



MILWAUKEE ART MUSEUM

Annual Report 1991

Cover:
East German or Austrian
St. George and the Dragon
(detail), circa 1450-1500
Polychromed wood
Gift of Richard and
Erna Flagg

Design

Joan Hartin

Director of Design & Publications

Mary Garity LaCharite

Director of Communications

Nancy McDonald

Editing

Nathan Guequierre

Cover Photography

John Nienhuis

*Art Photography **

Efraim Lev-er

*Event Photography **

Lila Aryan

*Installation Photography **

Dedra Walls

Films, Type Output & Color Separations

Silver Eagle Graphics

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750 N. Lincoln Memorial Dr.
Milwaukee, Wisconsin 53202
414.224.3200

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PRESIDENT'S REPORT

Yellow ribbons waved from the Milwaukee Art Museum in January 1991, expressing support for the men and women of the US Armed Forces in the Persian Gulf. This salute to their selflessness and courage began a dramatic year for the Art Museum, and an outstanding year for the institution in all respects.

The reasons for the museum's achievements over the last several years are numerous. Many committed individuals have given generously of their resources to build a strong base on which the present administration has been able to expand and flourish. In 1988, the institution's centennial, the Board of Trustees developed a Second Century Plan to carry the museum forward into the 21st century. Now, thanks to a wholehearted effort on the part of staff and volunteers, the MAM is well on target to accomplish the goals set forth in that plan.

The great story of the year is acquisitions. In 1991, many donors were inspired by the magnificent gift of Richard and Erna Flagg's Collection in January. Other collectors responded to the tax window opportunity of 1991 with many donations of works of art. Thanks to Director Russell Bowman's diligent efforts in this area, the Milwaukee Art Museum was among the top museums in the country in terms of acquisitions.

Milwaukee and the entire nation responded well to the MAM's programs in 1991, with nearly unprecedented support. Milwaukee is a city of long-standing loyalties. Last year, Barbara Abert Tooman, Judy Abert Meissner and Grant Abert continued their parents' support of

the museum. Along with Tom McCollow and Journal Communications and the Lila Wallace-Reader's Digest Fund, the Aberts funded the museum's widely acclaimed exhibition **Painters of a New Century: The Eight**. Other important exhibitions supported by community, state and national sources included **Jackie Winsor and The Pleasure Machine: Recent American Video**, several exhibitions of Wisconsin art, **The Seat of Elegance: An Insider's Guide to the Chair, 1720-1760** and **Rembrandt's Students I: Govaert Flinck**. These examples demonstrate how well the Art Museum, under Executive Director Christopher Goldsmith's guidance, has built and combined corporate, individual and foundation support and shows that the museum provides exhibitions and programs our community needs and wants.

Institutional programming has been expanding at an exceptional rate, and in 1991, under the leadership of Rick Fumo as Steering Committee Chair, the Milwaukee Art Museum began an outreach in Waukesha County. Thanks to the generous financial support of Dr. and Mrs. James Stadler and other donors, a number of extremely popular programs have been initiated there. This, along with our SHARE program and dual membership programs with other Wisconsin art museums, has enabled the MAM to serve the entire state with quality exhibitions and programs.

A perfect example of the museum's commitment to bringing the joy of art into the lives of many people is the extraordinary work of the Education



Collectors
Erna and Richard
Flagg with Susan
M. Jennings,
president
of the Milwaukee
Art Museum
Board of Trustees.
The Flaggs'
donation of their
renowned
collections of
Medieval,
Renaissance and
Haitian art was
the most significant
gift to the museum
in twenty years.

Department. Under Barbara Brown Lee's inspired leadership, the department again shone with creative and meaningful educational programs. My hat is off to the 150 MAM Docents who, with Virginia Rogers as chair, had another exceptional year of tour participation. Thanks to their dedicated effort and thousands of volunteer hours, the museum brought the joy of art to almost 60,000 school children and adult visitors in 1991.

And success begets success. With membership increasing every year, more and more people are participating in the numerous and multi-faceted events taking place at the museum and in our outreach programs. In recent years, attendance for exhibitions, lectures and gallery talks has increased dramatically, as have the number of and demand for these special events.

The list of accomplishments goes on and on. None of this would be possible without the hard work and enthusiasm of a truly dedicated staff. Led by its outstanding directors, this team of loyal and accomplished professionals has brought the institution to the premier position it now holds. I would like to express my very deepest gratitude for a magnificent job done by all.

The museum is also fortunate to have one of the largest volunteer forces of any art museum in the country. I would like to

thank the leaders of the volunteer groups who so ably support this museum: Virginia Rogers, chair, Art Museum Docents; Donald Levy, president, Contemporary Art Society; Audrienne W. Eder, president, Print Forum; Marily Kroening, president, Collectors' Corner; Brian Fielkow, Jeanine Sweeney and Alex Starrett, chairs, Art Generation; Margo Vukovich, chair, Arts Information Center; Carol Campbell-Pitt, president, Garden Club; W. Russell Moss, president, Fine Arts Society; and Kate Elsner, president, Photography Council.

Special recognition is due Michael Mahoney and Edward Hashek for their work in 1991. Mr. Mahoney, as chairman for the second consecutive year, led the Annual Campaign to a record level, raising more than \$1.6 million for museum operations. Mr. Hashek has ably guided the Friends of Art as its president for the last two years. Under his leadership, FOA has reached new heights as the largest volunteer and fund raising group at the museum, contributing over \$250,000 per year for acquisitions for the permanent collection.

As I conclude my three years as president, I want to express my heartfelt gratitude to the staff and to the outstanding Board of Trustees with whom it has been my very great pleasure to serve. This committed group of people, with vision and a willingness to work hard, has placed this institution in its strongest position ever, both artistically and financially.

I wish the incoming president, Allen Samson, the very best of luck in his new role. I feel confident that he will do an exceptional job of leading this museum to even greater heights. Finally, my heartfelt thanks to the many thousands of friends and donors who help make the Milwaukee Art Museum the dynamic and vital force it is in this community and the nation.

DIRECTOR'S REPORT

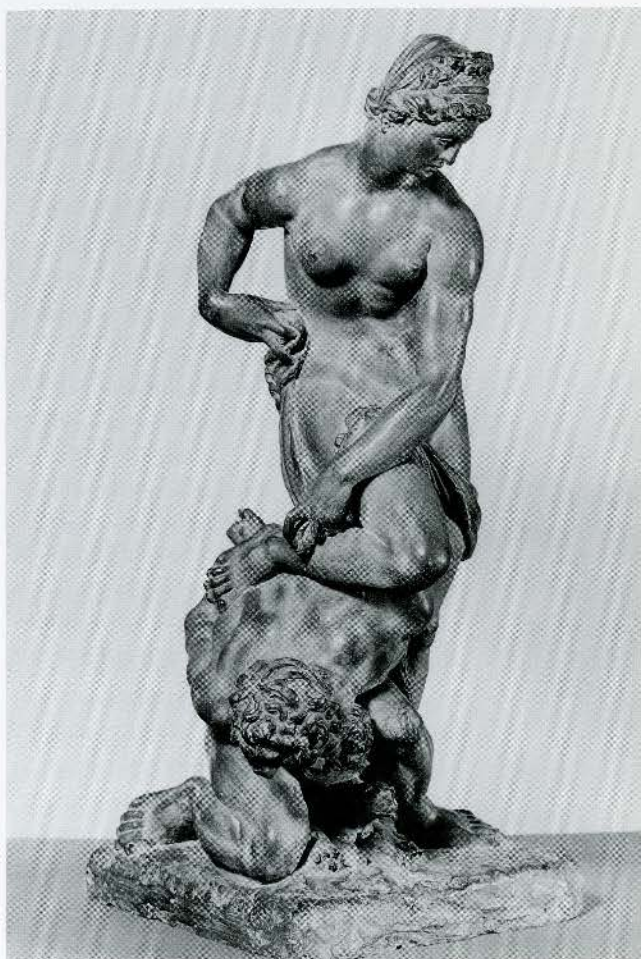
Nineteen-ninety-one was a year of extraordinary collection growth for the Milwaukee Art Museum: a record 946 objects entered the collection last year, valued at more than \$7 million. The previous record number of objects acquired by the Milwaukee Art Museum in a single year was 535 in 1986. The previous record of value was \$4 million in 1989.

These numbers, though impressive, are of course not the real measure of value of works of art to an institution, and each work acquired in 1991 plays a meaningful role in the collection. Like other museums across the country, the MAM received an exceptional number of gifts due to donors, already long committed to the museum, taking advantage of the "tax window" legislation of 1991. Hopefully, this elimination of the alternative minimum tax computation for donations of art (now extended to June 30, 1992) will be extended indefinitely, providing essential governmental support for the collection development of the nation's museums. The Milwaukee Art Museum is deeply grateful for the donors, support groups, and individual contributors who made this record acquisition year possible.

The year's most significant gift — one of the most significant in the museum's history — was Richard and Erna Flagg's extraordinarily generous donation of their Medieval and Renaissance collections and their renowned collection of Haitian art. Long among the museum's most valued patrons, the Flaggs were recognized with the dedication of two galleries in their name.

Other exceptionally significant donors, many of whom gave entire groups of artworks during 1991, include Myron Laskin, Jr., the Chester family, Karen Johnson Boyd, Beatrice Cummings Mayer, Gabriele Flagg Pfeiffer, Ginny and Bob Krikorian, Stefan Edlis and Gael Neeson, Mary and John Gedo, Dr. and Mrs. Meyer Gunther, Arnold H. Crane, the West Foundation for its support of the American drawing collection and the Richard and

**Italian (after
Giovanni
Bologna)**
*Florence
Triumphant
over Pisa,
16th Century
Terracotta
Gift of Richard
and Erna Flagg*



Ethel Herzfeld Collection for its support of a broad range of photography acquisitions. Museum support groups must be acknowledged as central to collection development as well. Friends of Art contributed six major acquisitions in a number of collection areas; the Contemporary Art Society purchased a major sculpture by Martin Puryear; and the Collectors' Corner supported the purchase of a rare 18th-century American needlework sampler.

The year was also exceptional with regard to collection care and maintenance. Eighteen paintings, approximately forty works on paper and one sculpture were conserved during the year, and approximately 1,300 works on paper were prepared for exhibition or storage. Three major conservation surveys, begun in 1990, of sculpture, furniture and textiles, were completed in 1991. In addition, the Bradley Conservation and Maintenance Fund supported the review of more than 350 works in the Bradley Collection. These surveys identified conservation needs and priorities and set the stage for scheduling and budgeting.

