

MILWAUKEE
ART
MUSEUM

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Member Magazine

Sept-Dec 2020

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ON THE COVER Reginald Baylor, *On Duty, Not Driving*, 2010 (detail). Acrylic on canvas. Purchase, with funds from the African American Art Alliance in honor of their twentieth anniversary, M2011.16. Photo by John R. Glembin. © Reginald Baylor

THIS PAGE Photo by Matt Haas.



Dear Members,

While we knew that we would still be navigating life amid a pandemic come fall, I'll admit to hoping that by some small miracle COVID-19 would be a distant memory. We've learned by necessity to take each day as it comes, and I consider the reopening of the Museum a great success, of which we can all be proud. You, our Member family, have returned to see your old favorites and friends; the community and new visitors, too, have taken the opportunity to explore new sights. I cannot thank the Krei family enough for supporting an entire month of free admission for the community. Their gift in memory of Melinda broadened and extended the Museum's welcome mat during these very difficult times, helping turn the question of whether to visit from *maybe* to *when*. Together we wear our masks and continue to abide by the new protocols, for the safety of our community.

I speak for all of us here at the Museum when I say that slowly returning to the work of sharing the art with you is a welcome balm. ***Susan Meiselas: Through a Woman's Lens*** and other exhibitions that were put on hold will start to open. But because of our ever-shifting landscape, we will notify you through your *Member Insights* email newsletter as to

exactly when. And even though you will be able to experience the works in these exhibitions firsthand, on-site, we will continue to offer opportunities to tour the exhibitions remotely, through 360-degree gallery tours and in-depth audio guides. We'll come to you, wherever you might be and wherever you feel the most comfortable. The stories of art transcend pandemics, effectively traversing walls and removing distance.

Alongside reopening, we also recommitted to our **strategic direction**, which places community at the center of all we do. We are intent on listening to Milwaukee's communities and on working to promote empathy, understanding, and actions that diminish the impact, influence, and systemic violence of racial injustice. We believe art, artists, and ideas have the power to effect change and bring us closer together, and key to the Museum's efforts is our hiring of a curator of community dialogue. This new position on the Senior Leadership Team is responsible for strengthening partnerships, listening to the community, and creating more robust community programming. I look forward introducing you to the person who is eager to get to work in this very important role.



As we head into a school year that remains uncertain and the weather sends us retreating again into our homes, know that we will continue to hold programs online. In fact, we have made even more of our usual family programming available virtually. Shortly, we'll be entering the holiday season—a time to give thanks for loved ones and to celebrate the joy that connection with others can bring. Our gift to you is keeping you connected to art, to others, and to many new sources of inspiration.

Wishing you and your families continued health and safety,

Marcelle Polednik, PhD
Donna and Donald Baumgartner Director

Photo by Kat Schleicher.

Thank You

Special thanks to all our sponsors, from the Museum Visionaries who support the Museum's full sweep of exhibitions to those who are instrumental to the presentation of specific exhibitions and education programs.

2020 Museum Visionaries

Donna and Donald Baumgartner
John and Murph Burke
Sheldon and Marianne Lubar
Joel and Caran Quadracci
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Presenting Sponsor



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Exhibitions in the Herzfeld Center
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The exhibition is presented
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KOHL'S

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Junior Docent School Program

Herzfeld Foundation
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Upcoming Exhibitions

Watch your monthly *Member Insights* or visit mam.org/exhibitions in the weeks and months ahead for the opening dates for these exhibitions.

Susan Meiselas: Through a Woman's Lens
Herzfeld Center for Photography and Media Arts

The Quilts of Pauline Parker
Bradley Family Gallery

First Impressions: Early Printed Books in Europe
European Art Galleries, Level 2, Gallery S202

James Benning and Sharon Lockhart: Over Time, Chapter II
Herzfeld Center for Photography and Media Arts

Americans in Spain: Painting and Travel, 1820-1920
Baker/Rowland Galleries

Susan Meiselas: Through a Woman's Lens

Lisa Sutcliffe, Herzfeld Curator of Photography and Media Arts

Susan Meiselas (American, b. 1948) has spent nearly five decades documenting the issues that human stories reveal. To mark the 100th anniversary of the ratification of the women's right to vote, this exhibition examines Meiselas's sustained focus on the lives and perspectives of women on the edges of the mainstream—narratives that might have been otherwise overlooked. “Right from the beginning, I was questioning the process,” she has noted. “Why am I making a picture? Who is it for? What purpose does it serve?”

