdcliffe Colony
(American: Woodstock, NY, 1902–1952)
Rendering of a Byrdcliffe Chestnut Desk, ca. 1904
Colored pencil and pencil on paper adhered to cardstock support
8 ½ x 7 in.
Purchase, Layton Art Collection
L2004.1

Working Drawing for Byrdcliffe “Chestnut Chifforion”, ca. 1904
Pencil on tracing paper
16 ½ x 23 ¼ in.
Purchase, Layton Art Collection
L2004.2

Douglas Holst
(American, b. 1965)
Study for Nine Pairs of Pentominoes, 2005
Acrylic on paper
20 ½ x 26 in.
Gift of the artist
M2005.133

Alfred Leslie
(American, b. 1927)
Untitled, 1959
Oil on paper
18 x 20 in. (visible); 23 ½ x 25 ¾ in. (framed)
Gift of Tony and Sue Krausen
M2004.586

Do-Ho Suh
(Korean, b. 1962)
Untitled, 2004
Handblown glass
H. 7 x 19 ½ in. diam.
Anonymous Gift
M2005.85

Raphael Soyer
(American, b. Russia, 1899–1977)
Untitled (Study of two female figures), ca. 1975
Graphite drawing on paper
21 ¼ x 14 ¾ in.
Gift of Barbara Sorini, in memory of Emilliano Sorini
M2005.7

Sergio Gonzalez-Tornero
(American, b. Chile, 1927)
El Tigre (II), 1981
Color etching and aquatint
18 1/8 x 20 5/8 in.
Gift of Print Forum
M2005.2

William Gropper
(American, 1897–1977)
Airborne Witch, second state, 1965
Color etching, drypoint, and aquatint
5 7/8 x 13 5/8 in.
M2005.48

Bear Hug, 1965
Color etching
3 3/8 x 5 3/8 in.
M2005.20

Sue Coe
(American, b. England, 1951)
The Selection; from the series Scenes from the Slaughterhouse, 1991
Lithograph
28 5/8 x 20 7/8 in.
M2004.588

Veal Skinner; from the series Scenes from the Slaughterhouse, 1991
Lithograph
27-28 x 20 7/8 in.
M2004.587

Breakfast, first version, 1965
Color etching and aquatint
5 7/8 x 3 3/4 in.
M2005.9

Caesar, first state, 1965
Color etching, open bite, and aquatint
15 ½ x 11 ¾ in.
M2005.40

Caesar, second state, 1965
Color etching, open bite, and aquatint
15 ½ x 11 ¾ in.
M2005.41

The Cat, 1965
Color etching
11 7/8 x 15 7/8 in.
M2005.42

Chairman Asleep, 1965
Color etching with open bite
3 7/8 x 5 7/8 in.
M2005.8

Don Quixote Falling, 1965
Color etching and roulette
11 ¼ x 15 ¼ in.
M2005.45

Exotic Dancer, 1965
Color etching
5 ¼ x 3 ¾ in.
M2005.11

Farm Hand, 1965
Color etching and soft-ground
5 ¾ x 3 ¾ in.
M2005.21

PRINTS
Pierre Alechinsky
(Belgian, b. 1927)
Scenes from the Tragedy of War, plate 4 from the series The Selection, from the series Scenes from the Slaughterhouse, 1991
Lithograph
11 1/3 x 15 1/3 in.
M2004.81

Shovers, and Diane and Randy Strauss
and Jim Murphy, Reva and Philip Shovers, and Diane and Randy Strauss
M2005.86

Anonymous Gift
Handblown glass
H. 29 1 in.
Oil on canvas
29 1 in.
Oil on canvas
29 1 in.
Anonymous Gift
Handblown glass
H. 7 x 19 ½ in. diam.
Anonymous Gift
M2005.85

Raphael Soyer
(American, b. Russia, 1899–1977)
Untitled (Study of two female figures), ca. 1975
Graphite drawing on paper
21 ¼ x 14 ¾ in.
Gift of Barbara Sorini, in memory of Emilliano Sorini
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Sergio Gonzalez-Tornero
(American, b. Chile, 1927)
El Tigre (II), 1981
Color etching and aquatint
18 1/8 x 20 5/8 in.
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M2005.2

William Gropper
(American, 1897–1977)
Airborne Witch, second state, 1965
Color etching, drypoint, and aquatint
5 7/8 x 13 5/8 in.
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Bear Hug, 1965
Color etching
3 3/8 x 5 3/8 in.
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Sue Coe
(American, b. England, 1951)
The Selection; from the series Scenes from the Slaughterhouse, 1991
Lithograph
28 5/8 x 20 7/8 in.
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Veal Skinner; from the series Scenes from the Slaughterhouse, 1991
Lithograph
27-28 x 20 7/8 in.
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Breakfast, first version, 1965
Color etching and aquatint
5 7/8 x 3 3/4 in.
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15 ½ x 11 ¾ in.
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Color etching, open bite, and aquatint
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The Cat, 1965
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Color etching with open bite
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M2005.8

Don Quixote Falling, 1965
Color etching and roulette
11 ¼ x 15 ¼ in.
M2005.45

Exotic Dancer, 1965
Color etching
5 ¼ x 3 ¾ in.
M2005.11

Farm Hand, 1965
Color etching and soft-ground
5 ¾ x 3 ¾ in.
M2005.21


Jason S. Yi
*Untitled [Birthday Party]; from the series Truthful Fiction, 2002.*
*Untitled [Christmas]; from the series Truthful Fiction, 2002.*
*Untitled [Drinking Beer with Dad]; from the series Truthful Fiction, 2002.*

Roman, *Portrait of a Man*, second century A.D. See listing p. 16.


Attributed to Karl Friedrich Schinkel, *Chair with Curved Back Rail*, ca. 1800/1810. See listing p. 24.

Intaglio plate for *Tropical Climate*, 1965
Copper
3 ⅞ x 5 ⅛ in.
M2005.65

Intaglio plate for *Under Siege*, 1965
Copper
3 ⅞ x 6 in.
M2005.66

*Model*, 1965
Color etching and soft-ground
3 ⅞ x 5 ⅛ in.
M2005.10

*Nude on a Wicker Chair*, 1965
Color etching and soft-ground
3 ⅞ x 5 ⅛ in.
M2005.14

*Old Hopper*, 1965
Color etching and soft-ground
3 ¼ x 5 ⅜ in.
M2005.15

*Open Air Kitchen*, 1965
Color etching and soft-ground
3 ¼ x 5 ⅝ in.
M2005.17

*The Picnic*, 1965
Color etching, soft-ground, and roulette
11 ⅞ x 15 ⅞ in.
M2005.43

*Push-Cart Peddler*, 1965
Color etching, open bite, and roulette
11 ¼ x 15 ⅞ in.
M2005.49

*Sabbath*, 1965
Color etching, lift-ground, and roulette
15 ⅞ x 11 ⅞ in.
M2005.47

*Slicing the Catch*, 1965
Color etching and lift-ground
15 ⅞ x 11 ⅝ in.
M2005.46

*Tropical Climate*, 1965
Color etching and soft-ground
3 ⅞ x 5 ⅛ in.
M2005.16

*Under Siege*, 1965
Color etching and open bite
3 ⅞ x 5 ⅞ in.
M2005.12

*Under Siege*, 1965
Color etching and open bite
3 ⅞ x 5 ⅞ in.
M2005.13

*Uprooted*, 1965
Color etching
11 ⅜ x 15 ⅞ in.
M2005.44

*Venus*, 1965
Color etching, lift-ground, aquatint, and roulette
11 ¾ x 15 ⅝ in.
M2005.39

*House Party*, 1967
Color etching, aquatint, and open bite
11 ⅝ x 15 ⅞ in.
M2005.51

*Allegory*, 1968
Color etching and aquatint
3 ⅞ x 5 ⅔ in.
M2005.34

*Bass Player*, 1968
Color etching and lift-ground
5 ⅛ x 3 ¼ in.
M2005.54

*Bass Player*, 1968
Color etching and lift-ground
5 ⅛ x 3 ⅓ in.
M2005.63

*Cabaret*, 1968
Color etching and soft-ground
5 ⅞ x 3 ⅜ in.
M2005.27

*Caryatid*, second state, 1968
Color etching and aquatint
5 ⅝ x 3 ⅛ in.
M2005.33

*Dialog*, 1968
Color etching and open bite
5 ⅛ x 3 ⅓ in.
M2005.29

*Faith*, 1968
Color etching and open bite
5 ⅞ x 3 ⅛ in.
M2005.30

*The Hairdo*, 1968
Color etching and open bite
5 ⅝ x 3 ⅛ in.
M2005.31

*Hassid Dancing*, second state, 1968
Color etching and aquatint
5 ⅝ x 2 ⅞ in.
M2005.37

*House Member*, 1968
Color etching, lift-ground, and aquatint
5 ⅝ x 3 ⅝ in.
M2005.23

Intaglio plate for *Allegory*, 1968
Copper
3 ⅞ x 5 ⅜ in.
M2005.81

Intaglio plate for *Cabaret*, 1968
Copper
5 ⅞ x 4 in.
M2005.74

Intaglio plate for *Caryatid*, 1968
Copper
5 ⅛ x 3 ⅛ in.
M2005.80

Intaglio plate for *Dialog*, 1968
Copper
5 ⅞ x 3 ⅛ in.
M2005.76

Intaglio plate for *Faith*, 1968
Copper
6 x 4 in.
M2005.77

Intaglio plate for *Hassid Dancing*, 1968
Copper
6 x 4 in.
M2005.83

Intaglio plate for *House Member*, 1968
Copper
5 ⅞ x 4 in.
M2005.71

Intaglio plate for *Intimacy*, 1968
Copper
6 x 4 in.
M2005.79

Intaglio plate for *Maternity*, 1968
Copper
6 x 3 ⅜ in.
M2005.75

Intaglio plate for *Ready for Dinner*, 1968
Copper
5 ⅞ x 3 ⅓ in.
M2005.82

Intaglio plate for *Rearing Horse*, 1968
Copper
5 ⅞ x 3 ⅔ in.
M2005.84

Intaglio plate for *Relationship*, 1968
Copper
6 x 4 in.
M2005.78

Intaglio plate for *Sun Lovers*, 1968
Copper
5 ⅞ x 3 ⅝ in.
M2005.73

Intaglio plate for *Wrestlers*, 1968
Copper
4 x 6 in.
M2005.72

*Intimacy*, 1968
Color etching and open bite
5 ⅞ x 3 ⅜ in.
M2005.32

*Masquerade*, 1968
Color etching
5 ⅜ x 3 ⅛ in.
M2005.56

*Masquerade*, 1968
Color etching
5 ⅝ x 3 ⅛ in.
M2005.57

*Maternity*, 1968
Color etching and open bite
5 ⅞ x 3 ⅜ in.
M2005.28

*Peasant*, 1968
Color etching and aquatint
5 ⅞ x 3 ⅝ in.
M2005.52
Ready for Dinner, second state, 1968
Color etching and aquatint 5 ¼ x 3 ¼ in.
M2005.35

Ready for Dinner, third state, 1968
Color etching and aquatint 5 ¼ x 3 ¼ in.
M2005.36

Rearing Horse, 1968
Color etching and aquatint 5 ¼ x 3 ¼ in.
M2005.38

Relationship, 1968
Color etching and open bite 5 ¼ x 3 ¼ in.
M2005.37

Sun Lovers, 1968
Color line etching, lift-ground, and aquatint 3 ¾ x 5 ½ in.
M2005.26

Tycoon, 1968
Color etching and aquatint 5 ¼ x 5 ¼ in.
M2005.58

Wrestlers, 1969
Color etching, lift-ground, and aquatint 3 ¼ x 5 ¼ in.
M2005.24

Wrestlers, 1969
Lift-ground etching and aquatint 3 ¾ x 5 ¼ in.
M2005.29

Gifts of Barbara Sorini, in memory of Emiliano Sorini

Armin Landeck
(American, 1905–1984)
Fish, 1963
Engraving 18 ¼ x 24 in.
Gift of Kent and Dianne Anderson
M2005.110

Engraver’s Tools, 1974
Five engravings 18 x 24 in. each
Purchase with funds from Laurence and Roma Eisenman, Print Forum, and Russ Jankowski, with matching funds from SBC
M2005.109.1–5

Jean-François Millet
(French, 1814–1875)
La cardéuse (Woman Carding Wool), 1855–1856
Etching 10 ¼ x 6 ¾ in.
Gift of Erich Stern Fund in memory of Luca K. Stern
M2005.88

Robert Motherwell
(American, 1915–1991)
Ulysses; text by James Joyce, 1968
Artist book; letterpress text with forty etched illustrations, in a silk-bound slipcase
Gift of Marianne H. Epstein
M2004.591

Philipp Pearlstein
(American, b. 1924)
Nude Lying on Black and Red Blanket, 1974
Four-color aquatint with line etching 22 x 29 ¼ in.
Gift of Vicki and Allen Samson
M2004.590

Judy Pfaff
(American, b. England, 1946)
Untitled, 2004
Color etching with relief roll on Asian paper 10 x 20 ¼ in.
Gift of Print Forum
M2004.381

Roger Shimomura
(American, b. 1949)
Mix and Match I, 2001
Six-color lithograph 20 ½ x 28 ½ in.
Gift of Print Forum
M2005.121

Jaune Quick-to-See Smith
(American Indian, b. 1940)
Survival Suite: Humor, 1996/97
Four-color lithograph 35 ⅜ x 24 ⅞ in.
Gift of Print Forum
M2005.127

Gaye Chan
(American, b. Hong Kong, 1957)
Storm 1 & 2 (diptych), 2002
Chromogenic prints 7 ¾ x 7 ¾ in. each
Gift of the artist
M2004.385

Barbara Ciurej and Lindsay Lochman
(American, b. 1956; American, b. 1952)
Glory on a Budget no. 3 (Odalisque), 1979
Gelatin silver print 10 x 13 in.
Gift of the artists
M2004.380

Lynne Cohen
(Canadian, b. America, 1944)
Practice Range, ca. 1990
Gelatin silver print in forminca-faced frame 43 ½ x 51 ⅓ in. (framed)
Gift of the artist in memory of her brother, Lee Roger Cohen (1942–2004)
M2005.89

Robert Heinecken
(American, b. 1931)
She: My friend tells me that you are a photographer, 1981
Instant color print and graphite on paper 20 x 16 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.576

Tom Uttech
(American, b. 1942)
Ajdaman Minis, 2004–2005
Seven-color lithograph 19 ⅞ x 21 ⅜ in.
Gift of Print Forum
M2005.120

Franz von Stuck
(German, 1863–1928)
Forellenweiber (TROUT STREAM), ca. 1890
Etching 11 x 9 ⅛ in.
Purchase, René von Schleinitz Memorial Fund
M2005.118

Photographs

Edward Burtyansky
(Canadian, b. 1955)
Nickle Tailings #36, 1996
Chromogenic print, printed 2004
40 x 46 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.127

Gaye Chan
(American, b. Hong Kong, 1957)
Storm 1 & 2 (diptych), 2002
Chromogenic prints 7 ¾ x 7 ¾ in. each
Gift of the artist
M2004.385

Barbara Ciurej and Lindsay Lochman
(American, b. 1956; American, b. 1952)
Glory on a Budget no. 3 (Odalisque), 1979
Gelatin silver print 10 x 13 in.
Gift of the artists
M2004.380

