

The Milwaukee Art Center

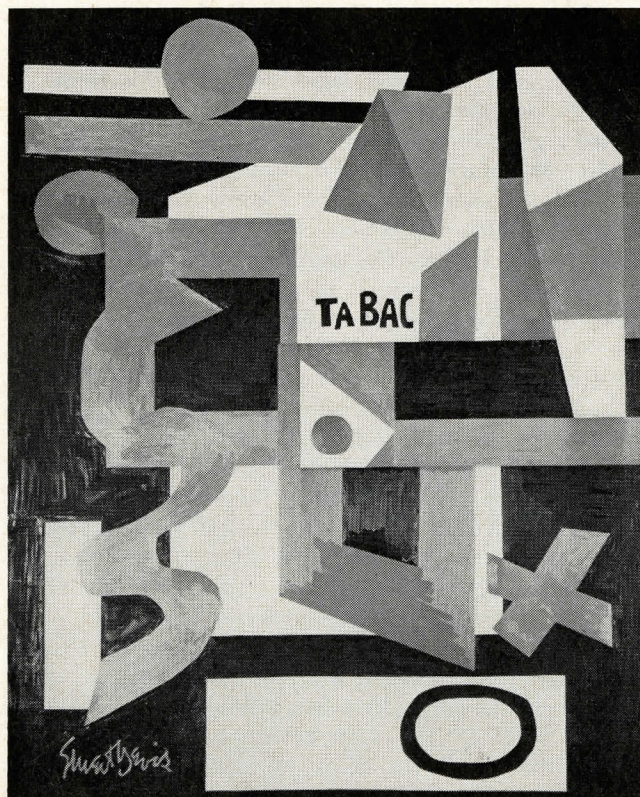
The Milwaukee Art Center opened its fall season this year with "Wisconsin Collects," an exhibition which demonstrated a new breadth and intensity in the activity of the state's art collectors. The exhibition—in its planning and in the success that it achieved—was at the same time an index of the expanding activity that the Art Center itself has deployed within the past few years.

The Milwaukee Art Center embraces two organizations, the Milwaukee Art Institute and the Layton Art Gallery, both of which go back to the 1880's; but the two organizations were not effectively brought together until 1953, and the very name "Milwaukee Art Center" was not adopted until 1957. The year 1957 brought not only a new name but a new home: the Milwaukee County's Memorial Center, a building designed by Eero Saarinen and Maynard Meyer, with its upper wings dramatically cantilevered out into space. Since then the Art Center has grown rapidly. The value of the permanent collection has

tripled and is now adjudged at some three million dollars. The annual attendance, now approximately two hundred thousand, has also tripled. And the present director, Tracy Atkinson, now schedules some twenty exhibitions a year.

Prominent in the recent history of the Art Center is the name of Mr. and Mrs. Harry Lynde Bradley, who are the donors of nearly a hundred works in the museum's collection. Mr. Bradley is chairman of the board of the Allen-Bradley Co., manufacturers of electronic components; Peg Bradley, his wife, is owner and director of a group of noted dress shops. In 1950 the Bradleys began to build a collection of twentieth-century art, and the community as a whole has benefited from their continuing enthusiasm.

