
MILWAUKEE
ART
MUSEUM

THE BAUHAUS, LÁSZLÓ MOHOLY-NAGY, AND MILWAUKEE
PAGE 5

COLLECTION FEATURE
PAGE 13

LISTENING LAB
PAGE 23



Member Magazine

June-Aug 2020

Contents

- 2 Letter from the Director**
- 4 Sponsors**
- 5 The Bauhaus,
László Moholy-Nagy,
and Milwaukee**
- 13 Collection Feature:
New Photography
Acquisition**
- 15 Collection Feature:
New Design Acquisition**
- 17 Kohl’s Art Generation
Studio at Home**
- 20 Learn + Play**
- 22 Member Thank You**
- 23 Listening Lab**
- 25 Staff Profile**
- 27 Lakefront Festival of Art**
- 28 Sculpture Milwaukee**
- 29 Neighborhood Discount
Program**
- 30 Museum Store**
- 32 Save the Dates**



ON THE COVER Viktor Schreckengost, Manufactured by Cowan Pottery Studio, “Danse Moderne” Plate, from the Jazz series, 1930. Full credit on page 15.



Dear Members,

To say the past several months have been unprecedented does not seem to say enough. Our everyday lives have been upended. I never anticipated that I would one day be writing this letter to you from my home office, the Museum closed to help slow the trajectory of a pandemic. “Prepare for a global health emergency” is not among the four pillars we established in the Museum’s Strategic Direction I introduced to you in the last issue of the magazine. But the current situation has certainly proven the Museum’s ability to be responsive and nimble during these rapidly changing times. We have held firm to and built upon our legacy, strengths, and values, all of which are central to the objectives we outlined.

Being able to come into many of your homes through video in the *Member Insights* email newsletter has been a delight. Letting you know what is happening with your Museum is among my top priorities. Shortly after closing the Museum, we increased the monthly newsletter to semimonthly to ensure you remain informed, especially about all the new content available on our website. Drawing from our rich archives, developing at-home studio activities, and creating new, interactive 360-degree gallery

tours are just a few of the ways we have been working to keep you and your family engaged with art and connected to your Museum during this time.

The months ahead remain uncertain. The Museum you visit when we reopen will not be the same Museum you visited in the past. Even within the pages of this magazine there are changes. First, it’s entirely digital, one of many cost-saving measures we’ve implemented. Second, during the period covered in this issue, we do not expect to hold any programs on-site that would gather groups of people together; as such, you will not see the usual calendar. We will continue to host some programs virtually—a selection of which are listed at the end of the magazine—but all details will be provided on the events calendar on our website, allowing us to revise more readily the format as the situation around the pandemic changes.

You can expect a gradual, phased reopening of the Museum. We will start with the Collection Galleries, inviting you to revisit your favorite works of art. Our Reopening Task Force is outlining protocols and practices that will be implemented to keep you, our visitors, and staff safe, and you will be among the first to learn about these through the *Member*

Insights. With that in mind, I encourage you— if you are coming to this magazine from the postcard you received in the mail—to visit mam.org/member-email and provide us with your email.

Lastly, and I know I speak for everyone on staff, I want to extend my heartfelt thank you for your overwhelming support and generous, additional contributions. Our Member family is one that we can all be incredibly proud to be a part of, as we work together to ensure this vital resource is available to our community for many more generations to come. And though our Milwaukee summer is without many of its festivals, I'm certain you join me in welcoming its warmer air and long, sunny days.

My warmest wishes for your continued health and safety,



Marcelle Polednik, PhD
Donna and Donald Baumgartner Director



ABOVE Photo by Kat Schleicher.

Thank You

Special thanks to all our sponsors: the Museum Visionaries, who support the Museum's exhibitions; Mitchell International Airport and its support of the entire Museum experience; and Educators Credit Union, which supported the Museum's digital content efforts while the Museum has been closed.

Museum Visionaries

Debbie and Mark Attanasio
Donna and Donald Baumgartner
John and Murph Burke
Sheldon and Marianne Lubar
Joel and Caran Quadracci
Sue and Bud Selig
Jeff Yabuki and the Yabuki Family Foundation

Premier Partner



Digital Content Partner



Photo courtesy of VISIT Milwaukee.



The Bauhaus, László Moholy-Nagy, and Milwaukee

Lisa Sutcliffe, Herzfeld Curator of Photography and Media Arts

Monica Obniski, Demmer Curator of 20th- and 21st-Century Design

Ariel Pate, Assistant Curator of Photography



To mark the centennial year of the founding of the Bauhaus (1919–1933), the innovative art, architecture, and design school in Germany, the Museum put together a special presentation in its Bradley Galleries of Modern Art. Highlighted is the artist, designer, and theorist László Moholy-Nagy (American, b. Hungary, 1895–1946), one of the school’s key figures. Even if some of you visited the display, new works

were rotated in when the Museum was still open, and we thought what better time to take, at your leisure, a deeper dive. Among the objects that you can explore here, and in the 360 tour of the display, are classic Bauhaus design books and a new addition to the Museum’s collection, a desk set Moholy-Nagy designed while working for the Wisconsin company Parker Pen.

