

MILWAUKEE ART MUSEUM
annual report

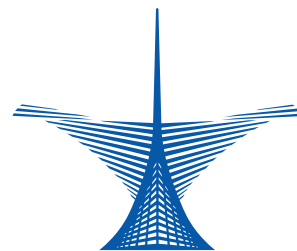




2008 annual report

- 4** Board of Trustees
- 4** Committees of the Board of Trustees
- 7** President and Chairman's Report
- 9** Director's Report
- 10** Curatorial Report
- 14** Exhibitions
- 15** Traveling Exhibitions
- 15** Publications
- 16** Loans
- 17** Acquisitions
- 28** Attendance
- 29** Education and Public Programs
- 31** Year in Review
- 36** Development
- 38** Donors
- 48** Support Groups
- 52** Support Group Officers
- 56** Staff
- 58** Financial Report/Statements

Unless otherwise noted, all photography of works in the Collection is by John Glembin.
COVER Erwin Redl, *Matrix XV*, 2007 (detail). Purchase, with funds from Contemporary Art Society.
LEFT T. L. Solien, *Night Rider*, 2003 (detail). Purchase, Doerfler Fund.



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*Deceased
*Deceased after August 31, 2008



Raymond R. and Barbara Krueger



A. Raymond and Sue Kehm



president and chairman's report

We are pleased to announce that the twelve months covered by this report (September 1, 2007–August 31, 2008) were marked by great resolve and dedication. Once again, the Museum successfully operated on a balanced budget, as mandated by the Board, thanks to the hard work and commitment of everyone here at the Milwaukee Art Museum. The passion of those who serve the Museum, past and present, enables us to remain a leading art museum in the region and nationally, and a relevant art organization to Milwaukee. We had 274,615 visitors to the Museum, and visitors and critics alike praised feature exhibitions *Martín Ramírez, Foto: Modernity in Central Europe, 1918–1945*, and *Gilbert & George*. Reinforcing the quality of its exhibition programming, the Museum entered into its first collaboration with the National Gallery of Art on the acclaimed *Foto* exhibition. The partnership further provided new opportunities for affiliation, such as for the winter 2009 exhibition *Jan Lievens: Out of Rembrandt's Shadow*, our first exhibition co-organized with the National Gallery of Art.

The Board realized some critical milestones this past year: hiring a new director, Daniel T. Keegan, who joined the Museum in February of 2008; hiring a new chief curator, Brady Roberts, who joined the Museum just a year later in March of 2009; maintaining a sound and balanced budget; and most importantly, continuing to provide the critical oversight that allows the Museum to remain a vital source for inspiration to all our visitors. Dan Keegan arrived eager to engage our audiences through new exhibitions and new visitor experiences, including the objective to expand the Museum's online presence and interactive capabilities in the galleries.

As we publish this report online (early May 2009), we are witnessing a severe disruption in global financial markets. We are cognizant of the challenges this presents. Fortunately, as you will see from the Financial Report, we enter this period in good financial condition. Nonetheless, the Museum's management team under Dan Keegan's direction has been thoughtful and prudent in reducing costs, focusing programs on our core mission, and adding great value to the Museum experience. And as we

complete another year of service, we are thankful for the formidable efforts of everyone associated with enhancing and shaping our institution for the future.

The Museum continues to benefit significantly from the wisdom, guidance, and support of one of the strongest Boards in the region. We would like to extend our warmest and sincerest gratitude to all of our fellow trustees for their energy and dedication, for making this Museum not just good but great. We would also like to acknowledge the hard work completed over the year by the exceptional staff and devoted docents and volunteers at the Museum. It is our honor to serve as the leadership of the Milwaukee Art Museum Board—thank you for this incredible opportunity and for your support.

In closing, we would like to report that as of May 2009, the Board will see a few changes in its leadership: Sheldon B. Lubar, after four years as chairman, is stepping down; W. Kent Velde will assume the post vacated by Lubar, and Raymond R. Krueger will take over as Board president.



W. Kent Velde



Sheldon B. Lubar

A handwritten signature in black ink that reads "William Kent Velde".

W. Kent Velde

PRESIDENT OF THE BOARD OF TRUSTEES

A handwritten signature in black ink that reads "Sheldon B. Lubar".

Sheldon B. Lubar

CHAIRMAN OF THE BOARD OF TRUSTEES



director's report

Fiscal year 2008 saw several major developments at the Milwaukee Art Museum. My arrival in February on a cold, snowy day brought back memories of growing up in Green Bay. It was a shock coming from warm California, but also a pleasant surprise. I was astonished to see that Milwaukee had developed into a thriving cultural center with the Art Museum in pride of place. The city's rich cultural landscape of museums and performing arts venues, along with the revitalization of the lakefront and downtown, makes Milwaukee a truly beautiful place to live and work.

I was equally amazed to discover how much the community and region value and support the Museum. Not only was there a fabulous new addition to the Museum, but it was also paid in full thanks to the commitment of significant private community leadership. The fact that the Museum is debt free is even more important given these economic times.

I joined the Museum at the invitation of the Board of Trustees to help prepare the Museum for the future and for a younger generation of visitors seeking new experiences and new ways to learn about art. To that end, we immediately began to assess and plan for important changes to the Museum experience. Museum staff and trustees went through a series of workshops and retreats to better understand the opportunities and the needs of our increasingly diverse audiences. We researched important changes underway in the museum industry and studied best practices at other leading museums. Several key recommendations emerged: We must move from a more traditional museum model of presenting art to a model of presenting great experiences around the art. We must become more family friendly by expanding the options for learning as well as for entertainment. We must utilize technology to expand the ways in which visitors to the Museum access information about the art. No doubt, you have already noticed and experienced some of these changes at the Museum.

It has also been a busy 2008 for growing the Collection. There are too many artworks to list here (the full list of fiscal year art acquisitions—over 170 works—can be found on page 17). However, two art acquisitions are particularly significant: Iona Rozeal Brown's painting *Sacrifice*, purchased with funds from the African American Art Alliance and Contemporary Art Society, and a visitor favorite, Erwin Redl's *Matrix XV*, an interactive installation that plays with light, perception, and dimension. These works expand the Museum's holdings so that every visit can be fresh and exciting.

At this writing, we are in the midst of one of the most challenging economic environments in decades. That reality has placed a significant strain on the Museum, as it has on all non-profit organizations. Our fiscal year 2009 budget plan is solid, prudent, and responsible. Through careful analysis and subsequent cost reductions, we entered the new fiscal year with clarity about what we can afford, what can wait, and what we must do to begin to act on this renewed vision for the Museum.

I hope you agree with me that the amazing service and support provided by the Museum's Board leadership, our Members, and hundreds of volunteers made the difference this past year—and will do so again in the year ahead. The future is bright: The vision is clear and the opportunities enormous. Together we will get there.

Thank you for your unwavering commitment to the Milwaukee Art Museum.



Daniel T. Keegan
DIRECTOR



Daniel T. Keegan

curatorial report

This was an exciting year for the Museum's Curatorial Department. We presented landmark exhibitions, acquired key works that build on the institution's strengths while deepening our holdings in other important areas, conserved and maintained the works in our world-class Collection, and dedicated new resources to the library and the archives in the interests of scholarly research.

A number of galleries were reinstalled this fiscal year to provide two celebrated areas of the Collection with engaging new presentations: Biedermeier and the American Collections. Following the international tour of the exhibition *Biedermeier: The Invention of Simplicity*, the Museum's Biedermeier collection was completely reinstalled in the René von Schleinitz Gallery of nineteenth-century German and Austrian art. The Museum's Biedermeier objects—among the rarest and highest quality examples in the United States—are now the centerpiece of the gallery, which features an eye-catching blue entry wall, an alcove that sets furniture against reproduction Biedermeier wallpaper, and chairs that are mounted on the wall so that visitors can get a better look.

The American Collections Galleries on the Lower Level closed in February and underwent a thorough interpretive renovation. The innovative thematic galleries that had been installed in 2001 when the Museum first teamed up with the Chipstone Foundation were radically updated to bring fresh ideas to the presentation of the collections. The first spaces opened in June to wide acclaim and included a gallery of decorative arts objects presented as sculptural works; an installation of the Museum's outstanding collection of early American paintings; and a rotating exhibition space, the Decorative Arts Gallery.

With the continuing support of the Mae E. Demmer Charitable Trust, the Museum completed the final phase of a project dedicated to the George Mann Niedecken Archive (formerly the Prairie Archives). Contract archivist Tim Ladwig finished cataloguing the archive, developed a digital database and online finding aid, and improved the archive's storage capabilities. In addition, a primary focus of conservation activity this year was on Niedecken works in the Collection. Three chairs and a rug received major conservation treatment thanks to the support of the American Heritage Society. Several works on paper were conserved, and several hundred works on paper were archivally rehoused. The

American Heritage Society even sponsored an all-day event in the Conservation Lab with a Niedecken theme.

Other conservation activity included preparing more than four hundred works on paper for exhibitions and rotations from the Collection; the treatment of paintings by Arthur Dove (*Sunrise*, 1924, oil on wood), Maurice Vlaminck (*Wheat Fields*, ca. 1906, oil on canvas), and Andrew Wyeth (*Afternoon*, ca. 1945, tempera on wood); the cleaning and restoration of several dozen silver objects, as well as two marble busts of Frederick Layton and Marie Pabst by Gaetano Trentanove; and the conservation of over forty works on paper. To prepare for the *Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945* exhibition in the Collection Galleries, Senior Conservator Jim de Young oversaw the large and complicated conservation of the *Walk-In Infinity Chamber*. Researching and finding suppliers for the 1960s glass and lights to restore Landsman's electronic sculpture were monumental tasks that could not have been accomplished without the generous financial support of the Museum's Friends of Art. Additional works conserved were sculptures by Yaacov Agam, Stephen Antonakos, Pol Bury, Howard Jones, and Otto Piene.

Through the generosity of private donors, the Conservation Lab was fortunate to receive a new spectrophotometer and paper conservation suction table, both of which will considerably enhance the Museum's ability to identify and care for the artworks in its charge.

Under the direction of Librarian Heather Winter, the Museum's George Peckham Miller Art Research Library continued to expand its research resources. Through generous support from the Lucia and Alice Stern Library Fund, the worldwide catalogue exchange program, and a number of private donations, the library acquired a variety of important research resources, including *George Inness: A Catalogue Raisonné*; *Pissarro: Critical Catalogue of Paintings*; and *Alexej von Jawlensky: Catalogue Raisonné of the Oil Paintings*, among others.



curatorial report

Located on the West Mezzanine Level of the Museum, the library engages the public through behind-the-scenes tours and rotating displays in the case outside its entrance. Among the items featured in 2008 were selections from the Museum's rare book collection, including *Paul Cézanne* (Paris: Vollard Editeur, 1914) by famed art dealer Ambroise Vollard and the rare *Monografía: las obras de José Guadalupe Posada, grabador mexicano* (México: Mexican Folkways, 1930), which contains an introduction by Diego Rivera. In November, Winter curated the exhibition that celebrates the 50th anniversary of the Eero Saarinen–designed War Memorial Center. Year-round, and with the assistance of graduate student interns from the University of Wisconsin–Milwaukee's School of Information Studies, the library works to organize and make available the Museum's extensive array of art research materials.

The Museum's curators again were involved in many professional organizations and conferences throughout the year. Of note is the honor bestowed on Curator of Earlier European Art Laurie Winters, who was selected as a member of the inaugural class of the Center for Curatorial Leadership (CCL). The CCL prepares top curators for leadership positions in museums through an intensive program that combines graduate-level business courses taught by professors of the Columbia Graduate School of Business with the opportunity to meet high-profile art museum directors and collectors. Winters was one of only ten curators selected nationally for a fellowship to take part in the inaugural year of the program.

Acquisitions

Museum acquisitions in fiscal year 2008 included major works of art that built on the Acquisition Plan prepared by our curators. Major gifts came from the Bradley Foundation, including sculptures by Barbara Hepworth, Donald Judd, and Ellsworth Kelly. Purchases of contemporary abstract paintings by Michelle Grabner, David Reed, Amy Sillman, and Sarah Walker further enhanced a core component of the Collection.

Thanks to the perennial support of the Richard and Ethel Herzfeld Foundation, the Museum acquired key photographs by Dave Heath, Roger Mayne, and Lou Stoumen, expanding our outstanding collection of

mid-century street photography. Other acquisition highlights in photography included works by Harry Callahan, Rena Bass Forman, György Kepes, and Sze Tsung Leong. In addition, the Museum added to its Collection Subhankar Banerjee's *Caribou Migration I*, a beautiful, near-abstract aerial view that ultimately reinforces the delicate interconnectedness of the Arctic's varied and complicated ecosystem. Major gifts included Vanessa Beecroft's *VBGDW*, given in honor of David Gordon by Susan and Lew Manilow.

The collection of prints and drawings was greatly augmented this year by a number of important gifts and purchases. The fine collection of posters at the Museum was enhanced by three significant acquisitions: stellar lithographs by Leonetto Cappiello, Ludwig Hohlwein, and Johan Thorn-Prikker. Several late-nineteenth-century/early-twentieth-century prints and books were also added, including rare woodcuts and lithographs by Henri Rivière. Donald and Helen Polacheck gifted a major collection of ornithological and botanical prints, including work by John James Audubon, Mark Catesby, Robert John Thornton, and Alexander Wilson, among others. The curatorial staff of prints and drawings also undertook extensive archival research in preparation for the publication of the catalogue raisonné of the prints of Warrington Colescott; several major works by this artist were donated to the collection in recognition of this groundbreaking publication.

The Museum also received a generous gift from the Collectors' Corner in honor of its 60th anniversary. The group has a longstanding interest in textiles and needlework, which makes the eighteenth-century embroidered wallet from New England an especially fitting gift. The piece is signed by Mary Eaton and dated 1764. The quality of Eaton's embroidery is very high and the brilliance of the surviving color is excellent. The strong provenance that accompanies the piece makes it rare and rich for interpretation.

Finally, the Museum further expanded its small Asian collection with a gift of two pieces in 2008. The first is a Chinese tomb sculpture in the shape of a bull pulling a cart. This is an important work that builds on an already existing strength of material from the Han period. The second work is a nineteenth-century Chinese School painting, *Hong Kong from the Harbor*, which depicts the Hong Kong harbor in great detail

curatorial report

and illustrates the commercial and cultural exchange between China and the West in the period around 1825. Both works are gifts of Mr. and Mrs. Richard W. Cutler.

Exhibitions

The Museum's exhibition program offered visitors a wide range of first-class art and memorable experiences. The season began in September with *Photographs from the Ends of the Earth*, curated by Lisa Hostetler, in Koss Gallery. The exhibition included photographs of the Arctic and Antarctica from the nineteenth century to the present. The vast majority of the historical photographs were drawn from the collection of the American Geographical Society Library at the University of Wisconsin–Milwaukee, continuing the strong partnership between our two institutions. In October, *Martín Ramírez*, the critically acclaimed exhibition organized by the American Folk Art Museum, opened in the Baker/Rowland Galleries. Closely tied to the Museum's strength in folk and self-taught art, this exhibition reclaimed Ramírez as one of the twentieth century's most important artists. Before the American Collections closed for construction, the Decorative Arts Gallery presented *Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery*, organized by the Museum of Fine Arts, Boston, and curated by former Museum associate curator of decorative arts Nonie Gadsden. The exhibition presented the story of a young woman who was integral to the development of Arts and Crafts era pottery in Boston.

The Contemporary Galleries continue to showcase the exhibition *Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945* that opened in January 2008. *Sensory Overload* celebrates the Museum's trove of optical and kinetic art dating from 1945 to the present and is chronological in its presentation. The exhibition is bookended by the newly conserved *Walk-In Infinity Chamber* (1968) by Stanley Landsman—perhaps the Museum's most popular work of contemporary art—and *Matrix XV* by Erwin Redl (2007), which invites viewers to reconsider their understanding of spatial experience.