Meiselas often builds relationships and deep connections with the people she photographs, collaborating with them to bring their voices to the fore. Complete immersion, according to the artist, has regularly been key to approaching the people she works with, understanding their perspectives, and making pictures that reveal complicated truths. This process underlines how Meiselas has negotiated the responsibility of connecting the people in her photographs to a broader audience, as well as her longstanding interest in interrogating the ethics of seeing.

Alongside the gallery presentation of the exhibition, we will be giving you, our Members, the first opportunity to explore the 360-degree virtual tour and examine Meiselas's photographic



oeuvre more deeply—to hear from the artist and the people she photographed; examine related publications and ephemera; and watch historical films and interviews that provide context for the artist's process.

Meiselas is the president of the Magnum Foundation, which serves to mentor and support a new generation of diverse photographic voices. Follow the Museum on social media, [@MilwaukeeArt](#), throughout the run of the exhibition to learn more about this work and the Museum's upcoming virtual programs.

Books on the artist's work are available from the Museum Store.

Susan Meiselas, *College Sorority, Madison, Wisconsin, 1978*; printed 2020. Gelatin silver print. 8 × 10 in. Courtesy the artist. © Susan Meiselas/Magnum Photos



Susan Meiselas, *Self-portrait, 44 Irving Street, Cambridge, MA, 1971*. Gelatin silver print. 10 × 8 in. Courtesy the artist. © Susan Meiselas/Magnum Photos

From the Collection: Portrait of Henry VII of England

Catherine Sawinski, Assistant Curator of European Art

English history can appear to be a long list of kings and queens with the same names. The queen that most of us are familiar with today is Queen Elizabeth II. The first and only other Queen Elizabeth ruled from 1558 to 1603.

In the Museum's Renaissance galleries—the fourth gallery you walk into as you follow the route through the first floor—you will find a small portrait that, according to the label, is of Henry VII of England. The painting shows a pale man with a rather blank expression, dressed in a black hat and red and yellow clothes, and wearing some jewelry. Not too exciting, especially with larger, splashier portraits like *The Artist's Sister Minerva Anguissola* or *Triple Profile Portrait* nearby. But, passing over this little painting would mean missing out on a great story.

Despite the modest appearance of the portrait, Henry VII was a king of England. He defeated Richard III in 1485 at the Battle of Bosworth. Richard is famous for being a hunchback, power-hungry villain, rumored to have killed his two young nephews, who were rivals to the throne. (Although now we recognize that Richard was not so one-dimensional, that he was also courageous, a good administrator, and well-spoken.) Henry's success at this battle ended an eighty-five-year-long civil war



THIS PAGE Sofonisba Anguissola, *The Artist's Sister Minerva Anguissola*, ca. 1564. Layton Art Collection Inc., Gift of the family of Mrs. Frederick Vogel Jr., L1952.1. Photo by John R. Glembin.

FOLLOWING PAGE Probably after Meynnart Weywyck, *Henry VII of England*, 1504/09. Bequest of Catherine Jean Quirk, M1989.63. Photo by P. Richard Eells.





between the House of Lancaster and the House of York. This civil war is often referred to as the War of the Roses, more on that in a moment.

Once crowned king, in 1485, Henry immediately set about uniting the country's warring factions and creating a solid, lasting dynasty. His ruling family line was the Tudors. First, he married Elizabeth of York, the niece of his foe Richard. This marriage joined the houses of Lancaster and York, the two sides of the War of the Roses. Then, Henry limited the power of the wealthy landowning class to lessen the chance of another grab for power. And finally, he arranged marriages for his children in order to make powerful alliances with Spain, Scotland, and France. The result was a relatively peaceful and prosperous England under the Tudors, which culminated in the legendary reign of the aforementioned Queen Elizabeth I.

Henry, who reigned until 1509, succeeded in stabilizing his country, and our painting is the official portrait made to honor him. It certainly takes on new meaning when you realize that this man ended a civil war that lasted generations. It does not show a "boring" man; it shows a king who is calm, steady, and experienced, dressed in just enough expensive clothing and jewelry to show his high status and culture.