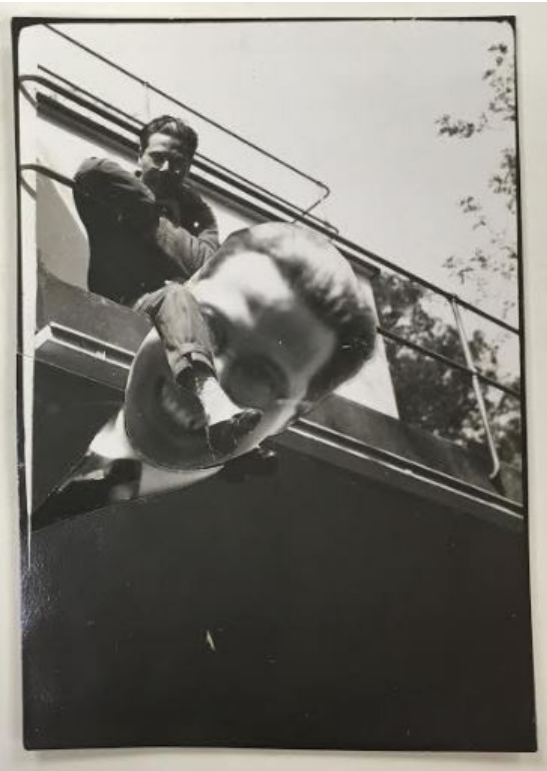
The Bauhaus

German architect Walter Gropius (1883–1969) established the Bauhaus in Weimar, Germany, as a refuge for avant-garde artists and sought to create a singular artistic style across the fine and applied arts. The school, which later moved to Dessau and then Berlin, initially took the form of a utopian craft guild and offered workshops in furniture making, weaving, and metals, among others. The armchair pictured here, for example, which is in the Museum's design galleries, is a rare survivor from when Marcel Breuer (American, b. Hungary, 1902–1981) was a student at the Bauhaus. The fabric is original and was woven by a currently unknown female designer within the Bauhaus Weaving Workshop.

The Bauhaus was driven by functional analysis: how does one create a chair that is both simple in design and comfortable to sit in? Breuer accomplished this with strong, yet minimal supports and flexible straps that provide comfort by conforming to the small of the back and the shoulder blades.



Marcel Breuer, *Lattenstuhl (model T1 1A)*, 1923. Purchase, Lucia K. Stern Trust, M2016.75. Photo by Martin Müller Fotografie, Berlin.