In February, photography returned to the Baker/Rowland Galleries for the first time since 2003 with the exhibition *Foto: Modernity in Central Europe, 1918–1945*. Organized by the National Gallery of Art in Washington, *Foto* brought together landmark

photographs from central Europe created during the golden age of photography between the two world wars, when the New Vision, the mass-circulation picture press, and Surrealism came to define Modern photography. The show was popular with audiences and received critical accolades both locally and on its international tour. In Koss Gallery, *The Powerful Hand of George Bellows: Drawings from the Boston Public Library* was very well received, and for the Museum's *On Site* program, a commissioned installation by Milwaukee-based artist Santiago Cucullu punctuated the Schroeder Galleria beginning in April.

Summer brought to Milwaukee *Gilbert & George*, a traveling retrospective organized by the Tate. Featuring large-scale photographs—some of the most remarkable and influential art of our times—by the dapper duo, the exhibition dug deep into the full spectrum of human experience while never failing to fascinate the eye. *A Revolutionary in Milwaukee: The Designs of George Mann Niedecken* opened in the Koss Gallery in June. The show's guest curator John Eastberg, senior historian at the Captain Pabst Mansion, brought fresh insight to Niedecken's work in a number of different media. Finally, *J. Palin Thorley: Modern and Traditional Design in Twentieth-Century Ceramics*, guest curated by John C. Austin, curator emeritus of ceramics and glass at Colonial Williamsburg, debuted in the newly reconfigured Decorative Arts Gallery.

The Milwaukee Art Museum and the Chipstone Foundation

The Museum and the Chipstone Foundation built upon their collaborative partnership this year and worked to completely re-conceive the American Collections Galleries, which had originally been installed in 2001. A non-profit organization located in Fox Point, Wisconsin, Chipstone was founded in 1965 by Milwaukee collectors Stanley and Polly Mariner Stone with the mission to collect early American decorative arts and promote scholarship in the field. Today, the foundation's holdings of early American furniture, historical prints, and British pottery are creatively displayed and interpreted alongside the Museum's Collection. In addition to its collaboration with the Museum, Chipstone publishes two annual scholarly journals, *American Furniture* and *Ceramics in America*.

exhibitions

Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.

Photographs from the Ends of the Earth

Sept 13–Dec 24, 2007

KOSS GALLERY

Organized in collaboration with the American Geographical Society Library of the University of Wisconsin–Milwaukee Libraries
Supported by the Richard and Ethel Herzfeld Foundation

Martín Ramírez

Oct 6, 2007–Jan 13, 2008

BAKER/ROWLAND GALLERIES

Organized by the American Folk Art Museum

Presented by Marianne and Sheldon B. Lubar. Education Sponsor JP Morgan Chase Bank. Milwaukee presentation supported by the Harley-Davidson Foundation, Rockwell Automation, Milwaukee Journal Sentinel, Dorothy W. Inbusch Foundation, Inc., Bucryus-Erie Foundation, and Mr. and Mrs. José A. Olivieri.

Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery

Oct 25, 2007–Feb 10, 2008

DECORATIVE ARTS GALLERY

Organized by the Museum of Fine Arts, Boston
Sponsored by the Chipstone Foundation

The Powerful Hand of George Bellows: Drawings from the Boston Public Library

Jan 10–March 23, 2008

KOSS GALLERY

Organized by the Trust for Museum Exhibitions, Washington, D.C., in collaboration with the Boston Public Library

Sponsored by the Caxambas Foundation, with additional support provided by the Phoebe R. and John D. Lewis Foundation

Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945

Jan 24, 2008–June 7, 2009

CONTEMPORARY GALLERIES

Sponsored by David Bermant Foundation and DeWitt Ross & Stevens Law Firm, with additional support provided by the Milwaukee Art Museum's Contemporary Art Society and Friends of Art

Scholastic Art Awards—Wisconsin Regional Exhibition

Jan 26–March 16, 2008

PIEPER EDUCATION GALLERY AND SCHROEDER GALLERIA

Supported by the Milwaukee Art Museum Docents, the Marc Flesch Memorial Fund, James Heller in memory of Avis Heller, Ray and Sue Kehm with matching funds from AT&T, James and Carol Wiensch, and an anonymous donor

Foto: Modernity in Central Europe, 1918–1945

Feb 9–May 4, 2008

BAKER/ROWLAND GALLERIES

Organized by the National Gallery of Art, Washington, D.C.
Sponsored by the Argosy Foundation, with generous additional support provided by the Richard and Ethel Herzfeld Foundation, Milwaukee Art Museum's Friends of Art, Christine Symchych, Madeleine and David Lubar, The Robert Mapplethorpe Foundation, Inc., Milwaukee Art Museum's Photography Council, and an anonymous donor

A Revolutionary in Milwaukee: The Designs of George Mann Niedecken

April 17–July 20, 2008

KOSS GALLERY

Sponsored by the Mae E. Demmer Charitable Trust

On Site: Santiago Cucullu (MF Ziggurat)

April 24, 2008–Jan 4, 2009

SCHROEDER GALLERIA

Sponsored by Harpo Foundation

J. Palin Thorley: Modern and Traditional Design in Twentieth-Century Ceramics

June 5–Aug 17, 2008

DECORATIVE ARTS GALLERY

Co-organized with the Chipstone Foundation

Gilbert & George

June 14–Sept 1, 2008

BAKER/ROWLAND GALLERIES

Organized by the Tate Modern, London

Sponsored by the Argosy Foundation and Donald and Donna Baumgartner, Suzanne L. Selig, Lynde B. Uihlein, Lehmann Maupin Gallery (New York), Sonnabend Gallery (New York), and the Wisconsin Department of Tourism, with additional support provided by Greater Milwaukee Foundation Terry A. Hueneke Fund, Tony and Sue Krausen, Jon Schlagenhaft & Curt Stern, Jean Friedlander, David and Maggi Gordon in memory of Max Gordon, Marc and Jacqueline Leland in honor of Max Gordon, Susan and Lew Manilow, Cream City Foundation's Joseph R. Pabst LGBT Infrastructure Fund, Reva and Philip Shovers, Leonard Sobczak, Richard W. Weening, and Julilly W. Kohler

traveling exhibitions

19th-Century German Prints, Drawings, and Paintings from the Milwaukee Art Museum

Taft Museum of Art, Cincinnati, OH
Sept 7–Nov 4, 2007

Elusive Signs: Bruce Nauman Works with Light

The Andy Warhol Museum, Pittsburgh, PA
Sept 22–Dec 29, 2007

Museum of Contemporary Art San Diego, La Jolla, CA
May 25–Aug 31, 2008

Gord Peteran: Furniture Meets Its Maker

Bellevue Arts Museum, Bellevue, WA
Sept 13–Dec 9, 2007

Anderson Gallery, VCU School of Arts, Richmond, VA
Jan 18–March 2, 2008

Long Beach Museum of Art, Long Beach, CA
April 11–Sept 7, 2008

publications

***The Domestic Scene (1897–1927):
George M. Niedecken, Interior Architect
Second Edition Expanded***

120 pages, over 100 illustrations
Designed by Dan Saal with Brenda Neigbauer
Printed by the Fox Company Lithographers, West Allis, WI
Distributed by the University of Wisconsin Press

The 1981 first edition of this work had long been out of print and much sought after. A second edition was published to celebrate the 2008 opening of the fully catalogued George Mann Niedecken Archives, and in conjunction with the exhibition *A Revolutionary in Milwaukee: The Designs of George Mann Niedecken*. This exhibition was curated by John C. Eastberg, senior historian at the Captain Pabst Mansion, and coordinated at the Museum by Liz Flaig. The expanded second edition includes the original contributions of author Cheryl Robertson and Niedecken himself, with updated photography, additional color images, and an essay by John C. Eastberg. Eastberg's scholarship has deepened our understanding of Niedecken's career by presenting his lesser-known work in the context of Milwaukee's artistic and social history. *Sponsored by the Mae E. Demmer Charitable Trust*

**The Domestic Scene (1897–1927):
George M. Niedecken, Interior Architect**

SECOND EDITION EXPANDED



loans

Listed chronologically by date of loan

Romanticism to Impressionism: Nineteenth-Century German Prints and Drawings from the Milwaukee Art Museum

Taft Museum of Art, Cincinnati, OH
Sept 7–Nov 4, 2007

The following ten paintings accompanied this Milwaukee Art Museum exhibition, comprised of 69 works on paper, that traveled to the Taft Museum of Art (see traveling exhibitions on page 15).

Christian Bokelmann

The People's Bank Shortly Before the Crash, 1877

Oil on canvas
L1888.24

Michael Carl Gregorovius

View of Danzig, 1825

Oil on canvas
M1999.40

Joseph Anton Koch

Landscape with Ruth and Boaz, ca. 1823–25

Oil on canvas
M1999.117

Franz Seraph von Lenbach

Bavarian Peasant Girl, 1860

Oil on canvas
M1969.58

Karl Friedrich Lessing

Castle Eltz, ca. 1855

Oil on canvas
M1962.94

Ernst Ferdinand Oehme

Meissen in Winter, 1854

Oil on canvas
M1962.105

Carl Spitzweg

Women Mowing in the Mountains, 1858

Oil on canvas
M1962.54

Carl Christian Vogel von Vogelstein

Portrait of Ferdinand-George-August, Duke of Saxony, 1815

Oil on canvas
M1988.42

Ferdinand Georg Waldmüller

St. Nicholas Day, 1851

Oil on wood panel
M1962

Heinrich von Zügel

The Overturned Oxcart, 1875

Oil on canvas
M1967.68

Philippe de Champaigne

Musée Rath, Geneva, Switzerland

Sept 20, 2007–Jan 13, 2008

Philippe de Champaigne

Moses Presenting the Tablets of the Law, ca. 1648

Oil on canvas
M1964.121

Georgia O'Keeffe and the Women of the Stieglitz Circle

Georgia O'Keeffe Museum,

Santa Fe, NM

Sept 21, 2007–Jan 13, 2008

With subsequent travel to the

High Museum of Art, Atlanta, GA

(Feb 9–May 4, 2008) and the

San Diego Museum of Art, CA

(May 24–Sept 28, 2008)

Georgia O'Keeffe

Early Abstraction, 1915*

Charcoal on paper

M1997.189

*only traveled to first venue

Georgia O'Keeffe

Series I, No. 7, 1919

Oil on canvas

M1997.193

Georgia O'Keeffe:

Nature and Abstraction

Vancouver Art Gallery, BC

Oct 6, 2007–Jan 13, 2008

Georgia O'Keeffe

Blue B, 1959

Oil on canvas

M1973.606

Georgia O'Keeffe

It Was Red and Pink, 1959

Oil on canvas

M1977.135

Courbet

Galleries nationales du Grand

Palais, Paris, France

Oct 8, 2007–Jan 28, 2008

With subsequent travel to The

Metropolitan Museum of Art,

NY (Feb 25–May 18, 2008) and

Musée Fabre, Montpellier, France

(June 13–Sept 28, 2008)

Gustave Courbet

Portrait of Clément Laurier, 1855

Oil on canvas

M1968.31

Paula Modersohn-Becker and Paris around 1900

Kunsthalle Bremen, Germany

Oct 13, 2007–Feb 24, 2008

Paula Modersohn-Becker

Two Girls in White and Blue

Dresses, 1906

Oil on board

M2004.128

Martin Puryear

The Museum of Modern Art, NY

Nov 4, 2007–Jan 14, 2008

With subsequent travel to the

Modern Art Museum of Fort Worth,

TX (Feb 18–May 18, 2008), The

National Gallery of Art, Washington,

DC (June 22–Sept 28, 2008), and

the San Francisco Museum of

Modern Art, CA (Oct 28, 2008–

Jan 25, 2009)

Martin Puryear

Maroon, 1987–88

Steel, wire mesh, wood, and tar

M1991.24

The Dancer: Degas, Forain and Toulouse-Lautrec

Portland Museum of Art, OR

Feb 2–May 11, 2008

Henri de Toulouse-Lautrec

La Danse au Moulin Rouge, 1897

Color lithograph

M1964.57

Gerrit Sinclair

University of Wisconsin–

Milwaukee Art History Gallery, WI

April 18–May 8, 2008

Gerrit Sinclair

Seated Nude, 1943

Oil on Masonite

M1977.6

Gerrit Sinclair

Self-Portrait, 1945

Egg and oil tempera on Masonite

M1957.7

The German Entrepreneurs

Deutsches Historisches Museum,

Berlin, Germany

April 25–Aug 31, 2008

Christian Bokelmann

The People's Bank Shortly Before

the Crash, 1877

Oil on canvas

L1888.24

Future Tense

Neuberger Museum of Art, State

University of New York, Purchase

May 11–July 20, 2008

Sarah Walker

Frostline, 2007

Acrylic on paper

M2008.68a,b

T.L. Solien: Myths and Monsters

Madison Museum of

Contemporary Art, WI

May 17–Aug 17, 2008

T.L. Solien

Night Rider, 2003

Oil and enamel on canvas

M2008.75

Emily Groom

Museum of Wisconsin Art, West

Bend, WI

Aug 6–Oct 27, 2008

Emily Groom

Cloud Shadows, 1914

Oil on canvas

M1914.2

acquisitions

The acquisition list includes gifts and purchases from September 1, 2007, to August 31, 2008. 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

Cecilia Beaux

(American, 1855–1942)
Mrs. Stedman Buttrick and Son John, 1909
Oil on canvas
33 ¼ x 25 in.
Gift of Mrs. John D. Bryson
M2008.76

iona rozeal brown

(American, b. 1966)
sacrifice, 2007
Mixed media on framed panel
52 x 38 in.
Purchase, with funds from
African American Art Alliance
and Contemporary Art Society
M2007.60

Chinese School

Hong Kong from the Harbor,
ca. 1870
Oil on canvas
17 ¾ x 30 ½ in.
Gift of Mr. and Mrs. Richard W.
Cutler
M2008.78

Michelle Grabner

(American, b. 1962)
Untitled, 2007
Flashe on canvas
80 x 80 in.
Purchase, Doerfler Fund
M2008.74

Dennis Nechvatal

(American, b. 1948)
Poet, 1981
Oil on canvas
26 ½ x 22 in.
Gift of Marianne and
Sheldon B. Lubar
M2007.88

David Reed

(American, b. 1946)
#546, 2002–06
Oil and alkyd on linen
40 x 180 in.