Perhaps the most striking collection maintenance activity was the reorganization of the museum's storage facilities. The entire painting storage vault was emptied, cleaned and painted, hanging screens were repaired and a new lighting system installed. All paintings and frames were cleaned of surface dust before the more than 600 works were reorganized chronologically. With the support of an NEA grant, a state-of-the-art, high-density storage system was constructed in the south object storage area for sculpture and decorative arts. This system of rolling shelf units, some as high as 13 feet, is now a model of safe and accessible object storage.

While these activities took place behind the scenes, the presentation of

the collection was advanced through the reinstallation of the entire contemporary art collection. The South Entrance Gallery, formerly used for mid-sized exhibitions, now presents European art of the 1980s. New arrangements of American art of the last three decades, including works long in storage, were installed on three levels of the museum.

The four major and sixteen specialty exhibitions of 1991 included several significant highlights. Certainly the major MAM-organized exhibition was **Painters of a New Century: The Eight**, which drew a near record attendance for an autumn exhibition of 21,774. This exhibition, closely linked to the strength of the permanent collection, travels to three major institutions in 1991-92. Similarly, the retrospective of sculptor Jackie Winsor enjoyed wide critical interest and will travel to four institutions across the country and the museum's first internationally traveling exhibition, **From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection**, was presented in Berlin, Frankfurt and Emden, Germany in 1991 before returning to the United States for stops in New York City, Omaha and Atlanta.

These collection and exhibition activities were undertaken by a curatorial staff which underwent significant personnel changes in 1991. In June, Chief Curator James Mundy resigned to become director of the Vassar College Art Gallery. His contributions over five years at the MAM form a significant chapter in the institution's history, particularly the centennial exhibition **1888: Frederick Layton and His World**, the 1989 exhibition **Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550-1600** and his development of the old master collection.

In September, Sue Taylor, previously associate curator of the David and Alfred Smart Museum at the University of Chicago, joined the MAM staff as associate curator of prints and drawings. Also deserving special mention is Dean Sobel, associate curator of contemporary art, who, in addition to successfully organizing **The Pleasure Machine: Recent American Video** and **Jackie Winsor**, also acted as staff liaison for the traveling Fishman exhibition and undertook aspects of curatorial department administration. All the curators, along with Registrar Leigh Albritton and Associate Conservator James DeYoung, contributed significantly to the activities described above.

Another museum highlight of 1991, which is intricately bound to curatorial activities, is the development of the Presentation Department. In January, Mary Garity LaCharite, formerly director of publications at the Milwaukee Public Museum, joined the MAM as director of design and publications. She and her staff were responsible for the design and publication of two major catalogues accompanying the exhibitions of **Painters of a New Century** and **Jackie Winsor**. In addition, ten smaller publications documented museum exhibitions. These catalogues set a new standard for MAM publications, and the Presentation Department is planning expanded publications and a national distribution system for the future. In the same department, Head Technician Larry Stadler was promoted to Facilities Manager. He coordinated many of the storage renovations and art reinstallations in addition to the full complement of twenty exhibition installations.

While collection growth and management was the major story of the year, the museum's efforts to bring art to the broadest possible audience continued

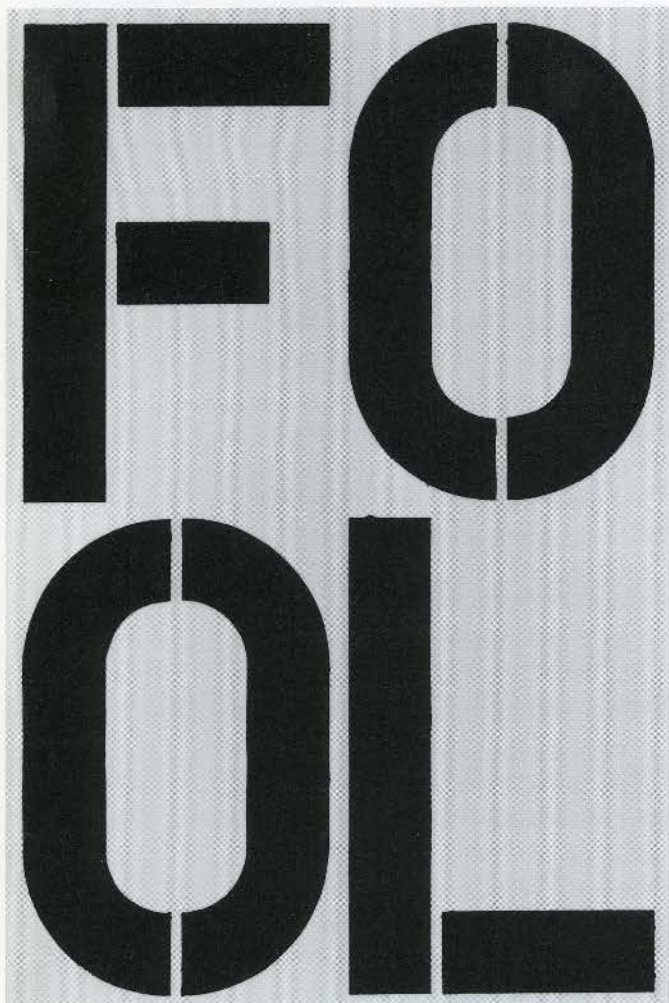


Museum Director Russell Bouman with Virginia Quirk and Lillian and James Conley at the dedication of the Quirk Galleries. The galleries were named in honor of Catherine Jean Quirk, who bequeathed a significant group of artwork to the museum in 1989.

in 1991. Attendance in the museum, following an all-time record in 1990, declined in 1991 by 7.8% to 188,172. While many museums nationwide experienced similar reductions due in part to increased admission costs and a recessionary economy, the Milwaukee Art Museum's total attendance rose to a record 314,464 thanks to expanded audience participation outside the museum's walls. Outreach attendance, combining the Lakefront Festival of Arts, the statewide SHARE and other locally traveling exhibitions and education programs at sites across the state, reached a new total of 125,992 people. In 1990, the number was 97,084. With initiatives such as the Waukesha County Program Center, MAM continues to follow the direction outlined in its Second Century Plan of substantially broadening its impact on the state and region.

The Education Department, led by Barbara Brown Lee and her dedicated staff, again provided an extraordinary number of educational services to a broad community. The docent force of trained volunteer guides grew to 154, providing the backbone of the museum's educational program and its primary contact with a wide range

Christopher Wool
(American, 1955-)
Untitled, 1990
Alkyd, acrylic
on aluminum
Gift of Donna and
Donald Baumgartner,
Mr. and Mrs.
George Kaiser,
Dr. and Mrs. Anthony
Krausen, Marianne
and Sheldon B. Lubar,
Vicki and Allen
Samson, Bud and
Sue Selig, and Dr.
and Mrs. James Stadler



of community visitors. While the total number of tour participants did not match last year's record, the 53,375 people served through docent-led tours was one of the highest such numbers among the nation's museums. Enrollment in art classes was approximately even with 1990 at 2,621 participants. One of the great education successes of 1991 was the Family Sunday Program, which, under new administrator Sylvia Peine, saw a dramatic 42% increase in attendance. The program allows families to participate together in workshops and performances related to museum collections and exhibitions. In addition, the staffs of the Curatorial, Education and Marketing Departments collaborated to present more than 300 special events in 1991 which involved 45,024 participants, a total similar to the last two years.

The Milwaukee Art Museum's successes in 1991 reflect a commitment to the museum's goal of bringing quality programs and exhibitions to the broadest possible audience. These activities would not have been possible without the dedication of staff and volunteers. I would particularly like to acknowledge Susan Jennings, president of the Board of Trustees, whose solid judgment and personal warmth have been central to the successes of recent years. In addition, Arthur Laskin, outgoing chairperson of the Acquisitions and Collections Committee, along with new chair Marianne Lubar, Jane Kaiser, chairperson of the Exhibitions Committee and all those who have been instrumental in the museum's artistic growth have earned my deepest appreciation.

EXECUTIVE DIRECTOR'S REPORT

The Milwaukee Art Museum was fortunate in 1991 to continue on its path of achievement and growth. In spite of economic uncertainty throughout the year, the Art Museum was able to maintain its standards of excellence and attain several notable accomplishments. Thanks to a dedicated staff and exceptional volunteer leadership and support, the MAM has continued to forge a role as a cultural leader in Wisconsin and the Midwest.

The Membership Committee, chaired by Allen Samson, worked with museum staff toward setting a record for the number of members. Total museum membership grew from 11,738 units in 1990 to 11,881 units last year. This includes a reciprocal membership program with the Rahr-West Art Museum in Manitowoc and the Bergstrom-Mahler Museum in Neenah, representing 1,232 members.

Community support was further evidenced in the museum's great success in attracting local and national grants for its exhibitions, educational programs and other special projects, reflecting the wide acclaim which the Milwaukee Art Museum receives from the art professionals who review project proposals. Because the Art Museum is undertaking longer range planning, it is able to interest a wide spectrum of local and national funders. Total project and program support received by the Milwaukee Art Museum grew from the 1990 level of \$337,184 to \$683,652 during 1991. Most significant among these grants was a sum of \$175,000 from the Lila Wallace-Reader's Digest Fund for the exhibition **Painters of a New Century: The Eight**. This was the largest amount



Pablo Picasso
(Spanish,
1881-1973)
Torse de femme
(*Female Torso*),
1953
Aquatint
Gift of Mr. and
Mrs. Frederick
Vogel III in honor
of Virginia Booth
Vogel

ever received by the Milwaukee Art Museum for an exhibition. The exhibition **Jackie Winsor** received generous support from the Andy Warhol Foundation for the Visual Arts, Inc., New York, and the Lannan Foundation, Los Angeles. **The Pleasure Machine: Recent American Video** attracted funding from The David Bermant Foundation: Color, Light, Motion of Rye, New York. These funds came into our state to support exhibitions

H. Rick Fumo (1), chair of the Waukesha County Program Center Steering Committee, with MAM Executive Director Christopher Goldsmith and Dorothy and James Stadler. The Stadlers, also Steering Committee members, were major donors to the WCPC, an outreach project of the Art Museum which began staging events in Waukesha County in 1991.



which then travel throughout the United States and Canada. The fees other museums pay for these exhibitions provide additional support for the Milwaukee Art Museum and, in fact, add to the economic impact the museum has on our region.

