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

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

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

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

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

To this end, our great Museum adds measurable value to the region’s economic life—approximately $17 million of economic impact in a typical year, according to research done by the Wisconsin Department of Tourism. This past year, we welcomed almost 297,000 visitors, and many more watched the Museum’s wings lift over the Museum. More importantly, the Museum contributes in ways that are beyond measure, enriching daily life and inspiring individuals to appreciate other times and cultures, and to explore new horizons. Art can do things not possible through any other means.
It is a privilege for us to serve this great institution as Board President and Chairperson. While supporting the Museum today, we also look forward to the year ahead and the next group of leaders, who will serve with enthusiasm and commitment to the mission of the Milwaukee Art Museum.

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

Sincerely,

W. Kent Velde  
President of the Board of Trustees

Sheldon B. Lubar  
Chairperson of the Board of Trustees

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

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

How should museums measure their performance? This is a question with which every museum wrestles. For a long time, museums were unquestioningly thought to be good in themselves. As the basis of financial support broadened from a few wealthy philanthropists to corporations, foundations, and members, museums began to receive pressure not only to measure and benchmark their performance but also to be more business-like. While these expectations are good in theory, museums are not businesses and the central experience of learning, looking, contemplating, and being moved or challenged by works of art is an individual and immeasurable one.

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

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

Overall, attendance numbers at the Museum have been hovering around 300,000 for the past few years, since the novelty of coming to see the Calatrava-designed Quadracci Pavilion wore off. For the AAMD year under review, attendance was 287,880, which placed us 26th. It is important to note, however, that our Museum is very strict about counting only those who get a sticker at admissions: we do not count those who simply come to take a look at the building, go to the store or café, or come to the Museum through outside events. Other museums are much more generous in their counting. Regardless, we still ranked in the top twenty for number of visitors paying, visits by Members, and visits by students. And not surprising, given the strength of our education
programs, we were in the top ten for education visits, with 67,597 youth visits (now up to 70,140 in the year covered in this report). Interestingly, we are one of only twenty-six U.S. museums open every day of the week.

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

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

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

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

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

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

David Gordon
Class October 2002–February 2008
curatorial report

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

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

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

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

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

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

The conservation staff and several contracted specialists devoted much of their time to the conservation of Howard Jones’ Sonic II (1967–68) and Stanley Landsman’s Walk-In Infinity Chamber (1968). Four paintings were conserved by conservators in private practice: de Champaigne’s Moses Presenting the Tablets of the Law (ca. 1648), Vlaminck’s The Wheat Field (ca. 1906), Henri’s Blond Bridget Lavelle (1928), and Duncanson’s Minnenopa Falls (1862). Framer Mark Dombek conserved and refurbished, among others, the frame of Duncanson’s Minnenopa Falls (1862) and those of several German Expressionist paintings. Objects Conservator Terri White continued her work on the silver tarnish removal project with the analytical assistance of University of Wisconsin–Milwaukee chemistry professor Joe Alstadt.
In photography, three hundred daguerreotypes from the Jacobsen collection were rehoused in archival boxes after cleaning and stabilization by intern Kate Ehlke, through funding by James and Carol Wiensch and an anonymous donor. After a conservation survey of the photography collection, over five hundred works were matted and/or conserved for exhibition.

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

**Acquisitions**

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

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

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

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

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

**Exhibitions**


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

During the winter months, the Museum, in collaboration with the Albright-Knox Art Gallery, Buffalo, New York, brought to the United States the first exhibition to examine the formative career of English painter Francis Bacon, *Francis Bacon: Paintings from the 1950s*. With approximately fifty paintings assembled by the Sainsbury Centre for the Visual Arts, East Norwich, UK, curated by Michael Peppiatt and coordinated at the Museum by Chief Curator Joe Ketner, the exhibition traced the emerging vision of this painter whose haunting renderings of screaming popes, howling baboons, and tortured souls evoked the angst of post-World War II Europe.
The spring feature exhibition brought Impressionist painting to Milwaukee with *Pissarro: Creating the Impressionist Landscape*—the first exhibition to examine Camille Pissarro’s transformation from a traditional landscape painter to a daring pioneer of Impressionism, during a pivotal decade in his career, 1864–74. Curated by the Baltimore Museum of Art and coordinated at the Museum by curator Laurie Winters, the exhibition displayed more than forty of the artist’s most beautiful and innovative canvases from major museums and private collectors around the world. This exhibition exceeded attendance projections and attracted enthusiastic crowds of Milwaukeeans for an opening night lecture by the artist’s great-granddaughter Lélia Pissarro and a closing day lecture by his great-grandson Joachim Pissarro, a renowned curator and art historian of Impressionist painting.

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

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

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

**Chipstone**

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


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

publications

Gord Peteran: Furniture Meets Its Maker
Glenn Adamson and Gary Michael Dault
Edited by Karen Jacobson
Project Curator: Sarah Fayen
Designed by Dan Saal
Published by the Milwaukee Art Museum and Chipstone Foundation
Supported by an Artist Exhibition Series grant from the Windgate Charitable Foundation
Distributed by The University of Wisconsin Press
189 pages; color and black-and-white; 2006
- Best of Show, HOW magazine’s In-HOWse award

Biedermeier: The Invention of Simplicity
Hans Ottomeyer, Klaus Albrecht Schröder, and Laurie Winters
Edited by Terry Ann R. Neff
Designed by Studio Blue, Chicago
Published by the Milwaukee Art Museum and Hatje Cantz
(English and German editions)
400 pages; 410 illustrations in color; 2006
- Received the Vienna Art Book Award (based on scholarly content, design, and quality of production) for the best European art book of 2007 on a subject before 1848.
- Named best exhibition catalogue of 2006 by the Midwest Art History Society (MAHS)
- Honorable Mention for outstanding book design awarded by Step Inside Design magazine
- New York Book Show award of 2007 for special trade edition
- Selected by Print for the Annual Regional Award in the category of exhibition catalogue

TRAVELING EXHIBITIONS

Biedermeier: The Invention of Simplicity
ALBERTINA MUSEUM, VIENNA, AUSTRIA
FEB 2–MAY 13, 2007
DEUTSCHES HISTORISCHES MUSEUM, BERLIN, GERMANY
JUNE 8–SEP 2, 2007

Elusive Signs: Bruce Nauman—Works with Light
MUSEUM OF CONTEMPORARY ART, NORTH MIAMI, FLA.
OCT 14, 2006–JAN 7, 2007

Currents 32—Gord Peteran: Furniture Meets Its Maker
CRANBROOK ART MUSEUM, BLOOMFIELD HILLS, MICH.
FEB 3–APR 1, 2007
WINTERTHUR MUSEUM AND COUNTRY ESTATE, WINTERTHUR, DEL.
MAY 12–AUG 12, 2007

Publications organized by the Milwaukee Art Museum unless otherwise noted.

exhibitions

Biedermeier: The Invention of Simplicity
SEPT 16, 2006–JAN 1, 2007
BAKER/ROWLAND GALLERIES
Co-organized with the Albertina, Vienna, and Deutsches Historisches Museum, Berlin
Sponsored by the Agosy Foundation, The Lai Family Foundation, and an anonymous donor; partial support provided by Sotheby’s, Rita Bucek, Ltd, and an indemnity from the Federal Council on the Arts and the Humanities

Creative Furniture Studio
PIEPER EDUCATION GALLERY
Sponsored by the Chipstone Foundation

In Living Color: Photographs by Saul Leiter
SEPT 28, 2006–JAN 21, 2007
KOSS GALLERY

Currents 32—Gord Peteran: Furniture Meets Its Maker
OCT 5, 2006–JAN 14, 2007
DECORATIVE ARTS GALLERY
Co-organized with the Chipstone Foundation
Sponsored by The Windgate Charitable Foundation

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

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

Craftways: English Artisans in Seventeenth-Century New England
FEB 8–MAY 28, 2007
DECORATIVE ARTS GALLERY
Co-organized with the Chipstone Foundation

Currents 33: Gregor Schneider
FEB 16–MAY 6, 2007
KOSS GALLERY

Pissarro: Creating the Impressionist Landscape
JUN 9–SEP 9, 2007
BAKER/ROWLAND GALLERIES
Organized by The Baltimore Museum of Art
Sponsored by Wisconsin Energy Corporation and M&I Foundation, Inc, with additional support provided by the Richard and Ethel Herzfeld Foundation, Friends of Art, Fox 6, Milwaukee Journal Sentinel, Einhorn Family Foundation, Wisconsin Department of Tourism, R.D. and Linda Peters Foundation, Ruth St John & John Dunham West Foundation, Florence Gould Foundation, an indemnity from the Federal Council on the Arts and the Humanities, and the National Endowment for the Arts

