2009 annual report

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COVER Beth Lipman, Laid Table (Still Life with Metal Pitcher), 2007. Purchase, Jill and Jack Pelisek Endowment, Jack Pelisek Funds, and various donors by exchange. Full credit listing on p. 29.


Unless otherwise noted, all photographs of works in the Collection are by John R. Glemin.
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* Deceased
We are pleased to announce that the twelve months covered by this report (September 1, 2008–August 31, 2009) again saw a balanced budget in spite of continued economic challenges. Thanks to the hard work and commitment of everyone at the Milwaukee Art Museum, the Museum remained vibrant and its high-quality programming continued during one of the largest economic downturns in generations. The Museum’s exhibition and education programs again drew national attention and critical acclaim, with nearly 300,000 visitors taking part. And the feature exhibition program offered new ways to engage with art, shed light on a great master painter, and delivered a double-feature, of sorts, that was not to be missed: Act/React: Interactive Art, the first exhibition of its kind in an art museum to present intuitive, digitally developed interactive art; Jan Lievens: A Dutch Master Rediscovered, which spotlighted an artist who worked within Rembrandt’s circle; and the two-part American Originals exhibitions, The Eight and American Modernisms and The Artistic Furniture of Charles Rohlf’s, which continues to travel nationwide.

But these accomplishments came with sacrifice as well. For in this economic recession, it was also necessary to tighten the budget and make difficult decisions regarding expense reduction and staffing. While no organization wants to make these adjustments, few would disagree with the need to do so. We were pleased to see a plan for this fiscal year that included key elements designed to strengthen visitor experiences, enhance education programs, and build on our decades-long tradition of world-class exhibitions. These accomplishments are even more meaningful in today’s economic climate.

The Museum continues to benefit from its strong membership base, support groups, volunteer corps, and Board. We would like to extend our deep gratitude to the many thousands of loyal Members, and many hundreds of volunteers and docents who provide countless hours of service to the Museum. Without their support, we could not effectively run the Museum.

We also thank the Board of Trustees for the continued dedication, support, advice, and guidance in helping us make the Museum great. It is an honor to serve as the leadership of the Milwaukee Art Museum Board.

As we look forward to two major anniversaries, in 2011, ten years since the completion of the Quadracci Pavilion, the Calatrava-designed addition, and in 2013, the 125th anniversary of the Museum’s founding, plans are underway to celebrate our history and prepare for our future. In the months ahead, Museum Board leadership, along with Director Dan Keegan and his staff, will continue work on these plans, which will include sustaining support for the next generation of museum-goers, encouraging legacy gifts, and honoring those who, over the decades, have contributed so much to making this great institution possible.

Thank you for your support through your membership and annual fund contributions.
Fiscal year 2009, as with fiscal year 2008, presented the Milwaukee Art Museum with unique challenges given the state of the global economy and its impact locally. Thanks to continued community and Member support, the Board of Trustees’ guidance, and the staff’s prudent fiscal management, the Museum was again able to finish the fiscal year with a balanced budget; however, it was not an easy task. The Museum faced reductions in staff and programs, refocused, and delivered on its core strengths—nationally acclaimed exhibitions and education programs. We proved that even in difficult times, and working with less, we are committed to delivering the highest standards in all of our programming.

This period of adjustment by necessity was also an opportune time to assess the state of Museum operations. We developed and implemented several key initiatives as a result. Central to our strategic vision for the Museum is creating solutions to address the needs of changing visitor demographics. National data indicates that a new “participatory” culture is in full swing, with a new generation of tech-savvy cultural consumers accustomed to having multiple information options and desiring to do more. The Department of Visitor Experience was newly created in fiscal year 2009, led by Bambi Grajek-Specter, to oversee and bring new perspectives to the broader task of ensuring that visitors are provided with dynamic and memorable experiences that allow them to participate more fully. This includes developing customer-relations training, conducting daily building-condition inspections, providing staff with cross-training, and implementing regular visitor surveys to collect valuable feedback. It may sound simple, but putting visitors first is an important step in ensuring we build new lifelong audiences.

A cross-department technology team was also formed and charged with building the next generation of Museum interactive guides. Thanks to a partnership with Time Warner Communications that will enable us to utilize wireless communications throughout the Museum, this will soon become reality. This Wi-Fi connectivity means we will employ the newest forms of multimedia guides for exhibitions and the Collection. Look for the launch of a new iPod Touch guide in fall 2010 with the opening of the exhibition European Design since 1985: Shaping the New Century. This development coincides with another major initiative to digitize the Museum’s entire Collection. At this writing, 3,713 works of art from the Collection are now available for viewing on the Museum’s website, mam.org.

This past year also saw the development of major new initiatives in education. Under the leadership of Director of Education Brigid Globensky, the Museum strengthened its family programs, provided guided curriculum-based tours to tens of thousands of children, and oversaw the implementation of the Museum’s new Kohl’s Art Generation programs, in partnership with Kohl’s Department Stores. Kohl’s awarded the Museum a $1 million grant to initiate a broad spectrum of family programs through the Kohl’s Art Generation program. The Kohl’s Art Generation Gallery and Studio on-site; Kohl’s Color Wheels mobile creation station that travels to area schools, community centers, and festivals; and the related Kohl’s Art Generation website (mam.org/artgeneration) have increased the opportunities for kids and families to engage with art, and have effectively carved out popular kid-friendly zones in the Museum, in the community, and online for endless explorations in creativity!

Central to these initiatives and to building lifelong audiences is the art the Museum presents. Chief Curator Brady Roberts, who arrived in March of 2009, and Laurie Winters, who has been appointed Director of Exhibitions, are working together to maintain our commitment to presenting international-caliber exhibitions, building a world-class Collection, contributing groundbreaking scholarship, and fostering global partnerships that enhance our national ranking as one of the top museums. Continuing this commitment is more difficult now than ever, owing to the increased complexities and expenses of borrowing art, insurance,
and legal affairs, and the concerns of lenders in a post-9/11 world. Laurie and Brady are charged with presenting the very best in exhibitions and the Collection. Our mission to collect, preserve, and present art in order to enlighten and educate our visitors deserves our focused attention. The result is a wonderful lineup of exhibitions in the year ahead, and changes underway for freshening up the presentation of the Collection.

I hope you will agree that these are important advancements in light of the economic challenges of 2009 and with us still today. But these changes are necessary even in good times, because museums are dynamic institutions that must respond to the ever-changing needs and expectations of its audiences. That we preserve and present the history of human visual creativity affords us unique opportunities to build new learning pathways and strengthen experiences for our 300,000 visitors annually.

As we enter our anniversary cycle, the 10th anniversary of the completion of the Calatrava-designed Quadracci Pavilion addition in 2011 and the 125th anniversary of the Museum’s founding in 2013, the community of Museum supporters can take pride in knowing that the future is bright and the opportunities for advancement abundant.

Thank you for your support.

Daniel T. Keegan
DIRECTOR
The Museum’s Curatorial Department saw a change in leadership in fiscal year 2009. Brady Roberts was appointed Chief Curator and Laurie Winters was promoted to Director of Exhibitions. Roberts and Winters, together with the department, made significant changes to set into motion a new curatorial direction for the institution.

A number of galleries were reinstalled this fiscal year to place masterpieces from the vault on view and to implement new interpretive renovations: the American Collections, The Eight, 20th-Century Design, and the Contemporary Galleries. The Museum continued its partnership with Chipstone Foundation to complete the reconception of the American Collections galleries (begun in fiscal year 2008), which opened in October. The reinstallation, comprised of three themed sections that explore the ideas and aesthetics at play in the decorative arts of colonial America, received significant national and local attention for its innovative interpretative strategies. In February, for The Eight and American Modernisms, important holdings from the Museum’s Collection were supplemented with loans from the Terra Foundation for American Art and the New Britain Museum of American Art, with whom the Museum organized the traveling exhibition. The Museum concurrently presented in The Eight gallery modern works made within the same time period, further confirming the strength of its American collection.

With the ongoing support of the Mae E. Demmer Charitable Trust, Melissa Buchanan joined the Museum’s curatorial team as Assistant Curator of 20th-Century Design, and in May, re-opened the Museum’s 20th-Century Design Gallery to the public. The bright new gallery features Collection highlights such as Marcel Breuer’s aluminum Reclining Chair and Ettore Sottsass’s postmodern “Carlton” Bookcase, as well as design objects Richard and Jody Goisman loaned from their collection. Mel used color as the organizing principle, diverging from usual museum organizations based on chronology, artistic style, or material. The results are visually engaging and reflect the Museum’s commitment to thought-provoking, original installations of the Collection.

The Contemporary Galleries were reinstalled in July, returning visitor favorites such as Robert Gober’s Untitled and Cornelia Parker’s Edge of England to the gallery floor. The installation, spearheaded by Chief Curator Brady Roberts, highlights major works from the Collection, from Neo-Expressionist paintings to newly acquired monumental photography.

Thanks to generous funding from the Lynde and Harry Bradley Foundation, the department implemented a new collections management system (TMS, The Museum System) that is used by museums worldwide. The Registrars Department and the Librarian/Archivist led and completed the successful transition from the Museum’s current database to TMS. TMS allows for more sophisticated cataloguing and research of the Collection, in addition to tracking exhibitions, loans, and the archives. In the design archives, A/V Librarian Beret Balestrieri Kohn made headway into the full organization of the Brooks Stevens archives, including digitally scanning photographic materials. The Museum consulted with archives expert Tim Ericson to assist in cataloguing these archives in the new collections database.

Under the direction of Librarian/Archivist Heather Winter, the Museum’s George Peckham Miller Art Research Library continued to serve the research needs of staff, docents, students, teachers, and researchers. Through generous support from the Alice and Lucia Stern Library Fund, a worldwide catalogue exchange program, and numerous private donations, the library added important resources to its collection, including the Dawn of Photography: French Daguerreotypes, 1839–1855; Frank Lloyd Wright Drawings: Masterworks from the Frank Lloyd Wright Archives; and the four-volume Clement Greenberg: The Collected Essays and Criticism, among others. Located on the West Mezzanine Level of the Museum, the library actively engages the public through behind-the-scenes tours and rotating case exhibitions. In 2008–2009, case exhibitions featured selections from the Museum’s rare book collection, including volume one of The Complete Work of Rembrandt by Wilhelm von Bode and Cornelis Hofstede de Groot (Paris: Charles Sedelmeyer, 1897–1906; No. 117 of 575) and the rare Frank Lloyd Wright,
Architecte Américain by Frank Lloyd Wright and Jean Badovici (Paris: Éditions Albert Morancé, 1930).

In Conservation, Jim DeYoung, Chris Niver, and Tim Ladwig conserved over seventy prints and drawings, including all the prints in the exhibition *Catesby, Audubon, and the Discovery of a New World*. In addition, approximately three hundred prints and drawings were matted and framed for exhibition and loan over the course of the year. Framer Mark Dombek built, modified, or conserved over thirty frames for exhibition, largely for works by The Eight artists in the Museum’s Collection. Associate Objects Conservator Terri White focused on objects in the reinstallations of the 20th-Century Design Gallery and on objects on loan to *The Artistic Furniture of Charles Rohlfs* exhibition. With the assistance of two summer interns, Emily Gaustad and Diana Jaskierny, Terri completed conservation cleaning of *The Last of the Spartans* (ca. 1892), a large marble sculpture by Gaetano Trentanove.

Other conservation activity included the treatment by private conservators of paintings by Robert Henri (*Wyoming Valley, Pennsylvania*, 1903, oil on canvas), Arthur B. Davies (*Rhythms*, 1910, oil on canvas), and Berand Cornelis Koekkoek (*La Vallee de L’Ahr*, 1841, oil on canvas). Photos documenting the progressive stages of the Koekkoek painting’s varnish removal were exhibited on an LCD screen alongside the painting in the gallery.

Lastly, the Museum’s Conservation Lab saw a number of visitors. The Museum’s American Arts Society support group sponsored an all-day event that focused on the care and preservation of textiles, and classes from the University of Wisconsin–Milwaukee, Milwaukee Institute of Art & Design, Carroll University, and Beloit College, as well as the Museum’s docents and other support group members, enjoyed behind-the-scenes tours.

**Acquisitions**

The Museum made significant acquisitions in each of the curatorial departments through purchases and donations. Some of these acquisitions added to existing Collection strengths, while others ventured into new territory for the institution.

The Museum proudly acquired, thanks to a gift from Christine Symchych, the monumental photograph *Flooded Cell #2* by contemporary artist James Casebere. The artist created the work through a painstaking process meant to materialize the architecture of a space from the memory of others. Casebere pieced together the accounts of terrorist suspects, built an elaborate model, and photographed his construction, which has a deceptively painterly appearance.

New York–based collectors Dorothy and Herbert Vogel gifted the Museum fifty artworks as part of their Fifty Works for Fifty States project. In keeping with their history of civil service, the Vogels recently worked with the National Gallery of Art to gift fifty works from their collection to one public art institution in each of the fifty states. The Milwaukee Art Museum was selected to represent Wisconsin based on the merits of its contemporary art programming.

The cutting-edge, interactive *Bar at the Folies-Bergère (after Manet)*, which was on display in the Impressionism gallery in 2007, entered the Museum’s Collection thanks to Stephen and Nancy Einhorn. Up-and-coming artists Wafaa Bilal and Shawn Lawson contemporized Edouard Manet’s original Impressionist masterpiece from 1882 by transforming the barmaid, Suzon, from a painted figure into an animated “real person” who can respond with a variety of moods based on visitors’ movements and gestures.

The Museum also acquired important objects for its growing Asian and African areas. Mr. and Mrs. Richard W. Cutler donated *Canton Harbor*, which is an important nineteenth-century Chinese School painting that shows minute details of the cultural exchange between China and the West around 1825. A bequest by Laurence P. Rathsack added three key ancient Chinese vessels and two African objects (a Sowei mask and a ceremonial blade) to the Collection.
The design and decorative arts collection was augmented as well. After *The Finest in the Western Country: Wisconsin Decorative Arts 1820–1900*, the Museum purchased a hanging wall cupboard by Wisconsin furniture maker John Cleveland. After *Remains: Contemporary Artists and the Material Past*, the Museum purchased Beth Lipman’s stunning glass still-life sculpture *Laid Table (Still Life with Metal Pitcher)*, using funds designated for glass acquisitions. Joan Barnett continued her family’s support of the studio glass collection with the gift of a sculpture by Ginny Ruffner, and the American Arts & Crafts Movement collection was strengthened with the gift of a silver “Nasturtium leaf” plate given in memory of longtime Museum and decorative arts supporter Henry Fuldner, who sadly passed away in January 2009.

The Museum made a number of important photography acquisitions, among them, mid-twentieth-century photographs by Rudy Burckhardt, Don Donaghy, Sid Grossman, and Leon Levinstein, which were acquired with funds the Richard and Ethel Herzfeld Foundation generously contributed. Significant gifts included three Shimon & Lindemann photographs, which the artists donated, and which joined four works the Museum additionally purchased by the artists.

Several major gifts greatly enhanced the Museum’s collection of prints and drawings. The Sam Francis Foundation gave the Museum a major donation of more than five hundred prints by the Abstract Expressionist master (see special section devoted to this gift, pp. 31–45), and Sanford Towart gifted the Museum a body of work (primarily French and Dutch prints and drawings) in memory of Dr. David R. van Fossen. The Museum also acquired the artist’s book titled *Departure of the Argonaut* by Francesco Clemente, a leading figure in the Neo-Expressionist movement. Clemente’s surreal illustrations complement Alberto Savinio’s free-flowing prose, originally written in 1918, of his experiences fighting in the First World War. The work is hailed as one of the most important artists’ books of the twentieth century.

**Exhibitions**

**BAKER/ROWLAND GALLERIES**

The Museum started the 2008–2009 Baker/Rowland exhibition series with *Act/React: Interactive Art*, the first extensive exhibition in an art museum of intuitive, digitally developed interactive art. This Museum-organized exhibition presented a sampling of a growing body of artwork, where the interactivity involved is non-technical and performed with the entire body of the viewer. Visitors experienced immersive environments where they could affect the images, lights, or sounds around them.

The exhibition *Jan Lievens: A Dutch Master Rediscovered* opened in February. The exhibition reconsidered the career of Dutch artist Jan Lievens, who surpassed Rembrandt in their day. Featuring fifty-five paintings and almost eighty works on paper, the exhibition resulted in new research that led to the reattribution of a number of paintings, including several works that were once believed to be by Rembrandt. The exhibition made the international press for uncovering the earliest known image of Rembrandt, painted by Lievens when Rembrandt was only sixteen. *Jan Lievens* was a collaborative effort between the National Gallery of Art, Washington, DC, the Milwaukee Art Museum, and the Rembrandt House Museum, Amsterdam, illustrating the Museum’s commitment to organizing major shows on an international scale.

In the summer, the Museum paired two exhibitions that celebrated the American spirit of artistic originality. *The Artistic Furniture of Charles Rohlf* was the first major museum exhibition to bring together the extraordinary body of work of Charles Rohlf, an early-twentieth-century designer whose furniture is marked by virtuosic carving and innovative construction unparalleled by his peers. *The Eight and American Modernisms* combined a selection of the Museum’s outstanding works by the early-twentieth-century American painters with equally remarkable works from the Terra Foundation for American Art and the New Britain Museum of American Art. The resulting exhibition elevated these artists to a new position in the history of early American modernism.
The 2008–2009 Koss Gallery season opened with *Unmasked & Anonymous: Shimon & Lindemann Consider Portraiture*. The exhibition was the result of a two-year collaboration between Curator of Photographs Lisa Hostetler and Wisconsin-based contemporary artists John Shimon and Julie Lindemann. Together they selected fifty-four photographic portraits from the Collection and forty photographs by Shimon & Lindemann; then they juxtaposed them in the gallery to illuminate the significance of portraiture over the past 170 years, since photography’s invention in 1839.

Associate Curator of Prints and Drawings Mary Weaver Chapin curated *Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America*. The exhibition was drawn from the Museum’s extensive holdings, which had been greatly enriched by the gift of ornithological prints from Donald and Helen Polacheck in 2008. Rare hand-colored etchings, engravings, lithographs, maps, and bound books enlivened this show, which also featured a few select loans from private collectors and the rare book departments of the Milwaukee Public Library, the Newberry Library in Chicago, and the Memorial Library at the University of Wisconsin–Madison. Pulitzer-prize winning author Richard Rhodes delivered the keynote lecture about John James Audubon in January 2009.

In the spring, *Class Pictures: Photographs by Dawoud Bey*, organized by Aperture, New York, presented forty large-scale photographic portraits alongside texts written by the subjects, who were high-school students from across the country. The show focused on the construction and perception of identity in adolescence, a crucial time in every individual’s life.

*Figurative Prints: 1980s Rewind*, curated by Collections Manager of Works on Paper Brooke Mulvaney, ended the fiscal year. The show consisted of approximately thirty-four large-scale prints, portfolios, and artists’ books that were drawn almost entirely from the Collection. The exhibition gave an overview of the figurative renaissance and brought together a variety of artists who were working in the 1980s.

Three changing shows generated by our partners at Chipstone Foundation for the Decorative Arts Gallery complemented the recently reinstalled American Collections galleries. In fall/winter 2008, *The Finest in the Western Country: Wisconsin Decorative Arts, 1820–1900* considered the great variety of objects produced in Wisconsin through its early history. In winter 2009, *Remains: Contemporary Artists and the Material Past* featured the work of three contemporary artists who draw inspiration from early decorative arts. The exciting summer installation *American Furniture/Googled* sought to meaningfully investigate how museums deliver information in the Internet age: alongside nineteenth-century furniture, digital screens shared a selection of websites (auction houses, blogs, other museums, etc.), replacing omniscient curatorial labels with a variety of viewpoints and visual designs.

**The Milwaukee Art Museum and the Chipstone Foundation**

Chipstone is a non-profit organization located in Fox Point, Wisconsin, that Milwaukee collectors Stanley and Polly Mariner Stone founded in 1965 with the mission to collect early American decorative arts and promote scholarship in the field. Today, the foundation’s holdings of early American furniture, historical prints, and British pottery are creatively displayed and interpreted alongside the Museum’s Collection. In addition to its collaboration with the Museum, Chipstone publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*. 
**Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.**

**BAKER/ROWLAND GALLERIES**

**Act/React: Interactive Art**  
Sponsored by PNC, PDS and HP, and Rockwell Automation, with additional support from the Milwaukee Art Museum’s Friends of Art and Doris Fisher

**Jan Lievens: A Dutch Master Rediscovered**  
Feb 7–April 26, 2009  
Organized by the National Gallery of Art, Washington, in association with the Milwaukee Art Museum and the Rembrandt House Museum, Amsterdam  
The national exhibition sponsor was The Lynde and Harry Bradley Foundation. The exhibition was also supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support was provided by the Milwaukee Art Museum’s Fine Arts Society.

**The Artistic Furniture of Charles Rohlfs**  
June 6–Aug 23, 2009  
Organized by the Milwaukee Art Museum, the Chipstone Foundation, and American Decorative Art 1900 Foundation  
Sponsored as a tribute to Henry Fuldner by the Trustees of the Layton Art Collection, with gifts from the Faith and Willard Henoch and Frederick Vogel III Family Funds; the American Heritage Fund; the Dudley and Constance Godfrey Foundation, Inc.; David and Dedi Knox; and the Milwaukee Art Museum’s American Arts Society and Collectors’ Corner

**The Eight and American Modernisms**  
June 6–Aug 23, 2009  
Organized by the Milwaukee Art Museum, the New Britain Museum of American Art, and the Terra Foundation for American Art  
The Terra Foundation for American Art was the lead sponsor for The Eight and American Modernisms. Caxambas Foundation was the Milwaukee Art Museum’s presenting lead sponsor. Additional support provided by the Greater Milwaukee Foundation, Donald and Barbara Abert Fund, at the advice of Barbara Tooman.

**KOSS GALLERY**

**Unmasked & Anonymous: Shimon & Lindemann Consider Portraiture**  
Aug 14–Nov 30, 2008  
Sponsored by the Ruth St. John & John Dunham West Foundation, with additional support provided by the Richard and Ethel Herzfeld Foundation

**Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America**  
Dec 18, 2008–March 22, 2009  
Sponsored by the Phoebe R. and John D. Lewis Foundation, with additional program support from the Milwaukee Art Museum’s Print Forum, American Arts Society, and Garden Club

**Class Pictures: Photographs by Dawoud Bey**  
April 16, 2009–July 12, 2009  
Organized by Aperture Foundation  
Sponsored by the Milwaukee Art Museum’s Contemporary Art Society, Rockwell Automation, and Joanne Murphy. Additional support provided by the Milwaukee Art Museum’s African American Art Alliance and Photography Council.

**Figurative Prints: 1980s Rewind**  
Aug 6–Nov 29, 2009  
Support provided by the Greater Milwaukee Foundation’s Johnson and Pabst LGBT Humanity Fund.