In April, the Steering Committee for the Waukesha County Program Center (WCPC) was officially established. Its goal is to create a program presence in the Milwaukee community's fastest growing area. Art Museum classes, lectures and small exhibitions will be presented throughout Waukesha County in community facilities. Interest in the program has been overwhelming, and as support grows, the WCPC will have a significant impact on the metropolitan area.

The MAM Shop established a second permanent location at Milwaukee County's Mitchell International Airport in November. Quality gift items, exhibition catalogues and museum memberships are now available to airport visitors and travelers. Many of these items carry the name of the Milwaukee Art Museum

and are a reflection of our community's cultural achievement. It is believed that the airport shop is the first of its kind in the country, which is indicative of the museum's continued outreach efforts.

The Milwaukee Art Museum is a volunteer based institution. With 1,500 people working on most of the museum's programs and projects, the institution is a world leader among museums in the utilization of volunteers.

Friends of Art, led by Edward Hashek, is widely known for its many events which not only bring art into the lives of thousands of people but also raise a substantial amount of money for the Acquisition Fund. During 1991, Friends of Art raised over \$250,000, a near record achievement. Besides leading FOA, Mr. Hashek founded the Automation Advisory Group, which conducted an informal management information services audit, an evaluation of computer software and hardware and assisted with the evaluation and acquisition of a new telecommunications system.

The Marketing Committee, headed by Richard Pieper, continued to develop programs to increase the museum's total attendance to 500,000 by the end of 1995. The Public Affairs Committee, chaired by Suzanne Selig, advised museum staff and trustees on community issues which affect the Art Museum. The committee also brought many public officials into the museum to inform them about the collections and programs.

Ten years of balanced budgets is a proud accomplishment for any cultural organization. Treasurer H. Rick Fumo and Finance Committee Chair Paul Meissner were responsible for seeing that the Milwaukee Art Museum once again ended its fiscal year on August 31 with an operating surplus of \$3,687. While the amount is modest, it is part of the overall growth in the museum's fund balance from \$1,085,847 in 1990 to \$12,413,733 last year. This provides a solid base for the museum's current operations, while laying the economic structure for future program growth. An audit of the museum's financial records was completed by Reilly, Penner and Benton.

The Investment Committee, under the leadership of Jill Pelisek, monitored the investment of museum endowment funds according to its established guidelines. M & I Investment Management Corp. serves as the museum's investment manager, producing a favorable return on endowment funds in 1991. Over \$450,000 in operating support from these funds, along with earnings used for art acquisitions from special restricted funds, contributed to the museum's growth.

P. Michael Mahoney chaired the museum's Annual Operating Campaign which achieved its goal by raising over

\$1.6 million. Mr. Mahoney's willingness to lead the campaign for two years proves a remarkable commitment and his success has been central in providing the resources to operate the museum. The Development Committee which had been chaired by Jill Pelisek is also now directed by Mr. Mahoney. His campaign experience brings a vision of the museum's capabilities to its ambitious goal of doubling museum fund-raising from all sources by the end of 1995. The Planned Giving Task Force, under the direction of Frederic Friedman, worked toward securing resources for the special acquisition funds established for important areas in the Art Museum's collection.

The Human Resources Committee, chaired by Joseph Checota, met regularly to evaluate issues which affect museum employees such as benefits, wage administration and performance appraisals. Jill Spanbauer and members of the AWE Committee continued to monitor the museum's Art in the Working Environment sales program. Income in this area has stabilized during the past year and the committee considered ways in which the program can better be of service to Wisconsin artists, collectors and corporations.

Museum Trustees serve on at least two board committees, attend up to ten Trustee meetings annually and are involved with numerous events throughout the year. They provide generous support for the Annual Operating Campaign, special fund-raising events, the endowment campaign, art acquisitions and program support. Securing these essential volunteers is the responsibility of the Nominating Committee, chaired by Thomas McCollow. The museum's overall success is inextricably bound to the quality and dedication of its Trustees. That the Milwaukee Art Museum continues to achieve its ambitious

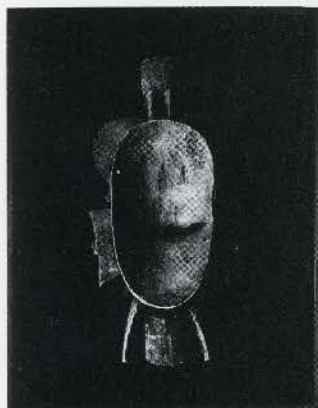
goals reflects well on the Nominating Committee and its critical task.

Milwaukee County, through the War Memorial Corporation, continues its generous support of the Milwaukee Art Museum by providing heat, light, maintenance, guard services, collection insurance and educational program support. Milwaukee County is the single largest benefactor of the Milwaukee Art Museum, with support valued in excess of \$800,000 per year. Everyone associated with the Art Museum is very grateful for this generous contribution. I would like to express my deepest thanks to David F. Schulz, county executive, F. Thomas Ament, chairman of the County Board of Supervisors, Paul F. Mathews, chairman of the County Finance Committee and Dorothy K. Dean, county board representative on the Art Museum Board of Trustees, along with all of the Milwaukee County Supervisors for their support of the Art Museum.

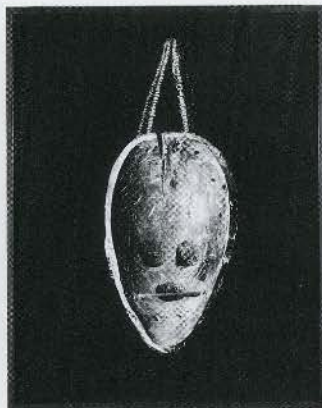
Susan Jennings completed her second year as President of the MAM Board of Trustees in 1991. The respect and admiration which all of our Board members, volunteers and staff have for her is enormous. She is able to focus on the issues which move the museum forward and her graciousness is appreciated by all who come in contact with her. She is dedicated to the museum and gives of herself in a most distinguished manner. All of the staff join me in thanking Susan Jennings for her leadership. She has continued the museum's proud tradition of outstanding presidents, while setting an even higher standard for the future.

Finally, I want to extend my personal thanks and appreciation to the Art Museum staff. They are certainly among the most dedicated, hard-working, motivated and successful employees in any American museum and I feel very privileged to work with them. In reviewing 1991, it is evident that the museum's trustees, volunteers and staff are all traveling in the same direction, a direction which, I think is aptly described in the museum's mission statement: "The purpose of the Milwaukee Art Museum is to enrich life by advancing an appreciation and understanding of visual arts through collection, preservation, display, research, education and interpretation."

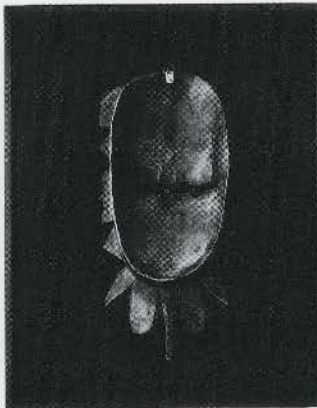
ACQUISITIONS



said that Stevie Wonder wrote
My Cheri Amour for her older sister



1970-74 everyone had pictures of
themselves with the Jacksons in
hotel lobbies



swore that those were the same
swing-backs worn by Dorothy Dandridge
in *Carmen Jones*



they said they were related to them
they had the same last name

entranced by husband's family
for knowing *Madame La Vie*

won't allow anyone to bring
shells into the house

Lorna Simpson
(American,
1960-)
Myths, 1991
Installation
of four gelatin
silver prints,
six engraved
plastic plaques
Purchase,
African-
American Art
Acquisition
Fund

All areas of the permanent collection were significantly strengthened during 1991 through major gifts and purchases resulting in record collection growth: 946 new works of art were added to the collection, the majority as a result of the 1991 federal income tax "window." The most important acquisition was the gift of 51 Renaissance and Medieval decorative art objects and 89 works of Haitian and folk art given by Richard and Erna Flagg. These objects, most of which have been on view at the museum for many years, form entirely new specialty collections at the MAM that are unique among American institutions.

In the area of earlier painting, Italian pictures by Battista Dossi and Carlo Carlone and a Dutch mythological

subject by Bartholomeus Breenbergh were given by Myron Laskin, Jr., the latter a gift in honor of his parents, Myron and Elizabeth P. Laskin, who were also important benefactors to the museum's collection of Old Master paintings. Complementing this group is the work by Dutch painter Adriaen Van Nieulandt given by Isabel and Alfred Bader, adding to the numerous Dutch paintings the Baders have also given over the years. The museum's rich holdings of American Impressionism were further enhanced by an important William Merritt Chase from his Shinnecock period, a partial gift of George M. Chester, William M. Chester, Jr. and John Chapman Chester.

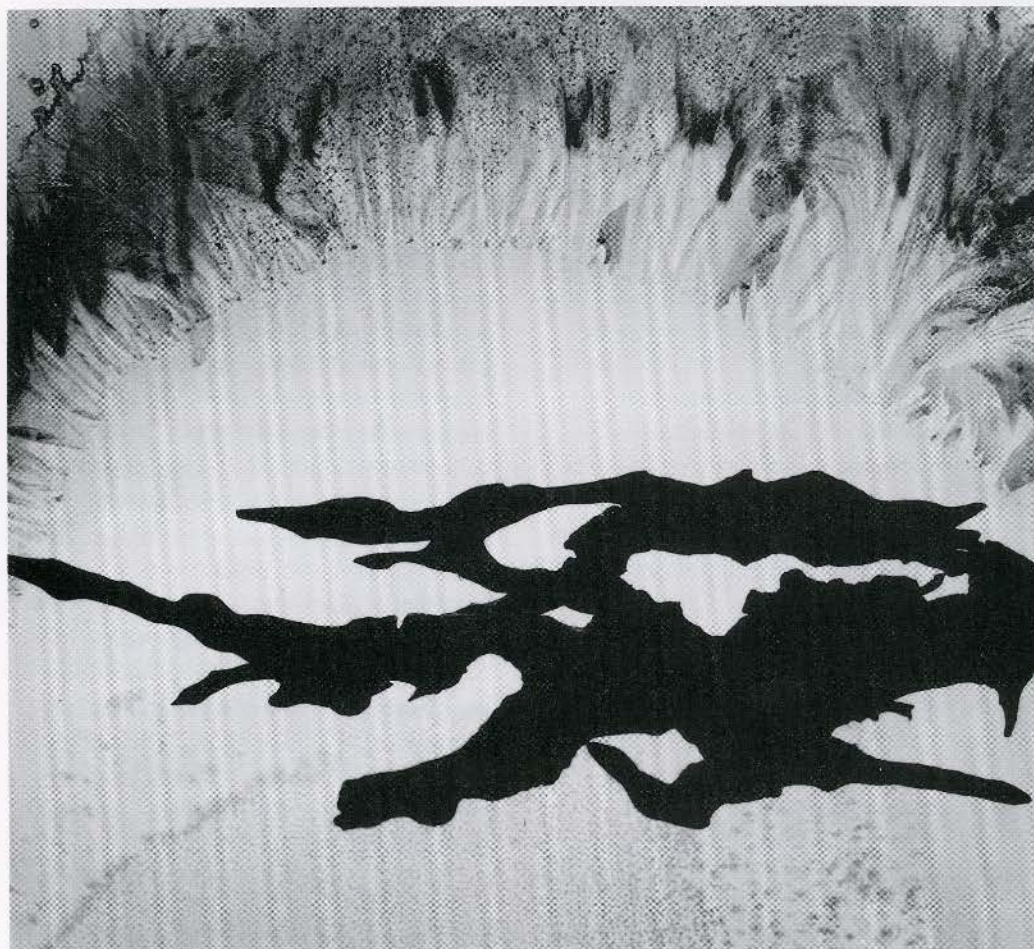
The museum's first painting by the Urban Realist Reginald Marsh, given