Now that we are taking a closer look, you might notice that Henry is holding a red rose. As you recall, the civil war that Henry ended is known as the War of the Roses. Well, this name came about in the nineteenth century, some five hundred years after the war, because both sides supposedly had roses in their emblems: white for York and red for Lancaster.

This, however, is not entirely accurate—and demonstrates the influence of some savvy marketing even in Henry's day. The truth is that although the York family used the white rose



during the conflict (among other symbols), the Lancasters, while they often used the color red, did not fully associate themselves with a red rose until *after* Henry became king. The king, in fact, chose to represent the Lancasters as a red rose when creating a heraldic emblem that symbolically joined the two families, to promote the new dynasty. The pairing of the two roses, one white and one red, became known as the “Tudor rose”—and the mythology was born. You can see the design used on either side of Henry’s head in the tracery, or decorative lines, at the top of the painting.

The Tudor rose became a common decorative motif for architecture in England and can still be found in places such as the ceiling of Anne Boylen’s gatehouse at Hampton Court Palace, in London, and the entrance of King’s College Chapel, in Cambridge. In the United States, once you start to look for it, you will readily find

the Tudor rose in architecture, especially in Tudor Revival homes. For instance, right here in Wisconsin, you can see them at the Paine Art Center and Gardens, in Oshkosh. The mansion has roses on the ceilings of the library and the dining room, and on the downspouts outside.

I hope that after learning Henry VII’s story, you agree that the painting has quite a lot that it can teach us about the importance of taking the time to look beyond appearance—and to question our first impressions.

African American Art Alliance: A Support Group History

Margaret Andera, Interim Chief Curator and Curator of Contemporary Art

This year marks the 30th anniversary of the African American Art Alliance (AAAA), a support group of the Museum. Over its history, the group has assisted in funding the acquisition of numerous objects for the Museum's collection.

The African American Art Alliance was formally established in 1990 by Dorothy Nelle Sanders, Lucinda J. Gordon, and Gloria Wright (all three are pictured here with Mildred Pollard, the Museum's first African American docent). Together, these local women launched a group that continues to fund the acquisition of works by African American artists, host lectures, and sponsor events featuring notable artists, including Gordon Parks, Faith Ringgold, David Driskell, Lois Mailou Jones, Glenn Ligon, and Kehinde Wiley.



Additionally, AAAA provides support to bring exhibitions to the Museum. Among the exhibitions the group has supported in its thirty-year history are *Recovering History: The Tradition of African American Quilting* (1998), *Class Pictures: Photographs by Dawoud Bey* (2009), *On Site: Chakaia Booker* (2010–11), *Inspiring Beauty: 50 Years of Ebony Fashion Fair* (2015), *Rashid Johnson: Hail We Now Sing Joy* (2017), and most recently, *Family Pictures* (2018–19).

2020 AAAA Board Members

Jody Alexander
Cynthia Henry
Sande Robinson
Fran Serlin
Nancy Simuel

**Learn more about AAAA
and how you can join here.**

African American Art Acquisition Committee members Lucinda Gordon, Dorothy Nelle Sanders, Mildred Pollard, and Gloria Wright with *Acapulco*, a relief by Daniel Pressley, in 1991, at the first annual African American Art Acquisition dinner.

Collection Feature: AAAA Acquisitions

James Van Der Zee

Distraction, 1930

Hand-colored gelatin
silver print

Purchase, African American
Art Acquisition Fund
M1991.13

James Van Der Zee

*Portrait of a Girl in a Grass
Skirt*, 1920s

Gelatin silver print

Purchase, African American
Art Acquisition Fund
M1991.16

Daniel Pressley

Acapulco, ca. 1970

Carved and painted wood

Purchase, African American
Art Acquisition Fund
M1991.25

Lorna Simpson

Myths, 1991

Four gelatin silver prints and
six engraved plaques

Purchase, African American
Art Acquisition Fund
M1991.36

Lois Mailou Jones, *The Ascent of Ethiopia*, 1932
(next page)

Art historians and critics have proclaimed Lois Mailou Jones's *The Ascent of Ethiopia* a masterpiece, a perfect marriage of design and the visual language of the Harlem Renaissance. From the painting's majestic pharaoh, figures climb toward the modern city and a creative triad of art, drama, and music. Jones's composition links people of African descent with their past and their futures, and suggests the rhythms and improvisation of the Jazz Age.