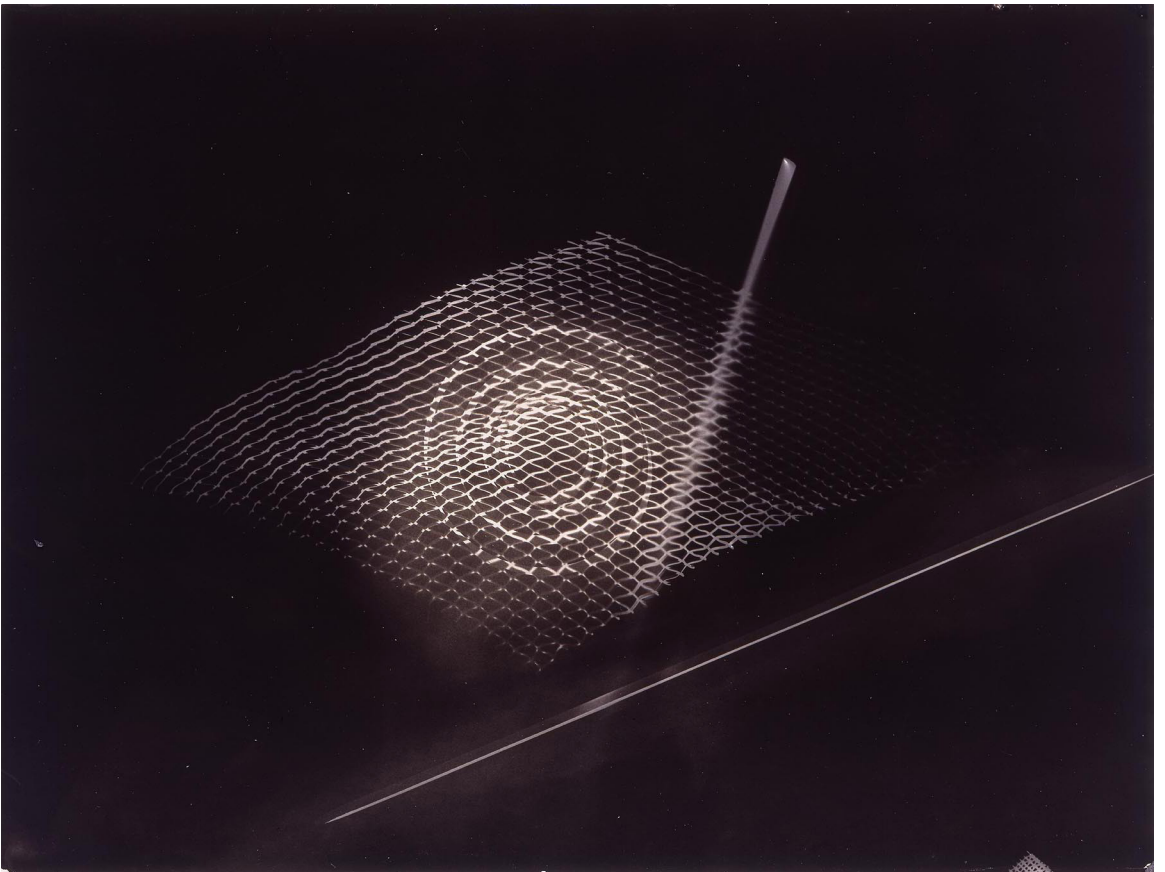


László Moholy-Nagy

László Moholy-Nagy taught at the Bauhaus from 1923 until 1928. He shared his inventive spirit with students through his novel classes in photography and composition and in the metals workshop that he oversaw. A polymath who experimented across media, the artist wanted to integrate the arts with current industry and technology to show how art could shape modern life.

Moholy-Nagy advocated an experimental approach to photography, including tight close-ups, negative images, and photograms, which he asserted could produce new ways to look at and understand the world. This approach came to be called New Vision, a term that defines a movement of artists who sought to expand human perception through photographic technology.

To make the photogram pictured on the next page, Moholy-Nagy placed objects from his workshop on sensitized paper that he then exposed to light; the resulting image teeters between representation and abstraction. Following World War I, many artists jettisoned representational imagery.



László Moholy-Nagy, *Photogram*, 1925. Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund, M2006.31. Copy photo by John R. Glembin.
© Artist Rights Society (ARS), New York / VG Bild-Kunst, Bonn

Between 1924 and 1929, Moholy-Nagy and Bauhaus founder Walter Gropius edited a series of fourteen books titled *The Bauhausbücher*, which surveyed the art being made at the time both within and beyond the Bauhaus. They aimed to inform the school's faculty, while also reaching a broader public. Subjects ranged from theoretical approaches and products of the school to wider topics relevant to the avant-garde, such as Cubism and Dutch architecture. In terms of their graphic design, these books employed sans serif typefaces and gridded arrangements and made dynamic use of blank space.

Bauhausbücher 7 illustrates products of the school's various departments, including the carpentry, glass, weaving, and metals workshops (the latter was directed by Moholy-Nagy). These items were generally designed with efficient mass-production in mind, and the *Bauhausbücher* series reflects a similar aim, as the books were made using modern commercial printing methods (in contrast with hand-printed or limited production books).



Look Inside »

Designed and edited by László Moholy-Nagy, Edited by Walter Gropius,
Published by Albert Langen Verlag, *Neue Arbeiten der Bauhauswerkstätten*
(*New Works from the Bauhaus Workshops*), 1st edition, *Bauhausbücher* (*Bauhaus Books*) 7, 1925. Milwaukee Art Museum Research Center, purchase with funds from the Demmer Charitable Trust



László Moholy-Nagy, *Nuclear II*, 1946. Gift of Kenneth Parker, M1970.110.
© Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



In 1937, Moholy-Nagy moved to Chicago to lead the New Bauhaus, which became the Institute of Design in 1944 and was later incorporated into the Illinois Institute of Technology. Also in 1944, the president of the Wisconsin-based Parker Pen Company, Kenneth Parker, approached Moholy-Nagy to develop products and advise on a range of design issues. Among the many designs that Moholy-Nagy pursued for Parker is the ball-and-socket apparatus he invented and patented for their Magic Wand desk sets. The desk set here, a recent addition to the Museum's collection, was found in Moholy-Nagy's Parker Pen office after his death and employs the same apparatus. This set is unique, however, because its design and materials make it difficult to mass-produce, suggesting that he likely made it for his own personal use.

Pictured on the previous page is Moholy-Nagy's *Nuclear II*, which Kenneth Parker donated to the Museum in 1970. The artist made the painting a year after the United States dropped atomic bombs on Hiroshima and Nagasaki. *Nuclear II* depicts a globelike sphere floating against a subtly textured background. Ragged-edged forms suggest continents or billowing mushroom clouds, while faint concentric circles in the light-colored box just left of center might be read as a target.