Going Out of Style: 400 Years of Changing Tastes in Furniture
JUNE 21–SEP 30, 2007
DECORATIVE ARTS GALLERY
Co-organized with the Chipstone Foundation

The PieperPower Photorealists Watercolor Collection
JUL 14–OCT 14, 2007
MAIN LEVEL GALLERIES 22 AND 23

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

Scholarly publications

The New York Times
loans

**Biedermeier: The Invention of Simplicity**
MILWAUKEE ART MUSEUM, MILWAUKEE, WIS.
SEPT 16, 2006–JAN 1, 2007
With subsequent travel to the Albertina Museum, Vienna, Austria (Feb 2–Mar 2, 2007), The Deutsches Historisches Museum, Berlin, Germany (June 8–Sept 2, 2007), and Musée du Louvre, Paris, France (Oct 15, 2007–Jan 14, 2008)

Joseph Ulrich Danhauser; produced by Danhauser’s furniture factory
Chair, ca. 1825
Walnut and birch veneer on beech and softwood, modern upholstery
M2004.565

**Austrian (Vienna)**
Chair, 1830–35
Walnut, walnut veneer, modern upholstery
M2005.135
(Milwaukee, Vienna, and Berlin only)

**Austrian (Vienna)**
Settee, 1825–30
Walnut veneer on softwood, modern upholstery
M2005.146
(Milwaukee, Vienna, and Berlin only)

**Joseph Ulrich Danhauser; produced by Danhauser’s furniture factory**
Table, 1826
Mahogany and pear veneer, pine core, and brass casters
M2006.40
(Milwaukee, Vienna, and Berlin only)

**German, possibly Berlin**
Tall Case Clock, ca. 1820
Poplar burr veneer, ebonized pear
M2003.137
(Milwaukee, Vienna, and Berlin only)

**Joseph Ulrich Danhauser; produced by Danhauser’s furniture factory**
Settee, ca. 1815
Mahogany veneer, gilding, reconstructed upholstery
M2001.61

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

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

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

Cove, 1958
Oil on canvas
M1999.75

Meadow Sign, 1965
Oil on canvas
M1965.520

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

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

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

**I Like America**
SCHRIN KUNSTHALLE, FRANKFURT, GERMANY
SEPT 27, 2006–JAN 7, 2007

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

**Gord Peteran: Furniture Meets Its Maker**
MILWAUKEE ART MUSEUM, MILWAUKEE, WIS., OCT 6, 2006–JAN 14, 2007
With subsequent travel to Cranbrook Art Museum (Feb 3–Apr 1, 2007), Winterthur Museum and Country Estate (May 12–Aug 12, 2007), Bellevue Arts Museum (Sept 13–Dec 9, 2007), VCU Anderson Gallery (Jan 18–Mar 2, 2008), and Long Beach Museum of Art (Apr 11–Sept 7, 2008)

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

**Robert Von Neumann: Painter, Draftsman, and Printmaker**
UNIVERSITY OF WISCONSIN–MILWAUKEE ART HISTORY GALLERY, MILWAUKEE, WIS., NOV 16–DEC 17, 2006

**Robert Von Neumann**
A Good Catch, 1955
Lithograph
M1945.7

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

**Spanish Painting from El Greco to Picasso: Time, Truth, and History**
SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK, N.Y.
NOV 17, 2006–MAR 28, 2007

**Francisco de Zurbarán**
Saint Francis of Assisi in His Tomb, ca. 1630–34
Oil on canvas
M1956.70

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

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

**Minding Traditions? Twentieth-Century Artists and the Judeo-Christian Tradition**
MUSEUM OF BIBLICAL ART, NEW YORK, N.Y.
DEC 14, 2006–MAR 11, 2007

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

**Black Mountain College: Collaborations and Interdisciplinary Dialogues**
ASHEVILLE ART MUSEUM, ASHEVILLE, N.C.
JAN 12–MAY 13, 2007

**Rouschenberg and Susan Weil**
Light Borne in Darkness, 1951
Gyrototype
M1968.34

**War and Postwar Society in Germany, 1910s–1920s**
MARY AND LEIGH BLOCK MUSEUM OF ART, NORTHWESTERN UNIVERSITY, EVANSTON, ILL.
JAN 18–MAR 18, 2007

**George Grosz**
God with Us, 1919
5 photolithographs
M2000.3717, 2, 3, 5, 6, 9

**God with Us**
Portfolio cover and title page
Photolithographs
M2003.143A, B

“I have done my part...The plunder is your affair!”
Plate 2 of 9 from the series
*Die Rauber*
Photolithograph
M1969.73F

**Perfect Specimens of Humanity, 1920**
Transfer lithograph
M2000.318

“The thunder forth from their clouds about gentleness and forebearance...”
Plate 7 of 9 from the series,
*Die Rauber*
Photolithograph
M1969.73I

**Under my rule it shall be brought to pass...**
Plate 2 of 9 from the series
*Die Rauber*
Photolithograph
M1969.73D

**Erich Heckel**
Medical Orderly, 1915
Woodcut
M2000.340

**A Hospital Attendant, 1916**
Woodcut
M2000.353

**Franz Jansen**
War Cripples, 1927
Woodcut
M2000.367

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

**David Robbins**
Talent, 1986
Suite of 16 gelatin silver prints
M2001.91–18

**Martin Ramirez**
AMERICAN FOLK ART MUSEUM, NEW YORK, N.Y.
JAN 23–APR 29, 2007
With subsequent travel to the San Jose Museum of Art, San Jose, Calif. (June 9–Sept 9, 2007) and Milwaukee Art Museum, Milwaukee, Wis. (Oct 6, 2007–Jan 13, 2008)

**Martin Ramirez**
El Soldado (Horse and Rider), 1954
Watercolor and wax crayon over pencil
M1969.235

**Untitled (Landscape with Train, Church, and Animals), 1950s**
Pencil, colored pencil, poster paint, and white paper collage on brown Kraft paper
M1977.113

**Repetition and Discipline: Life Through Lists**
WOODLAND PATTERN, MILWAUKEE, WIS.
JAN 27–MAR 15, 2007

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

**Chase vs. Henri: The Battle over American Modernism**
BRUCE MUSEUM, GREENWICH, CONN.
JAN 27–APR 29, 2007

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

**America Today: 300 Years of Art from the U.S.A.**
NATIONAL ART MUSEUM OF CHINA, BEIJING, CHINA
FEB 1–APR 8, 2007
With subsequent travel to the Shanghai Museum, Shanghai, China (Apr 30–June 30, 2007), Pushkin Museum of Contemporary Art, Moscow, Russia (July 21–Sept 9, 2007), and Guggenheim Museum, Bilbao, Spain (Oct 10, 2007–Apr 27, 2008)

**Robert Henri**
Chinese Lady, 1914
Oil on canvas
M1965.61
Paul Klee  
Old Man Counting, 1929  
Etching  
M2004.222

Surreal Things: Surrealism, Design and the Decorative Arts  
VICTORIA AND ALBERT MUSEUM, LONDON, ENGLAND  
MAR 29–JULY 22, 2007  

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

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

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

Lonnie Holley  
Untitled (Veterans Day Sale), 1989  
Offset print on paper  
M1995.88

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

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

Visions to Vintage: The Value of Collecting Design  
MILWAUKEE INSTITUTE OF ART & DESIGN, MILWAUKEE, WIS.  

Brooks Stevens  
Model for “Olympian Hiawatha” Train, ca. 1978  
Wood, metal, Plexiglas, aluminum, plastic, balsa wood, paper, acrylic paint, electrical wiring, lightbulbs  
M1997.233-5

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

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

PAINTINGS

José Lerma (American, b. 1929)

58 ¾ × 49 ¾ in.

Gift of the Hockerman Charitable Trust

M2006.50

Hollis Sigler (American, 1948–2001)

From Me All Things Proceed and to Me They Must Return, 1991

Color lithograph

36 ¼ × 66 ¼ in.

Gift of Robert and Richard Forrest

M2006.47

John Wilde (American, Wisconsin, 1919–2006)

8 Russetts, 1987

8 etchings and one preliminary drawing

Vacaville, California

Gift of Frances Myers and Warrington Colescott

M2006.92–9

PHOTOGRAPHS

H. R. Bowers (British, 1883–1912)

Scott’s Failed Mission to the South Pole: Last Camp Where Scott Died, January 18, 1912

Gelatin silver print, printed by Herbert George Ponting

British, 1870–1912

10 ¼ × 15 in.

Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund

M2006.47

Richard Copley (American, b. 1945)

8th Avenue and 42nd Street, New York, 2003

Gelatin silver print

18 ¾ × 12 ¼ in.

Purchase, with funds from Carol and Leonard Lewensohn

M2006.41

Ted Croner (American, 1922–2005)

Untitled (pedestrians), 1947–52

Gelatin silver print

11 ¾ × 10 ¼ in.

M2007.42

Untitled (Times Square), 1947–52

Gelatin silver print

13 ¼ × 16 ½ in.

M2007.43

Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund

Jeanne Dunning (American, b. 1960)

Untitled Body, 1990

Silver dye bleach print

47 ¼ × 28 ½ in.

Gift of Tony and Sue Krausen

M2006.36
Table, 1826
Mahogany, mahogany and pear veneer, pine core, and brass casters
30 ¼ x 62 ¼ x 31 ¾ in.
Purchase, with funds from William and Sharon Treul
M2006.88A,B

George Washington Maher (American, 1864–1926)
Side Chair, ca. 1912
Designed for George L. King House "Rockledge" in Homer, Minnesota
Oak and leather
41 x 18 ½ x 20 in.
Gift of American Decorative Art 1900 Foundation in honor of Cheryl Robertson
M2006.39

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

Selene Chair, designed 1966, produced ca. 1975
Molded green plastic
Approx. 36 x 22 x 25 in.
U2006.1

Accessions from Museum Service

Stephan Mayerhofer, Sr.; produced by Mayerhofer & Klinkosch
(Vienna, Austria, 1772–1852; active 19th century)
Pair of Candelabra, ca. 1820
Silver-plated copper
Each 18 ¼ x 10 ¼ x 5 ¼ in.
Purchases, with funds from the Greater Milwaukee Foundation, Kenneth R. Treis Fund
M2007.50A,B

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

VIDEO ART
Bruce Conner (American, b. 1933)
A Movie, 1958
16mm black-and-white film with soundtrack, 12 min.
M2007.20

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

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

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

Vivan, 1964
16mm black-and-white film with soundtrack, 3 min.
M2007.24

Ten Second Film, 1965
16mm black-and-white film, silent, 10 sec.
M2007.19

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

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

Permin Stratia, 1969
16mm black-and-white film with soundtrack, 4 min.
M2007.18

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

Take the 510 to Dreamland, 1977
16mm sepiatone film with soundtrack, 5 min. 10 sec.
M2007.26

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

Valse Triste, 1978
16mm sepiatone film, 5 min.
M2007.25

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

Looking for Mushrooms
(Long Version), 1996
16mm color film with soundtrack, 14 min. 30 sec.
M2007.20

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

Robin Rhode
(South African, b. 1976)
Color Chart, 2004–06
Digital animation, ed. 3 of 5, 4 min. 50 sec.
Purchases, with funds from the Contemporary Art Society
M2007.11.2

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

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


ABOVE Warrington Colescott, At Nüremberg the Master was Expecting Me, 1992. Plate 2 of 7 from the portfolio My German Trip. Etching. Purchase, with funds from Print Forum M2005.38.4

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

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


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

BELOW Josef Ulrich Danhauser; produced by Danhauser’s furniture factory, Pair of Night Stands (Column Cabinets), ca. 1820. Walnut veneer with Kehlheim sandstone top. Purchase, with funds from William and Sharon Treul. M2006.88a,b. Photo by Lois Lammerhuber.
ABOVE Attributed to Lorenzo Lotto, Portrait of a Young Woman, ca. 1520. Oil on canvas. Gift of Frank A. Murn M2006.44

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

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

Josef Ulrich Danhauser; produced by Danhauser’s furniture factory, Table, 1826. Mahogany, mahogany and pear veneer, pine core, and brass casters. Purchase, with funds from Collectors’ Corner, Arts and James K. Heller, Henry and Suzanne Herzog, René von Schleinitz Memorial Fund, by exchange: Fine Arts Society, Joanne Charbon, Mr. and Mrs. Arthur J. Laskin, Mr. and Mrs. Donald S. Wilson, The Walter and Marie Gross Memorial Fund of the Fine Arts Society, Anthony and An-drea Bryant, The Thomas Diem Family, Elizabeth Lee Elve, John and Mary Emory, Christine and Robert Foste, David and Margarette Harvey, Donna and Mike Kohn, Michael J. Kohn M.D., Gail Lione and Barry Grossman, Donna and Anthony Meyer, Jennifer and Allonie Runquist, Robert A. and Kathleen Sullo, and William and Sharon Treul M2006.40

Paul Sandby, Bangor in the County of Caernarvon, 1776. Aquatint with hand-coloring. Gift of James DeYoung and Leslie Davis M2006.56
Whether or not we can credit the announcement that “Art Lives Here,” encouraging the public to “Visit Your Collection,” the Museum welcomed 8,926 more people (a 3 percent increase) to its exhibitions and educational or exhibition-related programs in fiscal year 2007—for a total of 296,806 people—and 13,400 more people to its Collection galleries specifically. Among those who visited, approximately a quarter came from outside of Wisconsin, with 33,850 visitors from Illinois, 30,800 from other states, and 3,500 from international locations. Visitors particularly enjoyed the summer exhibition *Pissarro: Creating the Impressionist Landscape*, making it the Museum’s most popular exhibition since *Degas Sculptures* in 2005.

**Feature Exhibition attendance included**

- **50,179**  *Biedermeier: The Invention of Simplicity*
- **25,412**  *Francis Bacon: Paintings from the 1950s*
- **65,481**  *Pissarro: Creating the Impressionist Landscape*

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

Feature Exhibition attendance included

- **50,179**  *Biedermeier: The Invention of Simplicity*
- **25,412**  *Francis Bacon: Paintings from the 1950s*
- **65,481**  *Pissarro: Creating the Impressionist Landscape*

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

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

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

Jason Jurss and his two sons, James and Joseph, at the Member Preview Celebration for *Francis Bacon: Paintings from the 1950s.*
Art Lives Here at the Milwaukee Art Museum—and engages visitors of all ages through our education and public programs. This year, we expanded the Museum’s educational offerings to further facilitate visitors in making connections with the art. There were new gallery classes for adults, enhanced technological aids, and opportunities to make art inspired by works in the Collection and feature exhibitions.

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

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

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

Works in the Collection and feature exhibitions inspire these young students to challenge themselves and to see the world through a different lens. High school students in the ArtWorks program looked to the art of Francis Bacon to create life-
sized sculptures, sprawling figures that were later displayed in City Hall. The work of Kara Walker informed the mural made by the ArtXpress students for placement on a county bus. Students in the Junior Docent School Program, as part of their graduation, re-created their own interpretations of works of art they had selected to study. The art in the galleries also serves as a catalyst to dramatic change for another community of children that greatly benefit from both looking at and creating art, resulting in the Museum hosting for a second year an art therapy program with the Epilepsy Foundation of Southeast Wisconsin.

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

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

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

As a premier educational resource, the Museum continues to grow, and its collaborations with community groups throughout the region such as the Wisconsin Academy of Sciences, Arts and Letters, Cedar Block, First Stage Children’s Theater, and Milwaukee Symphony Orchestra, among others, which make it possible for the Museum to offer outstanding film, theater, and music programs, further cement the Museum as a gathering place for the community to experience the arts. Finally, none of these programs would be possible without the generosity of our sponsors and the dedication of the docent corps of volunteers. Thank you.
The Milwaukee Art Museum welcomed more than 296,800 visitors to its events and galleries in fiscal year 2007: approximately 141,000 to the feature exhibitions; 71,698 on school and adult tours; 6,942 attended lectures, symposia, and gallery talks; 7,140 participated in after-school programs and studio classes; 4,824 at Target Family Sundays; 1,755 at Senior Days; 2,123 at our tours and workshops for teachers; 5,420 at the musical performances; 3,336 at MAM Film events. Off-site, throughout the community, the Museum served an additional 10,802 people through lectures, after-school programs, and family events.