Purchase, with funds from
Friends of Art on their 50th
anniversary in honor of
Elizabeth D. Hoffman
(FOA leadership, 1981–2008)
M2008.69

Amy Sillman

(American, b. 1966)
P & H, 2007
Oil on canvas
72 x 80 in.
Purchase, with funds from
Contemporary Art Society
M2008.77

T. L. Solien

(American, b. 1949)
Night Rider, 2003
Oil and enamel on canvas
60 x 72 in.
Purchase, Doerfler Fund
M2008.75

Jimmy Lee Sudduth

(American, 1910–2007)
Untitled, n.d.
Mixed media on wood
48 x 48 in.
Gift of Marianne and
Sheldon B. Lubar
M2007.89

Sarah Walker

(American, b. 1963)
Frostline, 2007
Acrylic on paper
80 x 120 in.
Purchase, with funds from
Contemporary Art Society
M2008.68a,b

Philip Wofford

(American, b. 1935)
Delivery Chasm, 1971
Acrylic and mixed media
on canvas
68 ¼ x 69 in.
Gift of Jim and Joan Urdan
M2007.85

SCULPTURE

Chinese

Bull Cart, Northern Qi Dynasty
(550–577 CE)
Painted pottery
11 ⅝ x 16 ½ in.
Gift of Mr. and Mrs. Richard W.
Cutler
M2008.79

Barbara Hepworth

(English, 1903–1975)
Two Piece Marble (Rangatira),
1968–69
Marble
28 x 35 x 13 in. (top);
38 x 24 x 18 in. (bottom)
Gift of the Bradley Family
Foundation
M2008.55

Donald Judd

(American, 1928–1994)
Untitled, 1970
Anodized aluminum
8 x 8 ¼ x 161 in.
Gift of the Bradley Family
Foundation
M2008.56

Ellsworth Kelly

(American, b. 1923)
Curve VI, 1974
¾ in. polished aluminum
120 x 12 x ¾ in.
Gift of the Bradley Family
Foundation
M2008.57

Erwin Redl

(Austrian, b. 1963)
Matrix XV, 2007
Blue LED lights and
fiber-optic rods
Dimensions variable
Purchase, with funds from
Contemporary Art Society
M2007.87

DRAWINGS

Warrington Colescott

(American, b. 1921)
*History of Printmaking: Mauricio
Lasansky Arrives in Iowa City*, 1975
Pen and ink on handmade paper
21 ¾ x 30 ⅜ in.
(image and sheet)
Gift of Christopher A. Graf, MD, in
remembrance of Janet E. Graf
M2007.65

Santiago Cucullu

(Argentinean, b. 1969)
*Skins, Rocks, Windows,
and Walls*, 2008
Adhesive vinyl
Dimensions variable
Purchase, with funds from
Contemporary Art Society in
honor of Jim Murphy
M2008.106

Paul LaMantia

(American, b. 1938)
X Day, 2004
Acrylic and ink on paper
36 x 45 in.
Gift of the artist and
Ms. Sheryl Johnson
M2007.61

Simon Sparrow

(American, 1925–2000)
Untitled [portrait of a woman],
1980s
Pastel with acrylic on
notebook paper
23 ⅞ x 18 in.
(image and sheet)
Accessioned from
Museum service
M2007.55



Vanessa Beecroft, VBGDW, 2000.
Gift of Susan and Lewis Manilow
in honor of David Gordon.



iona rozeal brown, sacrifice, 2007 (detail). Purchase, with funds from
African American Art Alliance and Contemporary Art Society.



Harry Callahan, Chicago, ca. 1948.
Purchase, with funds from the
Ralph and Cora Oberdorfer
Family Trust.



**Jimmy Lee Sudduth, Untitled,
n.d. (detail).** Gift of Marianne
and Sheldon B. Lubar.

acquisitions

PRINTS

Josef Albers

(American, b. Germany, 1888–1976)
White Line Squares, XII, 1966
Color lithograph
20 $\frac{3}{4}$ x 20 $\frac{3}{4}$ in.
Gift of Robert and Helen Weber
Family
M2007.70

John James Audubon

(American, b. Santo Domingo
[now Haiti], 1785–1851)
Roscoe's Yellow Throat; from *The
Birds of America* (Edinburgh and
London, 1827–38), vol. I, plate 24,
1832
Hand-colored etching, engraving,
and aquatint
38 $\frac{11}{16}$ x 25 $\frac{3}{4}$ –26 in.
Gift of Helen and Jeanette
Oberndorfer
M2007.74

Barn Owl; from *The Birds
of America* (New York and
Philadelphia, 1840–44),
vol. I, plate 34, 1839/40
Hand-colored lithograph
10 $\frac{7}{16}$ x 6 $\frac{13}{16}$ in.
M2008.51

Iceland or Gyr Falcon;
from *The Birds of America* (New
York and Philadelphia, 1840–44),
vol. I, plate 19, 1839/40
Hand-colored lithograph
10 $\frac{3}{8}$ x 6 $\frac{5}{8}$ in.
M2008.52

Purple Martin (Calabash); from
The Birds of America (New York
and Philadelphia, 1840–44),
vol. I, plate 45, 1839/40
Hand-colored lithograph
10 $\frac{3}{8}$ x 6 $\frac{5}{8}$ in.
M2008.54

Snow Lark Bunting; from
The Birds of America (New York and
Philadelphia, 1840–44), vol. III,
plate 155, 1841
Hand-colored lithograph
10 $\frac{1}{4}$ x 6 $\frac{1}{4}$ in.
M2008.50

*Common, or Purple Crow-
Blackbird and Maize or Indian
Corn*; from *The Birds of America*
(New York and Philadelphia,
1840–44), vol. IV, plate 221,

1841/42
Hand-colored lithograph
10 $\frac{3}{16}$ x 6 $\frac{3}{8}$ in.
M2008.47
*Raven (Old Male) and Thick-
Shell Bark Hickory*; from *The
Birds of America* (New York and
Philadelphia, 1840–44), vol. IV,
plate 224, 1841/42
Hand-colored lithograph
10 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in.
M2008.49

*Brown Pelican (Young First
Winter)*; from *The Birds of America*
(New York and Philadelphia,
1840–44), plate 424
Hand-colored lithograph
6 $\frac{5}{8}$ x 10 $\frac{5}{16}$ in.
M2008.45

Fish Crow and Honey Locust;
from *The Birds of America* (New
York and Philadelphia, 1840–44),
plate 226
Hand-colored lithograph
10 $\frac{1}{8}$ x 6 $\frac{9}{16}$ in.
M2008.46

*Red-and-White-Shouldered
Marsh-Blackbird (Male)*; from *The
Birds of America* (New York and
Philadelphia, 1840–44), plate 214
Hand-colored lithograph
10 $\frac{3}{8}$ x 6 $\frac{5}{8}$ in.
M2008.48

Whooping Crane (Young); from
The Birds of America (New York
and Philadelphia, 1840–44),
plate 314
Hand-colored lithograph
10 $\frac{5}{16}$ x 6 $\frac{9}{16}$ in.
M2008.53
Gifts of Donald and Helen
Polacheck in memory of Stanley
and Dorothy Polacheck

Félix-Hilaire Buhot

(French, 1847–1898)
*Convoi funèbre au Boulevard de
Clichy (Funeral Procession on the
Boulevard de Clichy)*, 1887
Photogravure, etching, drypoint,
and aquatint
13 $\frac{5}{8}$ x 17 $\frac{13}{16}$ in.
Gift of the Hockerman
Charitable Trust
M2008.70

Margaret Burroughs

(American, b. 1917)
Bessie Smith, Queen of the Blues,
ca. 1945
Linocut
15 $\frac{15}{16}$ x 12 $\frac{15}{16}$ in.
Purchase, with funds from the
African American Art Alliance
M2007.81

At the Beach, 1957, reprinted 1977
Linocut
14 $\frac{5}{8}$ x 18 $\frac{1}{16}$ in.
M2007.83

Black Venus, 1957, reprinted 1977
Linocut
18 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.
M2007.82
Gifts of Abe J. and Lynn Goldsmith

Alexander Calder

(American, 1898–1976)
Small Escargot, 1976
Color lithograph
30 $\frac{1}{2}$ x 22 in.
Gift of Helen and
Jeanette Oberndorfer
M2007.75

Leonetto Cappiello

(Italian, 1875–1942,
active in France)
Maurin Quina, 1908
Color lithograph
63 $\frac{3}{16}$ x 46 $\frac{13}{16}$ in.
Purchase, Peer Birch
Memorial Fund
M2008.88

Mark Catesby

(English, 1683–1749)
The Bahama Coney; from *The
Natural History of Carolina,
Florida, and the Bahama Islands*
(London, 1731–43), vol. II, plate 79
Hand-colored etching
14 $\frac{5}{16}$ x 20 $\frac{2}{16}$ in.
M2008.24

*The Bead Snake, The Virginia
Potato*; from *The Natural
History of Carolina, Florida, and
the Bahama Islands* (London,
1731–43), vol. II, plate 60
Hand-colored etching
13 $\frac{3}{4}$ x 20 $\frac{5}{16}$ in.
M2008.3

*The Bill of the Flamingo in Its Full
Dimensions*; from *The Natural
History of Carolina, Florida, and
the Bahama Islands* (London,
1731–43), vol. I, plate 74
Hand-colored etching
20 $\frac{3}{8}$ x 14 in.
M2008.5

The Blue-Wing Shoveler; from
*The Natural History of Carolina,
Florida, and the Bahama Islands*
(London, 1731–43), vol. I, plate 96
Hand-colored etching
19 $\frac{9}{16}$ x 13 $\frac{9}{16}$ in.
M2008.26

The Blue-Wing Teal; from *The
Natural History of Carolina,
Florida, and the Bahama Islands*
(London, 1731–43), vol. I, plate 99
Hand-colored etching
14 x 20 $\frac{3}{8}$ in.
M2008.19

The Blueish Green Snake; from
*The Natural History of Carolina,
Florida, and the Bahama Islands*
(London, 1731–43), vol. II, plate 47
Hand-colored etching
20 $\frac{1}{4}$ x 14 $\frac{3}{16}$ in.
M2008.33

Gifts of Donald and Helen
Polacheck in memory of Stanley
and Dorothy Polacheck

The Booby; from *The Natural
History of Carolina, Florida, and
the Bahama Islands* (London,
1731–43), vol. I, plate 87
Hand-colored etching
18 $\frac{7}{8}$ x 14 $\frac{3}{16}$ in.
Gift of Wallace R. Lee, Jr.
and Barbara Brown Lee
M2007.78

The Cat Fish; from *The Natural
History of Carolina, Florida, and
the Bahama Islands* (London,
1731–43), vol. II, plate 23
Hand-colored etching
13 $\frac{5}{8}$ x 19 $\frac{9}{16}$ in.
M2008.11

acquisitions

Centipede; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, appendix, plate 2
Hand-colored etching
19 $\frac{9}{16}$ x 13 $\frac{13}{16}$ in.
M2008.23

The Chain Snake; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 52
Hand-colored etching
13 $\frac{3}{4}$ x 20 $\frac{5}{16}$ in.
M2008.22

The Copper-Belly Snake, The Ilathera Bark; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 46
Hand-colored etching
13 $\frac{7}{8}$ x 20 $\frac{5}{16}$ in.
M2008.14

The Corn Snake; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 55
Hand-colored etching
13 $\frac{15}{16}$ x 20 $\frac{3}{16}$ in.
M2008.32

The Cuckow of Carolina; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 9
Hand-colored etching
14 x 20 $\frac{5}{16}$ in.
M2008.18

The Cut Water; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 90
Hand-colored etching
14 $\frac{1}{16}$ x 20 $\frac{7}{16}$ in.
M2008.8

The Flying Fish, The Rudder Fish, The Fresh-Water Perch; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 8
Hand-colored etching
20 $\frac{1}{4}$ x 14 $\frac{3}{16}$ in.
M2008.15

Frutex Virginianus, Papilio Candatus; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 83
Hand-colored etching
17 $\frac{5}{8}$ x 12 $\frac{1}{2}$ in.
M2008.31

The Goatsucker of Carolina; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 8
Hand-colored etching
14 x 20 $\frac{1}{2}$ in.
M2008.1

The Gray Fox Squirrel; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 74
Hand-colored etching
13 $\frac{3}{4}$ x 19 $\frac{9}{16}$ in.
M2008.9

The Land Frog; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 69
Hand-colored etching
19 $\frac{9}{16}$ x 13 $\frac{11}{16}$ in.
M2008.4

Murcena; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 20
Hand-colored etching
14 $\frac{1}{8}$ x 20 $\frac{1}{4}$ in.
M2008.6

The Negro Fish, The Black Tail; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 7
Hand-colored etching
14 $\frac{1}{8}$ x 20 $\frac{3}{16}$ in.
M2008.21
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

The Noddy; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 88
Hand-colored etching
13 $\frac{1}{2}$ x 18 $\frac{7}{8}$ in.
Gift of Wallace R. Lee, Jr. and Barbara Brown Lee
M2007.80

The Pied-Bill Dobchick; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 91
Hand-colored etching
14 $\frac{1}{4}$ x 20 $\frac{3}{16}$ in.
M2008.17

The Pigeon Hawk; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 3
Hand-colored etching
13 $\frac{11}{16}$ x 20 $\frac{3}{8}$ in.
M2008.20

Plumieria Roseo; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 92
Hand-colored etching
17 $\frac{11}{16}$ x 11 $\frac{3}{4}$ in.
M2008.30

The Purple Jackdaw; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 12
Hand-colored etching
13 $\frac{3}{4}$ x 20 $\frac{5}{16}$ in.
M2008.12

The Red Claw Crab [gorgonian coral]; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 37
Hand-colored etching
14 $\frac{1}{4}$ x 20 $\frac{1}{4}$ in.
M2008.28

The Red-Wing'd Starling and The Broad Leaved Candle-berry Myrtle; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 13
Hand-colored etching
14 $\frac{5}{16}$ x 20 $\frac{3}{4}$ in.
M2008.2

The Round-Crested Duck; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 94
Hand-colored etching
13 $\frac{3}{4}$ x 20 $\frac{5}{16}$ in.
M2008.25

Sea Hermit Crab; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 34
Hand-colored etching
17 $\frac{11}{16}$ x 12 $\frac{3}{8}$ in.
M2008.16

Small Rattlesnake; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 42
Hand-colored etching
14 $\frac{1}{2}$ x 20 $\frac{1}{8}$ in.
M2008.7

The Spotted Ribbon Snake; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 61
Hand-colored etching
20 $\frac{3}{16}$ x 14 $\frac{1}{4}$ in.
M2008.10

The Turkey Buzzard; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 6
Hand-colored etching
14 x 20 $\frac{3}{8}$ in.
M2008.13
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

The White-Headed Eagle; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. I, plate 1
Hand-colored etching
14 $\frac{9}{16}$ x 19 $\frac{7}{16}$ in.
Gift of Wallace R. Lee, Jr. and Barbara Brown Lee in memory of Samuel Elting Greeley
M2007.79

Water-Viper Snake; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 43
Hand-colored etching
14 x 20 $\frac{1}{8}$ in.
M2008.27

acquisitions



Mary Eaton, *Wallet*, April 3, 1764. Purchase, with funds from Collectors' Corner in honor of their 60th anniversary.



Dave Heath, *NYC 1959 (Man by Jukebox)*, 1959. Purchases, Richard and Ethel Herzfeld Foundation Acquisition Fund.



Cecilia Beaux, *Mrs. Stedman Buttrick and Son John*, 1909. Gift of Mrs. John D. Bryson.



David Reed, #546, 2002–06. Purchase, with funds from Friends of Art on their 50th anniversary in honor of Elizabeth D. Hoffman (FOA leadership, 1981–2008).



Donald Judd, *Untitled*, 1970. Gift of the Bradley Family Foundation.

acquisitions

Zebra Swallow-Tail Butterfly; from *The Natural History of Carolina, Florida, and the Bahama Islands* (London, 1731–43), vol. II, plate 100
Hand-colored etching
16 3/4 x 12 7/16 in.

M2008.29

Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

Warrington Colescott

(American, b. 1921)

Death in Venice, 1971

Portfolio of 10 color etchings
22 1/2 x 15 in.

Gift of Dr. Robert A. Dickens in honor of Warrington Colescott
M2008.100.1–.13

Santiago Cucullu

(Argentinean, b. 1969)

Architectonic vs. H.R., 2006

Portfolio of 12 color screenprints and lithographs on paper, title page, woodcut on muslin, and cover with inkjet dust jacket
Approx. 37 x 30 in. (screenprints and lithographs); 48 x 60 in. (woodcut)

Purchase, with funds from Contemporary Art Society
M2008.73.1–.15

Loys Henri Delteil

(French, 1869–1927)

Portrait of Félix Buhot, 1898

Etching

12 1/4 x 9 13/16 in.

Gift of the Hockerman Charitable Trust
M2008.71

Henrik Gronvold

(Danish, 1858–1940, active in England)

American Rhea, Darwin's Rhea, Rothschild's Rhea (Rhea Americana, Rhea pennata, Rhea rothschildi); from *The Birds of South America* (London, 1913–17)

Color lithograph

8 3/4 x 12 5/8 in.

U2008.7

Violet-Eared Dove, Talpacoti Ground-Dove (Zenaida auriculata, Chamaepelia talpacoti); from *The Birds of South America* (London, 1913–17)

Color lithograph

8 3/4 x 12 5/8 in.

