



MILWAUKEE ART MUSEUM  
annual report



MILWAUKEE ART MUSEUM  
2010 annual report





## 2010 annual report

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**COVER** Ted Croner, *Times Square Montage*, 1947 (detail). Purchase, Leonard and Bebe LeVine Art Acquisition Fund. Full credit listing on p. 30.

**LEFT** David Lenz, *Sam and the Perfect World*, 2005 (detail). Purchase, with funds from the Linda and Daniel Bader Foundation, Suzanne and Richard Pieper, and Barbara Stein. Full credit listing on p. 27.

Unless otherwise noted, all photographs of works in the Collection are by John R. Glembin.

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*\* Deceased*



# STREET SEEN

The Psychological Gesture in American Photography, 1940-1990

Exhibition organized by the Department of Art and Architecture, The University of California, Los Angeles, in collaboration with the Los Angeles County Museum of Art, Los Angeles, California. Curated by the Department of Art and Architecture, The University of California, Los Angeles. © Department of Art and Architecture, The University of California, Los Angeles.

# president and chairman's report

We are pleased to announce that, because of the prudent and resourceful business plan for fiscal year 2010, the twelve months covered by this report (September 1, 2009–August 31, 2010) saw a balanced budget for the Milwaukee Art Museum, despite a sluggish economic recovery. The enthusiasm and hard work of everyone at the Museum enabled us to reach our objectives and replenish funds utilized during the recession. We and the other Trustees of the Board extend our deepest thanks and gratitude to the Museum staff, Members, volunteers, and donor family who sacrificed in order to make ends meet.

This past fiscal year welcomed a variety of exhibitions and public programs that resulted in annual attendance of over 322,000. That this is the highest attendance in five years is a notable accomplishment that speaks to the dedication of the Museum staff, and to the critical role the Museum plays in the local, regional, national, and international communities. Through exhibitions such as *Andy Warhol: The Last Decade*, *Street Seen*, and *American Quilts*, as well as *Warrington Colescott: Cabaret, Comedy & Satire* and *Raphael: The Woman with the Veil*; events such as Art in Bloom, Lakefront Festival of Arts, and MAM After Dark; and additional education programs, lectures, and more, the Museum ended in good fiscal standing and poised for a stronger year ahead.

The new fiscal year includes preparations for the Museum's major anniversary cycle, beginning with the September 2011 anniversary of the Santiago Calatrava–designed Quadracci Pavilion, and culminating in 2013 with the celebration of the 125th anniversary of the Museum's founding in 1888 as the Layton Art Gallery.

Though it seems only yesterday, the opening of the Quadracci Pavilion ten years ago was among the most celebrated occasions in our community. It remains today the brand icon for the Milwaukee area, representing the realization of a dream for the Museum but also symbolizing the aspirations for the entire region. To that end, the Museum adds a measurable economic impact to the community through tourism, jobs, and increased traffic to other local attractions and venues. More importantly, the Museum contributes in ways that are beyond measure, enriching daily life, educating and inspiring individuals, and connecting us all through art to more universal human experiences.

Moving forward, the Museum's strategic plan involves addressing long-standing needs to increase the endowment, make necessary improvements to the Saarinen and Kahler buildings, and complete an actionable plan for the reinstallation of the Museum's Collection. We at the Museum believe the future is bright and that the opportunities for the Museum and the surrounding community are abundant. Through hard work, creative thinking, and support for a vision, much is possible.

Thanks to you, our loyal Members and supporters of the Milwaukee Art Museum, we are preparing to move forward. We remain deeply grateful to all the generous donors who support the Milwaukee Art Museum and its mission. A museum like ours is a collaboration of members, donors, employees, and a supportive public. We appreciate all of you who visit over and over, who give graciously of your time and resources, and who share your vital energy to help us bring art into the everyday, for everyone—to enthuse, engage, and educate—for generations to come.



Raymond R. Krueger



W. Kent Velde

A handwritten signature in black ink that reads "Raymond R. Krueger".

Raymond R. Krueger  
PRESIDENT OF THE BOARD OF TRUSTEES

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

W. Kent Velde  
CHAIRMAN OF THE BOARD OF TRUSTEES



Daniel T. Keegan

## director's report

The Milwaukee Art Museum finished fiscal year 2010 (September 1, 2009–August 31, 2010) meeting its primary mission, goals, and objectives with a balanced budget. A well-designed business plan and the careful management of the Museum's limited resources made this accomplishment possible.

Several key initiatives were advanced during the fiscal year, resulting in major steps forward in the Museum's programs in spite of the sluggish economic recovery.

Fiscal year 2010 saw the highest attendance in over five years. A more aggressive marketing plan, with more dollars allocated to advertising, succeeded in making more people aware of the Museum's programs. And those programs included a stellar lineup of exhibitions: *Andy Warhol: The Last Decade*; the groundbreaking *Street Seen: The Psychological Gesture in American Photography, 1940–1959*; *American Quilts: Selections from the Winterthur Collection*; and the major retrospective *Warrington Colescott: Cabaret, Comedy & Satire*. This combination of smart marketing and must-see programming brought the Museum's attendance to over 322,000—the highest since the exhibition *Leonardo da Vinci and the Splendor of Poland* in 2002.

The Museum has a long tradition of presenting important exhibitions, and in 2010, the Museum hosted a one-work masterpiece exhibition of Raphael's *La Donna Velata (The Woman with the Veil)*. Milwaukee was the only Midwest destination for *La Donna Velata*, and one of only three museums in the country to exhibit the celebrated masterwork. That the Museum, in the past ten years, has presented two of the most important artists of the Renaissance, Leonardo and Raphael, speaks to the Museum's significance as a cultural center in Milwaukee, the Midwest, the nation, and across the globe.

The Museum's partnership with Kohl's Department Stores continues to benefit family programming. The Museum successfully completed the first two years of the Kohl's Art Generation program, and at the end of the 2010 fiscal year, Kohl's awarded the Museum \$2.77 million to create a new Kohl's Education Center. The multifaceted "learning center" will place the



education experience amidst the Collection, in the Kahler section of the building. Slated to open in 2012, the center is part of the larger reinstallation plan for the Collection Galleries and physically represents the central role of education in the Museum’s mission.

Thanks to support from Time Warner Cable, the Museum is also now fully configured for wireless connectivity, making new multimedia experiences, such as the iPod Touch Tours launching in spring 2011, possible. This advancement allows us to offer our visitors more options for experiencing the exhibitions and the Collection and learning about the art.

Though the future is bright and the Museum continues to deliver on the promise of the Calatrava-designed addition, there are challenges ahead. The increasing costs of exhibitions, insurance, shipping, fuel, and utilities place added pressure on the Museum’s operating budget. Staffing has not been returned to pre-recession levels, and wages have not been adjusted in three years. We must and will, however, continue to be prudent in the use of our limited resources. Fortunately, we are blessed with the steadfast support and dedicated leadership of the Board of Trustees, and with the hundreds of volunteers and staff who help make the Museum strong.

Notably, the cost of running the Museum is about \$43 per person, which means that the 2010 adult admission charge of \$12, along with its free admission policy for kids 12 and under, makes the Museum—one of the best cultural experiences in the city—a significant bargain over comparable destinations. We rely on thousands of Members who annually renew their commitment to the Museum to provide critical financial support and to keep the Museum vibrant. Thanks to the thousands of supporters of the Milwaukee Art Museum, opportunities for learning and experiencing the history of civilization through art abound.

Thank you for your support.

Daniel T. Keegan  
DIRECTOR



# 2010 the numbers

## PEOPLE

**322,632**

Total attendance

**21%**

increase from last year and the  
highest since 2005

*Includes paid and unpaid visitors,  
including Members, youth and adult  
tours, and ticketed visitors*

## COLLECTION

**22,439**

Works in the Collection

**1,141**

Works on view

**90**

Works entered the Collection

**58**

Works of art on loan

## EXHIBITIONS

**3**

Museum exhibitions  
traveled to other venues

EDUCATION AND OUTREACH

MEMBERSHIP

NEW MEDIA

**197,257**

Children and adults participated in Kohl's Art Generation activities (over two years)

**60,000**

Students from 640 schools across the region and from Northern Illinois visited

**42,000**

Adult visitors participated in education and public programs

**112**

Gallery talks and lectures

**16**

Studio and art history classes

**18,269**

Members

**2,383**

Families became new Members

**5,120**

Total new Members

**10,000**

Facebook Friends

**7,300**

Active on a monthly basis

**12,000**

Twitter followers

**714,067**

Visits to Museum website

**59,500**

Average visits per month

**2:12**

Average time online

# curatorial report

The Museum's Curatorial Department delivered a rich exhibition program and made significant acquisitions for the Museum Collection that speak not only to the strength and scholarly rigor of the curatorial staff, but also to the growing national and international relationships the Museum and its staff continue to build.

With new acquisitions, works out on loan or in conservation, regular rotations of light-sensitive works, and displays complementary to the feature exhibitions in the Baker/Rowland Galleries, the Collection Galleries continued to be a dynamic place to visit. Notably, in November, the Cudahy Gallery Glass and Studio Craft display was reinstalled, thanks to the support of the Mae E. Demmer Charitable Trust. The installation features Beth Lipman's sparkling glass *Laid Table (Still Life with Metal Pitcher)*, acquired in 2009. Harvey Littleton's pioneering 1964 abstract glass vessel leads into a small collection of studio glass highlights from the Museum's studio glass collection, including work by artists ranging from Mary Ann "Toots" Zynsky to Therman Statom.

## Acquisitions

### MODERN/CONTEMPORARY

Acquisition highlights for the year include the photograph *Boy's Room* (2000) by contemporary Cuban American artist Anthony Goicolea, which was a gift of Donald and Donna Baumgartner in memory of Jon Schlagenhaft and Curtiss Stern; the painting *Wildeworld Revisited* (1995) by Wisconsin artist John Wilde, funded by the Doerfler Fund; and the sculpture *Bluffs* (2009) made of buttons and glue by New York artist Tara Donovan, funded by the Milwaukee Art Museum's Contemporary Art Society.

### EUROPEAN

In conjunction with the exhibition *Intimate Images of Love and Loss: Portrait Miniatures*, the Museum received, as a gift from Edith Maclay, four previously unknown portrait miniatures. The two most important are *Man in a Gray Coat*, an extremely rare miniature by Jean-Etienne Liotard, the most idiosyncratic portraitist of the eighteenth century; and an exceptionally high-quality portrait of a lady painted by George Engleheart, the miniature painter to King George III of England.