**DECORATIVE ARTS GALLERY**

**The Finest in the Western Country: Wisconsin Decorative Arts 1820–1900**  
Organized by the Milwaukee Art Museum and the Chipstone Foundation

**Remains: Contemporary Artists and the Material Past**  
Feb 12–June 7, 2009  
Organized by the Milwaukee Art Museum and the Chipstone Foundation

**American Furniture / Googled**  
July 9–Oct 11, 2009  
Organized by the Milwaukee Art Museum and the Chipstone Foundation

**PIPER EDUCATION GALLERY AND SCHROEDER GALLERIA**

**Scholastic Art Awards–Wisconsin Regional Exhibition**  
Jan 31–March 8, 2009  
Sponsored by the Milwaukee Art Museum, the Milwaukee Art Museum Docents, Greater Milwaukee Foundation Marc & Karen Flesch Memorial Fund, James Heller in memory of Avis Heller, Susan and Raymond Kehm with matching funds from AT&T, James and Carol Wiensch, and an anonymous donor

**Traveling Exhibitions**

**Gord Peteran: Furniture Meets Its Maker**  
Sonoma Valley Museum of Art, Sonoma, CA  
Jan 8–March 2, 2009

Museum of Arts and Design, New York, NY  
May 27–July 26, 2009
Publications

Act/React: Interactive Installation Art
George Fifield and Judith Donath; introduction by Joseph D. Ketner II
Edited by: Lucy Flint
Designed by: Dan Saal with Brenda Neigbauer
Published by: Milwaukee Art Museum and ASPECT
Softcover; 84 pages; mostly color ill.; includes DVD; 2008
This DVD/catalogue documents the interactive installations that were in the exhibition Act/React: Installation Art and offers commentary by the artists. In the publication, George Fifield provides a concise history of interactive art and Harvard Berkman Center Fellow Judith Donath, a leading theoretician of new media, offers an analysis of the dramatic transformation that ensues when art becomes a vehicle for social interaction. The DVD/catalogue is ingeniously designed to parallel the interactivity of the exhibition, and contains biographies on all six artists.

Unmasked & Anonymous: Shimon & Lindemann
Consider Portraiture
Lisa Hostetler, John Shimon, and Julie Lindemann
Edited by: Christina Dittrich
Designed by: Dan Saal
Published by: Milwaukee Art Museum
Distributed by: The University of Wisconsin Press
Softcover; 68 pages; over 60 color and black and white images; 2008
Wisconsin photographers John Shimon and Julie Lindemann have made a career of conflating the contemporary with the historical. In the portraits that form the bulk of their oeuvre, they make use of antique cameras, modern lens technology, artificial light, and contemporary pop culture. The catalogue juxtaposes the artists’ original photographs with portraits from the Milwaukee Art Museum’s Collection, including daguerreotypes, as well as photographs by Alfred Stieglitz, Diane Arbus, and Larry Clark, among others, to present new perspectives on one of the oldest artistic genres—portraiture.

Awards
The above publications were both recognized in HOW Magazine’s In-HOWse Design Awards, a national design competition open to all in-house design departments. Both publications received merit awards in the nonprofit category and appeared in the February 2010 issue of HOW Magazine.
loans
Listed chronologically by date of loan

1968: Art and Politics in Chicago
DePaul University Art Museum, Chicago, IL
Sept 6–Nov 11, 2008

Mark Di Suvero
Untitled (L.B. Johnson: Murderer), 1967
Lithograph
M1971.34

Louise Nevelson
Composition, 1967
Screenprint
M1971.32

Ad Reinhardt
Untitled (Postcard to War Chief), 1967
Color screenprint
M1971.31

Carol Summers
Kill for Peace, 1967
Color screenprint
M1971.33

Andy Warhol: Other Voices, Other Rooms
Wexner Center for the Arts,
The Ohio State University, Columbus, OH
Sept 13, 2008–Feb 15, 2009

Andy Warhol
Brillo Box, 1964
Screenprint ink on wood
M1975.172

On Location: Art, Space and Place
1960–1980
Sainsbury Centre for Visual Arts,
The University of East Anglia, Norwich, England
Sept 22–Dec 14, 2008

Robert Smithson
Non-Site: Line of Wreckage,
Bayonne, New Jersey, 1968
Painted aluminum and broken concrete, framed map, and three photo panels
M1969.65

Warhol Live
Montréal Museum of Fine Arts,
Canada
Sept 25, 2008–Jan 18, 2009
With subsequent travel to the Fine Arts Museums of San Francisco, CA (Feb 14–May 17, 2009) and The Andy Warhol Museum, Pittsburgh, PA (June 10–Sept 15, 2009)

Andy Warhol
Campbell’s Soup, 1965
Synthetic polymer paint and silkscreen ink on canvas
M1977.156

Campbell’s Soup, 1965
Synthetic polymer paint and silkscreen ink on canvas
M1977.157

Picasso and The Masters
Galeries Nationales du Grand Palais, Paris, France
Oct 6, 2008–Feb 2, 2009

Francisco de Zurbarán
Saint Francis of Assisi in His Tomb, ca. 1630/34
Oil on canvas
M1958.70

Sol LeWitt
A Wall Drawing Retrospective
Massachusetts Museum of Contemporary Art, North Adams, MA
Oct 6, 2008–Feb 2, 2009

Sol LeWitt
Wall Drawing 88, 1971
Graphite on wallboard
M2006.1

James Castle: A Retrospective
Philadelphia Museum of Art, PA
With subsequent travel to The Art Institute of Chicago, IL (Oct 10, 2009–Jan 3, 2010) and the Berkeley Art Museum and Pacific Film Archive, CA (Feb 3–April 25, 2010)

James Castle
Untitled (Farm Scene), n.d.
Found paper, natural cotton string, and soot
M2002.156

Untitled (House), n.d.
Unknown colored pigment on found paper
M2002.153

Raoul Dufy
Musée d’Art Moderne de la Ville de Paris, France

Raoul Dufy
Boardwalk of the Casino Marie-Christine at Sainte-Adresse, ca. 1906
Oil on canvas
M1977.83

Red Orchestra, ca. 1946–49
Oil on canvas
M1959.379

Abstract Paintings
The Museum Ludwig, Cologne, Germany
Oct 18, 2008–Feb 2, 2009

With subsequent travel to the Haus der Kunst, Munich, Germany (Feb 27–May 17, 2009)

Gerhard Richter
Atem (Breath), 1969
Oil on canvas
M1990.13

Fritz Scholder: Indian/Not Indian
National Museum of the American Indian, Smithsonian Institution, Washington, D.C.

Fritz Scholder
Galloping Indian, 1972
Acrylic on canvas
M1975.160

Falling Buffalo, 1973
Acrylic on canvas
M1975.159

Richard Haas: Thirty Years of Looking at Architecture
Villa Terrace Decorative Arts Museum, Milwaukee, WI
Dec 10, 2008–Jan 11, 2009

Richard Haas
Presentation Drawing for Design for Centre Theater Building, Milwaukee, 1981
Gouache on paper
M1989.97

Man at Work
The Eckhart G. Grohmann Museum, Milwaukee School of Engineering, WI
Dec 10, 2008–April 10, 2009

Edward Von Grützner
Shaving Day at the Monastery, 1887
Oil on canvas
M1972.118

A Room of Their Own: Bloomsbury Artists in American Collections
Nasher Museum of Art, Duke University, Durham, NC
Dec 18, 2008–April 5, 2009

With subsequent travel to the Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY (July 18–Oct 18, 2009), The Mary and Leigh Block Museum of Art, Northwestern University, Evanston, IL (Jan 15–March 15, 2010), Smith College Museum of Art, Northampton, MA (April 1–June 15, 2010), and the Palmer Museum of Art, Pennsylvania State University, University Park, PA (July 6–Sept 26, 2010)

Vanessa Bell
Plate, ca. 1915
Earthenware
M1992.171

Georgia O’Keeffe and Ansel Adams: Natural Affinities
Norton Museum of Art, West Palm Beach, FL
Jan 24–May 3, 2009

With subsequent travel to the San Francisco Museum of Modern Art, CA (May 22–Sept 27, 2009)

Georgia O’Keeffe
It Was Red and Pink, 1959
Oil on canvas
M1977.135
### The Eight and American Modernisms
New Britain Museum of American Art, New Britain, CT  
March 6–May 25, 2009  
With subsequent travel to the Milwaukee Art Museum, WI  
(June 6–Aug 23, 2009)

**Arthur B. Davies**  
*Male Model with Bow*, early 20th century  
Charcoal and chalk  
M1974.1

**Fountain Play**, ca. 1900  
Oil on canvas  
M1940.2

**Reclining Female Nude**, ca. 1910  
Charcoal and chalk  
M1974.2

**Rhythms**, ca. 1910  
Oil on canvas  
M1966.57

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

**Betalo Nude**, 1916  
Oil on canvas  
M1972.24

**Portrait of Marjorie Henri**, ca. 1918  
Oil pastel on paper  
M2004.78

**Blond Bridget Lavelle**, 1928  
Oil on canvas  
M1987.28

**George Luks**  
*Bleecker and Carmine Streets*, New York, ca. 1905  
Oil on canvas  
M1976.14

**Old Mary**, ca. 1919  
Oil on canvas  
M1968.47

**Maurice Prendergast**  
*Picnic by the Sea*, 1913–15  
Oil on canvas  
M1986.49

**Everett Shinn**  
*Spoiling for a Fight, New York Docks*, 1899  
Watercolor and pastel on board  
M1977.25

**John Sloan**  
*Connoisseurs Prints*, 1905  
Etching  
M1977.189

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

**Dolby**, 1929  
Etching  
M1989.39

**Long Prone Nude**, 1931  
Etching and engraving  
M1989.46

**A Thirst for Art**, 1939  
Etching  
M1989.51

### Public and Personal: The Paintings and Photographs of Bernhard Schneider
Museum of Wisconsin Art, West Bend, WI  
April 1–June 28, 2009

**Bernhard Schneider**  
*Scene Along the Milwaukee River*, 1891  
Oil on canvas  
M1956.16

**Along the Milwaukee River**, 1893  
Oil on canvas  
M1956.17

### Culprits, Innocents & Outsiders: Heartland Visions, Intuit
The Center for Intuitive and Outsider Art, Chicago, IL  
April 30–Aug 29, 2009

**Elijah Pierce**  
*The Story of Job*, ca. 1936  
Carved and painted wood  
M1989.254

**Pearl Harbor and the African Queen**, ca. 1941  
Carved and painted wood  
M1989.253

### Surreal Things: Surrealism, Design and the Decorative Arts
Art Gallery of Ontario, Toronto, Canada  
May 9–Sept 13, 2009

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

### Bold, Cautious, True: Walt Whitman and American Art of the Civil War Era
The Dixon Gallery and Gardens, Memphis, TN  
July 5–Oct 4, 2009

With subsequent travel to the Katonah Museum of Art, Katonah, NY (Oct 26, 2009–Jan 24, 2010)

**Thomas Buchanan Read**  
*Sheridan’s Ride*, 1865  
Oil on canvas  
M1968.92

### A Case for Wine
The Art Institute of Chicago, IL  
July 11–Sept 20, 2009

**Wafaa Bilal and Shawn Lawson**  
*Bar at the Folies-Bergère (after Manet)*, 2003  
Multimedia  
M2009.1
The acquisition list includes gifts and purchases from September 1, 2008, to August 31, 2009. Dimensions are in inches, with height, width, and depth in that order, unless otherwise specified. For drawings, dimensions indicate sheet size (except where indicated); for photographs, the image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.

### Paintings

**Chinese School**
- *Canton Harbor*, ca. 1825
  - Oil on canvas mounted on panel
  - 17 1/2 x 13 1/2 in. (44.45 x 34.29 cm)
  - Gift of Mr. and Mrs. Richard W. Cutler
  - M2008.133

**Charles Clough**
- *Untitled*, 1969–97
  - Enamel on board
  - 23 1/4 x 9 in. (58.58 x 22.86 cm)
  - M2009.56

**Lonacoming**
- *Bespangled Grass*, 1980
  - Mixed media on canvas
  - 59 1/2 x 34 1/4 in. (151.13 x 88.27 cm)
  - Gift of Schomer Lichtner Trust and Kohler Foundation, Inc.
  - M2008.193

**Lonacoming**
- *Adoration*, ca. 1600–50
  - Oil on canvas
  - 18 x 22 1/8 in. (45.72 x 57.79 cm)
  - Gift of Sanford Towart in memory of Dr. David R. van Fossen
  - M2008.180

**Lucio Pozzi**
- *Level*, 1975
  - Oil and acrylic on canvas on board
  - 12 x 18 in. (30.48 x 45.72 cm)
  - M2009.194

**Jolly Roger**
- *Universe*, 1980
  - Oil on canvas
  - 14 3/16 x 12 1/8 in. (36.04 x 30.8 cm)
  - M2009.87

**Sidney Gordin**
- *Jeweled Tree*, 1981
  - Oil on cardboard
  - 1 1/2 x 8 x 12 1/4 in. (3.81 x 20.32 x 31.12 cm)
  - M2009.62

**Richard Francisco**
- *Rosette No. 1*, 1978
  - Mixed media
  - 6 1/2 x 4 3/4 x 2 in. (16.51 x 12.07 x 5.08 cm)
  - THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES*
  - M2009.62

**Rodney Rips**
- *Slate Untitled*, 1979
  - Slate
  - 1 1/2 x 8 x 12 1/4 in. (3.81 x 20.32 x 31.12 cm)
  - THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES*
  - M2009.88

### Sculpture

**Lynda Benglis**
- *Adoration*, 1979
  - Acrylic paint on molded paper
  - 29 x 25 x 10 1/2 in. (73.66 x 63.5 x 26.67 cm)
  - THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES*
  - M2009.73

**Richard Nonas**
  - Oil on canvas
  - 17 1/4 x 11 1/4 in. (43.82 x 28.89 cm)
  - M2009.80

**Jill B. Levine**
- *Reina*, 1989
  - Painted plaster
  - 14 x 4 x 3 in. (35.56 x 10.16 x 7.62 cm)
  - THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES*
  - M2009.72

**Richard Francisco**
- *Bespangled Grass*, 1975
  - Oil on canvas
  - 59 1/2 x 34 3/4 in.
  - M2008.180

**Jill B. Levine**
- *Sorbonne 1582*, ca. 1974
  - Oil on canvas
  - 25 1/2 x 18 1/16 in. (64.77 x 45.88 cm)
  - M2009.81

**Thornton Willis**
- *Zig Zag*, 1980
  - Oil on canvas
  - 14 x 4 1/16 in. (36.04 x 10.48 cm)
  - M2009.100

**Jill B. Levine**
- *Sorbonne 1582*, ca. 1974
  - Oil on canvas
  - 25 1/2 x 18 1/16 in. (64.77 x 45.88 cm)
  - M2009.81

**Jan van de Venne**
- *Bespangled Grass*, 1980
  - Acrylic on canvas
  - 59 1/2 x 34 1/4 in. (151.13 x 88.27 cm)
  - M2009.81

**Ronald Nicholls**
- *Reina*, 1989
  - Oil on canvas
  - 14 x 4 x 3 in. (35.56 x 10.16 x 7.62 cm)
  - M2009.80

**Richard Francisco**
- *Bespangled Grass*, 1975
  - Oil on canvas
  - 59 1/2 x 34 3/4 in.
  - M2008.180

**Jill B. Levine**
- *Sorbonne 1582*, ca. 1974
  - Oil on canvas
  - 25 1/2 x 18 1/16 in. (64.77 x 45.88 cm)
  - M2009.81

**Thornton Willis**
- *Zig Zag*, 1980
  - Oil on canvas
  - 14 x 4 1/16 in. (36.04 x 10.48 cm)
  - M2009.100

**Jan van de Venne**
- *Bespangled Grass*, 1980
  - Acrylic on canvas
  - 59 1/2 x 34 1/4 in. (151.13 x 88.27 cm)
  - M2009.81

**Ronald Nicholls**
- *Reina*, 1989
  - Oil on canvas
  - 14 x 4 x 3 in. (35.56 x 10.16 x 7.62 cm)
  - M2009.80

**Left** John W. Cleveland, *Hanging Cupboard*, 1886. Purchase, Decorative Arts Objects and Decorative Arts Furniture Deaccession Funds. Full credit listing on p. 29.

**acquisitions**

Ginny Ruffner  
(American, b. 1952)  
*Artist’s Dream*, 1989  
Lamp-worked glass and mixed media  
12 x 11 ¼ x 15 ¼ in. (30.48 x 29.85 x 38.74 cm)  
Gift of the Schomer Lichtner Trust and Kohler Foundation, Inc.  
M2008.184

**DRAWINGS**

Joe Andoe  
(American, b. 1955)  
*Untitled*, 1990  
Acrylic and crayon on paper  
36 7/8 x 36 7/8 in. (93.66 x 93.66 cm)  
Gifts of Sanford Towart in memory of Dr. David R. van Fossen  
M2008.185

Robert Barry  
(American, b. 1936)  
*Blue Skies*, 1981  
Acrylic paint and graphite on paper  
36 ¼ x 36 ¼ in. (91.92 x 92.23 cm)  
Gift of Sanford Towart in memory of Dr. David R. van Fossen  
M2008.186

Ruth Grotenrath  
(American, 1912–1988)  
*Dress for Success*, 1960  
Ink on paper  
23 x 25 in. (58.42 x 63.5 cm)  
Gifts of the artist  
M2008.182

Gilles Hardouyn  
(French, ca. 1470–1521)  
*Leaf from a Book of Hours*, 1509  
Printed text with woodcut, tempera, and gold ink  
7 ¾ x 4 ¾ in. (18.42 x 11.59 cm)  
M2008.142

**Leaf from a Book of Hours**, 1509  
Printed text with woodcut, tempera, and gold ink  
7 ¼ x 4 ¼ in. (18.42 x 10.27 cm)  
M2008.143

**Leaf from a Book of Hours**, 1509  
Printed text with woodcut, tempera, and gold ink  
9 ¼ x 6 in. (23.5 x 15.24 cm)  
M2008.145

**Leaf from a Book of Hours**, 1509  
Printed text with woodcut, tempera, and gold ink  
9 ¼ x 6 in. (23.5 x 15.24 cm)  
M2008.146

**Leaf from a Book of Hours**, 1509  
Printed text with woodcut, tempera, and gold ink  
9 ¼ x 5 ¾ in. (30.16 x 22.7 cm)  
M2009.68

Cheryl Laemmle  
(American, b. 1947)  
*Untitled*, 1983  
Ink on paper  
11 ¾ x 9 in. (30.32 x 22.86 cm)  
M2009.69

Kyle Morris  
(American, 1918–1979)  
*Fall–Winter Series ’72 No. 3*, 1972  
Transfer drawing  
11 x 17 in. (27.94 x 43.18 cm)  
M2009.76

G. Daniel Massad  
(American, b. 1946)  
Preliminary drawing #1 for *White Birch*, 1988  
Graphite on paper  
23 x 25 in. (58.42 x 63.5 cm)  
M2008.181

Robert Mangold  
(American, b. 1937)  
*Untitled*, 1979  
Graphite and acrylic on paper  
5 ¼ x 4 ½ in. (14.61 x 10.64 cm)  
Gift of Sanford Towart in memory of Dr. David R. van Fossen  
M2008.139

Jan Luiken  
(Dutch, 1649–1712)  
*A Village Fair*, n.d.  
Pen and ink on paper  
5 ½ x 7 ½ in. (13.65 x 18.4 cm)  
Gift of Sanford Towart in memory of Dr. David R. van Fossen  
M2008.190

**Schomer Lichtner**  
(American, 1905–2006)  
*Napolitano*, 1995–96  
Ink, gouache, and colored pencil on paper and tracing paper  
30 5/8 x 20 7/8 in. (77.78 x 52.56 cm)  
M2009.71-a-c

**THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES**

**Steve Keister**  
(American, b. 1949)  
*Untitled*, 1983  
Pastel on bond paper  
10 x 8 ¼ in. (25.4 x 20.48 cm)  
M2009.71-a

**Without these cakes on our heads we might be cold**, 1989  
Ink on paper  
8 ½ x 11 ¾ in. (22.7 x 30.16 cm)  
M2009.67

**THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES**

**Jill B. Levine**  
(American, b. 1953)  
*Untitled*, 1983  
Ink on paper  
11 ¼ x 9 in. (30.32 x 22.86 cm)  
M2009.70

**THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES**

Robert Mangold  
(American, b. 1937)  
*Untitled*, 1979  
Graphite and acrylic on paper  
5 ¼ x 4 ½ in. (14.61 x 10.64 cm)  
M2009.75
acquisitions

Lucio Pozzi
(American, b. 1935)
Piccolo Polo, 1968
Watercolor and graphite on paper
7 7/8 x 10 1/4 in. (20 x 26.04 cm)
M2009.82

Untitled (#960187), 1996
Watercolor and pastel on paper
38 3/4 x 25 3/4 in.
(97.47 x 63.98 cm)
M2009.83
THE DOROTHY AND HERBERT
VOGEL COLLECTION: FIFTY WORKS
FOR FIFTY STATES*

Daryl Trivieri
(American, b. 1957)
Anderson at Eighteen Months,
1990
Airbrush on paper
15 x 19 3/4 in. (38.1 x 49.05 cm)
M2009.93
THE DOROTHY AND HERBERT
VOGEL COLLECTION: FIFTY WORKS
FOR FIFTY STATES*

Richard Tuttle
(American, b. 1941)
Wave Mountain Water Rendering,
1966
Gouache on paper
11 3/4 x 8 3/4 in. (30.23 x 22.21 cm)
M2009.99
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.94a-j
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.94a-j
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.94a-j
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
Watercolor on notebook paper
10 1/2 x 8 in. (26.7 x 20.32 cm)
M2009.95a-d
Loose Leaf Notebook Drawings,
1980–82
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M2009.95a-d
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M2009.95a-d
Loose Leaf Notebook Drawings,


TOP LEFT: **Sierra Leonean or Liberian, Mask (Sowe),** late 19th/early 20th century. Bequest of Laurence P. Rathsack. Full credit listing on p. 29.


acquisitions

John Steuart Curry
(American, 1897–1946)
The Storm, 1930
Lithograph
image: 4 ⅜ x 6 ⅞ in.
(11.7 x 16.8 cm)
sheet: 8 x 11 ¼ in.
(20.3 x 29.2 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.179

Auguste Delâtre
(French, 1822–1907)
Moonrise, 1867
Etching
plate: 3 ¾ x 5 in.
(9.4 x 12.7 cm)
sheet: 6 ¾ x 9 ¼ in.
(16.4 x 23.4 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.176

Stefano Della Bella
(Italian, 1610–1664, active in Paris 1639–1650)
Two Soldiers, ca. 1660
Etching
plate and sheet: 3 ¼ x 2 ¼ in.
(9.3 x 5.7 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.166

Karel Dujardin
(Dutch, 1626–1678)
The Shepherd Behind a Tree, ca. 1670
Etching
plate: 5 ⅞ x 7 ⅛ in.
(15.9 x 18.4 cm)
sheet: 5 ⅞ x 7 ⅛ in.
(15.9 x 18.4 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.158

Albrecht Dürer
(German, 1471–1528)
Ecce Homo; plate 5 of 10 from The Engraved Passion, 1512
Engraving
plate and sheet: 4 ⅞ x 2 ½ in.
(11.9 x 7.4 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.147

Allart van Everdingen
(Dutch, 1621–1675)
The Second Mineral Spring, ca. 1670
Etching
plate and sheet: 4 ⅞ x 6 ⅛ in.
(12.1 x 16.3 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.156

Hendrick Goltzius
(Dutch, 1558–1617)
Saint James the Lesser; from the series Christ and the Apostles, 1589
Engraving
plate: 4 ⅞ x 3 ⅛ in.
(12.1 x 10 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.149