Lynne Cohen
(Canadian, b. America, 1944)
Practice Range, ca. 1990
Gelatin silver print in forminca-faced frame 43 ½ x 51 ⅓ in. (framed)
Gift of the artist in memory of her brother, Lee Roger Cohen (1942–2004)
M2005.89

Robert Heinecken
(American, b. 1931)
She: My friend tells me that you are a photographer, 1981
Instant color print and graphite on paper 20 x 16 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.576

Todd Hido
(American, b. 1968)
Untitled #2431, 1999
Chromogenic print mounted on aluminum 20 x 24 in.
M2005.91

Untitled #2621, 2000
Chromogenic print mounted on aluminum 24 x 20 in.
M2005.92

Untitled #2314-c, 2002
Chromogenic print mounted on aluminum 14 x 11 in.
M2005.90

Peter Latner
(American, b. 1950)
Henderson, Minnesota, 1997
Gelatin silver print, printed 2004
15 x 21 ⅞ in.
M2004.568

Little Falls, Minnesota, 1998
Gelatin silver print, printed 2004
14 ¼ x 21 ⅞ in.
M2004.567

Mississippi River at Dusk, Grant County, Wisconsin, 2000
Gelatin silver print, printed 2004
17 x 21 ⅞ in.
M2004.566

Purchase, Richard and Ethel Herzfeld Foundation Grant

Near Jamestown, North Dakota, 2001
Gelatin silver print, printed 2004
16 ⅜ x 22 ¼ in. (image); 20 x 23 ⅝ in. (sheet)
Gift of the artist
M2004.570

Outskirts, Morris, Minnesota, 2003
Gelatin silver print, printed 2003
17 ¼ x 21 ⅞ in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.569

Gift of Print Forum, and Russ Jankowski, with matching funds from SBC
Clarence John Laughlin
(American, 1905–1985)
*Spinning Circles*, 1936
Gelatin silver print, printed 1979
13 ⅞ x 10 ⅜ in.
M2005.95

*Light on the Cylinders*, 1937
Gelatin silver print, printed 1976
13 ⅞ x 10 ⅛ in.
M2005.96

*Starlight in Steel*, 1937
Gelatin silver print, printed 1979
13 ⅞ x 10 ⅛ in.
M2005.97

*Unending Stream*, 1941
Gelatin silver print, printed 1978
10 ⅞ x 13 ⅛ in.
M2005.98

*Around a Hole in Space*, 1957
*Manek Chowk, Jaipur*, 1964
Gelatin silver print, printed 1997–2003
10 x 12 ¾ in.
M2005.101
Purchase, Richard and Ethel Herzfeld Foundation Grant

J. W. Lawson
(American, b. 1975)
*Abandoned Storefront, Highway 16, Virginia*, 2002
Chromogenic print
10 x 9 ⅝ in.
M2004.384

*Abandoned Structure, Highway 16, Wisconsin*, 2003
Chromogenic print
10 x 9 ⅝ in.
M2004.383

*Billboard #3, Interstate 94, Wisconsin*, 2003
Chromogenic print
12 x 12 in.
M2004.382
Gifts of the artist

Ray K. Metzker
(American, b. 1931)
*Chicago*, 1957
Gelatin silver print
7 ⅞ x 9 ⅞ in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.130

Duane Michals
(American, b. 1932)
*Now Becoming Then*, 1976
Gelatin silver print
8 x 9 ⅝ in.
Gift of Madeleine and David Lubr M2004.585

Bob Natkin
(American, 1919–1996)
*Untitled*, 1953
Gelatin silver print
10 ⅜ x 13 ⅝ in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.108

Bill Owens
(American, b. 1938)
Because we live in the suburbs we don’t eat much Chinese food. It’s not available in the supermarkets so on Saturday we eat hot dogs., 1968/73
Gelatin silver print, printed 1999
9 ⅜ x 13 ⅛ in.
M2004.572

I bought the Doughboy pool for David and the kids and now no one wants to take care of it…., 1968/73
Gelatin silver print, printed 2004
10 x 12 ⅛ in.
M2004.573

It’s hard to hunt in the suburbs because you’re always trespassing., 1968/73
Gelatin silver print, printed 2004
8 ⅛ x 11 ⅝ in.
M2004.574
Purchase, Richard and Ethel Herzfeld Foundation Grant

Paul Shambroom
(American, b. 1956)
*Van Buren, Indiana (population 955)*, Town Council, July 21, 1999, 1999
Inkjet print on canvas, printed 2004
33 x 66 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2004.575

Raghubir Singh
(Indian, 1949–1999)
*Manek Chowk, Jaipur*, 1970
Chromogenic print, printed 2004
10 ⅛ x 14 ⅜ in.
M2005.103

*Pilgrim and Ambassador Car, Kumbh Mela, Prayag, Uttar Pradesh*, 1977
Chromogenic print, printed 2004
9 ⅜ x 14 ⅜ in.
M2005.106

Srinagar Kashmir, 1980
Chromogenic print, printed 2004
9 ⅜ x 14 ⅛ in.
M2005.105

*After Accident, Grand Trunk Road, Bihar*, 1991
Chromogenic print, printed 2004
9 ⅜ x 14 ⅞ in.
M2005.102

*Goo*, 1996
Chromogenic print, printed 2004
9 ⅜ x 14 ⅛ in.
M2005.104
Purchase, Richard and Ethel Herzfeld Foundation Grant

Aaron Siskind
(American, 1903–1991)
*Harlem Ballroom*, ca. 1937
Gelatin silver print, printed 1970s
11 x 8 in.
M2005.116

*Davenport 19, 1952*
Gelatin silver print
13 ⅛ x 10 ⅝ in.
M2005.115
Purchase, Richard and Ethel Herzfeld Foundation Grant

*Tseng Kwong Chi (Joseph Tseng)*
(Canadian, b. Hong Kong, 1950–1990)
*New York, New York (Statue of Liberty)*, 1979
Gelatin silver print, printed later
35 ⅜ x 35 ⅜ in.
M2005.126
Purchase, Richard and Ethel Herzfeld Foundation Grant

*Tom Uttech*
(American, b. Germany, 1954)
*Night #3*, 2004
Chromogenic print
48 x 58 in.
Purchase, Richard and Ethel Herzfeld Foundation Grant
M2005.128

Francesca Woodman
*Providence, Rhode Island, 1975/76*
Gelatin silver print, printed 1997–2003
5 ⅜ x 5 ⅝ in.
M2005.111

*Rome*, 1977/78
Gelatin silver print, printed 1997–2003
5 ⅜ x 5 ⅝ in.
M2005.114

*New York*, 1979/80
Gelatin silver print, printed 1997–2003
3 ⅜ x 9 ⅛ in.
M2005.112

*Study for Temple Project*, New York, 1979/80
Gelatin silver print, printed 1997–2003
3 ⅜ x 4 ⅞ in.
M2005.113
Purchase, Richard and Ethel Herzfeld Foundation Grant
Jason S. Yi
(American, born Korea, b. 1963)
*Untitled [Birthday Party]*; from the series *Truthful Fiction*, 2002
Chromogenic print from digital file
48 ½ x 38 ½ in. (framed)
M2005.123

*Untitled [Christmas]*; from the series *Truthful Fiction*, 2002
Chromogenic print from digital file
48 ½ x 38 ½ in. (framed)
M2005.124

*Untitled [Drinking Beer with Dad]*; from the series *Truthful Fiction*, 2002
Chromogenic print on photographic paper from digital file
48 ½ x 38 ½ in. (framed)
M2005.125
Purchase, Richard and Ethel Herzfeld Foundation Grant

**DECORATIVE ART**

**African; Unknown**
*Untitled [Painted Bark Cloth]*, n.d.
Paint on bark cloth
67 x 77 in.
Gift of Dorothy Nelle Sanders
U2004.4

**Alvar Aalto; Herman Miller Inc.**
(Finnish, 1898–1976; American, Zeeland, Michigan)
*Aalto Armchair 41* (Reproduction of Alvar Aalto’s *Paimio Chair*, 1933), 2005
Laminated birch, birch plywood, and white lacquer
25 ¼ x 23 x 33 ½ in.
Acquired by purchase and gift from Herman Miller, Inc.
U2005.1

**Josef Danhauser**
(Austrian, 1780–1829)
*Side Chair*, ca. 1825
Walnut and birch veneer on beech, modern upholstery
36 x 19 x 18 in.
Gift of Helen Obendorfer in Memory of her Sister Jeanette Obendorfer
M2004.565

**Eugene Deutch**
(American, b. Hungary, 1904–1959)
*Bird Bowl*, ca. 1954
Glazed stoneware
14 x 8 ½ x 12 ½ in. diam.
Gift of the American Heritage Society and the Layton Art Collection in honor of Glenn Adamson
M2005.131

**Gertrud Natzler and Otto Natzler**
(American, b. Austria, 1908–1971; American, b. Austria, 1908)
*Bowl*, ca. 1941
Glazed red stoneware
12 x 8 ½ x 6 ½ in. diam.
Gift of Dr. Ely and Marianne H. Epstein
M2005.107

**Oakbrook Esser Studios**
(American: Oconomowoc, Wisconsin)
*Reproduction Lamp for the George Mann Niedecken Combination Table and Daybed*, 2005
Oak, brass came, and opalescent and clear plate glass
6 ¼ x 18 x 32 in.
Purchase, Layton Art Collection
L2005.1

**Aronba Perri**
(African: Tombia, Nigeria)
*Elegbe beni*, 1983
Cotton
34 x 71 in.
Gift of Dorothy Nelle Sanders
U2004.1

**Jim Rose**
(American, b. 1966)
*Sewing Desk*, 2003
Steel with natural rust patina
42 ½ x 34 ½ x 26 ½ in.
Gift of the artist
M2004.578

**Attributed to Karl Friedrich Schinkel**
(German, 1781–1841)
*Chair with Curved Back Rail*, ca. 1800/1810
Black polished beechwood, modern upholstery
35 x 17 ¼ x 21 ½ in.
Gift of René von Schleinitz Memorial Fund, by exchange
M2004.593

**Paul Schreckengost; Gem Clay Forming Company**
(American, 1908–1983; American: Sebring, Ohio)
*Teapot*, designed ca. 1938
Glazed ceramic
7 x 11 x 3 ½ in.
Purchase, by exchange
M2004.604

**Arthur J. Stone**
(American, 1847–1938)
*Bowl*, ca. 1930
Silver
4 x 9 ½ in. dia.
Purchase with funds donated in memory of Caroline Q. Fleager
M2004.564

**Attributed to Karl Friedrich Schinkel**
(German, 1781–1841)
*Chair with Curved Back Rail*, ca. 1800/1810
Black polished beechwood, modern upholstery
35 x 17 ¼ x 21 ½ in.
Gift of René von Schleinitz Memorial Fund, by exchange
M2004.593


Lesley Dill, Leave Me Ecstasy, 1997. See listing p. 27.
Landfall Press

One of the core groups of art within the prints and drawings Collection is the Landfall Press archive. Originally given in 1992, the Landfall Press Archive documents the entire edition output of the Press, one of the premier art presses to participate in the revival of printmaking beginning in the 1970s. In 2004–2005, Jack Lemon and the Press donated approximately 500 works of edited prints, proofs, and studies by some of the leading artists of the last half-century. This gift completes the archive for the past 30 years of the Press.

Jessica Abel
(American, b. 1969)

Frog Prince, 1998
1 mylar drawing for photolithographic transfer
3 trial proofs
LP2004.1.1–1.4

Girl’s Comics #4, 1998
7 mylar drawings for photolithographic transfer
2 progressive proofs
1 trial proof
1 working proof
LP2004.2.1–1.11

Girl’s Comics #5, 1998
1 mask
5 mylar drawings for photolithographic transfer
1 mylar registration guide
1 trial proof
LP2004.3.1–3.8

Terry Allen
(American, b. 1943)
Cursor, 2000
4 working proofs
LP2004.4.1–4.4

Garo Zareh Antreasian
(American, b. 1922)
Serpent of Midgaard, 1999
7 collage source materials
1 etching plate
2 preparatory collages for digital plates
1 preparatory drawing
1 preparatory drawing for etching plate
3 preparatory plates
8 working proofs
LP2004.5.1–8

North of the Tiger, 2001
Lithograph on chine collé
LP2004.5

North of the Tiger, 2001
3 mylar drawings for photolithographic transfer
LP2004.5.1–3

South of the Serengeti, 2001
Lithograph on chine collé
LP2004.5

South of the Serengeti, 2001
2 mylar drawings for photolithographic transfer
LP2004.6.1–2

West of the Kalahari, 2001
Lithograph on chine collé
LP2004.7

West of the Kalahari, 2001
2 mylar drawings for photolithographic transfer
LP2004.7.1–2

William Christenberry
(American, b. 1936)
Adam’s House in the Black Belt, 1999
Text by Anna Sloan
Illustrated book with color lithographs, photogravures, digital Iris prints, and lithographic text
LP2004.9

Christo (Javacheff)
(American, b. 1935)
Wrapped Champagne Bottle, 2000
From the Landfall Press 30th Anniversary Portfolio
1 fabric sample
4 mylar drawings for photolithographic transfer
1 preparatory material
4 progressive proofs
2 unused tape shapes
1 template for tape shapes
1 trial proof
LP2004.10.1–10.14

Wrapped Motorcycle/Sidecar, Project for Harley-Davidson 1993 VL Model, 2000
2 color lab proofs
8 color separation films
6 documentary materials
2 mylar drawings for photolithographic transfer
1 photographic film
1 preparatory drawing
1 preparatory material
1 sample of fabric
1 sample of plastic sheet
1 sample of thread
LP2004.11.1–11.24

Robert Cottingham
(American, b. 1935)
Roxy, 2000
From the Landfall Press 30th Anniversary Portfolio
1 lab proof of photographic negative
6 mylar drawings for photolithographic transfer
1 set of photocopies of photographic negative of line drawing
2 photographic negatives
1 photographic positive
13 preparatory materials
3 progressive proofs
2 trial proofs
1 working proof
LP2004.12.1–12.30

Lesley Dill
(American, b. 1950)
Homage to N.S., 1997
1 lab proof
4 mylar drawings for photolithographic transfer
2 sheets of photolithographic film
1 trial proof
3 working proofs
LP2004.13.1–13.11

Leave Me Ecstasy, 1997
1 aquatint test plate
1 film for text plate
1 lab proof
3 mylar drawings for photolithographic transfer
1 photographic negative
1 photographic positive
1 source material
6 working proofs
LP2004.14.1–14.15

Sun’s Night Glow, 2000
From the Landfall Press 30th Anniversary Portfolio
1 mylar drawing for photolithographic transfer
2 progressive proofs
1 registration guide
4 trial proofs
LP2004.20.1–20.08

Light, 2001
1 documentation sheet
1 fragment proof
3 mylar drawings for photolithographic transfer
1 photographic negative
1 photographic positive
10 source materials
19 rejected source materials
3 trial proofs
LP2004.15.1–15.39

Opening to the Unknown Nourishment, 2001
Color lithograph with collage elements of thin Asian tissue and string on tea-stained paper
LP2004.16
Denise Green  
(Australian, b. 1946)  
Trojan series (unidentified), 1994  
1 set of collage materials  
1 drawing  
15 working proofs  
LP2004.26.1–17