The Ascent of Ethiopia was the first painting that the African American Art Alliance—with additional support from founding member Dorothy Nelle Sanders—helped the Museum purchase, in 1993. Learn more about this work on the blog. **Read the post.**

Oil on canvas. Purchase, African American Art Acquisition Fund, matching funds from Suzanne and Richard Pieper, with additional support from Arthur and Dorothy Nelle Sanders, M1993.191. Photo by John R. Glembin. © Lois Mailou Jones Pierre-Noel Trust



Full credit on previous page.

Romare Bearden

The Street, 1964
Paper collage on cardboard
Gift of Friends of Art
and African American Art
Acquisition Fund
M1996.52

Glenn Ligon

We're Black and Strong,
1996
Screenprint ink on
unstretched canvas
Gift of the African American
Art Alliance, with additional
support from Dr. James
A. Christian
M1998.115

Willie Cole

Domestic Dancers, 1998
Scorches on canvas
Gift of the African American
Art Alliance with additional
support from Delta Memorial
Endowment Fund, Inc. of the
Milwaukee Alumnae Chapter
of Delta Sigma Theta Sorority,
Inc. and LaMarr and Lynda
J. Franklin
M1999.1

Ghana; Asante

Leopard Stool (Osebo Dwa),
early 20th century
Wood
Gift of the African American
Art Alliance
M2000.165

Magdalena Abakanowicz

Two Figures on Beam, 1992
Burlap, resin, and wood
Gift in honor of Russell
Bowman (Director, 1985
2002) by the Contemporary
Art Society, Donald and
Donna Baumgartner, Friends
of Art, Marianne and Sheldon
B. Lubar, Harry V. and Betty
Quadracci, Reiman
Foundation, Sue and Bud
Selig, Anthony and Andrea
Bryant, Fund of the Greater
Milwaukee Foundation, Phyllis
and William Huffman, Jane
and George Kaiser, Phoebe R.
and John D. Lewis Foundation,
Marcus Corporation
Foundation, James and
Joanne Murphy, Gilbert and
J. Dorothy Palay Family
Foundation, Anthony Petullo
Foundation, Suzanne and
Richard Pieper Family
Foundation, Justin and Holly
Segel, Reva and Phil Shovers,
Hope and Elmer Winter,
African American Art Alliance,
Nancy and Terry Anderson,
Karen and William Boyd,
Marilyn and Orren Bradley,
Collectors' Corner, the
Docents of the Milwaukee
Art Museum, Jean and Ted
Friedlander, Judy Gordon and
Martin Siegel, George and
Angela Jacobi, Susan and
Lee Jennings, David and
Cynthia Kahler, Herbert H.
Kohl Charities, Inc., Mary Ann
and Charles P. LaBahn, Arthur

and Nancy Laskin, P. Michael
Mahoney, Donna and Tony
Meyer, Joyce and Nick Pabst,
Jill and Jack Pelisek, Anne H.
and Frederick Vogel III, David
and Sibyl Wescoe, and Kathy
and David Yuille
M2002.59

Revil Mosley

"Lazy Gal" Quilt, 1993
Pieced and quilted cotton
Gift of the African American
Art Alliance
M2003.84

Ron Adams

Blackburn, 2002
Seven-color lithograph
Purchase, with funds from the
African American Art Alliance
M2004.15

iona rozeal brown

sacrifice, 2007
Acrylic and paper on
framed panel
Purchase, with funds from the
African American Art Alliance
and the Contemporary Art
Society
M2007.60

Margaret Burroughs

*Bessie Smith, Queen of
the Blues*, ca. 1945
Linocut
Purchase, with funds
from the African American
Art Alliance
M2007.81



Full credit on following page.

Kehinde Wiley, *St. Dionysus*, 2006 (previous page)

Kehinde Wiley depicts young Black men and women in a realistic style reminiscent of Renaissance portraits, adorned with Baroque or Rococo decorative patterns. He keeps his models—often strangers he encounters on the street—dressed in contemporary clothing to highlight the absence of African Americans from historical and cultural narratives, ultimately raising questions about race, gender, status, and the politics of representation.

This painting is based on a sculpture of St. Dionysus in St. Peter's Square in Vatican City, Rome. It was acquired in honor of the African American Art Alliance's 15th anniversary, and Wiley came to Milwaukee to talk about his work and celebrate the milestone.