### SEPTEMBER 2006

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

- **THURSDAYS, SEPTEMBER 7–OCTOBER 26**
  - Oil Painting: Master’s Techniques

- **SATURDAY, SEPTEMBER 9**
  - Mixing with the Masters Studio

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

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

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

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

- **TUESDAY, SEPTEMBER 19**
  - Gallery Talk—Biedermeier: Learn about the Fine Arts Society

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

- **FRIDAY, OCTOBER 6**
  - First Fridays Swings

- **SATURDAY, OCTOBER 7**
  - Friends of Art—The Grand Tasting

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

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

- **THURSDAY, OCTOBER 5**
  - Lecture—The German Athens of America (Members only)

- **FRIDAY, OCTOBER 6**
  - First Fridays Swings

- **SATURDAY, OCTOBER 7**
  - Friends of Art—Collectors’ Tasting and Wine and Dine

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

### OCTOBER 2006

- **MONDAY, SEPTEMBER 25**
  - South Milwaukee High School Teacher Orientation

- **TUESDAY, SEPTEMBER 26**
  - Music in the Museum—American Idols

- **SHARP Teacher In-Service**

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

- **THURSDAY, OCTOBER 5**
  - Lecture—The German Athens of America (Members only)

- **FRIDAY, OCTOBER 6**
  - First Fridays Swings

- **SATURDAY, OCTOBER 7**
  - Friends of Art—The Grand Tasting

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

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

FRIDAY, SEPTEMBER 15

Member-Only Preview—Biedermeier: The Invention of Simplicity

Member-Only Gallery Talk—Biedermeier: The Invention of Simplicity

SATURDAY, SEPTEMBER 16

Open to the Public—Biedermeier: The Invention of Simplicity

Story Time in the Galleries

TUESDAY, SEPTEMBER 19

Gallery Talk—Biedermeier: Learn about the Fine Arts Society

SATURDAY, SEPTEMBER 23

Hidden River Arts Festival

MONDAY, SEPTEMBER 25

South Milwaukee High School Teacher Orientation

TUESDAY, SEPTEMBER 26

Music in the Museum—American Idols

SHARP Teacher In-Service

THURSDAY, OCTOBER 5

Opening—Currents 32—Gord Peteran: Furniture Meets Its Maker

Lecture—The German Athens of America (Members only)

FRIDAY, OCTOBER 6

First Fridays Swings

SATURDAY, OCTOBER 7

Friends of Art—The Grand Tasting

SUNDAY, OCTOBER 8

Lecture—Prints Now: Directions and Definitions

TUESDAY, OCTOBER 10

Gallery Talk—Construction Techniques and Design Innovations

FRIDAY, SEPTEMBER 15

Member-Only Preview—Biedermeier: The Invention of Simplicity

Member-Only Gallery Talk—Biedermeier: The Invention of Simplicity

SATURDAY, SEPTEMBER 16

Open to the Public—Biedermeier: The Invention of Simplicity

Story Time in the Galleries

TUESDAY, SEPTEMBER 19

Gallery Talk—Biedermeier: Learn about the Fine Arts Society

SATURDAY, SEPTEMBER 23

Hidden River Arts Festival

MONDAY, SEPTEMBER 25

South Milwaukee High School Teacher Orientation

TUESDAY, SEPTEMBER 26

Music in the Museum—American Idols

SHARP Teacher In-Service

THURSDAY, OCTOBER 5

Opening—Currents 32—Gord Peteran: Furniture Meets Its Maker

Lecture—The German Athens of America (Members only)

FRIDAY, OCTOBER 6

First Fridays Swings

SATURDAY, OCTOBER 7

Friends of Art—The Grand Tasting

SUNDAY, OCTOBER 8

Lecture—Prints Now: Directions and Definitions

TUESDAY, OCTOBER 10

Gallery Talk—Construction Techniques and Design Innovations
WEDNESDAY, OCTOBER 11
Senior Days

THURSDAY, OCTOBER 12
Tours for Teachers—Biedermeier
Lecture—Biedermeier; Small Miracle of Amenity

THURSDAYS, OCTOBER 12–NOVEMBER 16
Portrait Drawing

FRIDAY, OCTOBER 13
Cedar Block—Milwaukee Street, Milwaukee

SATURDAY, OCTOBER 14
Fine Arts Quartet Performance
Mixing with the Masters: Lichtenstein

TUESDAY, OCTOBER 17
Music in the Museum

THURSDAY, OCTOBER 19
Milwaukee International Film Festival Opening Night Party

THURSDAYS, OCTOBER 19–NOVEMBER 9
Looking at Art

FRIDAY, OCTOBER 20
Gallery Night—Biedermeier
Gallery Talk—Biedermeier

SATURDAY, OCTOBER 21
Story Time in the Galleries
Gallery Day

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

MONDAY, OCTOBER 23
Conversation with the Curator (Sharon Lynne Wilson Center)
Fair Trade Month with Alterra

TUESDAYS, OCTOBER 24–MARCH 23
Fair Trade Month with Alterra

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

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

NOVEMBER 2006

THURSDAY, NOVEMBER 2
Gallery Talk—Biedermeier Drawings: Mirrors of Individuality
MAM Film—An Evening with Stephanie Barber
FRIDAY, NOVEMBER 3
First Fridays Run-up to the Runway

TUESDAY, NOVEMBER 7
Gallery Talk—Biedermeier

THURSDAY, NOVEMBER 9
Tours for Teachers—Saul Leiter

SATURDAY, NOVEMBER 11
Choral Performance—Milwaukee Damenchor
Mixing with the Masters: Frank Lloyd Wright
Creative Writing Workshop: Responding to Saul Leiter

SUNDAY, NOVEMBER 12
Girl Scout Discovery Sunday

TUESDAY, NOVEMBER 14
Gallery Talk—Saul Leiter
Music in the Museum

THURSDAY, NOVEMBER 16
Bucks for Books

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

SATURDAY, NOVEMBER 18
Friends of Art—Ornaments & Adornments
Story Time in the Galleries

SUNDAY, NOVEMBER 19
Friends of Art—Ornaments & Adornments
Holiday Arts Festival (Sharon Lynne Wilson Center)
Choral Performance—Milwaukee Liederkranz

TUESDAY, NOVEMBER 21
Gallery Talk—Curator’s Choice

DECEMBER 2006

FRIDAY, DECEMBER 1
First Fridays—Winter Wonderland

SATURDAY, DECEMBER 2
Opening—Neapolitan Crèche
Viennese Café—Trio Du Monde
Catch a Rising Star

SUNDAY, DECEMBER 3
Viennese Café—Cellists
Lecture—Neapolitan Crèche
MONDAY, DECEMBER 4
Young Authors

TUESDAY, DECEMBER 5
Music in the Museum

THURSDAY, DECEMBER 7
MAM Film—Vienna on the Screen

SATURDAY, DECEMBER 9
Viennese Café—Guitarist
Mixing with the Masters: Kandinsky

SUNDAY, DECEMBER 10
Holiday Champagne Brunch

Lecture—Biedermeier and the Republic of Color
Gallery Talk—Biedermeier

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

THURSDAY, DECEMBER 14
FAS Holiday Luncheon Woman’s Club of Wisconsin
tours for Teachers—Currents 32—Gord Peteran
Gallery Talk—Biedermeier

SATURDAY, DECEMBER 16
Story Time in the Galleries
Viennese Café—Trio Du Monde

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

SATURDAY, DECEMBER 23
Viennese Café—Trio Du Monde

SATURDAY, DECEMBER 30
Choral Performance—Milwaukee DANK Choir

JANUARY 2007

MONDAY, JANUARY 1
Closing—Biedermeier: The Invention of Simplicity
Concord Chamber Orchestra

TUESDAY, JANUARY 9
Gallery Talk—Bradley Collection Galleries

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

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

FRIDAY, JANUARY 19
Gallery Night

Gallery Talk—Collection Galleries

SATURDAY, JANUARY 20
Gallery Day
Story Time in the Galleries
Waukesha JanBoree—The Wild West, Scheutze Recreation Center
Sounds of Saturday—René Izquierdo

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

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

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

SATURDAY, JANUARY 27
Open to the Public—Francis Bacon: Paintings from the 1950s
Opening—Scholastic Art Awards

MONDAY, JANUARY 29
Closing—The Neapolitan Crèche

TUESDAY, JANUARY 30
Gallery Talk—Francis Bacon

FEBRUARY 2007

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

THURSDAYS, FEBRUARY 1–MARCH 22
Drawing in the Galleries: The Expressive Figure
Drawing in the Galleries for Kids: People and Portraits

FRIDAY, FEBRUARY 2
First Fridays—HeArt and Soul

MARCH 2007

MONDAY, MARCH 5
Art Aloud (through April 5)