U2008.8

Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

George Grosz

(American, b. Germany, 1893–1959)

Ecce Homo, 1923

Bound volume of 100 photolithographs, 16 in color; decorative purple fabric-covered clamshell box
14 1/4 x 10 3/4 x 5/8 in. (book, closed);
15 1/8 x 11 7/16 in. (box)

Gift of George and Angela Jacobi
M2008.107.1,.2

Guerrilla Girls

(American, established 1985)

"Do women have to be naked to get into the Met. Museum?"; poster for the project *"Public Viewings,"* 1989
Offset color lithograph
10 7/8 x 27 7/8 in. (image and sheet)
M2007.56

"WHEN RACISM & SEXISM ARE NO LONGER FASHIONABLE, WHAT WILL YOUR ART COLLECTION BE WORTH?", 1989

Offset lithograph
17 x 21 11/16 in. (image and sheet)
M2007.57

Gifts of Virginia and J. Thomas Maher

Jane Hammond

(American, b. 1950)

Love Laughs, 2005

Color lithograph with hand coloring and collage
51 5/16 x 33 13/16 in.

(image and sheet)

Purchase, with funds from Print Forum, Susan and Raymond Kehm, and Dr. Lucile Cohn in honor of David Gordon
M2008.87

Ludwig Hohlwein

(German, 1874–1949)

Munchener Renn-Verein, 1910

Color lithograph

44 1/2 x 30 13/16 in.

Purchase, with funds from Ralph and Cora Oberndorfer Family Trust, and partial gift of James A. Lapidés
M2008.102

Peregrine Honig

(American, b. 1976)

Father Gander, 2005

6 color lithographs on chine collé with handmade Japanese brocade fabric cover

15 1/16 x 19 1/16 in.

Purchase, with funds from Print Forum, Christine Symchych, and an anonymous donor

M2007.53.1–.8

Konrad Klapheck

(German, b. 1935)

Die Selbstsichere

(*The Self-Assured*), 1976

Etching

12 x 7 15/16 in.

Gift of Lynde B. Uihlein

M2008.98

Carl Moser

(Austrian, 1873–1939)

Weissgefleckter Pfau mit Drei Kirschen (White-Spotted Peacock with Three Cherries), 1905/06

Color woodcut

14 11/16 x 14 1/8 in.

Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust

M2007.67

Robert Nanteuil

(French, 1623–1678); **Charles Le Brun** (after) (French, 1619–1690)

Pomponne de Bellièvre, 1657

Engraving

12 1/2 x 9 7/16 in. (image and sheet)

Gift of the Hockerman

Charitable Trust

M2008.72

Raymond Pettibon (American, b. 1957); **Joel J. Rane** (American, b. 1965); **Cristin Sheehan Sullivan** (American, b. 1967)

Scream at the Librarian: Sketches of Our Patrons in Downtown Los Angeles, 2007

Deluxe hardcover book with color screenprint illustrations and letterpress and case with flaps

9 3/4 x 7 3/4 in. (closed)

Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust

M2008.101a, b

Judy Pfaff

(American, b. England, 1946)

Eavesdrop, 1996

Etching, spit bite, and surface rolls on paper in a hand-painted artist's frame

10 1/4 x 76 in. (plate);

16 1/16 x 81 3/8 in. (frame)

Gift of Robert and Helen Weber Family
M2007.71

David Reed

(American, b. 1946)

Untitled #2 (LP 40), 2001

White-ground color aquatint with chine collé

18 1/2 x 64 3/8 in.

M2007.58.1

Untitled #3 (LP 42), 2001

White-ground color aquatint with chine collé

18 1/2 x 64 3/8 in.

M2007.58.2

Untitled #4 (LP 41), 2001

White-ground color aquatint with chine collé

18 1/2 x 64 3/8 in.

M2007.58.3

Gifts of Jonathan Novak Contemporary Art, Los Angeles

Henri Rivière

(French, 1864–1951)

Les Trente-six vues de la Tour Eiffel (Thirty-six Views of the Eiffel Tower), 1888–1902

Bound volume of 36 color

lithographs

9 3/16 x 11 1/2 x 3/4 in. (closed)

Purchase, with funds from the DASS Fund

M2007.69

L'Enterrement aux Parapluies (Burial Procession with Umbrellas), 1891

Color woodcut

20 9/16 x 13 5/8 in.

Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust

M2007.68

Alison Saar

(American, b. 1956)

Washtub Blues, 2000

Color woodcut

30 1/4 x 22 1/2 in. (block and sheet)

acquisitions

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

Prideaux John Selby
(English, 1788–1867)
Black Grouse, from *Illustrations of British Ornithology: Part I, Land Birds* (Edinburgh, 1825), plate 58
Hand-colored etching
24 ¹⁵/₁₆ x 20 ¹/₄ in.
M2008.40

Hen Harrier, from *Illustrations of British Ornithology: Part I, Land Birds* (Edinburgh, 1825), plate 10
Hand-colored etching
24 ¹³/₁₆ x 20 ⁵/₁₆ in.
M2008.38

Osprey, Female, from *Illustrations of British Ornithology: Part I, Land Birds* (Edinburgh, 1825), plate 4
Hand-colored etching
25 x 20 ³/₁₆ in.
M2008.39
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

Joel Shapiro
(American, b. 1941)
Untitled (H), 1994–95
Hard-ground etching
17 ¹³/₁₆ x 18 ¹⁵/₁₆ in.
Gift of Robert and Helen Weber Family
M2007.72

Frank Stella
(American, b. 1936)
Moultonville; from the series *Eccentric Polygons*, 1974
12-color lithograph and screenprint
22 ³/₁₆ x 17 ³/₁₆ in.
M2007.76

Sunapee; from the series *Eccentric Polygons*, 1974
14-color lithograph and screenprint
22 ³/₁₆ x 17 ³/₁₆ in.
M2007.77
Gifts from Helen and Jeanette Oberndorfer

Johan Thorn-Prikker
(Dutch, 1868–1932)
Dutch Art Exhibition, Kaiser Wilhelm-Museum, Krefeld 1903, 1903
Color lithograph
33 ³/₄ x 47 ⁷/₈ in. (image and sheet)
Purchase, with funds from the Peer Birch Memorial Fund and the Erich C. Stern Fund
M2008.80

Robert John Thornton
(English, ca. 1768–1837)
The Maggot-Bearing Stapelia; from the portfolio *The Temple of the Flora* (London, 1801)
Aquatint, mezzotint, and stipple engraving with hand coloring
21 ¹/₈ x 16 ¹¹/₁₆ in.
M2008.36

The Quadrangular Passion-Flower; from the portfolio *The Temple of the Flora* (London, 1802)
Aquatint, mezzotint, and stipple engraving with hand coloring
22 ¹¹/₁₆ x 17 ⁵/₈ in.
M2008.37

The Superb Lily; from the portfolio *The Temple of the Flora* (London, 1811)
Aquatint, mezzotint, and stipple engraving with hand coloring
15 ⁵/₁₆ x 12 ¹/₁₆ in.
M2008.35

Group of Roses; from the portfolio *The Temple of the Flora* (London, 1812)
Aquatint, mezzotint, and stipple engraving with hand coloring
15 ¹/₄ x 11 ¹⁵/₁₆ in.
M2008.34
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

Unknown
Gillia capitata, *Gillia capitata* var *alba*, *Gillia Achilleaefolia*, *Gillia tricolor*..., n.d.
Hand-colored etching
11 x 8 ¹¹/₁₆ in.
U2008.3

Iberis umbellata, *Iberis umbellata* var *sanguinea*, *Iberis umbellata* var *alba*..., n.d.

Hand-colored etching
11 x 8 ¹¹/₁₆ in.
U2008.1

Linaria Aristis, *Linaria Spartea*, *Antirrhinum glandulosum*, *Linaria triphylla*, *Linaria speciosa*..., n.d.
Hand-colored etching
11 x 8 ¹¹/₁₆ in.
U2008.5

Nicotiana tabacum, *Nicotiana acuminata*, *Nicotiana noctiflora*, *Nicotiana multivalvis*..., n.d.
Hand-colored etching
10 ⁵/₈ x 8 ¹/₄ in.
U2008.4

Rhodanthe Manglesii, *Morna nitida*, *Morna nivea*, *Helichrysum bicolor*, *Heliokrysum*..., n.d.
Hand-colored etching
11 x 8 ¹¹/₁₆ in.
U2008.2
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

Unknown after Mark Catesby
Picvs varius min or ventre luteo/
Piverd au ventre jaune, n.d.
Hand-colored etching
10 x 15 ³/₄ in.
Gift of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck
U2008.6

Jacques Villon
(French, 1875–1963)
Jacques Villon; text by Venturi Lionello, 1962
Linen-covered bound volume of 8 color lithographs
17 x 21 x ³/₄ in. (book, closed);
16 ⁵/₈ x 20 ¹/₂ in. (sheet)
Gift of Lynde B. Uihlein
M2008.99

Alexander Wilson
(American, b. Scotland, 1766–1813)
Broad-Winged Hawk, *Chuck-Will's-Widow*, *Cape-May Warbler*, and *Female Black-Cap W.*; from *American Ornithology* (Philadelphia, 1808–14), plate 54
Hand-colored engraving
14 ¹¹/₁₆ x 11 ⁹/₁₆ in.
M2008.42

Brown Creeper, *Golden-Crested Wren*, *House Wren*, *Black-Capt Titmouse*, *Crested Titmouse*, *Water Wren*; from *American Ornithology* (Philadelphia, 1808–14), plate 8
Hand-colored engraving
16 ⁷/₈ x 13 ¹/₄ in.
M2008.44

Long-Eared Owl, *Marsh Hawk*, *Swallow Tailed Hawk*; from *American Ornithology* (Philadelphia, 1808–14), plate 51
Hand-colored engraving
14 ³/₄ x 11 ³/₈ in.
M2008.43

Louisiana Tanager, *Clarks Crow*, *Lewis's Woodpecker*; from *American Ornithology* (Philadelphia, 1808–14), plate 20
Hand-colored engraving
14 ⁵/₈ x 11 ⁹/₁₆ in.
M2008.41
Gifts of Donald and Helen Polacheck in memory of Stanley and Dorothy Polacheck

Terry Winters
(American, b. 1949)
Untitled, 1988
Etching, soft-ground etching, and spit bite aquatint
35 ¹/₄ x 28 ¹/₈ in.
Gift of Robert and Helen Weber Family
M2007.73

PHOTOGRAPHS

Subhankar Banerjee
(American, b. India, 1967)
Caribou Migration I, 2002
Chromogenic print
86 x 68 in.
Purchase, with funds from the Blumenthal Family Foundation and Wendy and Warren Blumenthal
M2007.64

Vanessa Beecroft
(Italian, b. 1969)
VBGDW, 2000
Digital chromogenic print, photographed by Todd Eberle
120 x 144 in. (four panels) overall
Gift of Susan and Lewis Manilow in honor of David Gordon
M2007.54a–d

acquisitions

Chinese School, *Hong Kong from the Harbor*, ca. 1870. Gift of Mr. and Mrs. Richard W. Cutler.



Leonetto Cappiello, *Maurin Quina*, 1908. Purchase, Peer Birch Memorial Fund.



Félix-Hilaire Buhot, *Convoi funèbre au Boulevard de Clichy (Funeral Procession on the Boulevard de Clichy)*, 1887. Gift of the Hockerman Charitable Trust.



Chinese, *Bull Cart*, Northern Qi Dynasty (550–577 CE). Gift of Mr. and Mrs. Richard W. Cutler.

acquisitions

Julie Blackmon

(American, b. 1966)
Play Group, 2005
Archival inkjet print
22 x 22 in.
Purchase, with funds from the
Contemporary Art Society in
honor of Margaret Andera
M2007.90

Bill Brandt

(English, b. Germany, 1904–1983)
Halifax, 1937
Gelatin silver print, printed later
13 ½ x 11 ¾ in.
Gift of Linda and Mitchell
Jacobson
M2007.84

Marco Breuer

(German, b. 1966)
Untitled (C-784), 2008
Reversal paper, scraped
11 ¼ x 10 ¼ in.
Purchase, with funds from the
Ralph and Cora Oberndorfer
Family Trust
M2008.89

Victor Burgin

(English, b. 1941)
Family, 1977
Spiral-bound offset-printed
paperback book
6 x 6 in. (closed)
Accessioned from
Museum service
M2007.62

Harry Callahan

(American, 1912–1999)
Chicago, ca. 1948
Gelatin silver print, printed 1950s
7 x 7 in.
Purchase, with funds from the
Ralph and Cora Oberndorfer
Family Trust
M2008.81

Ralston Crawford

(American, 1906–1978)
Hatch on Ship's Deck, 1938
Gelatin silver print
2 ¼ x 4 in.
M2008.104
Untitled (Industrial Abstraction),
1949
Gelatin silver print
6 ¼ x 9 ¼ in.
M2008.103

Purchases, Richard and Ethel
Herzfeld Foundation Acquisition
Fund

Rena Bass Forman

(American, b. 1954)
Patagonia No. 2, Lago Grey, Chile,
2003
Toned gelatin silver print, printed
2008
37 ¼ x 37 ¼ in.
Purchase, with funds from Wayne
and Kristine Lueders
M2007.66

Aron Gent

(American, b. 1985)
Master Bath, 2006
Archival inkjet print
32 x 40 in.
Purchase, with funds from the
Photography Council
M2008.60

Dave Heath

(American, b. 1931)
*Chicago (Two Young Boys in
Alleyway)*, 1956
Gelatin silver print
10 ¼ x 6 ⅞ in.
M2008.85
NYC 1959 (Man by Jukebox), 1959
Gelatin silver print, printed 1961
12 ⅞ x 8 ½ in.
M2008.84
Purchases, Richard and Ethel Herz-
feld Foundation Acquisition Fund

John Holmgren

(American, b. 1969)
*Not to Be Used for Navigation
No. 7*, 2007
Archival inkjet print mounted to
etched acrylic sheet
40 x 40 in.
Purchase, with funds from the
Erich C. Stern Fund
M2008.61

Nadine Antoniette JaDoul

(American, b. 1981)
Vacuuming, 2007
Archival inkjet print
15 x 15 in.
Purchase, with funds from Susan
and Raymond Kehm
M2008.59

György Kepes

(American, b. Hungary, 1906–
2002)
Cosmological Eye, 1941
Mixed media collage
13 ⅝ x 10 ¼ in.
Purchase, with funds from the
Ralph and Cora Oberndorfer
Family Trust
M2008.62

Stuart D. Klipper

(American, b. 1941)
*Ross Ice Shelf, East of Cape
Crozier, Ross Island, Ross Sea,
Southern Ocean, Antarctica*, 1992
Chromogenic print, printed 2007
12 x 38 in.
Gift of the artist
M2007.63

Jason Lazarus

(American, b. 1975)
*Lavina Erbes as Schoolgirl,
Kansas*, 2007
Archival inkjet print
30 x 36 in.
Purchase, with funds from the
Erich C. Stern Fund
M2008.63

Sze Tsung Leong

(American and British,
b. Mexico, 1970)
Baogang, Inner Mongolia, 2003
Chromogenic print
12 x 22 in.
M2007.91

*Burlington Northern Line,
Minneapolis*, 2007
Chromogenic print
12 x 22 in.
M2007.93

Jerusalem II, 2007
Chromogenic print
12 x 22 in.
M2007.92
Purchases, with funds from
Contemporary Art Society

Lock & Whitfield

(English, active ca. 1857–1895)
Men of Mark, 1876
31 Woodburytypes
4 ½ x 3 ½ in. (oval) each
Gift of John Angelos
M2007.52.1–31

Roger Mayne

(English, b. 1929)
*Southam Street, North Kensington,
London*, 1956
Gelatin silver print
13 ½ x 17 ⅞ in.
M2008.66
Wapping, 1959
Gelatin silver print
19 ⅞ x 14 ⅞ in.
M2008.67

*Man with Youths, Throgmorton
Street*, 1960
Gelatin silver print
9 ½ x 14 ¼ in.
M2008.65
Purchases, Richard and Ethel Herz-
feld Foundation Acquisition Fund