by Hilary and Helen Woodhouse, adds considerably to the museum's strong holdings of American 20th-century realism. Major contemporary paintings also came to the museum in 1991, including one by Norwegian artist Odd Nerdrum, a gift promised in 1988 by Karen Johnson Boyd in honor of the museum's centennial, and a "word" painting by New York artist Christopher Wool, made possible by a consortium of donors. Works by Fred Berman and Fred Stonehouse, representing two different generations of Wisconsin painters, were acquired through the Doerfler Fund.

Somewhat greater activity was evident in the area of sculpture, beginning with an important neo-classical relief by Konrad

Eberhard given by Gabrielle Flagg Pfeiffer. Virginia and Robert V. Krikorian have continued to add to the museum's collection of works by 20th-century American sculptor Reuben Nakian with their gifts of a terracotta from 1959 and a slightly later bronze relief. Other significant sculpture acquisitions were in the contemporary area. Highlights included a super-realist cast polyester standing couple by John De Andrea, given by Beatrice Cummings Mayer; an important polychrome bronze by Nancy Graves, gift of Stefan T. Edlis and Gael Neeson; and a major Martin Puryear work, presently traveling in Puryear's museum retrospective, acquired by Contemporary Art Society with the proceeds of their

Minor White
(American,
1908-1976)
Root and Frost,
1958
Gelatin
silver print
Ethel and
Richard
Herzfeld
Collection



Third Benefit Art Auction held in the fall of 1990. Two important groupings of European and American studio glass — the first, a continuation of a gift by the Barnett Family; the other by Don and Carol Wiiken — add further depth to the MAM's growing collection of 20th-century works in craft media.

Drawing acquisitions in 1991 included six important works on paper purchased with funds from the Ruth St. John and John Dunham West Foundation, Inc. These drawings in various media by American artists Abraham Walkowitz, Charles Burchfield, Federico Castellón, Robert Smithson, Karl Wirsum and Robert Gober honor the memory of the late Ruth St. John West. The emphasis on modern American art carried through in other gifts to the collection: three early 20th-century sketches by Wisconsin artist Carl von Marr from William V. and Carol Jean DeLind, for example, a Reuben Nakian charcoal and watercolor of *Nymph and Dolphins* from Virginia and Robert V. Krikorian and a highly complex ink drawing by William T. Wiley from Julius and Judith Russi Kirshner.

The print collection was broadly enriched in 1991, especially by a large gift of Old Master and modern works from Drs. Mary and John Gedo. Their donation included prints by Stefano Della Bella, Claude Mellan, Adolphe Appian, Honoré Daumier and Pierre-Auguste Renoir, Ernst Barlach, Max Beckmann, Lovis Corinth, Jean Dubuffet, Fernand Léger and others. Dr. and Mrs. Meyer Gunther also presented a group of fine prints, including works by William Blake, Pierre Bonnard, Charles-François Daubigny, George Grosz, Käthe Kollwitz and Louis Marcoussis. Eight color lithographs by masters of the modern poster such as Jules Chéret and Théophile Steinlen came to the museum from Kent and Cecile Anderson, and a spectacular Steinlen from 1899 was also

given by Seidel Tanning Corporation. Mr. and Mrs. Thomas Van Alyea gave four sets of 20th-century edition intaglio prints by Francisco Goya, the *Tauromaquia*, *Caprichos*, *Disasters of War* and *Proverbios*. Another large addition came through Jean and Theodore Friedlander, who gave thirteen etchings and lithographs by William Gropper.

The museum was extremely fortunate to acquire three major prints by Picasso in 1991 — an etching, an aquatint and a lithograph from Pearl and Nathan Berkowitz, Mr. and Mrs. Frederick Vogel III and Joseph Weix respectively. A Matisse lithograph came from Edith and William Jones, who also gave an important early color aquatint by Jacques Villon and a serigraph by Alexander Calder. The Calder joined two lithographs by the artist, one donated by Sue and Michael Freeman and another from Ralph and Eloise Lenz. The contemporary print collection also grew significantly, particularly due to the support of Friends of Art who underwrote the acquisition of European prints by Georg Baselitz, Lucian Freud and Komar and Melamid. Prints by Mark Tobey and Louise Nevelson came through the generosity of Dr. and Mrs. Milton Gutglass, and a partial subscription to Tandem Press donated by Angela and George Jacobi, Ruth and Peyton Muehlmeier and Helen and Robert Weber allowed the acquisition of a mixed-media print by Sam Gilliam. Dr. Stanley Sehler, Helen and Robert Weber and J. Thomas Maher III contributed with respective gifts of works by Kay Rosen, Peter Halley and Robert Moskowitz. John Gruenwald presented seventeen etchings and lithographs printed and published by his Milwaukee print workshop; among the artists represented in the series are Mark Mulhern, Jo Anna Poehlmann, Jill Sebastian, Fred Stonehouse and Tom Uttech, all of Wisconsin.

Among the over 100 photographs acquired in 1991 was a group of 19th-century photographs, including a Crimean War subject by Roger Fenton, a Hill and Adamson portrait, both salt prints, as well as an albumen print by Frank Sutcliffe, all acquired for the Ethel and Richard Herzfeld Collection. Also of special interest is the two volume set dating from 1888 featuring 27 photogravures by Peter Henry Emerson, a Centennial Gift of Richard D. Riebel. Major twentieth century photographs include a body of proofs and file prints by Walker Evans, given by Arnold H. Crane; three James Van Der Zees, two purchased with the African-American Art Acquisition Fund with the other given by Friends of Art; and important examples by Dorothea Lange, William Eggleston, Sally Mann and Laurie Simmons, all additions to the Ethel and Richard Herzfeld Collection. Additionally, Wisconsin photographers Dick Blau, Steve Foster and Tom Uttech donated large bodies of their own work to the collection.

In the area of decorative arts, highlights from the American collection included an intricate needlework sampler from 1799, given jointly by Collectors' Corner and Friends of Art, a rare Queen Anne high chest from the early 18th century and a 20th-century tea service by Milwaukee goldsmith George J. Beaudet, both gifts of Virginia and Robert V. Krikorian. Also distinctive is a ceramic pitcher designed by Englishman Christopher Dresser circa 1870, given by Daniel Morris and Denis Gallion of Historical Design, Inc. The 20th-century design collection experienced the strongest growth with the addition of a metal and glass basket by Josef Hoffmann, made possible by the Erich C. Stern Fund in Memory of Lucia K. Stern; a side chair designed by Eugène Gaillard, a joint gift of Friends of Art and the Lunder Family;

and a group of objects also donated by Daniel Morris and Denis Gallion, including an Alvar Aalto armchair, a plate designed by Peter Behrens and a cream pitcher and sugar bowl by the Hungarian artist Eva Zeisel.

Finally, select examples of American folk art were added to complement the strong holdings within the Michael and Julie Hall Collection of American Folk Art. Major additions include a life-size Indian sculpture by Ralph McCarry, given by Friends of Art; an Uncle Sam mailbox figure given by Diane and John Balsley; and a cross-section of visionary Milwaukee artist Eugene Von Bruenchenhein's work, donated through the generosity of Friends of Art, Lewis Greenblatt, Billy Siegel, Carl Hammer Gallery and Christopher Goldsmith. Also significantly enhancing the collection's twentieth-century holdings were a series of Old Testament paintings by Oscar de Mejo given by Mr. and Mrs. Anthony Bryant and Mr. and Mrs. Richard R. Pieper; two Henry Darger drawings donated by Nathan Lerner; the African-American Art Acquisition Fund's purchase of a Daniel Pressley sculpture; and the *Circus Carousel* given by Richard and Erna Flagg. The gifts of Ruth and Robert Vogeles as well as Robert and Jo Ann Wagner also augmented the collection's representation of contemporary folk art.



In 1991, the Milwaukee Art Museum acquired a record number of artworks. While all of the more than 900 works are invaluable to the collection, a number are particularly significant and merit special highlighting.

East German or Austrian

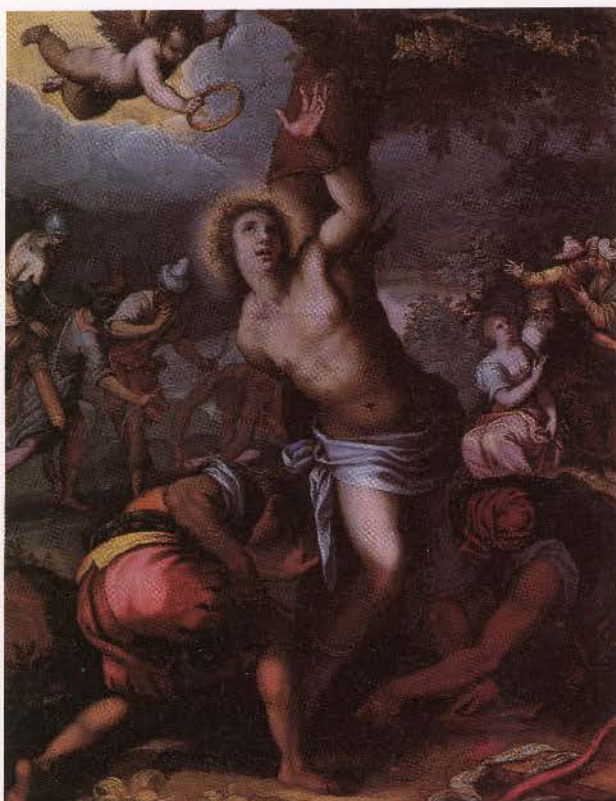
St. George and the Dragon,
circa 1450-1500

Polychromed wood
43 1/8" (109.5 cm) h.

