2011 annual report

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Unless otherwise noted, photographs of works in the Collection are by John R. Glembin; those of events are courtesy Front Room Photography.

COVER John Singleton Copley, Alice Hooper, ca. 1765 (detail). Purchase, with funds from the Leonard and Bebe LeVine Art Acquisition Fund, the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdale and John E. Julien, and gift by exchange of Chapellier Galleries, the Samuel O. Buckner Collection, and the Max E. Friedmann Bequest. Full credit listing on p. 23.

# Board of Trustees

**Through August 31, 2011**

## Board of Trustees

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<tr>
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<tr>
<td>Raymond R. Krueger</td>
<td>President</td>
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<td>Betty Ewens Quadracci</td>
<td>Secretary</td>
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<tr>
<td>R. Bruce McDonald</td>
<td>Treasurer</td>
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<tr>
<td>Frederic G. Friedman</td>
<td>Assistant Secretary and Legal Counsel</td>
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<tr>
<td>Donald W. Baumgartner</td>
<td>Trustee</td>
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<td>Randy Bryant</td>
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<td>Trustee Emeritus</td>
<td>Sheldon B. Lubar</td>
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## Trustees at Large

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## Committees of the Board of Trustees

### Executive Committee

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### Acquisitions and Collections Committee

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<td>Marilyn Bradley</td>
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<td>Stephen Einhorn</td>
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<td>Richard R. Pieper</td>
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### Photography Committee

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<td>Barbara Ciurej</td>
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<td>Marianne Lubar</td>
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<td>Kevin Miyazaki</td>
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<td>Staff: Lisa Hostetler</td>
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### Prints and Drawings Committee

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<td>A. Raymond Kehm</td>
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<td>Lois Ehler</td>
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<td>Laurence Eisman, Jr.</td>
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<td>Marianne Epstein</td>
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<td>Julia Evans</td>
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<td>Jean Friedlander</td>
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<td>George T. Jacobi</td>
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<td>Charles Wickler</td>
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<td>Staff: Mary Weaver Chapin</td>
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### Anniversary Leadership Committee

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<tr>
<td>Christopher and Miriam Abele</td>
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<tr>
<td>Donald and Donna Baumgartner</td>
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<tr>
<td>Raymond R. Krueger</td>
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<tr>
<td>Sheldon and Marianne Lubar</td>
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<tr>
<td>Betty Ewens Quadracci</td>
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<td>Marianne Lubar</td>
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### Audit Committee

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<tr>
<td>Danny L. Cunningham</td>
<td>Chair</td>
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<tr>
<td>William Hunt</td>
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I am pleased to announce that, in accordance with our business plan for fiscal year 2011, the twelve months covered by this report (September 1, 2010–August 31, 2011) saw a balanced budget for the Milwaukee Art Museum. It was a banner year for the Museum overall. The enthusiasm and hard work of everyone at the Museum enabled us to reach and even exceed our goals, with extraordinary exhibitions and programming drawing record attendance. On behalf of the Trustees on the Board, we extend our deepest thanks to Members, donors, sponsors, volunteers, and Museum staff who collaborated to provide another year of superb visual arts experiences for our visitors.

The Museum welcomed over 370,000 visitors this past fiscal year. This is the highest attendance in five years—a notable accomplishment that speaks to the dedication of the Museum staff and the critical role the Museum plays on the local, regional, national, and international stage. Through exhibitions such as *European Design Since 1985: Shaping the New Century*, *Frank Lloyd Wright: Organic Architecture for the 21st Century*, and the *Summer of China* series; events from Art in Bloom to the Lakefront Festival of Arts and MAM After Dark; and education programs, including the Kohl’s Art Generation efforts, lectures, and more, the Museum engaged audiences of all age groups from near and far.

In 2013, the Museum will celebrate the 125th anniversary of the founding (as the Layton Art Gallery) of the Museum, and both trustees and staff are mindful of the importance of this occasion and the opportunities it presents. With continued commitment to building the Museum’s world-class Collection, growing the endowment, and improving our facilities, we ensure an ongoing program of scholarly significant exhibitions and programs with enriching, widespread appeal. It is an exciting time to serve on the Board of Directors, and in the coming years, I see even more depth and richness emerging from the Museum’s Collection and coming to the visitor experience.

I am approaching the end of my term as President this spring and wish to extend my sincerest gratitude for your energy and dedication, and I thank each of you for your support, hard work, and willingness to meet the challenges of creating and sustaining world-class programming through difficult economic times. In the coming year with President-elect Ken Krei, and with all of us working together, the Milwaukee Art Museum will continue to create a visual arts experience that inspires, educates, challenges, and entertains. We appreciate all of you who come time and again, bringing open minds through our open doors. You continue to create the strongest and most vital energy source of all—active engagement in the visual arts.

Raymond R. Krueger
PRESIDENT OF THE BOARD OF TRUSTEES
I am pleased to report that the Museum finished fiscal year 2011 (September 1, 2010–August 31, 2011) achieving one of the highest attendance records to date. The Museum exceeded its goals and objectives and with a balanced budget. The year again presented unique challenges, but thanks to continued community and Member support, the Board of Trustees’ guidance, and the staff’s fiscal management, the Museum completed fiscal year 2011 with another strong year of accomplishments.

Three unique exhibitions framed the 10th anniversary year of the Santiago Calatrava–designed Quadracci Pavilion, starting with *European Design Since 1985: Shaping the New Century*. *Frank Lloyd Wright: Organic Architecture for the 21st Century* followed, with the fourth-highest attendance in the Museum’s history. The year reached its apex with the unprecedented, Museum-wide summer of Chinese art and culture, with *The Emperor’s Private Paradise: Treasures from the Forbidden City* at its center. The Museum was one of only three museums in the entire world to showcase the stunning and never-before-seen objects from the Qianlong Garden, and five additional exhibitions on Chinese art that ranged from ancient to contemporary complemented the exhibition for an extraordinarily unique experience. The *Summer of China* drew the second-highest attendance in the Museum’s history.

This past year also saw the development of important initiatives in education. The Education team developed a comprehensive, one-stop spot for teachers to access and pool resources, continued to provide curriculum-based tours to tens of thousands of children, and expanded the Museum’s Kohl’s Art Generation programs in partnership with Kohl’s Cares. The Kohl’s Art Generation Gallery and Studio on-site and the Kohl’s Color Wheels mobile creation station significantly increased the opportunities for kids and families to engage with art. These programs resulted in historically high numbers of Family memberships and of visitors ages twelve and under this past fiscal year. Now, as fiscal year 2012 begins, the Museum will open the new Kohl’s Education Center, a lab, gallery, and studio comprising 11,000 square feet, strategically located at the center of the Museum’s Collection Galleries that will provide an interactive learning environment for generations of young minds and curious adults.

Keeping current with the latest in social media, the Museum communicates with Facebook friends and followers and Twitter users alike on a daily basis, maintaining an ongoing dialogue of what’s happening at the Museum. New this year is the Museum’s blog, “Under the Wings.” Industrious staff members started the blog, which has proven to be popular and successful in engaging the public about the Museum, its collections, and its activities behind the scenes.

Finally, I would be remiss if I did not mention the addition to our staff of William Keyse Rudolph, the Dudley J. Godfrey, Jr., Curator of American Art and Decorative Arts. William came to us from the Worcester Art Museum in Massachusetts and is reenergizing the Museum’s important American art collection. His most significant accomplishment to date, and in fact a significant accomplishment for the Museum world, is the acquisition of John Singleton Copley’s masterpiece *Alice Hooper* (ca. 1763). Copley is recognized as one of the great American artists of the early Republic—and one of the first native-born painters to achieve success both at home and abroad. The is the first Copley painting acquired by the Museum and one of the last in private hands to be available for sale. The acquisition was made possible in part by a donation from the estate of Milwaukeeans Leonard and Bebe LeVine, who bequeathed the largest estate gift in the Museum’s history, along with the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdaile and John E. Julien, and a gift by exchange of Chapellier Galleries, the Samuel O. Buckner Collection, and the Max E. Friedmann Bequest.
Members, donors, volunteers, and Museum staff annually renew their commitment to the Museum's mission to collect, preserve, and present art in a manner that enlightens and educates visitors. Museums play a key role in education, job creation, tourism, and economic development, and help provide younger generations with a creative edge to remain competitive across industries. As we enter our anniversary cycle, celebrating the 125th anniversary in 2013 of the Museum’s founding, I encourage our community of supporters to help keep the Museum’s future bright and our core purpose to enlighten and engage strong for generations to come.