Francisco de Goya
(Spanish, 1746–1828)
A Gift for the Master; plate 47 from Los Caprichos, published 1799 (first edition)
Etching, burnish aquatint, and burnin
plate: 8 ⅞ x 5 ⅓ in.
(21.7 x 14.7 cm)
sheet: 9 ⅛ x 8 in.
(23.7 x 20.3 cm)
Purchase, Gertrude Nunnemacher Schuchardt Fund, presented by William H. Schuchardt, and the Erich C. Stern Fund
M2008.111

Nancy Graves
(American, 1940–1995)
Neferechidea; from the Black Ground Series, 1987
Color etching, aquatint, drypoint, and embossing plate: 23 ⅜ x 31 ⅛ in.
(59.9 x 79.6 cm)
sheet: 35 ⅛ x 43 ⅜ in.
(89.7 x 110.3 cm)
Gift of John J. Reiss and Lois Ehlert
M2008.109

Seymour Haden
(English, 1818–1910)
Thomas Haden of Derby, 1864
Etching with drypoint plate: 13 ⅞ x 9 ⅛ in.
(35 x 24.3 cm)
sheet: 16 ⅞ x 11 ⅝ in.
(41.8 x 29 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.175

Childe Hassam
(American, 1859–1935)
Desert Garden (Arizona), 1927
Etching
plate: 3 ⅞ x 5 in.
(9.8 x 12.7 cm)
sheet: 6 ⅞ x 9 ⅝ in.
(16.4 x 24 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.176

Robert Heinecken
(American, 1931–2006)
25 reproductions of a series of photographs titled ARE YOU REA, 1964–68
Offset lithographs
plate: 12 ⅛ x 10 in.
(31.9 x 25.4 cm)
Gift from the Robert Heinecken Estate
M2009.11–28

Joris Hoefnagel
(Flemish, 1575–ca. 1630)
Theodor de Bry
(Frans–Flemish, 1528–1598)
Ipsa dies aperit: conficit ipsa dies (Once Day Brings Forth [a flower], and the Same Day Ends It); Part 1, plate 9 from Archetypa studiaque patris Georgii Hoeftngelii, published 1592 (first edition)
Engraving
plate: 6 ⅞ x 8 ¼ in.
(17.5 x 20.7 cm)
sheet: 7 ¼ x 10 ¼ in.
(18.4 x 25.7 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.112

Lucas van Leyden
(Netherlandish, ca. 1494–1533)
Portrait of Duke Pepyn of Brabant, printed 1517
Woodcut
block: 3 ⅜ x 3 ⅛ in.
(8.9 x 8.2 cm)
sheet: 5 ⅞ x 5 ⅜ in.
(15.6 x 13.2 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.148

Reginald Marsh
(American, 1898–1954)
Two Girls (In Child's Doorway), 1936
Engraving
plate: 8 ⅝ x 5 ⅛ in.
(22.3 x 13.2 cm)
sheet: 11 ⅔ x 8 ⅞ in.
(29.7 x 22.1 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.178

Berthe Morisot
(French, 1841–1895)
Water Lillies, 1887–88
Drypoint
plate: 5 ⅜ x 3 ⅞ in.
(13.9 x 10 cm)
sheet: 12 ⅛ x 9 ¼ in.
(30.5 x 23.5 cm)
Gift of Sanford Towart in memory of Dr. David R. van Fossen
M2008.171

Virium imporbur vel mures mordeant (May a Wicked Man at Least Be Bitten by Mice); Part 1, plate 3 from Archetypa studiaque patris Georgii Hoeftngelii, published 1592 (first edition)
Engraving
plate: 5 ⅛ x 8 ⅜ in.
(13.5 x 21.3 cm)
sheet: 7 ⅜ x 10 ½ in.
(18.8 x 27.5 cm)
M2008.112

Purchases, with funds from the Ralph and Cora Obermposer Family Trust
M2008.110
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**acquisitions**

**Giovanni Battista Piranesi**

Italian, 1720–1778

*View of the Palazzo Stupinji; from the series Vedute di Roma (Views of Rome)*, 1755–58

Etching plate: 16 1/4 x 27 1/4 in. (41.5 x 69 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.169

**Cornelis Ploos van Amstel**

Dutch, 1726–1798

*The Shepherd*, ca. 1780

Etching plate and sheet: 6 1/4 x 11 3/16 in. (15.88 x 28.42 cm)

Aquatint, ca. 1670

Ceiling Design (Dutch, d. 1780)

Bernaert Schreuder

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.167

**Jan van de Velde I**

Dutch, ca. 1650–1623

*Landscape with a Square Tower*, ca. 1630

Etching plate: 5 1/4 x 7 1/4 in. (13.2 x 18.4 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.168

**Claes Jansz Visscher**

Dutch, ca. 1650–1652

*Landscape*, ca. 1650

Etching plate and sheet: 4 1/4 x 6 1/4 in. (10.2 x 15.5 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.169

**Cornelis de Visscher**

Dutch, ca. 1629–1658

*Portrait of Pope Alexander VII*, ca. 1650

Engraving sheet: 14 x 11 in. (35.6 x 27.9 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.170

**Anthonie Waterloo**

Dutch, ca. 1610–1690

*Untitled (Roadside Inn with Travelers)*, 1690

Etching plate and sheet: 9 1/2 x 11 1/4 in. (24.3 x 28.9 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.171

**James Abbott McNeill Whistler**

American, 1834–1903

*Billingsgate, 1859; from the Thames Set*, published 1871

Etching plate: 5 1/4 x 8 1/2 in. (14.92 x 22.1 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.172

**Reinier Zeeman**

Dutch, ca. 1629–1658

*Portrait of Pope Alexander VII*, ca. 1650

Etching plate: 5 1/4 x 7 1/4 in. (13.2 x 18.4 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.173

**Claes Jansz Visscher**

Dutch, ca. 1610–1690

*Portait of a Man*, ca. 1665

Engraving plate: 5 7/8 x 8 3/4 in. (15 x 22 cm)

Gift of Sanford Towart in memory of Dr. David R. van Fossen  M2008.174

**Photographs**

**Unknown, American, 19th century**

*Barn and figures*, 1888–ca. 1896

Gelatin silver print 3 1/2 x 3 5/8 in. (8.9 x 9.2 cm)

M2009.26

**[Boy wearing white shirt and pants], 1888–ca. 1896**

Gelatin silver print 3 1/2 x 3 5/8 in. (8.9 x 9.2 cm)

M2009.29

**[Girl holding object on her head], 1888–ca. 1896**

Gelatin silver print 3 1/2 x 3 5/8 in. (8.9 x 9.2 cm)

M2009.30

**[Group of figures with baby], 1888–ca. 1896**

Gelatin silver print 3 1/2 x 3 5/8 in. (8.9 x 9.2 cm)

M2009.33

**[River and house on a cliff], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.34

**[Train], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.35

**[Woman standing in front of doorway; cat in doorway], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (7.9 x 8.2 cm)

M2009.36

**[Woman, man, and dog on a beach], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.37

**[Three men playing cards], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.38

**[Thre young women with hands clasped], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (8.9 x 9.2 cm)

M2009.39

**[Woman standing on a porch], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.40

**[Three men playing cards], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.41

**[Woman, man, and dog on a beach], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.42

**[Three men playing cards], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.43

**[Woman, man, and dog on a beach], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.44

**[Men, women, and children standing on a porch], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (8.9 x 9.2 cm)

M2009.45

**[Woman standing in front of doorway; cat in doorway], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.46

**[Three men playing cards], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.47

**[Woman standing in front of doorway; cat in doorway], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.48

**[Man and woman on a boat], 1888–ca. 1896**

Gelatin silver print 2 1/4 x 2 3/4 in. (6.3 x 7.3 cm)

M2009.49

**[Woman and a man], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (8.9 x 9.2 cm)

M2009.50

**[Man and woman on a boat], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (8.9 x 9.2 cm)

M2009.51

**[Woman and man on a boat], 1888–ca. 1896**

Gelatin silver print 3 1/4 x 3 1/4 in. (8.9 x 9.2 cm)

M2009.52


Unknown, American, 20th century
[Man and horse], 1920s–30s
Gelatin silver print
2 1/5 x 4 1/4 in. (7.46 x 11.27 cm)
Gift of John Angelos
M2009.45

Evan Baden
(American, b. Saudi Arabia, 1985)
Lila with Nintendo DS, 2007
Digital chromogenic print
39 1/2 x 29 1/2 in. (100.97 x 74.93 cm)
Purchase, with funds from the Photography Council
M2009.13

Rudy Burchardt
(American, b. Switzerland, 1914–1999)
An I’ve Got a Nickel, ca. 1938
Gelatin silver print
5 11/16 x 8 in. (14.77 x 20.32 cm)
M2009.9

Sidewalk, ca. 1938
Gelatin silver print, printed early 1990s
9 1/2 x 13 1/2 in. (24.13 x 34.29 cm)
M2009.11

Spanish Omelette, ca. 1938
Gelatin silver print
4 1/2 x 6 1/2 in. (12.07 x 17.15 cm)
M2009.10

Circles, ca. 1938
Gelatin silver print
9 1/4 x 7 1/4 in. (23.5 x 18.4 cm)
M2009.12

Don Donaghy
(American, 1936–2008)
Untitled [man with umbrella], ca. 1960
Gelatin silver print
5 3/4 x 8 in. (12.7 x 20.32 cm)
M2008.122

Untitled [woman in diner], ca. 1960
Gelatin silver print
5 1/4 x 8 in. (12.7 x 20.32 cm)
M2008.125

Untitled [Cadillac], 1962
Gelatin silver print
4 1/2 x 7 in. (11.75 x 17.78 cm)
M2008.123

Untitled [Philadelphia National], 1963
Gelatin silver print
4 1/5 x 7 in. (10.07 x 17.78 cm)
M2008.124

Purchases, Richard and Ethel Herzfeld Foundation Acquisition Fund
M2009.21

James Casebere
(American, b. 1953)
Floored Cell #2, 2008
Digital chromogenic print
72 x 90 in. (182.88 x 228.6 cm)
Purchase, with funds from Christine Symchyk in honor of Joseph D. Ketner II
M2009.47

Diane Cook
(American, b. 1954)
Disko Bay, Illisissat, Greenland, 2001
Gelatin silver print
17 1/4 x 21 1/4 in. (44.13 x 55.56 cm)
Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust
M2008.132

Joskulsarlon, Iceland, 2005
Gelatin silver print
17 3/4 x 21 3/4 in. (44.29 x 55.56 cm)
Gift of the artist
M2008.131

Lucinda Devlin
(American, b. 1947)
Kältekammer, Therapeutisches Zentrum, Bad Harzburg, 1999
Chromogenic print
31 1/5 x 30 1/4 in. (80.01 x 78.11 cm)
Purchase, with funds from an anonymous donor and Tony and Sue Krausen
M2008.128

Don Donaghy
(American, 1936–2008)
Untitled, ca. 1964
Gelatin silver print
7 3/4 x 5 1/2 in. (19.84 x 14.06 cm)
M2009.20

Four Figures #3, 1970
Gelatin silver print
9 1/8 x 7 1/4 in. (23.97 x 19.05 cm)
Purchases, Richard and Ethel Herzfeld Foundation Acquisition Fund
M2008.119

Robert Heinecken
(American, 1931–2006)
Untitled, New York (boy with toy gun), 1946–48
Gelatin silver print
6 3/8 x 7 1/4 in. (16.21 x 18.42 cm)
M2009.18

Robert Heinecken
(American, 1931–2006)
Untitled, New York (boy with toy gun), 1946–48
Gelatin silver print
6 3/8 x 7 1/4 in. (16.21 x 18.42 cm)
M2009.18

J. Shimon & J. Lindemann
(American, b. 1961 (Shimon); American, b. 1957 (Lindemann))
Theresa in Her Resale Shop, Manitowoc, Wisconsin, 1991
Platinum-palladium print
9 1/5 x 7 1/4 in. (24.25 x 18.39 cm)
M2009.5

Brett and Nigel with Huber (No. 4), Madison, Wisconsin, 1997
Archival inkjet print
19 1/16 x 16 in. (48.3 x 40.64 cm)
M2009.6

Nigel, 1997
Tintype
9 1/5 x 7 1/4 in. (23.97 x 19.05 cm)
M2009.7

Nigel & Erin with Old Style, 1999
Gelatin silver print
7 1/8 x 7 1/4 in. (25.08 x 19.05 cm)
M2009.8

Purchases, with funds from the Ralph and Cora Oberndorfer Family Trust
M2009.21

Sisters Drawn to the Mississippi, Alma, Wisconsin, 2001
Gum bichromate over platinum-palladium print
11 1/4 x 17 1/2 in. (28.9 x 44.5 cm)
M2009.4

Amber and Brad Cooking Ribs, Manitowoc, Wisconsin, 2004
Platinum-palladium print
11 1/4 x 17 1/2 in. (28.9 x 44.5 cm)
M2009.2

Young Farmer, Cleveland, Wisconsin (NE to SE to SW), 2006
Platinum-palladium print
10 x 20 in. (25.4 x 50.8 cm)
M2009.3

Gains of the artists
**DECORATIVE ARTS**

**Chinese (Late Western Han dynasty)**  
Tripod Vessel for Warming Wine (zun), ca. 1st century BCE  
Bronze  
11 x 10 x 10 in.  
M2008.134

**Chinese (Neolithic period, Banshan phase of Gansu culture)**  
Double-handled Jar, ca. 2600–2300 BCE  
Earthenware  
13 x 14 in. diam. (33.02 x 35.56 cm)  
M2008.135

**Chinese (Warring States period—early Han dynasty)**  
Double-handled Amphora, ca. 3rd–2nd century BCE  
Earthenware  
8 x 7 x 5 1/2 in.  
M2008.136

**John W. Cleveland**  
**Hanging Cupboard**, 1886  
Walnut, pine, oak, maple, bird’s-eye maple, ebony, rosewood, satinwood, and poplar  
38 x 25 1/2 x 13 3/4 in.  
M2008.129

**Democratic Republic of Congo; possibly Eloba**  
Ceremonial Blade, late 19th/early 20th century  
Wood and iron  
15 x 3 x 2 in. (38.1 x 7.62 x 5.08 cm)  
Bequest of Laurence P. Rathsker  
M2009.17

**Sol LeWitt**  
**Litho**, 1994  
Limited edition watch  
9 x 1 1/4 x 4 in.  
(22.86 x 3.18 x 10.16 cm)  
THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES*  
M2009.74

**Wafaa Bilal**  
**Video**  
American, b. Iraq, 1966  
Bar at the Folies-Bergère (after Manet), 2003  
Video  
framed: 46 1/4 x 58 in.  
(117.48 x 147.32 cm)  
Gift of Stephen and Nancy Einhorn  
Frame: Gift of the artists  
M2009.1

**COLLECTION ARCHIVES**

Clarence Fuermann, photographer  
American, 1883–1983  
[Interior of the Bresler Art Gallery], ca. 1904  
Photographic print  
image and sheet: 7 7/8 x 11 1/2 in.  
(20 x 29.21 cm)  
PA2009.147.1

George Mann Niedecken, designer  
American, 1878–1945  
[Interior of the Bresler Art Gallery], established 1852  
Photographic print  
image and sheet: 8 1/4 x 11 1/4 in.  
(21.59 x 28.58 cm)  
PA2009.147.2

*THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services*
The Milwaukee Art Museum is proud to be the recipient of a major gift from the Sam Francis Foundation based in Los Angeles County, California. Consisting of 515 lithographs, etchings, and screenprints by Francis, the gift includes many unique cancellation proofs and trial proofs. This important donation makes the Milwaukee Art Museum the premier center in the world for the in-depth study of Francis’s graphic oeuvre. The foundation also donated twenty-four works by other artists (Anish Kapoor, Niki St. Phalle, and Christopher Wool, among others) that were published by Francis’s Lapis Press.

Sam Francis (1923–1994) emerged in the 1950s as one of the most important members of the second generation of Abstract Expressionist artists. His talent was initially recognized in Europe: he was accorded his first solo show in Paris in 1952, and his work was included in a major museum group exhibition in 1955 at the Kunsthalle Bern, Switzerland. He began printmaking while living in Europe, publishing a series of lithographs in 1960. As critic and print expert Ruth Fine has noted: “This first large group, exhibited and sold throughout Europe as well as in America, both enhanced Francis’s own reputation and accelerated appreciation of the new American abstraction abroad.”

After this auspicious start, Francis continued printmaking upon his return to the United States. Unlike many of his fellow Abstract Expressionists, who only occasionally dabbled in printmaking, Francis was a committed and innovative printmaker. He worked with several important studios including Universal Limited Art Editions in Bay Shore, New York, and Tamarind Lithography Workshop and Gemini G.E.L., both in Los Angeles, before founding his own press, The Litho Shop, in Santa Monica in 1970. In 1984, he founded Lapis Press to publish artists’ books.

Throughout his long career, Francis explored printmaking techniques in the same way he approached his canvases and works on paper, often using the same materials for all processes. His exploration and depiction of visual space was created through an intuitive process. He cited dreams and memories; Jungian archetypes; sensations of light, color, and sound; and Eastern religion, literature, and philosophy as his sources, which he explored in paintings, etching, lithographs, screenprints, monotypes, drawings, and illustrated books.

The Milwaukee Art Museum is deeply grateful to the Sam Francis Foundation for this valuable gift, which is now housed in the Richard and Ethel Herzfeld Foundation Print, Drawing, and Photography Study Center. Research and cataloging of his immense collection is ongoing. Note that in the list published here, duplicate entries represent unique trial or color proofs of the image.

The Contemporary Art Society of the Milwaukee Art Museum supported this gift with funds to cover the costs of packing, transportation, and new storage files at the Museum.

**PRINTS**

**Sam Francis**  
(American, 1923–1994)

**Affiche Kunsthalle Bern, 1960**  
Color lithograph  
Sheet: 33 ½ x 25 in.  
(85.09 x 63.5 cm)  
M2009.174

**Affiche Moderna Museet, 1960**  
Color lithograph  
Sheet: 37 ¼ x 27 in.  
(94.62 x 68.58 cm)  
M2009.175

**Beauty Walk, 1960**  
Color lithograph  
Sheet: 25 x 35 ½ in.  
(63.5 x 90.17 cm)  
M2009.114

**Blue Blood Stone, 1960**  
Color lithograph  
Sheet: 35 ¾ x 24 ¼ in.  
(90.49 x 63.18 cm)  
M2009.107

**Blue Stone, 1960**  
Color lithograph  
Sheet: 35 ½ x 25 in.  
(90.17 x 63.5 cm)  
M2009.106

**Coldest Stone, 1960**  
Color lithograph  
Sheet: 24 ¼ x 35 ¼ in.  
(63.18 x 90.49 cm)  
M2009.117

**Damn Braces, 1960**  
Color lithograph  
Sheet: 35 ½ x 25 in.  
(90.17 x 63.5 cm)  
M2009.113

**Deux Magots, 1960**  
Color lithograph  
Sheet: 25 x 35 ½ in.  
(63.5 x 90.49 cm)  
M2009.109
Sam Francis

**TOP**  Straight Line of the Sun, 1975.
Full credit listing on p. 38.

**ABOVE**  First Stone, 1960.
Full credit listing on p. 33.

**RIGHT**  White Deeps, 1972.
Full credit listing on p. 36.

Gifts of the Sam Francis Foundation, California.
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First Stone, 1960
Color lithograph
sheet: 25 x 35 1/2 in.
(63.5 x 90.17 cm)
M2009.173

Foot Print, 1960
Color lithograph
sheet: 25 x 35 1/4 in.
(63.5 x 90.81 cm)
M2009.110

Happy Death Prints, 1960
Color lithograph
sheet: 24 x 35 3/4 in.
(61.8 x 90.9 cm)
M2009.116

Serpent on the Stone, 1960
Color lithograph
(63 x 90.8 cm)
M2009.115

The Upper Yellow, 1960
Color lithograph
sheet: 25 x 35 3/4 in.
(63.5 x 90.81 cm)
M2009.108

Untitled, n.d.
Sugar-lift equatin plate: 9 1/4 x 8 in.
(24.77 x 20.32 cm)
sheet: 22 1/4 x 14 1/4 in.
(57.15 x 37.47 cm)
M2009.501

Hurrah for the Red, White and Blue, 1961
Color lithograph
(50.17 x 65.41 cm)
M2009.200

Hurrah for the Red, White, and Blue, Variant II, 1961
Color lithograph
sheet: 20 x 25 1/2 in.
(50.8 x 64.77 cm)
M2009.201
An 8 Set—1, 1963
Color lithograph
sheet: 13 10 in.
(33.02 x 25.4 cm)
M2009.244
An 8 Set—2, 1963
Color lithograph
sheet: 13 3/4 x 10 1/4 in.
(34.93 x 27.31 cm)
M2009.245
An 8 Set—3, 1963
Color lithograph
sheet: 15 x 17 1/2 in.
(38.1 x 28.26 cm)
M2009.252
An 8 Set—6, 1963
Color lithograph
sheet: 19 1/8 x 15 in.
(49.21 x 38.1 cm)
M2009.250
Another Disappearance, 1963
Color lithograph
sheet: 22 1/4 x 30 in.
(56.52 x 76.2 cm)
M2009.185
Around Black, 1963
Lithograph
sheet: 15 x 11 in.
(38.1 x 27.94 cm)
M2009.249
Blue-Green, 1963
Color lithograph
sheet: 24 1/8 x 35 1/4 in.
(61.8 x 90.49 cm)
M2009.597
Bright Jade Ghost, 1963
Color lithograph
sheet: 22 x 35 1/2 in.
(55.88 x 90.17 cm)
M2009.118
Bright Nothing, 1963
Color lithograph
sheet: 25 1/4 x 20 1/4 in.
(63.82 x 51.44 cm)
M2009.202
Chinese Balloons, 1963
Color lithograph
sheet: 25 7/8 x 19 1/2 in.
(65.41 x 50.17 cm)
M2009.206
Chinese Planet, 1963
Color lithograph
sheet: 30 x 22 1/4 in.
(76.2 x 56.52 cm)
M2009.190
Dark Egg, 1963
Lithograph
sheet: 17 x 20 in.
(43.18 x 50.8 cm)
M2009.234
Felicitas, 1963
Color lithograph
sheet: 14 x 10 in.
(35.56 x 25.4 cm)
M2009.239
Firework, 1963
Color lithograph
sheet: 13 3/4 x 10 1/4 in.
(34.29 x 26.04 cm)
M2009.238
Flying Love, 1963
Color lithograph
sheet: 23 1/4 x 18 1/4 in.
(60.01 x 47.63 cm)
M2009.204
For Miró I, 1963
Color lithograph
sheet: 22 1/4 x 30 in.
(56.52 x 76.2 cm)
M2009.186
For Miró II, 1963
Color lithograph
sheet: 25 x 35 1/2 in.
(63.5 x 90.69 cm)
M2009.207
For Rudd, 1963
Color lithograph
sheet: 22 1/2 x 18 1/4 in.
(56.52 x 76.2 cm)
M2009.187
For St. Gallen, 1963
Color lithograph
sheet: 22 1/4 x 30 in.
(56.52 x 76.2 cm)
M2009.176
For My Coffin, 1963
Color lithograph
sheet: 13 x 10 in.
(33.02 x 25.4 cm)
M2009.241
Stone Cloud, 1963
Lithograph
sheet: 17 1/4 x 21 1/4 in.
(43.74 x 53.66 cm)
M2009.235
The Upper Red, 1963
Color lithograph
sheet: 19 1/4 x 25 5/8 in.
(50.17 x 65.09 cm)
M2009.207
Tokyo Mon Amour, 1963
Color lithograph
sheet: 31 x 18 1/2 in.
(78.74 x 47.69 cm)
M2009.213
Tokyo Red, 1963
Color lithograph
sheet: 11 1/4 x 17 in.
(28.64 x 43.18 cm)
M2009.243
Untitled, 1963
Lithograph
sheet: 26 x 36 in.
(66.04 x 91.44 cm)
M2009.176
Untitled, 1963
Lithograph
sheet: 24 x 18 3/4 in.
(60.96 x 46.49 cm)
M2009.205