László Moholy-Nagy, Parker Pen Company, *Pen Rest and Letter Holder*, 1946 (with *Parker 51 Pen*, 1938, designed by Marlin Baker and Kenneth Parker). Purchase, with funds from the Lucia K. Stern Trust and the Demmer Charitable Trust, M2018.19a,b. Photo by John R. Glembin. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

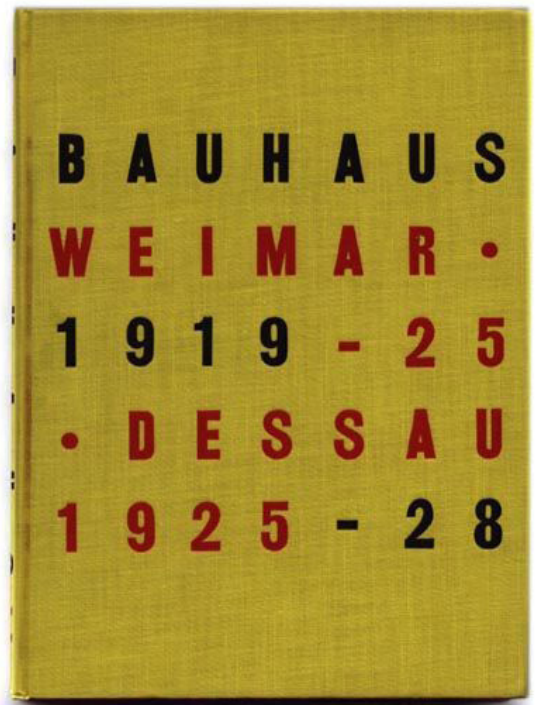
Milwaukee

László Moholy-Nagy was known in Milwaukee even before his move to Chicago. In 1931, the Milwaukee Art Institute (1916–1957), a Milwaukee Art Museum predecessor, hosted the first traveling exhibition of his photographs in the United States. And in 1939, during the popular Milwaukee presentation of the Museum of Modern Art's exhibition *Bauhaus 1919–1928*, Moholy-Nagy came to give a lecture.

This catalogue is from the exhibition that MoMA organized.

Take an even deeper dive into the gallery, with expanded content, including the voices of the curators, in the 360-degree experience.

[Tour the Gallery »](#)



Look Inside »

Designed and edited by Herbert Bayer, Edited by Walter Gropius, Edited by Ise Gropius, *Bauhaus 1919–1928*, 1938. Milwaukee Art Museum Research Center, purchase with funds from the Demmer Charitable Trust

New Photography Acquisition

Lisa Sutcliffe, Herzfeld Curator of Photography and Media Arts



“When you feel alone, there is actually a lot more of the world coming into your space than you think.” —Abelardo Morell

The photograph *Laura and Brady in the Shadow of Our House*, by Cuban American artist Abelardo Morell (b. 1948), is new to the Museum's collection—a recent gift from Tony and Sue Krausen—and feels especially relevant now, after we have all experienced an extended period (safer) at home.

Looking out the upstairs window of his home in New England, in 1994, Morell captured this photograph of his two children lying on the ground two stories below. They are framed by the shadow of the roof and have etched windows, a fence, and a doorway into the earth to create the illusion of a two-dimensional house—much like one that might be drawn by a child.

For the past forty years, Morell has used his camera to investigate ordinary objects within his domestic space, transforming our perception of things we think we know so well. As a refugee who fled Cuba with his family in the 1960s, Morell has drawn inspiration and power from his home—making the American dream manifest in this picture in particular. He has noted, “A lot of my work tries to disorient you once you get invited into something that seems normal. I like to suggest that what may be empty is not. When you feel alone, there is actually a lot more of the world coming into your space than you think.”

The photograph underlines the power of creativity and the freedom that resides within our own imaginations—and is one that I featured on social media, in the curators' Collection Rotation series.

Continuing to work while complying with the state's Safer at Home order, the curators decided in April to stay connected through a casual exchange based on the game *cadavre exquis*, or exquisite corpse, which the Surrealists used in 1920s Paris to create collaborative drawings. Given the much less macabre name of “Collection Rotation,” our exercise is effectively an associative tour through the Museum's collection, across different areas, eras, and mediums, that plays out on social media, at [@milwaukeeart](#). A new artwork and written response is posted each weekday at 3 p.m. CDT, using the hashtag **#MAMCollectionRotation**. **You can read the full explanation about the exercise on the blog here.**

PREVIOUS PAGE Abelardo Morell, *Laura and Brady in the Shadow of Our House*, 1994. Gift of Tony and Sue Krausen, M2018.274. © Abelardo Morell, Courtesy of the artist and Edwynn Houk Gallery, New York

New Design Acquisition

Chyna Bounds, Curatorial Assistant



Jazz and Eleanor Roosevelt are part of the story of artist Viktor Schreckengost (American, 1906–2008), who designed the boldly colored plate pictured here, recently acquired for the Museum’s collection of twentieth- and twenty-first-century design. Schreckengost designed this plate one year before creating a bowl for Eleanor Roosevelt, wife of then governor of New York, Franklin D. Roosevelt; she had requested a work that was “New Yorkish” in style. He named his original plate *Jazz*, and similarly titled the bowl for Mrs. Roosevelt *Jazz Bowl*.