### PHOTOGRAPHS

Three key photographs from *Street Seen* top this fiscal year's acquisitions: Ted Croner's *Times Square Montage* (1947), Louis Faurer's *Accident* (1952), and Robert Frank's [Woman in Department Store] (1958), all funded by the Leonard and Bebe LeVine Art Acquisition Fund. The collection also expanded with the purchase of work by contemporary artists Fredrik Marsh, Alison Rossiter, and Anna Shteynshleyger, as well as with generous gifts from Anne Channell and photographer Wayne Miller.

### PRINTS

The prints and drawings collection was enriched by gifts and purchases spanning five centuries. Prints by master engraver Claude Mellan are especially noteworthy; his famous depiction of the face of Christ, *The Sudarium* (Gift of the Hockerman Charitable Trust), was executed in a single engraved line, making it one of the most sought-after prints from the seventeenth century. In the modern and contemporary realm, the Museum was proud to acquire important gifts by Jim Nutt, Lovis Corinth, and James Drake, adding to areas of strength in the collection.

### DECORATIVE ARTS

The Museum purchased a superb late seventeenth-century covered posset pot, using funds that were given in memory of former Trustee Dudley Godfrey. Former Chipstone Foundation director Luke Beckerdite specially selected the pot for the Museum's Collection to honor the collecting interests of Mr. Godfrey, who had once bid on the exact same, unusually colored posset pot with chinoiserie decoration.

## Museum Library/Archives

The Milwaukee Art Museum's George Peckham Miller Art Research Library continued to serve the research needs of Museum staff, docents, students, teachers, and researchers. Through generous support from the Alice and Lucia Stern Library Fund, a world-wide catalogue exchange program, and numerous private donations, the library added important resources to its collection: the two-volume set of Josef Albers' *Interaction of Color*; *Moholy-Nagy: The Photograms: Catalogue Raisonné*; *Art Nouveau: A Research Guide for Design Reform in France, Belgium, England, and the United States*; *Catalogue Raisonné de L'œuvre gravé et Lithographié de Aristide Maillol*; and the two-volume set of *The New Painting: Impressionism, 1874–1886: Documentation*, among others.

The library and archives actively engaged the public through behind-the-scenes tours and rotating case exhibitions this fiscal year. Case exhibitions featured selections from the Museum's rare book collection, including the August 8, 1949, edition of *Life* magazine, which made Jackson Pollock a household name, and the rare *History of the Fan* by George Woolliscroft Rhead (Philadelphia: Lippincott, 1910, No. 154 of 180, American edition).

## Conservation

All of Conservation was involved in the installation of exhibitions throughout the year, including conserving prints and drawings in the *Warrington Colescott: Cabaret, Comedy & Satire* and *Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection* exhibitions, as well as matting and framing more than four hundred prints and drawings for exhibition and loan over the course of the year.

The frame storage area was renovated and over thirty frames in the Collection were modified or conserved in preparation for loan and exhibition. Significant headway was also made in the Museum's German Expressionist reframing project: new frames were reproduced based on archival research of frames designed by Alexej von Jawlensky, Lionel Feininger, and Karl Schmidt-Rotluff.

The Museum's Conservation Lab welcomed a number of visitors, from the Museum's American Arts Society and Photography Council support groups to classes from regional educational institutions. In May, the Museum hosted the opening reception for the Annual Meeting of the American Institute for Conservation, the national organization for professional art conservators with participants representing museums from around the world.

## Registrar

The Registrar's office made the successful transition into direct digital capture this year, increasing the efficiency with which the registrars manage photographic documentation of the Collection, new acquisitions, and the special exhibitions. The appropriate equipment was purchased and new procedures for digital photography were established. The transition has been smooth and productivity has nearly doubled.

## The Chipstone Foundation and the Milwaukee Art Museum

Chipstone is a non-profit organization located in Fox Point, Wisconsin. Milwaukee collectors Stanley and Polly Mariner Stone founded the organization in 1965, with the mission to collect early American decorative arts and promote scholarship in the field. Today, the foundation's holdings of early American furniture, historical prints, and British pottery are creatively displayed and interpreted alongside the Museum's Collection.



George Engleheart, *Woman in a Hat* (detail), ca. 1790. Gift of Edith Maclay in memory of Frederick H. von Schleinitz. Full credit listings on p. 27.



# exhibitions

Exhibitions organized by the Milwaukee Art Museum unless otherwise noted.

## BAKER/ROWLAND GALLERIES

### **Andy Warhol: The Last Decade**

Sept 26, 2009–Jan 3, 2010

Guest curated by Joseph D. Ketner, and coordinated at the Milwaukee Art Museum by John McKinnon, assistant curator of modern and contemporary art

Andy Warhol included nearly fifty works lent by private collectors and institutions such as the Museum of Modern Art, New York; Baltimore Museum of Art; and Andy Warhol Museum, Pittsburgh. The exhibition was divided into thematic sections based on Warhol's work in series: abstract works, collaborations, black-and-white ads, works surrounding death and religion, self-portraits, camouflage patterns, oxidation paintings, and a concluding section of the artist's *Last Supper* series—the largest series that he produced in his entire career. Nearly one hundred thousand visitors came to the Museum during its display in Milwaukee.

Lead sponsorship provided by Sue and Bud Selig and Debbie and Mark Attanasio. Additional support provided by Donald and Donna Baumgartner, Christine Symchych, Joanne Murphy, the Greater Milwaukee Foundation's Johnson and Pabst LGBT Humanity Fund, Tony and Sue Krausen, the Milwaukee Art Museum's Friends of Art, and an anonymous foundation. The exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities. Support for related displays provided by DeWitt Ross & Stevens, S.C., and the Greater Milwaukee Foundation's Johnson and Pabst

LGBT Humanity Fund. Support for exterior building illumination provided by Pellmann Center for Medical Imaging.

### **Street Seen: The Psychological Gesture in American Photography, 1940–1959**

Jan 30–April 25, 2010

Curated by Lisa Hostetler, curator of photographs

Including over one hundred photographs, as well as several paintings, sculptures, and films, *Street Seen* uncovered a crucial time in American art when global media was in its adolescence and photography was just beginning to gain recognition in the art world. It focused on the work of six photographers—Lisette Model, Louis Faurer, Ted Croner, Saul Leiter, William Klein, and Robert Frank.

Lead sponsorship provided by the Richard and Ethel Herzfeld Foundation. Additional support provided by the National Endowment for the Arts as part of *American Masterpieces: Three Centuries of Artistic Genius*, the MetLife Foundation, and the Milwaukee Art Museum's Photography Council.

### **American Quilts: Selections from the Winterthur Collection**

May 22–Sept 6, 2010

Organized by Winterthur, Delaware, and at the Milwaukee Art Museum by Mel Buchanan, Mae E. Demmer Assistant Curator of 20th-Century Design, Catherine Sawinski, assistant curator of earlier European art, and Liz Flaig, curatorial department administrator

With *American Quilts*, the Museum celebrated the art and the rich history of the quilt. More than forty historic quilts were on view, illustrating politics, craft, community, and religion in the early American republic. The exhibition showed that through skillful needlework, graphic patterning, and an eye for color, American women transformed both common and exotic textiles into extraordinary works of art.

Sponsored by the Milwaukee Art Museum's Friends of Art.

## CONTEMPORARY GALLERIES

### **Warrington Colescott:**

#### **Cabaret, Comedy & Satire**

June 10–Oct 3, 2010

Curated by Mary Weaver Chapin, associate curator of prints and drawings

This major retrospective of the work of Madison-based artist Warrington Colescott commanded the Contemporary Galleries and featured 113 prints from every stage of his artistic life. A special rotation of prints on the Mezzanine Level by artists who influenced Colescott (Albrecht Dürer, Henri de Toulouse-Lautrec, Otto Dix, and George Grosz, among others) complemented the exhibition.

Sponsored by M&I Foundation, Inc.

Major support for the catalogue raisonné provided by Dr. William B. Boyd and Mrs. Karen Johnson Boyd, Dr. Robert A. Dickens, the Milwaukee Art Museum's Print Forum, Mrs. Marianne H. Epstein, Susan and Raymond Kehm, Joseph A. and Marygold S. Melli,

*Christine Symchych, Jean Friedlander, Christopher Graf, M.D., Paula and David Kraemer, Jack Leissring, Mr. and Mrs. Harvey K. Littleton, Phoebe R. and John D. Lewis Foundation, Bruce Nauman, Kathleen A. Parker, Cissie Peltz-Peltz Gallery, Alan Purinton and Jane O'Meara, Karen Tibbitts and Russ Jankowski, Linda and Michael Wolfson, and others.*

#### KOSS GALLERY

##### ***Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection***

**Dec 17, 2009–Feb 28, 2010**  
*Curated by John McKinnon, assistant curator of modern and contemporary art*

Dorothy and Herbert Vogel have made art collecting a lifelong journey, amassing a world-class collection of over four thousand works on a shoestring budget. The Vogels worked with the National Gallery of Art to gift twenty-five hundred works from their collection throughout the nation, with fifty works going to one selected public art institution in each of the fifty states. The Museum celebrated its representing role in Wisconsin with the exhibition *Fifty Works for Fifty States: The Dorothy and Herbert Vogel Collection*.

*Sponsored by a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support from the National Endowment for the Arts and the Institute for Modern and Library Services.*

***Raphael: The Woman with the Veil***  
**March 27–June 6, 2010**  
*Organized by the Portland Art Museum, and curated at the Milwaukee Art Museum by Laurie Winters, director of exhibitions*

*Raphael: The Woman with the Veil (La Donna Velata)* was a one-work exhibition of one of the most important and celebrated paintings of the Italian Renaissance. Rarely lent from the Pitti Palace in Florence, the portrait was once considered the most famous painting in the world. This experimental exhibition consisting of one painting was a great success, drawing almost fifty thousand visitors to the Museum.

*Sponsored in Milwaukee by PNC Financial Services Group and the Argosy Foundation. Made possible by the Foundation for Italian Art and Culture in New York and supported by an indemnity from the Federal Council on the Arts and the Humanities and the Milwaukee Art Museum's Fine Arts Society. Additional support for the exhibition video provided by The Esther and Hyman Rapport Philanthropic Trust.*

***Intimate Images of Love and Loss: Portrait Miniatures***  
**July 8–Oct 31, 2010**

*Curated by Catherine Sawinski, assistant curator of earlier European art*

*Intimate Images of Love and Loss* highlighted portrait miniatures from the Museum and a number of Milwaukee-area collections. The wallet photographs of their day, portrait miniatures are intimate and sentimental objects. The exhibition

traced the history of the portrait miniature and showed them to be beautiful objects that straddle the line between fine art and decorative art.