Laurie Hogin  
(American, b. 1963)  
Posse, 1998  
1 final trial proof  
7 mylar drawings for photolithographic transfer  
2 progressive proofs  
1 trial proof  
LP2004.27.1–11

Song of Harvest, 1998  
8 mylar drawings for phototransfer  
2 progressive proofs  
1 trial proof  
LP2004.28.1–11

Peregrine Honig  
(American, b. 1976)  
Ovubet, 1999  
1 set of doily samples  
27 etching plates  
1 set of notes on display  
1 practice plate  
17 working proofs  
LP2004.29.1–47

Tom Huck  
(American, b. 1971)  
The Hog Scalers, 1999  
5 rejected impressions  
1 woodblock  
LP2004.31.1–6

Decapitation Nation, 2002  
Color woodcut  
LP2004.30

Decapitation Nation, 2002  
1 paper sample  
1 preparatory study  
1 source material  
3 trial proofs  
1 working proof  
LP2004.30.1–7

Julia Jacquette  
(American, b. 1964)  
To...Kiss...Your...Lips, 1998  
17 etching plates  
LP2004.32.1–17

Robert Kelly  
(American, b. 1956)  
Summa Series, 1996  
8 mylar drawings for photolithographic transfer  
13 preparatory materials  
1 trial proof  
LP2004.33.1–22

David Levinthal  
(American, b. 1949)  
Uncle Tom’s Cabin, 1999  
8 etching plates  
1 film  
6 trial proofs  
4 working proofs  
LP2004.34.1–19

Parallel Curves, 2000  
1 etching plate  
1 mask  
3 mylar drawings for photolithographic transfer  
7 trial proofs  
LP2004.35.1–12

Will Mentor  
(American, b. 1959)  
[Unidentified project 1], n.d.  
1 working proof  
1 unsupervised proof  
LP2004.38.1–2

[Unidentified project 2], n.d.  
Mylar drawing for photolithographic transfer  
LP2004.38.3

Growing an Onion, 1997  
7 mylars for photolithographic transfer  
2 progressive proofs  
2 trial proofs  
6 working proofs  
3 working/progressive proofs  
LP2004.36.1–20

Three Sisters/Growing an Onion, 1997  
3 working/trial proofs  
LP2004.36.21–23

Three Sisters, 1997  
10 mylars for photolithographic transfer  
4 study materials  
1 trial proof  
3 working drawings  
1 working/progressive proof  
LP2004.37.1–19

Mary Mito  
(American, b. 1944)  
Avenging Angel, 2002  
Lithograph  
LP2004.39

Avenging Angel, 2002  
1 mask  
8 process proofs  
6 trial proofs  
LP2004.39.1–15

Horizontal Water, 2002  
Lithograph on chine collé  
LP2004.40

Horizontal Water, 2002  
2 masks  
LP2004.40.1–2

Greg Murdock  
(Canadian, b. 1954)  
Journal, 1998  
3 etching plates  
4 working proofs  
LP2004.46.1–3

Genus I, 1999  
2 etching plates  
LP2004.41.1–2

Genus II, 1999  
2 etching plates  
1 set of paper samples  
3 working proofs  
LP2004.42.1–6

Genus III, 1999  
2 etching plates  
3 trial proofs  
5 working proofs  
LP2004.43.1–10

Genus Series, 1999  
1 practice proof  
1 preparatory sketch  
LP2004.44.1–2

Guardian, 2000  
Color etching, aquatint, drypoint, and sugar lift  
LP2004.45

Guardian, 2000  
3 etching plates  
1 preparatory study  
7 working proofs  
LP2004.45.1–11

Silhouette, 2000  
Color line etching, aquatint, drypoint, and sugar lift with chine collé  
LP2004.47

Silhouette, 2000  
3 etching plates  
1 set of paper samples  
1 preparatory material  
1 preparatory study  
7 working proofs  
LP2004.47.1–13

Claes Oldenberg  
(American, b. 1929)  
Parallel Curves, 2000  
1 trial proof  
2 progressive proofs  
LP2004.48

2 source materials  
From the portfolio Millennium Story  
LP2004.49.2.1–2

2 working proofs  
From the portfolio Mea Culpa  
LP2004.49.6.1–4

2 trial proofs  
From the portfolio Oliphant  
LP2004.49.8.1–3

2 working proofs  
From the portfolio Oliphant  
LP2004.49.7.1–4

2 trial proofs  
From the portfolio Oliphant  
LP2004.49.9.1–3

4 mylar drawings for photolithographic transfer  
1 source material  
1 paper sample  
6 progressive proofs  
1 trial proof  
3 trial/progressive proofs  
LP2004.51.1–25

Philip Pearlstein  
(American, b. 1924)  
Model in Kimono on Bubble Chair, 2000  
10 mylar drawings for photolithographic transfer  
8 progressive proofs  
2 working proofs  
LP2004.52.1–20

Joseph Picillo  
(American, b. 1941)  
EP IV, 1995  
1 mylar drawing for photolithographic transfer  
1 trial proof  
LP2004.53.1–2

1 progressive proof  
1 trial proof  
LP2004.54.1–2

EP V, 1995  
1 mylar drawing for photolithographic transfer  
1 trial proof  
LP2004.54.3–4

EP VI, 1995  
1 mylar drawing for photolithographic transfer  
LP2004.55.1

Archer Prewitt  
(American, b. 1963)  
Sof’ Boy, 1998  
1 final trial proof  
2 mylar drawings for photolithographic transfer  
1 trial proof  
1 trial/progressive proof  
LP2004.56.1–2

Jeanette Pasin Sloan  
(American, b. 1946)  
La Terrazza, state I, 1987  
2 negatives  
LP2004.60.1–2
Warrington Colescott Gift

This year, the Museum was delighted to accept a major gift from one of America's most dynamic and important contemporary printmakers—Warrington Colescott. Although he was born in California, this influential and prolific satirist has been one of Wisconsin's most celebrated printmakers for the past 50 years. Born in 1921 in Oakland, California, Colescott earned two art degrees from the University of California—Berkeley and served as a Lieutenant in the Army for four years in WWII before accepting a faculty position at the University of Wisconsin—Madison in 1949. There he worked with colleagues to establish a nationally recognized printmaking program and to raise awareness and appreciation for the medium. At the same time, he encouraged several generations of artists as an exceptional instructor while sustaining an impressive personal career. He won a Fulbright Fellowship to London in 1957, a John Simon Guggenheim Memorial Foundation Fellowship in 1965, and four National Endowment for the Arts Fellowships in 1975, 1979, 1983, and 1993. Since retiring from teaching in 1986, Colescott has worked alongside his wife, fellow printmaker and UW—Madison faculty member, Frances Myers, from their home and dual studios in Hollandale, Wisconsin, known as Mantegna Press.

The artist and his wife donated 178 prints to the Museum, which brings the total number of Colescott prints in the Collection to 220—a nearly complete representation of his graphic production. As a result, the Milwaukee Art Museum now owns the most comprehensive and important collection of Colescott prints anywhere, making Milwaukee an indispensable destination for studying this artist.

William T. Wiley
(American, b. 1937)
Little More Than an Idea at This Point, 1997
1 mask
1 masking piece
1 mylar drawing for photolithographic transfer
1 registration guide
2 trial proofs
1 woodblock
1 working proof
LP2004.72.1–.8

Om and Presence for A.G., 1998
4 mylar drawings for photolithographic transfer
1 progressive proof
1 trial proof
LP2004.73.1–.6

Undetermined project for 30th Anniversary Portfolio, 2000
1 Ephemera
6 mylar drawings for photolithographic transfer
1 printing plate
LP2004.74.1–.8

Band Together, 2001
1 drawing registration guide
2 mylar drawings for photolithographic transfer
1 source material
1 printing registration guide
3 progressive proofs
2 working proofs
1 working/trial proof
LP2004.71.1–.11
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Medium</th>
<th>Size</th>
<th>Date</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Undersea Hunter, 1953</td>
<td>Color screenprint</td>
<td>15 x 12 in.</td>
<td>M2004.402</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dordogne (Lascaux Cave) or Cave, 1954</td>
<td>Color screenprint</td>
<td>16 x 21 1/2 in.</td>
<td>M2004.411</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hecatomb for Hector, 1954</td>
<td>Color screenprint</td>
<td>15 1/4 x 21 in.</td>
<td>M2004.410</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magdalenan, 1954</td>
<td>Color screenprint</td>
<td>12 x 15 1/2 in.</td>
<td>M2004.403</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Through the Sound Barrier or Supersonic, 1954</td>
<td>Color screenprint</td>
<td>17 1/4 x 21 in.</td>
<td>M2004.408</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pavevne, 1955</td>
<td>Color screenprint</td>
<td>25 x 21 in.</td>
<td>M2004.413</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Toll Trap, 1955</td>
<td>Color screenprint</td>
<td>17 1/4 x 21 in.</td>
<td>M2004.412</td>
<td></td>
<td></td>
</tr>
<tr>
<td>airborne, 1956</td>
<td>Etching</td>
<td>15 x 19 1/4 in.</td>
<td>M2004.414</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cliff Dwellers, 1956</td>
<td>Etching</td>
<td>9 1/4 x 11 1/2 in.</td>
<td>M2004.415</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spine-Patch, 1956</td>
<td>Etching, relief roll in</td>
<td>8 1/4 x 11 1/4 in.</td>
<td>M2004.416</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barrier, 1957</td>
<td>Etching</td>
<td>15 x 20 in.</td>
<td>M2004.422</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Botanical, 1957</td>
<td>Color screenprint</td>
<td>16 1/4 x 26 1/2 in.</td>
<td>M2004.420</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Catacomb, 1957</td>
<td>Color etching</td>
<td>15 x 19 1/2 in.</td>
<td>M2004.418</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Café Bikini, 1960</td>
<td>Color drypoint and</td>
<td>18 x 24 in.</td>
<td>M2004.423</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go Go Go, 1964</td>
<td>Color drypoint and</td>
<td>18 x 23 1/2 in.</td>
<td>M2004.434</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Meeting, 1950</td>
<td>Color screenprint</td>
<td>14 x 11 in.</td>
<td>M2004.392</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fisherman, 1950</td>
<td>Color screenprint</td>
<td>14 x 11 in.</td>
<td>M2004.391</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bridge across the Arno (Seine), 1951</td>
<td>Color screenprint</td>
<td>14 x 11 1/2 in.</td>
<td>M2004.393</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Florentine Towers, 1951</td>
<td>Color screenprint</td>
<td>14 x 11 in.</td>
<td>M2004.401</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In a Baroque Garden, 1952</td>
<td>Color screenprint</td>
<td>11 1/4 x 14 in.</td>
<td>M2004.399</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mountain Village, 1952</td>
<td>Color screenprint</td>
<td>12 x 15 in.</td>
<td>M2004.399</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Notre Dame de Paris, 1952</td>
<td>Color screenprint</td>
<td>14 x 11 1/2 in.</td>
<td>M2004.398</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spanish Sky (City of the Plain), 1952</td>
<td>Color screenprint</td>
<td>12 x 15 in.</td>
<td>M2004.395</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chilly in Chiswick, 1957</td>
<td>Color screenprint</td>
<td>13 x 1 x 16 in.</td>
<td>M2004.421</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mach 5, 1957</td>
<td>Etching</td>
<td>14 x 19 1/2 in.</td>
<td>M2004.419</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anita Ekberg as St. Thekla, 1963</td>
<td>Color etching</td>
<td>12 x 9 in.</td>
<td>M2004.442</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Told Him Listen, 1963</td>
<td>Color etching</td>
<td>10 x 23 in. (plate)</td>
<td>M2004.439</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Sculptor, 1963</td>
<td>Color etching</td>
<td>16 x 22 in.</td>
<td>M2004.448</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thetis, 1963</td>
<td>Color etching</td>
<td>19 x 1 1/2 in.</td>
<td>M2004.440</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christmas with Ziggy, 1964</td>
<td>Color etching and drypoint</td>
<td>16 x 22 in.</td>
<td>M2004.448</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Go Go Go, 1964</td>
<td>Color etching, letterpress,</td>
<td>photo etching, and drypoint</td>
<td>M2004.445</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greeks and Amazons, 1964</td>
<td>Lithograph</td>
<td>13 x 19 in.</td>
<td>M2004.443</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Greeks and Amazons, 1964</td>
<td>Color drypoint and</td>
<td>9 1/4 x 10 in.</td>
<td>M2004.446</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ladies and Gentlemen, 1964</td>
<td>Color etching</td>
<td>8 1/4 x 24 in.</td>
<td>M2004.447</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To Isadora Duncan, 1964</td>
<td>Lithograph</td>
<td>18 1/2 x 12 3/8 in.</td>
<td>M2004.444</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marlene, You Were the Most, 1965</td>
<td>Color etching and drypoint</td>
<td>24 x 19 in.</td>
<td>M2004.449</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Royal Garden Roof, 1965</td>
<td>Color etching</td>
<td>7 x 22 in.</td>
<td>M2004.450</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Father's Day, 1966</td>
<td>Color etching and drypoint</td>
<td>15 x 23 in.</td>
<td>M2004.452</td>
<td></td>
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</tr>
</tbody>
</table>
Patrioticks, 1969
Color etching
20 x 23 ½ in.
M2004.467

Big Band, 1970
Color etching
16 x 12 in.
M2004.472

Dream of the Printseller, 1970
Color etching
9 x 13 ½ in.
M2004.463

George the Wonder Horse, 1970
Color etching
23 1/3 x 26 in.
M2004.469

The Great Society: Your Day in Court, 1970
Color etching
18 x 18 in.
M2004.470

Moon Trippers, 1970
Color etching and woodcut
11 1/3 x 8 1/2 in.
M2004.471

Souvenir Pictures of the Great War, 1971
Color etching
19 1/3 x 24 in.
M2004.473

Prime-Time Histories: Lincoln at Ford's Theater, 1972
Etching
23 1/3 x 16 in.
M2004.475

Prime-Time Histories: Lincoln at Ford's Theater, 1972
Etching
23 1/3 x 16 in.
M2004.476

A Brief History of Flight, 1973
Color etching and aquatint with viscosity inking
10 1/3 x 13 1/2 in.
M2004.482

Madison: View from W. Washington and Rue Rabelais, 1973
Color etching
8 1/3 x 14 in.
M2004.483

Color etching
17 x 22 in.
M2004.479

Prime-Time Histories: Colescott's USA (Title Page), 1973
Etching
23 1/3 x 19 1/2 in.
M2004.474

Prime-Time Histories: The First Thanksgiving, 1973
Color etching
30 x 22 1/3 in.
M2004.481

Prime-Time Histories: George Washington Meets Betsy Ross, But Too Late, 1973
Color etching
22 x 19 in.
M2004.477

Prime-Time Histories: J. Edgar Hoover at the Biograph Theater, 1973
Color etching
30 x 22 1/3 in.
M2004.480

Prime-Time Histories: William Randolph Hearst Declares War on Spain, 1973
Color etching
17 x 22 in.
M2004.478

Inside IRS, 1974
Color etching
19 x 14 in.
M2004.486

Plumbers, 1974
Etching
4 x 2 1/3 in.
M2004.485

Stag Night Smoker at Key Biscayne, 1974
Color etching
20 x 16 in.
M2004.484

The History of Printmaking: Hayter Discovers Viscosity, 1975
Color lithograph
11 1/3 x 15 in.
M2004.488