M1991.57

Gift of Richard and
Erna Flagg

German art through the ages has excelled at expressing human emotion, and this poignant Saint George is no exception. The distinctive character of his unidealized face, with its pronounced asymmetry, suggests an eastern German or Austrian origin for the work. In excellent condition, lacking only its spear, the sculpture probably once adorned one of the free-standing carved wood altars which were the crowning achievement of Late Gothic Germanic art. Saint George's slaying of the dragon (symbolizing the infidel fought by the crusaders) to save a princess (personifying the Christian church), was a favorite medieval metaphor for the triumph of good over evil, embodying the chivalric and religious ideals of feudal Europe. The taut lines and compact vigor of this strongly individualized representation make it an appealing counterpart to some of the more mannered Gothic examples of this popular motif.

**Bartholomeus Breenbergh**

(Dutch, 1598-1657)

*Landscape with Cimon and**Iphigenia*, 1647

Oil on panel

14 1/2 x 18" (36.8 x 45.7 cm)

M1991.437

Given in Memory of Myron and
Elizabeth P. Laskin by Myron Laskin, Jr.

A founder and leading exponent of the Italianate style in Dutch landscape painting, Bartholomeus Breenbergh spent ten years in Rome before returning to Amsterdam in 1629. There he painted this arcadian pastoral, tempering classical artistic ideals with Dutch naturalism and intimacy. Since Giorgione's Venetian Renaissance masterpiece, *Sleeping Venus*, artists have been developing the motif of the nude in nature, with the landscape elements gradually predominating. Here the landscape is based on a drawing made near Rome in 1625. The painting's subject from Boccaccio's *Decameron* shows Cimon, a boorish young noble, smitten with love at his first sight of the beautiful Iphigenia asleep on the grass with her servants. The painting is the most striking of the artist's seven versions of the story, his favorite subject. Such works, until the 19th century more sought after than paintings by Rembrandt or Vermeer, are still prized by connoisseurs as much for their poetry as for their consummate craftsmanship, painterly finesse and luminous tones.

Jacopo Palma

(called Il Giovane)

(Italian, 1544-1628)

St. Sebastian, circa 1590

Oil on copper

16 x 12" (40.6 x 30.5 cm)

M1991.40

Purchase, Myron and
Elizabeth P. Laskin Fund

Palma Il Giovane dominated the Venetian school of painting after the death of his mentor, Tintoretto. This picture of the martyrdom of St. Sebastian is an unpublished and rare addition to the *oeuvre* of the late Mannerist master. The small concentrated image of a favorite Counter-Reformation subject perfectly embodies late 16th-century taste for dynamic, dramatic composition and painterly refinement. Here, Palma's brilliant handling is enhanced by the medium of oil on copper, which he only rarely employed. The early Christian martyr's typically Mannerist pose — looking up to the symbolic crown and palm offered in a blaze of light — is both anguished and ecstatic. The striking image was not only the subject of two contemporary engravings but inspired several painted copies.



Ludwig Hyrschottel

(German, Augsburg, 17th Century)

Astronomical Tower Clock,

probably 1648

Gilded bronze

24 1/2 x 16" (62.2 x 40.6 cm)

M1991.95

Gift of Richard and Erna Flagg

A manmade model of an ideal cosmos, this clock is as much a symbol of its age as the Gothic cathedral is of Medieval Europe. It epitomizes the union of science, technology and craftsmanship which made Augsburg the clock center of Europe from 1550-1650. The masterwork of the clock-maker Ludwig Hyrschottel, this showpiece was once destined for some princely court. Bearing the Augsburg hallmark, this spring-driven table clock from the famous Spitzer collection has astronomical, calendric and hour dials with hands in the form of sun and moon. The case is a particularly distinctive Augsburg form. Sculpted, etched and embossed, the tiers of this goldsmith's masterpiece symbolize the seasons and the hierarchy of elements, all subject to the laws of a clockwork universe.



**American**

Northern Coastal New England;
Boston, Massachusetts or possibly
Portsmouth, New Hampshire
High Chest of Drawers, circa 1740
Walnut, walnut veneer, white pine
87 7/8 x 41 1/2 x 22 5/8"
(223.2 x 105.4 x 57.5 cm)
M1991.20
Gift of Virginia and
Robert V. Krikorian

This high chest is an impressive example of the late baroque Queen Anne style as expressed by a highly skilled American cabinetmaker. In this era (1730-1760) long, elegant serpentine lines were the hallmark of high-style furniture. Here they are evident in the neat curve of the cabriole legs and the sweep of the architectural pediment. Complementing this lively outline are beautifully matched panels of branch-grain walnut veneer which fan across the drawer fronts, enlivening the façade of this massive form. This chest fills an important position in the museum's American colonial furniture holdings, fitting precisely between an early baroque example with flat top and turned legs and two later rococo chests.

Sally (Sarah) Johnson

(American, 1787-1868)

Needlework Sampler,

Newburyport, Massachusetts, 1799

Silk on linen

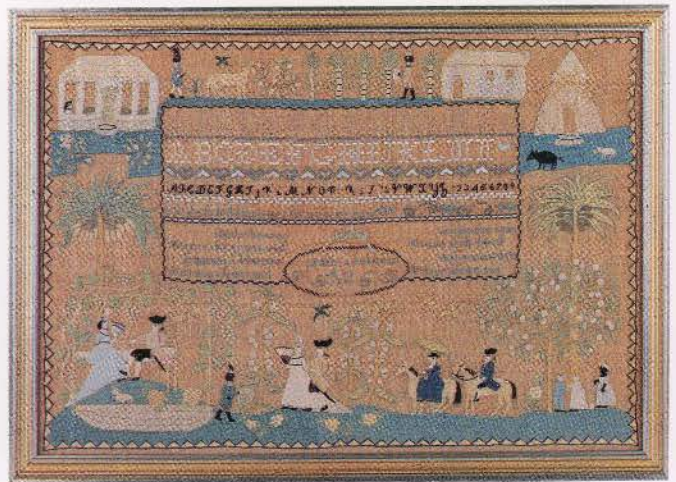
Textile: 19 x 27" (48.3 x 68.6 cm)

Framed: 20 3/8 x 28 3/8" (52.7 x 73 cm)

M1991.403

Gift of Collectors' Corner
and Friends of Art

An important addition to the museum's collection of American pictorial needlework was made with the acquisition of this sampler sewn by Sally Johnson in 1799. It is the earliest known example of a small group of related samplers clearly created under the tutelage of the same Newburyport, Massachusetts schoolmistress or dame. Sally Johnson was twelve years old when she embroidered this extraordinary piece which is the most complex in the group, having thirteen figures, four structures and innumerable birds and beasts. She may have taken her inspiration for these scenes from stories told by her father, Nicholas Johnson, a wealthy ship builder, captain and merchant who traveled widely to the Far East, India and the West Indies. The imagery is at once both exotic and whimsical — two large palm trees dominate the border design, four black figures appear as field hands and servants, while a caged parrot hangs in a grape arbor which also shelters a sheep.





William Merritt Chase
 (American, 1849-1916)
Gathering Wild Flowers,
 circa 1895
 Oil on canvas
 16 x 24" (40.6 x 61 cm)
 M1991.307
 Partial Gift of George M. Chester,
 William M. Chester, Jr., and
 John Chapman Chester

One of a group of oil paintings Chase made of his daughters on the dunes near their summer home at Shinnecock, Long Island in the 1890s, the subject of *Gathering Wild Flowers* is one of the artist's most popular. The Shinnecock paintings probably best represent Chase's Impressionism. His earlier style, inspired in its subtle tones and composition by Whistler, here gives way to a direct recording of expansive vistas, with all the dazzling color and light one expects from mid-summer seaside scenes. Indeed, *Gathering Wild Flowers* is among Chase's most spontaneous and joyful works, reflecting both his *plein air* teaching principles (he had founded the Shinnecock Summer School of Art in 1891) and his satisfaction with family life.



Jacques Villon
(French, 1875-1963)
Ohé! La Classe
(*The Three Soldiers*), 1900
Aquatint, printed in color
13 5/8 x 13 5/8" (34.6 x 34.6 cm)
M1991.500
Gift of Edith and William Jones

Jacques Villon — sibling of Marcel Duchamp, Raymond Duchamp-Villon and Suzanne Duchamp-Crotti — was known as a printmaker long before he came to attention as a painter. This early print is one of a number of color aquatints Villon produced in Paris from 1899 to 1906. Although lithography was the preferred method of color printing for many artists at the time, Villon chose the more time-consuming color intaglio process, which had been largely neglected since its invention in the eighteenth century. Typically, Villon's aquatints from this period depict elegant Parisian women, social gatherings and seaside holidays. The subject of *Ohé! La Classe*, however, is a recollection of the artist's military service. Derived from a sketch, the image captures three diverse types Villon encountered during his year in the French army in 1897 and 1898. At once a memory, a group portrait and a social document, *Ohé! La Classe* is also a record of Villon's mastery of a challenging printmaking technique.

David Octavius Hill
(Scottish, 1802-1870)
and **Robert Adamson**
(Scottish, 1821-1848)
The Reverend J. Julius Wood, 1843
Study for the painting *The Signing of the Deed of Demission*, 1843-66
Salt print (calotype)
8 x 5 3/4" (20.3 x 14.6 cm)
M1991.14
Ethel and Richard Herzfeld Collection

Hill and Adamson had a painting in mind when they began a series of photographic studies of 400 members of the Disruption Movement, which led to the establishment of the Free Church of Scotland. Hill eventually completed the painting 23 years after the project was begun, and 18 years after Adamson's death. During their collaboration, however, Hill and Adamson went beyond using photography as a mere tool of painting and made more than 2,500 separate calotypes, or salt prints. Hill and Adamson's photos are relatively mannered; their painterly formality creates a charm and grace that is modified by the inherent primitiveness of large cameras and very long exposure times. Today, the collaborative work of Hill and Adamson is recognized as one of the significant achievements in the portraiture of their era.