Schreckengost became known for his visual language of jazz culture and developed a broad series of jazz-related ceramics for Cowan Pottery, in Cleveland, Ohio, where he worked. (The *Jazz Bowl* pictured is modeled after the one he made for Mrs. Roosevelt.) The funds the

Viktor Schreckengost, Manufactured by Cowan Pottery Studio, “Danse Moderne” Plate, from the Jazz series, 1930. Purchase, with funds from the Demmer Charitable Trust, given in memory of Viktor Schreckengost and in honor of Virgene Schreckengost, M2019.118. Photo by John R. Glembin.

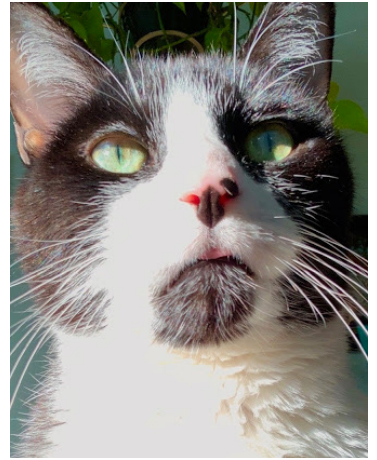
Museum used, from the Demmer Charitable Trust, to purchase the plate were given in memory of the artist and in honor of his widow, Virgene Schreckengost.

The plate is one of several important acquisitions that mark the tenure of Monica Obniski, Demmer Curator of 20th- and 21st-Century Design, at the Museum. Obniski, who brought to Museum visitors such vibrant, engaging exhibitions as *Serious Play: Design in Midcentury America* and *Jaime Hayon: Technicolor*, departed in March for the High Museum of Art, in Atlanta, where she now serves as the curator of decorative arts and design.



Viktor Schreckengost, Manufactured by Cowan Pottery Studio, *Jazz Bowl*, 1931. Lent by Jody and Dick Goisman, TL2015.REI.10.28. Photo by John R. Glembin.

KOHL'S® ART GENERATION



Studio at Home: Picturing Pets

Brett Henzig, Youth and Family
Programs Educator

Get creative at home! Make a
drawing inspired by a Museum
favorite: Alex Katz's *Sunny #4*.

Materials:

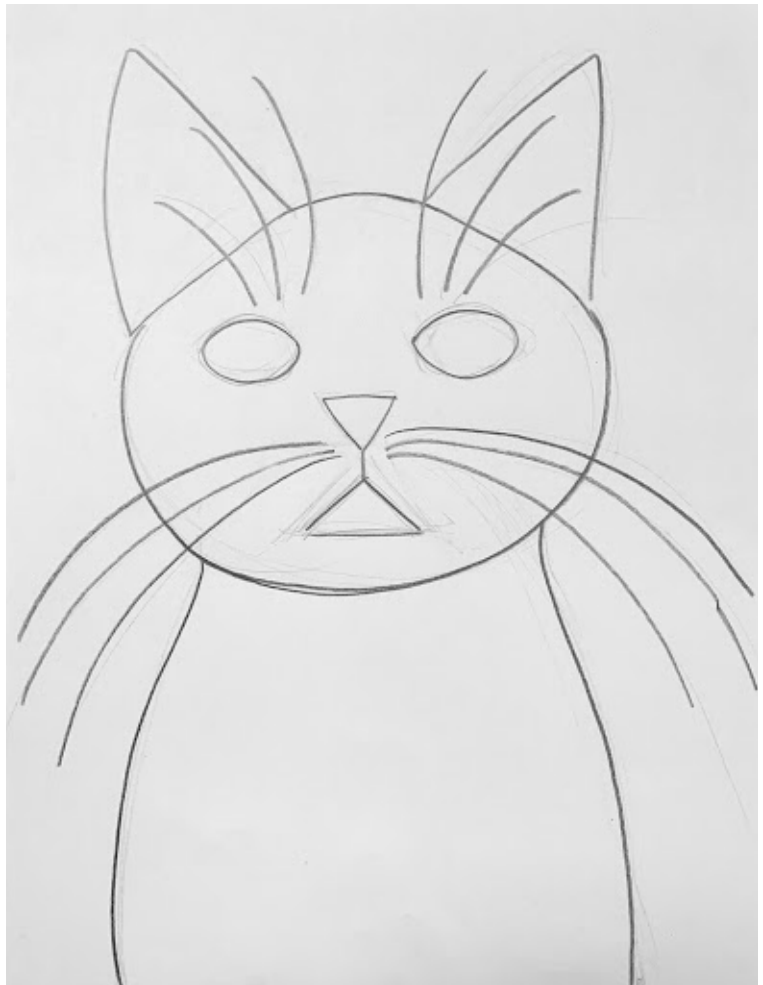
- paper (the bigger, the better!)
- pencil
- paint, crayons, markers, or anything to add color

Alex Katz, *Sunny #4*, 1971. Gift of Mrs. Harry Lynde Bradley, M1975.143. Photo by John R. Glembin. © 2019 Alex Katz/Artist Rights Society (ARS), New York

Sunny #4 is a larger-than-life portrait of the artist's dog. Draw your own pet, or find an animal online that you'd like to draw. My cat Sebastian is modeling for me. The up close photo I have of Sebastian shows him with his tongue out like Sunny's.