L. F. Murdock

(American, active 20th century)
[Garden], 1907–30
Autochrome
2 ½ x 3 ⅛ in.
M2008.90

[Mountain landscape with lake],
1907–30
Autochrome
2 ½ x 3 in.
M2008.91
Gifts of John Angelos

Douglas Prince

(American, b. 1943)
Laura's Braids, 1982
Photosculture (three gelatin
silver acetate transparencies,
plastic, and metal screws)
5 ¼ x 5 ⅛ x 2 ½ in.
Gift of Audrienne W. Eder
M2007.86

Jason Reblando

(American, b. 1973)
Baseball, 2006
Archival inkjet print
22 x 55 in.
Purchase, with funds from Elliott
Schnackenberg, in memory of
Arnold Gore
M2008.64

acquisitions

Herb Snitzer

(American, b. 1932)
NYC View from a Bridge (Lone Boy in School Yard), 1959
 Gelatin silver print
 8 1/2 x 12 13/16 in.
 Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund
 M2008.83

Lou Stoumen

(American, 1917–1991)
Sea of Hats, 1940s
 Gelatin silver print, printed 1970s
 8 15/16 x 12 1/4 in.
 Purchase, Richard and Ethel Herzfeld Foundation Acquisition Fund
 M2008.82

Unknown, American

(active 19th century)
 [Man, woman, and four children holding pails and shovels], 1840s–60s
 Ambrotype
 3 3/4 x 3 1/4 in.
 M2008.95

[Man, woman, and three children sitting in an interior], 1840s–60s
 Ambrotype
 5 1/2 x 4 1/2 in.
 M2008.96

[Three children; girl in middle holding musical instrument], 1840s–60s
 Daguerreotype
 4 5/8 x 3 3/4 in.
 M2008.94

[Woman with four children holding pails and shovels], 1840s–60s
 Ambrotype
 3 3/4 x 3 1/4 in.
 M2008.97
 Gifts of John Angelos

Unknown, American

(active early 20th century)
 [Daisies], 1907–30
 Autochrome
 4 1/4 x 3 15/16 in.
 M2008.93

[Three women in winter setting], 1907–30
 Stereographic autochrome
 2 1/4 x 5 1/8 in.
 M2008.92
 Gifts of John Angelos

DECORATIVE ARTS

Mary Eaton

(American, 1745–1841)
Wallet, April 3, 1764
 Wool thread embroidered on linen ground with calamanco lining
 7 3/4 x 4 1/4 x 1 in.
 Purchase, with funds from Collectors' Corner in honor of their 60th anniversary
 M2008.108

TOOLS AND EQUIPMENT

Margaret Burroughs

(American, b. 1917)
Matrix for Black Venus, 1957
 Linoleum block
 14 x 11 in.
 Gift of Abe J. and Lynn Goldsmith
 U2007.1

VIDEO ART

Bruce Conner

(American, 1933–2008)
EVE-RAY-FOREVER, 2006
 DVD
 Purchase, with funds from Contemporary Art Society
 M2007.59a–c

Mary Lucier

(American, b. 1944)
Polaroid Image Series: Room, Shigeko, Croquet, City of Boston, with I Am Sitting in a Room (score) by Alvin Lucier, 1970, digitized 2006
 Four DVDs, 23 min.
 Purchase, with funds from Contemporary Art Society
 M2008.105

David Robbins

(American, b. 1957)
Lift, 2007
 DVD, 29 min.
 Gift of the artist
 M2008.58.1.,2



Peregrine Honig, *Father Gander*, 2005. 1 of 6 color lithographs. Purchase, with funds from Print Forum, Christine Symchych, and an anonymous donor.



Carl Moser, *Weissgefleckter Pfau mit Drei Kirschen (White-Spotted Peacock with Three Cherries)*, 1905/06. Purchase, with funds from the Ralph and Cora Oberndorfer Family Trust.



Barbara Hepworth, *Two Piece Marble (Rangatira)*, 1968–69. Gift of the Bradley Family Foundation.



Ellsworth Kelly, *Curve VI*, 1974. Gift of the Bradley Family Foundation.



Michelle Grabner, *Untitled*, 2007. Purchase, Doerfler Fund.



Warrington Colescott, *Death in Venice*, 1971. 1 of 10 color etchings. Gift of Dr. Robert A. Dickens in honor of Warrington Colescott. Photo by Michael Tropea.

attendance

The Milwaukee Art Museum welcomed 274,615 visitors to its exhibitions and education programs in fiscal year 2008. Among those who visited, more than three-quarters came from Wisconsin, 30,200 came from Illinois, and 32,950 came from other states and international locations. The most popular exhibition of the season was *Martín Ramírez* with 35,422 visitors. *Foto* was the highest attended winter exhibition since 2002, drawing nearly 28,000 visitors during the coldest months of the year. Members of the Milwaukee Art Museum represented 19 percent of the total visitors for the fiscal year.

FEATURE EXHIBITION ATTENDANCE INCLUDED:

35,422 *Martín Ramírez*

27,886 *Foto: Modernity in Central Europe, 1918–1945*

18,902 *Gilbert & George*

Art in Bloom, drop-in family activities



Gilbert & George Member Preview Celebration



Foto Member Preview Celebration



education + public programs

This was a year of continued growth and new programs in the Museum's adult, school, and family programs. One out of every three people who came to the Museum in fiscal year 2008 participated in an education or public program. In total, we served more than 116,000 people both on- and off-site.

Among public programs, the highlight was the inauguration of the Milwaukee Art Museum's *Art in Bloom*. This tribute to art and flowers was presented by the Museum's Garden Club and sponsored by Wisconsin Energy Foundation. In just four days, more than 8,000 visitors came to see the thirty-two exquisite floral arrangements by Milwaukee's top designers in the Museum's Collection galleries, and to participate in the workshops and lectures with expert florists and gardeners. Another 40,000 adults came to the Museum throughout the year for docent-guided tours, gallery talks, lectures, classes, films, and musical performances. Barbara Brown Lee, our very own "Sister Wendy," starred in four *Art Lives Here with Barbara Brown Lee* Collection videos, garnering over 2,000 downloads from the Museum's website, www.mam.org.

The programs the Museum offers to K-12 schools were expanded or newly added in 2007, and several of the participating students earned local and/or national recognition. For example, 843 fifth-grade students became Junior Docents after three years of study, and after giving a presentation on a work from the Museum's Collection to family members and friends. In the first year of the teen internship program, thirty-two teens from ten Milwaukee Public Schools were provided jobs alongside Museum staff. All seven of the teens who participated in the yearlong internship received scholarships to college, largely based on their involvement with the Milwaukee Art Museum. Teen interactive marketing intern Michelle Ching created the Museum's MySpace page, which made the top-ten list of museum websites. Forty-two Wisconsin students won awards at the national Scholastic Art Awards competition, and two Wisconsin students won national Gold Medal art portfolio awards of \$10,000.

The Museum's *Martín Ramírez* exhibition provided an opportunity for Milwaukee-area students in bilingual programs to reflect on an immigrant's journey to the United States through art. The students from Nativity Jesuit Middle School took the Museum experience a step further, creating a mural in the style of Ramírez that

depicted their own journey from Mexico to Milwaukee. The Museum also piloted two new school programs: one with Discovery World, *Santiago Calatrava and the Dream Machine*, and one with Betty Brinn Children's Museum, *Ge-o-My*, introducing our youngest visitors to concepts of art and geometry. These are just two of the latest programs that leverage the strengths of cultural institutions throughout Milwaukee to provide students with a multidisciplinary approach to studying the arts. In addition to these, we continued our school program collaborations with First Stage Children's Theater, Milwaukee Symphony Orchestra, Milwaukee International Film Festival, Latino Arts, Inc., Artists Working in Education, SHARP Literacy, Inc., and Danceworks. Overall, the Museum's school program experienced another record-breaking year: 61,822 students participated in the Museum's school tours and programs.

More than 9,000 people participated in family and youth art-making activities both on- and off-site. Events included Target Family Sundays, School Family Nights, studio classes, Storytime in the Galleries, Art Aloud (the after-school art and literacy program held in Milwaukee Public Libraries), a summer program with the Boys and Girls Clubs, and summer camps.

Throughout fiscal year 2008, the Museum continued to develop its role as a premier educational resource and as a gathering place for people of all ages to experience the arts. On behalf of the children of Milwaukee and beyond, the Museum would like to thank its sponsors and volunteer docents. Without them, none of these programs would be possible.



Nativity Jesuit Middle School mural after Martín Ramírez



Marcia Storm, Martín Ramírez Member Preview Celebration



Art in Bloom, drop-in family activities

year in review

The Milwaukee Art Museum welcomed 274,615 visitors to its events and galleries in fiscal year 2008: approximately 82,000 to the feature exhibitions; 76,839 on school and adult tours; 8,149 to Art in Bloom; 8,071 in after-school programs and studio classes; 6,487 at lectures, symposia, and gallery talks; 4,370 at Target Family Sundays; 3,066 at the musical performances; 2,668 at film events; and 670 at Senior Days. Off-site, throughout the community, the Museum served an additional 7,376 people through lectures, after-school programs, and family events.

SEPTEMBER 2007

THURSDAY, SEPTEMBER 6
Express Talk: *Pissarro: Creating the Impressionist Landscape*

THURSDAYS, SEPTEMBER 6–27
Class: Looking at Art

THURSDAYS, SEPTEMBER 6–OCTOBER 25
Class: Oil Painting: Masters' Techniques

FRIDAY, SEPTEMBER 7
Meet the Author: *Ashley Bryan, Let It Shine: Three Favorite Spirituals*

SATURDAY, SEPTEMBER 8
Class: Mixing with the Masters of "isms": Impressionism

Book Club Talk: *Camille Pissarro: Letters to His Son Lucien*

SUNDAY, SEPTEMBER 9
Closing: *Pissarro: Creating the Impressionist Landscape*

Lecture: Joachim Pissarro, Pissarro's "Modern Tradition"

TUESDAY, SEPTEMBER 11
Gallery Talk: "Fragments" of the Collection

THURSDAY, SEPTEMBER 13
Opening: *Photographs from the Ends of the Earth*

SATURDAY, SEPTEMBER 15
Story Time in the Galleries: Folk Tales

MAM Film: *Black White + Gray: A Portrait of Sam Wagstaff + Robert Mapplethorpe*

SUNDAY, SEPTEMBER 16
Friends of Art: Community Free Day

Lecture/Book Signing: Ruth Kohler and Leslie Umberger, *Sublime Spaces & Visionary Worlds: Built Environments of Vernacular Artists*, Alverno College Conference Center

TUESDAY, SEPTEMBER 18
Gallery Talk: *Photographs from the Ends of the Earth*

Music in the Museum: They All Came to America

THURSDAY, SEPTEMBER 20
Artists Panel and Reception: Subhankar Banarjee, Diane Cook, Rena Bass Forman, John Holmgren, and Stuart Klipper, *Photographs from the Ends of the Earth*

Milwaukee International Film Festival Opening Night Party

SUNDAY, SEPTEMBER 23
Gallery Talk: The World of Jane Austen

THURSDAY, SEPTEMBER 27
Gallery Talk: *Going Out of Style: 400 Years of Changing Tastes in Furniture*

Artist Lecture: David Lenz, *Everyday People: An Artist's Tribute*

THURSDAYS, SEPTEMBER 27–NOVEMBER 15
Class: Drawing in the Galleries for Kids

Class: Drawing in the Galleries for Adults

SATURDAY, SEPTEMBER 29
ArtXpress High School Reception

SUNDAY, SEPTEMBER 30
Closing: *Going Out of Style: 400 Years of Changing Tastes in Furniture*

OCTOBER 2007

MONDAY, OCTOBER 1
Art Aloud: Fall Semester Begins at 6 Milwaukee Public Libraries

TUESDAY, OCTOBER 2
Friends of Art: Grape Stomp Run/Walk

WEDNESDAY, OCTOBER 3
President's Circle Preview Party: *Martín Ramírez*

THURSDAY, OCTOBER 4
Member-Only Preview Day: *Martín Ramírez*

Member Preview Celebration: *Martín Ramírez*

FRIDAY, OCTOBER 5
Member-Only Preview Day: *Martín Ramírez*

Member-Only Exhibition Talk: *Martín Ramírez*

SATURDAY, OCTOBER 6
Opening: *Martín Ramírez*

TUESDAY, OCTOBER 9
Gallery Talk: *Martín Ramírez*

WEDNESDAY, OCTOBER 10
Artist Talk: James Siena and Katia Santibañez

Milwaukee Public Schools Wellness Event

THURSDAY, OCTOBER 11
Lecture: Kristin Espinosa, *Martín Ramírez: His Life and Times*

Express Talk: *Martín Ramírez*

Tours for Teachers: *Martín Ramírez*

Lecture: John Gurda and Arnoldo Sevilla, *Latino Heritage in Milwaukee*

Event: RunUp to the Runway

SATURDAY, OCTOBER 13
Book Salon: *Arctic Dreams*
Class: Mixing with the Masters of "isms": Surrealism

SUNDAY, OCTOBER 14
Closing: The Pieperpower Photorealists Watercolor Collection

Coming Off View: Robert Gober's *Untitled*

TUESDAY, OCTOBER 16
Gallery Talk: *Photographs from the Ends of the Earth*
Music in the Museum: Spanish Eyes

WEDNESDAY, OCTOBER 17
Senior Days

THURSDAY, OCTOBER 18
Express Talk: *Martín Ramírez*

Quad A Quartet: African American Art Alliance Talks

Lecture: Dr. Enrique Figueroa, *United States and Immigration in the Times of Martín Ramírez and Today*

FRIDAY, OCTOBER 19
Gallery Night: *Martín Ramírez*

SATURDAY, OCTOBER 20
Story Time in the Galleries Gallery Day

Walking Tour of Walker's Point, Holy Trinity-Guadalupe Church

Sounds of Saturday: René Izquierdo

SUNDAY, OCTOBER 21
Target Family Sundays: Day of the Dead

TUESDAYS, OCTOBER 23–NOVEMBER 13
Class: Art History in the Galleries: Antiquities

THURSDAY, OCTOBER 25
Class: October Art Break, Wilson Center

Opening: *Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery*

Lecture: Nonie Gadsden, *Art and Reform*

Express Talk: *Martín Ramírez*

Contemporary Art Society Tenth Benefit Art Auction: Preview Party

year in review

THURSDAYS, OCTOBER 25–NOVEMBER 15
Class: Art and Music Appreciation Series

FRIDAY, OCTOBER 26
Gallery Talk: *Art and Reform*

MONDAY, OCTOBER 29
Closing: *The Marcia and Granvil Specks Collection: German Expressionist Landscapes and Cityscapes*
Conversation with the Curator: *Martín Ramírez*

WEDNESDAY, OCTOBER 31
CAS Tenth Benefit Art Auction: Gallery Talk

NOVEMBER 2007

THURSDAY, NOVEMBER 1
Express Talk: *Martín Ramírez*

Classical guitarist Irina Yanovskaya in Café Galleria

MAM Film: *Drawing on Film*

FRIDAY, NOVEMBER 2
CAS Tenth Benefit Art Auction Gala

SATURDAY, NOVEMBER 3
Symposium: Brooke Davis Anderson, Kristin Espinosa, Victor M. Espinosa, and Randy Vick, Inside the World of Martín Ramírez

TUESDAY, NOVEMBER 6
Gallery Talk: *Martín Ramírez*

THURSDAY, NOVEMBER 8
Express Talk: *Martín Ramírez*

Lecture: Russell Bowman, Martín Ramírez in Context
Tours for Teachers: *Photographs from the Ends of the Earth*

Artful Cooking by Café Calatrava

SATURDAY, NOVEMBER 10
Class: Mixing with the Masters of “isms”: Fauvism

Book Salon: *The Colorful Apocalypse: Journeys in Outsider Art*

SUNDAY, NOVEMBER 11
50th Anniversary Commemoration: Saarinen-Designed War Memorial

TUESDAY, NOVEMBER 13
Music in the Museum: Save the Bones for Henry Jones

THURSDAY, NOVEMBER 15
Express Talk: *Martín Ramírez*

Lecture: Joe Ketner, *Sensory Overload* Preview
Gallery Talk: Old Master Drawings from the Stephen Solovy Art Foundation

Wisconsin Baroque Ensemble in the Baroque Galleries

FRIDAY–SUNDAY, NOVEMBER 16–18
Friends of Art: Ornaments & Adornments

SATURDAY, NOVEMBER 17
Story Time in the Galleries: Folk Tales

SATURDAY–SUNDAY, NOVEMBER 17–18
Museum Store: Angeli Art Imports Neapolitan Crèche Trunk Show

SUNDAY, NOVEMBER 18
Lecture: Deborah Cascini-Beardsley, Neapolitan Crèche Reproductions

TUESDAY, NOVEMBER 27
Gallery Talk: *Photographs from the Ends of the Earth*

THURSDAY, NOVEMBER 29
Express Talk: *Martín Ramírez*

FRIDAY, NOVEMBER 30
Cedar Block: The Ramírez Box

DECEMBER 2007

SATURDAY, DECEMBER 1
Museum Store: Door Pottery Trunk Show and Demonstrations
Class: Folk Art Sculpture Workshop

Event: Milwaukee High School of the Arts Catch a Rising Star

SUNDAY, DECEMBER 2
Museum Store: Door Pottery Trunk Show and Demonstrations
Target Family Sundays: Celebrations!