Thank you for your support.

Daniel T. Keegan
DIRECTOR
2011

people

371,668
Total attendance

15%
Increase from last year and the highest since 2005
Includes paid and unpaid visitors, including Members, youth and adult tours, and ticketed visitors

collection

28,548
Works in the Collection

1,213
Works on view

104
Works entered the Collection

57
Works loaned from the Collection
<table>
<thead>
<tr>
<th>EDUCATION AND OUTREACH</th>
<th>MEMBERSHIP</th>
<th>NEW MEDIA</th>
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<tbody>
<tr>
<td>147,571</td>
<td>20,651</td>
<td>18,000</td>
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<tr>
<td>Children and adults participated in Kohl's Art Generation activities</td>
<td>Members</td>
<td>Facebook fans, in 50 states and 20 countries</td>
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<tr>
<td>51,000</td>
<td>3,505</td>
<td>12,000</td>
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<tr>
<td>Students from 593 schools across the region and from Northern Illinois visited</td>
<td>Families became new Members</td>
<td>Users active on a monthly basis</td>
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<td>50,344</td>
<td>7,195</td>
<td>18,000</td>
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<tr>
<td>Adult visitors participated in education and public programs</td>
<td>Total new Members</td>
<td>Twitter followers</td>
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<td>14,090</td>
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<td>535,013</td>
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<td>Visitors attended Art in Bloom</td>
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<td>People visited the Museum website</td>
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<td>138</td>
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<td>Gallery talks and lectures</td>
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<td>Average time online</td>
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<tr>
<td>70</td>
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<tr>
<td>Sites that Kohl’s Color Wheel’s traveled to throughout Southeastern Wisconsin</td>
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<td></td>
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<tr>
<td>10</td>
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<tr>
<td>MAM After Dark events</td>
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The Museum’s Curatorial Department provided an ambitious exhibition program in fiscal year 2011. The 10th anniversary of the Museum’s Santiago Calatrava–designed Quadracci Pavilion drew heightened attention to the Museum, and the exhibitions delivered on the promise of that building. The feature exhibitions looked critically at the evolving artistry of design in our everyday lives, provided new perspectives on the work of Wisconsin’s own architectural genius, and celebrated the first Museum-wide presentation of Chinese art. Acquisitions made for the Museum Collection were equally stunning and further assert the continued relevance and scholarly rigor of the Museum within the national and international art world.

The Museum is always looking to reactivate the Collection Galleries and to expand the narrative its works of art present. An exciting pilot project with the Terra Foundation for American Art provided just such an opportunity for the Museum’s early modern American galleries. To complement the Museum’s works by The Eight artists, the Terra Foundation lent several objects by artist Charles Prendergast for display in the Donald and Barbara Abert Family Gallery. The two-year installation celebrates Prendergast’s legacy as a premier Arts and Crafts frame maker, painter, and sculptor and his important collaborations with his brother and Eight painter, Maurice Prendergast. The Museum further organized corresponding educational programs, including an opening lecture and a special teachers event, thanks to a grant from the Terra Foundation.

The Curatorial Department was happy to welcome William Keyse Rudolph to the Museum in 2011. Formerly curator of American art at the Worcester Art Museum, Massachusetts, Dr. Rudolph is the first Dudley Godfrey Jr. Curator of American Art and Decorative Arts. This appointment represents the growing significance of the Museum’s collection of American Art.

**Acquisitions**

**AMERICAN ART**

Under Rudolph’s leadership, the Museum didn’t waste any time making a major acquisition—John Singleton Copley’s *Alice Hooper* (ca. 1763), a work that both solidifies and elevates the Museum’s collection of early American portraiture. The work is a marvelous example of American painting, displaying all the traits that made Copley desirable in Colonial Boston. The painting is now featured on the Lower Level in the newly reinstalled American painting galleries, together with some favorites that had been long off view.

**MODERN/CONTEMPORARY**

The Museum expanded its collection of video installations, one of the most significant developments in contemporary art, with two key acquisitions. Jim Campbell, a San Francisco-based artist with degrees in mathematics and electrical engineering from MIT, created by hand the components for the video projection *Taxi Ride to Sarah’s Studio* (2010). *Western Union: Small Boats* (2007) by London-based artist Isaac Julien is technically one of the most sophisticated film installation works of the twenty-first century. This culminating work of his *Expeditions* trilogy (which will be exhibited together for the first time at the Museum), poetically explores the human costs of migration in the age of globalism.

The Museum also acquired the stunning *On Duty, Not Driving* (2010) by Milwaukee-based painter Reginald Baylor. Drawing from Renaissance painting and popular culture, the visually and metaphorically dense painting is autobiographical for the artist, who was once a truck driver.

**DECORATIVE ARTS**

Mathias Bengtsson’s aluminum *Slice Chair* (1999) provided a stunning centerpiece to the *European Design Since 1985* exhibition and is a choice acquisition for the Museum.
PHOTOGRAPHS
The major contemporary photograph *Semi Submersible Rig, DSME Shipyard Geoje Island, South Korea (2007)* by the internationally renowned artist Thomas Struth tops the year's acquisitions for photography. This monumental, prescient work is a masterful composition in which mooring lines connect the viewer to a hulking industrial rig, allegorically suggesting the dominance of such contraptions over the character of life in contemporary society. Other notable acquisitions include pioneering color photographs by Marie Cosindas and Hy Hirsh, as well as a pair of striking portraits from Brian Ulrich’s *Thrift* series.

EUROPEAN
The European collection saw the addition of two important paintings in the last year. *Working-Class City* of 1920 is an excellent example of the German realist painter Hans Baluschek. *Haymaking Time* by Léon Augustin Lhermitte was the artist’s 1897 entry for the French Salon and is regarded as one of his most important paintings. Although not a household name today, Lhermitte moved in the same artistic circles of Edgar Degas, Vincent van Gogh, and Auguste Rodin. Lhermitte combined the brushwork and colors of the Impressionists with the popular subject matter of the Realists.

PRINTS
Among the very fine prints and drawings that entered the Museum this year, two stand out for their rarity. The first, a pen-and-ink drawing by German Expressionist Ludwig Meidner dates to 1916, when the artist was serving in World War I on the Eastern Front. This haunting self-portrait is the first drawing by the artist to enter the Collection. The second notable purchase is *The Cathedral* (1896), a rare hand-colored etching by Belgian master James Ensor.

Museum Library/Archives
The Milwaukee Art Museum’s George Peckham Miller Art Research Library continued to serve the research needs of Museum 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 was able to add important resources to its collection. The library also continued to actively engage the public through behind-the-scenes tours and rotating case exhibitions. In 2010/2011, the library featured selections from the Museum’s rare book collection, including a first English edition of *The Bauhaus: Weimar, Dessau, Berlin, Chicago* (by Hans Maria Wingler and Joseph Stein, Cambridge, Mass: MIT Press, 1969).

Conservation
The Conservation Department conserved over fifty prints and drawings and over sixty objects in the James Conley Collection, among others; matted and framed over three hundred prints; and modified or conserved fifteen frames in the Collection in preparation for installation, exhibitions, and loans. In addition, all of the Eugene von Bruechenhein paintings and Max Pechstein’s *Cola Lillies* received new frames with designs based on those used by the artists. *Claudio al Mandrione* by Julian Schnabel and *Haymaking Time* by Léon Augustin Lhermitte both received major conservation treatment. The latter was exhibited in partially conserved stages to give visitors the opportunity to observe the dramatic visual contrast between extremely yellowed varnish and the vividly colored, cleaned surface. Lastly, Conservation was intimately involved in the installation and deinstallation of the *Summer of China* exhibitions.

The Chipstone Foundation and the Milwaukee Art Museum
Chipstone is a non-profit organization located in Fox Point, Wisconsin. Milwaukee collectors Stanley and Polly Mariner Stone founded Chipstone 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 partners with the University of Wisconsin-Madison in an effort to digitize decorative arts collections, it provides video content on Artbabble, and it publishes two annual scholarly journals, *American Furniture* and *Ceramics in America.*
Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.

BAKER/ROWLAND GALLERIES

European Design Since 1985: Shaping the New Century
Oct 9, 2010–Jan 9, 2011
Curated by R. Craig Miller, curator of design arts and director of design initiatives, Indianapolis Museum of Art; coordinated at the Milwaukee Art Museum by Mel Buchanan, Mae E. Demmer Assistant Curator of 20th-Century Design

This groundbreaking exhibition was the first extensive analysis of contemporary Western European design. It presented furniture, ceramics, metalwork, glass, and consumer products designed by more than ninety designers. With objects both familiar and surreal, European Design Since 1985 defined Europe’s driving role in the proliferation of design in the 1980s and 1990s.