Imagine what shapes and lines you could use to make your animal. I see a circle for Sebastian's head, ovals for his eyes, and triangles for his ears, nose, and mouth. The whiskers will be long, curving lines that start in the middle and flow down across his face. Just like Sunny's fur!

Now that I've drawn the shapes and lines as planned, I will add the eyes and more details to his face and his surroundings. I will then add color. Use bold colors, and follow the lines of the shapes that you made.





Sebastian likes plants just like Sunny, and he likes to chew on them. He's a sassy cat!

What Sunny-inspired animal will you make? Invite us to check it out! Tag **@milwaukeeart** and use **#MAMStudioAtHome** to share.

Find more Studio at Home activities on the Museum's blog each week. Activities are designed to be enjoyed by the whole family, regardless of age. Learn new techniques and materials, and explore your creativity!

Supported by **KOHL'S**

Sunny Misses You!

Dianne Choie, Youth and Family Programs Coordinator

“Have you ever walked past *Sunny #4* and not smiled?” That was the question Mrs. Kari Hahm, a teacher at Zion Lutheran School, posed to the Museum when she recently shared the chalk drawings her students made, at home, of Alex Katz’s *Sunny #4*. I certainly miss seeing Sunny in person—and even the Studio at Home activity in this magazine uses the happy dog as inspiration.

Sunny #4 is one of the most beloved pieces of art at the Museum. And he, too, misses his visitors! Which is why I invite you, through June 30, to write a letter, mail a drawing, or share a photo of your best rendition of Milwaukee’s most popular pup to his home, at the address below. He has some extra time—he’s not currently entertaining visitors at the Museum—and promises to send you a reply. You can also post photos with **#WeMissSunny** on social media.

Send mail through June 30 to:

Sunny
c/o The Milwaukee Art Museum
700 N. Art Museum Drive
Milwaukee, WI 53202



See more of the students' drawings here.

Museum Moments

See images of other works from the Museum's collection at the Museum Moments at Home blog post, where we've modified the in-gallery activities from our Museum Moments cards. Each activity uses prompts to discuss the works with little ones to age five, and includes Brainy Background tips, which give you insight into how you're developing your child's mind.

Museum Moments are sponsored by Four-Four Foundation and an anonymous donor.

Start Learning »



inspired by
vr.OM

Thank You, Members

Members—your spirit and generosity inspire us!

Though we have not been together in person these last few months, the spirit and generosity of you, our Museum Member family, has truly touched us as we continue to fulfill our mission to inspire and educate.

We are grateful for the support so many of you have continued to offer through renewals and additional contributions, as well as for your kind words and well wishes. These actions make a significant impact and ensure the Museum remains a vital resource for the community both today and when we reopen our doors.

If you are able to give at this time, please consider renewing your membership early or making an additional gift through the links here. You can also reach our team by phone at 414-224-3284.



We very much look forward to welcoming you back into the Museum to again walk the galleries and see your favorite artworks.

With gratitude,

The Milwaukee Art
Museum Staff

[Renew Membership »](#)

[Make a Gift »](#)

THIS PAGE AND PREVIOUS PAGE Photos by
Kat Schleicher.

Listening Lab: Your Opinion Matters

Brigid Globensky, Barbara Brown Lee Senior Director
of Education and Programs



Martin Drölling, *The Music Lesson*, 1796. Purchase, with funds from Avis Martin Heller in honor of the Fine Arts Society, M2013.26. Photo by John R. Glembin.

At the Milwaukee Art Museum, as with many museums, we seek to share with you, our visitors, the rich history of humanity's creative history and the details of art today in a manner that follows long-held industry conventions. On labels, this includes the artist's name, his or her nationality and birth and death dates, the title of the work, and the medium. We also list a mysterious set of numbers and the names of other people (the accession number and donor recognition, respectively). We may also include a fascinating fact (or several) about the artist, work, style, or period.

These practices do not generally take into account what you might actually want to know and learn about the Museum, the collection, an artist, or a work of art. Fostering an active and engaged relationship between the community and the works of art in our care is one of our primary jobs—and requires that we have a dialogue with the diverse audiences that visit the Museum. It requires that we invite you, our Members, and the public to share with us what you want to learn.