The History of Printmaking: The Last Printmaker, 1976
Color etching
8 x 11 in.
M2004.489

The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen, 1977
Color etching
14 x 20 in.
M2004.490

The History of Printmaking: The Last Printmaker, 1977
Color etching
14 x 20 in.
M2004.491

The History of Printmaking: Rembrandt Bankrupt, 1977
Etching
11 1/3 x 15 1/2 in.
M2004.492

The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen, 1977
Color etching
14 x 20 in.
M2004.493

The History of Printmaking: The Last Printmaker, 1977
Color etching
14 x 20 in.
M2004.490

The History of Printmaking: Rembrandt Bankrupt, 1977
Etching
11 1/3 x 15 1/2 in.
M2004.492

The History of Printmaking: S.W. Hayter Discovers Viscosity Printing, 1977
Color etching
14 x 20 in.
M2004.490

At the Ball, 1978
Etching
26 1/3 x 20 in.
M2004.502

Berkeley Vegetarian Potluck Party, 1979
Etching
4 x 20 in.
M2004.495

The Last Judgement (After Rogier van der Weyden), 1979
Etching
24 x 18 in.
M2004.496

The Romance of Wine, 1979
Color etching
14 1/3 x 20 in.
M2004.494

Tremble Sin City (San Andreas Fault), 1979
Color etching
24 x 18 in.
M2004.497

Virtues and Vices, 1979
Color etching
11 1/3 x 22 in.
M2004.498

Berkeley Vegetarian Potluck Party (title page to the Secrets portfolio), 1980
Color etching with letterpress
14 1/3 x 18 1/3 in.
M2004.504

The Hunt: Steensland's Drive, 1980
Color etching
22 x 27 1/3 in.
M2004.501

Ms. Chili Pepper in Strobe, 1980
Color etching
20 x 27 1/3 in.
M2004.500

Self-Portrait Smoking the Plate, state 3, 1980
Color etching
12 x 19 in.
M2004.499

Village Bowl, 1980
Color etching
22 x 27 1/3 in.
M2004.503

History of Printmaking Update: Larry Nieman Pulls a Screen Print, 1981
Color etching
16 x 21 in.
M2004.508

The Hunt: 1st Dawn Stakeout, 1981
Color etching
11 1/3 x 15 in.
M2004.509

The Hunt: Counter Attack by Deer Hunters, 1981
Color etching
12 1/3 x 19 in.
M2004.510

The Hunt: Last Day's Drive, 1981
Color etching
13 1/3 x 20 in.
M2004.507

Poker Night at the Pentagon, 1981
Color etching
17 1/3 x 23 1/3 in.
M2004.506
Poker Night at the Pentagon, 1981
Lithograph
8 ¼ x 12 ¼ in.
M2004.505

The Hollandale Tapes: Down in the Think Tank, 1982
Color etching
34 ¾ x 24 in.
M2004.511

The Hollandale Tapes: The Stag at State, 1983
Color etching
25 ½ x 34 ¼ in.
M2004.512

In Birgit’s Basement, 1983
Color etching
8 ¾ x 9 ¼ in.
M2004.513

The Hollandale Tapes: At the Agri-Business Ball, 1984
Color etching
15 x 21 ½ in.
M2004.514

Mantegna Press, Hollandale (Christmas Card), 1984
Etching
2 ½ x 8 in.
M2004.518

Welcome to Watt Park, 1984
Color etching
24 x 35 ½ in.
M2004.517

The Future: Recreation, 1985
Color etching
32 ½ x 23 ¾ in.
M2004.519

The Future: On the Line, 1986
Color etching
15 x 20 ½ in.
M2004.520

The Future: Work, 1986
Color etching
32 ½ x 23 ¾ in.
M2004.522

Night of the Artists, 1986
Color etching
21 x 15 in.
M2004.521

A Brief History of Flight to the Present Day, 1987
Color etching
16 ½ x 23 ¼ in.
M2004.524

Laps, 1987
Color etching
15 x 21 in.
M2004.523

Meanwhile...Underneath the Oval Office, 1987
Color etching
20 x 8 ¼ in.
M2004.525

The Last Judgment: Debarkation, 1987–88
Color etching
27 ½ x 22 in.
M2004.527

The Last Judgement: Journey, 1987–88
Color etching
27 ½ x 22 in.
M2004.526

The Last Judgement: Judgment, 1987–88
Color etching
27 ½ x 22 in.
M2004.528

Cajun Café: Red Alert!, 1989
Color vitreograph
16 x 24 in.
M2004.531

Last Look Up State Street from Bascom Hill, 1989
Color etching
16 ¾ x 11 ¾ in.
M2004.530

A Loving, Caring Family Group
M2004.529

Life and Times of Professor Dr. Sigmund Freud, state 5, 1989
Color etching
35 ½ x 24 in.
M2004.531

M2004.533

Meanwhile...Underneath the Oval Office, the Dance Continues, 1989
Color etching
20 x 16 in.
M2004.532

Bourbon Street: Red Alert!, 1990
Color etching
22 x 30 in.
M2004.534

The Supremes, 1990
Color vitreograph
16 x 24 in.
M2004.535

Judgment Day at the NEA, 1991
Color etching
27 ¼ x 43 ½ in.
M2004.541

Comic Strip, 1992
Color etching
25 x 18 ¾ in.
M2004.542

Environmental President Meets Hole-in-the-Ozone, 1992
Color etching
22 x 14 ½ in.
M2004.543

Environmental President Visits Hole-in-the-Ozone, 1992
Color etching
35 ¼ x 27 ¼ in.
M2004.536

George Bush, on Air Force One, Denies Rumors of Infidelity, 1992
Color etching
5 ¼ x 13 ¾ in.
M2004.546

Audubon Paints the Birds of Florida, 1993
Color lithograph
22 ¼ x 30 in.
M2004.549

John Muir and John Burroughs Study Yosemite Valley, 1993
Color etching
19 ¾ x 15 ¾ in.
M2004.547

Audubon Paints the Birds of South Florida, 1994
Color etching, inked à la poupée
11 ¼ x 18 in.
M2004.548

Audubon Paints the Birds of West Florida, state 1, 1994
Etching on pink paper
11 ¼ x 15 ¼ in.
M2004.550

Suite Louisiana: All You Want to Know about the Battle at Chalmette, 1994
Color etching
31 ¼ x 48 in.
M2004.545

Suite Louisiana: Audubon in the Atchafalaya (Snowy Egret), 1994
Color etching
31 ¼ x 47 ½ in.
M2004.539

Suite Louisiana: Up and Down Tchoupitoulas Street, 1994
Color etching
31 ¼ x 47 ¾ in.
M2004.537

Trouble in Tinsel Town, 1995
Color etching with metallic paper chine collée
17 ¼ x 23 ¼ in.
M2004.552

Suite Louisiana: Down Tchoupitoulas Street (Chef Emeril), 1996
Color etching
17 ¼ x 23 ¼ in.
M2004.544

Suite Louisiana: The Music of the Folks, 1996
Color etching and aquatint with stencil and à la poupée inking and glitter
23 ¾ x 33 ¾ in.
M2004.541

Picasso at Mougins: The Etchings, 2002
Color etching
18 x 24 in.
M2004.563
Gifts of the artist and Frances Myers

Warrington Colescott; Frances Myers
(American, b. 1921; American, b. 1936)

Bombers over Tuscany, n.d.
Color etching
5 ¾ x 8 in.
M2004.561

Romance of Wine, state 2, 1996
Color etching
12 ¾ x 14 ¼ in.
M2004.553

Sweat Couture, 1998
Color etching
26 ½ x 33 in.
M2004.559

Sweat Couture, 1998
Color etching
20 ¼ x 15 ½ in.
M2004.557

Parade into the Quarter, 2002
Color etching
6 x 8 in.
M2004.562
Gifts of the artists
Warrington Colescott

The History of Printmaking: Durer at 23, In Love, In Venice, His Bags are Stolen, 1977.

See listings p. 31.
In 2005, the Museum published two catalogs of Museum curated exhibitions, *CUT/Film as Found Object* and *Made in Japan*, a completely redesigned second edition of *A is for Art*, and a new book about the Quadracci Pavilion.

*CUT/Film as Found Object in Contemporary Video* was edited by former Museum adjunct curator Stefano Basilico, who also curated the exhibition. It includes essays by Basilico, Lawrence Lessig of Stanford Law School, and Rob Yeo of the University of Wisconsin–Milwaukee. They assess the state of video art and examine the work of eight remarkable artists. It was designed by Steve Biel, the director of design and publications, and distributed for the Museum in the United States by Distributed Art Publishers of New York.

*Made in Japan: The Postwar Creative Print Movement* accompanied the memorable exhibition of Japanese prints shown over the summer. It was edited by former Museum curator Britt Salvesen, with essays by Alicia Volk and Helen Nagata. The catalog and the exhibition examine the artistic dialogue that blossomed between Japan and America in the wake of World War II. It was designed by Museum designer Michelle Pietrzak-Wegner and co-published with the University of Washington Press, who distributed it in the United States and Japan.

Marjorie Nelson Moon’s *A is for Art* has been a favorite of children and parents alike visiting the Museum since it was first published in 1988. We are pleased that with Moon’s support, we were able to publish a new edition of this alphabetical guide to our Collection in 2005. The book was completely redesigned by Michelle Pietrzak-Wegner, and it has proven to be more popular than ever.

This year, the Museum commissioned a new work: *Santiago Calatrava, Milwaukee Art Museum, Quadracci Pavilion*. It is, and will continue to be, the definitive work on the design and construction of our building and its contribution to Milwaukee. It contains an insightful essay by architectural writer Cheryl Kent and dramatic photography, primarily by photographer Jeff Millies of Hedrich Blessing. It was edited by Robert Sharp of The Art Institute of Chicago and designed by Steve Biel. We are proud to have co-published it with the distinguished art and design publisher Rizzoli International. Available for less than a year, it is already in its second printing.

Lastly, we are proud that *American Fancy: Exuberance in the Arts 1790–1840*, which we co-published last year with the Chipstone Foundation, has been named by Historic New England as the winner of its 2005 prize for books.
The Milwaukee Art Museum's on-site attendance for exhibitions and educational or exhibition-related programs increased slightly over the previous fiscal year, reporting a total annual attendance of 322,620. This total reflects an increase of nearly 2 percent more than the total attendance for 2003–2004. Total attendance into the Milwaukee Art Museum’s feature exhibitions increased by more than 8 percent.

**Exhibition attendance included:**

- **45,907**  *Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts*
- **84,428**  *Degas Sculptures*
- **42,885**  *The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World*
- **23,088**  *CUT/Film as Found Object*
To encourage donors to use the Museum as well as support it, we provide them free general admission, Member-only events, and other valuable benefits through our membership program. All supporters are automatically Museum Members, and 2005 brought an increase in both their numbers and use of our exhibitions and programs.

In 2005, 20,687 Members contributed more than $3,800,000 to support operations. Revenue from memberships increased by 12 percent over the previous year. More than $1,110,000 of this amount came from contributions of $150 and less, making 2005 the fourth year in a row in which contributions in this category exceeded $1 million.

Viewing exhibitions was by far the favorite way for Members to use the Museum, and total membership attendance increased by 11 percent over the previous fiscal year. Members also enjoyed their Museum store discounts and private preview parties, with more than 3,000 attending the events last year.

We surveyed Members in 2005 to determine ways of improving the membership experience and found high levels of satisfaction. Of those Members polled, 83 percent reported they were either very satisfied or satisfied with their benefits. Nearly 9 out of 10 of those surveyed indicated they were likely to recommend membership to a friend.

Members also are using their admission passes extensively, according to the survey. More than half (53 percent) stated that they visit the Museum four or more times a year. Almost 80 percent said that they visit the feature exhibition every time they visit.

Over the years, the Museum’s membership program has grown to be an essential source of support. For donors, it provides a way to enjoy the experiences they are supporting for the entire community. For the Museum, it ensures a steady stream of support for exhibitions and education programs.

We are deeply grateful to the Museum’s Members for their support and use of Museum programs in 2005.
The Milwaukee Art Museum’s Education and Public Programs strive to engage people with the arts. All of our programs, from pre-K art packs to adult lectures by eminent art historians, address the development of skills and abilities needed to look carefully and critically at works of art from many different perspectives.

More than 114,300 people were inspired and learned something new about the arts this year through Education and Public Programs at the Milwaukee Art Museum. Collaborations took on a new level in 2005. The Milwaukee Ballet, a partner throughout the special exhibition, *Degas Sculptures*, made the exhibition come alive through the Degas Dance Studio. Visitors learned about Degas from both sides of the easel. They sketched or watched dancers from the Milwaukee Ballet as they practiced in the recreated nineteenth-century dance studio located at the end of the exhibition. Children on school tours struck poses in movement class lead by the Ballet, and children sketched as their friends posed at the ballet barre. Milwaukee Ballet Artistic Director Michael Pink unveiled a premiere work inspired by Edgar Degas’ famous sculpture, *Little Dancer Aged 14*, as well as gave a dancer’s perspective to the sculpture featured on the Antenna audio tour.

The Museum hosted the opening night for the Milwaukee International Film Festival (MIFF), screened films, and started a talkback program for high school students, REEL FLIX. MIFF also worked with the Museum during our programs for *CUT/Film as Found Object* and judged the work of 50 local artists who entered our “Make a Video” contest. Milwaukee’s Poet Laureate Marilyn Taylor, through the Milwaukee Public Library, challenged local poets to create original verse based on the artwork in the Museum’s Collection. Wild Space Dance Company premiered *Art of the Ordinary*, the first large-scale art and performance installation in Windhover Hall. And the Museum worked with thirteen artist organizations to host the First Annual Milwaukee Artist Market, bringing over 2,000 people to the lakefront in July. These are just some of the collaborations that helped the Museum reach more people, expand interpretation of the Collection, and consolidate community resources.

This year, we also celebrated visual artists both up and coming and forever young. Visitors learned about Japanese printmaking from Keiji Shinohara. Jon Langford, best known as one of the founding members of the seminal cult punk band *The Mekons*, talked about his life as a working artist and musician. Liam Gillick, Josiah McElheny, and Christian Marclay talked about their works in the Collection, and Terese Agnew discussed her newest quilt, *Portrait of a Textile Worker*. Thousands gathered to celebrate artist Schomer Lichtner’s love affair with the ballet on his 100th birthday. A standing room-only crowd delighted in the spark of 99-year-old Eva Zeisel. Ashley Bryan captivated visitors with his stories and his puppets on view in the Peiper Education Gallery.