*Sponsored by the Milwaukee Art Museum's Fine Arts Society, with additional support provided by Nancy and Arthur J. Laskin, Helen Peter Love, and Sharon and William Treul.*

#### DECORATIVE ARTS GALLERY

##### ***Green Furniture: Sustainable Design in the 21st Century***

**Nov 12, 2009–March 14, 2010**  
*Organized by the Chipstone Foundation and the Milwaukee Art Museum; guest curated by artist Hongtao Zhou and coordinated by Chipstone curator Ethan Lasser*

*Green Furniture* featured sixteen cutting-edge, sustainable furniture works made from renewable, recycled, and recyclable materials.

*Support provided by the Chipstone Foundation.*

##### ***To Speculate Darkly: Theaster Gates and Dave the Potter***

**April 16–Aug 1, 2010**  
*Organized by the Chipstone Foundation and the Milwaukee Art Museum*

*To Speculate Darkly* was an installation by Chicago-based performance artist, potter, and educator Theaster Gates, Jr. The exhibition transformed the gallery, reinterpreting the legacy of Dave Drake, a slave in antebellum South Carolina who famously adorned his pots with poetic couplets.



Rafael (né Raphael Sanzio), *La Donna Velata (The Woman with the Veil)*, ca. 1516 (detail). Collection of Istituti museale della Soprintendenza Speciale per il Polo Museale Fiorentino.

Supported by a generous grant from the Joyce Foundation, which fosters the development of new works in dance, music, theater, and visual arts by artists of color. Additional support provided by the Chipstone Foundation and the Milwaukee Art Museum's African American Art Alliance.

**SCHROEDER GALLERIA**  
***War, Art, and the Veteran***  
**Oct 22–Nov 15, 2009**

Organized by the National Veterans Art Museum, Chicago, and Dryhootch, a veteran support network, in collaboration with the Milwaukee County War Memorial Center and the Milwaukee Art Museum

Sponsored by the National Veterans Art Museum, Chicago, and Dryhootch.

***The 2010 Scholastic Art Awards: Wisconsin Regional Exhibition***

**Feb 6–March 21, 2010**  
 Sponsored by the Milwaukee Art Museum, the Milwaukee Art Museum Docents, the Greater Milwaukee Foundation Marc & Karen Flesch Memorial Fund, James K. Heller in memory of Avis M. Heller, Ray and Sue Kehm, James and Carol Wiensch, Mary Kelly, and an anonymous donor.

***The NAMES Project AIDS Memorial Quilt***

**June 8–20, 2010**  
 Support provided by Joseph Pabst and the Greater Milwaukee Foundation Johnson and Pabst LGBT Humanity Fund in coordination with the AIDS Resource Center of Wisconsin.

**Traveling Exhibitions**

***Gord Peteran: Furniture Meets Its Maker***  
 University of Toronto Art Centre, Canada  
 Sept 8–Dec 5, 2009

***The Artistic Furniture of Charles Rohlf's***  
 Dallas Museum of Art, Dallas, TX  
 Sept 20, 2009–Jan 3, 2010

Carnegie Museum of Art, Pittsburgh, PA  
 Jan 30–April 25, 2010

Huntington Library, Art Collections and Botanical Gardens, San Marino, CA  
 May 22–Sept 6, 2010

***Andy Warhol: The Last Decade***  
 Museum of Modern Art, Fort Worth, TX  
 Feb 14–May 16, 2010

Brooklyn Museum of Art  
 June 18–Sept 12, 2010

**ANDY WARHOL THE LAST DECADE*****Andy Warhol: The Last Decade***

Joseph D. Ketner, II

With essays by Keith Hartley and Gregory Volk, and contributions by Bruno Bischofberger, Keith Haring, and Julian Schnabel

Edited by: Elisa Urbanelli

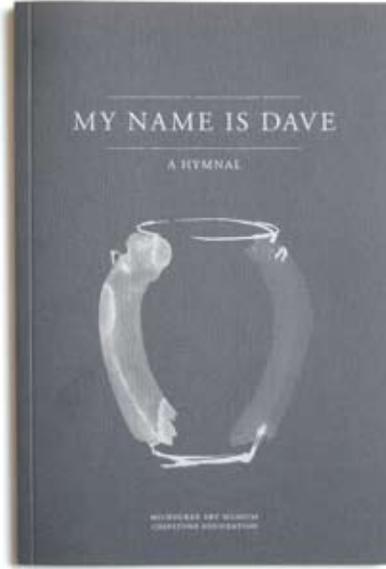
Designed by: Miko McGinty, Inc.

Published by: Milwaukee Art Museum and DelMonico Books, an imprint of Prestel Publishing

Hardcover and softcover, 224 pages,

144 color illustrations, 2009

*Andy Warhol: The Last Decade* delves into the range of works Warhol created during the last decade of his career, including abstract paintings, collaborations, and his final self-portraits. Essays by experts in the field who knew and worked with Andy Warhol, such as Keith Hartley and Gregory Volk, as well as contributions by Bruno Bischofberger, Keith Haring, and Julian Schnabel round out this compelling look at an artist whose most mesmerizing work may have been produced in his last years.

***My Name Is Dave: A Hymnal***

Theaster Gates, Jr.

With essays by Ethan W. Lasser and Dan S. Wang and an interview by Rebecca Zorach

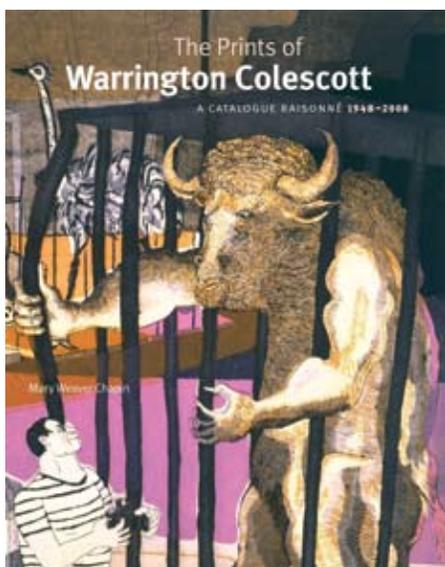
Edited by: Rebecca Zorach

Designed by: Dan Saal, Studio Saal Corporation, with Brenda Neigbauer

Published by: Milwaukee Art Museum and the Chipstone Foundation

Paperback, 75 pages, 2010

This publication accompanied the exhibition *To Speculate Darkly: Theaster Gates and Dave the Potter*.

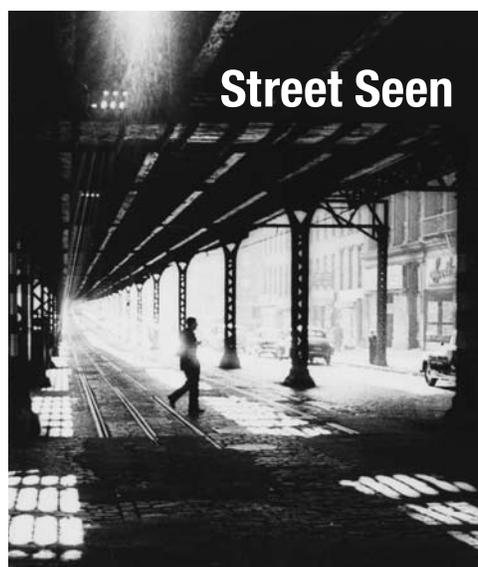


***The Prints of Warrington Colescott:  
A Catalogue Raisonné***

Mary Weaver Chapin,  
with forward by Daniel T. Keegan

Edited by: Adam Mehring  
Designed by: Hal Kugeler  
Published by: University of Wisconsin Press  
Hardcover, 352 pages, 415 color illustrations, 2010

*The Prints of Warrington Colescott: A Catalogue Raisonné, 1948–2008* is the first fully illustrated catalogue to document Colescott’s extensive and varied graphic career. Author and curator Mary Weaver Chapin worked closely with Colescott, interviewed him at length, and had unique access to his private papers and archives. She documents his personal and artistic life in a detailed biographic sketch, and her extensive essay “Research Printmaker and Mad-Dog Attack Artist” examines the evolution of his printmaking career, focusing on his technique, his iconography, and his place in American printmaking. The catalogue documents and depicts all 359 of Colescott’s editioned prints, along with comments and anecdotes by Chapin and Colescott.



***Street Seen: The Psychological Gesture in  
American Photography, 1940–1959***

Lisa Hostetler

Edited by: Christina Dittrich  
Designed by: Dan Saal, Studio Saal Corporation  
Published by: Milwaukee Art Museum and DelMonico Books, an imprint of Prestel Publishing  
Hardcover, 208 pages, 137 illustrations, 2010

*Street Seen* uncovers what was a unique and pivotal moment in American photographic history, broadening our understanding of photography in the middle of the twentieth century, when global media was in adolescence and photography was just beginning to gain purchase in the contemporary art world. The Second World War and its aftermath ushered in a new era of creative photographers who broke the rules of conventional photographic technique to evoke personal experience in an increasingly anonymous world. *Street Seen* highlights six photographers: Lisette Model, Louis Faurer, Ted Croner, Saul Leiter, William Klein, and Robert Frank. In embracing photography as an “act of living”—an exploration of identity rather than a tool for telling a story—they created imagery with a perceivable link between form and feeling, manifesting what is termed “the psychological gesture” of mid-century American life. This publication accompanied an exhibition of the same title.