The Listening Lab will be the physical site within the Museum's galleries for this exchange with our visitors. The lab will allow us to test ideas related to how we present and talk about the art, and to get feedback from you about their

efficacy and your level of interest. While this work will take multiple forms over time, we invite you to explore an initial exploration into this online. There, we'll present you with the painting *The Music Lesson* (1796) by Martin Drölling (French, 1752–1817) and different approaches with the narrative, and ask you to tell us which is most captivating to you and why.

As we gather feedback, we will take the most poignant ideas that emanate from the Listening Lab and pilot them on a bigger scale. The Listening Lab will become an ongoing project and process that enables the Museum to continually refine and grow the web of connections and meanings that nurture engagement between you, our visitors, and the works of art on view.

Visit the Online Listening Lab »

Staff Profile: Brad Novak

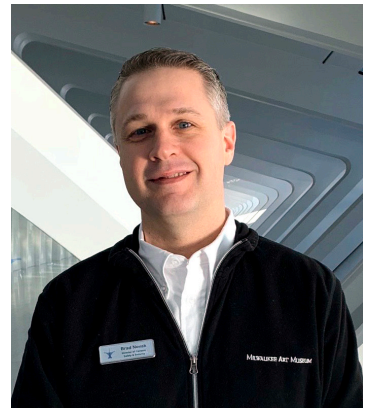
Elisabeth Gasparka, Development Officer for Membership

As the Milwaukee Art Museum’s Director of Campus Safety and Security, Brad Novak has been at the helm of the Museum’s institutional response to the COVID-19 pandemic. Novak came to the Museum in 2012 and had previously worked for the Milwaukee County Sheriff’s Department. His informed leadership helped the Museum team respond quickly to the initial outbreak, and he continues to navigate the Museum community through this crisis. To his daily briefings during this challenging time, he has brought humor, philosophical musings, a silver lining—“humanity first”—and reminders that this, too, will pass. Elisabeth Gasparka, development officer for membership, spoke with Novak via phone during the Safer at Home order in April about his role at the Museum, and how it has changed.

What does a typical workday for you look like amid Safer at Home?

Security staff are essential; they ensure the physical plants and assets of the Museum are protected, and that the campus is safe, every hour of every day. The team operates on a rolling schedule. I now typically start my day working from home, preparing the daily briefing, which takes a national, state, and local glimpse at how COVID-19 is affecting American lives. This morning, I included a photo that one of our security officers, Alberto Rios, took of Robert Indiana’s *The American LOVE* sculpture against a Milwaukee sunrise.

Working at home is a juggling act with kids. I do my best work at nighttime when they’re sleeping—that’s usually when I head into the Museum.



Describe actions you took at the beginning of the crisis.

Security professionals always prepare for worst-case scenarios. I was originally concerned in the first or second week of February. I thought to myself—we already have cases in the US; this could easily take off here. We started shoring up our emergency supplies on campus: hand sanitizer for visitors, for employees, and other essential items. I did that just as preparation,



hoping nothing would come to the reality that we are living through.

What is the Museum like without all the people?

The building makes sound, especially when it's windy; it has its own temperament. Getting used to those quiet sounds and the absence of people is really something else. I miss the daily operations.

Normally and now, I regularly walk through the galleries. And usually when I'm walking past the *Untitled* piece by Larry Bell, I'm making sure that people are keeping a safe distance from the work (this was "safe distancing" before COVID-19). But when I was walking through right after we closed to the public, I saw a reflection and thought it was

an intruder—I'd scared myself. When I first started at the Museum, it was Duane Hanson's *Janitor* that would do that to me. Apparently, I have a new adversary in the galleries.

Is there anything you'd like to communicate to Museum Members?

When I see Members at the Museum, I always thank them. There's something about not only pledging financial support to a Museum, but also staying engaged and passing inspirational moments onto your children, friends, and family.

This is an opportune time for us to teach our kids about the cultural arts, music, cooking. I'm teaching my

seven-year-old daughter how to prepare various dishes. These are things that sometimes we may have taken for granted previous to the coronavirus.

The cultural arts always need our support. Our Members have continued to support us through this crisis, when we've needed their support more than ever. And I trust they'll be there still when we reopen. So, to our Members, though I'm not seeing you in the galleries, thank you.

Photo by Alberto Rios.

Lakefront Festival of Art

A Friends of Art Event

Courtney Kihslinger, Director of Stewardship and Events



After fifty-eight years—having continued through pounding rain and scorching sun, straight-line winds, and punishing heat—Lakefront Festival of Art has seen it all. Though we will not be celebrating the festival this year in person, please join us online, at mam.org/lfoa. Shop and support the 2020 LFOA artists, watch behind-the-scenes studio tours,

and explore other new online features throughout the festival weekend.

On behalf of the festival artists, volunteers, and staff—thank you, Members, for your years of support. And be sure to follow us on Facebook, [@lakefrontfestivalofart](https://www.facebook.com/lakefrontfestivalofart).