TUESDAY, MARCH 6
Gallery Talk—Contemporary Portraiture

THURSDAY, MARCH 8
Opening—Craftways: English Artisans in Seventeenth-Century New England
Tours for Teachers—Francis Bacon
Reception—Get to Know the Chipstone Foundation
Lecture—Craftways

SATURDAY, MARCH 10
Symposium—Painting Now: Hunger for Images
Mixing with the Masters: Warhol

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

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

TUESDAY, MARCH 13
Gallery Talk—Scholastic Art Awards Show
Music in the Museum
VWEDNESDAY, FEBRUARY 14
Senior Days
Valentine Candlelight Dinner

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

THURSDAYS, FEBRUARY 15–MARCH 8
Looking at Art

FRIDAY, FEBRUARY 16
Opening—Currents 33: Gregor Schneider
Gallery Talk—Currents 33: Gregor Schneider

SATURDAY, FEBRUARY 17
Story Time in the Galleries

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

TUESDAY, FEBRUARY 20
Gallery Talk—Francis Bacon

SATURDAY, FEBRUARY 24
Gallery Talk—Scholastic Art Awards

Sounds of Saturday

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

TUESDAY, FEBRUARY 27
Gallery Talk—Craftways

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

MARCH 2007

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

FRIDAY, MARCH 2
First Fridays—Beatnik Beat

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

Music in the Museum—Stretch Your Imagination

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

THURSDAY, MARCH 8
Tours for Teachers—Craftways

Oil Painting: Master’s Techniques

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

SATURDAY, MARCH 10
Sounds of Saturday

Mixing with the Masters: Rothko

THURSDAY, MARCH 15
Waltz/Swing like Never Before

SATURDAY, MARCH 17
Story Time in the Galleries

SUNDAY, MARCH 18
Gallery Talk—Curator’s Choice

Girl Scouts Workshop

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

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

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

APRIL 2007

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

TUESDAY, APRIL 3
Gallery Talk—Francis Bacon

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

FRIDAY, APRIL 6
First Fridays—Friday Night Fever

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

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

WEDNESDAY, APRIL 11
Boys and Girls Clubs Workshop

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

SATURDAY, APRIL 14
Epilepsy Foundation Art Therapy Class

Mixing with the Masters

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

TUESDAY, APRIL 17
Gallery Talk—Craftways

WEDNESDAY, APRIL 18
Senior Days

Artful Grandparenting

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

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

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

FRIDAY, APRIL 20
Gallery Night

Introduction—Pissarro: Creating the Impressionist Landscape

SATURDAY, APRIL 21
Gallery Day

Story Time in the Galleries

Sounds of Saturday

APRIL 2007

ARTWORKS: THE BODY IN SPACE
OPENING RECEPTION

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

FRIDAY, APRIL 27
Rube Goldberg Machine Contest 2007

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

Milwaukee Spotlight Student Film Festival

MAY 2007

TUESDAY, MAY 1
Opening—Marcia and Granvil Specks Collection:
Camille Pissarro: From Barbizon Student to Impressionist Innovator

SUNDAY, MAY 6
Closing—Currents 33: Gregor Schneider

SATURDAY, MAY 5
Girl Scouts Discovery

SATURDAY, MAY 12
Conservation of the American Collections

SATURDAY, MAY 13
Mother’s Day Brunch

MONDAY, MAY 14
Friends of Art’s Annual Meeting and 50th Anniversary Kickoff

TUESDAY, MAY 15
Gallery Talk—Silver Conservation and Research

SATURDAY, MAY 19
Story Time in the Galleries

SUNDAY, MAY 20
Girl Scouts Discovery

SUNDAY, MAY 21
Art Collecting 101

TUESDAY, MAY 22
Gallery Talk—Experiencing Color in Art

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

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

Saturday—Art in 3-D

Sunday—Art in 3-D

SATURDAY, JUNE 9
Tours for Teachers—Craftways

Century New England

JUNE 2007

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

Member Preview Celebration—Pissarro: Creating the Impressionist Landscape

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

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

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

Mixing with the Masters: Pissarro

SUNDAY, JUNE 10
Tours for Teachers—Pissarro: A Jewish Artist?

TUESDAY, JUNE 12
Gallery Talk—Pissarro

Express Talk—Pissarro
THURSDAYS, JUNE 14–JULY 5
Painting with Pissarro

FRIDAY, JUNE 15
Express Talk in French—Pissarro

Lakefront Festival of Arts

SATURDAY, JUNE 16
All “Tie-d” Up Trunk Show
Lakefront Festival of Arts

Story Time in the Galleries: Mysterious Art

SUNDAY, JUNE 17
Lakefront Festival of Arts
Father’s Day Brunch

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

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

TUESDAY, JUNE 19
Music in the Museum—Gardens in the Rain
Woodland Pattern Workshop

THURSDAY, JUNE 21
Opening—Going Out of Style: 400 Years of Changing Tastes in Furniture
Express Talk—Pissarro
Lecture—The Place of Camille Pissarro in European Art

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

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

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

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

THURSDAY, JUNE 28
Express Talk—Pissarro

Gallery Talk and Reception—Adolph Gottlieb: Early Prints

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

JULY 2007

THURSDAY, JULY 5
Express Talk—Pissarro

FRIDAY, JULY 6
Express Talk in French—Pissarro

SATURDAY, JULY 7
Book Club Talk—Germinal
Mixing with the Masters: Monet

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

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

TUESDAY, JULY 10
Gallery Talk—Pissarro
Music in the Museum—Springtime in Paris

THURSDAY, JULY 12
Express Talk—Pissarro
Lecture—Fashionable Prejudice: Changing Tastes in American Furniture

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

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

TUESDAY, JULY 17
24-Hour Film Festival
Gallery Talk—Going Out of Style

THURSDAY, JULY 19
Express Talk—Pissarro
24-Hour Film Festival—Screening

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

MONDAY–FRIDAY, JULY 23–27
Sampler Art Camp

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

THURSDAY, JULY 26
Gallery Talk/Tour—Adolph Gottlieb: Early Prints

SUNDAY–MONDAY, AUGUST 5–6
Wisconsin Writes

TUESDAY, AUGUST 7
Gallery Talk—Pissarro

WEDNESDAY, AUGUST 8
Senior Days

THURSDAY, AUGUST 9
Express Talk—Pissarro
Lecture—Camille Pissarro as a Teacher

SATURDAY, AUGUST 11
Mixing with the Masters: Caillebotte

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

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

THURSDAY, AUGUST 16
Express Talk—Pissarro

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

SUNDAY, AUGUST 19
Closing—Adolph Gottlieb: Early Prints

THURSDAY, AUGUST 23
Express Talk—Pissarro

MAM Film—Laugh Your Shorts Off

SUNDAY, AUGUST 26
Target Family Sundays—Picnic with Pissarro

Sue Dunham Memorial Scholarship Fund Exhibition Opening

THURSDAY, AUGUST 30
Express Talk—Pissarro
development

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

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

2006–2007 Giving

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

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

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

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

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

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

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

President’s Circle

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

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

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

Legacy Society

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

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

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

Recognizing Leadership

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

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

With the Photography Council, the Museum also launched the Richard and Ethel Herzfeld Award to recognize outstanding support for the Museum’s photography collection. Richard Herzfeld gained fame as a business executive and civic leader in Milwaukee, but he was also an avid photographer. In the past decade, the foundation has helped the Museum acquire more than one hundred outstanding photographs, building a collection that has become one of the Museum’s strengths. The Richard and Ethel Herzfeld Foundation was the first recipient of the award, which will be presented periodically to those who make significant advances in the Museum’s photography collection possible.
Thank you to the supporters who helped the Museum in 2006–2007. As Members, annual fund donors, or supporters of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than $350 during the 2006–2007 fiscal year ending August 31, 2007.