Our programs for children pre-K through grade 12 linked educational experiences in schools with families throughout the community. In fiscal year 2004–2005, nearly 55,000 children toured the Museum, 50 percent of MPS schools participated in the Museum’s program and 42 percent of schools in metro Milwaukee. During the year, 56 schools participated in the Museum’s multiple-visit programs, which provide children with the opportunity to become familiar with the Museum by having them visit more than once a year. Every fall we turn the Museum into a writing lab for 400 students in the Milwaukee area. This year we started *Wisconsin Writes* for students who live at a distance. For two days this summer, the Museum once again was turned into a writing lab for 300 children who came to Milwaukee from all corners of Wisconsin to use the Collection as a starting point for writing personal stories. New collaborations took shape with the Boys and Girls Club, First Stage Children’s Theater, Girl Scouts, and MIAD, to name a few.
Throughout the year, close to **65,347** visitors came to the Museum on tours. More than **6,774** students took part in our after-school programs and studio classes. More than **18,000** children and family members participated in family activities both on- and off-site. More than **1,943** visitors took part in one of our **40** gallery talks. We held **20** tours and workshops for teachers. We hosted **28** lectures and discussions and **3,259** people attended. The Museum held **24** musical performances with an attendance of **2,729**.

The Museum held **2** artist demonstrations, **6** Sunday Brunches, **3** TGITs, **8** Tours for Teachers, and **1** Just for Teachers workshop; screened **12** films; and celebrated **7** First Fridays, **4** Family Sundays, and **4** Gallery Nights.

**2005 Year in Review**

SEPTEMBER 2004

- Milwaukee Public School Art Teacher Orientation
  - THURSDAY, SEPTEMBER 2
- UWM New Teacher Orientation
  - TUESDAY, SEPTEMBER 7

- Lecture—Degas Sculptures by Ann Dumas
  - THURSDAY, SEPTEMBER 9
- ArtXpress High School Bus Mural Reception
  - SATURDAY, SEPTEMBER 11
- Story Time in the Galleries
  - SATURDAY, SEPTEMBER 11; THURSDAY, SEPTEMBER 23; AND SATURDAY, SEPTEMBER 25
- Sunday Brunch
  - SUNDAY, SEPTEMBER 12
- 10th Annual Golf Fore! Art Open
  - MONDAY, SEPTEMBER 13
- Present Music Concert
  - FRIDAY, SEPTEMBER 17
- Family Sundays—Sticks, Stalks & Nature Walks
  - SUNDAY, SEPTEMBER 19

OCTOBER 2004

- Junior Docent School Program Teacher Orientation
  - MONDAY, SEPTEMBER 20
- Art Aloud—After-School Art Workshops
  - MONDAY, SEPTEMBER 20—THURSDAY, NOVEMBER 18
- Music in the Museum
  - TUESDAY, SEPTEMBER 21
- Lecture—Collecting Photography
  - THURSDAY, SEPTEMBER 23
- 2004 Grape Lakes Food and Wine Festival
  - WEDNESDAY, SEPTEMBER 29
- Grape Stomp Run/Walk
  - WEDNESDAY, SEPTEMBER 29
- MAM Film—Contemporary/Experimental
  - THURSDAY, SEPTEMBER 30

- First Fridays Gets Back to Nature
  - FRIDAY, OCTOBER 1
- SHARP Teacher In-service
  - TUESDAY, OCTOBER 5
- Featured Speaker—Photographer Tod Papageorge
  - THURSDAY, OCTOBER 7
- Girl Scout Discovery Sunday
  - SUNDAY, OCTOBER 10
- Gallery Talk—Eva Zeisel
  - TUESDAY, OCTOBER 12
- Tours for Teachers
  - THURSDAY, OCTOBER 14
- Forum—The Impact of National Policies on Art Education
  - THURSDAY, OCTOBER 14
- Gallery Night
  - FRIDAY, OCTOBER 15

- Sunday Brunch
  - SUNDAY, OCTOBER 17
- Music in the Museum
  - TUESDAY, OCTOBER 19
- EXHIBITION PREVIEW CELEBRATION Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts
  - WEDNESDAY, OCTOBER 20
- Milwaukee International Film Festival Opening Night Party
  - THURSDAY, OCTOBER 21
- Workshop—Just for Teachers: Ashley Bryan
  - SATURDAY, OCTOBER 23
- Milwaukee Mandolin Orchestra Performance
  - SATURDAY, OCTOBER 23
- Family Sundays—Pick a Peck of Puppets
  - SUNDAY, OCTOBER 24
REEL FLIX—MIFF High School Screenings  
MONDAY, OCTOBER 25–WEDNESDAY, OCTOBER 27  
The Hunchback of Notre Dame  
TUESDAY, OCTOBER 26  
Senior Day  
WEDNESDAY, OCTOBER 27  
Milwaukee International Film Festival Screenings  
THURSDAY, OCTOBER 28–SUNDAY, OCTOBER 31  

NOVEMBER 2004  
Lunch Talk—Furniture and the Art of Invention  
WEDNESDAY, NOVEMBER 3  
CAS Art Auction Preview Party  
THURSDAY, NOVEMBER 4  
Lecture—The Other Side of Color  
THURSDAY, NOVEMBER 4  
First Fridays Celebrates Super Hits of the ’70s  
FRIDAY, NOVEMBER 5  
Brunch Under the Burke Brise Soleil  
SUNDAY, NOVEMBER 7  
Lecture—Throwing Curves with Eva Zeisel  
SUNDAY, NOVEMBER 7  
Story Time in the Galleries  
MONDAY, NOVEMBER 8  
Just for Teachers—Masterpieces of American Art  
SATURDAY, NOVEMBER 13  
Conversation with the Curator  
MONDAY, NOVEMBER 15  
Senior Day  
WEDNESDAY, NOVEMBER 17  
MAM Film—Hitchcock  
THURSDAY, NOVEMBER 18  
Ornaments and Adornments  
FRIDAY, NOVEMBER 19–SUNDAY, NOVEMBER 21  
Story Time in the Galleries  
SATURDAY, NOVEMBER 20  
Young Authors Conference  
MONDAY, NOVEMBER 22  
DECEMBER 2004  
MAM Film—Animation  
THURSDAY, DECEMBER 2  
First Fridays Holiday Party  
FRIDAY, DECEMBER 3  
Catch a Rising Star: Milwaukee High School for the Arts Showcase  
SATURDAY, DECEMBER 4  
Music in the Museum  
TUESDAY, DECEMBER 7  
Maranatha Baptist Choir  
WEDNESDAY, DECEMBER 8  
Lecture—American Ornamental Plants and Gardens, 1770–1920  
THURSDAY, DECEMBER 9  
University Lake School Bell Choir  
FRIDAY, DECEMBER 10  
Brunch Under the Burke Brise Soleil  
SUNDAY, DECEMBER 12  
Lecture—Nature’s Nation? American Landscape and the Question of National Identity  
SUNDAY, DECEMBER 12  
North Shore Middle School Choir  
TUESDAY, DECEMBER 14  
Creative Group Performance  
WEDNESDAY, DECEMBER 15  
Stephen Middle School Choir  
THURSDAY, DECEMBER 16  
Lecture—Conservation Challenges of Contemporary Art  
THURSDAY, DECEMBER 16  

JANUARY 2005  
Guest Speaker—Dr. Rex Ellis, The Story of Jeremy Prophet  
THURSDAY, JANUARY 6  
Sunday Champagne Brunch  
SUNDAY, JANUARY 9  
Tours for Teachers—Stories to Tell and Retell: The Puppets of Ashley Bryan  
THURSDAY, JANUARY 13  
Guest Speaker—Alexander Nemerov presents Fredrick Remington: Night and Fire  
THURSDAY, JANUARY 13  
Musical Masterpieces by the Fine Arts Quartet  
SATURDAY, JANUARY 15  
Forum—Do You Know Her Name?  
THURSDAY, JANUARY 20  
Waltz the Night Away!  
THURSDAY, JANUARY 20  
Gallery Night  
FRIDAY, JANUARY 21  
Musical Performance—Barcel Suzuki String Academy  
SATURDAY, JANUARY 22  
Scholastic Art Awards  
SATURDAY, JANUARY 29
FEBRUARY 2005
Senior Day
Wednesday, February 2
First Fridays Celebrates
Mardi Gras
Friday, February 4
Music in the Museum
Tuesday, February 8
Tours for Teachers—Mark Lombardi: Global Networks
Thursday, February 10
MAM Film—Cecelia Condit
Thursday, February 10
Sunday Champagne Brunch
Sunday, February 13
Family Sundays—Degas Sculptures
Sunday, February 20
Exhibition Preview Celebration
Degas Sculptures
Thursday, February 17
Special Guest—Penelope Hobhouse, English Gardener
Friday, February 25
MARCH 2005
Lecture—Painting Without God: Impressionism in the Age of Charles Darwin
Thursday, March 3
First Fridays Celebrates
St. Patrick’s Day
Friday, March 4
Just for Teachers—Degas Sculptures
Saturday, March 5
Music in the Museum
Tuesday, March 8
Family Sundays—April in Paris
Sunday, April 17
Degas School Family Night
Tuesday, March 22
French Salon Music
Saturday, March 26
Music in the Museum
Tuesday, March 29
Lecture—An Evening with Dr. Robert Hobbs
Thursday, March 31
APRIL 2005
First Fridays—Ooh La La!
Friday, April 1
Senior Days
Wednesday, April 6
Lecture—Impressionist Gardens
Thursday, April 7
Fine Arts Quartet—Musical Impressions
Saturday, April 9
KIDSfest
Saturday, April 9–Sunday, April 10
Girl Scout Discovery Sunday
Sunday, April 10
Take a Trip with MAM
Wednesday, April 13
MAM Staff Art Exhibition/Gallery Night
Friday, April 15
Family Sundays—April in Paris
Sunday, April 17
Jon Langford—All the Fame of Lofty Deeds
Thursday, April 21
Girl Scout Discovery Sunday
Sunday, April 24
Music in the Museum
Tuesday, April 26
MAM Film—Camille Claudel
Thursday, April 28
Opening Celebration
Made in Japan: The Postwar Creative Print Movement
Thursday, April 28
Sonora Strings
Friday, April 29
Bal du Lac
Saturday, April 30
May 2005
Art Collecting 101
Thursday, May 5
First Fridays Cinco de Mayo
Friday, May 6
Mother’s Day Brunch
Sunday, May 8
Degas School Family Night
Tuesday, May 10
Tours for Teachers—Made in Japan
Thursday, May 12
<table>
<thead>
<tr>
<th>Event</th>
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<tr>
<td>T.G.I.T with Wine Blast</td>
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<tr>
<td>Lakefront Festival of Arts</td>
<td>Friday, June 17–Sunday, June 19</td>
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<tr>
<td>Story Time in the Galleries</td>
<td>Saturday, June 18</td>
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<td>Music in the Museum</td>
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<tr>
<td>EXHIBITION PREVIEW CELEBRATION The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World</td>
<td>Thursday, May 19</td>
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<tr>
<td>Magnificent Performing Strings</td>
<td>Saturday, May 21</td>
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<td>Degas School Family Night</td>
<td>Tuesday, May 24</td>
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<td>MAM Film—War at a Distance</td>
<td>Tuesday, May 24</td>
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<tr>
<td>Closing—Degas Sculptures</td>
<td>Sunday, June 5</td>
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<tr>
<td>MAM Store Summer Bazaar</td>
<td>Tuesday, June 7</td>
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<td>Lecture—Cutting Through History</td>
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Development

It happens hundreds of times daily.

A painting ignites a child’s imagination. A photograph connects its viewer with another time, place, and point of view. An installation triggers a powerful aesthetic response. A contemporary work raises new ideas to discuss and consider.

This is the Milwaukee Art Museum at work, and, in every instance, our donors deserve the thanks for making these magic moments possible. Their generosity made 2004–2005 a benchmark year, ensuring strong program accomplishments and an equally solid balance sheet.

A review of the ways our donors supported the Museum in 2004–2005:

Annual Fund
The Museum’s Board of Trustees set a $3.8 million annual fund goal to support Museum operations in 2004–2005. It was clearly a reach—12.6 percent more than total gifts in 2003–2004—but 21,000 donors met the challenge. Their gifts totaled $3,831,031, inching past the goal and helping provide a small operational surplus at year’s end.

As always, memberships were the most popular way to support the Museum. The cost of a membership ranges from a little ($72 for a basic individual membership) to a lot ($100,000 to join the Peg Bradley Society), but every membership helps pay the day-to-day operational costs of operating a great Museum. Donors also earn valuable perks for themselves and, at higher levels, for their friends, such as free admission, discounts on purchases, and admission to special events. Nearly 2,000 members increased their support during the year, showing their personal commitment to making the Museum stronger.

President’s Circle
Great organizations have great supporters. The Museum’s President’s Circle Members are the philanthropic leaders who ensure that Milwaukee enjoys a world-class museum. Members contribute $2,500 or more and take part in several special events related to Museum programs. In 2005, its 285 Members contributed more than $2 million—accounting for more than half of the annual fund total. As the Museum is not eligible for support from either United Way or the United Performing Arts Fund, the philanthropic leaders who make up the President’s Circle are the key to the Museum’s accomplishments for the region.

Capital Campaign
In 2005 Sheldon Lubar agreed to lead a drive to retire the remaining debt on the Museum’s Santiago Calatrava-designed Quadracci Pavilion. Lubar’s leadership helped not only to rally past capital campaign supporters but new supporters who rose to the challenge as well, resulting in contributions and pledges totaling $25 million. The Quadracci Pavilion is a source of pride for the entire region—a symbol of our aspirations and of our community’s ability to take on a challenge and accomplish it.

Sponsorships and Special Gifts
The Museum presented more special exhibitions and programs in 2004–2005 than any other year in recent memory. Sponsors made it possible through their generous underwriting of exhibitions as large as Degas Sculptures and as specialized as Artists Interrogate: Race and Identity. All together, eighteen groups sponsored exhibitions and education programs in 2004–2005. They are listed on page 48.
Donors to the Milwaukee Art Museum

Thank you to the more than 21,000 supporters who helped the Museum in 2004–2005. As members, annual fund donors, capital campaign contributors, or supporters of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than $350 during the 2004–2005 fiscal year ending August 31, 2005.