MONDAY, DECEMBER 3
Young Authors Conference

TUESDAY, DECEMBER 4
Gallery Talk: *Art and Reform*

THURSDAY, DECEMBER 6
Express Talk: *Martín Ramírez*
MAM Film: *I’ll Be Seeing You*

SATURDAY, DECEMBER 8
Book Salon: *Mary Through the Centuries: Her Place in the History of Culture*

Class: Mixing with the Masters of “isms”: Expressionism
The Tower (Bell) Rings in Windhover Hall
Gallery Talk: Madonna in Art

SUNDAY, DECEMBER 9
The Ali Lubbad Desert Ensemble in Café Galleria
Suzuki Strings in Windhover Hall

Lecture: Dr. Colin B. Bailey, Introducing Renoir

TUESDAY, DECEMBER 11
Gallery Talk: *Martín Ramírez*

Music in the Museum: Tuxedo Junction

THURSDAY, DECEMBER 13
Fine Arts Society Holiday Luncheon/Lecture: Laurie Winters, History of the “Blockbuster” Exhibition
Express Talk: *Martín Ramírez*

Tours for Teachers: *Art and Reform*

Danceworks School Program

Print Talks: Latino Artists

Salsa the Night Away
Artful Cooking by Café Calatrava: Holiday Sides
El Gordo in Windhover Hall

FRIDAY, DECEMBER 14
The Madrigal Ensemble of Pius High School

SATURDAY, DECEMBER 15
Story Time in the Galleries: Folk Tales

McKinley Elementary School Chorus and Band in Windhover Hall

Sounds of Saturday: Fine Arts Quartet

SUNDAY, DECEMBER 16
Holiday Brunch

MONDAY, DECEMBER 17
St. Mary’s Parish Middle and Grade School Bands in Windhover Hall

THURSDAY, DECEMBER 20
Express Talk: *Martín Ramírez*

MONDAY, DECEMBER 24
Closing: *Photographs from the Ends of the Earth*

THURSDAY, DECEMBER 27
Express Talk: *Martín Ramírez*

JANUARY 2008

THURSDAY, JANUARY 3
Express Talk: *Martín Ramírez*

THURSDAY, JANUARY 10
Opening: *The Powerful Hand of George Bellows: Drawings from the Boston Public Library*

Opening Reception and Lecture: Robert Conway, *The Powerful Hand of George Bellows*

Express Talk: *Martín Ramírez*

Artful Cooking by Café Calatrava: Marinades and Rubs

SATURDAY, JANUARY 12
Present Music Concert: Art, Architecture, and Music

SUNDAY, JANUARY 13
Closing: *Martín Ramírez*
Closing Celebration: *Martín Ramírez*

FRIDAY, JANUARY 18
Quad A Quartet: A Progressive Evening, Gallery Hop

Gallery Night/Talk: *The Powerful Hand of George Bellows*

Friends of Art Grape Lakes: Perfect Pairings

SATURDAY, JANUARY 19
Story Time in the Galleries

TUESDAY, JANUARY 22
Gallery Talk: My Kid Could Have Painted That!

THURSDAY, JANUARY 24
Opening: *Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945*

year in review

Opening Reception and Lecture: Erwin Redl, *Sensory Overload*

SATURDAY, JANUARY 26
Opening: *The 2008 Scholastic Art Awards—Wisconsin Regional Exhibition*

TUESDAY, JANUARY 29
Gallery Talk: *The Powerful Hand of George Bellows*

THURSDAYS, JANUARY 31—MARCH 20
Class: Drawing in the Galleries for Kids: Meet the Masters

FEBRUARY 2008

FRIDAY, FEBRUARY 1
Mardi Gras Celebration

MONDAY, FEBRUARY 4
Art Aloud: Spring Semester Begins at 6 Milwaukee Public Libraries

TUESDAY, FEBRUARY 5
Gallery Talk: *Scholastic Music in the Museum: Embraceable You*

TUESDAYS, FEBRUARY 5–26
Class: Art History in the Galleries: Beginnings of Modernism

WEDNESDAY, FEBRUARY 6
Gallery Talk: *Sensory Overload*

President's Circle Preview Party: *Foto: Modernity in Central Europe, 1918–1945 Canceled: Snowstorm*

THURSDAY, FEBRUARY 7
Member-Only Preview Day: *Foto: Modernity in Central Europe, 1918–1945*
Member Preview Celebration: *Foto: Modernity in Central Europe, 1918–1945*

FRIDAY, FEBRUARY 8
Member-Only Preview Day: *Foto: Modernity in Central Europe, 1918–1945*
Member-Only Exhibition Talk: *Foto: Modernity in Central Europe, 1918–1945*

SATURDAY, FEBRUARY 9
Opening: *Foto: Modernity in Central Europe, 1918–1945*
Class: Mixing with the Masters: Roy Lichtenstein
Book Salon: *The Trial*
Sounds of Saturday: Fine Arts Quartet

SATURDAYS, FEBRUARY 9–23
Class: Art Boxes

SUNDAY, FEBRUARY 10
Target Family Sundays: African American Celebration
Closing: *Art and Reform: Sara Galner, the Saturday Evening Girls, and the Paul Revere Pottery*

MONDAY, FEBRUARY 11
Closing: American Collections Galleries and 20th-Century Design Gallery
For reinstallation

TUESDAY, FEBRUARY 12
Gallery Talk: *Foto*

THURSDAY, FEBRUARY 14
Express Talk: *Foto*
Valentine Candlelight Dinner

StoryCorps: Listening Is an Act of Love
Art After Five: Love Post Office

Gallery Talk: Naughty Bits
SATURDAY, FEBRUARY 16
Story Time in the Galleries

TUESDAY, FEBRUARY 19
Gallery Talk: Out of the Vault

WEDNESDAY, FEBRUARY 20
Senior Day
Modernity and Tradition: Film in Interwar Central Europe: City Films, UWM

THURSDAY, FEBRUARY 21
Express Talk: *Foto*

THURSDAYS, FEBRUARY 21—MARCH 13
Class: Looking at Art

SATURDAY, FEBRUARY 23
Modernity and Tradition: Film in Interwar Central Europe: City Films

SUNDAY, FEBRUARY 24
Girl Scouts Discovery Sunday: Art in 3D

WEDNESDAY, FEBRUARY 27
Modernity and Tradition: Film in Interwar Central Europe: Homeland, Homeland: My Country Program 1, UWM

THURSDAY, FEBRUARY 28
Express Talk: *Foto*
Author Lecture and Book Signing: Susan Vreeland, *Luncheon of the Boating Party*

THURSDAYS, FEBRUARY 28—APRIL 24
Class: Oil Painting: Masters' Techniques

MARCH 2008

SATURDAY, MARCH 1
Modernity and Tradition: Film in Interwar Central Europe: Homeland, Homeland: My Country, Program 2

SATURDAYS, MARCH 1—APRIL 5
Class: Family Art Therapy

SUNDAY, MARCH 2
Lecture: Maggi McCormick Gordon and Leslie Bellais, *The Art of Quilt Making*

TUESDAY, MARCH 4
Gallery Talk: *The Powerful Hand of George Bellows*
Music in the Museum: Gypsy Caravan

WEDNESDAY, MARCH 5
Modernity and Tradition: Film in Interwar Central Europe: Homeland, Homeland: My Country, Program 3, UWM

THURSDAY, MARCH 6
Express Talk: *Foto*
Event: Art and The Big Read

Book Salon: *Their Eyes Were Watching God*
Quad A Quartet: A Close Read of Harlem Renaissance Art

SATURDAY, MARCH 8
Book Salon: *Berlin Stories*
Class: Mixing with the Masters: Warhol

Modernity and Tradition: Film in Interwar Central Europe: Homeland, Homeland: My Country, Program 4

SUNDAY, MARCH 9
Modernity and Tradition: Film in Interwar Central Europe: The Dybbuk Screening and Discussion, Celluloid Myths and Celluloid Dreams, Program 1

Girl Scouts Discovery Sunday: Art in 3D

MONDAY, MARCH 10
Conversation with the Curator: *Foto*

TUESDAY, MARCH 11
Gallery Talk: "Out of the Vault" Prints, Drawings, and Photographs Talk

THURSDAY, MARCH 13
Express Talk: *Foto*
Tours for Teachers: *Foto*

Teen Interns Talk about Art

Lecture: Dr. Irene Guenther, Nazi "Chic"?

THURSDAYS—FRIDAY, MARCH 13–21
George Peckham Miller Art Research Library Used Book Sale

SATURDAY, MARCH 15
Story Time in the Galleries: Lines, Shapes, and Colors

Modernity and Tradition: Film in Interwar Central Europe: The Most Important Art, Program 1

SUNDAY, MARCH 16
Closing: *The 2008 Scholastic Art Awards—Wisconsin Regional Exhibition*

TUESDAY, MARCH 18
Gallery Talk: *Foto*
Music in the Museum: Tuxedo Junction

THURSDAY, MARCH 20
Express Talk: *Foto*
Lecture: John Gurda, Milwaukee's Central European Heritage

FRIDAY, MARCH 21
Opening: René von Schleinitz Gallery

SATURDAY, MARCH 22
The Zero Group—50th Anniversary Symposium: Udo Kultermann, Heinz Mack, and Otto Piene
Modernity and Tradition: Film in Interwar Central Europe: The Popular, Program 1

SUNDAY, MARCH 23
Closing: *The Powerful Hand of George Bellows: Drawings from the Boston Public Library*

TUESDAY, MARCH 25
Gallery Talk: *Sensory Overload*

year in review

THURSDAY, MARCH 27
Express Talk: *Foto*

APRIL 2008

TUESDAY, APRIL 1
Gallery Talk: Von Schleinetz Gallery

Music in the Museum: Fools Rush In

WEDNESDAY, APRIL 2
Modernity and Tradition: Film in Interwar Central Europe: Special Program

WEDNESDAYS, APRIL 2–23
Class: The Fundamentals of Color

THURSDAY, APRIL 3
Express Talk: *Foto*
Gallery Talk: Film and *Foto*

Modernity and Tradition: Film in Interwar Central Europe: The Popular, Program 2

Art After Five: College Edition

THURSDAY–FRIDAY, APRIL 3–4
Symposium—Picturing the Modern: Photography, Film, and Society in Central Europe, 1918–1945, with Anson Rabinbach

THURSDAYS, APRIL 3–24
Class: Art and Music Appreciation Series: A Feast of German Musical Art

SUNDAY, APRIL 6
Target Family Sundays: *Foto* Fun

TUESDAY, APRIL 8
Gallery Talk: “Out of the Vault”

THURSDAY, APRIL 10
Express Talk: *Foto*
Tours for Teachers: *Sensory Overload*
Teens Talk Art!

Jews, Music, and the American Dream: Ben Sidran

THURSDAY–SUNDAY, APRIL 10–13
Art in Bloom

FRIDAY, APRIL 11
Member Breakfast
Cocktails and Blooms: Art in Bloom After Hours

SATURDAY, APRIL 12
Class: Mixing with the Masters: O’Keeffe

Book Salon: *The Orchid Thief*
Sounds of Saturday: René Izquierdo

TUESDAY, APRIL 15
Gallery Talk: *Foto*

WEDNESDAY, APRIL 16
Senior Days
Modernity and Tradition: Film in Interwar Central Europe: The Most Important Art, Program 2, UWM

THURSDAY, APRIL 17
Opening: *A Revolutionary in Milwaukee: The Designs of George Mann Niedecken*

Lecture and Reception: John C. Eastberg, *The Designs of George Mann Niedecken*

Express Talk: *Foto*

THURSDAYS, APRIL 17–MAY 15
Class: Drawing in the Galleries for Kids

FRIDAY, APRIL 18
Gallery Night

Gallery Talk/Tour: *Foto*

SATURDAY, APRIL 19
Gallery Day

Story Time in the Galleries: Lines, Shapes, and Colors

TUESDAY, APRIL 22
Gallery Talk: Curator’s Choice: Old Masters

WEDNESDAY, APRIL 23
The Wartburg Wind Ensemble

Modernity and Tradition: Film in Interwar Central Europe: Celluloid Myths and Celluloid Dreams, Program 2, UWM

THURSDAY, APRIL 24
Opening: *On Site: Santiago Cucullu*

Artist Lecture and Reception: *On Site: Santiago Cucullu*
Express Talk: *Foto*

SATURDAY, APRIL 26
Friends of Art: Bal du Lac

SUNDAY, APRIL 27
Girl Scouts Discovery Sunday: Art in 3D

MONDAY, APRIL 28
Closing: *Käthe Kollwitz: Prints from the Marcia and Granvil Specks Collection*

TUESDAY, APRIL 29
Music in the Museum: Frederic Chopin, Polish Patriot

WEDNESDAY, APRIL 30
Modernity and Tradition: Film in Interwar Central Europe: The Popular, Program 3, UWM

MAY 2008 MEMBER MONTH

THURSDAY, MAY 1
Express Talk: *Foto*

Member-Only Curator’s Favorites Tour: On the Edge: Frames

FRIDAY, MAY 2
Event: Cinco de Mayo Celebration

SATURDAY, MAY 3
Member Trip to Chicago: Hopper and Homer

Museum Store: Ephraim Pottery Trunk Show

American Heritage Society Seminar: Conservation of the American Collections: George Mann Niedecken
Member-Only Family Tour: Portraiture

SUNDAY, MAY 4
Closing: *Foto: Modernity in Central Europe, 1918–1945*

TUESDAY, MAY 6
Gallery Talk: Framing the Bradley Collection

WEDNESDAY, MAY 7
Modernity and Tradition: Film in Interwar Central Europe: The Popular, Program 4, UWM

THURSDAY, MAY 8
Tours for Teachers: *The Designs of George Mann Niedecken*

Four on the Floor Youth Art Tour

Artist Talk: Mary Lucier
Member-Only Curator’s Favorites Tour: Masterpieces of German Art

SATURDAY, MAY 10
Class: Mixing with the Masters: Stuart Davis
Member-Only Family Tour: Art from Many Places and Times

SUNDAY, MAY 11
Mother’s Day Brunch
Girl Scouts Discovery Sunday: Art in 3D

TUESDAY, MAY 13
Gallery Talk: *Conserving Sensory Overload*

THURSDAY, MAY 15
Discovery World/ Milwaukee Art Museum Member Madness Event

Member-Only Curator’s Favorites Tour: *Sensory Overload*

SATURDAY, MAY 17
Story Time in the Galleries: Lines, Shapes, and Colors
Member-Only Family Tour: Line, Shape, and Color
Sensory Overload: Film Screening
ArtWorks High School Reception

SUNDAY, MAY 18
Member-Only Behind-the-Scenes Tour

MONDAY, MAY 19
2008 Members’ Annual Meeting

TUESDAY, MAY 20
Gallery Talk: *The Designs of George Mann Niedecken*

THURSDAY, MAY 22
Member-Only Curator’s Favorites Tour: Highlights from the Decorative Arts Collection

SATURDAY, MAY 24
Member-Only Family Tour: Storytelling in Art

THURSDAY, MAY 29
Café Calatrava in Downtown Dining

Member-Only Curator’s Favorites Tour: Photography Collection Highlights

SATURDAY, MAY 31
Member-Only Family Tour: Portraiture

JUNE 2008

MONDAY, JUNE 2
Art Collecting 101

THURSDAY, JUNE 5
Opening: *J. Palin Thorley: Modern and Traditional Design in Twentieth-Century Ceramics*

year in review

Lecture and Get to Know the Chipstone Foundation Reception: John C. Austin, *J. Palin Thorley*

SATURDAY, JUNE 7
The Magnificent Performing Strings
Sounds of Saturday

TUESDAY, JUNE 10
Music in the Museum: I Can Dream, Can't I?