**Fred Berman**

Institute of Visual Arts  
(INOVA), University of  
Wisconsin–Milwaukee,  
Milwaukee, WI  
Sept 2–Oct 23, 2009

**Fred Berman**

*November 7th*, 1954  
Oil and collage on board  
M1998.49

*Floating White City*, 1958  
Oil on board  
M1991.413

*Bewar*, 1964  
Assemblage of assorted  
carved wood, under glass  
M2002.166

*Dark Landscape*, 1983  
Oil on canvas  
M1995.92

*Photographer*, 1984/95  
Collage with charcoal,  
pastel, transparent tape,  
and found objects  
M2004.18

*Aldwych Theater*, ca. 1985  
Collage with charcoal,  
pastel, transparent tape,  
and found objects  
M2004.17

*TILL (London)*, 2003  
Chromogenic print  
M2004.23

**Rediscovering  
Milwaukee's Jones Island**

Museum of Wisconsin Art,  
West Bend, WI  
Sept 2–Nov 1, 2009

**Frank Enders**

*Jones Island*, 1888  
Etching  
M1918.7

*Jones Island #1*, 1889  
Etching  
M1918.6

**Paul Hammersmith**  
*Old Windjammer, Jones  
Island*, 1933

Drypoint  
M1937.11

**Helen Hoppin**  
*Jones Island No. 1*, n.d.

Pen and India ink  
on paper  
L397

*Jones Island No. 2*, n.d.  
Pen and India ink  
on paper  
L398

**Helmut Summ**  
*Jones Island Slip*, 1971  
Oil on Masonite  
M1973.3

**Chicago Imagist Works  
on Paper**  
Crossman Gallery,  
University of Wisconsin–  
Whitewater,  
Whitewater, WI  
Sept 10–Oct 17, 2009

**Don Baum**  
*Domus*, 1992  
Color lithograph  
LP1993.1.1

**Ellen Lanyon**  
*Wonder Book*, 1971  
Bound book with 12 color  
lithographs  
LP1992.256.1

**Barbara Rossi**

*Eye Deal*, 1973  
Color lithograph  
LP1992.395.1

**Karl Wirsum**  
*Skull Daze*, 1971  
Color lithograph  
LP1992.21.1

**Georgia O'Keeffe:  
Abstraction**

Whitney Museum  
of American Art,  
New York, NY  
Sept 17, 2009–Jan 17,  
2010

With subsequent travel  
to The Phillips Collection,  
Washington, D.C. (Feb  
6–May 9, 2010) and  
the Georgia O'Keeffe  
Museum, Santa Fe, NM  
(May 28–Sept 12, 2010)

**Georgia O'Keeffe**  
*Early Abstraction*, 1915  
Charcoal on paper  
M1997.189

*No. 20 – Special*, 1916/17  
Oil on board  
M1997.190

*Series I – No. 3*, 1918  
Oil on board  
M1997.192

*Series I – No. 7*, 1919  
Oil on canvas  
M1997.193a,b

*Pelvis I*, 1944  
(first venue only)  
Oil on canvas  
M1973.609

**László Moholy-Nagy**

Schirn Kunsthalle,  
Frankfurt, Germany  
Sept 24, 2009–Jan 10,  
2010

**László Moholy-Nagy**

*Nuclear II*, 1946  
Oil on canvas  
M1970.110

**Tissot's London 1871–  
1882: The Art and Culture  
of City Life**

Grand Rapids Art Museum,  
Grand Rapids, MI  
Oct 2, 2009–Jan 3, 2010

**James Tissot**  
*London Visitors*, 1874  
Oil on canvas  
L1888.14

**Italian Influence in Glass**

The Bergstrom-Mahler  
Museum, Neenah, WI  
Oct 10, 2009–Feb 20,  
2010

**Fulvio Bianconi**  
*"Fazzoletto" Vase*,

ca. 1950  
Blown glass  
M1994.304

**Thomas Buzzi**  
*"Handkerchief" Vase*,

1932  
Blown glass  
M1998.167

**Luciano Fontana**  
*"Handkerchief" Vase*,

ca. 1954  
Hand-formed and  
textured glass  
M1992.158

**Richard Ritter**

*Family Portrait*, 1977  
Blown glass  
M1991.8

**Lino Tagliapietra**

*Untitled (Red Saturn)*,  
1994  
Blown glass  
M1998.171

**Venini, S.p.A.**

*Vase*, ca. 1940  
Mold-blown and  
engraved glass  
M1995.95

**Lois Mailou Jones**

The Mint Museum,  
Charlotte, NC  
Nov 14, 2009–Feb 28,  
2010

**Lois Mailou Jones**

*The Ascent of Ethiopia*,  
1932  
Oil on canvas  
M1993.191

**Moholy: An Education  
of the Senses**

Loyola University Museum  
of Art, Chicago, IL  
Feb 10–May 9, 2010

**László Moholy-Nagy**

*Adoration Number I*,  
ca. 1925  
Gelatin silver print  
(photomontage)  
M1985.1

*Photogram*, 1925  
Gelatin silver print  
M2006.31

**Stitched Ground: Four  
Artists Embroider the Land**

James Watrous Gallery,  
Wisconsin Academy of  
Sciences, Arts & Letters,  
Overture Center for the  
Arts, Madison, WI  
Feb 23–April 11, 2010

**Terese Agnew**

*The D.O.T. Straightens  
Things Out*, 1999  
Hand-dyed silk ribbon,  
satin ribbon, taffeta, silk  
organza, various cottons,  
and invisible thread  
M1999.116

**Martín Ramírez**

Museo Nacional Centro  
de Arte Reina Sofia,  
Madrid, Spain  
March 30–July 12, 2010

**Martín Ramírez**

*El Soldado*, 1954  
Watercolor and wax  
crayon over pencil  
on paper  
M1989.235

**Against the Grain:  
Modernism in the  
Midwest**

Massillon Museum,  
Massillon, OH  
May 15–Sept 11, 2010

With subsequent travel  
to the Riffe Gallery,  
Columbus, OH (Nov 4,  
2010–Jan 9, 2011), the  
Southern Ohio Museum,  
Portsmouth, OH (March  
5–May 29, 2011), and the  
Museum of Wisconsin  
Art, West Bend, WI  
(July 20–Oct 2, 2011)

**Santos Zingale**

*White Station*, 1948  
Oil on Masonite  
M1959.59

**Picasso: Peace  
and Freedom**

Tate Liverpool,  
Liverpool, England  
May 21–Aug 30, 2010

With subsequent travel  
to the Albertina Museum,  
Vienna, Austria (Sept 16,  
2010–Jan 16, 2011) and  
the Louisiana Museum,  
Humblebæk, Denmark  
(Feb 11–May 29, 2011)

**Pablo Picasso**

*The Cock of the  
Liberation*, 1944  
Oil on canvas  
M1959.372

**The Sea Around Us**

Nassau County Museum  
of Art, Roslyn Harbor, NY  
May 29–Sept 12, 2010

**William Glackens**

*Breezy Day, Tugboats,  
New York Harbor*, ca. 1910  
Oil on canvas  
M1974.230

**The Art of Light**

Circulo de Bellas Artes,  
Madrid, Spain  
June 1–July 14, 2010

With subsequent travel  
to the Martin-Gropius-  
Bau, Berlin, Germany  
(Nov 4, 2010–Jan 15,  
2011) and the Museum of  
Photography, Gemeente  
Museum, The Hague,

Netherlands (Jan 29–  
May 15, 2011)

**László Moholy-Nagy**

*Nuclear II*, 1946  
Oil on canvas  
M1970.110

**Dufy en Méditerranée**

Musée Paul Valéry,  
Sete, France  
June 16–Oct 31, 2010

**Raoul Dufy**

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

**Bruce Conner**

Institute of Visual Arts  
(INOVA), University of  
Wisconsin–Milwaukee,  
Milwaukee, WI  
Aug 13–Oct 1, 2010

**Bruce Connor**

*A Movie*, 1958  
16mm b/w film  
with soundtrack  
M2007.21

**Cosmic Ray**, 1961

16mm b/w film  
with soundtrack  
M2007.16

**Report**, 1963–67

16mm b/w film  
with soundtrack  
M2007.22

**Valse Triste**, 1964

16mm sepia film  
with soundtrack  
M2007.25

*Vivan*, 1964  
16mm b/w film  
with soundtrack  
M2007.14

*Ten Second Film*, 1965  
16mm b/w film, silent  
M2007.15

*Breakaway*, 1966  
16mm b/w film  
with soundtrack  
M2007.17

*The White Rose*, 1967  
16mm b/w film  
with soundtrack  
M2007.13

*Permian Strata*, 1969  
16mm b/w film  
with soundtrack  
M2007.18

*Crossroads*, 1976  
16mm b/w film  
with soundtrack  
M2007.19

*Take the 5:10 to  
Dreamland*, 1977  
16mm sepia film  
with soundtrack  
M2007.26

*Television Assassination*,  
1977  
16mm b/w film  
with soundtrack  
M2007.23

*Mongoloid*, 1978  
16mm b/w film  
with soundtrack  
M2007.12

*America Is Waiting*, 1981  
16mm b/w film  
with soundtrack  
M2007.24

*Looking for Mushrooms  
(Long Version)*, 1996  
16mm color film  
with soundtrack  
M2007.20

*Eve-Ray-Forever*, 2006  
DVD  
M2007.59d

*Hoofbeats and  
Heartbeats: The Horse in  
American Art*  
University of Kentucky Art  
Museum, Lexington, KY  
Aug 22–Nov 21, 2010

**Richard Lorenz**  
*The Cutter*, 1911  
Oil on canvas  
M1966.188

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



**LEFT** Attributed to John Barry, *Richard, Viscount Ennismore*, ca. 1820–25. **RIGHT** Jean Etienne Liotard, *Man in a Gray Coat*, ca. 1770.  
Gifts of Edith Maclay in memory of Frederick H. von Schleintz. Full credit listings on p.27.



The acquisition list includes gifts and purchases from September 1, 2009, to August 31, 2010. 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

**Attributed to John Barry**  
(British, active 1784–1827)  
*Richard, Viscount Ennismore*, ca. 1820–25  
Watercolor on ivory  
3 7/8 x 2 5/8 in.  
(9.84 x 6.67 cm)  
Gift of Edith Maclay in memory of Frederick H. von Schleintz  
M2010.19

**British**  
*An Officer*, ca. 1820  
Watercolor on ivory  
3 x 2 1/2 in.  
(7.62 x 6.35 cm)  
Gift of Edith Maclay in memory of Frederick H. von Schleinitz  
M2010.20

**George Engleheart**  
(English, 1750–1829)  
*Woman in a Hat*, ca. 1790  
Watercolor on ivory  
2 1/2 x 2 1/8 in.  
(6.35 x 5.4 cm)  
Gift of Edith Maclay in memory of Frederick H. von Schleinitz  
M2010.18

**William L. Hawkins**  
(American, 1895–1990)  
*New England Landscape*, 1988  
Enamel and collage on Masonite  
48 x 60 in.