Sponsored by the Milwaukee Art Museum’s Friends of Art. Media Sponsors: Time Warner Cable and Milwaukee Journal Sentinel

Frank Lloyd Wright: Organic Architecture for the 21st Century
Feb 12–May 15, 2011
Curated and organized by Brady Roberts, chief curator; Jim Ballinger, director, Phoenix Art Museum; Bruce Brooks Pfeiffer, director of the Archives, Frank Lloyd Wright Foundation; and Margo Stipe, curator and registrar of collections, Frank Lloyd Wright Foundation

Frank Lloyd Wright: Organic Architecture for the 21st Century explored what the celebrated architect could teach us about today’s built environment. The exhibition examined every type of project that Wright designed, complete with his plans for suburban communities and his American System-Built Homes, and included over 150 objects: drawings, models, photographs, videos, and furniture, as well as thirty-three never-before-shown drawings and rare home movies. The exhibition celebrated the 100th anniversary of Taliesin, Wright’s home, studio, and school in Spring Green, Wisconsin, and also marked the beginning of a yearlong celebration of the 10th anniversary of the Santiago Calatrava–designed Quadracci Pavilion, the 2001 addition to the Milwaukee Art Museum.


BAUMGARTNER GALLERIA

On Site: Chakaia Booker
Sept 30, 2010–Feb 13, 2011
Curated by Brady Roberts, chief curator

On Site: Chakaia Booker brought Booker’s stunning black sculptures made from automobile tires into the pristine, light-filled spaces of the Baumgartner Galleria. The New York–based artist follows in a tradition in modern art of using found objects and industrially fabricated materials. Nearly a dozen works comprised the exhibition.

Sponsored by the Contemporary Art Society and the African American Art Alliance

DECORATIVE ARTS GALLERY

Art in Clay: Masterworks of North Carolina Earthenware
Sept 2, 2010–Feb 6, 2011
Curated by Luke Beckerdt, Johanna Brown, curator of Moravian arts, Old Salem Museum and Gardens, and Rob Hunter; coordinated at the Milwaukee Art Museum by Claudia Mooney of the Chipstone Foundation

Art in Clay was the first major survey of the masterful slipware, sculptural bottles, faience, and creamware attributed to the Moravian community in Winston-Salem in the last half of the eighteenth century. It also included new scholarship by the exhibition’s curators, which reattributed a group of objects long believed to be Moravian to the Huguenot Loy family of Alamance County. Art in Clay was accompanied by the 2009 and 2010 Ceramics in America journals, both devoted to the exhibition. Shown concurrently was The Body Politic, a small exhibition that featured the highly charged political works of contemporary potter Michelle Erickson.

Sponsored by the Chipstone Foundation

The New Materiality: Digital Dialogues at the Boundaries of Contemporary Craft
March 10–June 12, 2011
Organized by the Fuller Craft Museum; curated by Fo Wilson, assistant professor, department of art and design, University of Wisconsin–Milwaukee; coordinated at the Milwaukee Art Museum by Claudia Mooney of the Chipstone Foundation
The Museum’s *Summer of China* was an exceptional, Museum-wide program of five exhibitions that drew unprecedented attendance. *The Emperor’s Private Paradise: Treasures from the Forbidden City*, the premier exhibition, provided a once-in-a-lifetime opportunity for Museum visitors to see over ninety objects of ceremony and leisure from the interiors of the Forbidden City’s Qianlong Garden. The Museum was one of only three in the world to showcase these exquisite objects, hidden away for centuries, and never before seen by the public, not even in China.

*Emerald Mountains: Modern Chinese Ink Painting from the Chu-tsing Li Collection* explored the development of Chinese ink painting during the second half of the twentieth century. Drawn from his collection of modern Chinese paintings—the finest and most comprehensive of its kind in the West—these extraordinary paintings demonstrate the reinvigoration of classical techniques and materials by artists throughout Mainland China, Taiwan, Hong Kong, and abroad working with distinctly modern perspectives.

*Warriors, Beasts, and Spirits: Early Chinese Art from the James Conley Collection* featured more than forty ancient Chinese tomb artifacts, including carvings, ceramic sculptures, and architectural fragments, lent from the private collection of James Conley. The exhibition provided an unprecedented survey of the artistic development of Chinese funerary and domestic art from the Han, Tang, and Ming dynasties.

*On Site: Zhan Wang* stunned visitors with its reflective stainless steel surface. The artist’s contemporary take on the traditional scholars’ rocks found in classical Chinese gardens was created to be both industrial and powerful—mirroring China in the twenty-first century.

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exhibitions

Way of the Dragon: The Chinoiserie Style, 1710–1830
June 30–Nov 6, 2011 | Decorative Arts Gallery
Organized by the Chipstone Foundation and the Milwaukee Art Museum; curated by Kate Smith of the Chipstone Foundation

Way of the Dragon explored eighteenth-century England’s fascination with Asia through British objects decorated in the “Chinese” style. The exhibition examined English chinoiserie ceramics during the period 1710–1830, when these wares became increasingly popular among middle- and upper-class British and American consumers. Much of chinoiserie’s appeal lay in its depiction of an exotic world. The style allowed consumers to escape into a land of mystery and beauty and also caused them to think in both positive and critical ways about their own cultural values.

Chinese Contemporary Warriors
July 7–Aug 28, 2011 | Contemporary Galleries
Curated by Brady Roberts, chief curator

Chinese Contemporary Warriors was an installation of twenty-five life-sized bronze sculptures by world-renowned contemporary artist Yue Minjun. Based in Beijing, Yue is best known for his self-portraits, in which he casts himself in a variety of large-scale compositions and always with a grotesquely wide-mouthed, laughing face. Referencing the utopian propaganda of earlier Chinese Social realist paintings, his work creates allegories critical of the Chinese government in works that are humorously laced with cynicism.

The New Materiality presented the work of sixteen American artists who blend technology, as well as the information encoded in technology, with traditional craft materials. The exhibition challenged the viewer to rethink the field of craft by redefining digital content as a material in itself.

Sponsored by the Chipstone Foundation

KOSS GALLERY
Framing a Decade: Acquisitions of Prints and Drawings, 2001–2011
Dec 9, 2010–April 3, 2011
Curated by Mary Weaver Chapin, associate curator of prints and drawings

Drawing from a selection of nearly three thousand recent acquisitions, this exhibition highlighted some of the finest purchases, donations, and bequests to enter the Museum’s prints and drawings collection since the opening of the Quadracci Pavilion in 2001.

Sponsored by Von Briesen & Roper, S.C.

SCHROEDER GALLERIA AND PIEPER EDUCATION GALLERY
The 2011 Scholastic Art Awards: Wisconsin Regional Exhibition
Feb 5–March 6, 2011

This annual exhibition featured over 325 works of art created by students in grades 7–12 from throughout Wisconsin. A jury of twenty-four art professionals selected the works on view from more than twelve hundred entries in the categories of Architecture, Ceramics & Glass, Comic Art, Design, Digital Art, Drawing, Fashion, Film & Animation, Jewelry, Mixed Media, Painting, Photography, Printmaking, Sculpture, and Video Games.

Sponsored by the Milwaukee Art Museum, the Milwaukee Art Museum Docents, the Greater Milwaukee Foundation Marc & Karen Flesch Memorial Fund, James Heller in memory of Avis Heller, Ray and Sue Kehm, James and Carol Wiensch, and an anonymous donor

WINDHOVER HALL
On Site: Robert Therrien
Nov 18, 2010–Feb 13, 2011
Curated by Brady Roberts, chief curator

Part of the Museum’s contemporary art series On Site, Robert Therrien’s most celebrated work, Under the Table (1994), was a popular sight in Windhover Hall. On loan from the Broad Art Foundation, the oversized ten-foot-high table evoked an Alice in Wonderland–type experience for visitors.