Oil on canvas with carved and painted frame. Gift of the African American Art Alliance in honor of their 15th Anniversary, with additional support from Valerie A. Childrey, MD, and Sande Robinson, M2006.16. Photo by John R. Glembin. © 2020 Kehinde Wiley, Courtesy of Milwaukee Art Museum and Sean Kelly New York

Alison Saar

Washtub Blues, 2000

Color woodcut

Purchase, with funds from the African American Art Alliance in honor of David Gordon
M2008.86

Reginald Baylor

On Duty, Not Driving, 2010

Acrylic on canvas

Purchase, with funds from the African American Art Alliance in honor of their twentieth anniversary
M2011.16

Tyanna Buie

Incarnation, 2015

Assembled screenprint with collage and ink, charcoal, and mixed media on paper

Purchase, with funds from the African American Art Alliance
M2015.84

Rashid Johnson

Untitled Anxious Audience, 2017

Ceramic tile, soap, and wax

Purchase, with funds from Mark and Debbie Attanasio, Marianne and Sheldon Lubar, Joanne Murphy, the African American Art Alliance, and the Modern and Contemporary Art Deaccession Funds
M2017.60

art studio

Kohl's Art Studio at Home: Archuleta Animal

Brett Henzig, Youth
and Family Programs
Educator

Get creative at home!
Make an animal inspired
by Felipe Archuleta's
Porcupine sculpture.
Like Archuleta, we
will also be using found
materials to add finishing
texture and details to
our sculpture.

Materials:

- toilet paper
- school glue
- flour
- warm water
- toilet paper tube
and/or cardboard
- scissors
- tape



Felipe B. Archuleta, *Porcupine*, 1978. Gift of Herbert Waid Hemphill, Jr., M1984.136. Photo by P. Richard Eells.



Step One

Tear the toilet paper into small pieces and place into a bowl. I used about eighteen squares. Add warm water to the torn pieces until they are completely covered. Mash the paper pieces and water together. Add more warm water to keep the paper covered. Let the mixture sit for ten minutes.



Step Two

While your paper softens, use a toilet paper tube, cardboard, or both to make an animal form. Cut and combine the pieces to make the rough shape of the animal. Use masking tape to hold the pieces together.



Step Three

Archuleta carved wooden animals and used a mixture of sawdust and glue to add forms and details to the rough-cut wood. Finish making the paper clay to add details.



Step Four

Give the paper and water mixture—a mixture known as “paper pulp”—a final mash. Make it as smooth as you can. Squeeze the paper pulp in your hands to remove excess water. Place the moist pulp balls into a new bowl.



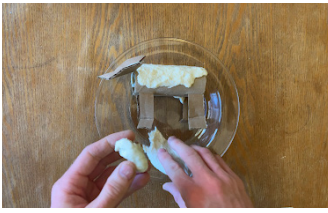
Step Five

Add about a tablespoon of white glue to the pulp. This will make it very sticky. Sprinkle flour over the mixture and knead it until it is less sticky. We want to achieve the right balance of ingredients: if it is too dry, add small amounts of water and knead; if too watery or sticky, more flour. Not sticky enough? Add glue.



Step Six

Your paper clay is ready when you can press into it without water coming out, and without it sticking to your finger and tearing. It should be slightly sticky, and the indentation from your finger should stay in the clay.



Step Seven

Flatten pieces of clay to drape over your cardboard form. You can press balls of clay onto the form to add bulk.



Step Eight

Use your fingers or a tool to make textures and details in the clay. Toothpicks, chopsticks, and kitchen utensils like your fork are great options.



Step Nine

Archuleta was known for using objects around his home and studio to add details. His porcupine has quills made out of straw from a broom. I used a toothpick to make claws, and yarn with a twist tie to make a fluffy tail. What objects can you find to add details to your animal?

Final Product!



Step Ten

Once your sculpture is dry, you can paint it too!

What type of animal will you make? Invite us to check it out! Tag [@MilwaukeeArt](https://www.instagram.com/MilwaukeeArt) and use [#MAMStudioAtHome](https://www.instagram.com/MAMStudioAtHome) to share.

Find more Kohl's Art Studio activities on the Museum's website every other week. Learn new techniques and materials, and explore your creative side! As with all new things, provide your child the support and supervision they need, practicing safe use of tools and materials. You know your kids best!