Annual Fund and Restricted Gifts for Acquisition and Education

ANNUAL CONTRIBUTING SUPPORT
Gifts received between September 1, 2004, and August 31, 2005

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Christopher Abele
Michael Best & Friedrich, LLP
The Lynde and Harry Bradley Foundation
Chipstone Foundation
Friends of Art
Marshall & Ilsley Foundation, Inc.
Northwestern Mutual Foundation
Quad/Graphics
Mrs. Betty Quadracci
Sue and Bud Selig
Wisconsin Energy Foundation

$50,000 TO $99,999
Mr. and Mrs. Donald W. Baumgartner
Mae E. Demmer Charitable Trust
Greater Milwaukee Foundation
Virginia Booth Vogel Fund
Mr. and Mrs. Sheldon B. Lubor
Melitta S. Pick Charitable Trust
Sallie & Don Davis
Mr. and Mrs. James Schloemer
Schoenleber Foundation, Inc.
Justin and Holly Segel
Allen and Marilyn Taylor
Thomas and Anne Wamsler

$5,000 TO $9,999
Adelman Travel Systems
Anonymous
Mr. and Mrs. Matthew Barger
Mr. and Mrs. William D. Biersach
Dr. and Mrs. William Boyd
John H. Bryan
Bucyrus-Erie Foundation, Inc.
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Barbara and Donald Buzard
Conley Publishing Group
John and Kay Crichton
Patrick and Anna M. Cudahy Fund
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Mr. & Mrs. Richard W. Cutler
Sallie and Don Davis
Discover Financial Services
Pati and James D. Ericson
Fisher Family
Roger and Lee Fitzsimonds
Ellen and James Flesch
Mr. and Mrs. George Forbeck
Frederic and Elizabeth Friedman
Mr. and Mrs. Tully Friedman
Furthermore: a program of the
J.M. Kaplan Foundation
Mr. and Mrs. Richard D. Gebhardt
David and Maggi Gordon
Judy Gordon and Martin Siegel
Greater Milwaukee Foundation
Kopmeier Family Fund
Gertrude and Eric William
Passmore Fund
Alice and Lucia Stern
Library Fund
Marc Flesch Memorial Fund
Gail A. Lione and Barry L. Grossman
Heller Foundation
Richard and Ethel Herzfeld
Foundation
The Jerome and Dorothy Holz
Family Foundation
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William and Phyllis Huffman
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Randy Levin and Mindy Franklin
Levine
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Arthur Rock
Will Ross Memorial Foundation
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Charlotte and Burton Zucker

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A. O. Smith Foundation
Ben and Molly Abrohams
AIG Life Brokerage
Anonymous (3)
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Don O. Bauer
Polly and Robert Beal
Deborah A. Beck
Carl and Susan Becker
Joan and Roger L. Boerner
Betty Bostrom
Mr. and Mrs. Robert Brachman
Orren and Marilyn Bradley

$1,000 TO $2,999
Anonymous
Mr. and Mrs. James R. Baderski
Mr. and Mrs. Joseph S. Baderski
Mr. and Mrs. Roger Baderski
Mr. and Mrs. Robert J. Baderski
Mr. and Mrs. Thomas S. Baderski
Mr. and Mrs. William D. Baderski
Barbara and Richard Baderski
Barbara and Thomas Baderski
Barbara and William D. Baderski
Joan and Ralph Baderski
Joan and William D. Baderski
John and Ann Baderski
John and Jennifer Baderski
John and Nancy Baderski
John and Robert J. Baderski
John and William D. Baderski
Julie and John Baderski
Julie and Thomas Baderski
Julie and William D. Baderski
Kay and John Baderski
Kay and Thomas Baderski
Kay and William D. Baderski
Jean and John Baderski
Jean and Thomas Baderski
Jean and William D. Baderski
Kathleen and John Baderski
Kathleen and Thomas Baderski
Kathleen and William D. Baderski
Karen and John Baderski
Karen and Thomas Baderski
Karen and William D. Baderski
Karen and Nancy Baderski
Lee and John Baderski
Lee and Thomas Baderski
Lee and William D. Baderski
Lee and Elizabeth Baderski
Leslie and John Baderski
Leslie and Thomas Baderski
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Linda and John Baderski
Linda and Thomas Baderski
Linda and William D. Baderski
Linda and Nancy Baderski
Mark and John Baderski
Mark and Thomas Baderski
Mark and William D. Baderski
Marcia and John Baderski
Marcia and Thomas Baderski
Marcia and William D. Baderski
Mary and John Baderski
Mary and Thomas Baderski
Mary and William D. Baderski
Elizabeth and John Baderski
Elizabeth and Thomas Baderski
Elizabeth and William D. Baderski
Ellen and John Baderski
Ellen and Thomas Baderski
Ellen and William D. Baderski
Lee and Robert Baderski
Lee and William D. Baderski
Leonard and John Baderski
Leonard and Thomas Baderski
Leonard and William D. Baderski
Linda and Robert Baderski
Linda and William D. Baderski
Linda and Nancy Baderski
Mary and Robert Baderski
Mary and William D. Baderski
Mary and Nancy Baderski
Philip and John Baderski
Philip and Thomas Baderski
Philip and William D. Baderski
Richard and John Baderski
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Richard and William D. Baderski
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Rose and Thomas Baderski
Rose and William D. Baderski
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Robert and William D. Baderski
Sandra and John Baderski
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Suzanne and John Baderski
Suzanne and Thomas Baderski
Suzanne and William D. Baderski
Ted and John Baderski
Ted and Thomas Baderski
Ted and William D. Baderski
Verna and John Baderski
Verna and Thomas Baderski
Verna and William D. Baderski
Wendy and John Baderski
Wendy and Thomas Baderski
Wendy and William D. Baderski
William and John Baderski
William and Thomas Baderski
William and William D. Baderski
Alfred J. Heyer
HGA Architects and Engineers
Eugene and Joseph Rose Hill
Michael and Judith Hill
Marianne Hillebrand
Dr. and Mrs. Burton P. Hoffman
Mr. and Mrs. Charles Hoke
Melanie C. Holmes
Dennis C. Hood and Christine R. Williams
Mrs. Daniel W. Howard
Rita Hulstedt
Mrs. Peter D. Humleker, Jr.
Mr. and Mrs. Kenneth C. Hunt
IBCC Industries, Inc.
IGC Technologies
Julia Ihlenfeldt
Mr. and Mrs. Ralph C. Inbusch, Jr.*
Innovative Construction
Solutions, Inc.
Instant Office Inc.
Insulation Technologies, Inc.
Burleigh E. Jacobs
Douglas C. James
Charitable Trust
Rose Marie Jashaway
Dr. Joseph A. Libnoch
Mr. and Mrs. Charles J. Lewin
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Support Groups

African American Art Alliance

The African American Art Alliance, founded in 1990, supports educational programs centering on African American art and artists, promotes volunteer involvement in the Museum, and is dedicated to raising funds for purchasing African American art for the Collection.

This past season, the Alliance had a full slate of programs, beginning in early November with the hosting of one of the world’s leading authorities on African American Art, Dr. David Driskell. Driskell spoke about his roles as the cultural advisor to Camille and Bill Cosby and as curator of the Cosby Collection of Fine Arts. The Harley-Davidson Motor Company sponsored this presentation, a first for the Alliance. Later in the year on April 29, the Alliance took its annual Chicago trip to see Art Chicago, the contemporary gallery show.

The Alliance held its Annual Meeting/Reception on June 29. The highlight of the meeting was the presentation of a major acquisition check in honor of the Alliance’s 15th anniversary season. In July, its president, Sandra Robinson, represented AAAA at the National Alliance of Support Groups Conference at the St. Louis Museum of Fine Arts.

The season concluded with two activities in August. The first, a raffle of painted picnic baskets by three prominent Wisconsin artists, took place on August 21 during FOA’s Bradley Sculpture Garden Party. The second, Saturday Morning at MAM, on August 27, was a chance for AAAA members to view several exhibitions including the About Face: Toussaint L’Ouverture and the African-American Image, Artists Interrogate: Race and Identity, and Warrington Colescott Prints and Watercolors: A Brief History. The popular A Treasury of Gardens garden walk will return during the summer of 2006.

American Heritage Society

The American Heritage Society (AHS) supports the Milwaukee Art Museum Collection of American fine and decorative art from the Colonial era into the twentieth century through the development of educational programs, workshops, and trips, as well as through the acquisition and restoration of artworks.

AHS provided local collectors, scholars, and Members with several exciting learning opportunities this year. Fall opened with a rare and poignant visit from eminent modernist designer Eva Zeisel in conjunction with the Knoxville Museum of Art exhibition, Eva Zeisel: The Playful Search for Beauty. To celebrate the exhibition Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts, a display of preeminent works of American painting and sculpture, AHS co-sponsored a master lecture series that included renowned American art scholars Jules Prown, Angela Miller, and Alexander Nemerov. AHS developed a series of dynamic programs in conjunction with the summer exhibition, The Arts and Crafts Movement in Europe and America, 1880–1920: Design for the Modern World. Events included a trip to a major private collection of Arts and Crafts furnishings in the Chicago area; a day of scholarly lectures; and a celebration of bungalows that included a lecture by author and interior designer Paul Duchscherer, followed by a guided architectural tour of Milwaukee.

AHS ended the year with the donation of a stunning piece of studio ceramic. The group collaborated with the Layton Art Collection to purchase Eugene Deutch’s Bird Bowl in the honor of former Chipstone Foundation curator Glenn Adamson.
Contemporary Art Society

Contemporary Art Society (CAS) is a Museum support group that sponsors lectures and events to increase community knowledge and enthusiasm about contemporary art.

CAS launched its 2004–2005 year with a lecture by Jane Jackson, curator of the renowned Elton John Photography Collection. In October, gallery owner Dennis Rosenthal shared his insights into building a contemporary art collection and current art market trends. The 9th Benefit CAS Art Auction was held in November. This elegant and entertaining evening once again proved to be a very successful fundraiser for contemporary art acquisition funds. Also in November, CAS traveled to Art Basel Miami Beach, where members attended the premiere of the MAM-organized exhibition, <i>CUT/Film as Found Object</i>, along with 3,000 other contemporary art enthusiasts, in addition to taking in the country’s leading contemporary art fair and numerous outstanding private collections.

In February, CAS members enjoyed a lecture by contemporary artist Liam Gillick, whose work Övningskörning (<i>Driving Practice Parts 1–30</i>, 2004), was installed in the Schroeder Galleria as the third project in the <i>On Site</i> series. Dr. Robert Hobbs, curator of the exhibition <i>Mark Lombardi: Global Networks</i>, spoke about the delicate and complex drawings of Mark Lombardi in March. In May, artist Josiah McElheny discussed how he combines traditional techniques with contemporary ideologies to create his stunning glass sculptures. CAS concluded its busy year in June, with an annual dinner graciously hosted by Sue and Bud Selig.

Collectors’ Corner

In 1948, a group of women gathered to form a Milwaukee Art Museum organization devoted to the study of decorative arts and antiques. Today, Collectors’ Corner continues to pursue a lively slate of programs and acquisition opportunities. This year, the group enjoyed several informative talks, including curator Sister Joeann Daley’s discussion of the Villa Terrace exhibition, <i>Susan S. Frackleton: Woman of Fire</i>, and local collector Anne Vogel’s lecture on the topic of eighteenth-century schoolgirl work. Milwaukee Art Museum adjunct curators Glenn Adamson and Sarah Fayen provided tours of important exhibitions including <i>Masterpieces of American Art, 1770–1920: From The Detroit Institute of Arts and Tea Table Coffee Table</i>. The Collectors’ Corner completed the year with a generous gift toward the Museum’s building fund.

Fine Arts Society

During the 2004–2005 fiscal year, the Fine Arts Society sponsored a number of important lectures and events in conjunction with the exhibition <i>Degas Sculptures</i>. The highlight of the year was <i>An Elegant Evening with Degas</i>, the Fine Arts Society’s organized preview celebration featuring special guest Anne Pingeot, director of the Museé d’Orsay. Among the lectures inspired by the exhibition included a lecture by Ann Dumas, independent art historian and contributing writer to the exhibition catalogue. Other scholars that the society brought in to speak at the Museum were Richard Kendall, independent art historian and lecturer; Yannick Mercoyrol, cultural attaché for the French Consulate in Chicago; Jason Ney, landscape architect and expert in French design; and Norma Broude, professor of art history at American University.
Friends of Art

Friends of Art was pleased to contribute $300,000 to the Milwaukee Art Museum this year. Of that amount, $100,000 represented the final payment of a $1 million gift to the Museum's building campaign.

The year's events began on a beautiful fall day at Chenequa Country Club where the 10th annual Golf Fore! Art event was held. Many thanks to co-chairs Holly and Mark Filmanowicz and Janet and Bill Gebhardt. Just a few weeks later, the 17th annual Grape Lakes Food & Wine Festival took place. The event began with runners lining up in front of the Quadracci Pavilion on a beautiful Wednesday evening for the Grape Stomp. The Festival also included the Wine & Dine dinner, which this year featured the Collectors' Wine Auction. The evening was chaired by returning leaders Libby and Andy Bruce and Liz and Rick Gebhardt. Back by popular demand, the Festival concluded with more than 500 wine enthusiasts at the Museum enjoying The Grand Tasting. Thanks to Nancy Munroe and Jon Borkowski for chairing this event. Just prior to Thanksgiving, Ornaments & Adornments was held at the Milwaukee Art Museum. Many thanks to co-chairs Julia and Katie DeCicco for coordinating this holiday shopping event.

In spring, the 46th annual Bal du Lac was co-chaired by Molly Allen and Kristin Severson. This year's theme, Dancing with Degas, was brought to life with Milwaukee Ballet dancers who mingled with the partygoers. The summer began with the 43rd annual Lakefront Festival of Arts. Many thanks to co-chairs Carole Faught and Pamela Shovers who, along with hundreds of volunteers, made it such a success. The final event of the year, the Bradley Sculpture Garden Party, was held on a perfect August day. Thanks go to co-chairs Julia DeCicco and Kim Muench as well as the Bradley Family Foundation for their ongoing commitment to this special afternoon.

Finally, at the May 2005 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 three hardworking volunteers: Danielle Brinkman, Craig Gundersen, and Scott Maslowski. The corporate Partner in Art Award was presented to Wisconsin Energy Corporation, represented by Kristine Rappe. Receiving the Friend of the Year Award, FOA's highest form of recognition, was Thomas Florsheim, Jr.

Garden Club


Apart from regular monthly educational programs, the Club organized a spring trip to Asheville, North Carolina and a fall garden walk and barbeque in September. In addition, the Club sponsored a speaker, Denise Wiles Adams, in conjunction with the exhibition, Masterpieces of American Art, 1770–1920. The 2005 fundraiser was a reception and lecture by Penelope Hobhouse, a noted British garden designer and author, at the Museum.

As with all special interest groups, only Members of the Museum are eligible for membership in the Garden Club, which had 96 members in 2005. New members are always welcome.
Photography Council
The Photography Council started off the 2004–2005 season by sponsoring opening night events for the exhibition, *Super Hits of the ’70s*, which was organized by departing curator Britt Salveson and featured photographs from the Museum’s Permanent Collection. The highlight of the festivities was a talk by photographer Tod Papageorge in the Lubar Auditorium. In February, the group held a Members-only open discussion on the relationship between photojournalism and documentary photography titled *Document vs. Art*. This event was held in memory of James Auer, the arts writer for the *Milwaukee Journal-Sentinel* who passed away in December 2004. The final event of the year was the group’s 1st annual dinner, a casual affair at the Hi-Hat Garage at which new photography curator Lisa Hostetler introduced herself to the Members and presented ideas for reinvigorating the Museum’s photography program.

Print Forum
In conjunction with the exhibition *Artists Interrogate: Politics and War*, the group opened the fall season by sponsoring a lively discussion with Milwaukee’s own nationally syndicated editorial cartoonists Stuart Carlson and Gary Markstein. In early March, Print Forum sponsored a Members-only event at which Associate Curator Sarah Kirk presented highlights from the Maurice and Esther Leah Ritz Collection to commemorate the landmark 2004 bequest to the Museum of 293 prints, drawings, and paintings. In June, Print Forum revealed this year’s Collectors’ Club print by Wisconsin landscape artist Tom Uttech at their annual dinner. Later in the summer, Print Forum invited master printer Keiji Shinohara to demonstrate his working methods, which fuses the ancient Ukiyo-e woodcut technique with modern materials and his own contemporary imagery. As part of this special event, Mr. Shinohara gave a gallery talk of the exhibition *Made in Japan: The Postwar Creative Print Movement*. Print Forum concluded the year with a gallery talk by Warrington Colescott in association with the exhibition *Warrington Colescott Prints and Watercolors: A Brief History*, which honored his and his wife’s major gift to the Museum this year.