Sponsored by Joanne Murphy

TRAVELING EXHIBITIONS
Andy Warhol: The Last Decade
The Baltimore Museum of Art, MD

The Artistic Furniture of Charles Rohlfs
The Metropolitan Museum of Art, NY
Art in Clay: Masterworks of North Carolina Earthenware

With contributions from Linda F. Carnes-McNaughton, Michelle Erickson, David and Mary Farrell, Michael O. Hartley, Eckhard Hensel, Eleanor Minnock-Pubh, Alain Outlaw, Victor Owen, and Hal Pugh
Designed by: Dan Saal, Studio Saal Corporation
Published by: Chipstone Foundation and Milwaukee Art Museum
Paperback, 48 pages, 2010

This publication accompanied the exhibition Art in Clay: Masterworks of North Carolina Earthenware and examined the rich artistic legacy of North Carolina’s first earthenware potters. During the last half of the eighteenth century, potters of Continental and British descent brought a wide variety of Old World ceramic traditions to the North Carolina backcountry. The achievements of these craftsmen often surpassed those of their Middle Atlantic and New England contemporaries, particularly in the application of polychrome slip decoration. For the Moravians, slipware plates and dishes functioned as reminders of their European roots, as well as potent symbols of religion and the cycle of life. For other potters and their patrons, decorative earthenware was a means of expressing and preserving their identity in the New World.

Way of the Dragon: The Chinoiserie Style, 1710–1830
David Porter and Kate Smith

Edited by: Christina Dittrich
Designed by: Dan Saal, Studio Saal Corporation
Published by: Chipstone Foundation and Milwaukee Art Museum
Paperback, 40 pages, 2011

This publication accompanied the exhibition Way of the Dragon: The Chinoiserie Style, 1710–1830, and examined English chinoiserie ceramics during the period 1710–1830, when these wares became increasingly popular among middle- and upper-class British and American consumers. Much of chinoiserie’s appeal lay in its depiction of an exotic world. The style allowed consumers to escape into a land of mystery and beauty, and also caused them to think in both positive and critical ways about their own cultural values.
loans Listed chronologically by date of loan.

**Edmund Lewandowski:**
*Precisionism and Beyond*
Winthrop Galleries, Winthrop University, Rock Hill, SC
Sept 6–Dec 5, 2010

With subsequent travel to the Mobile Museum of Art, Mobile, AL (Jan 20–April 2, 2011), the Flint Institute of Arts, Flint, MI (May 7–Aug 7, 2011), and the Georgia Museum of Art, Athens, GA (Sept 10–Dec 4, 2011).

**Edmund Lewandowski**
*Milwaukee Brewery*, 1940
Gouache on paper
M1988.15

**Wisconsin Ore Freighter**, 1948
Oil on canvas
M1959.29

**Forget Me Not**
Intuit: The Center for Intuitive and Outsider Art, Chicago, IL
Sept 7–Dec 31, 2010

**Drossos Skyllas**
*Young Girl with a Cat*, ca. 1955
Oil on canvas
M1989.211

**Rural Tradition and Urban Change**
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
Oct 7–21, 2010

**Myron Nutting**
*Man Chopping Wood*, 1938
Lithograph
M1942.32

**Two Men**, 1939
Lithograph
M1942.25

**Charles Clark Reynolds**
*Two Old Men*, n.d.
Etching
M1942.52

**Arlo Schmitz**
*Grass Fire #2*, 1938
Lithograph
M1942.31

**Minnow Fisherman**, 1938
Lithograph
M1942.22

**Frank Utpatel**
*Tall Tales Out of a Jug*, n.d.
Wood engraving
L1943.76

**Bruce Conner**
*Emerson College Art Gallery*, Boston, MA
Oct 8–Nov 19, 2010

**Bruce Conner**
*Eve-Ray-Forever*, 2006
(exhibition copy DVDs)
DVDs
M2007.59d

**Illusions of Reality:**
*Naturalist Painting, Photography and Cinema*
Van Gogh Museum, Amsterdam, The Netherlands

With subsequent travel to the Ateneum Art Museum, Helsinki, Finland (Feb 17–May 15, 2011).

**Jules Bastien-Lepage**
*La Père Jacques (Woodgatherer)*, 1881
Oil on canvas
L102

**Animal Instinct:**
*Allegory, Allusion, and Anthropomorphism*
John Michael Kohler Arts Center, Sheboygan, WI

**John James Audubon**
*Entrapped Otter (Canada Otter)*, ca. 1827–30
Oil on canvas
L1961.1

**Whooping Crane (Young)**;
Hand-colored lithograph
M2008.53

**Oldenburg’s Process:**
*From Print to Monument*
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
Nov 4–18, 2010

**Claes Oldenberg**
*Proposed Colossal Monument for Battersea Park, London, Drum Set*, 1966
Color offset lithograph
M1970.14

**Proposal for Broome Street Expressway in the Form of a Cigarette and Smoke**, 1973
Color offset lithograph
M1982.126

**Bat Spinning at the Speed of Light State I**, 1975
Color lithograph
LP1992.335.1

**Bat Spinning at the Speed of Light State II**, 1975
Color lithograph
LP1992.336.1

**Bat Spinning at the Speed of Light State III**, 1975
Color lithograph
LP1994.73.01
loans

Bat Spinning at the Speed of Light State IV, 1975
Color lithograph
LP1992.337.1

Jasper Johns Now
Valencian Institute of Modern Art, Valencia, Spain
Jan 27–April 24, 2011

Larry Sultan
Mom Posing for Me, 1984
Chromogenic print
M1991.45

Clothes Pin, 1976
Color lithograph
LP1992.339.2

Proposal for a Colossal Monument in the Form of a Typewriter Eraser for Alcatraz Island, 1975
Color offset lithograph
LP1992.346.1

Dutch Joe (Jopie Van Slouten), 1910
Oil on canvas
M1919.9

Clothes Pin, 1976
Color lithograph
LP1992.339.3

The Tragic Muse: Art and Emotion, 1700–1900
Smart Museum of Art, University of Chicago, Chicago, IL
Feb 10–June 5, 2011

Clothes Pin, 1976
Color lithograph
LP1992.339.4

The Truth Is Not in the Mirror
Haggerty Museum of Art, Marquette University, Milwaukee, WI
Jan 19–May 22, 2011

Friedrich Gauermann
The Holdup, 1847
Oil on wood panel
M1971.72

The Vanishing Text in Artist Books
university of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
April 7–21, 2011

Heinz Mack
Fata Morgana II, 1965
Aluminum collage
M1999.71

JoAnna Poehlmann
A Toast to Peggy (Raisin and Cinnamon and Egg Twist with Sesame), 1982–93
Fifteen hand-colored lithographs and five lithographs on chine collé
M1993.109.1-.26

Heinz-Gabriel Ibels: Beyond the Nabis
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
March 10–31, 2011

Heinz Mack: Light-Space-Colour
Art and Exhibition Hall of the Federal Republic of Germany, Bonn, Germany
March 1–July 10, 2011

L’Escaramouche, ca. 1928–31
Color lithograph
M1991.524

Mévisto

Holy Image, Sacred Presence: Russian Icons, 1500–1900
Chazen Museum of Art, University of Wisconsin–Madison, Madison, WI
March 12–June 5, 2011

Joan Miró
Still Life with Flowers, 1918
Oil on canvas
M1977.124

The Vanishing Text in Artist Books
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
April 7–21, 2011

Picasso, Miró, Dalí. Angry Young Men: The Birth of Modernity
Palazzo Strozzi, Florence, Italy
March 11–July 17, 2011

Colored Campbell Soup Cans
L&M Arts, New York, NY
April 14–June 11, 2011

Heinrich Gauermann
The Holdup, 1847
Oil on canvas
M1965.34

Andy Warhol
Campbell's Soup, 1965
Acrylic on canvas
M1977.156

George Bellows and His Contemporaries
The National Gallery, London, England
March 3–May 30, 2011

Russian Portable Iconostasis, mid-16th century
Tempera on panel
M2000.191

Still Life with Flowers, 1918
Oil on canvas
M1977.124

Dutch Joe (Jopie Van Slouten), 1910
Oil on canvas
M1919.9

The Truth Is Not in the Mirror
Haggerty Museum of Art, Marquette University, Milwaukee, WI
Jan 19–May 22, 2011

With subsequent travel to the University Galleries of Illinois, Normal, IL (Sept 13–Oct 30, 2011).
loans

Campbell's Soup, 1965
Acrylic on canvas
M1977.157

The Ying and the Yang: Schomer Lichtner and Ruth Grotenrath
Museum of Wisconsin Art, West Bend, WI
April 27–July 10, 2011