Back to School: Serving You and Our Community

Amy Kirschke, Director of Adult, Docent, and School Programs

As we welcome the new school year, we are committed to providing a variety of engaging activities and resources for parents, guardians, and educators in our community; we are here to help you with children of all ages continue learning at home or in remote classrooms. In our complex and changing world, art is more important than ever for our young people. Art helps them connect to humanity both past and present, and it offers opportunities to explore diverse perspectives, fostering reflection, empathy, critical thinking, and creative expression. We have programs and tools that encourage connection and get our youth, from toddlers to teens, making art, wherever they may be.

Families

We look forward to seeing our family visitors back at the Museum, and thanks to Kohl's, Museum admission for kids ages twelve and under is always free.

To avoid gathering in large groups, however, we have moved our art-making projects, Play Date with Art, Kohl's Family Sundays, studio classes—all activities—online. We've also worked with the experts at Vroom® to expand our selection of Museum Moments activities for the children ages five and under in your life, and made them available for download. The Spanish-language version is coming soon!

[Explore Youth and Family Programs »](#)

[Download Museum Moments Activities »](#)



Photo by Matt Haas.

Community Outreach

We welcome seeing new faces, too, and invite those who have never been inside to check us out! Through our Family Fun Pass program and its offer of free Museum admission, we are again inviting over 18,000 families from 72 local community groups to explore their local art museum. And in partnership with the Boys and Girls Club, Walker's Point Center for the Arts, and other community groups, we continue to distribute kits of art supplies to area kids.

Teachers

While we wait for a future phase of opening to again welcome school groups to the Museum, we invite K–12 educators and students to explore the Museum virtually! Whether you have five minutes or an hour for arts-integrated activities, you'll find something to complement your curriculum at [teachers.mam.org](https://www.mam.org/teachers). Find studio projects, lesson plans, videos, art and writing activities from our book *Look, Write, See: Activities for Teaching Writing and Looking at Art*, and more. Facilitated virtual Museum visits with themes such as Animals in Art, Elements of Art, American Stories, and Social Justice in Art are also available. Visit [mam.org/learn/school-tours](https://www.mam.org/learn/school-tours) to request a virtual visit or email grouptours@mam.org for information.



Photo by Matt Haas.

Teen Interns Make Their Mark

Shannon Molter, Associate Educator of Teen Programs



Two alumni of the Museum’s teen intern programs were recently in the news for their creative accomplishments. Brema Brema was featured in **Vogue magazine**, attributing the moment of inspiration for his flourishing clothing brand, *Unfinished Legacy*, to his experience in the ArtXpress program, in 2013. Charly Palmer, who participated in the Satellite program in the 1970s, is featured in *Time* magazine’s July 6 “**America Must Change**” issue; his painting is the cover image.

Teen intern Elijah McDaniels (far left), Hamilton High School Class of 2020, showcases his collection at Teen Night. Photo by Kat Schleicher.

The nineteen high schoolers in the Museum’s Satellite program this spring were about a month into their internship when, along with the rest of us, they quickly had to pivot to working online. While the virtual internship is a new experience for everyone involved, the teens discovered that they could still effectively meet arts professionals, discuss artworks in the collection, and develop a community of young artists. During the three months of the four-month program that they interned remotely, the teens, from fifteen different schools including Rufus King High School, Milwaukee High School of the Arts, and Carmen Southeast High School, drew together, explored design in the context of redecorating their bedrooms, and created robust content for a **Virtual Teen Night** website.

The Satellite Teen Internship is a paid internship, allowing area arts-interested high schoolers to engage deeply with the Museum, art, and their community, while developing their communication skills, creating collaboratively, and learning about careers in the visual arts. The teens mentor elementary school students from Milwaukee Public Schools and conclude the program with an artful party for their peers called Teen Night.

[Learn More About the Satellite Program »](#)

Member Extras

Staying Connected Digitally

Members, while we like to see you at the Museum, we understand that not everyone is able (or willing) to visit at this time. Staying connected and providing you with inspiration is important to us, and we are committed to keeping our online presence robust.

Just as you get priority access to timed ticketing for visiting the Museum, you get exclusive content and first look at the Museum's digital offerings, as well as special video updates from the Museum director, through the *Member Insights* email newsletter. Videos by the curators on works from the collection and stories from behind the scenes at the Museum are among the features we shared with Members over the past few months. You can dive into these here—again, or in case you missed them.