(121.92 x 152.4 cm)  
Gift of A. Paul Owen III and John K. Owen  
M2009.645

**David Lenz**  
(American, b. 1962)  
*Sam and the Perfect World*, 2005  
Oil on linen  
44 x 46 in.  
(111.76 x 116.84 cm)  
Purchase, with funds from the Linda and Daniel Bader Foundation, Suzanne and Richard Pieper, and Barbara Stein  
M2010.17

**Jean Etienne Liotard**  
(Swiss, 1702–1789)  
*Man in a Gray Coat*, ca. 1770  
Watercolor on ivory  
2 x 1 5/8 in.  
(5.08 x 4.13 cm)  
Gift of Edith Maclay in memory of Frederick H. von Schleinitz  
M2010.21

**Unknown**  
*Untitled (Family Portrait)*, ca. 1810  
Oil on canvas  
59 x 91 in.  
(149.86 x 231.14 cm)  
Purchase, Leonard and Bebe LeVine Art Acquisition Fund  
M2010.34

**John Wilde**  
(American, 1919–2006)  
*Wildeworld Revisited*, 1995  
Oil on panel  
33 x 52 1/4 in.  
(83.82 x 132.72 cm)  
Purchase, Doerfler Fund  
M2010.32

## SCULPTURE

**Nicholas Africano**  
(American, b. 1948)  
*Rebecca with Flowers*, 1991  
Mold-blown glass and glass shards  
12 1/4 x 10 x 9 in.  
(31.12 x 25.4 x 22.86 cm)  
Bequest of Jack M. Horner  
M2009.101

**Cameroon; Bamileke**  
*Beaded Statue*, ca. 1930  
Beads, leather, and paint  
48 x 13 1/2 x 11 in.  
(121.92 x 34.29 x 27.94 cm)  
Gift of David Barnett/  
David Barnett Gallery  
M2009.676

**Cameroon; Bamou**  
*Ceremonial Bronze Pipe*, ca. 1900  
Bronze  
67 x 15 1/4 x 15 in.  
(170.18 x 38.74 x 38.1 cm)  
Gift of David Barnett/  
David Barnett Gallery  
M2009.678

**Tara Donovan**  
(American, b. 1969)  
*Bluffs*, 2009  
Buttons and glue  
50 1/2 x 48 1/2 x 27 in.  
(128.27 x 123.19 x 68.58 cm)  
Purchase, with funds from the Contemporary Art Society  
M2010.33

**Mali; Dogon**  
*Medicine Bowl*, ca. 1880  
Ceramic  
22 x 22 x 36 in.  
(55.88 x 55.88 x 91.44 cm)  
M2009.675

*Medicine Pot*, ca. 1920  
Wood  
22 x 42 x 10 in.  
(55.88 x 106.68 x 25.4 cm)  
M2009.677

Gifts of David Barnett/  
David Barnett Gallery

**Zaire; Bapende**  
*Male Initiation Mask*, ca. 1935  
Wood, raffia, and clay  
39 x 12 x 9 in.  
(99.06 x 30.48 x 22.86 cm)  
Gift of David Barnett/  
David Barnett Gallery  
M2009.674

## DRAWINGS

**Jim Nutt**

(American, b. 1938)  
*An ImpeRative*, 1983  
 Colored pencil on paper  
 12 1/8 x 14 1/8 in.  
 (30.8 x 35.88 cm)  
 Gift of Dr. Robert and  
 Janice Laff  
 M2010.1

## PRINTS

**George Wesley Bellows**

(American, 1882–1925)  
*The Black Hat (Emma in  
 a Black Hat)*, 1921  
 Lithograph  
 image: 13 x 9 1/8 in.  
 (33.02 x 23.18 cm)  
 sheet: 14 1/8 x 10 5/16 in.  
 (35.88 x 26.19 cm)  
 Gift of the Lyle Peters  
 Family  
 M2010.16

**Jacques Callot**

(French, 1592–1635)  
*The Martyrdoms of  
 the Apostles*, 1634  
 Sixteen etchings  
 each plate: 2 13/16 x 1 13/16 in.  
 (7.14 x 4.6 cm)  
 each sheet: 4 1/8 x 3 1/8 in.  
 (10.48 x 7.94 cm)  
 Purchase, Edna Lee  
 Hass Fund  
 M2009.648.1–.16

**Warrington Colescott**

(American, b. 1921)  
*Hortense in Retrospect*,  
 1996  
 Vitreograph  
 plate: 13 x 18 in.  
 (33.02 x 45.72 cm)  
 sheet: 17 5/8 x 22 5/8 in.  
 (44.77 x 57.47 cm)  
 M2010.23

*Whatever Happened to*

*Hortense?*, 1996  
 Color vitreograph  
 plate: 13 x 17 5/8 in.  
 (33.02 x 44.77 cm)  
 sheet: 18 5/8 x 22 3/4 in.  
 (47.31 x 57.79 cm)  
 M2010.22  
 Gifts of Harvey K. and  
 Bess Littleton, Littleton  
 Studios, Spruce Pine, NC

**Lovis Corinth**

(German, 1858–1925)  
*Portrait of Andreas  
 Weissgaerber*, 1919  
 Drypoint  
 plate: 10 1/8 x 5 1/2 in.  
 (25.72 x 13.97 cm)  
 sheet: 10 5/8 x 10 1/2 in.  
 (26.99 x 26.67 cm)  
 Gift of Kent Anderson  
 M2009.653

**Stefano Della Bella**

(Italian, 1610–1664,  
 active in Paris 1639–1650)  
*Drawings for War  
 and Peace*, 1641–45  
 Six etchings  
 each plate and sheet:  
 4 1/4 x 10 in. (10.8 x 25.4 cm)  
 Gift of the DASS Fund  
 M2009.647.1–.6

**Jeanne Deny**

(French, 1749–after 1815)

**Martial Deny**

(French, b. 1745–unknown)

**after Niclas Lafrensen II**

(Swedish, 1737–1807)

*Le restaurant*, 1782

Engraving

plate and sheet:

16 3/8 x 11 9/16 in.

(41.59 x 29.37 cm)

Purchase, Edna Lee

Hass Fund

M2009.654

**James Drake**

(American, b. 1946)  
*Feast of Four Rivers*, 2005  
 Five color lithographs  
 each image: 93 1/2 x 21 1/2 in.  
 (237.49 x 54.61 cm)  
 each sheet:  
 116 7/8 x 33 9/16 in.  
 (296.86 x 85.25 cm)  
 Gift of Christopher A.  
 Graf, MD  
 M2010.15.1–.5

**Anthony Gross**

(British, 1905–1985)  
*The Valley*, 1956  
 Etching  
 plate: 16 1/4 x 23 1/2 in.  
 (41.28 x 59.69 cm)  
 sheet: 21 9/16 x 29 1/16 in.  
 (54.77 x 73.82 cm)  
 M2009.680

*Village Encounter*, 1956

Etching

plate: 15 15/16 x 21 5/8 in.

(40.48 x 54.93 cm)

sheet: 22 1/2 x 28 in.

(57.15 x 71.12 cm)

M2009.681

Gifts of Warrington

Colescott and Frances

Myers

**Nicholas Krushenick**

(American, 1929–1999)

*15th Invitational Art*

*Exhibition at Cinema I*

*and Cinema II*, 1964

Color screenprint

image: 37 7/8 x 30 1/16 in.

(96.2 x 76.36 cm)

sheet: 45 13/16 x 35 1/8 in.

(116.36 x 89.22 cm)

Gift of Douglas Holst in

recognition of Jeannette

Osborn Mays

M2009.102

**Alexander Lawson**

(American, b. Scotland,  
 1773–1846)  
**after Alexander Wilson**  
 (American, b. Scotland,  
 1766–1813)  
*Sharp Shinn'd Hawk/  
 Redstart/Yellow Rump*,  
 1808/14  
 Hand-colored engraving  
 plate: 13 1/4 x 10 1/4 in.  
 (33.66 x 26.04 cm)  
 sheet: 14 3/16 x 10 13/16 in.  
 (36.04 x 27.46 cm)  
 Gift of Joseph Pabst  
 M2010.31

**Henri Mauperché**

(French, 1602–1686)  
*Landscapes and Figures*,  
 1639–56  
 Six etchings  
 each plate: 3 1/4 x 4 1/4 in.  
 (8.26 x 10.8 cm)  
 each sheet: 3 3/4 x 5 in.  
 (9.53 x 12.7 cm)  
 Gift of the Hockerman  
 Charitable Trust  
 M2009.646.1–.6

**Claude Mellan**

(French, 1598–1688)  
**after Nicolas Poussin**  
 (French, 1594–1665)  
*Frontispiece for Biblia  
 Sacra, Imprimerie royale*,  
 1642  
 Engraving  
 plate: 16 3/8 x 10 3/8 in.  
 (41.59 x 26.35 cm)  
 mount: 18 13/16 x 14 11/16 in.  
 (47.78 x 37.31 cm)  
 Gift of the Hockerman  
 Charitable Trust  
 M2009.649

**Claude Mellan**

(French, 1598–1688)

*The Sudarium*, 1649,  
printed ca. 1720

Engraving

plate: 16  $\frac{7}{8}$  x 12  $\frac{3}{8}$  in.

(42.86 x 31.43 cm)

sheet: 17  $\frac{3}{16}$  x 12  $\frac{13}{16}$  in.

(43.66 x 32.54 cm)

M2009.651

*Bust of a Roman Woman*,  
1672

Engraving

plate and sheet:

15  $\frac{15}{16}$  x 11  $\frac{1}{8}$  in.

(40.48 x 28.26 cm)

M2009.650

Gifts of the Hockerman  
Charitable Trust**Claes Oldenburg**(American, b. Sweden,  
1929)*Fagends Carved in Rock*,  
1975

Color offset lithograph

image and sheet:

38 x 22  $\frac{1}{4}$  in.

(96.52 x 56.52 cm)

Gift of Emile Mathis in  
honor of Joseph Ruzicka  
M2009.103**Norman Rockwell**

(American, 1894–1978)

*The Four Freedoms*, 1943

Four color offset

lithographs

each image and sheet:

20  $\frac{7}{8}$  x 20 in.

(53.02 x 50.8 cm)

Gift of Sheldon and  
Marianne Lubar

U2010.1–.4

**Bartolomeu dos Santos**(Portuguese, active in  
Britain, 1931–2008)*Four Bishops*, 1961

Aquatint

plate: 9  $\frac{7}{8}$  x 11  $\frac{15}{16}$  in.

(25.08 x 30.32 cm)

sheet: 9 x 9  $\frac{3}{4}$  in.

(22.86 x 24.77 cm)

M2009.682

*The Big Mirror*, 1967

Color etching

plate: 23  $\frac{3}{4}$  x 31  $\frac{1}{2}$  in.

(60.33 x 80.01 cm)

sheet: 28 x 36  $\frac{1}{4}$  in.

(71.12 x 92.08 cm)

M2009.683

Gifts of Warrington

Colescott and Frances

Myers

**Birgit Skiöld**(Swedish, active England,  
1923–1982)*Landscape in Blue*, 1958

Color lithograph

image and sheet:

15  $\frac{1}{16}$  x 20  $\frac{3}{8}$  in.