**Attributed to
Ralph McCarry
("White Wolf of the
Chippewas")**

(American, born circa 1900)

Untitled (Indian), circa 1950

Wood

70 x 21 x 7"

(177.8 x 53.3 x 17.8 cm)

M1991.397

Gift of Friends of Art

Having worked as a lumberman in Michigan's Upper Peninsula for years, McCarry began carving after a heart attack in 1948 forced him into retirement. Always fascinated with the rich Ojibwa culture around St. Ignace, McCarry chose to depict the ceremonial objects and customs of his Native American people; consequently, he was made honorable chief and given the name "White Wolf of the Chippewas." McCarry eventually created an entire Ojibwa village in wood "dedicated to the preservation of the truth, lore and philosophy of the local Indian tribes," as well as numerous paintings depicting ritual activities. This monumental sculpture, with dramatically muscled arms and powerful hands, conveys both dignity and strength and successfully communicates McCarry's proud Native American heritage.



Philomé Obin
 (Haitian, 1892-1986)
Les Cacos de Leconte, Juillet, 1911
 (*Leconte's Rebels, July 1911*), 1946
 Oil on board
 24 1/2" x 36" (62.2 x 91.4 cm)
 M1991.143
 Gift Richard and Erna Flagg

Philomé Obin was the father of the Haitian art movement which emerged in 1945, and founder of its Northern "Realist" school at Cap-Haïtien, which is also the birthplace of Haitian independence. With proud detachment, Obin fulfilled his patriotic and artistic mission to document his country's history and mores. With characteristic sparseness and precision, the artist depicts the advance of the partisan or caco army of General Leconte on its way to oust the rival whom he would succeed as President of Haiti. The great Cap-Haïtien bridge built by President Hyppolite in 1896, a technological achievement of which Obin was obviously proud, dominates this astonishing composition with its rhythmically massed, minutely detailed figures and expressive scale and space.



Hector Hyppolite
 (Haitian, 1894-1948)
Magique Noir (Black Magic),
 circa 1946-47
 Oil on board
 25 1/2 x 37 1/2" (64.8 x 95.3 cm)
 M1991.127
 Gift of Richard and Erna Flagg

The most celebrated of Haitian artists, Hector Hyppolite, a Vodun priest, was also one of the first to give form to native beliefs and ritual in easel paintings. Black magic themes from the Afro-European folklore of Haiti inspired some of his most vivid paintings. Here, two majestic winged queens preside over an altar strewn with sinister paraphernalia and flanked by malevolent spirits summoned from their earthenware gongs to harm an unsuspecting victim. As in Vodun ceremonies, every element of the freely painted — yet heraldically formal — composition is at once symbolic, functional and decorative. Bold and provocative, this incandescent image bears the stamp of that totally authentic vision, uninhibited by academic theory or technique.



Charles Burchfield

(American, 1893-1965)

An Alley in Salem, Ohio, 1917

Watercolor

16 x 20 7/8" (40.6 x 53 cm)

M1991.27

Gift of the Ruth St. John
and John Dunham West
Foundation, Inc.,
in Memory of the late
Ruth St. John West

This exuberant watercolor is one of many landscapes that celebrate the Ohio town where Charles Burchfield spent his youth. *An Alley in Salem* dates to 1917, which Burchfield called the "golden year" of his career; a prolific period even though he was employed full time as an accountant. He had begun painting out of doors in 1915 and by this time had developed a style that allowed him to summarize his observations quickly, with remarkable graphic assurance. In this drawing, linear notations are an effective shorthand for foliage at the side of the road and for roof tiles. Burchfield saw houses, like trees and other natural forms, as spirited; projecting human feelings onto them, he claimed that they were moody, and discerned faces and expressions on their façades. His devotion to nature was romantic, almost pantheistic; translating this ardor into his art, he imbued landscape with emotive and psychological power.

George J. Beaudet

(1910-1970, born Canada,
active Milwaukee from 1935)

*Tea Service (Teapot, cream pitcher,
sugar bowl), 1968*

18 karat gold, ivory

Teapot: 6 1/2 x 9 3/8 x 5 1/4"

(16.5 x 23.9 x 13.3 cm)

Pitcher: 4 1/4 x 6 1/2 x 4 1/2"

(10.8 x 16.5 x 11.4 cm)

Sugar: 5 x 8 1/2 x 4 1/2"

(12.7 x 21.6 x 11.4 cm)

M1991.324.1-.3a,b

Gift of Virginia and Robert V. Krikorian

While it is extraordinary for a tea service to be made of gold, this teapot, pitcher and sugar bowl are exceptional not only because of the cost and rarity of the material, but because of the degree of skill necessary to create these completely unique, handcrafted objects. Clearly George Beaudet, the Milwaukee goldsmith who made this tea service, was a gifted craftsman. In an age when the usual silver service is the product of a factory, Beaudet had the skills to transform gold bullion into these graceful forms using only traditional hand tools. It is appropriate that he based his design on a ribbed spherical teapot form that was first made popular in the 18th century, when skills such as his were the rule, rather than the exception, for goldsmiths.





Bill Jensen

(American, 1945-)

Lie Light, 1989-90

Etching, soft-ground etching,
aquatint, printed in color
18 1/4 x 22 7/8" (46.4 x 58.1 cm)

M1991.313

Purchase, Gertrude Nunnemacher
Schuchardt Fund

In 1973, abstract painter Bill Jensen shifted from large canvases to a more intimate format for his work. Since then, his imagery has retained a condensed quality, characterized by compact organic forms which, together with Jensen's cryptic titles (*Resurrection*, *Shaman*), are spiritually suggestive and enigmatic. Although Jensen makes small drawings from nature, he has stated that his subject matter is really "feelings between people." Thus nature is merely the starting point for a larger symbolic project which may have to do with grief or hope or joy. In this respect, Jensen's work has been compared with that of earlier American painters like Albert Pinkham Ryder, Arthur Dove and Marsden Hartley, who abstracted from nature for transcendent purposes. In *Lie Light*, the mussel shapes and snaking ropes suggest marine creatures floating on a blue aquatint sea, but the imagery is ultimately as ambiguous as the print's evocative title. Jensen's use of color etching and aquatint is such that he achieves in printmaking the same dense and luminous effects he produces in oils.

William Eggleston

(American, 1939-)

Huntsville, Alabama, circa 1972

Dye transfer print

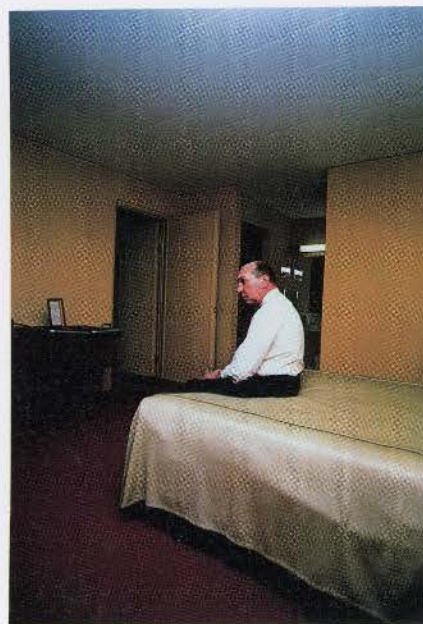
12 3/4 x 18 1/4" (32.4 x 46.4 cm)

M1991.198

Ethel and Richard Herzfeld

Collection

Eggleston's first exhibition, at the Museum of Modern Art in the 1970s, was highly controversial. Eggleston worked in color at a time when art photography had been defined exclusively in black and white and Eggleston's photographs were so laconic and domestic that they seemed to lack whatever artistic pretensions usually qualified a photograph as art. But history has vindicated Eggleston's work, and over the past two decades his style has been widely imitated by other artists. His sense of place and the intimacy he shares with his subject has become a trend in photography and his casual lack of pretension can be found in the work of many younger artists. Eggleston's work is eccentric and whimsical. Underlying his promiscuous nature, however, is an unerring comprehension of form and idea. Eggleston deftly combines the shape of our world with the way we feel. He makes sense of the apparent contradiction between the chaos of the world and the perfection of a picture.



Nancy Graves

(American, 1940-)

Osaurus, 1985Bronze, steel, wood, leather,
polychrome patina, polyurethane
paint

63 x 84 x 51"

(160 x 213.4 x 129.5 cm)

M1991.26

Gift of Stefan T. Edlis and Gael Neeson

One of today's most prolific and highly regarded artists, Nancy Graves has worked in many media. Beginning with her handmade camel sculptures of the late 1960s, Graves broke away from the limiting tenets of Minimalism and invested her work with symbolic references and personal meaning. Her work raised questions about the very process of making sculpture and crossed the boundaries between art and the sciences. The artist is best known for her polychromed bronze sculptures, of which *Osaurus* is a major example. Made from castings of commonplace objects combined with an array of materials and items she accumulates in her studio, this sculpture features an assemblage of disparate items, including a cast bronze leaf, a hand-like rake, a wooden mask form and crowbars that complete the skeletal structure of the zoomorphic figure. Grave's art is monumental, yet fragile, and her juxtapositions are simultaneously witty, intellectual and beautiful.



Odd Nerdrum

(Norwegian, 1944-)

Transfiguration, 1983-84

Oil on canvas

67 x 97" (170.2 x 246.4 cm)

M1991.308

Centennial Gift of Karen Johnson Boyd

Odd Nerdrum is a contemporary Norwegian painter known for his resurrection of Old Master painting techniques; he grinds his own pigments from natural materials and applies a limited range of somber colors to the canvas in successive stages to achieve a rich glaze. In 1962, Nerdrum was admitted to the National Academy of Art in Oslo, but his aversion to *avant garde* art (especially to the combine paintings of Rauschenberg) was met with disdain from students and teachers who were struggling to assert themselves as artistically advanced. Nerdrum left the academy in 1965 and studied briefly with Joseph Beuys. Like his mentor, Nerdrum struggles to come to terms with mankind's place in the universe. *Transfiguration* is typical of Nerdrum's work during the 1980s. Here, a warrior-like figure is symbolically reborn into a barren, ominous landscape. Although it seems somewhat retrogressive, Beuys eventually came to the conclusion that Nerdrum's work was quite radical, as have many others who see his continual historical references as a critique of both past and present methodologies for art making.