Collection Reflection: In this four-part video-blog series, the Museum curators examine the notion of still life. Tanya Paul, for one, discusses Jan van Os's *Flowers in Terra-cotta Vase*, and Lisa Sutcliffe shares insight into John Houck's *First Set*. **See them all.**

Behind-the-scenes stories: Even while our doors were closed, the work of caring for the collection continued. Take a look behind the scenes in these special blog posts, on our art preparator team, the conservation team, and everyone's favorite janitor. **See them all.**



What virtual content do you find inspiring? Share your opinion in the survey below. It should take only about five minutes to complete.

Take the Survey »

If you are not receiving our Member exclusive emails—and would like to!—email us at membership@mam.org so we can make sure that you have the most up-to-date information about your Museum and don't miss out on what's happening, both on-site and online.

Thank you for your continued support!

Donor Profile: The Krei Family

Elisabeth Gasparka, Development Officer for Membership

The Krei Family Sponsors a Month of Free Admission in Memory of Melinda Krei

The Museum is honored to have received the Krei family's tremendous gift to support a month of free admission for all visitors when we reopened to the public this past summer. The family provided the sponsorship in memory of the late Melinda Krei, and comments from guests overwhelmingly expressed their thanks to the family.

"Melinda was one of the Museum's greatest advocates, and her legacy is sharing the comfort and inspiration she found here with the community during this challenging time," said Marcelle Polednik, PhD, Donna and Donald Baumgartner Director, Milwaukee Art Museum.

"We believe it's a fitting tribute to Melinda," said Ken, Melinda's husband, when he and their son, Andrew, spoke with the Museum shortly before the reopening. They talked about their family's relationship with the Museum and expressed the hope that their gift of free admission would "give the community, during what are challenging times, an opportunity to enjoy the Museum, the collection, and the facility."

Why is this sponsorship special to you both?

The Milwaukee Art Museum is an institution that our family has enjoyed over many years. We've participated in various support groups and on the board and have a deep appreciation for the Museum's mission. Melinda's love of the facility, the programs, and the staff made the Museum a special place for her and our family. Andrew and I are especially proud to provide support at a time when the reopening can be an important part of Milwaukee's emergence from the effects of the pandemic.

What makes the Milwaukee Art Museum an important institution for the Milwaukee community?

Communities need publicly available institutions that can educate and provide enjoyment for all ages. The Museum can be a source of inspiration and is a hub of engagement within our community. Moreover, the Museum has become a worldwide symbol for Milwaukee. Bringing art and art resources to the community and region helps attract investment by businesses and provides a cultural element that is necessary for growth and expansion.



Thanks to the generosity of the Krei family, during the first five weeks of reopening, the Museum welcomed nearly 10,500 visitors—many of whom were visiting for the first time.

What do you enjoy most at the Museum?

Ken: My favorite areas in the Museum are Mrs. Bradley's Collection galleries, Café Calatrava, and the area in the northeast corner overlooking the lake. While I enjoy much of the contemporary collection, my favorite piece is *The Wood Gatherer* by Bastien-Lepage.

Andrew: I always enjoy spending time with Mrs. Bradley's Collection, but my favorite piece is Frank Stella's wonderfully colorful and geometric *Chocorua III*. One of my favorite things in Milwaukee is walking into Windhover Hall. It's such an extraordinary structure and a grand space, and you know that you are somewhere special from the moment you enter.

Do you each have a favorite Museum memory?

Ken: My favorite memory is the opening of the east addition. Through significant work and engagement with various cohorts, the Museum expanded and made available a new resource along the lake for the community to enjoy.

Andrew: My wife and I were married in Windhover Hall, so we have a deeply personal connection with the Museum and many fond memories of that day.

The Krei family (L-R: Melinda, Andrew, Margaret, and Ken) celebrates Andrew and Margaret's wedding at the Museum.

Spread Joy

Inspire everyone on your list—and support your art museum!

A Museum membership not only gives your friends and family a full year of free admission, exclusive access to digital content, and special discounts; it also directly supports Museum exhibitions and programming.

Give the Gift of Membership »

SmArt Shopping

Shop the online store at mam.org/store.



Coloring Page Panel

Keep single pages in place and drawing books open using these on-the-go panels with colorful, elastic bands.

Small (10 ½ × 13 in.):
\$10.00/\$9.00 Member

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Organize those to-dos with brilliantly colorful, neatly bound notepads.