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Yellow Speck, 1963
Lithograph
sheet: 22 1/4 x 30 in.
(56.52 x 76.2 cm)
M2009.184

You the Yellow (A), 1963
Color lithograph
sheet: 15 x 11 in. (38.1 x 27.94 cm)
M2009.247

You the Yellow (B), 1963
Lithograph
sheet: 15 x 11 in. (38.1 x 27.94 cm)
M2009.248

An 8 Set—4, 1964
Color lithograph
sheet: 11 x 15 in. (27.94 x 38.1 cm)
M2009.251

Jubilee, 1964
Color lithograph
sheet: 20 x 26 in. (50.8 x 66.04 cm)
M2009.209

Long Blue, 1964
Color lithograph
sheet: 25 x 35 1/2 in.
(63.5 x 90.17 cm)
M2009.120

An Other Set—Y (triptych), 1964
Lithograph
15 1/2 x 67 1/2 in. (39.37 x 171.45 cm)
each sheet: 15 1/2 x 22 1/2 in.
(39.37 x 57.15 cm)
M2009.224

An Other Set—Y (triptych), 1964
Lithograph
15 1/2 x 67 1/2 in. (39.37 x 171.45 cm)
each sheet: 15 1/2 x 22 1/2 in.
(39.37 x 57.15 cm)
M2009.225

An Other Set—Y (triptych), 1964
Color lithograph
15 1/2 x 67 1/2 in. (39.37 x 171.45 cm)
each sheet: 15 1/2 x 22 1/2 in.
(39.37 x 57.15 cm)
M2009.229

Sun Up, 1964
Color lithograph
sheet: 18 1/2 x 26 in.
(46.99 x 66.04 cm)
M2009.211

Surrounded White, 1964
Color lithograph
sheet: 35 1/2 x 25 in.
(90.17 x 63.5 cm)
M2009.179

Uncle Sam Loves Marilyn; 1 Life; Cloud Rock; Kayo 4 Years Old
Red Eye, 1964
Lithograph
each image: 16 1/4 x 11 1/4 in.
(40.96 x 28.89 cm)
sheet: 32 1/4 x 23 in.
(81.92 x 58.42 cm)
M2009.263a-d

Untitled, 1964
Color lithograph
sheet: 15 1/4 x 22 1/4 in.
(38.74 x 57.79 cm)
M2009.226

Untitled, 1964
Color lithograph
sheet: 15 1/2 x 22 1/4 in.
(39.37 x 57.79 cm)
M2009.227

Untitled, 1964
Color lithograph
sheet: 15 1/2 x 22 1/4 in.
(39.37 x 57.79 cm)
M2009.228

Upper Yellow II, 1964
Color lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.191

Water Buffalo, 1964
Color lithograph
sheet: 19 1/2 x 15 in.
(49.53 x 38.1 cm)
M2009.236

Variant of Fifty, 1965
Lithograph
sheet: 24 x 18 in. (60.96 x 45.72 cm)
M2009.230

An 8 Set—8, 1966
Color lithograph
sheet: 23 1/2 x 15 3/4 in.
(59.69 x 40.01 cm)
M2009.223

Green and Red, 1966
Color lithograph
sheet: 31 x 23 in. (78.74 x 58.42 cm)
M2009.188

Third Stone, 1966
Lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.197

Sulfur Water, 1967
Color lithograph
sheet: 28 x 19 in. (71.12 x 48.26 cm)
M2009.217

Untitled, 1967
Color lithograph
sheet: 25 1/4 x 19 in.
(64.14 x 48.26 cm)
M2009.210

Untitled, 1967
Color lithograph
sheet: 25 1/2 x 19 in.
(64.77 x 48.26 cm)
M2009.212

Untitled, 1967
Lithograph
sheet: 26 1/2 x 19 1/2 in.
(67.31 x 49.53 cm)
M2009.218

Untitled, 1967
Color lithograph
sheet: 22 x 17 in.
(55.88 x 43.18 cm)
M2009.231

Up and Down, 1967
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.198

Five Stone Untitled, 1968
Color lithograph
sheet: 18 1/2 x 24 in.
(46.99 x 60.96 cm)
M2009.232

Four Stone Untitled, 1968
Color lithograph
sheet: 28 1/2 x 22 in.
(72.39 x 55.88 cm)
M2009.215

Sail 1, 1968
Color lithograph
sheet: 40 x 28 in. (101.6 x 71.12 cm)
M2009.121

Untitled, 1968
Lithograph
sheet: 26 x 18 1/2 in.
(66.04 x 46.99 cm)
M2009.196

Untitled, 1968
Color lithograph
sheet: 26 1/2 x 19 1/2 in.
(67.31 x 49.21 cm)
M2009.219

Untitled, 1968
Lithograph
sheet: 28 x 20 in. (71.12 x 50.8 cm)
M2009.220

Untitled, 1968
Color lithograph
sheet: 26 x 18 1/2 in.
(66.04 x 46.99 cm)
M2009.221

Untitled, 1968
Color screenprint
sheet: 40 1/4 x 27 1/4 in.
(101.82 x 70.49 cm)
M2009.443

Very First Stone, 1968
Color lithograph
sheet: 31 1/2 x 22 1/2 in.
(80.01 x 57.15 cm)
M2009.192

Blue Cut Sail, 1969
Color lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.194

Chinese Wall, 1969
Color lithograph
sheet: 30 1/4 x 22 1/2 in.
(76.52 x 57.15 cm)
M2009.193

Damp, 1969
Lithograph
sheet: 26 x 37 in.
(66.04 x 93.98 cm)
M2009.177

A Sail, 1969
Lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.195

Seal Sail, 1969
Color lithograph
sheet: 36 1/2 x 25 1/2 in.
(93.76 x 65.78 cm)
M2009.181

Sulfur Sails, 1969
Color lithograph
sheet: 38 1/4 x 26 in.
(97.47 x 66.04 cm)
M2009.178

Untitled, 1969
Color lithograph
sheet: 28 1/4 x 40 in.
(71.76 x 101.6 cm)
M2009.122

Veiled Sail, 1969
Color lithograph
sheet: 35 x 25 in. (88.9 x 63.5 cm)
M2009.180

Chinese Opal, 1970
Color lithograph
sheet: 35 1/4 x 25 in.
(89.54 x 63.5 cm)
M2009.138

Chinese Opal, 1970
Lithograph
sheet: 35 1/4 x 25 in.
(89.54 x 63.5 cm)
M2009.139
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Chinese Opal, 1970
Lithograph
sheet: 35 1/2 x 25 in.
(89.54 x 63.5 cm)
M2009.182

Coral Red, 1970
Lithograph
sheet: 23 1/4 x 34 1/2 in.
(59.06 x 87.63 cm)
M2009.264

The East Is Red, 1970
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.276

East Mother, 1971
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.141

For Ebi, 1970
Color lithograph
sheet: 18 1/2 x 23 in.
(47.04 x 58.42 cm)
M2009.277

Another Footprint, 1971
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.183

Green Ring, 1970
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.277

Blue Eye Over China, 1971
Color lithograph
sheet: 24 x 35 in. (60.96 x 88.9 cm)
M2009.162

Cut Throat, 1971
Color lithograph
sheet: 45 1/4 x 31 1/4 in.
(114.94 x 79.38 cm)
M2009.579

East Mother, 1971
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.276

Her Wet White Nothing, 1971
Color lithograph
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.141

Metal I, 1971
Lithograph
sheet: 24 x 35 1/2 in.
(60.96 x 89.22 cm)
M2009.286

Metal II, 1971
Color lithograph
sheet: 35 x 24 in. (88.9 x 60.96 cm)
M2009.284

Paper Weight, 1971
Color lithograph
sheet: 17 x 22 in. (43.18 x 55.88 cm)
M2009.216

Silver Line, 1971
Color lithograph
sheet: 14 x 11 in.
(35.56 x 27.94 cm)
M2009.253

People’s Jade, 1971
Color lithograph
sheet: 22 1/2 x 30 1/4 in.
(58.1 x 76.22 cm)
M2009.323

Blue Dip, 1972
Color lithograph
sheet: 24 x 18 1/2 in.
(60.96 x 46.99 cm)
M2009.282

For James Kirsch, State II, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.143

For James Kirsch, State I, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.09 cm)
M2009.144

For James Kirsch, State II, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.145

For James Kirsch, State I, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.09 cm)
M2009.146

For James Kirsch, State II, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.147

For James Kirsch, State I, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.148
For James Kirsch, State II, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.149

For James Kirsch, State II, 1972
Lithograph
sheet: 28 x 41 1/4 in.
(71.12 x 104.78 cm)
M2009.150

Freshet, 1972
Color screenprint
sheet: 39 x 29 1/4 in.
(99.06 x 74.3 cm)
M2009.440

Her Blue Deeps, 1972
Color lithograph
sheet: 31 3/8 x 22 in.
(79.69 x 55.88 cm)
M2009.267

Her Blue Deeps, 1972
Color lithograph
sheet: 31 3/8 x 22 in.
(79.69 x 55.88 cm)
M2009.271

Lyre Eight, 1972
Screenprint
sheet: 42 1/4 x 54 1/2 in.
(107.95 x 138.43 cm)
M2009.537

Metal Field, 1972
Lithograph
sheet: 35 1/4 x 24 in.
(89.22 x 60.96 cm)
M2009.131

Of Vega, 1972
Color screenprint
sheet: 38 1/4 x 26 1/2 in.
(97.16 x 66.36 cm)
M2009.441

Red Again, 1972
Color screenprint
sheet: 24 1/4 x 30 3/4 in.
(62.87 x 78.11 cm)
M2009.447

Spring Solution, 1972
Lithograph
sheet: 23 x 18 in.
(58.42 x 45.72 cm)
M2009.255

Spring Solution, State, 1972
Lithograph
sheet: 23 x 18 in.
(58.42 x 45.72 cm)
M2009.256

Spun For James Kirsch, 1972
Color screenprint
sheet: 30 x 22 1/2 in.
(76.2 x 57.15 cm)
M2009.445

Ting, 1972
Color screenprint
sheet: 23 1/2 x 29 1/4 in.
(59.69 x 75.57 cm)
M2009.446

Turn, 1972
Color screenprint
sheet: 28 x 35 in.
(71.12 x 88.9 cm)
M2009.442

Untitled, 1972
Lithograph
image: 32 1/4 x 20 in.
(82.23 x 50.8 cm)
M2009.128

Untitled, 1972
Lithograph
image: 32 1/4 x 19 3/4 in.
(82.23 x 50.48 cm)
M2009.269

Web, 1972
Color screenprint
sheet: 42 1/2 x 54 1/2 in.
(107.95 x 138.43 cm)
M2009.536

White Deeps, 1972
Color lithograph
sheet: 38 1/4 x 26 1/2 in.
(98.11 x 67.31 cm)
M2009.127

White Deeps, 1972
Color lithograph
sheet: 38 1/4 x 26 1/2 in.
(98.11 x 67.31 cm)
M2009.288

And Pink, 1973
Lithograph
sheet: 27 1/2 x 41 1/4 in.
(69.85 x 105.09 cm)
M2009.136

First Copper, 1973
Etching and aquatint
plate: 29 1/4 x 35 1/2 in.
(74.61 x 90.17 cm)
M2009.402

First Copper, 1973
Etching and aquatint
plate: 29 1/4 x 35 1/2 in.
(74.61 x 90.17 cm)
M2009.407

Green Coral, 1973
Color etching and aquatint
plate: 17 1/2 x 19 1/4 in.
(44.45 x 50.17 cm)
M2009.408

Island Plate, 1973
Etching and aquatint
plate: 29 1/2 x 34 1/4 in.
(74.93 x 90.17 cm)
M2009.574

Metal Cloud, 1973
Lithograph
sheet: 27 1/2 x 41 1/4 in.
(69.85 x 105.09 cm)
M2009.154

Metal Cloud, 1973
Lithograph
sheet: 27 1/2 x 41 1/4 in.
(69.85 x 105.09 cm)
M2009.155

Metal Field I, 1973
Etching and aquatint
plate: 29 1/4 x 35 1/2 in.
(74.61 x 90.17 cm)
M2009.129

Misty Sails, 1973
Etching and aquatint
plate: 15 1/4 x 17 1/4 in.
(40.01 x 45.90 cm)
M2009.599

Opened, 1973
Lithograph
sheet: 36 x 26 1/2 in.
(91.44 x 67.31 cm)
M2009.289

Opened, 1973
Lithograph
sheet: 36 x 26 1/2 in.
(91.44 x 67.31 cm)
M2009.290

Opened, 1973
Lithograph
sheet: 36 x 26 1/2 in.
(91.44 x 67.31 cm)
M2009.291

Red Coral, 1973
Color etching and aquatint
plate: 17 1/2 x 19 1/4 in.
(44.45 x 50.17 cm)
M2009.408

Salmon, 1973
Color etching and aquatint
plate: 15 1/4 x 17 1/4 in.
(40.01 x 45.90 cm)
M2009.600

Self-Portrait, 1973
Lithograph
sheet: 17 x 13 in.
(43.18 x 33.02 cm)
M2009.357
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Self-Portrait, 1973
Lithograph
sheet: 17 ⅞ x 13 in.
(45.4 x 33.02 cm)
M2009.358

Self-Portrait, 1973
Color lithograph with chine collé
sheet: 17 ⅞ x 13 in.
(44.77 x 33.02 cm)
M2009.359

Self-Portrait, 1973
Color lithograph with chine collé
sheet: 17 ⅛ x 13 in.
(44.77 x 33.02 cm)
M2009.360

Self-Portrait, 1973
Lithograph
sheet: 29 ⅝ x 22 ⅛ in.
(75.57 x 56.2 cm)
M2009.416

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.417

Self-Portrait, 1973
Lithograph
sheet: 31 ⅞ x 23 ⅞ in.
(80.01 x 60.96 cm)
M2009.418

Self-Portrait, 1973
Lithograph
sheet: 33 x 25 in. (83.82 x 63.5 cm)
M2009.419

Self-Portrait, 1973
Lithograph
sheet: 33 x 25 in. (83.82 x 63.5 cm)
M2009.420

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.421

Self-Portrait, 1973
Lithograph
sheet: 25 x 29 ⅜ in.
(63.5 x 75.57 cm)
M2009.422

Self-Portrait, 1973
Lithograph
sheet: 31 ⅛ x 23 ⅞ in.
(80.65 x 60.64 cm)
M2009.423

Self-Portrait, 1973
Lithograph
sheet: 31 ⅞ x 23 ⅞ in.
(80.65 x 60.64 cm)
M2009.424

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 ⅛ in.
(76.2 x 57.15 cm)
M2009.425

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 ⅛ in.
(76.2 x 57.15 cm)
M2009.426

Self-Portrait, 1973
Lithograph
image: 15 ⅛ x 11 ⅜ in.
(40.01 x 29.85 cm)
sheet: 30 x 22 ⅛ in.
(76.2 x 56.52 cm)
M2009.427

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.428

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.429

Self-Portrait, 1973
Lithograph
sheet: 23 ⅜ x 31 ⅜ in.
(59.69 x 80.01 cm)
M2009.430

Self-Portrait, 1973
Lithograph
sheet: 21 ⅞ x 30 ⅞ in.
(56.52 x 76.2 cm)
M2009.431

Self-Portrait, 1973
Lithograph
sheet: 21 ⅜ x 29 ⅛ in.
(54.01 x 73.03 cm)
M2009.432

Self-Portrait, 1973
Lithograph
sheet: 14 ⅞ x 28 ⅛ in.
(37.78 x 71.09 cm)
M2009.433

Self-Portrait, 1973
Lithograph
sheet: 41 ⅛ x 29 ⅛ in.
(104.78 x 73.03 cm)
M2009.434

Self-Portrait, 1973
Lithograph
sheet: 41 ⅛ x 29 ⅛ in.
(104.78 x 73.03 cm)
M2009.435

Self-Portrait, 1973
Lithograph
sheet: 29 ⅝ x 41 ⅜ in.
(75.25 x 105.73 cm)
M2009.436

Self-Portrait, 1973
Lithograph
sheet: 41 x 29 in.
(104.14 x 73.66 cm)
M2009.437

Self-Portrait, 1973
Color lithograph
sheet: 26 x 20 in. (66.04 x 50.8 cm)
M2009.457

Self-Portrait, 1973
Lithograph
sheet: 30 x 22 ⅛ in.
(76.2 x 56.52 cm)
M2009.458

Self-Portrait, 1973
Lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.459

Self-Portrait, 1973
Lithograph
sheet: 27 x 20 ⅜ in.
(68.58 x 52.07 cm)
M2009.460

Silver Field, 1973
Lithograph
sheet: 26 x 34 ⅜ in.
(66.04 x 87.63 cm)
M2009.134

Silver Field, 1973
Lithograph
sheet: 26 x 34 ⅜ in.
(66.04 x 87.63 cm)
M2009.135

Smoke Sulfur, 1973
Lithograph
sheet: 25 ⅛ x 33 ¼ in.
(64.77 x 85.73 cm)
M2009.281

Square, 1973
Etching and aquatint
plate: 15 ⅛ x 17 ⅝ in.
(40.01 x 45.09 cm)
sheet: 24 ⅜ x 35 ⅜ in.
(62.18 x 89.54 cm)
M2009.450

Untitled, 1973
Color lithograph
sheet: 27 ⅜ x 41 ⅘ in.
(69.85 x 105.73 cm)
M2009.152

Untitled, 1973
Color lithograph
sheet: 27 ⅜ x 41 ⅘ in.
(69.85 x 105.73 cm)
M2009.153

Untitled, 1973
Color lithograph
sheet: 27 ⅜ x 41 ⅘ in.
(69.85 x 105.73 cm)
M2009.154

Untitled, 1973
Color etching and aquatint
plate: 29 ⅝ x 35 ⅜ in.
(75.25 x 90.17 cm)
sheet: 36 ⅜ x 43 ⅜ in.
(92.08 x 111.13 cm)
M2009.566

White Chip, 1973
Etching and aquatint
plate: 15 ⅛ x 17 ¾ in.
(40.01 x 45.09 cm)
sheet: 25 x 35 in. (63.5 x 88.9 cm)
M2009.598

Self-Portrait, 1973
Lithograph
sheet: 17 ⅛ x 13 ¾ in.
(44.45 x 34.61 cm)
M2009.631

Untitled, 1974
Lithograph
sheet: 27 ⅜ x 41 ⅘ in.
(69.85 x 105.73 cm)
M2009.157

Untitled, 1974
Lithograph
sheet: 22 ⅜ x 30 in.
(56.52 x 76.2 cm)
M2009.272

Untitled, 1974
Lithograph
sheet: 22 ⅜ x 30 in.
(56.52 x 76.2 cm)
M2009.273

Untitled, 1974
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.275

Untitled, 1974
Color lithograph
sheet: 22 ⅛ x 39 in.
(56.52 x 99.06 cm)
M2009.595

Always In and Out of Need, 1975
Lithograph
sheet: 38 x 81 in.
(96.52 x 205.74 cm)
M2009.546

Always In and Out of Need, 1975
Lithograph
sheet: 38 x 81 in.
(96.52 x 205.74 cm)
M2009.547

Point, 1975
Lithograph
sheet: 36 x 36 in.
(91.44 x 91.44 cm)
M2009.309
acquisitions—sam francis collection

Self-Portrait, 1975
Lithograph
sheet: 41 x 29 1/2 in. (104.14 x 74.93 cm)
M2009.439

Straight Line of the Sun, 1975
Lithograph
sheet: 51 x 90 in. (129.54 x 228.6 cm)
M2009.549

Untitled, 1975
Lithograph
sheet: 41 1/4 x 29 1/2 in. (105.73 x 74.93 cm)
M2009.163

Untitled, 1975
Lithograph
sheet: 38 1/4 x 28 in. (97.47 x 71.12 cm)
M2009.164

Untitled, 1975
Color lithograph
sheet: 37 x 27 in. (93.98 x 68.89 cm)
M2009.165

Untitled, 1975
Color lithograph
sheet: 37 x 27 in. (93.98 x 68.89 cm)
M2009.166

Untitled, 1975
Color lithograph
sheet: 27 x 35 in. (68.52 x 88.9 cm)
M2009.167

Untitled, 1975
Lithograph
sheet: 27 1/4 x 35 in. (68.39 x 88.9 cm)
M2009.171

Untitled, 1975
Lithograph
sheet: 27 1/4 x 35 in. (68.39 x 88.9 cm)
M2009.172

Untitled, 1975
Color lithograph
sheet: 24 1/4 x 19 in. (61.6 x 48.26 cm)
M2009.262

Untitled, 1975
Color lithograph
image: 22 x 17 1/16 in. (55.88 x 45.09 cm)
sheet: 29 x 22 in. (73.66 x 55.88 cm)
M2009.274

Untitled, 1975
Lithograph
sheet: 27 1/2 x 35 in. (69.85 x 88.9 cm)
M2009.292

Untitled, 1975
Lithograph
sheet: 33 x 25 in. (83.82 x 63.5 cm)
M2009.293

Untitled, 1975
Lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.311

Untitled, 1975
Lithograph
sheet: 22 x 22 in. (55.88 x 76.2 cm)
M2009.340

Untitled, 1975
Lithograph
sheet: 22 x 30 in. (55.88 x 76.2 cm)
M2009.344

Untitled, 1975
Lithograph
sheet: 37 x 27 in. (93.98 x 68.89 cm)
M2009.384

Deft and Sudden Gain, 1976
Lithograph
sheet: 51 x 51 in. (129.54 x 129.54 cm)
M2009.318

Living in Our Own Light, 1976
Lithograph
88 x 108 in. (223.52 x 274.32 cm)
each sheet: 44 x 36 in. (111.76 x 91.44 cm)
M2009.310a-f

Pointing at the Future I, 1976
Color lithograph
44 x 72 in. (111.76 x 182.88 cm)
each sheet: 44 x 36 in. (111.76 x 91.44 cm)
M2009.625a,b

Pointing at the Future II, 1976
Color lithograph
44 x 72 in. (111.76 x 182.88 cm)
each sheet: 44 x 36 in. (111.76 x 91.44 cm)
M2009.626a,b

Pointing at the Future III, 1976
Color lithograph
44 x 72 in. (111.76 x 182.88 cm)
each sheet: 44 x 36 in. (111.76 x 91.44 cm)
M2009.627a,b

Pointing to the Future, 1976
Lithograph
sheet: 50 x 30 in. (127 x 76.2 cm)
M2009.629