Ruth Grotenrath
Sleeping Girl, ca. 1935
Oil on canvas
M1935.4

Smoked Fish, ca. 1942
Tempera on brown paper
M1945.3

The Pond, ca. 1949
Color screenprint
M1949.12

Schomer Lichtner
View of City Hall, 1933
Linocut
M1982.46

Pitcher Plants, 1935
Charcoal, conté crayon, and graphite
M1937.6

America's Dairyland, 1948
Casein on paper mounted on Masonite
M1959.57

Bespangled Grass (Cow), 1980
Acrylic on canvas
M2008.194

Untitled (Still Life with Cow and Teapot), 1994
Oil pastel on paper
M2008.190

From New York to Corrymore: Robert Henri and Ireland
The Mint Museum of Art, Charlotte, NC
May 7–July 7, 2011


Robert Henri
Blonde Bridget Lavelle, 1928
Oil on canvas
M1987.28

Surrealism: Communicating Vessels
The Vancouver Art Gallery, Vancouver, British Columbia
May 28–Sept 25, 2011

Joan Miró
The King's Jester, 1926
Oil, pencil, and charcoal on canvas
M1966.142

Double Solitaire: The Surrealist Worlds of Kay Sage and Yves Tanguy
Katonah Museum of Art, Katonah, NY
June 5–Aug 28, 2011


Kay Sage
Reflex Arc, 1951
Oil on canvas
M1962.1125

Mexico Through the Lens: The Photography of Paul Strand and Manuel Carrillo
University of Wisconsin–Milwaukee, Art History Gallery, Milwaukee, WI
Aug 4–24, 2011

Manuel Carrillo
Untitled (Woman on Park Bench), Apam, Hidalgo, 1973
Gelatin silver print
M1986.225

Paul Strand
House of a Fisherman, Vera Cruz, Mexico, 1934
Gelatin silver print
M1986.24

What's the Big Idea?
Wisconsin Historical Society, Madison, WI

Harvey Littleton
Untitled, 1964
Blown glass
M1964.137
The acquisition list includes gifts and purchases from September 1, 2010, to August 31, 2011. Dimensions are in inches, with height, width, and depth in that order, unless otherwise specified. For drawings and prints, dimensions indicate sheet size (except where indicated); for photographs, the image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative arts.

**PAINTINGS**

Hans Baluschek  
(German, 1870–1935)  
*Working-Class City*, 1920  
Oil on canvas  
$48 \frac{1}{16} \times 36 \frac{3}{4}$ in.  
(122 $\times$ 92 cm)  
Purchased, with funds from Avis Martin Heller in honor of the Fine Arts Society  
M2011.49

*Reginald Baylor*  
(American, b. 1966)  
*On Duty, Not Driving*, 2010  
Acrylic on canvas  
$72 \times 62$ in.  
(182.88 $\times$ 157.48 cm)  
Purchased, with funds from the African American Art Alliance in honor of their twentieth anniversary  
M2010.16

John Singleton Copley  
(American, 1738–1815)  
*Alice Hooper*, ca. 1763  
Oil on canvas  
$50 \times 40$ in.  
(127 $\times$ 101.6 cm)  
Purchased, with funds from the Leonard and Bebe LeVine Art Acquisition Fund, the Virginia Booth Vogel Acquisition Fund, with funds in memory of Betty Croasdaile and John E. Julien  
M2010.48

*Christo*  
(American, b. Bulgaria, 1935)  
*Wrapped Snoopy House*, 2005  
Color lithograph, screenprint, and collage with fabric  
image and sheet:  
$24 \frac{5}{16} \times 21$ in.  
(62.39 $\times$ 53.34 cm)  
Gift of Christopher Graf, MD, in honor of Print Forum’s thirtieth anniversary  
M2010.52

**DRAWINGS**

Ludwig Meidner  
(German, 1884–1966)  
*Self-Portrait*, 1916  
Reed pen over graphite on vellum  
$24 \frac{7}{16} \times 19$ in.  
(62.07 $\times$ 48.26 cm)  
Purchased, with funds in memory of Betty Croasdaile and John E. Julien  
M2010.48

Jules Chéret  
(French, 1836–1932)  
*The Glass Distaff*, 1873  
Color lithograph  
image: $26 \frac{1}{16} \times 20 \frac{3}{16}$ in.  
(67.79 $\times$ 53.18 cm)  
sheet: $30 \times 22 \frac{1}{4}$ in.  
(76.2 $\times$ 56.2 cm)  
Gift of Mrs. Richard Peltz  
M2010.53

**PRINTS**

Jennifer Bartlett  
(American, b. 1941)  
Four color etchings with ceramic bowl, painted iron lily pad, cement tile, and lacquer wood box  
plate: $31 \frac{1}{16} \times 38 \frac{1}{16}$ in.  
(79.06 $\times$ 96.68 cm)  
sheet: $33 \frac{7}{16} \times 33 \frac{7}{16}$ in.  
(84.14 $\times$ 84.61 cm)  
box: $6 \frac{7}{16} \times 12 \frac{1}{16} \times 8 \frac{3}{8}$ in.  
(16.99 $\times$ 31.91 $\times$ 22.54 cm)  
tile: $7 \frac{1}{16} \times 7 \frac{1}{16} \times 1$ in.  
(20.16 $\times$ 20.16 $\times$ 2.54 cm)  
bowl: $2 \frac{1}{8} \times 6 \frac{3}{8} \times 6 \frac{3}{8}$ in.  
(6.35 $\times$ 16.19 $\times$ 16.19 cm)  
lily pad: $11 \frac{1}{4} \times 7$ in.  
(28.58 $\times$ 17.78 cm)  
Gift of Paula Cooper in honor of David Gordon  
M2010.43.1a,b-.4a,b

Eugène Delacroix  
(French, 1798–1863)  
*Lion Devouring a Horse*, 1844  
Lithograph on chine collé  
image: $6 \frac{1}{16} \times 9 \frac{1}{4}$ in.  
(16.99 $\times$ 23.5 cm)  
sheet: $12 \frac{7}{16} \times 16 \frac{15}{16}$ in.  
(31.27 $\times$ 43.02 cm)  
Purchased, with funds from the Ralph and Cora Oberndorfer Family Trust  
M2011.9

Pierre Drevet  
(French, 1663–1738)  
*Self-Portrait of the Painter Hyacinthe Rigaud*, 1721  
Engraving  
plate: $18 \times 13 \frac{1}{4}$ in.  
(45.72 $\times$ 33.66 cm)  
sheet: $18 \frac{3}{8} \times 13 \frac{3}{4}$ in.  
(46.99 $\times$ 34.45 cm)  
Gift of Hockerman Charitable Trust  
M2010.39
James Ensor  
(Belgian, 1860–1949)  
The Cathedral, 1896  
Etching, hand-colored with watercolor plate: 9 ¾ x 7 ¾ in. (24.77 x 20 cm)  
sheet: 17 ¾ x 13 ¾ in. (43.66 x 33.5 cm)  
Purchase, with funds from Print Forum in honor of its thirtieth anniversary and in memory of Kent Anderson, funds in memory of Betty Croasdaile and John E. Julien, and funds from Tom and Lore Firman M2011.8

Jean-Émile Labourer  
(French, 1877–1947)  
Supplement au Spectateur nocturne de Restif de la bretonne, 1928  
Four engravings and six wood engravings closed: 8 ¾ x 6 ¾ in. (21.27 x 16.19 cm)  
Gift of Kent and Dianne Anderson in honor of Print Forum’s thirtieth anniversary M2010.47

Auguste Louis Lepère  
(French, 1849–1919)  
Paris under Snow, Viewed from the Tower of Saint-Gervais, 1890  
Wood engraving block: 11 ¾ x 17 ¾ in. (29.85 x 44.93 cm)  
sheet: 13 x 18 ¾ in. (33.02 x 46.83 cm)  
Gift of the Hockerman Charitable Trust M2010.66

Jean-Honoré Fragonard  
(French, 1732–1806)  
Bacchanals, 1763  
Four etchings  
each plate and sheet: 5 ¾ x 8 ¾ in. (14.13 x 22.43 cm)  
Gift of the DASS Fund M2010.65-1-4

Pierre Narcisse Guérin  
(French, 1774–1833)  
Grasp All, Lose All, 1816  
Lithograph  
image: 10 ½ x 8 ¾ in. (26.67 x 20.8 cm)  
sheet: 14 ¾ x 10 ½ in. (36.51 x 25.88 cm)  
Purchase, Erich C. Stern Fund M2011.18

Henry Moore  
(English, 1898–1986)  
Auden Poems, Moore Lithographs, 1974  
Twenty-one bound lithographs, some printed in color, with typeset text; four loose lithographs closed: 16 ½ x 13 ½ in. (41.91 x 34.29 cm)  
Gift of Kent and Dianne Anderson in honor of Print Forum’s thirtieth anniversary M2010.42.1-7