(39.85 x 51.75 cm)

Gift of Warrington

Colescott and Frances

Myers

M2009.679



**Diane Thodos**

(American, b. 1962)  
*Skull*, 2009  
 Etching  
 plate: 23  $\frac{7}{8}$  x 19  $\frac{3}{4}$  in.  
 (60.64 x 50.17 cm)  
 sheet: 29  $\frac{7}{16}$  x 25  $\frac{1}{8}$  in.  
 (74.77 x 63.82 cm)  
 Gift of the artist  
 M2009.104

**Victor Vasarely**

(French, b. Hungary,  
 1906–1997)  
 [Untitled], n.d.  
 Color screenprint  
 image: 27  $\frac{9}{16}$  x 13  $\frac{3}{4}$  in.  
 (70.01 x 34.93 cm)  
 sheet: 31  $\frac{7}{16}$  x 19  $\frac{5}{8}$  in.  
 (79.85 x 49.85 cm)  
 Gift of Carol and Leonard  
 Lewensohn  
 M2009.105

**Robert Von Neumann**

(American, b. Germany,  
 1888–1976)  
*Horses in a Stall*,  
 1930s/1940s  
 Lithograph  
 image: 7  $\frac{13}{16}$  x 9  $\frac{7}{8}$  in.  
 (19.84 x 25.08 cm)  
 sheet: 9  $\frac{3}{8}$  x 13  $\frac{1}{4}$  in.  
 (23.81 x 33.66 cm)  
 Gift of Kent Anderson  
 M2009.652

**PHOTOGRAPHS****Berenice Abbott**

(American, 1898–1991)  
*Eva la Galiene*, 1930s  
 Gelatin silver print  
 7  $\frac{13}{16}$  x 9  $\frac{5}{8}$  in.  
 (19.84 x 24.45 cm)  
 Gift of Wayne F. Miller  
 M2009.663

**Eugène Atget**

(French, 1857–1927)  
*Avenue des Gobelins*, 1927  
 Gelatin silver print,  
 printed posthumously  
 9 x 6  $\frac{13}{16}$  in.  
 (22.86 x 17.3 cm)  
 Gift of Anne Channell  
 M2010.13

**Horace Bristol**

(American, 1908–1997)  
*Industrial Tanks*, 1930s  
 Gelatin silver prints  
 each: 12  $\frac{7}{16}$  x 9  $\frac{3}{4}$  in.  
 (31.59 x 24.77 cm)  
 Gift of Wayne F. Miller  
 M2009.664a,b

**Gordon Coster**

(American, 1906–1988)  
 [Mother and Child], 1938  
 Gelatin silver print  
 7  $\frac{3}{16}$  x 9 in.  
 (18.26 x 22.86 cm)  
 M2009.689

**Pittsburgh Steel Mill**, 1938

Gelatin silver print  
 10  $\frac{1}{2}$  x 13  $\frac{7}{8}$  in.  
 (26.67 x 35.24 cm)  
 M2009.688  
 Gifts of Wayne F. Miller

**Ted Croner**

(American, 1922–2005)  
*Times Square Montage*,  
 1947  
 Gelatin silver print  
 14  $\frac{7}{16}$  x 17  $\frac{1}{8}$  in.  
 (36.67 x 43.5 cm)  
 Purchase, Leonard  
 and Bebe LeVine Art  
 Acquisition Fund  
 M2010.27

**Walker Evans**

(American, 1903–1975)  
*Havana Citizen*, 1933  
 Gelatin silver print,  
 printed later  
 8 x 4  $\frac{5}{8}$  in.  
 (20.32 x 11.75 cm)  
 Gift of Anne Channell in  
 memory of Larry Riley  
 M2010.12

**Woman**, 1933

Gelatin silver print,  
 printed later  
 8  $\frac{7}{16}$  x 6  $\frac{3}{8}$  in.  
 (21.43 x 16.19 cm)  
 Gift of Anne Channell in  
 memory of Wanda Whalen  
 M2010.9

**Palumbo Public Ice-Fuel  
 Corp. Truck**, New York,

ca. 1934  
 Gelatin silver print,  
 printed later  
 7  $\frac{1}{2}$  x 9  $\frac{1}{2}$  in.  
 (19.05 x 24.13 cm)  
 Gift of Anne Channell in  
 memory of Ernie Schnook  
 M2010.11

## [Subway Portrait],

1938–41  
 Gelatin silver print,  
 printed later  
 3  $\frac{3}{4}$  x 7  $\frac{1}{16}$  in.  
 (9.53 x 17.94 cm)  
 Gift of Anne Channell  
 in memory of Lenora  
 Williams  
 M2010.10

**Louis Faurer**

(American, 1916–2001)  
*Boardwalk, Atlantic City,  
 New Jersey*, 1937–38  
 Gelatin silver print,  
 printed 1980–81 by  
 Chuck Kelton  
 7  $\frac{7}{8}$  x 11  $\frac{13}{16}$  in.  
 (20 x 30 cm)  
 Gift of Wayne F. Miller  
 M2009.656

**Philadelphia PA**, 1937

Gelatin silver print,  
 printed 1980–81  
 8  $\frac{1}{16}$  x 8  $\frac{1}{16}$  in.  
 (20.48 x 20.48 cm)  
 M2009.671

**New York**, ca. 1948

Gelatin silver print,  
 printed 1980–81  
 7  $\frac{3}{8}$  x 11 in.  
 (18.73 x 27.94 cm)  
 M2009.668

**Times Square, New York,  
 N.Y.**, ca. 1948

Gelatin silver print,  
 printed 1980–81  
 7  $\frac{3}{8}$  x 8  $\frac{1}{2}$  in.  
 (18.73 x 21.59 cm)  
 M2009.667

**Philadelphia PA**, 1949

Gelatin silver print,  
 printed 1980–81  
 9  $\frac{3}{16}$  x 6  $\frac{1}{2}$  in.  
 (23.34 x 16.51 cm)  
 M2009.665

**Rat Race**, 1949

Gelatin silver print,  
 printed 1980–81  
 10  $\frac{3}{16}$  x 7 in.  
 (25.88 x 17.78 cm)  
 M2009.672



*Barnum & Bailey Circus Performers, Old Madison Square Garden, New York, N.Y.*, 1950  
Gelatin silver print, printed 1980–81  
8 1/16 x 11 3/16 in.  
(20.48 x 28.42 cm)  
M2009.669

*Indian Summer*, 1950  
Gelatin silver print, printed 1980–81  
7 3/4 x 11 1/2 in.  
(19.69 x 29.21 cm)  
M2009.670

*New York City*, 1950  
Gelatin silver print, printed 1980–81  
6 1/2 x 9 15/16 in.  
(16.51 x 25.24 cm)  
M2009.666  
Gifts of Howard Greenberg

*Accident*, 1952  
Gelatin silver print, printed 1970s by Mark Faurer  
8 9/16 x 12 3/4 in.  
(21.75 x 32.39 cm)  
Purchase, Leonard and Bebe LeVine Art Acquisition Fund  
M2010.28

*New York*, 1973  
Gelatin silver print, printed 1980–81  
9 3/4 x 6 1/2 in.  
(24.77 x 16.51 cm)  
Gift of Howard Greenberg  
M2009.673

**Robert Frank**  
(American, b. Switzerland, 1924)  
[Woman in Department Store], 1958  
Gelatin silver print, printed 1970s  
12 15/16 x 8 3/4 in.  
(32.86 x 22.23 cm)  
Purchase, Leonard and Bebe LeVine Art Acquisition Fund  
M2010.29

**Leonard Freed**  
(American, 1929–2006)  
*On Fifth Avenue, New York City*, 1956  
Gelatin silver print  
9 1/16 x 6 1/8 in.  
(23.02 x 15.56 cm)  
Gift of Wayne F. Miller  
M2009.662

**Anthony Goicolea**  
(American, b. Cuba, 1971)  
*Boy's Room*, 2000  
Chromogenic print  
40 x 91 in.  
(101.6 x 231.14 cm)  
Gift of Donald and Donna Baumgartner in memory of Jon Schlagenhaft and Curtiss Stern  
M2010.14

**Paul Grotz**  
(American, b. Germany, 1902–1990)  
*Boy with Chickens*, 1931  
Gelatin silver print  
4 3/16 x 6 3/8 in.  
(10.64 x 16.19 cm)  
Gift of Wayne F. Miller  
M2009.687

**Lewis Wickes Hine**  
(American, 1874–1940)  
*Refugees cooking meal on road to Grdelitza, Serbia*, 1918  
Gelatin silver print  
7 9/16 x 9 1/2 in.  
(19.21 x 24.13 cm)  
Gift of Wayne F. Miller  
M2009.655

**André Kertész**  
(American, b. Hungary, 1894–1985)  
*The Circus, Budapest*, 1920  
Gelatin silver print, printed later  
9 11/16 x 7 3/4 in.  
(24.61 x 19.69 cm)  
Gift of Anne Channell in memory of Virgil Williams  
M2010.8

**Helen Levitt**  
(American, 1913–2009)  
[Two Women], 1930s–1940s  
Gelatin silver print  
2 1/8 x 2 1/2 in.  
(5.4 x 6.35 cm)  
M2009.661

[Shoeshine Man and Street Sweeper], 1940s  
Gelatin silver print  
3 1/8 x 2 1/4 in.  
(7.94 x 5.72 cm)  
M2009.660  
Gifts of Wayne F. Miller

**Wendell MacRae**  
(American, 1896–1980)  
*Bathrobe*, 1930  
Gelatin silver print  
6 1/16 x 4 9/16 in.  
(15.4 x 11.59 cm)  
Gift of Wayne F. Miller  
M2009.659

**Fredrik Marsh**  
(American, b. 1957)  
*Abandoned Apartment, Königsbrücker Strasse*, 2004  
Archival pigment print  
20 x 24 7/16 in.  
(50.8 x 62.07 cm)  
Purchase, with funds from J. Alvarado, Susan and Raymond Kehm, and Carol and Leonard Lewensohn  
M2010.25

**Eadweard Muybridge**  
(English, 1830–1904)  
[Woman Putting on Hose], 1883–86  
Collotype, printed 1887  
7 3/16 x 16 1/16 in.  
(18.26 x 40.8 cm)  
Gift of Anne Channell  
M2010.7

**Realistic Travels**  
(1908–1916)  
*The Great War*, ca. 1918  
Gelatin silver prints mounted to 59 stereographic cards with case  
each print: 3 1/2 x 7 in.  
(8.89 x 17.78 cm)  
Gift of Anne Channell  
M2010.5.1–.60

**Alison Rossiter**  
(American, b. 1953)  
*Haloid, expiration April 1957, processed 2007*, 2007  
Unique gelatin silver print  
9 15/16 x 9 15/16 in.  
(25.24 x 25.24 cm)  
Purchase, with funds from Warren and Wendy Blumenthal and Barbara Fuldner  
M2010.24