Self-Portrait, 1976
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.385

Untitled, 1976
Lithograph
sheet: 33 x 25 in. (83.82 x 63.5 cm)
M2009.386

Untitled, 1976
Lithograph
sheet: 35 1/4 x 22 1/4 in. (89.22 x 56.2 cm)
M2009.390

Untitled, 1976
Lithograph
sheet: 30 x 22 in. (76.2 x 55.88 cm)
M2009.391

Untitled, 1976
Lithograph
sheet: 27 1/4 x 37 in. (69.22 x 93.98 cm)
M2009.392
<table>
<thead>
<tr>
<th>Artwork Title</th>
<th>Date</th>
<th>Type</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Untitled, 1976</td>
<td>Lithograph</td>
<td>sheet: 27 ¼ x 37 in.</td>
<td>(69.2 x 93.98 cm)</td>
</tr>
<tr>
<td>M2009.393</td>
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<td></td>
</tr>
<tr>
<td>Untitled, 1976</td>
<td>Color lithograph</td>
<td>sheet: 27 x 35 in.</td>
<td>(68.58 x 88.9 cm)</td>
</tr>
<tr>
<td>M2009.394</td>
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</tr>
<tr>
<td>Concert Hall Set I, 1977</td>
<td>Lithograph</td>
<td>image: 22 x 17 ½ in.</td>
<td>(55.88 x 44.45 cm)</td>
</tr>
<tr>
<td>M2009.346</td>
<td></td>
<td>sheet: 29 x 23 in.</td>
<td>(73.66 x 58.42 cm)</td>
</tr>
<tr>
<td>M2009.347</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Hall Set II, 1977</td>
<td>Color lithograph</td>
<td>image: 22 x 35 in.</td>
<td>(66.04 x 88.9 cm)</td>
</tr>
<tr>
<td>M2009.348</td>
<td></td>
<td>sheet: 29 ½ x 40 ¼ in.</td>
<td>(74.93 x 103.51 cm)</td>
</tr>
<tr>
<td>M2009.299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concert Hall Set III, 1977</td>
<td>Lithograph</td>
<td>image: 26 x 35 in.</td>
<td>(66.04 x 88.9 cm)</td>
</tr>
<tr>
<td>M2009.350</td>
<td></td>
<td>sheet: 29 ½ x 40 ¼ in.</td>
<td>(74.93 x 103.51 cm)</td>
</tr>
<tr>
<td>M2009.295</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1977</td>
<td>Lithograph</td>
<td>sheet: 28 x 42 7/4 in.</td>
<td>(71.12 x 108.9 cm)</td>
</tr>
<tr>
<td>M2009.297</td>
<td></td>
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</tr>
<tr>
<td>Untitled, 1977</td>
<td>Lithograph</td>
<td>image: 26 x 35 in.</td>
<td>(66.04 x 88.9 cm)</td>
</tr>
<tr>
<td>M2009.310</td>
<td></td>
<td>sheet: 29 ½ x 40 ¼ in.</td>
<td>(74.93 x 103.51 cm)</td>
</tr>
<tr>
<td>M2009.299</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1977</td>
<td>Lithograph</td>
<td>image: 26 x 35 in.</td>
<td>(66.04 x 88.9 cm)</td>
</tr>
<tr>
<td>M2009.311</td>
<td></td>
<td>sheet: 29 ½ x 40 ¼ in.</td>
<td>(74.93 x 103.51 cm)</td>
</tr>
<tr>
<td>M2009.310</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1979</td>
<td>Lithograph</td>
<td>image: 25 x 28 ¼ in.</td>
<td>(63.5 x 71.76 cm)</td>
</tr>
<tr>
<td>M2009.349</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1979</td>
<td>Lithograph</td>
<td>image: 29 ½ x 41 ¼ in.</td>
<td>(74.93 x 106.05 cm)</td>
</tr>
<tr>
<td>M2009.306</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1979</td>
<td>Lithograph</td>
<td>image: 24 x 17 ½ in.</td>
<td>(55.88 x 44.45 cm)</td>
</tr>
<tr>
<td>M2009.348</td>
<td></td>
<td>sheet: 29 x 23 in.</td>
<td>(73.66 x 58.42 cm)</td>
</tr>
<tr>
<td>M2009.347</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1978</td>
<td>Color lithograph</td>
<td>image: 29 ½ x 41 ¼ in.</td>
<td>(74.93 x 106.05 cm)</td>
</tr>
<tr>
<td>M2009.300</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Untitled, 1978</td>
<td>Lithograph</td>
<td>image: 26 x 60 in.</td>
<td>(152.4 x 152.4 cm)</td>
</tr>
<tr>
<td>M2009.311</td>
<td></td>
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</tr>
<tr>
<td>Untitled, 1979</td>
<td>Color lithograph</td>
<td>image: 40 ½ x 61 in.</td>
<td>(102.87 x 154.94 cm)</td>
</tr>
<tr>
<td>M2009.350</td>
<td></td>
<td>each sheet: 40 ½ x 30 ⅓ in.</td>
<td>(102.87 x 77.47 cm)</td>
</tr>
<tr>
<td>M2009.296,b</td>
<td></td>
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</tr>
<tr>
<td>Paradise of Ash, 1981</td>
<td>Color lithograph</td>
<td>image: 46 ¼ x 64 ⅔ in.</td>
<td>(117.48 x 163.83 cm)</td>
</tr>
<tr>
<td>M2009.565</td>
<td></td>
<td>each sheet: 46 ¼ x 32 ⅔ in.</td>
<td>(117.48 x 81.92 cm)</td>
</tr>
<tr>
<td>M2009.578,a</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second Mother, 1981</td>
<td>Aquatint</td>
<td>image: 18 x 8 in.</td>
<td>(45.72 x 20.32 cm)</td>
</tr>
<tr>
<td>M2009.471</td>
<td></td>
<td>sheet: 36 ½ x 24 in.</td>
<td>(92.71 x 60.96 cm)</td>
</tr>
<tr>
<td>M2009.472</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Self-Portrait, 1981</td>
<td>Etching</td>
<td>image: 2 x 4 ⅛ in.</td>
<td>(5.08 x 10.8 cm)</td>
</tr>
<tr>
<td>M2009.647</td>
<td></td>
<td>sheet: 14 ⅛ x 11 in.</td>
<td>(37.78 x 27.94 cm)</td>
</tr>
<tr>
<td>M2009.635</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Totem, 1981</td>
<td>Aquatint</td>
<td>image: 24 x 6 in.</td>
<td>(60.96 x 15.24 cm)</td>
</tr>
<tr>
<td>M2009.630</td>
<td></td>
<td>sheet: 37 ⅞ x 19 ⅞ in.</td>
<td>(95.89 x 50.17 cm)</td>
</tr>
<tr>
<td>M2009.470</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Untitled, 1981</td>
<td>Lithograph</td>
<td>image: 24 x 18 ⅞ in.</td>
<td>(60.96 x 46.36 cm)</td>
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<tr>
<td>M2009.638</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1981</td>
<td>Lithograph</td>
<td>image: 24 x 18 ⅞ in.</td>
<td>(60.96 x 46.36 cm)</td>
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<td>M2009.639</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Untitled, 1981</td>
<td>Lithograph</td>
<td>image: 24 x 18 ⅞ in.</td>
<td>(60.96 x 46.36 cm)</td>
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<td>M2009.639</td>
<td></td>
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<tr>
<td>Untitled Variants, 1981</td>
<td>Lithograph</td>
<td>image: 40 x 30 in.</td>
<td>(101.6 x 76.2 cm)</td>
</tr>
<tr>
<td>M2009.632</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
acquisitions—sam francis collection

Vorstellung, 1981
Aquatint
plate: 24 x 18 in. (60.96 x 45.72 cm)
sheet: 37 x 27 1/3 in.
(93.98 x 69.85 cm)
M2009.456

Deep Ground, 1982
Lithograph
sheet: 60 x 50 in. (152.4 x 127 cm)
M2009.540

Double Room, 1982
Lithograph
sheet: 50 x 60 in. (127 x 152.4 cm)
M2009.557

Double Room, 1982
Lithograph
sheet: 50 x 60 in. (127 x 152.4 cm)
M2009.558

Fragrant Breath, 1982
Lithograph
sheet: 60 x 50 in. (152.4 x 127 cm)
M2009.555

Green Buddha, 1982
Color lithograph
sheet: 59 x 50 in. (149.86 x 127 cm)
M2009.538

Indigo Wood, 1982
Lithograph
sheet: 60 x 50 in. (152.4 x 127 cm)
M2009.539

Indigo Wood, 1982
Lithograph
sheet: 50 x 50 in. (127 x 127 cm)
M2009.553

Indigo Wood, 1982
Lithograph
sheet: 60 x 50 in. (152.4 x 127 cm)
M2009.554

Mountain’s Gate, 1982
Lithograph
60 x 100 in. (152.4 x 254 cm)
each sheet: 60 x 50 in.
(152.4 x 127 cm)
M2009.541a,b

Not Deceived, 1982
Lithograph
sheet: 50 x 59 1/2 in.
(127 x 151.13 cm)
M2009.556

Self-Portrait, 1982
Aquatint
plate: 3 1/2 x 1 1/4 in.
(8.89 x 4.76 cm)
sheet: 14 7/8 x 11 in.
(37.78 x 27.94 cm)
M2009.371

Self-Portrait, 1982
Etching
plate: 3 1/4 x 1 1/4 in.
(9.21 x 4.76 cm)
sheet: 14 7/8 x 11 in.
(37.78 x 27.94 cm)
M2009.372

Self-Portrait, 1982
Aquatint
plate: 2 1/2 x 1 1/2 in.
(6.7 x 4.7 cm)
sheet: 14 7/8 x 11 in.
(37.78 x 27.94 cm)
M2009.373

Self-Portrait, 1982
Aquatint
plate: 6 1/2 x 5 1/2 in.
(16.4 x 13.8 cm)
sheet: 19 3/8 x 14 3/8 in.
(48.9 x 37.78 cm)
M2009.492

Self-Portrait, 1982
Aquatint
plate: 5 1/2 x 4 1/2 in.
(13.97 x 10.8 cm)
sheet: 19 x 15 in.
(48.26 x 38.1 cm)
M2009.493

Self-Portrait, 1982
Aquatint
plate: 5 1/4 x 4 3/4 in.
(13.97 x 10.8 cm)
sheet: 19 x 15 in.
(48.26 x 38.1 cm)
M2009.494

Self-Portrait, 1982
Aquatint
plate: 5 1/4 x 4 3/4 in.
(13.97 x 10.8 cm)
sheet: 19 x 15 in.
(48.26 x 38.1 cm)
M2009.495

Self-Portrait, 1982
Etching
plate: 11 1/2 x 8 1/2 in.
(29.53 x 21.59 cm)
sheet: 22 x 15 in.
(55.88 x 38.1 cm)
M2009.496

Self-Portrait, 1982
Aquatint
plate: 6 1/4 x 6 1/4 in.
(17.46 x 16.19 cm)
sheet: 19 x 15 in.
(48.26 x 38.1 cm)
M2009.497

Untitled, 1982
Color lithograph
sheet: 42 x 29 1/4 in.
(106.68 x 75.57 cm)
M2009.307

Untitled, 1982
Color lithograph
sheet: 42 x 29 1/4 in.
(106.68 x 75.57 cm)
M2009.308

Untitled, 1982
Aquatint
plate: 17 1/4 x 35 1/2 in.
(44.4 x 90.17 cm)
sheet: 26 1/2 x 41 1/4 in.
(67.31 x 106.05 cm)
M2009.444

Untitled, 1982
Aquatint
plate: 17 3/4 x 35 1/2 in.
(45.4 x 90.17 cm)
sheet: 26 1/2 x 41 1/4 in.
(67.31 x 106.05 cm)
M2009.445

Untitled, 1982
Aquatint with chine collé
plate: 16 1/4 x 5 1/4 in.
(41.23 x 13.02 cm)
sheet: 29 1/4 x 23 1/4 in.
(74.3 x 59.06 cm)
M2009.461

Untitled, 1982
Aquatint
plate: 10 7/8 x 13 1/4 in.
(27.62 x 34.93 cm)
sheet: 22 7/8 x 24 1/4 in.
(58.1 x 62.23 cm)
M2009.466

Untitled, 1982
Aquatint
plate: 23 1/4 x 37 3/4 in.
(60.33 x 95.9 cm)
sheet: 31 1/2 x 44 1/4 in.
(79.69 x 112.35 cm)
M2009.472

Untitled, 1982
Color aquatint
plate: 23 1/4 x 17 1/4 in.
(60.33 x 45.09 cm)
sheet: 30 1/4 x 23 1/4 in.
(77.15 x 60.33 cm)
M2009.473

Untitled, 1982
Aquatint
plate: 23 3/4 x 17 1/4 in.
(60.33 x 45.09 cm)
sheet: 32 1/4 x 25 1/4 in.
(81.92 x 65.41 cm)
M2009.474

Untitled, 1982
Aquatint
plate: 23 1/4 x 17 1/4 in.
(60.33 x 45.09 cm)
sheet: 32 1/4 x 25 1/4 in.
(81.92 x 65.41 cm)
M2009.475

Untitled, 1982
Aquatint and drypoint
plate: 23 1/4 x 17 1/4 in.
(60.33 x 45.04 cm)
sheet: 29 1/4 x 23 1/4 in.
(75.88 x 60.64 cm)
M2009.476

Untitled, 1982
Aquatint
plate: 11 1/2 x 9 1/2 in.
(29.21 x 23.08 cm)
sheet: 29 x 20 in.
(73.66 x 50.8 cm)
M2009.489

Untitled, 1982
Aquatint
plate: 7 1/4 x 5 1/2 in.
(19.29 x 14.92 cm)
sheet: 20 x 15 in.
(50.8 x 38.1 cm)
M2009.499

Untitled, 1982
Aquatint
plate: 16 1/4 x 5 1/4 in.
(41.23 x 13.02 cm)
sheet: 29 1/4 x 23 1/4 in.
(74.3 x 59.06 cm)
M2009.500

Untitled, 1982
Aquatint with chine collé
plate: 16 1/4 x 5 1/4 in.
(41.23 x 13.02 cm)
sheet: 29 1/4 x 23 1/4 in.
(74.3 x 59.06 cm)
M2009.502

Untitled, 1982
Aquatint
plate: 11 1/2 x 9 1/2 in.
(29.21 x 23.08 cm)
sheet: 29 x 20 in.
(73.66 x 50.8 cm)
M2009.602

Untitled, 1982
Aquatint
plate: 17 1/4 x 13 1/4 in.
(44.09 x 34.3 cm)
sheet: 30 x 22 1/4 in.
(76.2 x 56.83 cm)
M2009.606

Untitled, 1982
Offset color lithograph
sheet: 47 1/2 x 34 1/4 in.
(120.65 x 87 cm)
M2009.628
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**Untitled, 1982**
Lithograph
sheet: 42 x 29 ¼ in.  
(106.68 x 75.57 cm)  
M2009.633

**Untitled, 1983**
Color aquatint and monoprint
plate: 23 ¼ x 17 ¼ in.  
(60.33 x 45.09 cm)  
M2009.481

**Untitled, 1983**
Color lithograph and monoprint
sheet: 41 ¼ x 29 ¼ in.  
(106.36 x 75.57 cm)  
M2009.634

**The Five Continents in Summertime, 1984**
Aquatint
plate: 23 ¼ x 48 ¼ in.  
(60.33 x 123.83 cm)  
M2009.503

**The Five Continents in Wintertime, 1984**
Aquatint
plate: 23 ¼ x 48 ¼ in.  
(60.33 x 123.83 cm)  
M2009.502

**The Five Continents in Wintertime, 1984**
Aquatint
plate: 23 ¼ x 48 ¼ in.  
(60.33 x 123.83 cm)  
M2009.501

**Up and Down in Winter, 1984**
Aquatint
plate: 21 ¼ x 9 ¼ in.  
(53.56 x 23.02 cm)  
M2009.507

**Up and Down in Fall, 1985**
Aquatint
plate: 21 ¼ x 9 ¼ in.  
(53.56 x 23.02 cm)  
M2009.506

**Beaudelaire, 1986**
Color lithograph
sheet: 42 x 59 in.  
(106.68 x 149.86 cm)  
M2009.534

**King Corpse, 1986**
Color screenprint
sheet: 42 x 59 in.  
(106.68 x 149.86 cm)  
M2009.535
Meteorite, 1986
Color screenprint
sheet: 72 1/2 x 4 1/4 in.
(184.15 x 106.36 cm)
M2009.548

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.326

Untitled, 1986
Lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.327

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.328

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.329

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.330

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.331

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.332

Untitled, 1986
Color lithograph
sheet: 29 7/8 x 22 in.
(75.88 x 55.88 cm)
M2009.333

A Red Star, 1987
Screenprint
sheet: 34 x 22 in.
(86.36 x 55.88 cm)
M2009.449

Senza Titolo I (Untitled I), 1987
Color etching
sheet: 49 1/4 x 53 3/4 in.
(125.1 x 135.57 cm)
M2009.312

Senza Titolo II (Untitled II), 1987
Color etching
sheet: 33 7/8 x 42 1/4 in.
(86.04 x 107 cm)
M2009.563

Senza Titolo II (Untitled III), 1987
Color etching
sheet: 47 1/4 x 57 3/4 in.
(120.02 x 147 cm)
M2009.313

Untitled, 1987
Aquatint
plate: 4 x 3 in.
(10.16 x 7.62 cm)
M2009.369

Untitled, 1987
Aquatint
plate: 4 x 3 in.
(10.16 x 7.62 cm)
M2009.369

Aquatint
plate: 4 x 3 in.
(10.16 x 7.62 cm)
M2009.369

La Notte (Night), 1988
Color etching and aquatint
plate: 38 3/4 x 57 3/4 in.
(98.43 x 151.27 cm)
M2009.542

La Primavera (Spring), 1988
Color etching and aquatint
plate: 38 3/4 x 78 1/2 in.
(98.43 x 199.39 cm)
M2009.544

La Primavera Fredda (Cold Spring), 1988
Color etching and aquatint
plate: 38 3/4 x 78 1/2 in.
(98.43 x 199.39 cm)
M2009.543
Pioggia D'oro (Golden Rain), 1988
Color etching and aquatint
plate: 38 ¼ x 78 ½ in. (98.43 x 199.39 cm)
sheet: 45 ⅞ x 95 in. (115.89 x 241.3 cm)
M2009.355

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.356

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.357

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.358

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.359

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.360

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.361

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.362

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.363

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.364

Untitled, 1988
Color aquatint
plate: 36 x 8 in. (91.44 x 20.32 cm)
sheet: 45 x 16 in. (114.3 x 40.64 cm)
M2009.365

Pioggia D'oro (Golden Rain), 1988
Color etching and aquatint
plate: 46 1/4 x 30 in. (117.48 x 76.2 cm)
sheet: 54 5/8 x 29 1/2 in. (142.64 x 75.2 cm)
M2009.533

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.534

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.535

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.536

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.537

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.538

Color aquatint
plate: 46 1/4 x 29 1/2 in. (117.48 x 74.3 cm)
sheet: 54 3/8 x 29 1/2 in. (140.16 x 74.9 cm)
M2009.539

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.444

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.445

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.446

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.447

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.448

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.449

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.450

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.451

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.452

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.453

For Thirteen, 1989
Color screenprint
sheet: 29 x 38 in. (73.66 x 96.52 cm)
M2009.454

Trietto 3, 1991
Color aquatint
plate: 27 1/2 x 39 in. (69.85 x 99.06 cm)
sheet: 38 1/4 x 53 1/2 in. (97.16 x 135.26 cm)
M2009.572

Trietto 4, 1991
Color aquatint
plate: 27 1/2 x 39 in. (69.85 x 99.06 cm)
sheet: 38 1/4 x 53 1/2 in. (97.16 x 135.26 cm)
M2009.573

Trietto 5, 1991
Color aquatint
plate: 39 x 47 1/4 in. (99.06 x 120.02 cm)
sheet: 53 1/4 x 65 1/2 in. (135.26 x 166.37 cm)
M2009.551

Trietto 1, 1991
Color aquatint
plate: 39 x 47 1/4 in. (99.06 x 120.02 cm)
sheet: 53 1/4 x 65 1/2 in. (135.26 x 166.37 cm)
M2009.552
acquisitions—sam francis collection

Untitled, 1991
Color etching
plate: 17 ⅛ x 10 ½ in.
(45.09 x 26.67 cm)
sheet: 24 ⅞ x 17 ⅜ in.
(61.6 x 44.45 cm)
M2009.485

Untitled, 1991
Color lithograph
sheet: 46 ½ x 30 in.
(118.11 x 76.2 cm)
M2009.583

Untitled, 1991
Color lithograph
sheet: 29 3/4 x 46 1/4 in.
(75.57 x 118.75 cm)
M2009.584

Untitled, 1991
Color etching
plate: 36 x 18 in.
(91.44 x 45.72 cm)
sheet: 47 x 28 in.
(119.38 x 71.12 cm)
M2009.624

Untitled, 1991
Color etching
sheet: 24 1/4 x 17 1/2 in.
(38.74 x 23.81 cm)
plate: 17 ¾ x 10 1/2 in.
M2009.640

Untitled, 1993
Color lithograph
sheet: 46 ¾ x 30 in.
(118.75 x 76.2 cm)
M2009.511

Untitled, 1993
Color lithograph
plate: 46 ¾ x 30 in.
(118.75 x 76.2 cm)
M2009.589

Untitled, 1993
Color etching
plate: 15 ¾ x 12 in.
(39.74 x 30.48 cm)
sheet: 24 ¾ x 19 ½ in.
(61.6 x 49.85 cm)
M2009.604

Untitled, 1993
Color etching
plate: 24 x 36 in.
(60.96 x 91.44 cm)
sheet: 32 x 43 in.
(81.28 x 109.22 cm)
M2009.615

Untitled, 1993
Color etching
plate: 24 x 36 in.
(60.96 x 91.44 cm)
sheet: 32 x 43 in.
(81.28 x 109.22 cm)
M2009.616

Untitled, 1993
Color etching
plate: 36 x 24 in.
(91.44 x 60.96 cm)
sheet: 46 1/2 x 32 7/8 in.
(118.11 x 83.5 cm)
M2009.618

L’Etoile, 1995
Color lithograph
sheet: 49 ¾ x 31 in.
(126.37 x 78.74 cm)
M2009.631

Untitled, 1995
Color etching
sheet: 18 x 17 ½ in.
(45.72 x 44.45 cm)
M2009.352

Untitled, 1995
Color etching
plate: 8 ¼ x 14 ¼ in.
(21.27 x 37.47 cm)
sheet: 16 ½ x 22 in.
(41.91 x 55.88 cm)
M2009.353

Untitled, 1995
Lithograph
sheet: 39 x 29 ¼ in.
(99.06 x 75.57 cm)
M2009.389

Untitled, 1995
Color etching
plate: 12 x 10 in.
(30.48 x 25.4 cm)
sheet: 21 x 18 in.
(53.34 x 45.72 cm)
M2009.404

Untitled, 1995
Color etching
plate: 12 x 10 in.
(30.48 x 25.4 cm)
sheet: 21 x 18 in.
(53.34 x 45.72 cm)
M2009.405
acquisitions—sam francis collection

**Untitled**, 1995
Color etching
plate: 12 x 10 in. (30.48 x 25.4 cm)
sheet: 21 x 18 in. (53.34 x 45.72 cm)
M2009.406

**Untitled**, 1995
Color etching
plate: 12 x 36 in. (30.48 x 91.44 cm)
sheet: 23 x 36 in. (58.42 x 91.44 cm)
M2009.610

**Self-Portrait**, n.d.
Lithograph
sheet: 30 x 24 in. (76.2 x 60.96 cm)
M2009.438

**Chair for the Spirit of Man**, 1999
Soft-ground etching, aquatint, and chine collé
sheet: 55 3/4 x 27 in. (141.61 x 68.58 cm)
M2009.519

**Corn Belt**, 1988
Etching, lithography, photogravure, chromogenic print, and letterpress
closed: 17 x 13 3/4 in. (43.18 x 34.93 cm)
M2009.642.1.2