JoAnna Poehlmann  
(American, b. 1932)  
Drawings in a Nutshell, 1985, editioned 2010  
Lithographs, watercolor, burlap, silk ribbon, and nuts extended: 1 ¼ x 4 ¾ in. (4.45 x 12.07 cm)  
Gift of the artist M2010.41

Odilon Redon  
(French, 1840–1916)  
And a large bird descending from the sky, alights on the top of her head-dress...; Plate three of ten from the album Temptation of Saint Anthony, text by Gustave Flaubert, 1888  
Lithograph image: 7 ¼ x 6 ¾ in. (19.21 x 16.03 cm)  
sheet: 17 ½ x 12 ¾ in. (44.45 x 31.27 cm)  
Gift of the DASS Fund M2010.67

Jean-Émile Laboureur  
(French, 1877–1947)  
Supplement au Spectateur nocturne de Restif de la bretonne, 1928  
Four engravings and six wood engravings closed: 8 ¾ x 6 ¾ in. (21.27 x 16.19 cm)  
Gift of Kent and Dianne Anderson in honor of Print Forum’s thirtieth anniversary M2010.47

Auricular Cell; From the second album L’Estampe originale, 1894  
Lithograph on chine collé image: 10 ½ x 9 ½ in. (26.83 x 25.08 cm)  
sheet: 23 ¾ x 16 ½ in. (59.21 x 40.96 cm)  
Purchase, Erich C. Stern Fund M2011.7

Sean Scully  
(American, b. Ireland, 1945)  
Yellow Red, 1994  
Color etching, aquatint, sugarlift, and spit bite plate: 15 ¾ x 29 ¾ in. (40.32 x 75.72 cm)  
sheet: 23 ¾ x 35 ¾ in. (59.06 x 90.49 cm)  
Gift of Robert A. Dickens in memory of his parents, Perry and Irene Dickens M2010.40

PHOTOGRAPHS  
Gen Aihara  
(Japanese, b. 1972)  
Composition of Air 0104, 2008  
Gelatin silver prints 19 ½ x 39 ½ in. (49.53 x 100.33 cm)  
Purchase, with funds from Dr. and Mrs. Dan Trittin, Timothy S. Murphy, Dan Saal, and an anonymous donor M2011.20a,b

Lili Almog  
(Israeli, b. 1961)  
Muslim Girl #14, 2008  
Chromogenic print 40 x 30 in. (101.6 x 76.2 cm)  
Gift of Tony and Sue Krausen M2010.36
Eugène Atget  
(French, 1857–1927)  
*Stains—ancien pied à terre des ducs d’Orléans, 1901*
Albumen silver print on printing-out paper  
8 ¾ x 6 ¾ in.  
(20.8 x 17.46 cm)  
Gift of Eric Daiter  
M2010.56

Richard Avedon  
(American, 1923–2004)  
*Robert Frank, Mabou Mines, Nova Scotia, 1975*
Gelatin silver print  
9 ¾ x 7 ½ in.  
(25.08 x 20.16 cm)  
Gift of Tony and Sue Krausen  
M2010.45

Roger Ballen  
(American, b. 1950)  
*Judgement Day, 2003*
Selenium-toned gelatin silver print  
14 ½ x 14 ½ in.  
(35.88 x 36.04 cm)  
Gift of the Richard and Ethel Herzfeld Foundation  
M2010.51

Lee Balterman  
(American, b. 1920)  
*Untitled (JFK Rally), ca. 1960*
Gelatin silver print  
13 ½ x 10 ¾ in.  
(34.29 x 26.83 cm)  
Gift of the artist  
M2011.6

Mathew B. Brady  
(American, 1823–1896)  
*[Civil War], 1860*
Albumen silver print from glass negative  
3 ¼ x 4 ½ in.  
(8.26 x 11.43 cm)  
Gift of Eric Daiter  
M2010.57
acquisitions

Marie Cosindas  
(American, b. 1925)  
*Dolls, Boston, 1966*  
Dye transfer print  
9 7/8 x 7 3/4 in.  
(25.08 x 19.37 cm)  
Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund  
M2011.4

Francis Ford  
(American, b. 1945)  
*Stan Jones, 1977*  
Archival inkjet print, printed later  
19 1/4 x 15 3/4 in.  
(48.9 x 39.05 cm)  
Gift of the artist  
M2011.2

Fredrik Marsh  
(American, b. 1957)  
*Abandoned House, Am Kirchberg, Dresden, 2005*  
Archival pigment print  
19 1/4 x 24 7/8 in.  
(50.64 x 62.07 cm)  
Gift of Eric Daiter  
M2010.38

Edward H. Curtis  
(American, 1868–1952)  
*Arikara Medicine Ceremony—The Ducks, 1909*  
Photogravure, printed by John Andrew & Son  
17 15/16 x 12 1/2 in.  
(45.56 x 31.75 cm)  
Gift of George and Julia Evans  
M2010.55

Robert Demachy  
(French, 1859–1936)  
*Harbor in Amsterdam, ca. 1910*  
Bromoil transfer print  
8 3/4 x 5 3/4 in.  
(20.96 x 14.92 cm)  
Gift of Eric Daiter  
M2010.58

Mitch Epstein  
(American, b. 1952)  
*BP Carson Refinery, California, 2007*  
Chromogenic print  
48 x 55 in.  
(121.92 x 139.7 cm)  
Gift of the artist  
M2011.5

Lauren E. Simonutti  
(American, b. 1968)  
*She Left a Light On but They Were Never Coming Back, 2007*  
Toned gelatin silver print  
4 1/4 x 3 1/4 in.  
(12.38 x 10 cm)  
Purchase, with funds from Suzanne and Richard Pieper Family  
M2011.19

Thomas O’Conor Sloane  
(American, 1879–1963)  
*New York City Construction Site, ca. 1900*  
Platinum print  
3 1/4 x 2 1/4 in.  
(9.37 x 5.4 cm)  
Gift of Eric Daiter  
M2010.60

W. Eugene Smith  
(American, 1918–1978)  
*Pittsburgh (Tug and Barge on Water), 1955–56*  
Gelatin silver print  
8 1/4 x 13 3/4 in.  
(22.7 x 35.5 cm)  
Gift of Eric Daiter  
M2010.63

Thomas Struth  
(German, b. 1954)  
*Semi Submersible Rig, DSME Shipyard, Geoje Island, South Korea, 2007*  
Chromogenic print  
108 x 138 in.  
(274.32 x 350.52 cm)  
Purchase, with funds from the Contemporary Art Society  
M2010.37

Brian Ulrich  
(American, b. 1971)  
*Thrift (Checkout), 2006*  
Digital chromogenic print  
39 3/4 x 29 1/2 in.  
(101.28 x 74.93 cm)  
Purchase, with funds from the Photography Council  
M2011.23

*Thrift (Lady), 2007*  
Digital chromogenic print  
39 3/4 x 29 1/2 in.  
(100.65 x 75.25 cm)  
Gift of Julie Saul Gallery  
M2011.22
Unknown, American, 19th century
*Byron Stanton*, 1861–62
Tintype
3 x 2 1/2 in. (7.62 x 6.35 cm)
Gift of David J.
Lochman Family
M2011.13

Unknown, English, 19th century
*Rhewlas*, 1855–65
Albumenized salted paper print
5 3/8 x 4 1/8 in.
(13.65 x 10.48 cm)
Gift of Eric Daitez
M2010.61

Roman Vishniac
(American, b. Russia, 1897–1988)
*Peddlers Transformed into Beggars by the Boycott*, 1938
Selenium-toned gelatin silver print, printed 1977
10 1/2 x 10 7/16 in.
(26.67 x 26.51 cm)
Gift of Howard Greenberg
M2011.3

**DECORATIVE ARTS**

Mathias Bengtsson
(Danish, b. 1971)
*Slice Chair*, 1999
Aluminum
29 1/2 x 35 x 29 in.
(74.93 x 88.9 x 73.66 cm)
Gift of Friends of Art
M2011.11

C. A. Buffington & Co.
(Berkshire, NY)
*Automobile Folding Chair*, patented 1912
Iron, leather, and upholstery
29 x 14 1/2 x 18 in.