**Elliott Schnackenberg**

(American, b. 1938)  
*Untitled*, 1960s  
 Gelatin silver print  
 13 ½ x 10 ½ in.  
 (34.29 x 26.67 cm)  
 Gift of Anne Channell  
 M2010.6

**J. Shimon & J. Lindemann**

(American, b. 1961;  
 American, b. 1957)  
*Joseph Pabst, LGBT/AIDS  
 Funder, Milwaukee*, 2010  
 Palladium print  
 5 13/16 x 3 7/8 in.  
 (14.76 x 9.84 cm)  
 Gift of Joseph Pabst  
 M2010.30

**Anna Shteynshleyger**

(American, b. Russia,  
 1977)  
*Sukkoth*, 2005  
 Archival pigment print  
 50 x 60 in. (127 x 152.4 cm)  
 Purchase, with funds  
 from the Photography  
 Council  
 M2010.26

**Ralph Steiner**

(American, 1899–1986)  
*Row of Houses, Albany,  
 New York*, 1929  
 Gelatin silver print  
 4 ½ x 9 ¼ in.  
 (11.43 x 23.5 cm)  
 Gift of Wayne F. Miller  
 M2009.686

**Josef Sudek**

(Czech, 1896–1976)  
 [Outdoor Market], 1920s  
 Gelatin silver print  
 3 ⅛ x 2 ¼ in.  
 (7.94 x 5.72 cm)  
 M2009.684

*Zorka*, 1943

Gelatin silver print  
 6 5/8 x 4 11/16 in.  
 (16.83 x 11.91 cm)  
 M2009.685  
 Gifts of Wayne F. Miller

**Underwood & Underwood**

(New York, New York,  
 founded 1881–1940s)  
*Jerusalem*, ca. 1900  
 Gelatin silver prints  
 mounted to 26  
 stereographic cards  
 with case  
 each print: 3 ½ x 7 in.  
 (8.89 x 17.78 cm)  
 M2010.3.1–.27

*Stereoscope*,

patented 1901  
 Oak and aluminum  
 6 x 8 x 12 in.  
 (15.24 x 20.32 x 30.48 cm)  
 M2010.2  
 Gifts of Anne Channell

**Murray Weiss**

(American, b. 1926)  
 [Untitled], 1981  
 Gelatin silver print  
 6 15/16 x 8 7/8 in.  
 (17.62 x 22.54 cm)  
 Gift of Anne Channell  
 M2010.4

**Bill Witt**

(American, b. 1921)  
*Boat and Arrows*, 1948  
 Gelatin silver print  
 8 1/8 x 10 in.  
 (20.64 x 25.4 cm)  
 M2009.657

*Sunday Funnies*, 1948

Gelatin silver print  
 9 ½ x 8 11/16 in.  
 (24.13 x 22.07 cm)  
 M2009.658  
 Gifts of Wayne F. Miller

**DECORATIVE ART**

**Brislington, Bristol, or  
 London, England**

*Covered Posset Pot*,  
 1670–90  
 Tin-glazed earthenware  
 6 ¾ x 9 ¼ x 6 ¾ in.  
 (17.15 x 23.5 x 16.19 cm)  
 Purchase, Dudley Godfrey  
 Memorial Fund  
 M2010.35a,b

**Charles Rohlfs**

(American, 1853–1936)  
*Hall Chair*, 1904  
 Oak  
 57 x 18 x 17 in.  
 (144.78 x 45.72 x 36.83 cm)  
 Gift of American  
 Decorative Art 1900  
 Foundation in honor of  
 Glenn Adamson  
 M2010.54



Charles Rohlfs, *Hall Chair*, 1904. Gift of American Decorative Art 1900 Foundation in honor of Glenn Adamson.



# education + public programs

There was something new for families to do every day at the Milwaukee Art Museum this fiscal year. The Museum's two-year partnership with Kohl's Department Stores engaged 197,257 children and adults in Kohl's Art Generation activities both on-site at the Museum, off-site at area schools and festivals, and online. Families sketched together in the galleries, tested new materials during Open Studio, and learned about 3-D technology in the Kohl's Art Generation Gallery.

Kohl's Color Wheels traveled throughout the community to introduce art making and the Museum to even more families, and kids uploaded their artworks to and downloaded activities from the Kohl's Art Generation website. The program, whose originating \$1 million, two-year grant from Kohl's Department Stores ended this fiscal year, exceeded all its goals. Family memberships now comprise 40 percent of all memberships at the Museum compared to 19 percent before the Kohl's Art Generation program—2,383 families became new Members this fiscal year alone. The Museum also offered self-guided ArtPacks and the ever-popular Target Family Sundays. In short, the Museum is reaching families like it never has before. Further, at the close of this fiscal year, Kohl's Department Stores announced that it would continue its partnership with the Museum with a \$2.77 million gift to support art education and opportunities for creative experiences for families.

Technology played a larger role in the Education Department this fiscal year. New media was incorporated into many facets of programming. Teachers benefited from resources now available on the Museum's website designed to help them prepare for their visits to the Museum and the curriculum, as well as from the Milwaukee Digital Media Conference. This hands-on, four-day conference held at the Museum in July 2010 made it possible for teachers to explore further the use of new technology in the classroom. The collaboration was so successful that the conference is scheduled to return in July 2011.

The Museum welcomed 60,000 students from 640 schools across the region and from Northern Illinois in 2009–2010. And the Museum again hosted the annual *Scholastic Art Awards: Wisconsin Regional Exhibition*. More than three hundred works of art made by students from across the state in grades 7–12 were on

view at the Museum. Of the students whose artworks were awarded a Gold Key and went on to the national competition in New York City, twenty-two brought home national art awards, including thousands of dollars in scholarships. The Museum also had its largest number of fifth graders (1,167) graduate from the Junior Docent three-year training program.

More than 42,000 adult visitors participated in Education and Public Program events developed in conjunction with the *Andy Warhol*, *Street Seen*, and *American Quilts* exhibitions, among others, enriching their knowledge and their viewing experience. The Green Fair, organized in partnership with Chipstone Foundation and in conjunction with the *Green Furniture: Sustainable Design in the 21st Century* exhibition, connected visitors to artists who make green furniture, and to the environmental movement. In a similar way, the Museum joined the slow movement with the one-work exhibition *Raphael: The Woman with the Veil*. Lectures featuring guest scholars looked closely at many aspects of the masterpiece, exploring women in portraiture, ideals of beauty, love in Renaissance Italy, and costume. As always, the Museum offered art history classes in the galleries, book salons, and talks by prominent artists such as Warrington Colescott and Theaster Gates, as well as the popular MAM After Dark events and Art in Bloom.

These are just a sampling of the Museum's many programs, programs that would not be possible without the generous support of donors, the dedication of the volunteer docents, and the hard work and commitment of the Museum's excellent staff. Thank you.

# development

The Museum's many exhibition, education, and operations achievements for the past fiscal year were made possible through the generous support of the Museum's donor family. Led by Development Committee Co-Chairs Ellen Glaisner and Rick Friedman, a dedicated group of trustees and a committee of volunteers once again produced a successful Annual Campaign—the Museum's principal source of support—despite ongoing challenges in the economy.

The Museum continues to rely heavily on contributed revenue for its operations in all areas, from presenting outstanding exhibitions and premier educational programs that are among the finest in the country to maintaining a renowned Collection of 22,439 works spanning antiquity to the present day. As such, all gifts—large and small—are critical to the success of the Museum.

## 2009-2010 Giving

More than 18,000 Members, donors, and sponsors contributed a total of \$7,143,300 this fiscal year. This total includes \$4,619,592 from membership and the Annual Campaign and an additional \$2,523,708 in grants and sponsorships for various education programs and exhibitions. These gifts were from individuals, corporations, foundations, and government agencies. Milwaukee County also continues to be a significant partner in support of the Museum. The chart to the right shows the growing importance of these revenue sources to Museum operations.

Financially, the Museum concluded fiscal year 2010 on August 31, 2010, with no debt and with a balanced budget and a strong balance sheet.

## Membership

Milwaukee Art Museum Members help make the Museum one of Milwaukee's most celebrated institutions. The Museum depends on its Members at all levels of membership to sustain and strengthen its world-renowned collection of art, to bring special exhibitions to the city throughout the year, and to delight, inspire, and educate the community.

Museum Members receive a variety of exclusive benefits, including unlimited free admission, discounts in the Museum Store and on programs and classes, as well as access to Member-only events and receptions.

In June of 2010, the Museum introduced yet another valuable Member benefit—10 percent off dining in Café Calatrava.

Membership grew in 2010, increasing from 17,589 in 2009 to 18,269 at the end of fiscal year 2010. Membership renewals remained steady, while on-site sales of new memberships exceeded expectations and totaled 5,120. Records were broken for sales of memberships at both Art in Bloom, which increased 35 percent over the previous year, and the Lakefront Festival of Arts, which had the highest number of membership sales ever with 485 sold over the three-day event.

In addition to the annual Member Month in May, during which all Members receive double their discount in the store and are treated to a free Member Swap Day with Betty Brinn Children's Museum and Discovery World, Members at the Art Advocate level were invited to travel to Ten Chimneys in July for a tour of the estate.

## SUPPORT GROUPS

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

**African American Art Alliance** (founded 1990) supports educational programs centering on African American art and artists, promotes volunteer involvement in the Museum, and is dedicated to raising funds for purchasing African American art for the Museum's Collection.

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

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

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

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

**Friends of Art** (founded 1957) is the Museum's largest volunteer support group. Hundreds of volunteers work to present FOA events (Bal du Lac, Lakefront Festival of Arts) that engage the community, expand the Museum's audience, and generate funds to support exhibitions at the Museum and the acquisition of artworks for its Collection.