**Corn Belt**, 1990
Etching and letterpress
sheet: 17 3/4 x 14 1/4 in. (45.09 x 36.2 cm)
M2009.517

**Joe Goode**
(American, b. 1937)

**Water**, 1990
Twelve aquatints
closed: 1/4 x 17 1/2 x 13 in. (1.8 x 45.5 x 33 cm)
M2009.643.1.2

**Nature’s Revenge**, 1993
Aquatint
plate: 15 7/8 x 9 7/8 in. (40.32 x 23.97 cm)
sheet: 19 3/4 x 12 1/2 in. (50.48 x 31.12 cm)
M2009.518

**Nature’s Revenge**, 1993
Eight aquatints
closed: 11 1/4 x 13 in. (29.85 x 33.02 cm)
M2009.644.1.2

**Water**, 1993
Color aquatint
plate: 23 1/4 x 19 7/8 in. (60.48 x 50.8 cm)
sheet: 35 x 29 1/2 in. (88.9 x 76.0 cm)
M2009.523

**Rebecca Horn**
(German, b. 1944)

**Untitled**, 1998
Color soft-ground etching and chine collé
each sheet: 19 x 16 in. (48.26 x 40.64 cm)
M2009.559a,b

**Anish Kapoor**
(British, b. 1946)

**Untitled Triptych**, 2001
Color etching
sheet: 24 x 68 in. (60.96 x 172.7 cm)
M2009.400a-c

**Giuseppe Penone**
(Italian, b. 1947)

**Brain 1**, 2000
Etching, aquatint, and chine collé
sheet: 26 x 22 in. (66.04 x 55.88 cm)
M2009.398

**Brain 2**, 2000
Etching, aquatint, and chine collé
sheet: 26 x 22 in. (66.04 x 55.88 cm)
M2009.399

**David Reed**
(American, b. 1946)

**Untitled #2**, 2002
Etching, aquatint, and chine collé
sheet: 18 1/4 x 63 3/4 in. (46.36 x 161.9 cm)
M2009.514

**Untitled #3**, 2002
Etching, aquatint, and chine collé
sheet: 18 1/4 x 63 3/4 in. (46.36 x 161.9 cm)
M2009.515

**Niki de Saint‑Phalle**
(French, 1930–2002)

**Elizabeth**, n.d.
Color lithograph
sheet: 23 1/2 x 19 in. (58.7 x 48.3 cm)
M2009.516

**Robert Therrien**
(American, b. 1947)

**Untitled**, 1996
Color inkjet print
sheet: 32 1/2 x 32 1/2 in. (82.55 x 82.55 cm)
M2009.524

**Christopher Wool**
(American, b. 1955)

**Untitled (Triptych)**, 1998
Soft-ground etching
sheet: 20 x 20 in. (50.8 x 50.8 cm)
M2009.397a-c

Gifts of the Sam Francis Foundation, California
Target Family Sundays: Day of the Dead

Jan Lievens Member Preview Celebration

Act/React Member Preview Celebration

Act/React Member Preview Celebration

Junior Docents Program
The Milwaukee Art Museum welcomed 266,958 people to its exhibitions, Collections galleries, special events, and education programs in fiscal year 2009. Milwaukee County Residents Free Wednesdays brought 7,179 residents to the Museum. The Jan Lievens exhibition alone attracted 82,369, the largest number of total Museum visitors of any winter exhibition since the opening of the Calatrava-designed addition. Group tours escorted 56,791 students and 3,754 adults through the Museum. Target Family Sundays brought in 7,614. The Kohl’s Art Generation program reached 46,492, both on-site and through the Kohl’s Color Wheel’s off-site programming. Young professionals continued to enjoy MAM After Dark, the monthly after-hours art happening; attendance grew this year to 9,390 for nine events. Another 16,225 attended live music events, book salons, art history classes, lectures, and gallery talks.

**FEATURE EXHIBITION ATTENDANCE:**

68,278  Act/React: Interactive Art

82,369  Jan Lievens: A Dutch Master Rediscovered

53,725  American Originals

*The Artistic Furniture of Charles Rohlf*

*The Eight and American Modernisms*
Participation in family programs increased dramatically this year thanks to Kohl’s Department Stores. In 2008, Kohl’s Department Stores announced a $1 million gift over two years to the Museum to support Kohl’s Art Generation, a youth and family art initiative. The first year was a great success.

The program, which launched in May 2009, increased both on- and off-site participation in family programs from 9,000 to over 46,000 in one year. In addition, nearly 2,000 families became new Members of the Museum. Children and their parents/guardians could now drop in to the Museum on the weekends—for a few minutes or all day—and find a variety of activities designed especially for them. Each month, Story Time in the Galleries, Sketching in the Galleries, and Kohl’s Art Generation Open Studio featured a different theme; each weekend, a new opportunity to explore that theme through art. Color Stories, a hands-on exhibition in the Kohl’s Art Generation Gallery, prompted children to discover how colors fool your eye, inspire stories, and mix with one another to create an entire rainbow. The exhibition entertained young and old alike. Kohl’s Color Wheels, the program’s offsite mobile creation station, had a fun-filled summer traveling to fourteen festivals throughout Milwaukee, bringing art-making activities that inspire creativity into the community. Lastly, through School Family Nights, twenty-five area schools hosted students and their parents for an evening of shared creative art experiences, with programming designed by the Museum. Families received complimentary visits to the Museum as a follow-up to this program.

The ever-popular Target Family Sundays and the Museum’s self-guided ArtPacks continued to delight families as well. The Target Family Sundays Day of the Dead event, one of six themed events held throughout the year, is now the largest celebration of its kind in the city. ArtPacks, which are available on Thursday evenings and the weekends, provided creative and innovative ways for children to explore art with their families throughout the galleries.

The Museum’s school program also remained strong: 56,791 students visited from 724 schools, and the number of Milwaukee Public Schools using the Museum continued to grow. In fiscal year 2009, 66 percent of Milwaukee Public Schools brought their students to the Museum, up from 34 percent in fiscal year 2003. All the students who came to the Museum on a school tour received a complimentary pass to return to the Museum with their family, thanks to support from Assurant Health Foundation.

Dedicated to improving writing and learning in the nation’s schools, the Museum started a new collaboration this year with the Milwaukee Writing Project. The Museum sponsored two teachers’ writing retreats and a four-week summer institute that used the Collection as inspiration for teaching writing in all grades and through all subjects. This project has increased the number of teachers who feel comfortable bringing their students to the Museum, and has advanced the inclusion of writing and art in all subject areas.

In addition to youth and family initiatives, the Museum’s adult and public programs attracted visitors and enriched their Museum experience throughout the year with a range of events. Nine MAM After Dark events drew over 9,000 young professionals from the Milwaukee area to the Museum. Another 16,225 Museum visitors enjoyed live music events, book salons, art history classes in the galleries, and lectures and gallery talks by nationally recognized art historians and curators such as Arthur K. Wheelock, Jr. from the National Gallery of Art and artists such as Fred Wilson, Iona rozeal brown, Dawoud Bey, and Martha Glowacki. There were countless opportunities for visitors to take a closer look at the works of art in the Collection. In its second year, Art in Bloom once again broke attendance records, attracting close to 11,000 visitors in just four days to see the exquisite floral displays by Milwaukee’s top designers throughout the Museum’s galleries.

These are just a sampling of the Museum’s programs. All of these activities could not have happened without the generous support of donors, the dedication of the volunteer docents, and the hard work and commitment of the Museum’s excellent staff. These combined efforts provided educational opportunities for over 140,000 people, both at the Museum and in the community.
year in review

SEPTEMBER 2008

THURSDAYS, SEPTEMBER 4–OCTOBER 23
Class: Oil Painting: Master’s Techniques

SATURDAY, SEPTEMBER 6
Family Time in the Galleries: Sketching in the Galleries

SUNDAY, SEPTEMBER 7
Open Studio: Wire Sculptures

TUESDAY, SEPTEMBER 9
Gallery Talk: Unmasked & Anonymous

WEDNESDAY, SEPTEMBER 11
Opening: The Finest in the Western Country: Wisconsin Decorative Arts 1820–1900

SATURDAY, SEPTEMBER 13
Family Time in the Galleries: Scavenger Hunt
Class: Mixing with the Masters: Folk Art
Book Salon: Luncheon of the Boothing Party

SUNDAY, SEPTEMBER 14
Open Studio: Pastels

TUESDAY, SEPTEMBER 16
Gallery Talk: A Trip Down Memory Lane with Barbara Brown Lee
Music in the Museum: The World is Waiting for the Sunrise

FRIDAY, SEPTEMBER 19
Lecture: Jed Perl, Watteau and His World: A Personal Journey Through Art and Life

SATURDAY, SEPTEMBER 20
Story Time in the Galleries
Book Salon: Antoine’s Alphabet
Family Time in the Galleries: Meet the Artist: Kandinsky

SUNDAY, SEPTEMBER 21
Open Studio: Watercolors

TUESDAY, SEPTEMBER 23
Gallery Talk: The Finest in the Western Country

SATURDAY, SEPTEMBER 27
Family Time in the Galleries: Travel the World Through Art

SUNDAY, SEPTEMBER 28
Open Studio: Monoprints

TUESDAY, SEPTEMBER 30
Gallery Talk: A Closer Look: Vassily Kandinsky

OCTOBER 2008

THURSDAY, OCTOBER 2
Member-Only Preview Day: Act/React: Interactive Art
Member Preview Celebration: Act/React: Interactive Art

THURSDAYS, OCTOBER 2–NOVEMBER 20
Class: Drawing in the Galleries: Art History Inspires!
Class: Drawing in the Galleries for Kids

FRIDAY, OCTOBER 3
Member-Only Preview Day: Act/React: Interactive Art
Member-Only Gallery Talk and Artists Panel: Act/React: Interactive Art

SATURDAY, OCTOBER 4
Opening: Act/React: Interactive Art
Family Time in the Galleries: Sketching in the Galleries

SUNDAY, OCTOBER 5
Open Studio: Collage

TUESDAY, OCTOBER 7
Gallery Talk: Act/React

THURSDAY, OCTOBER 9
Express Talk: Act/React

THURSDAYS, OCTOBER 9–30
Class: Looking at Art

SATURDAY, OCTOBER 11
Family Time in the Galleries: Scavenger Hunt
Class: Mixing with the Masters: Rothko

SUNDAY, OCTOBER 12
Open Studio: Tempera

TUESDAY, OCTOBER 14
Gallery Talk: Curator’s Choice
Music in the Museum: Hail to the Chief

WEDNESDAY, OCTOBER 15
Senior Days

THURSDAY, OCTOBER 16
Express Talk: Act/React
Live Music: Lake Cottage Duo
Lecture: Steve Dietz, Art on the Edge: Technology and Its Consequences?

FRIDAY, OCTOBER 17
MAM After Dark: RunUp to the Runway

SATURDAY, OCTOBER 18
Story Time in the Galleries
Family Time in the Galleries: Meet the Artist: Wiley

SUNDAY, OCTOBER 19
Target Family Sundays: Día de los Muertos

TUESDAY, OCTOBER 21
Gallery Talk: Unmasked & Anonymous

THURSDAY, OCTOBER 23
Express Talk: Act/React
Grand Opening and Lecture for the American Collections Galleries: Fred Wilson, The Silent Message of the Museum

SATURDAY, OCTOBER 25
Family Time in the Galleries: Discover Color

SUNDAY, OCTOBER 26
Open Studio: Cut Paper

SATURDAY, NOVEMBER 1
Family Time in the Galleries: Sketching in the Galleries

SUNDAY, NOVEMBER 2
Open Studio: Collograph Prints

TUESDAY, NOVEMBER 4
Gallery Talk: American Collections Galleries

TUESDAYS, NOVEMBER 4–25
Class: Art History in the Galleries: Modern Art

THURSDAY, NOVEMBER 6
Express Talk: Act/React
Film: Immortal Cupboard: In Search of Lorine Niedecker

SATURDAY, NOVEMBER 8
Museum Store: Meet the Artist/Trunk Show: Irma Starr
Family Time in the Galleries: Scavenger Hunt
Class: Mixing with the Masters: Miró

SUNDAY, NOVEMBER 9
Museum Store: Meet the Artist/Trunk Show: Irma Starr
Museum Store: Artist Birthday Celebration: Lois Ehler
Target Family Sundays: Please Touch!

TUESDAY, NOVEMBER 11
Gallery Talk: Act/React

THURSDAY, NOVEMBER 13
Express Talk: Act/React
Artist Lecture: Amy Granat, Expanded Cinema

FRIDAY, NOVEMBER 14
Member Trip: National Museum of Mexican Art, Chicago

SATURDAY, NOVEMBER 15
Museum Store: Artist Birthday Celebration: Georgia O’Keeffe
Story Time in the Galleries
Family Time in the Galleries: Meet the Artist: O’Keeffe

SUNDAY, NOVEMBER 16
Open Studio: Chalk

TUESDAY, NOVEMBER 18
Gallery Talk: Unmasked & Anonymous
Music in the Museum: Grand Hotels of the World

THURSDAY, NOVEMBER 20
Express Talk: Act/React
Lecture: Arthur Wheelock, Jan Lievens: Out of Rembrandt’s Shadow

FRIDAY, NOVEMBER 21
MAM After Dark: Be a Rock Star

SATURDAY, NOVEMBER 22
Family Time in the Galleries: Become a Work of Art

SUNDAY, NOVEMBER 23
Open Studio: Relief Prints

TUESDAY, NOVEMBER 25
Gallery Talk: American Collections Galleries

SATURDAY, NOVEMBER 29
Family Time in the Galleries: Meet the Artist: Andy Warhol

SUNDAY, NOVEMBER 30
Closing: Unmasked & Anonymous: Shimón and Lindeimann Consider Portraiture
Open Studio: Assemblage

DECEMBER 2008

TUESDAY, DECEMBER 2
Fine Arts Society Holiday Luncheon and Tour
Gallery Talk: Act/React

THURSDAY, DECEMBER 4
Opening: Drawn to Nature: Prints by JoAnna Poehlmann
Express Talk: Act/React

SATURDAY, DECEMBER 6
Family Time in the Galleries: Sketching: American Collections
Gallery Talk: The Neapolitan Crèche

SUNDAY, DECEMBER 7
Open Studio: Miniature Masterpiece
Kohl’s Art Generation Color Wheels

ArtXpress

Art in Bloom

Kohl’s Art Generation Open Studio

MAM After Dark Photo Booth

Lakefront Festival of Arts
TUESDAY, DECEMBER 9
Gallery Talk: The Finest in the Western Country
Music in the Museum: I’m Getting Sentimental Over You
THURSDAY, DECEMBER 11
Express Talk: Act/React
Gallery Talk: A Christmas Story with Barbara Brown Lee
SATURDAY, DECEMBER 13
Class: Mixing with the Masters: Winter
Live Music: Barcel Suzuki String Academy
Family Time in the Galleries: Scavenger Hunt: Patterns
SUNDAY, DECEMBER 14
Holiday Brunch in Windhover Hall
Open Studio: Quilt Squares
TUESDAY, DECEMBER 16
Gallery Talk: Act/React
THURSDAY, DECEMBER 18
Opening: Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America
Express Talk: Act/React
SATURDAY, DECEMBER 20
Story Time in the Galleries
Family Time in the Galleries: Meet the Artist: Meißen in Winter
SUNDAY, DECEMBER 21
Open Studio: Stamping: Holiday Gift Wrap
SATURDAY, DECEMBER 27
Family Time in the Galleries: ArtPack Adventures: Sketch Pads
SUNDAY, DECEMBER 28
Open Studio: Still Life
JANUARY 2009
THURSDAY, JANUARY 1
Express Talk: Act/React
SATURDAY, JANUARY 3
Family Time in the Galleries: Sketching: August Macke
Museum Store: August Macke Birthday Celebration
SUNDAY, JANUARY 4
Closing: On Site: Santiago Cucullu
Closing: The Finest in the Western Country: Wisconsin Decorative Arts 1820–1900
Open Studio: Mobiles
THURSDAY, JANUARY 8
Express Talk: Act/React
SATURDAY, JANUARY 10
Family Time in the Galleries: Scavenger Hunt: Hands
SUNDAY, JANUARY 11
Closing: Act/React: Interactive Art
Open Studio: Clay
TUESDAY, JANUARY 13
Gallery Talk: Catesby, Audubon, and the Discovery of a New World
FRIDAY, JANUARY 16
MAM After Dark: Gallery Night
SATURDAY, JANUARY 17
Family Time in the Galleries: Meet the Artist: Robert Motherwell
SUNDAY, JANUARY 18
Open Studio: Mosaic
TUESDAY, JANUARY 20
Gallery Talk: A Closer Look at Matthias Stom
THURSDAY, JANUARY 22
Lecture: Richard Rhodes, Audubon in the American Wilderness
SATURDAY, JANUARY 24
Story Time in the Galleries
Family Time in the Galleries: Travel the World Through Art
Museum Store: Kees van Dongen Birthday Celebration
SUNDAY, JANUARY 25
Open Studio: Stain Painting
TUESDAY, JANUARY 27
Gallery Talk: A Trip Down Memory Lane in the 20th-Century Collections
SATURDAY, JANUARY 31
Opening: Scholastic Art Awards: 2009 Wisconsin Regional Exhibition
Family Time in the Galleries: Meet the Artist: John James Audubon
FEBRUARY 2009
TUESDAY, FEBRUARY 3
Gallery Talk: Scholastic
WEDNESDAY, FEBRUARY 4
President’s Circle Preview: Jan Lievens: A Dutch Master Rediscovered
THURSDAY, FEBRUARY 5
Member Preview Day: Jan Lievens: A Dutch Master Rediscovered
Member Preview Celebration: Jan Lievens: A Dutch Master Rediscovered
THURSDAYS, FEBRUARY 5–MARCH 26
Class: Drawing in the Galleries: Portraits
FRIDAY, FEBRUARY 6
MAM After Dark: Jan Lievens: A Dutch Master Rediscovered
SATURDAY, FEBRUARY 7
Opening: Jan Lievens: A Dutch Master Rediscovered
Member Exhibition Talk: Jan Lievens: A Dutch Master Rediscovered
SATURDAY, FEBRUARY 14
Book Salon: The True History of Chocolate
Family Time in the Galleries: Scavenger Hunt: Hearts
SUNDAY, FEBRUARY 15
Open Studio: Art Boxes
TUESDAY, FEBRUARY 17
Gallery Talk: Catesby, Audubon: More than Meets the Eye
Music in the Museum: This Will Be My Shining Hour
THURSDAY, FEBRUARY 19
Express Talk: Jan Lievens
Gallery Talk: Drawn to Nature: Prints by JoAnna Poehlmann
FRIDAY, FEBRUARY 20
MAM After Dark: Jan Lievens on a Jet Plane
SATURDAY, FEBRUARY 21
Class: Mixing with the Masters: Lievens
Family Time in the Galleries: Meet the Artist: Picasso
SUNDAY, FEBRUARY 22
Target Family Sundays: Black History Month
TUESDAY, FEBRUARY 24
Gallery Talk: Jan Lievens: Master of the Portrait
THURSDAY, FEBRUARY 26
Express Talk: Jan Lievens
Lecture: Timothy Brook, Vermeer’s Hat: The Global Context of Dutch Art
SATURDAY, FEBRUARY 28
Story Time in the Galleries
Family Time in the Galleries: Discover Color
MARCH 2009
SUNDAY, MARCH 1
Open Studio: Animals in Art
TUESDAY, MARCH 3
Gallery Talk: Melanye Gifford, Lieven’s Painting Technique
WEDNESDAYS, MARCH 4–MAY 6
Art Aloud
THURSDAY, MARCH 5
Express Talk: Jan Lievens
Artist Lecture: Iona Rozeal brown, 23 (afro-asiatic allegory)
SATURDAY, MARCH 7
Story Time in the Galleries
Sketching in the Galleries
Gallery Talk: Drawn to Nature
SUNDAY, MARCH 8
Open Studio: Animals in Art
TUESDAY, MARCH 10
Gallery Talk: Catesby, Audubon, and the Discovery of a New World
Music in the Museum: A Salon Concert: Frederic Chopin
THURSDAY, MARCH 12
Express Talk: Jan Lievens
SATURDAY, MARCH 14
Book Salon: Vermeer’s Hat
Story Time in the Galleries
Sketching in the Galleries
SUNDAY, MARCH 15
Target Family Sundays: 17th-Century Pirate Pleasures and Treasures!
TUESDAY, MARCH 17
Gallery Talk: Remains
WEDNESDAYS, MARCH 17–APRIL 7
Class: Art History in the Galleries: American Collections

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THURSDAY, MARCH 19
Express Talk: Jan Lievens
Lecture: Walter Liedtke, Rembrandt/Not Rembrandt/Lievens

FRIDAY, MARCH 20
MAM After Dark: Fountain of Youth

FRIDAY–SUNDAY, MARCH 20–22
In Tribute: Paul Newman Film Retrospective

SATURDAY, MARCH 21
Story Time in the Galleries
Sketching in the Galleries
Class: Mixing with the Masters: Audubon
Gallery Talk: Jan Lievens in French

SUNDAY, MARCH 22
Open Studio: Animals in Art
Gallery Talk: Jan Lievens in German

TUESDAY, MARCH 24
Artist Gallery Talk: Martha Glowacki, Local Miraculí/Rooms of Wonder

THURSDAY, MARCH 26
Express Talk: Jan Lievens

THURSDAYS, MARCH 26–MAY 14
Class: Oil Painting: Master’s Techniques

SATURDAY, MARCH 28
Story Time in the Galleries
Sketching in the Galleries
Music Performance: Present Music: Flight Box

SUNDAY, MARCH 29
Open Studio: Animals in Art

TUESDAY, MARCH 31
Gallery Talk: Rev. Steven Peay, Jan Lievens

APRIL 2009

THURSDAY, APRIL 2
Express Talk: Jan Lievens

THURSDAY–SUNDAY, APRIL 2–5
Art in Bloom: A Tribute to Art and Flowers

SATURDAY, APRIL 4
Book Salon: Tulipomania
Story Time in the Galleries
Sketching in the Galleries

SATURDAY, APRIL 11
Story Time in the Galleries
Sketching in the Galleries

SATURDAY, APRIL 18
Story Time in the Galleries
Sketching in the Galleries

SATURDAY, APRIL 25
Story Time in the Galleries
Sketching in the Galleries
Friends of Art: 50th Annual Bal du Lac

SUNDAY, APRIL 26
Closing: Jan Lievens: A Dutch Master Rediscovered
Open Studio: Color in Bloom
Lecture: Alfred Bader, The Joys of Collecting
Live Music: Lumen Christi Schola

TUESDAY, APRIL 28
Gallery Talk: Class Pictures: Photographs by Dawoud Bey
Music in the Museum: Year of the Comet: Franz Liszt

THURSDAY, APRIL 30
Gallery Talk: Remains

MAY 2009 MEMBER MONTH

FRIDAY, MAY 1
Member Trip to Chicago

SATURDAY, MAY 2
Story Time in the Galleries
American Arts Society: Third Annual Conservation Seminar: Textiles
Sketching in the Galleries
Kohl’s Art Generation Gallery: Color Stories Opens

SUNDAY, MAY 3
Open Studio: Portraits

THURSDAY, MAY 7
Member-Only Curators’ Favorites Tours: Learning to Look at Furniture; Portraiture in the European Galleries