Martin Puryear

(American, 1941-)

Maroon, 1987-88

Steel, wire mesh, wood, tar

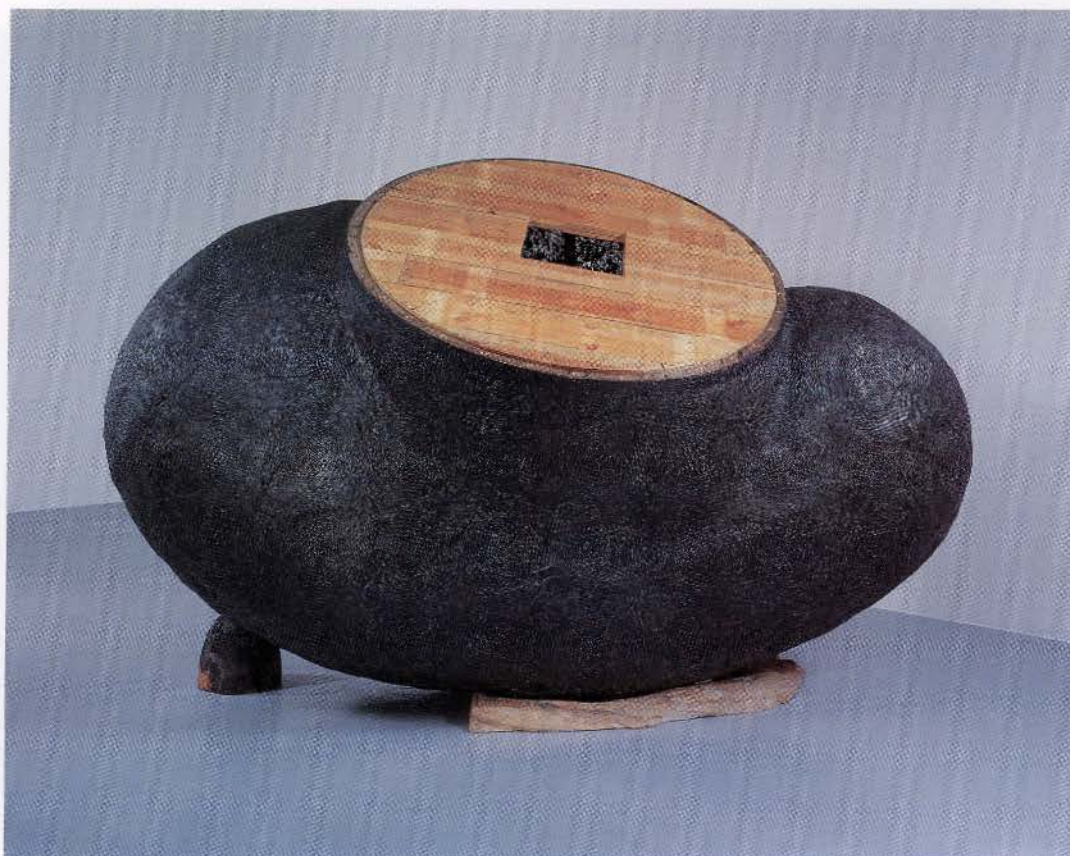
76 x 120 x 78"

(193 x 304.8 x 198.1 cm)

M1991.24

Gift of Contemporary Art Society

Martin Puryear is best known for his simple, organic sculptures that exhibit a high degree of craftsmanship. Although initially inspired by the handmade objects of West Africa he encountered as a Peace Corps volunteer, Puryear's work is equally informed by Brancusi, the biomorphic abstractions of the Surrealists and the techniques and concepts of American Postminimalism. *Maroon* is one of a small number of works in which the artist covered skins of wire mesh with rich black tar. An interesting comparison is the wall piece *To Transcend*, 1987, at the Walker Art Center, in which a small, bean-like form similar in shape to *Maroon* serves as a base, demonstrating the considerable experimentation and transformation that occurs within Puryear's oeuvre. *Maroon* was initially exhibited with a 30' woven rattan structure extending from the work's flat plywood face. Feeling the image was too close to tribal forms, the artist abandoned the rattan and the sculpture now rests on its side, held in tense equilibrium by unembellished wood elements.



Claire Zeisler

(American, 1903-1991)

High Rise, 1983-84

Hemp, synthetic fiber, thread

152 x 144 x 60"

(386.1 x 365.8 x 152.4 cm)

M1991.625

Gift of Friends of Art

Beginning in the late 1950s, Claire Zeisler and other artists liberated fiber art from the traditional loom and presented their works within a sculptural context. By multiplying individual linear elements (yarn, leather, thread) Zeisler creates dense, perceptible forms and her often monumental works reveal both visual coherence and a pure structural order. Beginning with wall pieces, by the late sixties Zeisler began to allow elements from her tapestries, such as unwoven lengths of wool, to fall to the floor as if flowing from the work. Zeisler's work subsequently became less dependent on the wall for display and began to stand on its own. *High Rise* is typical of Zeisler's work of the 1980s in its simple, elegant forms. The top portion features lengths of hemp bundled together and wrapped with bright red synthetic fibers, the braided cords forming individual vertical units. The bottom section contains free, unbundled hemp strands that fall to the ground to create a circular pool.



When artists are unidentified, works are listed alphabetically by country. Dimensions are given in inches first, then centimeters; height preceding width preceding depth, unless otherwise indicated. For drawings, they indicate sheet size; for intaglios, plate size; for woodcuts, serigraphs, lithographs and photographs, image size. Prints and drawings are on paper, with exceptions noted. Primary materials only are listed for decorative art objects.

PAINTING

William Anastasi

(American, 1933-)
Untitled (Jew III), 1985
 Oil on canvas
 80 x 68" (203.2 x 172.7 cm)
 M1991.368
 Gift of CooperFund, Inc.

Fred Berman

(American, 1926-)
Floating White City, 1958
 Oil on board
 30 x 57" (76.2 x 144.8 cm)
 M1991.413
 Purchase, Doerfler Fund

Bartholomeus Breenbergh

(Dutch, 1598-1657)
Landscape with Cimon and Iphigenia, 1647
 Oil on panel
 14 1/2 x 18" (36.8 x 45.7 cm)
 M1991.437
 Given in Memory of
 Myron and Elizabeth P.
 Laskin by Myron Laskin, Jr.

Gibson Byrd

(American, 1923-)
The Field, 1977
 Oil on canvas
 40 x 48" (101.6 x 121.9 cm)
 M1991.185
 Gift of the artist



Battista Dossi
 (Italian, circa
 1495-1548)
Noli Me Tangere,
 circa 1520
 Oil on panel
 Gift of Myron
 Laskin, Jr.

Carlo Carlone

(Italian, 1686-1776)
Martyrdom of St. John the Evangelist
 Oil on canvas
 21 x 14" (53.3 x 35.6 cm)
 M1991.438
 Gift of Myron Laskin, Jr.

William Merritt Chase

(American, 1849-1916)
Gathering Wild Flowers,
 circa 1895
 Oil on canvas
 16 x 24" (40.6 x 61 cm)
 M1991.307
 Partial Gift of George M.
 Chester, William M. Chester,
 Jr., and John Chapman Chester

Battista Dossi

(Italian, circa 1495-1548)
Noli Me Tangere, circa 1520
 Oil on panel
 22 x 15 1/2" (55.9 x 39.4 cm)
 M1991.439
 Gift of Myron Laskin, Jr.

French

(19th Century)
Portrait of a Man
 Oil on canvas
 24 3/4 x 20 1/4"
 (62.9 x 51.4 cm)
 M1991.21
 Gift of William and
 Sharon Treul

Willi Knapp

(American, born
 Germany, 1901-1974)
Milwaukee Scene, 1929
 Oil on canvas
 30 x 36" (76.2 x 91.4 cm)
 M1991.327
 Gift of Frederick Olson

Judy Ledgerwood

(American, 1959-)
Solstice, 1987
 Oil, encaustic on canvas
 108 x 144"
 (276.9 x 365.8 cm)
 M1991.435
 Gift of CooperFund, Inc.

Reginald Marsh

(American, 1898-1954)
Vaudeville Turn, circa 1934
 Oil on canvas
 17 x 14" (43.2 x 35.6 cm)
 M1991.502
 Gift of Hilary and
 Helen Woodhouse

Charles Munch

(American, 1945-)
Man, Deer and Painting, 1990
 Oil on canvas
 71 3/4 x 70 1/8"
 (182.3 x 178.1 cm)
 M1991.37
 Purchase, Doerfler Fund

Holt Quentel

(American, 1961-)
E/Awning, 1987
 Latex, rope on canvas
 94 x 54" (238.8 x 137.2 cm)
 M1991.631
 Gift of Ruth Kaufman

Peter Schuyff

(American, born
 Holland, 1958-)
Untitled, 1988
 Watercolor, gesso on board
 12 x 12" (30.5 x 30.5 cm)
 M1991.369

**Reginald Marsh**

(American,
 1898-1954)
Vaudeville Turn,
 circa 1934
 Oil on canvas
 Gift of Hilary and
 Helen Woodhouse

**Adriaen Van
 Nieulandt**
 (Dutch,
 1590-1658)
Orpheus
 Oil on panel
 Gift of Isabel
 and Alfred Bader

**Odd Nerdrum**

(Norwegian, 1944-)
Transfiguration, 1983-84
 Oil on canvas
 67 x 97" (170.2 x 246.4 cm)
 M1991.308
 Centennial Gift of Karen
 Johnson Boyd

Untitled, 1988

Watercolor, gesso on board
 12 x 12" (30.5 x 30.5 cm)
 M1991.370
 Gifts of CooperFund, Inc.