(Czechoslovakian)
*Two Vases*, ca. 1930
Glass
each: 8 x 7 1/2 in. dia.
(20.32 x 18.42 cm)
Gift of Janet and Marvin Fishman
M2011.47.1, 2

**Designed by Charles and Ray Eames**
Manufactured by Evans Products Company,
Molded Plywood Division
(Venice, California, 1943–1948)
Distributed by Herman Miller Inc.
(Zeeland, Michigan, established 1923)
*DCW Side Chair*, 1948
Molded and bent birch plywood and rubber shockmounts
28 1/4 x 19 3/4 x 20 1/2 in.
(73.03 x 48.9 x 52.07 cm)
Gift of Janet and Marvin Fishman
M2011.46

**Frank O. Gehry**
(American, b. Canada, 1929)
*Little Beaver Armchair and Ottoman*, designed 1987
Corrugated cardboard chair: 33 x 34 x 42 in.
(83.82 x 86.36 x 106.68 cm)
ottoman: 18 x 20 x 23 in.
(45.72 x 50.8 x 58.42 cm)
Gift of Janis and William Wetsman
M2010.50a,b
Josef Hoffmann  
(Austrian, 1870–1956)  
Set of Café Furniture, designed 1907  
Bent and stained wood, modern upholstery  
each armchair: 28 ½ x 21 ¼ x 19 in.  
(72.39 x 53.98 x 49.01 cm)  
each side chair: 28 ½ x 21 ¼ x 16 ½ in.  
(72.39 x 53.98 x 41.99 cm)  
settee: 28 ½ x 48 x 18 in.  
(72.39 x 121.92 x 46.99 cm)  
table: 28 ¼ x 26 ½ in. dia.  
(72.39 x 67.31 cm)  
Gift of Janet and Marvin Fishman  
M2011.48.1-.6

Margarete Heymann Löbenstein Marks  
(German, 1899–1990)  
Manufactured by Haël Werkstätten  
(Marwitz, Germany, 1923–1934)  
Tea Service, ca. 1930

Glazed ceramic  
teapot: 5 ⅝ x 10 ¼ x 6 ¾ in.  
(13.97 x 26.04 x 17.15 cm)  
sugar bowl: 4 x 6 ¼ x 5 in.  
(10.16 x 16.19 x 12.7 cm)  
cream: 3 ¼ x 6 ½ x 4 ⅜ in.  
(8.57 x 16.51 x 11.43 cm)  
each teacup: 2 ⅝ x 5 ⅛ x 4 ¼ in.  
(6.99 x 13.02 x 10.8 cm)  
each saucer: ⅞ x 5 ⅛ in. dia.  
(2.17 x 13.30 cm)  
each plate: ⅞ x 7 ⅞ in. dia.  
(2.17 x 19.82 cm)  
Purchase, by exchange  
M2011.17.1a,b–.15

Designed by Otto Wagner  
(Austrian, 1841–1918)  
Manufactured by D.G. Fischel Sohne  
(Austria, founded 1870)  
Armchair, designed 1904  
Stained wood and upholstery  
29 ¼ x 21 ¼ x 19 ½ in.  
(75.57 x 55.25 x 49.53 cm)  
Gift of Janet and Marvin Fishman  
M2011.45

VIDEO ART  
Jim Campbell  
(American, b. 1956)  
Taxi Ride to Sarah’s Studio, 2010  
LEDS, wire, custom electronics  
105 x 15 x 15 in.  
(266.7 x 38.1 x 38.1 cm)  
Purchase, with funds from the Contemporary Art Society  
M2011.25

Isaac Julien  
(English, b. 1960)  
Western Union: Small Boats, 2007  
35mm color film  
transferred to HD

LEFT Philippe Starck,  
Purchased, with funds from the Mae E. Demmer Charitable Trust.

RIGHT Frank O. Gehry,  
education + public programs

The Museum started fiscal year 2011 by receiving the largest single donation for education in its history—a $2.77 million grant from Kohl’s Department Stores through its Kohl’s Cares program. The three-year grant continues the Museum’s successful Kohl’s Art Generation program launched in 2008, while also supporting exciting new programs for kids and families. Over 147,500 people participated in hands-on activities through the Kohl’s Art Generation program this year.

There were 26,359 Museum visitors age twelve and under, up from 21,955 in fiscal year 2010, and 3,505 new Family memberships, up from 2,383. These totals—of children visiting with families and of families becoming Museum Members—are unprecedented in the Museum’s nearly 125-year history.

Yes, we have an app for that! This year the Museum launched two new apps. The Kohl’s Art Generation iPod Touch Tour enables young visitors to learn about art through games, videos, and scavenger hunts. It is available for free on-site at the Museum and online via the iTunes Store. In the app for the Museum’s Santiago Calatrava–designed Quadracci Pavilion, users can flap the wings, tour Windhover Hall, and explore the architecture of the building in fun-filled ways. The Museum also has a blog, Under the Wings, which is developing quite a following—28,176 hits this year. Staff members take readers behind the scenes and provide brief musings on any number of topics, from insights about works in the Collection to little-known details about installing an exhibition, from reactions to art-world happenings to anecdotes about memorable visitor encounters. Visitors are reading, commenting, and sharing their opinions as they learn more about the Museum at blog.mam.org.

Over 50,300 adults participated in lectures, gallery talks, festivals, musical events, and film programs in fiscal year 2011, including 14,090 attendees at the fourth annual tribute to art and flowers, Art in Bloom. Four corporate art workshops were piloted in conjunction with the Events and Development Departments. The Museum’s surroundings alone are known to inspire, but this program was designed to reinvigorate business teams with art-related experiences that stretch the way they think, communicate, and collaborate. Mark Sabljak, publisher of the Business Journal, brought his management team to the Museum to stimulate some creative thinking during their strategic planning and said of the experience: “The setting...our lunch...and a brief exercise in the galleries energized my team to make for a productive and fun day.”

Programs for area teachers and schools remain strong, with over 50,000 children from 593 schools visiting the Museum. The Junior Docent School Program, the largest elementary school Museum program, is now in 50 schools with over 4,000 student participants. In addition, over 50 area teens were employed by the Museum through its various teen internship programs throughout the year.

The year ended with the Summer of China. This Museum-wide celebration encompassing five exhibitions demonstrated the full range of programs provided by the Education and Public Programs Department: There were seven lectures by experts from around the world, gallery talks, and teacher workshops held in conjunction with Alverno University. Summer camps for children and the Summer of China Passports for Kids guided over eight thousand children (and some adults) through three thousand years of Chinese art. Twenty Milwaukee teens were employed by the Museum in work-study internships, giving tours to camp groups and creating public art inspired by the exhibition. Last but not least, the Museum hosted the Milwaukee Chinese Cultural Community Center’s Chinese Cultural Festival, complete with traditional Chinese dance, folk music, and martial arts.

These are just a sample of the Museum’s programs. All told, over 229,600 people participated in Education and Public Programs initiatives both on- and off-site in fiscal year 2011. These activities could not have happened without the generous support of donors, the dedication of the Museum’s corps of volunteer docents, and the hard work and commitment of the Museum’s excellent staff.
Fiscal year 2011 was a year to celebrate—the 10th anniversary of the Calatrava-designed Quadracci Pavilion. The significant exhibition, education, and operations achievements during this anniversary year were made possible thanks to the consistent and generous support of the Museum’s donors.

Led by Development Committee Co-Chairs Ellen Glaisner and Rick Friedman, a dedicated group of trustees and a committee of volunteers once again produced a successful annual campaign—the Museum's principal source of support—despite ongoing challenges in the economy.

The Museum continues to rely heavily on contributed revenue for its operations in all areas, from presenting outstanding exhibitions and premier educational programs recognized among the finest in the country to maintaining a renowned Collection of 30,626 works spanning antiquity to the present day. As such, all gifts—large and small—are critical to the success of the Museum.

### 2010–2011 Giving

More than 22,000 Members, donors, and sponsors contributed a total of $8,006,511 this fiscal year. This total includes $4,885,352 from the Annual Campaign and membership and an additional $3,121,159 in grants and sponsorships for various exhibitions and education programs. These gifts were from individuals, corporations, foundations, and government agencies. Milwaukee County also continues to be a significant partner in support of the Museum, providing generous in-kind support as well as operation funds. The chart below shows the growing importance of these revenue sources to Museum operations.

The Museum concluded fiscal year 2011 on August 31, 2011, with no debt, a balanced budget, and a strong balance sheet.

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### Revenue sources as a percent of budget

![chart showing 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 are the very heart of the Museum; they visit regularly and are among the institution’s most faithful supporters. Members place great value on the world-class art and engaging programs the Museum brings to the community. Their membership and contributions help make it all possible.