WEDNESDAY, JUNE 11
President's Circle Preview Party: *Gilbert & George*

THURSDAY, JUNE 12
Member-Only Preview Day: *Gilbert & George*
Member Preview
Celebration: *Gilbert & George*

THURSDAYS, JUNE 12–AUGUST 7
Class: Oil Painting: Masters' Techniques

FRIDAY, JUNE 13
Member-Only Preview Day: *Gilbert & George*

Member-Only Exhibition Talk: *Gilbert & George*

SATURDAY, JUNE 14
Opening: *Gilbert & George*
Book Salon: *Loving Frank*
Class: Mixing with the Masters: Chagall

SUNDAY, JUNE 15
Father's Day Brunch

TUESDAY, JUNE 17
Gallery Talk: *Gilbert & George*

THURSDAY, JUNE 19
Express Talk: *Gilbert & George*

FRIDAY–SUNDAY, JUNE 20–22
Friends of Art: Lakefront Festival of Arts

MONDAY–FRIDAY, JUNE 23–27
Arts Camp at the Wilson Center

Drawing and Printmaking Art Camp

TUESDAY, JUNE 24
Gallery Talk: *J. Palin Thorley*

Music in the Museum: I've Got It Bad and That Ain't Good

THURSDAY, JUNE 26
Express Talk: *Gilbert & George*

SATURDAY, JUNE 28
Story Time in the Galleries: Bugs, Butterflies, and Backyard Fun!

SUNDAY, JUNE 29
Lecture: Lucian J. Simmons, Art and War: The Fate of Europe's Art, 1933–1945

JULY 2008

THURSDAY, JULY 3
Express Talk: *Gilbert & George*

MONDAY–FRIDAY, JULY 7–11
The Art of Nature Art Camp

TUESDAY, JULY 8
Gallery Talk: *The Designs of George Mann Niedecken*
Music in the Museum: Fireworks

THURSDAY, JULY 10
Express Talk: *Gilbert & George*

THURSDAYS, JULY 10–AUGUST 14
Drawing in the Galleries: Art History Inspires!

SATURDAY, JULY 12
Class: Mixing with the Masters: Calder

Book Salon: *The Magnificent Ambersons*

Kids' Day at Bastille Days

MONDAY–FRIDAY, JULY 14–18
Art and Music Exploration Camp

MONDAY–FRIDAY, JULY 14–AUGUST 21
Boys and Girls Club Workshops

TUESDAY, JULY 15
Gallery Talk: *Gilbert & George*

THURSDAY, JULY 17
Express Talk: *Gilbert & George*

SATURDAY, JULY 19
Story Time in the Galleries: Bugs, Butterflies, and Backyard Fun!

Class: Summer Pastel Workshop

SUNDAY, JULY 20
Closing: *A Revolutionary in Milwaukee: The Designs of George Mann Niedecken*

MONDAY–FRIDAY, JULY 21–25
The "isms" Art Camp

TUESDAY, JULY 22
Gallery Talk: *Gilbert & George and the London Scene*

THURSDAY, JULY 24
Express Talks: *Gilbert & George*

Event: *Gilbert & George: Now What?*

FRIDAY, JULY 25
Gallery Night Talk/Tour: *Gilbert & George*

SATURDAY, JULY 26
Milwaukee Artist Marketplace

MONDAY–FRIDAY, JULY 28–AUGUST 1
Sampler Art Camp

WEDNESDAY, JULY 30
The South Shore Youth Opera Ensemble

THURSDAY, JULY 31
Express Talk: *Gilbert & George*

Art After Five: Young @ Art

Lecture: Simon Anderson, Art and Scandal

AUGUST 2008

SUNDAY, AUGUST 3
Opening: *The Sue Dunham Memorial Scholarship Fund Exhibition*

Target Family Sundays: Inside Outside Artside Fun!

SUNDAY–MONDAY, AUGUST 3–4
Wisconsin Writes

THURSDAY, AUGUST 7
Express Talk: *Gilbert & George*

SATURDAY, AUGUST 9
Class: Mixing with the Masters: Klee

Book Salon: *Middlesex*

Gallery Talk: Ms. Ruthie Does *Gilbert & George*

WEDNESDAY, AUGUST 13
Senior Days

THURSDAY, AUGUST 14
Express Talk: *Gilbert & George*

Opening: *Unmasked and Anonymous: Shimon and Lindemann Consider Portraiture*

Artist Gallery Talk with Book Signing and Reception: *Unmasked and Anonymous*

Laugh Your Shorts Off: Milwaukee International Film Festival Evening of Shorts

FRIDAY, AUGUST 15
Cedar Block: What You Get When You Cross...

SATURDAY, AUGUST 16
Story Time in the Galleries: Bugs, Butterflies, and Backyard Fun!

SUNDAY, AUGUST 17
Closing: *J. Palin Thorley: Modern and Traditional Design in Twentieth-Century Ceramics*

MONDAY–TUESDAY, AUGUST 18–19
"Teachers as Writers" Retreat

TUESDAY, AUGUST 19
Gallery Talk: *Gilbert & George*

THURSDAY, AUGUST 21
Express Talk: *Gilbert & George*

FRIDAY–SATURDAY, AUGUST 22–23
2008 Milwaukee Wine Festival

THURSDAY, AUGUST 28
Express Talk: *Gilbert & George*

THURSDAY–SATURDAY, AUGUST 28–30
Harley 105th, Events and Extended Hours

THURSDAY–SUNDAY, AUGUST 28–31
Finch & Flash

development

The significant achievements of the past year would not have been possible without the consistent and extremely generous support of the Museum's donor family. Led by Trustee Ellen Glaisner, a dedicated group of trustees and a committee of volunteers once again produced a successful annual campaign—the Museum's principal source of support.

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

2007-2008 Giving

More than 17,000 Members and donors contributed a total of \$7,120,000. This total includes \$4,784,000 for the Museum's membership and annual campaign and an additional \$2,336,000 in grants and sponsorships for various education programs and exhibitions. These gifts were from individuals, corporations, and foundations. The chart on the next page shows the growing importance of membership, the annual campaign, major gifts, and grants to Museum operations.

Membership

Members are the heart of this great institution, and their support enables the Museum to provide the community with inspiring art and memorable experiences. The Museum is able to provide educational programming to over 60,000 area schoolchildren, to care for and display priceless works of art, and to bring breathtaking, world-renowned art exhibitions to Milwaukee for over 300,000 visitors to be delighted and enlightened by—all because of contributions from our Members. Milwaukee and the Milwaukee Art Museum are deeply thankful for the 17,443 Museum Members whose steadfast commitment to the value of the arts makes this all possible.

Museum Members, in turn, are afforded many opportunities to come one step closer to the art. Among the many benefits of membership: free, unlimited admission to the Museum as well as discounts on purchases in the Museum Store, on Museum classes

and special programs, and on parking passes. Members are also invited to enhance their Museum experience and to meet other art lovers by joining one of the Museum's eight special interest support groups that focus on the appreciation and acquisition of art.

This year, Members were treated to Member Appreciation Month in May, a monthlong celebration designed to thank them for their support with special access, deeper discounts, and exclusive tour opportunities. Museum Members were provided a more intimate look at the Collection through Member-Only Curators' Favorites Tours. Members at the Art Advocate level and above were invited on a day trip to see the exhibitions *Watercolors by Winslow Homer* and *Edward Hopper* at the Art Institute in Chicago, and Partner level and above Members were given a behind-the-scenes tour of the Conservation Lab with Senior Conservator Jim de Young. Members also enjoyed 25 percent off at Café Calatrava and at Café Galleria throughout May, and could double their purchasing power in the Museum Store during Member Double Discount Days.

The Milwaukee Art Museum is proud and thankful to have such a supportive base of Members. It is because of their participation and generosity that the Museum is able to provide the community with engaging and rewarding experiences year-round.

President's Circle

At the heart of every great institution is a core of great supporters—a circle of philanthropic leaders committed to its success. For the Museum, that group is the President's Circle, which saw a 5.5 percent increase in its membership in 2007–2008. Everyone who enjoyed Museum programs during the past year benefited from their outstanding generosity. Its 303 Members gave, in individual contributions of \$2,500 or more, a total of \$3,262,603 to the 2007–2008 annual fund, an increase of 4.5 percent from last year. Trustee

development

Ellen Glaisner led the Development Committee and the solicitors who raised funds among President’s Circle Members, and donors in the President’s Circle provided 68 percent of the Museum’s record-setting total raised through the annual fund. Further, President’s Circle Members participated in the Museum’s programs as avidly as they supported them, celebrating the opening of Museum feature exhibitions at exclusive premieres and marking Museum milestones. They enjoyed private tours of exhibitions, the annual President’s Circle party, and events to greet the new director and in honor of the work of Trustee Sheldon B. Lubar.

Sponsorship Support

Foundations, corporations, and private donors contribute to the Museum for a variety of reasons. 2007–2008 marked the year when the Museum more clearly delineated the differences between sponsorship and philanthropic support. Whereas philanthropy is the support of a cause or organization without financial incentive, a sponsorship is a cash or in-kind payment made in return for access to the commercial potential associated with the organization. Sponsorships can build visibility and awareness of a brand, offer business-building opportunities, demonstrate community responsibility and support of the arts, and offer memorable

hospitality experiences for clients and employees, among numerous other benefits. Over the last few years, the Museum has seen a marked increase in sponsorships of exhibitions and the education and public programs that bring them to life. Without sponsorship support, the Museum would not be able to offer the outstanding feature exhibitions, special installations, or wildly popular events such as Family Sundays, Art in Bloom, or Lakefront Festival of Arts.

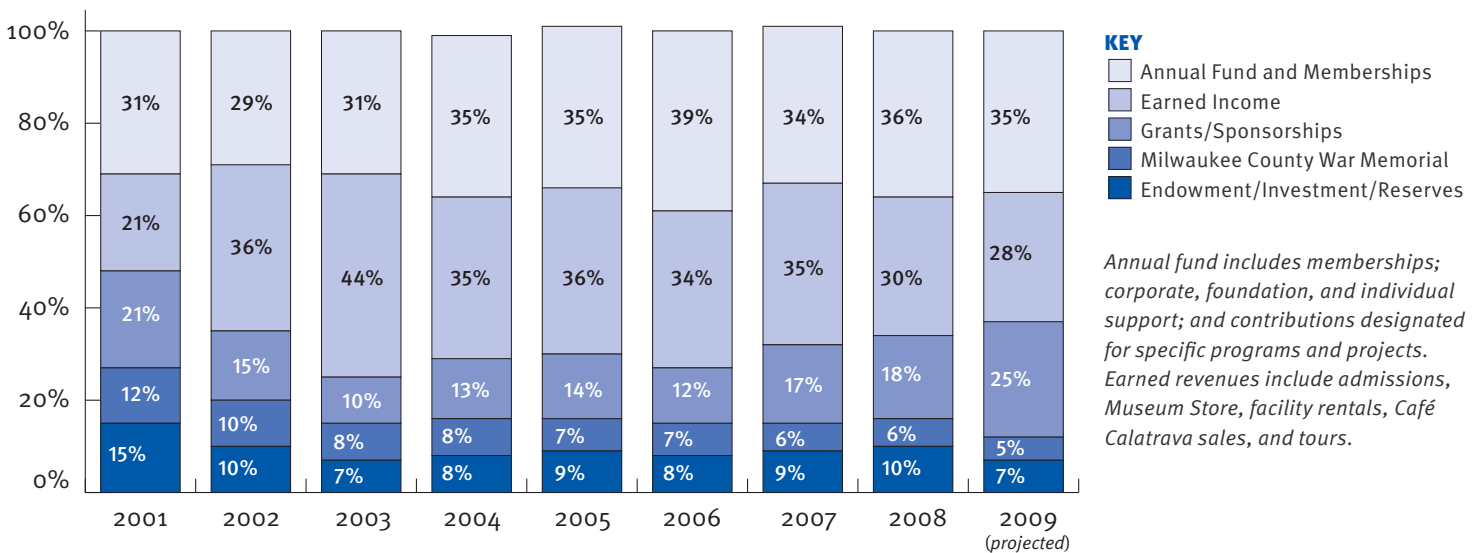
Legacy Society

More than ninety Museum supporters have promised gifts through their estates. Using wills, trusts, insurance, retirement plan assets, or other assets, planned gift donors receive valuable tax advantages while providing support that benefits Museum visitors for generations to come.

Over the long term, an increased endowment is key to the Museum’s success. The endowment still generates less than 8 percent of the annual operating budget, trailing all comparable U.S. art museums. Most monies received from planned gifts will help build this endowment fund.

For information on estate gifts, request the Museum’s Planned Giving brochure from the Director of Planned Giving at 414-224-3245.

REVENUE SOURCES AS A PERCENT OF BUDGET



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Gifts received between September 1, 2007, and August 31, 2008

Thank you to the supporters who helped the Museum in 2007-2008. As Members, annual fund donors, or supporters of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than \$350 during the 2007-2008 fiscal year ending August 31, 2008.

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support groups

African American Art Alliance

Founded in 1990, the African American Art Alliance (AAAA) continues to engage the community in events that feature African American art and artists and to provide a forum for related education and discussion. The alliance further supports the Museum in the acquisition of African American art for its Collection.

AAAA kicked off its year with a special Quad A Quartet program held in conjunction with the National Endowment for the Art's The Big Read. Special guest Dr. Amy Mooney, an art historian, presented "A Close Read of Harlem Renaissance Art," which focused on works within the Museum's Collection. Mooney compared works by Aaron Douglas and Lois Mailou Jones to authors such as Zora Neale Hurston and James Weldon Johnson to reveal how the central themes of the Harlem Renaissance continue to influence artists and audiences today.

Another season highlight was a presentation by Chicago-based artist Margaret Burroughs, followed by dinner. The event was held to celebrate the Museum's acquisition of Burroughs' print, *Bessie Smith, Queen of Blues*, with funds provided by AAAA. Other acquisitions supported by AAAA in 2007–08 included *sacrifice*, a painting by Iona Rozeal Brown, and *Washtub Blues*, an Alison Saar print purchased by AAAA in honor of former Museum Director David Gordon.

In April, AAAA collaborated with the Milwaukee Art Museum Garden Club to host Art in the Yard for the inaugural Art in Bloom. Several regionally known artists were invited to display their outdoor sculptures for purchase during the event. In both April and October, AAAA Members enjoyed getting together for informal group gatherings in conjunction with Gallery Night. For Gallery Day in July, AAAA joined forces with a coalition of Milwaukee-based artist organizations to host the 4th Annual Milwaukee Artist Marketplace. The free event is held annually outdoors at the Museum and features original artworks, available for purchase, by more than eighty emerging and established Milwaukee-area artists.