Lakefront Festival of Art: Online Features

June 19–21, 2020

mam.org/lfoa

Sponsored by:



Photo by Front Room Studios.

Sculpture Milwaukee

Amy Kirschke, Director of Adult, Docent and School Programs



This summer, the Museum welcomes the return of *Sculpture Milwaukee* and its new installation of world-class sculptures by local, national, and international artists in downtown Milwaukee. The free, open-air art gallery will be installed in phases through July and will feature twenty contemporary works by returning artists Roxy Paine, Carlos Rolón, and Richard Woods, and an exciting array of new artists to be announced starting in June. This year, *Sculpture Milwaukee* is expanding beyond Wisconsin Avenue into the Third Ward, affording us all more opportunities to walk— and more space to maintain our physical distance while being inspired.

Due to social distancing guidelines, the Museum will not be offering docent-led walking or trolley tours this year. However, self-guided tours are available 24 hours a day, 7 days a week by visiting sculpturemilwaukee.com for maps, artist information, and more.



Sculpture Milwaukee

Coming in July 2020

sculpturemilwaukee.com

LEFT Roxy Paine, *Cleft*, from the series *Dendroids*, 2018 (detail). Photo by Kevin Miyazaki/Sculpture Milwaukee. RIGHT Richard Woods, *Holiday Home (Milwaukee)*, 2019. Photo by Kevin Miyazaki/Sculpture Milwaukee, featuring the updated color scheme for 2020.

Neighborhood Discount Program

Museum Members receive discounts at various local businesses through the Neighborhood Discount Program. Supporting business in our community is more important than ever before. Follow our partners on social media or contact them to learn about their special operations, including curbside wine pickup, free shipping, and more. Below is a selection of the participating businesses; **see the full list here.**

- NEW!** Company Brewing
- NEW!** Guardian Fine Art Services
- NEW!** URSA, in Bay View
- BelAir Cantina
- Brew City Salvage
- Commonplace
- Fuel Café 5th Street
- Saint Kate
- Strange Town
- Thief Wine Shop and Bar



TOP Guardian Fine Art Services
BOTTOM URSA, in Bay View

SmArt Shopping

Shop the online store at mam.org/store.



Paw Prints Bow Tie

Step up your style: tie on a perky bow tie, silky and peppered with paw prints.

100% silk
\$54.00/\$48.60 Member

Pet Leash

Pal around with your pup close by on a trendy leash custom-made for the Museum with paw prints and the iconic Calatrava-designed “wings.”

60 in.
\$20.00/\$18.00 Member

Sunny #4 Ceramic Mug

Try not to smile as you start each day with this ceramic mug featuring Alex Katz’s *Sunny #4*.

15 oz.
\$18.00/\$16.20 Member



Sunny #4 Magnet

Brighten your day with the irresistible face of Alex Katz's *Sunny #4*.

3 1/2 x 2 1/2 in.
\$6.00/\$5.40 Member



Cat Walk Picture Hangers

Display your favorite photos with some fierce feline fun.

Includes a cord and eight clips
\$16.00/\$14.40 Member



Pet Bandanna

Pair this bandanna with the pet leash, both patterned with paw prints and the Museum's "wings," for a get-noticed walk about town.

22 x 22 x 29 in.
\$12.00/\$10.80 Member



Desk Top Dog Park

Create your own canine oasis, featuring the world's most well-behaved dogs!

\$14.00/\$12.60 Member



Virtual Events

The Museum started to bring you virtual events, including MAM After Dark, Art in Bloom, and Yoga at MAM, shortly after we closed our doors. Thank you for your enthusiastic participation! Since it is recommended that we not yet gather in large groups, when we reopen the Museum, we're dedicating time—and space—to giving you an opportunity to revisit favorite works and reconnect with the art. We will continue to provide you with virtual opportunities to come together to make art, participate in workshops, and more; however, certain programs, such as MAM After Dark and Yoga at MAM, are taking a temporary break as we focus on the Museum's core mission: to present art as a source of inspiration and education.

Details on how you can participate in the virtual events listed here can be found on our website at mam.org/events. Developments around COVID-19 will determine how a program or event is presented, and whether programs are added. You will be the first to receive news about any updates in the *Member Insights* email newsletter.

Virtual Kohl's Art Generation Family Sundays

June 7

Virtual Lakefront Festival of Art

June 19–21

Virtual Summer Art Camps

Ages 6–10

10:30 a.m.–12:30 p.m.

Ages 11–15

1:30–3:30 p.m.

\$150/\$100 Members

Register at mam.org/learn/classes.

July 6–9:

Painting from Nature

July 20–23:

Experimental Drawing

Aug 10–13:

Painting the Abstract

Milwaukee Art Museum
700 North Art Museum Drive
Milwaukee, WI 53202
414-224-3200
mam.org

MILWAUKEE
ART
MUSEUM