The lineup of exhibitions designed to celebrate the 10th anniversary of the Calatrava-designed Quadracci Pavilion inspired many visitors to join the Museum’s Member family in 2010–2011. At the close of the fiscal year, the Museum had 20,651 Member households—a 12 percent increase over the previous year and a number slightly higher than in 2001 when the Quadracci Pavilion opened.

To accommodate its growing membership, the Museum extended the hours and added offerings to the Member Preview Celebration that accompanies each feature exhibition. The twelve-hour preview, 10 a.m.–10 p.m., allows for more Members to view the exhibition before it opens to the public and provides an afternoon and evening lecture, and docent-led tours and free audio guides throughout the day. Members are, of course, afforded many additional opportunities to engage with the exhibitions, with free admission to related gallery talks, lectures, and events.

Other Member-only programs enhance and add value to the benefits Members enjoy. This year the Museum offered special day trips to Frank Lloyd Wright’s Taliesin home and studio in Spring Green, Wisconsin, and to Chinatown in Chicago. In May the Museum collaborated with Betty Brinn Children’s Museum and Discovery World on a Member Swap Day, giving Museum Members the temporary benefit to explore other area museums at no charge.

SUPPORT GROUPS
Membership also affords the opportunity to join any of the nine support groups, all of which are busy throughout the year with activities related to a specific interest area within the Museum’s Collection. More than four hundred Members are involved in support groups.

African American Art Alliance (founded 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.

American Arts Society (founded 1993) celebrates American art, antiques, and architecture from the colonial era into the twentieth century through educational programs, trips, exhibitions, and conservation efforts.

The Collectors’ Corner (founded 1948) is committed to developing educational programs that promote knowledge and important scholarship in the decorative arts.

Contemporary Art Society (founded 1982) promotes the appreciation of contemporary art through the sponsorship of programs that bring renowned artists, critics, and curators to the Museum, and by supporting the Museum in its acquisition of important contemporary art.

Fine Arts Society (founded 1987) is a group of European-art enthusiasts that sponsors and supports related programs, exhibitions, and acquisitions by the Museum.

Friends of Art (founded 1957) is the Museum’s largest volunteer support group. Hundreds of volunteers work to present FOA events (Bal du Lac, Lakefront Festival of Arts) 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.
development

Garden Club (founded 1921) is the largest member club of the Wisconsin Garden Club Federation. The club supports the Museum through the annual Art in Bloom event and other activities.

Photography Council (founded 1988) is devoted to the Museum’s photography collection and exhibition program and allows Museum Members with an interest in the art and history of photography to enrich their knowledge of the medium through an annual program of special events.

Print Forum (founded 1980) unites Museum Members with an interest in prints and drawings from the Renaissance to today. It sponsors exhibitions, lectures, and seminars and provides support for the acquisition of prints, drawings, and artists’ books for the Museum’s Collection.

The Museum is very fortunate to have such longstanding, supportive Members. Their generosity directly affects the breadth and depth of the Museum’s programs, from acquisitions and exhibitions to lectures and special events, keeping the Museum vibrant. For this, the Museum is deeply grateful.

President’s Circle

Every great institution has a circle of philanthropic leaders committed to its success. At the Museum, that group is the President’s Circle, which, this year, provided 63 percent of the Annual Campaign contributions. President’s Circle membership starts at $2,500, and the 272 members gave a total of $3,082,547 to the 2010–2011 campaign. In thanks for their gifts, the Museum honors these individuals with special recognition and exclusive privileges, including enhanced access to the Museum’s collections and exhibitions, unique programs with the curators, and invitations to the year’s most talked about VIP events. Each successive level of membership brings you one step closer to the art.

Everyone in the Museum and the community benefits from the tremendous generosity of President’s Circle Members; this group has helped make the Museum what it is today, and makes sure that the Museum continues to be a leading national art museum. Thank you!!

Sponsorship Support

The generous contributions and sponsorship of foundations, corporations, and individuals are vital to the Museum’s ability to maintain the caliber of its exhibitions and education and public programs. Sponsorship not only provides much-needed support for education and exhibitions but also builds visibility and awareness of the sponsor’s brand, affords business-building opportunities, and offers memorable hospitality experiences for clients and employees.

This year, sponsorship was at a record high. Area businesses, foundations, and philanthropists came together in support of the Frank Lloyd Wright and Summer of China exhibitions and related programming. Additionally, popular events such as MAM after Dark, Family Sundays, Art in Bloom, and Lakefront Festival of Arts were again enjoyed by thousands of Museum visitors thanks to the commitment of generous sponsors.

Legacy Society

More than eighty 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 benefits Museum visitors for generations to come. Most monies received will build the Museum’s endowment fund, which only generated 6 percent of the annual operating budget in fiscal year 2011, trailing most comparable U.S. art museums.

Members of the Legacy Society enjoy many program and event benefits and have the satisfaction of knowing that they are helping an institution continue to inspire all ages through art, in perpetuity. For information on the Legacy Society, request the Museum’s Planned Giving Brochure from Mary Albrecht, senior director of development, at 414-224-3245.
Thank you to the supporters who helped the Museum in 2010–2011. As Members, annual fund donors, or sponsors 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 2010–2011 fiscal year ending August 31, 2011.
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We also thank the Milwaukee Arts Board for the support it provides with funds from the City of Milwaukee and the State of Wisconsin.

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

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Financially, the Milwaukee Art Museum concluded fiscal year 2011 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2011. Net assets are just under $130 million as of year-end.

**HIGHLIGHTS OF THE 2011 OPERATING YEAR INCLUDE**

- Increasing admission, tour fees, and parking, over 25 percent from the prior year
- Continued success of the Museum Store, Café Calatrava, and facility rentals, all of which contributed a gross profit of almost $2 million, an increase of $500,000 from the prior year
- Annual campaign, membership, and sponsorship goals increased over 8 percent from the prior year
- The Museum was able to transfer $410,000 to a board-designated fund for future operational needs and $200,000 to the board-designated endowment fund. The contribution to the endowment fund is a partial repayment of funds borrowed in fiscal year 2010. This was achieved by higher than anticipated earned revenue results and expense savings throughout the year.

The investment portfolio experienced strong performance in 2011, gaining approximately $3.7 million in market value from the prior year. Total market value of investments was $41.5 million compared to $42.2 million in 2010. The decrease in the market value of the funds (approximately $700,000) was due to strong performance offset by approximately $4.9 million in acquisitions in fiscal year 2011.

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, 2011

Assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalent</td>
<td>902,664</td>
</tr>
<tr>
<td>Investments and funds held in trust</td>
<td>42,354,089</td>
</tr>
<tr>
<td>Inventories and other assets</td>
<td>688,094</td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>307,766</td>
</tr>
<tr>
<td>Contributions receivable, net</td>
<td>4,055,537</td>
</tr>
<tr>
<td>Property and equipment, net</td>
<td>83,493,185</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>131,801,335</strong></td>
</tr>
</tbody>
</table>

Liabilities and net assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Payables</td>
<td>1,542,756</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>274,650</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>1,817,406</strong></td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>129,983,929</strong></td>
</tr>
</tbody>
</table>

CONDENSED STATEMENT OF OPERATIONS
Operating fund only

Operating revenue

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed revenue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>5,400,610</td>
<td>58%</td>
</tr>
<tr>
<td>Restricted for programs</td>
<td>2,763,018</td>
<td>21%</td>
</tr>
<tr>
<td><strong>Total contributed revenue</strong></td>
<td>8,163,628</td>
<td>58%</td>
</tr>
<tr>
<td>Earned revenue</td>
<td>5,093,541</td>
<td>37%</td>
</tr>
<tr>
<td>Endowment draw for operations</td>
<td>839,144</td>
<td>6%</td>
</tr>
<tr>
<td><strong>Total operating revenue</strong></td>
<td>14,096,313</td>
<td>101%</td>
</tr>
</tbody>
</table>

Operating expenses

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Education</td>
<td>1,171,371</td>
<td>8%</td>
</tr>
<tr>
<td>Audience and communication</td>
<td>2,396,794</td>
<td>17%</td>
</tr>
<tr>
<td>Presentation and curatorial</td>
<td>3,382,467</td>
<td>24%</td>
</tr>
<tr>
<td>Business operations</td>
<td>1,212,961</td>
<td>9%</td>
</tr>
<tr>
<td>Administrative and development</td>
<td>2,955,458</td>
<td>21%</td>
</tr>
<tr>
<td>Facilities and security</td>
<td>2,974,763</td>
<td>21%</td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>14,093,814</td>
<td>100%</td>
</tr>
</tbody>
</table>

Change in unrestricted net assets from operations 2,499

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, 2011, 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.