American Heritage Society

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

In 2008, AHS Members had numerous opportunities to celebrate the exciting variety of American art, decorative art, and architecture in Milwaukee and beyond. The group enjoyed two memorable occasions for in-depth study of local architecture and design: during their Annual Meeting at the Frederick Pabst Mansion, and at AHS's second annual conservation event, which focused on the challenges of conserving the works of Milwaukee interior designer George Mann Niedecken. A wonderful fall day was spent in Chicago's Historic Astor Street District and included tours of the area's notable private and public buildings and their collections. The group also examined important American art from the East Coast through exhibition receptions and lectures dedicated to Boston-based Arts and Crafts potter Sara Galner, New York artist George Bellows, and British expatriate and ceramist J. Palin Thorley.

AHS rounded out the year by sponsoring the conservation of four significant works in the Collection designed by George Mann Niedecken. The conserved works—three armchairs and a rug—were part of a stunning tableau in the spring exhibition *A Revolutionary in Milwaukee: The Designs of George Mann Niedecken*.

Contemporary Art Society

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

CAS began its eventful season with a talk by New York-based abstract artists (and husband and wife) James Siena and Katia Santibañez. Both artists were represented in the CAS Tenth Benefit Art Auction in November. The auction of over 150 carefully selected

support groups

works was attended by 350 people and raised over \$400,000 for the benefit of contemporary art at the Museum. Because of the huge success of the auction, CAS was able to support numerous acquisitions throughout the year, including works by Bruce Conner, Mary Lucier, Iona Rozeal Brown, Sze Tsung Leong, and two works by Santiago Cucullu. The group also sponsored the purchase of Erwin Redl's dramatic *Matrix XV*, a 25 x 50-foot installation, and a lecture by the artist at the opening of *Sensory Overload: Light, Motion, Sound, and the Optical in Art since 1945*, the exhibition in which Redl's work is featured. In March, CAS funded a symposium with Zero Group artists Otto Piene and Heinz Mack, and, in May, a lecture by video artist Mary Lucier—both served to give further context to the *Sensory Overload* exhibition. In late spring, the group supported the lecture by Milwaukee-based artist Santiago Cucullu, whose installation involving contact paper and ready-made materials transformed the Calatrava-designed Schroeder Galleria. The year ended with a bang as CAS hosted a dinner for iconic British artists Gilbert & George in conjunction with the retrospective of their work at the Museum.

Collectors' Corner

The Collectors' Corner began supporting the Museum in 1948, when a group of local women decided to form an organization devoted to the study of decorative arts and antiques. Today, Collectors' Corner Members continue to develop interesting programs and to support the Museum in making acquisitions of important decorative arts pieces for its Collection.

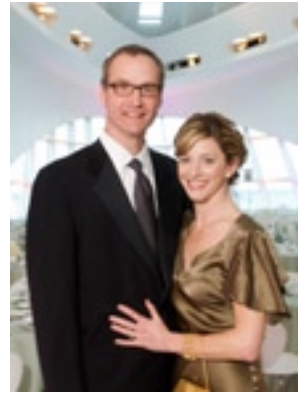
This year, the Collectors' Corner developed a series of programs focused on the Museum, titled "Our Art Museum." A special visit from Chief Curator Joseph Ketner at the home of Carolyn Jacobus kicked off the year, followed by a number of visits to the Museum to enjoy engaging, curator-led tours of the exhibitions. Topics of discussion ranged from Arts and Crafts—era pottery to American folk artist Martín Ramírez to the drawings of artist George Bellows. Members were also treated to a rare and extensive behind-the-scenes tour of the Museum with Chief Educator Barbara Brown Lee, Librarian Heather Winter, and Senior Conservator Jim de Young. Their over sixty years of combined tenure at the Museum made for a truly enlightening experience. Members finished the year with a delightful Annual

Meeting and a lecture by John Eastberg, senior historian at the Pabst Museum and guest curator of the Museum's exhibition on early-twentieth-century Milwaukee designer George Mann Niedecken.

Fine Arts Society

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

The Fine Arts Society offered a varied selection of Collection- and exhibition-based programs during fiscal year 2008. The year began with a lecture by Joachim Pissarro, the great-grandson of French Impressionist painter Camille Pissarro, in conjunction with the exhibition *Pissarro: Creating the Impressionist Landscape*. The society kicked off the holiday season in late November with an afternoon tea featuring a presentation by Deborah Cascini-Beardsley, who collaborates with Italian artisans to create reproduction crèche figures using eighteenth-century fabrication techniques. In December, Dr. Colin B. Bailey, chief curator of the Frick Collection, put the Museum's Renoir painting, *View of Bougival*, into context in a lecture based on his exhibition *Renoir Landscapes: 1865–1883*, which had featured the Museum's beautiful Renoir. Later that same month, Laurie Winters lectured on the history of the "blockbuster" at the society's annual holiday luncheon. In March, FAS celebrated the return of the Museum's Biedermeier pieces from their world tour with a lecture by local historian John Gurda titled "Milwaukee's Central European Heritage." In spring, FAS Members were given a special opportunity to tour the St. Joseph Center Chapel at the School Sisters of St. Francis. At the end of June, Lucian J. Simmons, head of restitution at Sotheby's, offered a behind-the-headlines look at the legal and ethical issues related to Nazi-era looting in his lecture "Art and War: The Fate of Europe's Art 1933–1945." The year ended pleasantly with an elegant summer party at the home of Mary Terese Duffy.



Alec and Kristin Fraser



Mary Terese Duffy and Phyllis Scharner



Iona Rozeal Brown and Sande Robinson

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Friends of Art

Celebrating its 50th year as the Museum's largest volunteer support group, Friends of Art (FOA) continued its longstanding tradition of special events fundraising by hosting five events in the 2008 fiscal year. As with all Friends of Art programs, each event sought to engage the community, expand the Museum's audience, and generate funds to support the Museum and its Art Acquisition and Exhibition Fund.

Raising over \$400,000 this year alone, the event season began in October with the Grape Stomp, chaired by Eric Eben and Scott Hanaway, which drew 650 runners to the Museum's grounds for this annual 5K run and 2-mile walk. Ornaments & Adornments kicked off the holiday season with the mid-November art and gift sale in Windhover Hall. Julia DeCicco and Kate Ojeda chaired the 10th annual, three-day event, which included seventy-five juried artists.

Perfect Pairings was launched in January as FOA's newest endeavor and raised nearly \$50,000 in its inaugural year. This exciting new event concept, delivered by co-chairs Joan Lubar and Jon Hopkins, featured a truly epicurean experience for over 225 guests who were on hand to "sip, savor, and support" during an evening of award-winning foods paired with outstanding wines.

In April, co-chairs Miriam and Chris Abele and Kristin and Alec Fraser helped the Museum celebrate a new era and welcome Dan Keegan as its new director by hosting the 49th annual Bal du Lac. Seeking to reinvent this classic Museum gala by staying true to its theme "No Ordinary World, No Ordinary Bal," the event received rave reviews by first-time attendees and loyal followers alike. Lastly, in June, the 46th annual Lakefront Festival of Arts (LFOA) highlighted the talents of 172 top artists from around the country. The efforts of co-chairs Eric Eben and Debra Feldman and their dedicated team of volunteers drew over 20,000 attendees to this nationally recognized event. The incredible response was also largely due to the continuing and unprecedented support of LFOA's 2008 presenting sponsors, Quad Graphics and *Milwaukee Magazine*.

Key FOA volunteers and business partners were recognized during the May Annual Meeting for their commitment and efforts in helping FOA accomplish its 2007–2008 fundraising goals. Volunteer Service Awards were presented to Polly Daeger, Ilse Heider, and Joe Massimino, while Next Level Technologies was awarded 2008 Partner in Art. Finally, former director of FOA events and programs, Elizabeth D. Hoffman, was recognized for her twenty-six years of service to the Museum with the 2008 Friend of the Year Award, FOA's highest form of recognition. Beth was further honored with a David Reed acquisition that was funded by FOA in her honor.

Garden Club

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

The Garden Club's primary focus this year was the launch of *Art in Bloom: A Tribute to Art and Flowers*. Featuring thirty art-inspired floral designs and a variety of floral and garden-related programming over four days, the event exceeded expectations by drawing an impressive 8,000 visitors into the Museum's galleries in April. Led by event co-chairs Margarete Harvey and Marcia Velde and Garden Club President Phyllis Scharner, the club played a critical role in the event's success through the tireless efforts of numerous dedicated volunteers.

From tours and trips to demonstrations and workshops, the Museum's Garden Club maintained an active program schedule for its Members. Programming this season featured visits to the Chicago Botanic Garden and the Urban Ecology Center, a hands-on spring wreath workshop, a flower-arranging demonstration, and various other educational and social gatherings. Club Members also enjoyed a spring trip to the gardens and museums of Michigan and Northern Ohio with Members of the Museum's Fine Arts Society.

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Photography Council

The Photography Council, comprised of Museum Members with an interest in the art and history of photography, enjoyed a tremendously exciting 2007–2008. Opening the year was the artists’ panel and opening reception for the exhibition *Photographs from the Ends of the Earth*. The exhibition was the result of another outstanding partnership with UW–Milwaukee Libraries’ American Geographical Society Library. Five artists—Subhankar Banerjee, Diane Cook, Rena Bass Forman, John Holmgren, and Stuart Klipper—convened in Lubar Auditorium to discuss the exhilaration, challenges, and continuous change associated with photographing Arctic and Antarctic landscapes. In October, the group visited the home of Mitchell and Linda Jacobson to see their exceptional collection of photographs, and was treated to a discussion on “collecting tips” with Dr. Jacobson and Associate Curator of Photographs Lisa Hostetler.

In January, Photography Council Members were working hard to raise money for, and to get the word out about, the landmark exhibition *Foto: Modernity in Central Europe, 1918–1945*. Collectively the group raised over \$25,000 for the show, which exceeded its attendance estimates by 40 percent. The group also hosted a reception on the opening night of “Picturing the Modern: Photography, Film, and Society in Central Europe, 1918–1945,” the symposium held in conjunction with *Foto* and co-organized with the Center for 21st-Century Studies at UW–Milwaukee. Members enjoyed another successful Annual Event in March, adding Chicago photographer (and Milwaukee native) Aron Gent to the Museum’s Collection with his work *Master Bath* (2006) from his series “The Suz.” In May, together with Print Forum and the Contemporary Art Society, Photography Council Members traveled to Art Chicago, where Associate Curator of Photographs Lisa Hostetler led a tour of select photography dealers’ booths. Finally, in June, the group held its end-of-season party, at which Members shared their favorite works collected, seen, or made in the past year.

Print Forum

Founded in 1980, Print Forum maintains a diverse and engaged membership of print and drawing enthusiasts, collectors, dealers, artists, and students, and supports a wide range of interests, from Old Master to modern and contemporary works on paper. Further, Print Forum is proud to provide support for acquisitions of prints, drawings, and artists’ books for the Museum’s Collection.

Print Forum enjoyed a banner year in 2007–2008, starting in October with a show-and-tell event in the Herzfeld Study Center, which offered a glimpse at the treasures in the private collections of Members. In November, the group celebrated the loan of Italian Renaissance drawings from the Stephen Solovy Art Foundation with a gallery talk by Dr. Robert LaFrance, associate curator of pre-modern art at the Krannert Art Museum and an engaging and energetic scholar. The holiday party in December at the Peltz Gallery was a hit, and in January, Print Forum sponsored an opening reception for the exhibition *The Powerful Hand of George Bellows: Drawings from the Boston Public Library*. In conjunction with the exhibition, Print Forum and the American Heritage Society co-sponsored a lecture by guest curator Robert Conway. Meeting artist Peregrine Honig (whose work *Father Gander* was acquired by the Museum with the support of Print Forum) in February at an exclusive talk and dinner was a highlight of the new year. In May, Members enjoyed a studio visit to Bunker Press, and capping off the year was the annual dinner featuring recent acquisitions and a presentation by Associate Curator of Prints and Drawings Mary Weaver Chapin.

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Susan Yale
Margaret Zhang
Aaron Zins

Mark Rothko, *Green, Red, Blue*, 1955. Gift of Mrs. Harry Lynde Bradley.



The inaugural Art in Bloom brought inspired floral designs—and 8,000 visitors—to the Museum April 10–13, 2008.



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As of August 31, 2008 *part time

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Marilyn Charles
Executive Assistant

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Curator of Earlier European Art
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Preparator

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Administrative Assistant

financial report

Financially, the Milwaukee Art Museum concluded fiscal year 2008 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2008. Net assets remained steady at \$127 million as of year-end.

HIGHLIGHTS OF THE 2008 OPERATING YEAR INCLUDE:

- Successfully meeting the annual campaign and membership goals, increasing 2% from prior year
- Continued success of the store, café, and facility rentals, which contributed a gross profit in excess of \$1.9 million, increasing 2% from prior year
- Keeping sponsorship revenue consistent with prior year (\$2.3 million) for both curatorial and education programs

The investment portfolio experienced weakened performance in 2008, losing approximately \$1.3 million (4.1%) in market value from the prior year. Total market value of investments increased from \$31.9 million to

\$32.9 million (3.2%) from 2007 to 2008. The increase in the market value of the funds was due to a large grant from Kohl's Department Stores for fiscal years 2009 and 2010 and an increase in sponsorships for 2009 exhibitions.

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

financial statements

MILWAUKEE ART MUSEUM CONDENSED STATEMENT OF FINANCIAL POSITION

As of August 31, 2008

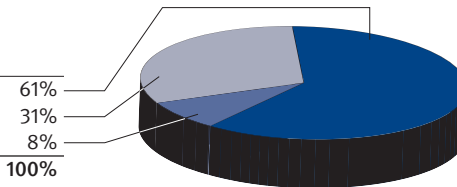
Assets		Liabilities and net assets	
Cash and cash equivalents	606,840	Payables	1,230,656
Investments and funds held in trust	33,763,552	Deferred revenue	349,306
Inventories and other assets	915,044	Notes payable	-
Accounts receivable, net	354,605		
Contributions receivable, net	1,613,587	Total liabilities	1,579,962
Property and equipment, net	91,729,011	Total net assets	127,402,677
Total assets	128,982,639	Total liabilities and net assets	128,982,639

CONDENSED STATEMENT OF OPERATIONS

Operating fund only

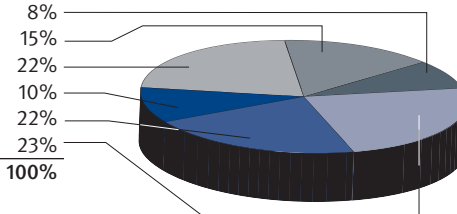
Operating revenue

Contributed revenue		
Unrestricted	5,216,647	
Restricted for programs	2,668,409	
Total contributed revenue	7,885,056	61%
Earned revenue	4,094,059	31%
Endowment draw for operations	1,045,041	8%
Total operating revenue	13,024,156	100%



Operating expenses

Education	1,041,958	8%
Audience and communication	1,990,916	15%
Presentation and curatorial	2,870,337	22%
Business operations	1,360,859	10%
Administrative and development	2,725,550	22%
Facilities and security	3,033,735	23%
Total operating expenses	13,023,355	100%



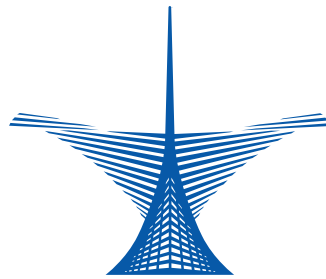
Change in unrestricted net assets from operations 801

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, 2008, which have been audited by KPMG LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the Museum's website: www.mam.org.



ART LIVES HERE

The Milwaukee Art Museum collects and preserves art, presenting it to the community as a vital source of inspiration and education.



MILWAUKEE ART MUSEUM

700 NORTH ART MUSEUM DRIVE
MILWAUKEE, WI 53202

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