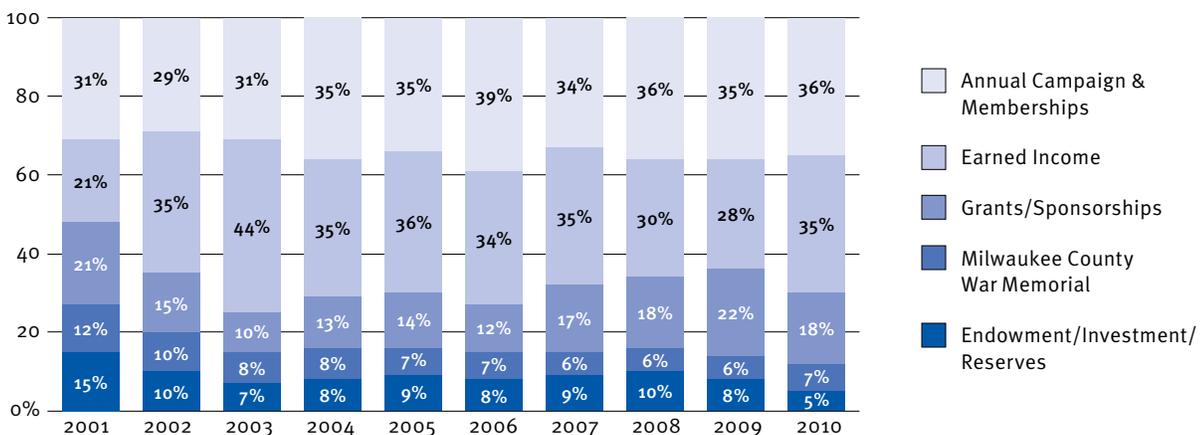
**Garden Club** (founded 1921) is the largest member club of the Wisconsin Garden Club Federation. The club supports the Museum through the annual Art in Bloom event and other activities.

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

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

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

### Revenue sources as a percent of budget



*The annual fund includes memberships; corporate, foundation, and individual support; and contributions designated for specific programs and projects. Earned revenues include admissions, Museum Store and Café Calatrava sales, facility rentals, and tours.*

### President's Circle

Every great institution has a circle of philanthropic leaders committed to its success. At the Museum, that group is the President's Circle, which, once again, provided 65 percent of the Annual Campaign contributions. President's Circle membership starts at \$2,500, and the 262 Members gave a total of \$3,019,654 to the 2009–2010 campaign. In thanks for their gifts, the Museum honors these Members with special recognition and exclusive privileges, including travel opportunities, enhanced access to the collections and exhibitions, unique programs with the curators, and invitations to the year's most talked about VIP events. Each successive level of membership brings you one step closer to the art.

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

### Sponsorship Support

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

This year again, the Museum saw an increase in sponsorships. In addition to the exhibitions, popular events such as MAM After Dark, Family Sundays, Art in Bloom, and Lakefront Festival of Arts are made possible thanks to this support. Additionally this year, the Museum received an outstanding \$2.77 million grant from Kohl's Department Stores, making it possible to continue and even expand the Kohl's Art Generation program that has led to a dramatic increase in family involvement at the Museum—more than 121 percent over the previous year.

### Legacy Society

More than ninety Museum supporters have promised gifts through their estate plans. Using wills, trusts, insurance, retirement plans, or other assets, planned giving donors receive valuable tax advantages while providing support that benefits Museum visitors for generations to come. Most monies received will build the Museum's endowment fund, which only generated 6 percent of the annual operating budget in fiscal year 2010, trailing most comparable U.S. art museums.

Members of the Legacy Society enjoy many program and event benefits and have the satisfaction of knowing that they are helping an institution continue to inspire all ages through art, in perpetuity. For information on the Legacy Society, request the Museum's Planned Giving Brochure from Mary Albrecht, senior director of development, at 414-224-3245.



Thank you to the supporters who helped the Museum in 2009-2010. As Members, annual fund donors, or sponsors of special exhibitions and programs, they made it possible for art to enrich hundreds of thousands of lives. The following lists recognize those supporters who contributed more than \$350 during the 2009-2010 fiscal year ending August 31, 2010.

#### **ANNUAL CONTRIBUTING SUPPORT**

##### **\$100,000 AND ABOVE**

Donna and Donald Baumgartner  
The Lynde and Harry Bradley Foundation  
Marianne and Sheldon B. Lubar  
Milwaukee Art Museum Friends of Art  
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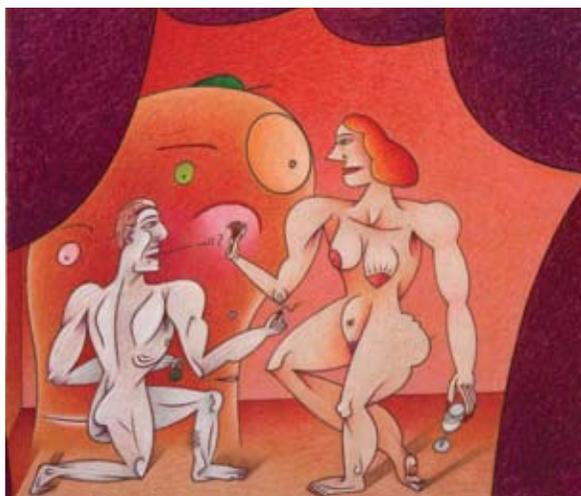
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TOP: **Louis Corinth**, *Portrait of Andreas Weissgäuber*, 1919 (detail). Gift of Kent Anderson. BOTTOM: **Jim Nutt**, *An Imperative*, 1983. Gift of Dr. Robert and Janice Laif. Full credit listings on p. 28.



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Passion Terrell\*  
*Tour Scheduler*

Marcie Hoffman\*  
*Tour Assistant*

#### **FINANCE**

Jane Wochos  
*Chief Financial Officer*

Laura Klein  
*Controller*

Chris Gaskey  
*Accounting Manager*

Rhonda Flory  
*Payroll/General Ledger  
Associate*

Heidi Koester  
*Office Administration  
Associate*

Rosalind Ma  
*Accounting Assistant*

Erica Janczak  
*Accounting Assistant*

#### **FACILITIES**

Daniel Kehrer  
*Facilities Engineer*

Erwin van Dyck  
*Facilities Manager*

Geoff Mumau  
*Facilities Assistant*

#### **SECURITY**

Daniel Carney  
*Director of Security*

Ben Choice\*  
*Interim Security  
Coordinator*

#### **SECURITY OFFICERS**

Nick Bhaduri  
Dan Blair  
Gary Bolhar  
Jim Byrne

Rich Cherek  
 Dean Doberstein  
 Francisco Driessen  
 Adam Dudenhoefer  
 Mike Harris  
 Greg Heinritz  
 Jewel Henry  
 Barry Herker  
 Nathaniel Hughes  
 Warren Iles  
 Barbara Johannes  
 Stephanie Johnson  
 Diane Kendall  
 Natalie Kubicki  
 Ken Lowery  
 Alberto Rios  
 Carlos León Román  
 Dan Rutherford  
 Lee Siebers

Ebonie Spencer  
 James Sudberry  
 John Veger  
 Dan Wisniewski  
 Anita Zepeda

**INFORMATION SYSTEMS**

Derrick Funk  
*Network Administrator/  
 PC Technician*  
 Sue Nelsen  
*PC Technician*  
 Ted Williams-Brusubardis  
*Audio Visual Technician*

**DEVELOPMENT**

Mary Albrecht  
*Interim Director of  
 Development*

Therese Palazzari  
*Director of Institutional  
 Gifts*

Shannon Watry  
*Director of Major and  
 Corporate Gifts*

Sara Stum  
*Director of Individual  
 Giving and Membership*

DeDe Chaoui  
*Director of Development  
 Information Systems*

Rita Flores Wiskowski  
*Institutional Gifts Manager*

Catherine Best  
*Membership Relations  
 Coordinator*

Ebony Haynes  
*Membership Marketing  
 Coordinator*

Kristin Nelson  
 Terry Pachuca  
*Development Assistants*

**SPECIAL INTEREST AND  
 SUPPORT GROUPS**

Krista Renfrew  
*Special Events Manager*

Dionne Wachowiak\*  
*Special Events Assistant*





Financially, the Milwaukee Art Museum concluded fiscal year 2010 with a balanced budget and a strong balance sheet, with no debt as of August 31, 2010. Net assets increased to almost \$133 million as of year-end.

#### HIGHLIGHTS OF THE 2010 OPERATING YEAR INCLUDE

- Increasing admission, tour fees, and parking, over 25 percent from the prior year
- Continued success of the Museum Store, Café Calatrava, and facility rentals, all of which contributed a gross profit in excess of \$1.5 million, down slightly from the prior year
- Annual campaign, membership, and sponsorship goals were achieved
- The Museum was able to transfer \$450,000 to board-designated reserves for future operational needs. This was achieved through careful management of expenses, including staffing levels and exhibition and program costs.

The investment portfolio experienced strong performance in 2010, gaining approximately \$2.1 million in market value from the prior year. Total market value of investments increased from \$35.2 million to \$42.2 million (19.9%) from 2009 to 2010. The increase in the market value of the funds was due to strong performance in addition to a \$2 million gift from a donor.

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, 2010

Assets		Liabilities and net assets	
Cash and cash equivalent	452,751	Payables	1,068,713
Investments and funds held in trust	43,128,370	Deferred revenue	332,151
Inventories and other assets	789,500	Total liabilities	1,400,864
Accounts receivable, net	354,887		
Contributions receivable, net	3,464,952	Total net assets	132,932,120
Property and equipment, net	86,142,524		
<b>Total assets</b>	<b>134,332,984</b>	<b>Total liabilities and net assets</b>	<b>134,332,984</b>

#### CONDENSED STATEMENT OF OPERATIONS

Operating fund only

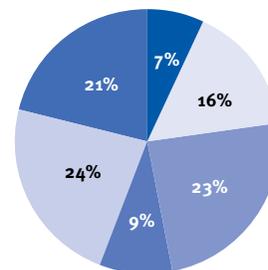
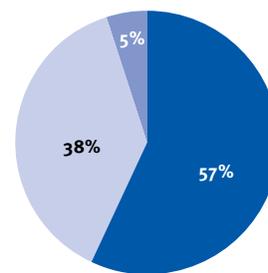
##### Operating revenue

Contributed revenue		
Unrestricted	5,004,672	
Restricted for programs	2,025,850	
Total contributed revenue	7,030,522	57%
Earned revenue	4,600,383	38%
Endowment draw for operations	640,000	5%
<b>Total operating revenue</b>	<b>12,270,905</b>	<b>100%</b>

##### Operating expenses

Education	848,675	7%
Audience and communication	2,003,792	16%
Presentation and curatorial	2,975,315	24%
Business operations	1,082,115	9%
Administrative and development	2,742,969	23%
Facilities and security	2,615,583	21%
<b>Total operating expenses</b>	<b>12,268,449</b>	<b>100%</b>

Change in unrestricted net assets from operations 2,456



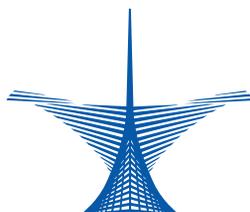
The condensed statement of financial position and the condensed statement of operations are derived from the Milwaukee Art Museum's financial statements as of August 31, 2010, which have been audited by Wipfli LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the Museum's website: [www.mam.org](http://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

414-224-3200 | [www.mam.org](http://www.mam.org)