In addition, Print Forum members funded several important acquisitions in 2004–2005 to the Museum, including works by Sue Coe, Richard Diebenkorn, and Art Spiegelman.
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Ginger Brown
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Joan Drouin
Mary Terese Duffy
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Peg Fleury
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Robert Gresk
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Donna Hensel
Lloyd Hickson
Minah Ho
David Hundhausen
Joan Hunt
Carole Jezek
Eileen Jezo
Liz Joehnk
Eileen Kaczmarek
Raymond Kehm
Audrey Keyes
Carole Kintis
Mary Labor
Lila Lange
Joan Larscheid
Carol Lehmann
Alice Lipscomb
Joan Maas
James Maki
Nancy Matthisen
Julie McHale
Kathleen Melser
Irene Morgan
Joan Nason
Jenny Nelson
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Betty Nodengen
Joyce Pabst
Mary Papenthien
Georgia Parks
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Docent Resources Co-Chairs
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Suzanne Aiken
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Audrey Keyes
Carole Kintis
Mary Labor
Lila Lange
Joan Larscheid
Carol Lehmann
Alice Lipscomb
Joan Maas
James Maki
Nancy Matthiesen
Julie McHale
Kathleen Melser
Irene Morgan
Joan Nason
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Annette Niedermeyer
Betty Nodengen
Joyce Pabst
Mary Papenthien
Georgia Parks
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Janet Vopal
Carol Wolcott
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Bonnie Welz
Alice White
Kathy Wicht
Carol Wiens
Mary Alice Willms
Sally Wolcott

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Patricia Babler
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Catherine Fabric
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Olive Giese
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Joyce Ninneman
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Lavonne Rau
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Barbara Damm
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Barbara Gemignani
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Marilyn Charles  
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Director of Human Resources

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Human Resources Assistant

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Director of Business Enterprises

Bambi Grajek-Specter  
Manager of Retail Operations

Martin Sovik  
Bookstore Manager/Buyer

Meghan Bramstedt  
Gift Buyer

Monet Haskins  
Buyer's Assistant

Ericka Lipscomb  
Buyer's Assistant

Christine Zeller*  
Buyer's Assistant

Roslyn Meade*  
Assistant Store Manager

Mahrukh Motafram*  
Assistant Store Manager

Lauren Kies  
Stockroom Associate

Hua Moua*  
Stockroom Associate

Catherine Best*  
Administrative Assistant

Joan Brennan*  
Joan Frauenfelder*  
Carole Holtz*  
Mary Johnson*  
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Mark LaFrenz*  
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Angela Nagle  
Stephanie Schmale*  
Dan Szczepanski*  
Su Zanne Toal-Maas*  
Christopher Tolbert*  
Sheila Vollman*  
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Chief Curator

Margaret Andera  
Curator/Department Coordinator

Laurie Winters  
Curator of Earlier European Art

Sarah Kirk  
Associate Curator of Prints, Drawings, and Photographs

Mary Weaver Chapin  
Assistant Curator of Earlier European Art

Lisa Hostetler  
Assistant Curator of Prints, Drawings, and Photographs

Sarah Fayen  
Adjunct Assistant Curator Chipstone Foundation

John Irion  
Designer

Liz Flailg  
Curatorial Assistant

Brooke Mulvaney  
Curatorial Assistant

Catherine Sawinski  
Curatorial Assistant

Heather Winter  
Curatorial Assistant

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Leigh Albrighton  
Registrar

Dawn Frank  
Associate Registrar

Jane O'Meara*  
Assistant Registrar

Demetra Copoulos*  
Registrar's Assistant

Melissa Hartley*  
Registrar’s Assistant

Beret Balestrieri Kohn  
Slide Librarian

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Jim deYoung  
Senior Conservator

Jacqueline Schweitzer  
Assistant Conservator

Therese White  
Assistant Conservator

Christopher Niver*  
Assistant Conservator

Mark Dombek  
Framer

Tim Ladwig  
Preparator

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Librarian/Archivist

Michele Levandoski*  
Project Assistant

Jamie Goethel McFarlane*  
Project Assistant

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Chief Preparator

Joseph Kavanaugh  
Lead Preparator

John Dreckmann  
Lighting Preparator

Dave Moynihan  
Construction Preparator

Kelli Busch  
Preparator

Keith Nelson  
Preparator

Peter Barrickman*  
Assistant Preparator

John Nicholson*  
Assistant Preparator

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Senior Director of Education & Programs

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Chief Educator

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School & Teacher Programs Manager

Sylvia Peine  
Family Events Coordinator

Molly Carter  
Coordinator of Studio & Community Programs

Helena Ehike*  
Scholastic Coordinator

Steve Vande Zande*  
Adjunct Community Programs Coordinator

Amy Kirschke  
Associate Educator

Caitlin Virtue*  
Administrative Assistant

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Director of Public Programs

Kim Tindell  
Tour Scheduler

Marcie Hoffman  
Tour Assistant

David Wiesner  
Lead Audio Visual Technician

Anne Killelea*  
Audio Visual Technician

Andrew Swant*  
Audio Visual Technician

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Accounting Manager

Reggie Kurschner  
Accountant

Shannon Gallagher  
Contributed Revenue Associate

Rhonda Flory  
Payroll/General Ledger Associate

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Accounting Assistant

Heidi Koester  
Office Administration Associate

**FACILITIES**
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Facilities Engineer

Erwin van Dyck  
Facilities Manager

Seth Crawford  
Facilities Assistant

Andrew LeMere  
Facilities Technician

Robert Keebler*  
Facilities Technician

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As of August 31, 2005
SECURITY
Ron Ruiz
Director of Security
Ben Choice
Security Coordinator
Jose Alcala
Nikhilesh Bhaduri
Daniel Blair
Gary Bolhar
James Byrne
Richard Cherek
Dean Doberstein
Francisco Driessen
Shawn Edwards
Carol Frothingham
Gregory Heinritz
Jewel Henry
Barry Herker
Stephanie Johnson
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Todd Kirkpatrick
Carlos Léon Román
Matt Lipman
Gerard Macek
Susan Mahrle
Erin McCann
Geoffrey Muma
Alberto Rios
Daniek Rutherford
William Sephus
Lee Siebers
James Sudberry
Daniel Wisniewski
Leslie Witte
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INFORMATION SYSTEMS
Rebecca Goral
Manager of Information Systems
Sue Nelsen
Assistant Manager of Information Systems

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David Jones
Café Manager
Randy Hafer
Assistant Café Manager
Kevin McDonald
Executive Chef
CAFÉ FRONT-OF-HOUSE STAFF
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Hospitality
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Hospitality/Server
Brenda Neigbauer*
Hospitality/Server
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Hospitality/Server
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Athena Enstrom*
Joseph Heimerman*
Jennifer Kennedy*
William Korinek*
Shelley Maculan*
Guthrie Neumann*
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Mae Vang*
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Ashley Prichard* Line Cook
Gian Carlo Reinardy* Prep Cook
Riley Enstrom*
Prep Cook/Dishwasher
Carley Weber*
Prep Cook/Dishwasher
Flavio Cuevus*
Dishwasher
Manuel Nunez Matos* Dishwasher
Xavier Rivera* Dishwasher

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Membership Manager
Anna Helgeson
Development Associate
Rachel Mentink-Ferraro Development Associate
Risha Cupit* Development Associate
Kristin Nelson* Membership Assistant

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Julie Chin
FOA Events Coordinator
Jane Klug*
Administrative Assistant
Dionne Wachowiak*
Administrative Assistant

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Events Manager
Jonathan J. Holz
Events Coordinator
Jody Alexander* Events Assistant

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Vicky Reddin
Communications Manager
Katie Heldstab
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Dan Saal
Designer

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Day Supervisor
Diane Dembroski*
Day Supervisor
Corey Napieralski
Visitor Operations Coordinator
Chad Piechocki
Volunteer Coordinator
Alana Andryszczyk
Administrative Assistant
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Rebecca Rohan*
Kristin Witte*
Receptionists
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Kevin Dally-Muenzmaier*
Lloyd Hickson*
Julie Jorgenson*
Selmer Kjos*
Andrew Manz*
Harvey Opgenorth*
Rebecca Owen*
Julie Perreth*
Passion Terrell*
Jeremy Thomas*
Nicole Van Laanen*
Visitor Operations Representatives

*part-time

2005 ANNUAL REPORT

PHOTOGRAPHERS
Lila C. Aryan
Corey Hengen
Mark Hines
Fritz Jusak

DESIGNER
Dan Saal

PRINTER
The Fox Company, Inc.
Lithographers
The financial results of the Milwaukee Art Museum, Inc. (Museum) for the years ended August 31, 2004 and 2005, 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 or can be found on the Museum’s website: www.mam.org.

Fiscal year 2005 was both a dynamic and challenging year for the Museum. The operating fund of the Museum ended with a surplus of $1,281 (see table below for additional detail for the operating fund). Lower than projected attendance resulted in a reduction in earned revenue. To offset this reduction, the Museum implemented significant cost cuts mid-year and was able to secure additional contributed revenue. The Museum holds as a steadfast goal achieving a break-even position in the operating fund in 2006 and the years ahead.

Investments increased from $21.7 million to $23.9 million (10.1 percent) from 2004 to 2005, and the total return earned on these investments increased from $2.1 million in 2004 to $3.0 million in 2005. The endowment distribution policy of the Museum is 5 percent of the value of endowment assets averaged over the previous three years. An additional distribution may be made at the discretion of the board in years when endowment assets earn higher returns. Due to strong returns two years in a row, the board authorized an additional $412,000 distribution from the endowment funds, which was used for operations, the establishment of a building and information technology reserve, and the replenishment of an acquisition fund.

Significant progress was made in raising funds for the building campaign—$18.9 million in pledges were recorded in 2005. As noted in the President and Chairman’s Report, the Museum plans to be debt free by December 31, 2006. The level of debt at the end of the fiscal year was $21 million; this compares to $45 million at the end of fiscal year 2002.

Net assets increased by $15.2 million, reaching $119.7 million by fiscal year-end. This increase is due primarily to capital campaign income offset by depreciation and interest expense for the building.

With strong financial controls in place and sound prospects for increasing our financial resources in the years ahead, the Museum is well positioned to continue to build our curatorial and educational programs and successfully fulfill our mission.

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

<table>
<thead>
<tr>
<th>REVENUE</th>
<th>2004</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed Revenue</td>
<td>4,766,525</td>
<td>5,063,995</td>
</tr>
<tr>
<td>Earned Revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Membership</td>
<td>1,310,006</td>
<td>1,289,712</td>
</tr>
<tr>
<td>Admissions</td>
<td>1,097,291</td>
<td>1,211,215</td>
</tr>
<tr>
<td>Wholesale and retail operations gross profit</td>
<td>794,096</td>
<td>803,537</td>
</tr>
<tr>
<td>Facility rental/catering</td>
<td>615,987</td>
<td>591,281</td>
</tr>
<tr>
<td>Cafe gross profit</td>
<td>344,170</td>
<td>481,932</td>
</tr>
<tr>
<td>Other</td>
<td>914,851</td>
<td>1,002,705</td>
</tr>
<tr>
<td>Total Earned Revenue</td>
<td>5,076,401</td>
<td>5,380,382</td>
</tr>
<tr>
<td>Endowment/Investment/Other Income</td>
<td>981,197</td>
<td>1,083,683</td>
</tr>
<tr>
<td>Total Revenue</td>
<td>10,824,123</td>
<td>11,528,060</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>EXPENSES</th>
<th>2004</th>
<th>2005</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wages/salaries and employee benefits</td>
<td>5,806,984</td>
<td>5,783,181</td>
</tr>
<tr>
<td>Building repairs/maintenance/services</td>
<td>1,067,928</td>
<td>921,047</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,013,114</td>
<td>1,489,695</td>
</tr>
<tr>
<td>Supplies/publications/subscriptions</td>
<td>367,639</td>
<td>392,552</td>
</tr>
<tr>
<td>Advertising/marketing/promotions</td>
<td>348,202</td>
<td>501,727</td>
</tr>
<tr>
<td>All other</td>
<td>2,361,041</td>
<td>2,438,577</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>10,964,908</td>
<td>11,526,779</td>
</tr>
<tr>
<td>Net Surplus (Deficit)</td>
<td>(140,785)</td>
<td>1,281</td>
</tr>
</tbody>
</table>
## MILWAUKEE ART MUSEUM, INC.

### Statements of Financial Position

August 31, 2005 with comparative amounts for 2004

<table>
<thead>
<tr>
<th>Assets</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 3,103,577</td>
<td>2,326,705</td>
</tr>
<tr>
<td>Accrued investment income receivable</td>
<td>84,026</td>
<td>82,386</td>
</tr>
<tr>
<td>Investments, at fair value (note 3)</td>
<td>23,851,236</td>
<td>21,668,402</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>622,197</td>
<td>795,430</td>
</tr>
<tr>
<td>Inventories</td>
<td>675,186</td>
<td>537,048</td>
</tr>
<tr>
<td>Accounts receivable, net of allowance of $2,000 in 2005 and 2004</td>
<td>312,828</td>
<td>377,497</td>
</tr>
<tr>
<td>Contributions receivable, net (note 4)</td>
<td>12,759,298</td>
<td>6,038,747</td>
</tr>
<tr>
<td>Beneficial interest in assets held in trust (note 5)</td>
<td>737,109</td>
<td>1,691,050</td>
</tr>
<tr>
<td>Property and equipment, net (note 6)</td>
<td>100,588,568</td>
<td>103,839,854</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$ 142,734,025</strong></td>
<td><strong>137,357,119</strong></td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$ 1,350,210</td>
<td>849,511</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>200,900</td>
<td>200,863</td>
</tr>
<tr>
<td>Notes payable (note 7)</td>
<td>21,499,192</td>
<td>31,834,376</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>23,050,302</strong></td>
<td><strong>32,884,750</strong></td>
</tr>
</tbody>
</table>

| Net assets (note 9):                             |              |              |
| Unrestricted                                     | 5,473,529    | 4,929,819    |
| Temporarily restricted                           | 98,457,294   | 83,719,386   |
| Permanently restricted                           | 15,752,900   | 15,823,164   |
| **Total net assets**                             | **119,683,723** | **104,472,369** |

| Total liabilities and net assets                 |              |              |
| **$ 142,734,025**                                | **137,357,119** |
### MILWAUKEE ART MUSEUM, INC.
**Statements of Activities**
**Year ended August 31, 2005 with summarized comparative financial information**
**for the year ended August 31, 2004**