**ANNUAL CONTRIBUTING SUPPORT**

<table>
<thead>
<tr>
<th>Amount</th>
<th>Supporters</th>
</tr>
</thead>
<tbody>
<tr>
<td>$100,000–$499,999</td>
<td>Mr. and Mrs. Richard W. Cutler, Curt and Sue Culver, Chas Bank, Chase Bank, Curt and Sue Culver</td>
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<tr>
<td>$50,000–$99,999</td>
<td>Mr. and Mrs. John J. Burke, Briggs and Stratton Corporation Foundation, Mr. and Mrs. John J. Burke, Briggs and Stratton Corporation Foundation</td>
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<tr>
<td>$25,000–$49,999</td>
<td>Mr. and Mrs. Donald Baumgartner, Mr. and Mrs. Donald Baumgartner, Mr. and Mrs. Donald Baumgartner, Mr. and Mrs. Donald Baumgartner</td>
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<td>$10,000–$24,999</td>
<td>Anonymous (2), Robert W. Baird and Co. Incorporated, Mr. and Mrs. Anthony Bryant, Mr. and Mrs. Anthony Bryant, Mr. and Mrs. Anthony Bryant, Mr. and Mrs. Anthony Bryant</td>
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<td>$2,500–$4,999</td>
<td>Mr. and Mrs. Mark L. Attanasio, Mr. and Mrs. Mark L. Attanasio, Mr. and Mrs. Mark L. Attanasio, Mr. and Mrs. Mark L. Attanasio</td>
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<td>$250–$999</td>
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**Gifts received between September 1, 2006, and August 31, 2007**
Museum visitor screens

Family Art Packs

Anonymous

Senior Days

Alexian Village of Milwaukee

PUBLIC PROGRAMS

EDUCATION AND

American Art Fellowship

Biedermeier: The Invention

Wisconsin Department of Tourism

Biedermeier: The Invention of Simplicity

Wisconsin Energy Corporation Foundation

Pisarro: Creating the Impressionist Landscape

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

Anonymous (10)

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PUBLIC FUNDING SOURCES

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

The Milwaukee Art Museum is supported in part by grants from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts. It receives additional support from the Wisconsin Department of Tourism through its Joint Effort Marketing program.

We also thank the Milwaukee Arts Board for the support it provides us, and the City of Milwaukee and the State of Wisconsin.

TRIBUTE GIFTS

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

In Honor of Lynn Anderson

Mrs. Agnes M. Lee

In Memory of Charles Bray

Mrs. Nita Soref

In Memory of Annette Dizack

Ms. Jeanette Peter
In Honor of Andrew Ziegler
Anonymous

GIFTS IN KIND
The following individuals and organizations generously provided goods and services to help the Museum in 2006-2007.

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Rymund and Margaret Wurlitzer

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

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

Member at the President's Circle Preview for Pissarro: Creating the Impressionist Landscape
African American Art Alliance

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

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

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

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

American Heritage Society

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

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

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

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

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

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

Collectors’ Corner

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

Fine Arts Society

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

The Fine Arts Society launched its 2006–2007 year with an outstanding series of lectures held in conjunction with the groundbreaking exhibition Biedermeier: The Invention of Simplicity. Curator Laurie Winters gave Members a private tour of the exhibition during FAS’s Annual Meeting in September. James Zemaitis, vice
president and director of twentieth-century design at Sotheby’s, led a daylong seminar at the end of September on “how to” collect Biedermeier furniture in tandem with modern European design. New York dealer and social historian Angus Wilkie spoke in October about the Biedermeier period within the historical context of the nineteenth century. In November, the holidays brought the second annual installation of the Neapolitan crèche, which is now part of the Museum’s Collection, providing a festive opportunity for a lecture by renowned crèche expert Eric Cirilano. Celebrations continued in December with Laurie Winters introducing the upcoming Pissarro exhibition at the group’s annual holiday lecture/luncheon at the Woman’s Club of Wisconsin.

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

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

Friends of Art

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

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

Ornaments & Adornments kicked off the holiday season with the mid-November art and gift sale in Windhover Hall. Julia DeCicco and Kate Ojeda chaired the 9th annual, three-day event, which included seventy-five juried artists. Chairs Holly Segel and Joe Massimino, stressed the “fun” part of fundraising in April at the 48th annual Bal du Lac, FOA’s premier gala fundraiser. For the first time, Bal guests were treated to dinner in the Baker/Rowland Galleries. Finally, in June, the 45th annual Lakefront Festival of Arts (LFOA) highlighted the talents of 172 top artists from around the country. This exclusive group was selected out of nearly thirteen hundred artists. The efforts of chairs Jen Dirks and Larry Oliverson and
their dedicated team of volunteers drew nearly thirty thousand attendees to this nationally recognized event. This incredible response was also largely due to the unprecedented support of 2007’s LFOA presenting sponsors: Quad/Graphics and Milwaukee Magazine.

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

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

Garden Club

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

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

Photography Council

Photography Council Members opened their 2006–2007 season by sponsoring Saul Leiter’s exceptional slide presentation during the opening of In Living Color: Photographs by Saul Leiter. After the lecture, Members adjourned to a local restaurant for dinner with the artist, who continued to charm his admirers. In November, the group welcomed internationally renowned photography conservator Paul Messier to Milwaukee, where he spoke about current issues confronting the field and addressed selected photographs from the Museum’s Collection. The featured speaker for the annual “Collecting Tips” program was photography historian and curator Ellen Handy. Her lecture on various strategies and goals employed by some of the world’s most important institutional photography collections was both enlightening and inspiring.
March’s annual event was the highlight of the season, during which Photography Council Members voted to support the acquisition of one of four photographs by emerging Midwest photographers. The selected artist was Jen Davis, but—in what is fast becoming the norm for the event—the generosity of individual Council Members enabled the Museum to acquire the remaining three photographs as well. In April, the Photography Council collaborated with the Contemporary Art Society for a special tour of Madeleine and David Lubar’s outstanding collection of photographs. The opening of the rotation space for the Museum’s collection of prints, drawings, and photographs on the Mezzanine Level occasioned another collaboration, this time with the Museum’s Print Forum. The two groups enjoyed talks by curators Lisa Hostetler and Mary Weaver Chapin while enjoying hors d’oeuvres—and each other’s company. The final event of the season was a party at which Members shared their favorite photographs of the year.

### Print Forum

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

Members also enjoyed a gathering at Dean Jensen’s gallery in January, and in spring, they traveled to the Art Institute of Chicago for a tour of the Goldman Print and Drawing Study Center, conservation labs, and blockbuster exhibition, *Cézanne to Picasso: Ambrose Vollard, Patron of the Avant-Garde*. In May, during a joint program with the Museum’s Photography Council, Members celebrated the opening of the rotation space for prints, drawings, and photographs on the Mezzanine Level, as well as the opening of the exhibition, *Adolph Gottlieb: Early Prints*. The annual dinner was held in June at the Woman’s Club of Wisconsin and featured the unveiling of the 2006–2007 Collectors’ Club print *Thin Ice, Low Levees* by Frances Myers.
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Barbara Elsner
Joseph Gromacki
Jeffrey Hayes
Rana Holbrook
Julie Mosher
Paul Phelps
Anne Vogel
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Kathleen Asmuth
Constance Godfrey
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Curatorial Department Administrator—Staff Liaison

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Barbara Whealon
Program Committee
Liz Flaig
Curatorial Department Administrator—Staff Liaison

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President-Elect
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Joyce Pabst
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Kevin Kinney
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Steven Brink
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Tony Krausen
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Auction, Art Chairs

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Leon Travanti
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Wendy Blumenthal, Chair
Andrea Grant
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Sue Kimmel
Travel
Reva Shovers
Honorary Board Member
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Chief Curator—Curatorial Advisor
John McKinnon
Curatorial Assistant of Modern and Contemporary Art—Staff Liaison

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Docent Digest Editors
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Nancy Sergile
Carol Wiensch
Docent Review Co-Chairs
Janis Frank
Janet Vopal
Special Events Co-Chairs
Brenda Schendel
Carol Thieme
Tour Coordinator Co-Chairs
Nancy Matthisen
Irene Morgan
Training Coordinator Co-Chairs
Joan Hunt
Joan Nason
Travel Co-Chairs
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Marcie Hoffman
Barbara Brown Lee
Jane Nicholson
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Becky Adlam
Suzanne Aiken
Kathy Arenz
Katherine Beeson
Diane Berndt
Theresa Binder
Kathy Boer
Val Borger
Anne Borkowf
Patty Brink
Alexandra Buchholz
Marsha Camitta
Mary Crawford
Judith Croak
Lorraine Crofth
Mary Ann Crossot
Elizabeth Cuneo
Mary Ann Delzer
Joan Drouin
Stephanie Dudek
Mary Therese Duffy
Janet Duke
Virginia Dunphy
Heidi Fallone
Jane Fee
Christine Fingard
Sylvia Fishman
Barbara Fitzgerald
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Peg Fleury
Janis Frank
Kay Giese
Linda Goetsch
Frank Green
Ruth Gregory
Jule Groh
Carol Haakenson
Bo Hahnfeld
Valerie Hanbury
Beverly Happel
Joan Henderson
Donna Hensel
Lloyd Hickson
Minah Ho
Joan Hunt
Carole Jezeck
Eileen Jezo
Liz Joehnk
Barbara Jorgensen
Eileen Kaczmarek
Raymond Kehm
Victoria Kellen