SATURDAY, MAY 9
Story Time in the Galleries
Sketching in the Galleries

SUNDAY, MAY 10
Open Studio: Portraits

THURSDAY, MAY 14
Member-Only Curators’ Favorites Tours: Behind the Scenes in Martha Glowacki’s Rooms of Wonder; The Bradley Galleries

SATURDAY, MAY 16
Story Time in the Galleries
Sketching in the Galleries
Class: Mixing with the Masters: Hans Hoffmann

SUNDAY, MAY 17
Member Swap with Betty Brinn Children’s Museum and Discovery World
Target Family Sundays: Museum Mysteries, Oddities, and Curiosities

MONDAY, MAY 18
Annual Meeting

THURSDAY, MAY 21
Opening: 20th-Century Design Galleries
Member-Only Curators’ Favorites Tours: 20th-Century Design/Decorative Arts; Meet and Greet Chief Curator Brady Roberts

SATURDAY, MAY 23
Story Time in the Galleries
Sketching in the Galleries

SUNDAY, MAY 24
Open Studio: Portraits

THURSDAY, MAY 28
Member-Only Curators’ Favorites Tours: Class Picture: Photographs by Dawoud Bey; On the Edge: Frames at the Museum

SATURDAY, MAY 30
Story Time in the Galleries
Sketching in the Galleries

SUNDAY, MAY 31
Open Studio: Portraits

JUNE 2009

WEDNESDAY, JUNE 3
President’s Circle Preview: American Originals: The Eight and Charles Rohlf’s

THURSDAY, JUNE 4
Member Preview Day: American Originals: The Eight and Charles Rohlf’s
Member Preview Celebration: American Originals: The Eight and Charles Rohlf’s

Museum Store: Meet the Makers: John Thiesen and Tom Sourlis

FRIDAY, JUNE 5
Member Preview Day: American Originals: The Eight and Charles Rohlf’s

Museum Store: Meet the Makers: John Thiesen and Tom Sourlis

SATURDAY, JUNE 6
Opening: American Originals
Story Time in the Galleries
Sketching in the Galleries
Member Exhibition Talk: The Eight and American Modernisms
Kohl’s Color Wheels: Washington County Fine Arts Festival

SUNDAY, JUNE 7
Closing: Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945
Closing: Remains: Contemporary Artists and the Material Past
Kohl’s Art Generation Open Studio
Kohl’s Color Wheels: Riversplash

TUESDAY, JUNE 9
Gallery Talk: The Eight

THURSDAY, JUNE 11
Express Talk: American Originals
**THURSDAYS, JUNE 11–AUGUST 6**
Class: Oil Painting: Master’s Techniques

**SATURDAY, JUNE 13**
Book Salon: The Art Spirit
Story Time in the Galleries
Sketching in the Galleries
Kohl’s Color Wheels: Gathering Waters Festival

**SUNDAY, JUNE 14**
Kohl’s Art Generation Open Studio
Kohl’s Color Wheels: Kids Day at Bradford Beach

**TUESDAY, JUNE 16**
Music in the Museum: And the Beat Goes On
Gallery Talk: Class Pictures: Photographs by Dawoud Bey

**THURSDAY, JUNE 18**
Express Talk: American Originals

**FRIDAY, JUNE 19**
Symposium: What’s Modern about American Art, 1900–1930? (Chicago)

**FRIDAY–SUNDAY, JUNE 19–21**
Lakefront Festival of Arts
Kohl’s Color Wheels: Lakefront Festival of Arts

**SATURDAY, JUNE 20**
Story Time in the Galleries
Sketching in the Galleries
Symposium: What’s Modern about American Art, 1900–1930? (Milwaukee)

**SUNDAY, JUNE 21**
Kohl’s Art Generation Open Studio

**TUESDAY, JUNE 23**
Gallery Talk: Charles Rohlf's

**THURSDAY, JUNE 25**
Express Talk: American Originals

**THURSDAY, JUNE 25–SUNDAY JLY 5**
Kohl’s Color Wheels: Summerfest

**FRIDAY, JUNE 26**
MAM After Dark: Nature/Nurture

**SATURDAY, JUNE 27**
Story Time in the Galleries
Sketching in the Galleries
Class: Mixing with the Masters: Monet

**SUNDAY, JUNE 28**
Kohl’s Art Generation
Open Studio

**TUESDAY, JUNE 30**
Music in the Museum: Surprise!

**JULY 2009**

**THURSDAY, JULY 2**
Express Talk: American Originals

**SATURDAY, JULY 4**
Story Time in the Galleries
Sketching in the Galleries

**SUNDAY, JULY 5**
Kohl’s Art Generation
Open Studio

**TUESDAY–FRIDAY, JULY 7–10**
Sampler Art Camp

**THURSDAY, JULY 9**
Opening: American Furniture/Googled
Express Talk: American Originals

**FRIDAY, JULY 10**
Kohl’s Color Wheels: South Shore Frolics

**SATURDAY, JULY 11**
Member Trip: Crab Tree Farm
Book Salon: The House of Mirth
Story Time in the Galleries
Sketching in the Galleries
Kohl’s Color Wheels: Mequon Gathering on the Green

**SUNDAY, JULY 12**
Closing: Class Pictures: Photographs by Dawoud Bey
Kohl’s Art Generation
Open Studio

**TUESDAY, JULY 14**
Gallery Talk: Framing the Eight
Music in the Museum: S’Wonderful

**TUESDAY–FRIDAY, JULY 14–17**
Art in 3-D: Sculpture Camp
Art and Music Camp

**THURSDAY, JULY 16**
Express Talk: American Originals
Kohl’s Color Wheels: Festa Italiana

**FRIDAY–SUNDAY, JULY 17–19**
Kohl’s Color Wheels: Waukesha County Fair

**SATURDAY, JULY 18**
Story Time in the Galleries
Sketching in the Galleries
Class: Mixing with the Masters: Chihuly

**SUNDAY, JULY 19**
Kohl’s Art Generation
Open Studio

**TUESDAY, JULY 21**
Gallery Talk: Charles Rohlf's: A Closer Look

**TUESDAY–FRIDAY, JULY 21–24**
Painting Art Camp

**THURSDAY, JULY 23**
Opening: Contemporary Galleries
Express Talk: American Originals
Contemporary Galleries: Opening Lecture

**FRIDAY, JULY 24**
MAM After Dark: Gallery Night

**SATURDAY, JULY 25**
5th Annual Milwaukee Artist Marketplace
Story Time in the Galleries
Sketching in the Galleries
Museum Store: Trunk Show

**SUNDAY, JULY 26**
Target Family Sundays: Midsummer Garden Party

**TUESDAY, JULY 28**
Gallery Talk: The Eight: Story of a Collection

**TUESDAY–FRIDAY, JULY 28–31**
Drawing and Printmaking Art Camp

**THURSDAY, JULY 30**
Express Talk: American Originals

**AUGUST 2009**

**SATURDAY, AUGUST 1**
Story Time in the Galleries
Sketching in the Galleries

**SUNDAY, AUGUST 2**
Kohl’s Art Generation
Open Studio

**SATURDAY, AUGUST 8**
Book Salon: The Leavenworth Case
Story Time in the Galleries
Sketching in the Galleries

**SUNDAY, AUGUST 23**
Kohl’s Art Generation
Open Studio

**TUESDAY, AUGUST 25**
Gallery Talk: American Furniture/Googled

**FRIDAY, AUGUST 28**
MAM After Dark: DIY Milwaukee

**SATURDAY, AUGUST 29**
Story Time in the Galleries
Sketching in the Galleries

**SUNDAY, AUGUST 30**
Kohl’s Art Generation
Open Studio
The significant achievements of the past year would not have been possible without the consistent and extremely generous support of the Museum’s donor family. The Development Committee, led by Trustees Ellen Glaisner and Frederic G. Friedman, together with a dedicated group of trustees and a community of volunteers, once again produced a successful Annual Campaign, which would be commended during good times, but is all the more remarkable given the year’s challenging economic climate. As the Museum’s principal source of support, this campaign is vital.

The Museum continues to rely heavily on contributed revenue for its operations in all areas. As such, all gifts—both large and small—are critical to providing outstanding exhibitions (the lifeblood of the Museum), premier educational programs that are among the finest in the country, and a Collection of 20,000 works spanning antiquity to the present day.

2008–2009 Giving
More than 17,500 Members, donors, and sponsors contributed a total of $7,533,000. This total includes $4,590,000 for the Museum’s membership and Annual Campaign and an additional $2,943,000 in grants and sponsorships for various education programs and exhibitions. These gifts were from individuals, corporations, foundations, and government agencies. The chart below shows the growing importance of membership, the Annual Campaign, major gifts, grants, and sponsorship to the Museum 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. Financially, the Museum concluded fiscal year 2009 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2009. Although this was a tremendous accomplishment, the Museum did cut 15 percent, or $2 million, from its annual operating budget early in the year. The Museum reduced staff, top-level salaries, and matching dollars for the employee retirement fund. And as of this writing, for fiscal year 2010, the Museum has implemented a furlough/salary reduction program for all full-time employees and continues to closely monitor revenue and expenses to make certain it again concludes with a balanced budget.

REVENUE SOURCES AS A PERCENT OF BUDGET

Annual Fund includes memberships, corporate, foundation and individual support, and contributions designated for specific programs and projects. Earned revenues include admissions, Museum Store and Café Calatrava sales, facility rentals, and tours.
Membership

Members confirmed that membership in the Museum is still a great value—and an important part of their lives. Despite the uncertainty in the economy, the Museum’s membership base increased from 17,433 to 17,589.

Families had even more reasons to join (and renew) this year. With the support of a grant from Kohl’s Department Stores, weekend programming for children was enhanced through the kid-friendly Kohl’s Art Generation Studio and Gallery. Families were also particularly drawn to the interactive exhibition Act/React, with works of art that responded to visitors’ movements.

The “rediscovery” of a Dutch master sparked additional memberships—700 new Members joined through a direct mail offer associated with the Jan Lievens exhibition. The exhibition turned out to be a favorite for new and longtime Members alike. The Member Preview Celebration for the exhibition was extremely well attended, with more than 1,200 Members. The second year of Art in Bloom was also a tremendous success. Over 45 percent of the Museum’s visitors during the four-day event were Museum Members.

More students became Members this year as well. While the Milwaukee Institute of Art & Design and Concordia University continued to supply memberships for their students, for the first time, the University of Wisconsin–Milwaukee Peck School of the Arts provided its over 800 visual arts majors with Museum memberships.

Members receive many benefits, including free Museum admission and discounts in the Museum Store, on classes and special programs, and on parking passes. Members are also eligible to join one of the Museum’s eight support groups. In May, Members were again treated to Member Month, with deeper discounts and exclusive Curators’ Favorites Tours of the Collection. Members at the Art Advocate level and above were invited to a day trip in July to Crab Tree Farm, a private estate in Lake Bluff, IL, which showcases a remarkable collection of American and English Arts and Crafts decorative arts and furniture, including pieces by Gustav Stickley. We extend special thanks to Barbara Fuldner for making the trip to Crab Tree Farm possible. Barbara is the great-granddaughter of Gustav Stickley and longtime Member and supporter of the Museum.

With much appreciation and gratitude, the Milwaukee Art Museum thanks all its Members for their ongoing support, advocacy, and commitment to their Museum.

President’s Circle

Every great institution has a core of great supporters—a circle of philanthropic leaders committed to its success. At the Museum, that group is the President’s Circle, which, once again, provided 65 percent of the funding resulting from the Annual Campaign.

Trustees Ellen Glaisner and Frederic G. Friedman led the Development Committee along with thirty-nine solicitors who helped raise funds among President’s Circle Members. The entire community benefits from their outstanding generosity. President’s Circle membership starts at $2,500, and the 260 President’s Circle Members gave a total of $3,022,174 to the 2008–2009 campaign. The Museum could not provide the tremendous exhibitions and family and education programming without this group; it honors these Members with special recognition and exclusive privileges, from unique opportunities to meet with the curators to private President’s Circle Previews of the feature exhibitions.

Sponsorship Support

The exhibitions and family and education programming the Museum presents are only possible because of the generous support and sponsorship of foundations, corporations, and individuals, all of whom give for a variety of reasons. Sponsorship can build visibility and awareness of a brand, offer business-building opportunities, demonstrate community responsibility and support of the arts, and offer memorable hospitality experiences for clients and employees.

This year again, the Museum saw an increase in the sponsorship of exhibitions and education and public programs. Visitors had a year of dynamic and meaningful experiences, including popular events such as MAM after Dark, Family Sundays, Art in Bloom, and the Lakefront Festival of Arts, thanks to these ongoing and new sponsorships. Significantly, Kohl’s Department Stores awarded the Museum a $1 million grant toward the development of the Kohl’s Art Generation program, an initiative designed to help the Museum further engage area youth and families in looking at, appreciating, and creating art. During this first year of the program, the Museum saw a 60 percent increase in Family memberships.
Legacy Society
More than ninety Museum supporters have promised gifts through their estate plans. Using wills, trusts, insurance, retirement plans, or other assets, planned giving donors receive valuable tax advantages while providing support that makes it possible for generations to come to enjoy the rich experiences the Museum provides.

Most monies received from planned gifts will build the Museum’s endowment fund, which is critical to the very health of the institution. The Museum’s current endowment generated only 8 percent of the annual operating budget, which drastically trailed most comparable art museums across the nation. This amplified the strain placed on the Museum during one of the worst economic crises in recent history.

For information on the Legacy Society, request the Museum’s Planned Giving Brochure from Senior Director of Development Mary Albrecht at 414-224-3245.

Recognizing Leadership
Outstanding supporters set powerful examples for others. This year, the Museum honored Frederic G. Friedman with the Jean Friedlander Award for Exceptional Service, created in 2007. Rick has been a strong supporter of the Museum for decades, though mostly behind the scenes. Since the 1970s, Rick has been a champion for the endowment campaign, and he was on the committee that oversaw the successful completion of the Calatrava-designed addition. He now serves on the board of trustees, as co-chair of the Development Committee and as legal counsel for the Museum. This award is presented periodically to those whose sustained efforts, like Jean’s, lift the Museum and the volunteers who advance it.
Thank you to the supporters who helped the Museum in 2008-2009. 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 2008-2009 fiscal year ending August 31, 2009.

ANNUAL CONTRIBUTING SUPPORT

$100,000 AND ABOVE
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African American Art Alliance
The African American Art Alliance (AAAA), founded in 1990, supports educational programs centering on African American art and artists, promotes volunteer involvement in the Museum, and is dedicated to raising funds for purchasing African American art for the Museum’s Collection.

In 2009, AAAA began its full slate of programs with a presentation on March 5 by contemporary painter Iona Rozeal Brown, who spoke about her painting sacriifice in the Museum’s Collection, and her artistic influences. The artist discussed the combination of traditional Japanese imagery and an overtly hip-hop stylization in her work. On April 23, in conjunction with photographer Dawoud Bey’s exhibition Class Pictures, the alliance co-hosted a talk and book signing with the Chicago-based artist. Bey’s Class Pictures, a five-year project begun in 2002 on Chicago’s South Side, is a penetrating view into today’s American high schools. Alliance members had a second opportunity to hear Bey on May 28 at an informal gallery talk with Curator of Photographs Lisa Hostetler. Also from Chicago, artist and urban planner Theaster Gates Jr. discussed his latest work with AAAA and American Arts Society members on April 30, including the video piece installed in the Hidden Dimensions section of the American Collections on the Museum’s Lower Level.

The alliance played an active role in the second annual Art in Bloom event in April, a popular four-day tribute to art and flowers. AAAA sponsored Art in the Yard, which featured regional artists selling outdoor garden sculpture in the event’s marketplace on April 4 and 5. On June 20, the alliance held its Annual Meeting/Reception in the home of collectors Bruce and Virginia Thompson. On this occasion, members of AAAA were presented with an exclusive showing of works from the G. R. N’Namdi Gallery, the oldest and largest existing African American–owned gallery in the world.

Later in the year,AAAA went to the John Michael Kohler Arts Center in Sheboygan for a private gallery talk and presentation by Xenobia Bailey, a Harlem-based artist originally from Seattle, Washington. Her vibrant room-sized installations of crocheted mandalas, tents, and costumes that bring African American roots music into visual terms was part of the Kohler’s fall exhibition American Story.

American Arts Society
The American Arts Society (AAS) celebrates American art, antiques, and architecture from the colonial era into the twentieth century through educational programs, trips, exhibitions, and conservation efforts. AAS was proud to support the Museum’s 2009 summer exhibition The Artistic Furniture of Charles Rohlf in tribute to AAS founding member Henry Fuldner. Through direct contributions from its members, an exhibition tour with curator Sarah Fayen, and a bus trip to the superb Crab Tree Farm collection, AAS raised almost $20,000 for this important Arts and Crafts exhibition. In March, AAS joined Museum docents on a trip to New York where they enjoyed special tours of Gustav Stickley’s Craftsman Farms (Morris Plains, NJ) and the ADA1900 Foundation collection at The Dakota (New York City). In April, AAS planned their third annual conservation seminar on the art of caring for textiles. Thirty attendees participated in a series of “hands-on” demonstrations and were provided with behind-the-scenes access to the Museum’s Conservation Lab. AAS teamed with AAAA to host a dinner and performance by artist Theaster Gates, and with Print Forum and the Garden Club to support a lecture by Richard Rhodes on his book John James Audubon: The Making of an American. The lecture was held in conjunction with the Catesby, Audubon, and the Discovery of a New World print exhibition. To continue celebration of the recently opened American Collections galleries on the Lower Level, AAS sponsored a lecture with artist Martha Glowacki to highlight her intriguing installation work in the cabinets of curiosities section of the galleries.

Collectors’ Corner
The Collectors’ Corner began supporting the Museum in 1948, making 2008 the group’s 60th anniversary, a cause for great celebration. Sixty years ago, a group of Milwaukee women formed an organization devoted to the study of antiques, with members conducting research and giving talks. Today, Collectors’ Corner develops educational programs and supports the Museum’s American decorative arts program. In keeping with their commitment to support important decorative arts scholarship, the group contributed to the sponsorship of the summer feature exhibition, The Artistic Furniture of Charles Rohlf. Curator Sarah Fayen described Rohlf as one of the most profoundly inventive furniture designers at the turn of the twentieth century (pointing out his virtuosic carving
support groups

and imaginative silhouettes) at the Collectors’ Corner Annual Meeting at the Milwaukee Country Club.

Collectors’ Corner enjoyed a variety of programs at their meetings this year. They traveled to the Cuneo Museum and Chicago Botanic Garden in September, and viewed art dedicated to the evolution of human work at the Grohmann Museum at the Milwaukee School of Engineering in January. Perennial favorite Barbara Brown Lee discussed the Museum’s newly installed American paintings, Laurie Winters presented the exhibition *Jan Lievens: A Dutch Master Rediscovered*, and Director Dan Keegan provided insight into the Museum’s future. Collectors’ Corner member Catharine Malloy shared her passion for Irish art in a special lecture, continuing the tradition of sharing research and knowledge with other members.

Contemporary Art Society

The Contemporary Art Society (CAS) promotes the appreciation of contemporary art through the sponsorship of programs, and by supporting the Museum’s acquisitions of important contemporary art. In fiscal year 2009, CAS sponsored numerous popular programs and the exhibition *Class Pictures: Photographs by Dawoud Bey*.

The season began in November with rising young artist Amy Granat in conversation with Assistant Curator of Modern and Contemporary Art John McKinnon. The program touched on Granat’s installation, current media tendencies, and the concurrent kinetic art exhibitions at the Museum, *Sensory Overload* and *Act/React*. A lecture by Iona R. Brown in March, co-sponsored by CAS and AAAA, gave audiences a look into her artistic background and the inspiration for her painting *sacrifice* in the Museum’s Collection. CAS then advanced a funding challenge to bring the *Class Pictures* exhibition to the Museum; additional funds were successfully raised and the sponsorship goal for this memorable show was met. In May, CAS members took a bus tour in Milwaukee to visit local artists Reginald Baylor, Mark Mulhern, and Richard Taylor in their studios. Later that same month, a group of CAS members took a guided tour of San Francisco museums, galleries, artist studios, private collections, and vineyards. The year ended with the Annual Meeting, at which members enjoyed a sneak peek at the upcoming 2010 schedule.

Fine Arts Society

Founded in 1987, the Fine Arts Society (FAS) is a group of European-art enthusiasts that sponsors and supports related programs and exhibitions, and acquisitions by the Museum. FAS began the fiscal year with a lecture by Jed Perl, art critic for *The New Republic*, who discussed his new book, *Watteau and His World*. In October, Harry Etlinger, one of the last surviving World War II Monument Men, provided a personal, behind-the-scenes look at the recovery of Nazi-looted artworks. FAS kicked off programming for the exhibition *Jan Lievens: A Dutch Master Rediscovered* with an advance lecture by Arthur Wheelock, curator of Baroque painting at the National Gallery, Washington, DC. In December, FAS members enjoyed two spirited holiday programs: a luncheon featuring a Collection highlights tour with Director of Exhibitions Laurie Winters, and a private holiday party at the home of Joana and Christopher Smocke.

Throughout the *Jan Lievens* exhibition, FAS sponsored a variety of lectures that greatly enhanced the exhibition experience. First, Timothy Brook, principal at St. John’s College and professor of Chinese history at the University of British Columbia, spoke on his bestselling book, *Vermeer’s Hat: The Global Context of Dutch Art*. In March, Melanie Gifford, conservation scientist at the National Gallery of Art, Washington, DC, gave a fascinating gallery talk on the technical aspects of Lievens’ work. Later in the month, Walter Liedtke, curator of European paintings at the Metropolitan Museum of Art, addressed the rivalry between Rembrandt and Lievens. During the Museum’s Art in Bloom weekend, Mike Dash, author of *Tulipomania*, explained the cultural significance of tulips in the Netherlands. On the closing day of the exhibition, Alfred Bader, Milwaukee art collector, gave a lecture on *The Joys of Collecting*. The year ended with the group’s annual summer party at the lakefront home of Mary Terese Duffy.
support groups

Friends of Art
As the Museum’s largest volunteer support group, Friends of Art (FOA) continued its long-standing tradition of special events fundraising during the 2009 fiscal year. Hundreds of volunteers work to present FOA events that engage the community, expand the Museum’s audience, and generate funds to support exhibitions at the Museum and the acquisition of artworks for its Collection. Friends of Art raised over $380,000 this year alone through its two signature events: Bal du Lac and the Lakefront Festival of Arts.

2009 marked the 50th anniversary of the Bal du Lac gala event, which FOA celebrated in April with unprecedented success. Led by an all-star team of co-chairs including Sarah and Jeff Joerres, Elizabeth and Tom Long, Caran and Joel Quadracci, and Jami and Bruce Ross, the event was literally reinvented for this milestone year. Their unique and creative approach delivered unexpected surprises and a truly fabulous evening for the sold-out crowd of four hundred, which included prominent community and business leaders. The evening also achieved record fundraising results for FOA, generating net proceeds of over $225,000 to support the Museum. Donna and Donald Baumgartner, Marianne and Sheldon Lubar, Betty Quadracci, and Sue and Bud Selig were also named Honorary Co-Chairs of the Bal du Lac with respect to their support of the event’s rich history and FOA’s fundraising accomplishments.