<table>
<thead>
<tr>
<th>Operating funds</th>
<th>Other funds</th>
<th>Unrestricted total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating support and revenues:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions and membership</td>
<td>$3,749,333</td>
<td>-</td>
</tr>
<tr>
<td>Grants and sponsorships</td>
<td>155,296</td>
<td>-</td>
</tr>
<tr>
<td>Milwaukee County War Memorial Center, Inc. (note 2(m)</td>
<td>742,256</td>
<td>-</td>
</tr>
<tr>
<td>Interest and dividends (note 3)</td>
<td>11,551</td>
<td>3,297</td>
</tr>
<tr>
<td>Admission, tour fees, and parking</td>
<td>1,689,216</td>
<td>-</td>
</tr>
<tr>
<td>Education income</td>
<td>191,343</td>
<td>-</td>
</tr>
<tr>
<td>Exhibition income</td>
<td>236,881</td>
<td>-</td>
</tr>
<tr>
<td>Sales of wholesale and retail operations</td>
<td>1,855,889</td>
<td>-</td>
</tr>
<tr>
<td>Museum café income</td>
<td>739,377</td>
<td>-</td>
</tr>
<tr>
<td>Facility rental income</td>
<td>580,381</td>
<td>-</td>
</tr>
<tr>
<td>Fundraising events and auxiliary activities</td>
<td>58,735</td>
<td>-</td>
</tr>
<tr>
<td>Other</td>
<td>123,798</td>
<td>-</td>
</tr>
<tr>
<td>Investment return appropriated for operations (note 3)</td>
<td>996,979</td>
<td>210,000</td>
</tr>
<tr>
<td>Net assets released from restrictions (note 9)</td>
<td>1,653,743</td>
<td>1,255,893</td>
</tr>
</tbody>
</table>

| **Total operating support and revenues and net assets released from restrictions** | 12,784,778 | 1,469,190 | 14,253,968 |

| **Operating expenses:** | | |
| Program services: | | |
| Education | 866,598 | 14,728 | 881,326 |
| Audience, communication, and member development | 2,044,190 | - | 2,044,190 |
| Presentation and curatorial | 2,853,471 | 95,662 | 2,949,133 |
| Cost of sales and expenses of wholesale and retail operations | 1,599,291 | - | 1,599,291 |
| Cost of sales and expenses of museum café | 646,833 | - | 646,833 |

| **Total program services** | 8,010,383 | 110,390 | 8,120,773 |

| Managerial and general: | | |
| General and administrative | 1,420,716 | 163,386 | 1,584,102 |
| Financial development and volunteer services | 810,184 | 1,072,759 | 1,882,943 |
| Building services | 2,494,478 | - | 2,494,478 |

| **Total supporting services** | 4,725,378 | 1,236,145 | 5,961,523 |

| **Total operating expenses** | 12,735,761 | 1,346,535 | 14,082,296 |

| **Change in net assets from operating activities (note 2(a))** | 49,017 | 122,655 | 171,672 |

| **Nonoperating revenue, support, gains and losses:** | | |
| Proceeds from sale of art | - | - | - |
| Contributions for art purchases | - | - | - |
| Net assets released to fund acquisitions of art | - | 466,059 | 466,059 |
| Acquisitions of art | - | (522,849) | (522,849) |
| Investment return reduced by net appreciation appropriated for operations (note 3) | - | 621,826 | 621,826 |
| Change in beneficial interest of assets held in trust | - | 18,767 | 18,767 |
| Contributions restricted for capital expenditures | - | - | - |
| Permanently restricted contributions | - | - | - |
| Change in present value of contributions receivable | - | - | - |
| Net assets released for depreciation and interest | - | 4,470,146 | 4,470,146 |
| Depreciation and amortization (note 2(j)) | (3,313,665) | (3,131,665) | (3,131,665) |
| Interest expense | (47,736) | (1,320,510) | (1,368,246) |

| **Total nonoperating revenue, support, gains, and losses** | (47,736) | 419,774 | 372,038 |

| **Change in net assets** | 49,017 | 542,429 | 543,710 |

| **Net assets, beginning of year** | 441,743 | 4,488,076 | 4,929,819 |

| **Net assets, end of year** | $443,024 | 5,030,505 | 5,473,529 |

See accompanying notes to financial statements.
<table>
<thead>
<tr>
<th>Temporarily restricted</th>
<th>Permanently restricted</th>
<th>2005 Total</th>
<th>2004 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>283,512</td>
<td>—</td>
<td>4,032,845</td>
<td>3,947,020</td>
</tr>
<tr>
<td>1,594,916</td>
<td>—</td>
<td>1,750,212</td>
<td>969,804</td>
</tr>
<tr>
<td>24,561</td>
<td>—</td>
<td>766,817</td>
<td>865,782</td>
</tr>
<tr>
<td>10,921</td>
<td>—</td>
<td>25,769</td>
<td>28,262</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,689,216</td>
<td>1,525,774</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>191,343</td>
<td>144,625</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>236,881</td>
<td>257,228</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,855,889</td>
<td>1,807,060</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>739,377</td>
<td>531,854</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>580,381</td>
<td>618,238</td>
</tr>
<tr>
<td>1,597,545</td>
<td>—</td>
<td>1,656,280</td>
<td>1,050,960</td>
</tr>
<tr>
<td>(2,758)</td>
<td>—</td>
<td>121,040</td>
<td>97,370</td>
</tr>
<tr>
<td>43,673</td>
<td>—</td>
<td>1,250,652</td>
<td>900,000</td>
</tr>
<tr>
<td>(3,025,199)</td>
<td>115,563</td>
<td></td>
<td></td>
</tr>
<tr>
<td>527,171</td>
<td>115,563</td>
<td>14,896,702</td>
<td>12,743,977</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>881,326</td>
<td>931,611</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>2,044,190</td>
<td>1,958,120</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>2,949,133</td>
<td>2,331,190</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,599,291</td>
<td>1,522,857</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>646,833</td>
<td>576,904</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>8,120,773</td>
<td>7,320,682</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,584,102</td>
<td>1,419,960</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,882,943</td>
<td>1,480,320</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>2,494,478</td>
<td>2,681,548</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>5,961,523</td>
<td>5,581,828</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>14,082,296</td>
<td>12,902,510</td>
</tr>
<tr>
<td>527,171</td>
<td>115,563</td>
<td>814,406</td>
<td>(158,533)</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>53,642</td>
<td>35,855</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>1,256,029</td>
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</tr>
<tr>
<td>—</td>
<td>—</td>
<td>(466,059)</td>
<td>(930,415)</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>(522,849)</td>
<td></td>
</tr>
<tr>
<td>1,078,668</td>
<td>—</td>
<td>1,700,494</td>
<td>1,166,231</td>
</tr>
<tr>
<td>(808,726)</td>
<td>(153,982)</td>
<td>(943,941)</td>
<td>(502,965)</td>
</tr>
<tr>
<td>18,888,231</td>
<td>—</td>
<td>18,888,231</td>
<td>1,343,098</td>
</tr>
<tr>
<td>—</td>
<td>1,588</td>
<td>1,588</td>
<td>52,259</td>
</tr>
<tr>
<td>—</td>
<td>(64,873)</td>
<td>(33,433)</td>
<td>158,684</td>
</tr>
<tr>
<td>—</td>
<td>(4,470,146)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>(3,313,665)</td>
<td>(3,356,454)</td>
</tr>
<tr>
<td>—</td>
<td>—</td>
<td>(1,368,246)</td>
<td>(1,043,225)</td>
</tr>
<tr>
<td>14,210,737</td>
<td>(185,827)</td>
<td>14,396,548</td>
<td>(1,820,903)</td>
</tr>
<tr>
<td>14,737,908</td>
<td>(70,264)</td>
<td>15,211,344</td>
<td>(1,979,436)</td>
</tr>
<tr>
<td>83,719,386</td>
<td>15,823,164</td>
<td>104,472,369</td>
<td>106,451,805</td>
</tr>
<tr>
<td>98,457,294</td>
<td>15,752,900</td>
<td>119,683,723</td>
<td>104,472,369</td>
</tr>
</tbody>
</table>
## MILWAUKEE ART MUSEUM, INC.

### Statements of Cash Flows

Year ended August 31, 2005 with comparative amounts for 2004

<table>
<thead>
<tr>
<th>2005</th>
<th>2004</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flows from operating activities:</td>
<td></td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$15,211,354</td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to net cash used in operating activities:</td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>$3,313,665</td>
</tr>
<tr>
<td>Contributions designated for long-term investment, capital expenditures and art purchases</td>
<td>$(18,790,655)</td>
</tr>
<tr>
<td>Acquisitions and sales of art, net</td>
<td>$522,849</td>
</tr>
<tr>
<td>Net realized gains on sale of investments</td>
<td>$(743,296)</td>
</tr>
<tr>
<td>Net change in unrealized gains on investments</td>
<td>$(1,741,723)</td>
</tr>
<tr>
<td>Beneficial interest in assets held in trust</td>
<td>$943,941</td>
</tr>
<tr>
<td>Changes in assets and liabilities:</td>
<td></td>
</tr>
<tr>
<td>Accrued investment income receivable</td>
<td>$(1,640)</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>$173,233</td>
</tr>
<tr>
<td>Inventories</td>
<td>$(138,138)</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$43,716</td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$500,699</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$37</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>$(641,289)</td>
</tr>
<tr>
<td>Cash flows from investing activities:</td>
<td></td>
</tr>
<tr>
<td>Proceeds from sale of art</td>
<td>—</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>$(522,849)</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>$(18,232,139)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>$18,534,324</td>
</tr>
<tr>
<td>Capital expenditures</td>
<td>$(62,379)</td>
</tr>
<tr>
<td>Net cash used in investing activities</td>
<td>$(283,043)</td>
</tr>
<tr>
<td>Cash flows from financing activities:</td>
<td></td>
</tr>
<tr>
<td>Net borrowings (payments) on revolving credit note</td>
<td>$(2,360,184)</td>
</tr>
<tr>
<td>Redemption of tax exempt bonds</td>
<td>$(7,975,000)</td>
</tr>
<tr>
<td>Contributions designated for long-term investment received</td>
<td>$12,036,388</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>$1,701,204</td>
</tr>
<tr>
<td>Net cash provided by financing activities</td>
<td>$776,872</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td>$2,326,705</td>
</tr>
<tr>
<td>Cash and cash equivalents at end of year</td>
<td>$3,103,577</td>
</tr>
<tr>
<td>Supplemental data:</td>
<td></td>
</tr>
<tr>
<td>Cash paid for interest</td>
<td>$1,253,475</td>
</tr>
</tbody>
</table>
## MILWAUKEE ART MUSEUM, INC.
### Schedule of Endowment Funds
#### August 31, 2005

<table>
<thead>
<tr>
<th>Fund Name</th>
<th>Permanently restricted</th>
<th>Temporarily restricted (1)</th>
<th>Unrestricted (1)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Operating Endowment</td>
<td>$3,511,200</td>
<td>—</td>
<td>1,112,608</td>
<td>4,623,808</td>
</tr>
<tr>
<td>Bradley Foundation Fund</td>
<td>3,427,815</td>
<td>—</td>
<td>493,976</td>
<td>3,921,791</td>
</tr>
<tr>
<td>Virginia Booth Vogel Acquisition Fund</td>
<td>1,000,000</td>
<td>253,532</td>
<td></td>
<td>1,253,532</td>
</tr>
<tr>
<td>NEA Challenge Endowment</td>
<td>1,000,000</td>
<td>—</td>
<td>699,764</td>
<td>1,699,764</td>
</tr>
<tr>
<td>LaBahn Fund</td>
<td>1,000,000</td>
<td>234,864</td>
<td></td>
<td>1,234,864</td>
</tr>
<tr>
<td>Patti Baker Education Endowment Fund</td>
<td>1,000,000</td>
<td>100,615</td>
<td></td>
<td>1,100,615</td>
</tr>
<tr>
<td>Suzanne and Richard Peper Family Fund</td>
<td>989,340</td>
<td>(31,464)</td>
<td>22,713</td>
<td>980,589</td>
</tr>
<tr>
<td>Bradley Conservation/Maintenance Fund</td>
<td>967,865</td>
<td>529,145</td>
<td></td>
<td>1,497,008</td>
</tr>
<tr>
<td>Expansion Operating Endowment</td>
<td>645,438</td>
<td>—</td>
<td>28,951</td>
<td>674,389</td>
</tr>
<tr>
<td>Constance P. Godfrey Acquisition Fund</td>
<td>433,300</td>
<td>535,076</td>
<td></td>
<td>968,376</td>
</tr>
<tr>
<td>Endowment for Education</td>
<td>430,611</td>
<td>80,412</td>
<td></td>
<td>511,023</td>
</tr>
<tr>
<td>Richard &amp; Ethel Herzfeld Photography</td>
<td>264,747</td>
<td>171,796</td>
<td></td>
<td>436,543</td>
</tr>
<tr>
<td>Exhibition Fund</td>
<td>250,000</td>
<td>32,265</td>
<td></td>
<td>282,265</td>
</tr>
<tr>
<td>John Porter Retzer and Florence Horn Retzer Competition Fund</td>
<td>155,000</td>
<td>89,820</td>
<td>—</td>
<td>244,820</td>
</tr>
<tr>
<td>Rene von Schleinitz Memorial Fund</td>
<td>125,000</td>
<td>53,452</td>
<td></td>
<td>178,452</td>
</tr>
<tr>
<td>Frederick Layton Lecture Series Fund</td>
<td>100,000</td>
<td>93,894</td>
<td></td>
<td>193,894</td>
</tr>
<tr>
<td>Erich C. Stern Fund</td>
<td>58,250</td>
<td>22,182</td>
<td></td>
<td>80,432</td>
</tr>
<tr>
<td>Joan Marcus Memorial Fund</td>
<td>51,360</td>
<td>4,701</td>
<td></td>
<td>56,061</td>
</tr>
<tr>
<td>Doerfler Fund</td>
<td>50,000</td>
<td>136,169</td>
<td></td>
<td>186,169</td>
</tr>
<tr>
<td>James H. Brachman Fund</td>
<td>50,000</td>
<td>13,717</td>
<td></td>
<td>63,717</td>
</tr>
<tr>
<td>Catherine Jean Quirk Fund</td>
<td>50,000</td>
<td>29,825</td>
<td></td>
<td>79,825</td>
</tr>
<tr>
<td>Boyd Fund</td>
<td>50,000</td>
<td>41,072</td>
<td></td>
<td>91,072</td>
</tr>
<tr>
<td>Jill and Jack Pelisek Fund</td>
<td>34,799</td>
<td>21,781</td>
<td></td>
<td>56,580</td>
</tr>
<tr>
<td>Endowment for Conservation</td>
<td>28,175</td>
<td>5,374</td>
<td></td>
<td>33,549</td>
</tr>
<tr>
<td>Florence Eiseman Foundation Fund</td>
<td>25,000</td>
<td>14,668</td>
<td></td>
<td>39,668</td>
</tr>
<tr>
<td>Schuchardt Fund</td>
<td>20,000</td>
<td>6,896</td>
<td></td>
<td>26,896</td>
</tr>
<tr>
<td>Grootemaat Fund</td>
<td>20,000</td>
<td>26,161</td>
<td></td>
<td>46,161</td>
</tr>
<tr>
<td>Esther S. Weber Memorial Education Fund</td>
<td>15,000</td>
<td>22,409</td>
<td></td>
<td>37,409</td>
</tr>
<tr>
<td>Total</td>
<td>$15,752,900</td>
<td>2,488,360</td>
<td>2,358,012</td>
<td>20,599,272</td>
</tr>
</tbody>
</table>

(1) Investment income derived from permanently restricted endowment funds are included in temporarily restricted or unrestricted net assets as stipulated by the donor. Realized and unrealized losses on the investments of donor-restricted endowment funds reduce temporarily and unrestricted net assets as stipulated by the donor. If losses reduce the assets of a donor-restricted endowment fund below the level required by the donor stipulations, gains that restore the fair value of the assets of the endowment fund to the required level are classified as increases in temporarily and unrestricted net assets.