† Deceased after August 31, 2008

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Elaine Larsen
Beth Just
Jeanne Jacobs
Mary Holden
Ellen Glaisner
Sheila Falbo
Claire Fabric
Shirley Erwin
Judy Christofferson
Leanne Boris
Sylvia Barany
Mary Ackermann
Pamela Willms
Carol Wiensch
Alice White
Bonnie Welz
Stephanie Waszak
Mary Alice Wasielewski
Margret Jhin Walsh
Janet Vopal
Carla Uphill
Beverly Ugent
Jerome Trewyn
Carol Thieme
Jerome Trevyn
Beverly Ugent
Carla Uphill
Janet Vopal
Margret Jhin Walsh
Mary Alice Wasielewski
Stephanie Waszak
Bonnie Welz
Alice White
Carol Wiesch
Pamela Willms

PAR-TIME DOCENTS
Mary Ackermann
Sylvia Barany
Leanne Boris
Judy Christofferson
Shirley Erwin
Claire Fabric
Sheila Falbo
Ellen Glaisher
Mary Holdien
Jeanne Jacobs
Beth Just
Elaine Larsen
Kathy Melser
Joyce Nineman
Norma Rand
Mary Ellen Reiland
Diane Schneiger
Susan Shane
Judy Shapiro
Mary Alice Tamsen
Priscilla Tuschen
Susan Veber
Yolanda Wattsjohnson
Kathy Wicht
Martha Wolz
Barbara Wood
Clarice Zucker
EMERITUS DOCENTS
Marianne Atkielski
Pat Baker
Vicki Banghart
Joan Barnett
Elaine Berke
Martha Bolles
Georgia Bond
Arlene Brachman
Marilyn Bradley
Claudette Bostrom
Fred Butzen
Phyllis Casey
Joanne Charlton
Patricia Crump
Mary Dahlman
Barbara Damm
Bette Drought
JoAnn Eddy
Audrienne Eder
Estelle Felber
Marynell Fetherson
Marjorie Franz
Sue Frautschhi
Jean Friedlander
Ann Gehring
Olive Giese
Susan Godfrey
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Paula Goldman
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Avis Heller
Adrienne Hirsch
Lorraine Horst
Carolyn Imhoff
Nancy Jaekels
Joan Kabins
Elise Kanin
Sally Kersten
Fran Kryzinski
Joan Larscheid
Norbert Locchovitwitz
Audrey Mann
Bill McCarthy
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Alice Nelson
Mariona Novinski
Helen Pfeifer
Miki Pollard
Beverly Rattrie
Lavonne Rau
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Ginny Rogers
Mary Louise Roosen
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Jan Scherr
Mary Shinnners
Cheryl Smith
Patricia Strassburger
Marvin Summers
Virginia Taylor
Gloria Thibodeau
Roseann Tolan
Ruth Traxler
Betty Jean Waldron
Libby Wigdale
Charlotte Zucker

LEAVE OF ABSENCE
Audrey Keyes
Mary Lacer

TRAINNEES
Becky Adaim
Mary Ann Crossot
John Hilid
Rana Holbrook
Mary Murphy
Kathleen Muldowney
Michael Radichal
Joan Schlehein
Barbara Brown Lee
Chief Educator—Staff Liaison

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Secretary
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Ex-Officio
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Lorraine Croft
Jane Doud
Christy Foote
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Eileen Jeo
Raymond Kehm
Hans R. Kirkegaard
Joan Lubars
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Heidi D. Mains
Joe Massimino
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Judith L. Perkins
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Holly H. Segel
Kristin W. Severson
Betty Stowell
Stacy G. Terris
Patricia Ullrich
Board of Directors
Elizabeth D. Hoffman
Director of FOA Events and Programs—Staff Liaison

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Holly H. Segel
Kristin W. Severson
Betty Stowell
Stacy G. Terris
Patricia Ullrich
Board of Directors
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Director of FOA Events and Programs—Staff Liaison

Laurie Winters
Curator of Earlier European Art—Curatorial Advisor
Catherine Sawinski
Curatorial Assistant—Staff Liaison

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Judith L. Perkins
Patricia B. Sara
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Kristin W. Severson
Betty Stowell
Stacy G. Terris
Patricia Ullrich
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Director of FOA Events and Programs—Staff Liaison
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Assistant Treasurer
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Parliamentarian
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Lenora Stone  
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Honorary Director
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Immediate Past President
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Marcia Velde  
Chairs, Art in Bloom
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Busy Botanists
Ginny Erlandsson  
Christina Stimac  
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Bette Drought  
Environmental
Ruth Pike  
History/Photos
Donna Gager  
Landscape Design
Phyllis Scharner  
Liaison to District Garden Clubs
Carol Buechel  
Membership
Peg Lewis  
Newsletter
LaVonne Rau  
Reservations
Mary Ottusch  
Social Secretary
Ruth Derse  
Telephone Tree
Punky Mattison  
Yearbook
Elizabeth D. Hoffman  
Director of FOA Events and Programs—Staff Liaison

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Larry D’Attilio
Carmen Haberman  
William Haberman
Kate Elsner Lilek  
Madeleine Lubar
John McCally  
Richard S. Pieper
Jim Seder  
Christine Symchych  
Board Members-at-Large
Lisa Hostetler  
Associate Curator of Photographs—Curatorial Advisor
Brooke Mulvaney  
Curatorial Assistant—Staff Liaison

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Vice President
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Secretary
Kathy Parker  
Treasurer
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Thomas Gould
Russ Jankowski  
Raymond Kehm
Kenneth Klauck  
Janet Matthews
Jill Pelisek  
Colleen Pemberton
Christine Symchych  
Barbara Tay’s  
Board Members-at-Large
Mary Weaver Chapin  
Assistant Curator of Prints and Drawings—Curatorial Advisor
Brooke Mulvaney  
Curatorial Assistant—Staff Liaison

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

†Deceased after August 31, 2008
As of August 31, 2007

DIRECTOR'S OFFICE
David Gordon  
Director and CEO
Marilyn Charles  
Executive Assistant

HUMAN RESOURCES
Jan Schmidt  
Director of Human Resources
Mary Beth Frigo Ribarchek  
Human Resources Assistant
Shannon Gallagher  
Human Resources Assistant

CURATORIAL
Joseph D. Ketner, II  
Chief Curator
Laurie Winters  
Curator of Earlier European Art
Mary Weaver Chapin  
Assistant Curator of Paints and Drawings
Lisa Hostetler  
Assistant Curator of Photography
Sarah Fayen  
Curator, Chipstone Foundation  
Curator of American Arts, Milwaukee Art Museum
John Irion  
Designer
Liz Flagg  
Curatorial Department Administrator
Catherine Sawinski  
Curatorial Assistant
Brooke Mulvaney  
Curatorial Assistant
John McKinnon  
Curatorial Assistant

REGISTRAR'S OFFICE
Dawn Frank  
Registrar
Melissa Hartley Omholt  
Assistant Registrar
Jane O'Meara  
Assistant Registrar
Stephanie Hansen  
Assistant Rights and Reproductions Coordinator  
Database Assistant
Demetra Copoulos  
Registrar's Assistant

CONSERVATION
Jim deYoung  
Senior Conservator
Theresa White  
Associate Conservator
Chris Niver  
Associate Conservator

LIBRARY
Heather Winter  
Librarian/Archivist
Beret Balestriere Kohn  
Audio Visual Librarian

ART PREPARATORS
Larry Stadler  
Chief Preparation
Joseph Kavanagh  
Lead Preparation
John Dreckmann  
Lighting Preparation
Dave Moynihan  
Construction Preparation
Keith Nelson  
Preparator
Kelli Busch  
Preparator
John Nicholson  
Assistant Preparator
Peter Barrickman  
Assistant Preparator

COMMUNICATIONS
Elysia Borowy-Reeder  
Senior Director of Communications
John Eding  
Media Relations Manager
Michael Congdon  
Interactive Marketing Coordinator
Michele Armey  
Marketing Research Associate

DESIGN
Dan Saal  
Director of Design  
and Publications
Brian Pelsoh  
Graphic Designer
Christina Dittrich  
Enterprise
Brenda Neibauer  
Contract Designer