Finally, Friends of Art recognized a few dedicated individuals and corporate partners during its Annual Meeting for their ongoing commitment to FOA’s fundraising initiatives in support of the Museum. A Volunteer Service Award was presented to David Bauer for the consistent leadership he demonstrated in his long-term role as treasurer for the FOA Board of Directors. Michelle Dwyer and Linda Koenig were acknowledged for their outstanding service on numerous FOA events. State Farm Insurance was awarded Partner in Art for its exceptional support and service associated with the Lakefront Festival of Arts. Finally, Stacy Terris was honored with the 2009 Friend of the Year Award, FOA’s highest form of recognition, for the years of exemplary service he provided to the Museum in terms of time, skills, and expertise on behalf of Friends of Art.

Garden Club
Currently in its eighty-ninth 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.

The Garden Club’s primary focus this year was its second annual Art in Bloom: A Tribute to Art and Flowers. Featuring art-inspired floral designs and a variety of floral and garden-related programming over four days, the event exceeded expectations by drawing an impressive 11,500 visitors into the Museum’s galleries in April. Led by event co-chairs Margarete Harvey, Marcia Velde, and Nancy Hayer, the club played a crucial role in the event’s success through the tireless efforts of numerous dedicated volunteers.

With tours, trips, demonstrations, and workshops, the Museum’s Garden Club maintained an active program schedule for its members. Programming this season featured talks on bulbs, flower arranging, growing and the use of herbs, and garden photography, as well as various other educational and social gatherings. Club members also enjoyed a spring trip to gardens and museums throughout historic Boston and Newport.
support groups

Photography Council

The Photography Council is devoted to the Museum’s photography collection and exhibition program. Membership allows Museum Members with an interest in the art and history of photography (whether a collector, artist, student, or enthusiast) to enrich their knowledge of the medium through an annual program of special events.

Fiscal year 2009 was an excellent year to be a member of the Photography Council. The group began the season by sponsoring an opening reception and gallery walk-through for *Unmasked & Anonymous: Shimon & Lindemann Consider Portraiture*, which proved to be a very popular event; a sea of visitors completely filled Baumgartner Galleria as they lined up to have their exhibition catalogues signed by the artists. In October, the group joined forces with the Milwaukee-based Coalition of Photographic Artists to host a lecture by contemporary artist Jen Davis, whose work had been selected for acquisition at the Photography Council’s 2nd Annual Event in 2007. The fourth installment of this event was held in February 2009. The work selected was a striking photograph by Minneapolis-based Evan Baden. The image of a young girl bathed in the glowing light of a Nintendo DS speaks volumes about the isolation technological devices can engender. April brought the opening of *Class Pictures: Photographs by Dawoud Bey*, for which the group, together with the Contemporary Art Society, sponsored a reception and talk by the artist. Lastly, in June, Photography Council members gathered for a show-and-tell, at which participants presented a photograph they had collected, been inspired by, or made in the previous year.

Print Forum

Print Forum unites Museum Members with an interest in prints and drawings from the Renaissance to today. Founded in 1980, Print Forum has sponsored exhibitions, lectures, seminars, and acquisitions to support the Museum throughout its history.

Print Forum enjoyed a varied program of events during the 2008–2009 season. In October 2008, Print Forum and the African American Art Alliance gathered to thank former director David Gordon for his service to the Museum, and to unveil acquisitions made in Gordon’s honor. In winter, much of the focus of Print Forum revolved around the opening of the exhibition *Catesby, Audubon, and the Discovery of a New World: Prints of the Flora and Fauna of America*. Members were feted at the opening on December 18, and then gathered again on January 22, 2009, for a lecture by Pulitzer Prize–winning author Richard Rhodes, who spoke at length about Audubon’s remarkable biography. This event was co-sponsored with the Garden Club and the American Arts Society, a successful partnership that delivered a first-class evening. The next month, the group celebrated the work of local artist JoAnna Poehlmann, whose prints, drawings, and artist’s books were installed on the Mezzanine Level as a complement to the *Catesby, Audubon* exhibition. Chief Educator Barbara Brown Lee and Associate Curator of Prints and Drawings Mary Weaver Chapin led a gallery tour followed by a reception. Spring saw the return of a Print Forum tradition—show-and-tell—during which members shared prints and drawings from their own collections, as well as the Annual Dinner in June and a trip to see the studio of printmaker and pulp artist Roland Poska. Throughout the year, Print Forum members gathered informally for “Print Night Out”—a chance to try new restaurants and enjoy the company of fellow print and drawing enthusiasts.
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Gloria Rozmus
Special Events Co-Chairs
Frank Green
Joan Nason
Travel Co-Chairs
Brigid Globonsky
Barbara Brown Lee
Jane Nicholson
Staff

Kathie Asmuth
Barbara Elsner
Constance Godfrey
Julie Mosher
Advisory Board of Directors
Anna Flag
Curatorial Department Administrator
Staff Liaison

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Wendy Blumenthal
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Jas Kasch
Joanne Murphy
Cynthia Stoll
Leon Travanti
Kathy Yuille
Acquisitions
Joanne Murphy, Chair
Donna Baumgartner
Cynthia Stoll
Kathy Yuille
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Maud Sljesterom, Chair
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Jane Lacy
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Dave Keen, Chair
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Tom Obenberger
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Ellen Fleisch
Schuyler Mason
Peggy Russo
Marie Seder
Program
Andrea Grant, Chair
Wendy Blumenthal
Sandra Grossman
Sue Kimmel
Ellin Levy
Judy McGregor
Travel
Reva Shovers
Honorary

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support group officers

James Radtke
Mary Read
Gail Rennie
Diane Richards
Marcie Roberts
Terry Rozga
Gloria Rozmus
Sheila Rubberg
Brenda Schendel
Sally Schuler
Jane Segerdahl
Janet Seizyk
Nancy Sergle
Claudia Shea
Cathy Simpson
Wendy Sleight
Dorothy Stadler
Susan Steinman
Sharon Steinmetz
Carol Stephenson
Carol Thieme
Jerome Trewn
Beverly Ugent
Carla Uphill
Janet Vopal
Margret Jhin Walsh
Mary Alice Wasielewski
Bonnie Welz
Alice White
Carol Wiensch
Pamela Willms

PART-TIME DOCENTS
Mary Ackermann
Sylvia Barany
Val Borger
Leanne Boris
Judy Christofferson
Claire Fabric
Ellen Flesch
Ellen Glaisner
Mary Holden
Jeanne Jacobs
Beth Just
Lila Lange
Elaine Larsen
Carol Lehmann
Joan Nason
Joyce Ninneman
Dorothy Ann Phinney
Norma Rand
Mary Ellen Reiland
Susan Shane
Judy Shapiro
Mary Alice Tamsen
Priscilla Tuschen
Susan Veberger
Stephanie Waszak
Martha Wolz
Barbara Wood
Claire Zucker

EMERITUS DOCENTS
Vicki Banghart
Joan Barnett
Martha Bolles
Arlene Brachman
Phyllis Casey
Joanne Charlton
Patricia Crump
Mary Dahlman
Barbara Damm
Bette Drought
JoAnn Eddy
Audrienne Eder
Shirley Erwin
Estelle Felber
Marjorie Franz
Sue Frutschi
Susan Godfrey
Linda Goetsch
Paula Goldman
Bob Gresk
Eileen Gruesser
Monica Hart
Donna Hensel
Adrienne Hirsch
Minah Ho
Lorraine Horst
Caroline Imhoff
Nancy Jaekels
Joan Kabin
Elsie Kanin
Audrey Keyes
Fran Kryzinski
Joan Larscheid
Norbert Lochowitz
Audrey Mann
Mary-Claude McNulty
Mary Meyers
Sylvia Miller
Alice Nelson
Beverly Rattner
Bob St. Clair
Mary Jo Schauer
Jan Scherr
Patricia Strassburger
Roseann Tolan
Betty Jean Waldron
Kathy Wicht
Charlotte Zucker
Mary Ellen Smith
Judy White
Barbara Brown Lee
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Staff Liaison

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Vice President
Lorraine Croft
Secretary
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Kenneth Treis
Ex-Officio
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Andrea Bryant
Ena Carroll
Tom Foster
Anne Gimbel
Rose Heald
George Jacobi
Arthur J. Laskin
Helen Peter Love
John Monroe
Mary Rotheray
Alfonse Runquist
Joanna Smocke
Richard Stone
William Treul
William Wainwright
Channing Welsh
Winston Williams
Members at Large
Laurie Winters
Director of Exhibitions/
Senior Curator of
European Art
Curatorial Advisor
Catherine Sawinski
Assistant Curator of Earlier
European Art
Curatorial Advisor

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President of the Docents
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Vice President, Long-Range Planning
Kim M. Muench
Vice President, Marketing
Judith L. Perkins
Vice President, Membership
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Secretary
Rob Jansen
Treasurer
Edward J. Hanrahan
Past President
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Danielle D. Brinkman
Jen Dirks
Eric Eben
Kristin R. Fraser
Tim R. S. Garland
Ryan Gray
Joan Lubar
Laura U. Lukas
Nancy Munroe
David Pergorsch
Pamela W. Shovers
Patricia J. Ullrich
Bradley Brumder
Wabiszewski
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Linda L. Lundeen
Stacy G. Terris
Members at Large
Sandi Anderson
Director of Support Groups

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President
Marcia Velde
First Vice President
Eileen Kazcmarek
Charlene Powers
Second Vice Presidents,
Programs
Pat Netzow
Third Vice President, Hostess
Tim Garland
Recording Secretary
Eleanor Lee
Treasurer
Rosheen Styczinski
Assistant Treasurer
Punky Mattison
Membership
Ruth Derse
Phyllis Scharmer
Rosheen Styczinski
Newsletter
Phyllis Scharmer
Parliamentarian
Bette Drought
Mary Terese Duffy
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Phyllis Scharmer
Immediate Past President
Sandi Anderson
Director of Support Groups
support group officers

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Past President
Warren Blumenthal
Carmen Haberman
William Haberman
John McCally
Richard S. Pieper
Jim Seder
Cardi Toellner Smith
Maxine Wishner
Members at Large
Lisa Hostetler
Curator of Photographs
Curatorial Advisor
Brooke Mulvaney
Collections Manager of Works on Paper
Curatorial Advisor

MUSEUM VOLUNTEERS
Mary Ann Adams
Lisa Alzalde
Jeanne Baas
Pat Bakula
Jody Beer
Jane Botham
Ben Brockman
Rose Brojanac
Diane Buege
Natalie Canadeo
Sandra Collier
Brigitte Cooper
Diane Dembroski
Rod DePue
Nancy Desjardins
Tom DeVau
Sue DiMario
Monica Drake
Joan Drouin
Bette Dulka
Priscilla Farrell
Mary Fiedler
Peg Fleury
Mary Ann Ganny
Debbie George
Nathan Goldstone
Marialyce Gove
Helen Cole Green
Virgil Guenther
Elaine Haberichter
Chuck Harper
Barbara Himes
Mary Hoefert
Jean Holmes
Russ Jankowski
Carole Jezek
Kathleen Kelly
Mary Kelly
Susan Kerr
Diane Kirchen
Lidia Klos
Tessa Koller
Monica Krause
Susan Kustra
Joan Levine
Alice Lipscomb
Ken Loeffel
Jane MacAvaney
Daniel MacDonald
Beata Mary Major
Arthur Malone
Maxine Malone
Marion Metzow
Barbara Noonan
Judy Owens
Ben Parker
Danielle Paswaters
Peggy Patros
Kelly Phoungphol
Marilyn Pietrzak
Patricia Pietrzak
Jane Porath
Mary Porcelli
Edith Radovich
Jim Radtke
Judy Randall
Gloria Rath
Susie Rendon
Maureen Rice
Curt Rode
Pat Rode
Maggie Rose
Adele Roy
Marian Rozek
Philip Rozga
Pacía Sallomi
Cindy Schmadeke
Brenda Schmidt
Tom Schneider
Nancy Serglie
Milli Shade
Greg Steffen
Beatrice Steffes
Betty Storey
Dore Strobel
Terry Sutter
Sheila Swanlund
Lori Unangst
Bobbie Vance
Cindy Wagner
Bob Walk
Marlene Watchmaker
Phoebe Wechsler
Dorothy Wilkins
Lee Wolcott
Susan Yale
Martha Zacker
Margaret Zhang
As of August 31, 2009  * part time

**DIRECTOR’S OFFICE**
Daniel Keegan  
Director
Marilyn Charles  
Executive Assistant

**HUMAN RESOURCES**
Jan Schmidt  
Director of Human Resources
Mary Beth Frigo Ribarchek  
Human Resources Associate

**CURATORIAL**
Brady Roberts  
Chief Curator
Laurie Winters  
Director of Exhibitions/Senior Curator of European Art
Lisa Hostetler  
Curator of Photographs
Mary Weaver Chapin  
Associate Curator of Prints and Drawings
John Irion  
Designer
Catherine Sawinski  
Assistant Curator of Earlier European Art
John McKinnon  
Assistant Curator of Modern and Contemporary Art
Melissa Buchanan  
Mae E. Demmer Assistant Curator of 20th Century Design
Brooke Mulvaney  
Collections Manager of Works on Paper
Tina Schinabeck*  
Research Assistant

**REGISTRAR’S OFFICE**
Dawn Gorman Frank  
Registrar
Melissa Hartley Omholt  
Assistant Registrar
Jane O’Meara  
Assistant Registrar
Stephanie Hansen  
Rights and Reproductions Coordinator/Database Administrator
Demetra Copoulos*  
Registrar’s Assistant

**CONSERVATION**
Jim de Young  
Senior Conservator
Terri White  
Associate Conservator
Chris Niver*  
Associate Conservator
Mark Dombek  
Framer
Tim Ladwig  
Preparator
Steven Anderson*  
Preparator

**LIBRARY**
Heather Winter  
Librarian/Archivist
Beret Balesstriker Kohn  
Audio Visual Librarian
Daniel Vinson*  
Temporary Brooks Stevens Archive Intern

**ART PREPARATORS**
Larry Stadler  
Chief Preparator
Joe Kavanaugh  
Lead Preparator
John Dreckmann  
Lighting Preparator
Dave Moynihan  
Construction Preparator
Keith Nelson  
Preparator
Kelli Busch  
Preparator
John Nicholson*  
Assistant Preparator
Pete Barrickman*  
Colin Dickson*  
Temporary Assistant Preparators

**COMMUNICATIONS**
Jonas Wittke  
Interim Coordinator of Marketing and Communications/Community Relations Manager
Mike Congdon  
Interactive Marketing Coordinator
Neil Kulas  
Interactive Designer
Adam Horwitz  
Communications Assistant

**DESIGN**
Christina Dittrich  
Senior Editor
Brenda Neigbauer  
Junior Designer
Andrew Whitcomb*  
Junior Designer

**VISITOR SERVICES**
Bambi Grajek-Specter  
Director of Visitor Experience
Caitlin Martell  
Assistant Director of Visitor Services
Lizbeth DeValkenaere  
Manager of Visitor Services

**VISITOR SERVICES REPRESENTATIVES**
Laura Backus*  
Diane Berndt*  
Maria Cunningham*  
Mary Hamilton*  
Pajj Her*  
Karl Kjos*  
Selmer Kjos*  
Sarah Luther*  
Daniel MacDonald*  
Luke Michalski*  
Lauren Zens*  

**MUSEUM STORE**
Karen McNeely  
Senior Buyer
Donele Pettit  
Museum Store Sales Manager
Mary Johnson  
Museum Store Manager
Julia Jackson  
Retail Administrative Assistant
Meg Yanz  
Assistant Buyer

**STORE ASSOCIATES**
Mary Jane Connor*  
Barbara Klingler*  
Connie Lyftle*  
Brieanne Maldonado-Cruz*  
Dan Szczepanski*  
Monica Zakrzewski*  

**BUSINESS ENTERPRISES**
Gwen Benner  
Director of Business Enterprises

**CAFÉ CALATRAVA**
David Jones, Jr.  
Food and Beverage Director
Chris Hatleli  
Executive Chef
Nick Burki  
Chef de Cuisine
William Korinek  
Café Manager
Conlon Christman  
Kitchen Supervisor

**CAFÉ FRONT OF HOUSE STAFF**
Kat Brokaw*  
Susan Burke*  
Corrie Damske*  
Sarah Dierick*  
Ryan Gardiner*  
Jessica Gaskey*  
Michael Hembree*  
Mike Jacobi*  
Shelley Maculan*  
Jennifer Pankoff*  
Zachary Reinandy*  
Ashley Reinke*  
Liz Ribarchek*  
Angie Rodriguez*  
Amy Shelander*  
David Tennesen*  
Alma Villasenor*  
Servers

**CAFÉ BACK OF HOUSE STAFF**
Ramon Lopez Avila*  
Erik de la Cerda*  
Erica Janczak*  
Andrea Ledesma*  
Nancy Nelson  
Max Perez  
Harold Wright*  
Pedro Xolot*  
Cooks/Dishwashers

**EVENTS SET UP**
John Davis*  
Riley Engstrom  
Eric Hoffman*  
Kiel McGuinness*  
Jack Mullarkey*  
Set-Up Technicians

**EVENTS**
Bob Wodke  
Events Manager
Anne Radtke  
Sales and Events Manager
### Staff

#### Education and Programs
- **Brigid Globensky**
  - Senior Director of Education and Programs
- **Barbara Brown Lee**
  - Chief Educator
- **Amy Kirschke**
  - Manager of Adult and Studio Programs
- **Chelsea Kelly**
  - School and Teacher Programs Manager
- **Sylvia Peine**
  - Family Programs Coordinator
- **Helena Ehike**
  - Scholastic Coordinator
- **Jen Arpin**
  - Weekend Family Educator
- **Joan Schlehlein**
  - School Programs Assistant
- **Janet Gourley**
  - Administrative Assistant
- **Jessica Bartley**
  - Melissa Burns
  - ArtPack Kiosk Attendants

#### Public Programs
- **Fran Serlin**
  - Director of Public Programs
- **Passion Terrell**
  - Tour Scheduler
- **Marcie Hoffman**
  - Tour Assistant

#### Finance
- **Jane Wochos**
  - Chief Financial Officer
- **Sally Gramling**
  - Controller
- **Chris Gaskey**
  - Accounting Manager
- **Rhonda Florv**
  - Payroll/General Ledger Associate
- **Heidi Koester**
  - Office Administration Associate
- **Rosalind Ma**
  - Accounting Assistant
- **Kathleen Rendflesh**
  - Accounting Assistant

#### Facilities
- **Charles Loomis**
  - Director of Facilities
- **Erwin van Dyck**
  - Facilities Manager
- **Geoff Mumau**
  - Facilities Assistant

#### Security
- **Ron Ruiz**
  - Director of Security
- **Ben Choice**
  - Security Coordinator

#### Security Officers
- **Nick Bhaduri**
- **Dan Blair**
- **Taffnie Bogart**
- **Gary Bolhar**
- **Jim Byrne**
- **Rich Cherek**
- **Deen Doberstein**
- **Francisco Driessen**
- **Adam Dudenhoefer**
- **Stefanie Fendry**
- **Alex Goodwin**
- **Mike Harris**
- **Greg Heinritz**
- **Jewel Henry**
- **Barry Herker**
- **Nathaniel Hughes**
- **Warren Iles**
- **Barbara Johannes**
- **Stephanie Johnson**
- **Diane Kendall**
- **Ken Lowery**
- **Jerry Macek**
- **Alberto Rios**
- **Carlos Léon Román**
- **Dan Rutherford**
- **William Sephus**
- **Lee Siebers**
- **James Sudberry**
- **John Veger**
- **Dan Wisniewski**

#### Development
- **Mary Albrecht**
  - Interim Director of Development
- **Therese Palazzari**
  - Director of Institutional Gifts
- **Sara Stum**
  - Director of Membership
- **DeDe Chaoui**
  - Development Information Manager
- **Rita Flores Wiskowski**
  - Development Systems Manager
- **Elizabeth Egan**
  - Membership Marketing Coordinator
- **Catherine Best**
  - Membership Relations Coordinator
- **Terry Pachuta**
  - Development Assistant
- **Kristin Nelson**
  - Membership Associate

#### Special Interest and Support Groups
- **Sandi Anderson**
  - Director of Support Groups
- **Krista Renfrew**
  - Special Events Coordinator
- **Dionne Wachowiak**
  - Administrative Assistant

#### Teachers
- **Sarah Andrews**
- **Jessica Bartley**
- **Susan Borgen**
- **Mary Jane Connor**
- **Jenny Grebe**
- **Laura Halfmann**
- **Chris Jenkins**
- **Cynthia Loeh**
- **Mary Fran Murray**
- **Dawn Omernik Nimmer**
- **John Peine**
- **Emily Sielen**
- **Kit Strykowski**
- **Steve Vande Zande**
- **Paula Washow**
  - Temporary

#### Information Systems
- **Becky Goral**
  - Manager of Information Systems
- **Derrick Funk**
  - Network Administrator/PC Technician
- **Sue Nelsen**
  - PC Technician
- **David Wiesner**
  - Lead Audio Visual Technician
Financially, the Milwaukee Art Museum concluded fiscal year 2009 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2009. Net assets remained steady at $127 million as of year-end.

**HIGHLIGHTS OF THE 2009 OPERATING YEAR INCLUDE:**
- Increasing admission, tour fees, and parking, over 4% from prior year
- Continued success of the store, café, and facility rentals, which contributed a gross profit in excess of $1.6 million, down slightly from prior year
- Sponsorship revenue was up slightly from prior year ($2.9 million) for both curatorial and education programs

The investment portfolio experienced weakened performance in 2009, losing approximately $1.4 million in market value from the prior year. Total market value of investments increased from $32.9 million to $35.2 million (7.0%) from 2008 to 2009. The increase in the market value of the funds was due to a large gift from a donor of approximately $7 million.

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.

**MILWAUKEE ART MUSEUM CONDENSED STATEMENT OF FINANCIAL POSITION**
As of August 31, 2009

<table>
<thead>
<tr>
<th>Assets</th>
<th>Liabilities and net assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>Payables</td>
</tr>
<tr>
<td>Investments and funds held in trust</td>
<td>Deferred revenue</td>
</tr>
<tr>
<td>Inventories and other assets</td>
<td>Total liabilities</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td></td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>Total liabilities</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>Total net assets</td>
</tr>
<tr>
<td>Total assets</td>
<td></td>
</tr>
</tbody>
</table>

**CONDENSED STATEMENT OF OPERATIONS**
Operating fund only

<table>
<thead>
<tr>
<th>Operating revenue</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed revenue</td>
<td>Unrestricted</td>
</tr>
<tr>
<td>Restricted for programs</td>
<td>2,947,356</td>
</tr>
<tr>
<td>Total contributed revenue</td>
<td>7,856,558</td>
</tr>
<tr>
<td>Earned revenue</td>
<td>3,652,252</td>
</tr>
<tr>
<td>Endowment draw for operations</td>
<td>1,025,307</td>
</tr>
<tr>
<td>Total operating revenue</td>
<td>12,534,117</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Operating expenses</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>826,613</td>
</tr>
<tr>
<td>Audience and communication</td>
<td>1,861,585</td>
</tr>
<tr>
<td>Presentation and curatorial</td>
<td>2,902,835</td>
</tr>
<tr>
<td>Business operations</td>
<td>1,182,421</td>
</tr>
<tr>
<td>Administrative and development</td>
<td>2,902,924</td>
</tr>
<tr>
<td>Facilities and security</td>
<td>2,836,747</td>
</tr>
<tr>
<td>Total operating expenses</td>
<td>12,533,125</td>
</tr>
</tbody>
</table>

Change in unrestricted net assets from operations 992

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, 2009, which have been audited by Wipfli 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.
ART LIVES HERE

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