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Find inspiration to achieve that perfect color mood, and coordinate the look of any room—with the assortment of colors in this compact case.

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See your colors transform before your eyes with markers that are sure to bring a bit of surprise and mystery to your next project.

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Experience the writing style of a crayon, in the form of a pencil. Six pencils offer twelve different interchangeable colors.

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Dot Grid Journal

Journal, doodle, and keep your notes in one place in this dot grid notebook with an elastic band closure.

\$14.00/ \$12.60 Member



Fabric Mask: *On Duty, Not Driving* by Reginald Baylor

Make a fashion statement with your face covering. Wear a mask that features a work by local artist Reginald Baylor in the Museum's collection.

Cotton. Includes metal nose bridge, pocket with insertable filter, adjustable elastic sides and ear loops. Machine washable.

\$20.00/\$18.00 Member

Holiday Gift Giving

Shop the online store at mam.org/store.

Member Double Discount Days

Fri, Nov 27; Sun, Nov 29;
Thurs, Dec 3–31

Pick up unique gifts and holiday décor during Museum hours—with a 20% discount and free gift wrapping! Or enter promo code “doublediscount” at checkout when shopping online.

Free Shipping: Everyone receives free shipping in the continental U.S. on online Museum Store purchases of \$25 or more, November 23–December 14.

Museum Gift Cards

Give the priceless gift of a Milwaukee Art Museum experience. Gift cards can be used for admission and membership, in the café and the Museum Store. It never expires! Get yours today at the Museum or online at mam.org/store.

Milwaukee Gaia Buddha Ornament

Celebrate the season with this exclusive ornament, handpainted by artisans after a design by local artist Tia Richardson. This is the seventh in a series of collectible ornaments available exclusively at the Museum Store.

\$24.00/ \$21.60 Member



Virtual Events

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

Member Exclusives

Virtual Member Previews

Susan Meiselas: Through a Woman's Lens

Youth and Family Programs

Story Time in the Galleries: At Home

Saturdays, 10:30 a.m.

Don't miss out on story time! We're bringing the storytelling to you, at home, and will start each session with a look at a Museum artwork.

Sept 5: *You Matter*, by Christian Robinson

Oct 3: *Fortunately*, by Remy Charlip

Nov 7: *I Am Actually a Penguin*, by Sean Taylor, illustrated by Kasia Matyjaszek

Dec 5: *Mister Horizontal & Miss Vertical*, by Noémie Révah, illustrated by Olimpia Zagnoli, and translated by Claudia Zoe Bedrick

Play Date with Art: At Home

Ages 5 and under, with a caregiver

Fridays, 10–10:30 a.m.

Share a half hour looking at art and making your own creations in fun and interactive projects.

Sept 11: Super Senses

Oct 9: Hilarious Hats

Nov 20: Spectacular Sculptures

Dec 11: Perfect Portraits

Online Art Club

Ages 6–10: Thurs, Oct 1–29, Nov 5–19

Ages 11–15: Wed, Sept 30, Oct 7–28, Nov 4–18
4:30–6 p.m.

Join other kids for a weekly art break. We'll explore Museum artworks and drawing projects. Find information on scholarships [here](#).

\$225/\$150 Members (includes drawing kit)

Register by September 18 »

Kohl's Family Sundays at Home

Hop online starting at 10 a.m. for art activities, performances, tours, and visits with artists.

Oct 18: Día de los Muertos

Dec 6: The Gift of Art

Plan Your Visit

Admission

Tickets are timed. Please reserve your tickets in advance online; as Members, you receive priority access. By proceeding to reserve your ticket (below), you will first read and agree to follow the visitor Code of Conduct, designed to support a safe environment. It will take us all. Be well, and thank you.

[Reserve Your Timed Tickets »](#)

Hours

Thurs–Sun, 9:30 a.m.–5 p.m.
9:30 a.m. entrance reserved for high-risk individuals

Holiday Hours

Thanksgiving Day: Thurs, Nov 26
Christmas Eve Day: Thurs, Dec 24
Christmas Day: Fri, Dec 25
CLOSED

New Year’s Eve Day: Thurs, Dec 31
New Year’s Day: Fri, Jan 1
OPEN | 9:30 a.m.–5 p.m.



Membership Office

Mon–Fri, 9 a.m.–5 p.m.

414-224-3284

Photo by Matt Haas.

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414-224-3200
mam.org

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