VISITOR SERVICES
Barbara Smyrl  
Director of Visitor Services
Becca Kinelgner  
Manager of Visitor Services
Julie Jorgenson  
Assistant Manager of Visitor Services
Adam Horwitz  
Assistant Manager of Visitor Services
Rebecca Rohan  
Volunteer Coordinator
Alana Andryszczyk  
Visitor Services Coordinator
Lute Michalski  
MNei Heltzel  
Receptionists
Lloyd Hickson  
Lead Operator
Laura Backus  
Courtney Bell  
Diane Berndt  
Liz Bogart  
Tyler Buckley  
Paaj Her  
Lindsey Huster  
Selmer Kjos  
Kelly Mac Avaney  
Michelle May  
Anne Mozena  
Lexi Noruk  
Eris Peronto  
Jim Tindell  
Visitor Services Representatives

BUSINESS ENTERPRISES
Gwen Benner  
Senior Director of Business Enterprises

MUSEUM STORE
Bambii Grajek-Specter  
Director of Retail Operations
Mary Johnson  
Museum Store Manager
Meghan Bramstedt  
Gift Buyer
Brian Schaefer  
Assistant Store Manager/Book Buyer
Laurie Genske  
Assistant Store Manager
Catherine Best  
Sales Development Coordinator
Andrew Manz  
Stockroom Associate
Hua Moua  
Stockroom Associate
Ericka Lipscomb  
Assistant Buyer
Megan Pritchard  
Assistant Buyer
Joan Brennan  
Barbara Klinger  
Lauren Monteen  
Angela Nagle  
Crystal Radish

CAFÉ CALATRAVA
David Jones, Jr.  
Food and Beverage Director
Meaghan Kohr  
Café Manager
Ross Bachhuber  
Chef de Cuisine
Chris Hatllei  
Kitchen Manager
Nick Burki  
Assistant Café Manager

CAFÉ FRONT OF HOUSE STAFF
Feraim Albano  
Katelin Botsford  
Amara Carrera  
Kristin Ciborosky  
Megan Ciborosky  
Xhelal Dema  
Mallory Ericson  
Belton Flournoy  
Jessica Gaskey  
Lindsay Johnson  
Dana Jones  
Ryan Kelly  
William Korinek  
Ashley Lucas  
Shelley Maculan  
Maggie Moss  
John Muther  
Brenda Neibauer  
Guthrie Neumann  
Yuliana Pequeño  
Heather Price  
Ashley Reineke  
Liz Ribarchek  
Natalie Ribarchek  
Andrea Rivera  
Angie Rodriguez  
Amy Shelander  
Tyan Soo  
Alma Villasenor  
Sellers

CAFÉ BACK OF HOUSE STAFF
Ramom Lopez Avila  
Jon Cassidy  
Tony Clark  
Erik de la Cerda  
Keith Granzin  
Carla Haas  
Espiridion Mercado  
Maximo Perez  
Xavier Rivera  
Cooks
Andres Valladolid  
Nae Vega  
Pedro Xolot  
Dishwashers

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Riley Engstrom
Brian Butz*
John Davis*
Kiel McGuinness*
Set-Up Technicians

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Phyllis Talarczyk
Director of Events
Bob Wodke
Events Manager
Amber Polk
Sales and Events Coordinator
Anne Radtke
Sales and Events Coordinator

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Senior Director of Education and Programs
Barbara Brown Lee
Chief Educator
Jane Nicholson
School and Teacher Programs Manager
Amy Kirschke
Manager of Adult and Studio Programs
Sylvia Peine
Family Program Coordinator
Shirah Apple
Teen Program Coordinator
Helena Ehlke*
Scholastic Coordinator
Steve Vande Zande*
Adjunct Community Programs Coordinator
Joan Schlehelein
School Programs Assistant
Christy Watson*
Administrative Assistant

PUBLIC PROGRAMS
Fran Serlin
Director of Public Programs
Passion Terrell
Tour Scheduler
Marcie Hoffman
Tour Assistant
David Wiesner
Lead Audio Visual Technician
Kerensa Edinger*
Audio Visual Technician
Colin MacPhail*
Audio Visual Technician
Andrew Spitzer*
Audio Visual Technician

FINANCE
Linda Daley
Chief Financial Officer
Debora Olson
Controller
Christina Gaskey
Accounting Manager
Rhonda Flory
Payroll/General Ledger Associate
Heidi Koester
Office Administration Associate
Rosalind Ma*
Accounting Assistant
Kathleen Rendflesh*
Accounting Assistant

SECURITY
Ron Ruiz
Director of Security
Ben Choice
Security Coordinator
Violeta Aybar Maki
Nik Bhaduri
Dan Blair
Gary Bolhar
Jim Byrne
Rich Cherek
Dean Doberstein
Francisco Driessen
Adam Dudenhofer
Mike Harris
Greg Heinritz
Jewel Henry
Barry Herker
Nathaniel Hughes
Warren Iles
Barbara Johannes
Stephanie Johnson
Diane Kendall
Carlos Léon Román
Ken Lowery
Jerry Macek
Ashley Pizzino
Sydni Reubin
Alberto Rios
Dan Rutherford
William Sephus
Lee Siebers
James Sudberry
Katie Ulwelling—Temporary
John Veger
Jamie Wasielewski
Tom Wendlick
Daniel Wisniewski
Security Officers

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

DEVELOPMENT
Mary Louise Mussoline
Senior Director of Development
Frank Miller
Director of Corporate and Foundation Gifts
Mary Albrecht
Director of Planned Giving and Major Gifts
Sara Stum
Director of Membership
Sue Schneck
Membership Manager
Rachael Jurek
Sponsorship Manager
DeDe Chaoui
Development Administrator
Rebecca Owen
Membership Relations Coordinator
Terry Pachura
Development Assistant
Kristy Kramer
Administrative Assistant
Kristin Nelson*
Membership Assistant

FOA EVENTS AND PROGRAMS
Beth Hoffman
Director of FOA Events and Programs
Chad Piechocki
Special Events Manager
Jane Klug*
Administrative Assistant
Dionne Wachowiak*
Administrative Assistant

*part time
Financial Report

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

**Highlights of the 2007 Operating Year Include**

- Transfer of $294,000 from operations to a Board-designated reserve for future operating needs, made possible primarily by reducing spending and controlling costs
- Successfully meeting the annual campaign and membership goals, increasing 6% from prior year. Continuing success of the store, café, and facility rental, which contributed a gross profit of $1.9 million, increasing 12% from prior year
- Growth in sponsorship revenue of 14% from prior year ($2.0 million to $2.3 million) for both curatorial and education programs
- Significant increase in exhibition sales and fees (increase of $0.7 million or 37% from prior year) and exhibition expenses (increase of $1.1 million or 83% from prior year) primarily due to the Biedermeier exhibition

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

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

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

**Financial Statements**

**Milwaukee Art Museum Condensed Statement of Financial Position**

*As of August 31, 2007*

<table>
<thead>
<tr>
<th>Assets</th>
<th>Liabilities and Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>2,718,138</td>
</tr>
<tr>
<td>Investments and funds held in trust</td>
<td>32,695,759</td>
</tr>
<tr>
<td>Inventories and other assets</td>
<td>761,412</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>468,304</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>3,263,621</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>94,861,245</td>
</tr>
</tbody>
</table>

Total assets | 134,768,479 |
Total liabilities and net assets | 134,768,479 |

**Condensed Statement of Operations**

*Operating Fund Only*

| Operating Revenue | | |
|-------------------|------------------|
| Contributed revenue | | 100% |
| Unrestricted | 5,251,539 |
| Restricted for programs | 1,887,324 |
| Total contributed revenue | 7,138,863 |
| Earned revenue | 4,957,957 |
| Endowment draw for operations | 964,740 |
| **Total operating revenue** | 13,061,560 |

| Operating Expenses | | |
|-------------------|------------------|
| Facilities and security | 2,853,109 |
| Transfer to reserves | 294,000 |
| Education | 875,065 |
| Audience and communication | 2,157,009 |
| Presentation and curatorial | 3,937,360 |
| Administrative and development | 1,869,396 |
| Business operations | 1,074,780 |
| **Total operating expenses** | 13,060,719 |

Change in unrestricted net assets from operations | 841 |

The condensed statement of financial position and the condensed statement of operations are derived from the Milwaukee Art Museum’s financial statements as of August 31, 2007, which have been audited by KPMG LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the Museum’s website: www.mam.org.
The Milwaukee Art Museum collects and preserves art, presenting it to the community as a vital source of inspiration and education.