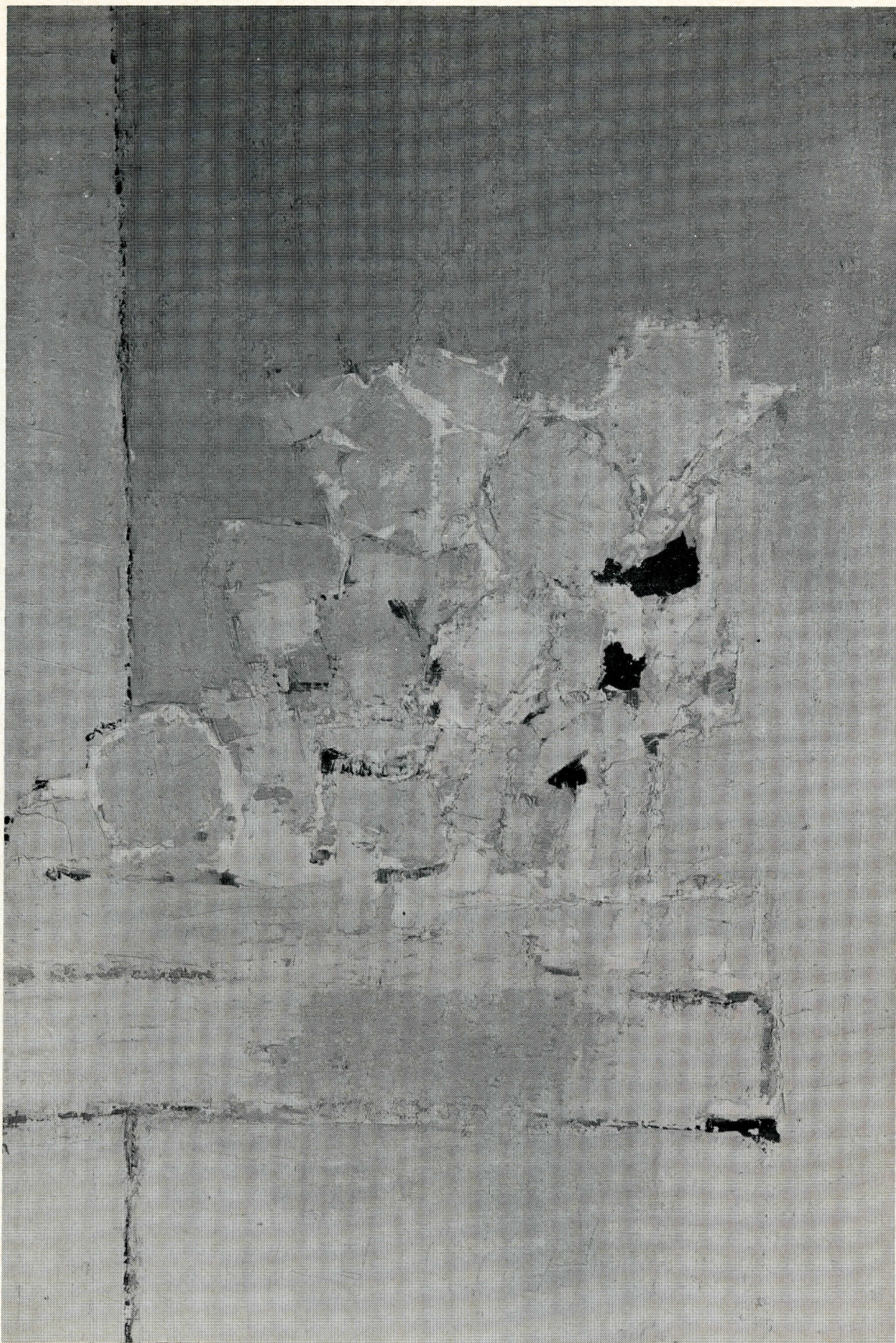
The evolution of Mr. and Mrs. Bradley's collection is in effect retraced in their gifts to the Art Center. An early emphasis on School of Paris artists has contributed



Stuart Davis, *Stele* (1956).



Ernst Ludwig Kirchner, *Dodo with a Feather Hat* (1908-09).



Nicolas de Staël, *Flowers* (1953).

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Charles Demuth,
Beach Scene (1934).



Alberto Giacometti,
Grande Femme Assise (1958-59).

notable examples by Bonnard, Vuillard, Utrillo, Vlaminck, Braque, Picasso, Rouault, Chagall, Soutine, Raoul Dufy, Villon and De Staël. (The Milwaukee Art Center's two Bonnards, incidentally, are included in the Museum of Modern Art's current Bonnard retrospective.) Midway in their collecting, the Bradleys acquired their well-known Kandinsky, and since then their abstract purchases, both here and abroad, have been outnumbering their figurative acquisitions. There developed a growing preference for the German moderns, particularly Nolde, Macke, Kirchner, Baumeister, Nay, Hans Hartung and Winter. But virtually every European country is included, and the American representation includes Marin, Davis, Demuth, Feininger, Karl Knaths and Angelo Ippolito. As for sculpture, the Art Center has been given pieces by Kolbe, Lipchitz, Giacometti, Gilioli and Butler. In short, the Bradley donations in themselves have provided the Center with a generous and distinguished sampling of twentieth-century art.



Wassily Kandinsky,
Composition VII, Fragment I (1913).



André Lansky,
Summer (1954).



Girl in Straw Hat (1903);
collection Milwaukee Art Center, gift of Mr. and Mrs. Harry Lynde Bradley.