Adriaen Van Nieulandt

(Dutch, 1590-1658)
Orpheus
 Oil on panel
 19 3/4 x 31 3/4"
 (50.2 x 80.7 cm)
 M1991.371
 Gift of Isabel and Alfred Bader

Gerritt Sinclair

(American, 1890-1955)
*Tenement, Milwaukee
 Third Ward*, 1943
 Oil on canvas
 30 x 36" (76.2 x 91.4 cm)
 M1991.39
 Gift of Terrence
 and Carole Aiken

Fred Stonehouse

(American, 1960-)
Untitled, 1991
 Acrylic on wood
 48 x 40" (121.9 x 101.6 cm)
 M1991.410
 Purchase, Doerfler Fund

Jacopo Palma

(called Il Giovane)
 (Italian, 1544-1628)
St. Sebastian, circa 1590
 Oil on copper
 16 x 12" (40.6 x 30.5 cm)
 M1991.40
 Purchase, Myron and
 Elizabeth P. Laskin Fund

Christopher Wool

(American, 1955-)
Untitled, 1990
 Alkyd, acrylic on aluminum
 96 x 64" (243.8 x 162.6 cm)
 M1991.38
 Gift of Donna and Donald
 Baumgartner, Mr. and
 Mrs. George Kaiser,
 Dr. and Mrs. Anthony
 Krausen, Marianne
 and Sheldon B. Lubar,
 Vicki and Allen Samson,
 Bud and Sue Selig, and
 Dr. and Mrs. James Stadler

**Fred
 Stonehouse**

(American,
 1960-)
Untitled, 1991
 Acrylic on
 wood
 Purchase,
 Doerfler Fund

SCULPTURE

Bennett Bean

(American, 1941-)
Bowl (#34), 1991
 Pit-fired earthenware,
 gold leaf
 9 x 15 x 14 1/8"
 (22.9 x 38.1 x 35.9 cm)
 M1991.414
 Gift of Christoph Guenther

Howard Ben Tré

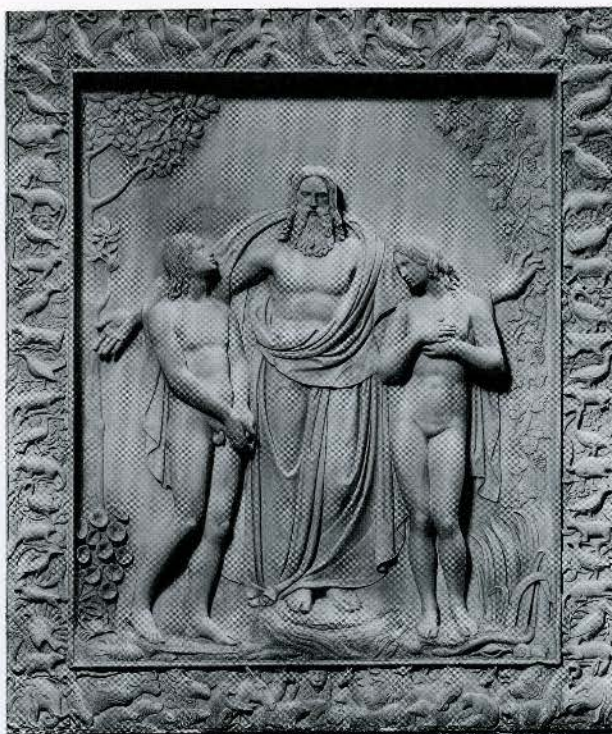
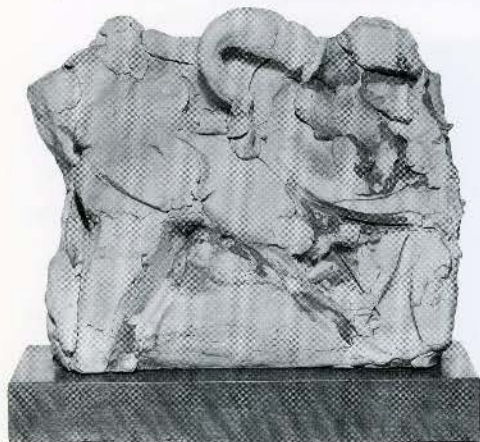
(American, 1949-)
Cast Form #4, 1985
 Cast glass, patinated copper
 25 x 11 x 5 3/4"
 (63.5 x 27.9 x 14.6 cm)
 M1991.401
 Gift of Don and
 Carol Wiiken

Tom Czarnopys

(American, 1957-)
Untitled (Tornado), 1986
 Elm, oak and other barks,
 branches, moss, polyester resin
 115 1/2" h., 84" diam.
 (293.4 x 213.4 cm)
 M1991.622
 Gift of Elizabeth Frankel
 and BEX

Reuben Nakian

(American,
 1897-1986)
*Leda and the
 Swan*, 1959
 Terracotta
 Centennial
 Gift of Virginia and
 Robert V. Krikorian



Konrad Eberhard
 (German,
 1768-1859)
*Adam and Eve with
 God the Father*
 Soapstone
 Gift of Gabriele
 Flagg Pfeiffer

Dan Dailey

(American, 1947-)
Cityscape, 1979
 Blown and sandblasted glass
 9 1/2" h., 6 3/4" diam.
 (24.1 x 17.2 cm)
 M1991.1
 Gift of the Barnett Family

John De Andrea

(American, 1941-)
Standing Couple, 1971
 Polyester resin, oil, mixed
 media
 70 x 29 x 12"
 (177.8 x 73.7 x 30.5 cm)
 M1991.632
 Gift of Beatrice Cummings
 Mayer

Fritz Dreisbach

(American, 1941-)
Maternal, 1980
 Hot-worked glass,
 multi-color inclusions,
 colorless glass casing
 11 1/2 x 5 x 4 3/4"
 (29.2 x 12.7 x 12.1 cm)
 M1991.2
 Gift of the Barnett Family

Konrad Eberhard

(German, 1768-1859)
*Adam and Eve with
 God the Father*
 Soapstone
 31 1/2 x 27 x 2 3/8"
 (80 x 68.6 x 6 cm)
 M1991.31
 Gift of Gabriele Flagg Pfeiffer

Erwin Eisch

(German, 1927-)
Vase, 1975
 Blown glass
 15 1/2" h., 4" diam.
 (41.9 x 10.2 cm)
 M1991.3
 Gift of the Barnett Family

*Mutter Mein, Laß mich
 ganz dein Eigen Sein*
 (Mother Mine, Let Me
 Be Your Only One)
 22" h., 5 3/8" diam.
 (55.9 x 13.7 cm)
 M1991.400
 Gift of Don and Carol Wiiken

Nancy Graves
(American, 1940-)
Osaurus, 1985
Bronze, steel, wood,
leather, polychrome patina,
polyurethane paint
63 x 84 x 51"
(160 x 213.4 x 129.5 cm)
M1991.26
Gift of Stefan T. Edlis
and Gael Neeson

Michael Hall
(American, 1941-)
Baby Grand, 1982
Painted steel
66 x 84 x 42"
(167.6 x 213.4 x 106.7 cm)
M1991.624
Gift of Kempf Hogan in
Honor of the Michael and
Julie Hall Collection of
American Folk Art at the
Milwaukee Art Museum

Pavel Hlava
(Czechoslovakian, 1924-)
Untitled, 1973
Blown glass
8" h., 8 3/4" diam.
(20.3 x 22.2 cm)
M1991.4
Gift of the Barnett Family

Ingeborg Lundin
(Swedish, 1921-)
Faces, 1975
Blown glass (ariel technique),
colorless crystal casing
7" h., 5" diam.
(17.8 x 12.7 cm)
M1991.5
Gift of the Barnett Family

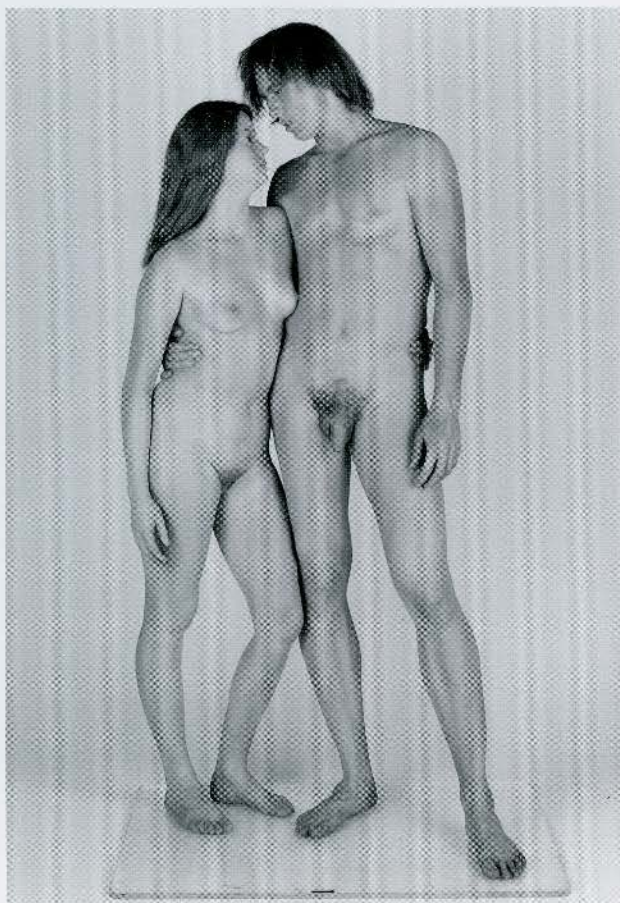
Finn Lyngaard
(Danish, 1930-)
Sea Boats, 1982
Blown glass, multi-color
inclusions
10 1/2" h., 8 1/2" diam.
(26.7 x 21.6 cm)
M1991.6
Gift of the Barnett Family

Jay Musler
(American, 1949-)
Barge, 1987
Cut, glued and painted glass
6 1/2 x 5 x 28 1/2"
(16.5 x 12.7 x 72.4 cm)
M1991.402
Gift of Don and Carol Wiiken

Reuben Nakian
(American, 1897-1986)
Leda and the Swan, 1959
Terracotta
10 x 12 x 4"
(25.4 x 30.5 x 10.2 cm)
M1991.434
Centennial Gift of Virginia
and Robert V. Krikorian

Europa, 1970
Bronze
15 1/2 x 21" (38.1 x 53.3 cm)
M1991.191
Gift of Virginia and
Robert V. Krikorian

John De Andrea
(American, 1941-)
Standing Couple,
1971
Polyester resin,
oil, mixed media
Gift of Beatrice
Cummings Mayer





Dan Dailey
(American, 1947-)
Cityscape, 1979
Blown and sandblasted glass
Gift of the Barnett Family

Mark Peiser
(American, 1938-)
Lily of the Valley, 1977
Blown glass, millefiore inclusions
7 3/4" h., 5 1/2" diam.
(19.7 x 14 cm)
M1991.7
Gift of the Barnett Family

Alecia Penalba
(Argentine, 1918-1982)
Escape, 1972
Cast resin, acrylic, gold overlay
108 x 60 x 72"
(274.3 x 152.4 x 182.9 cm)
M1991.425
Gift of MGIC Investment Corporation

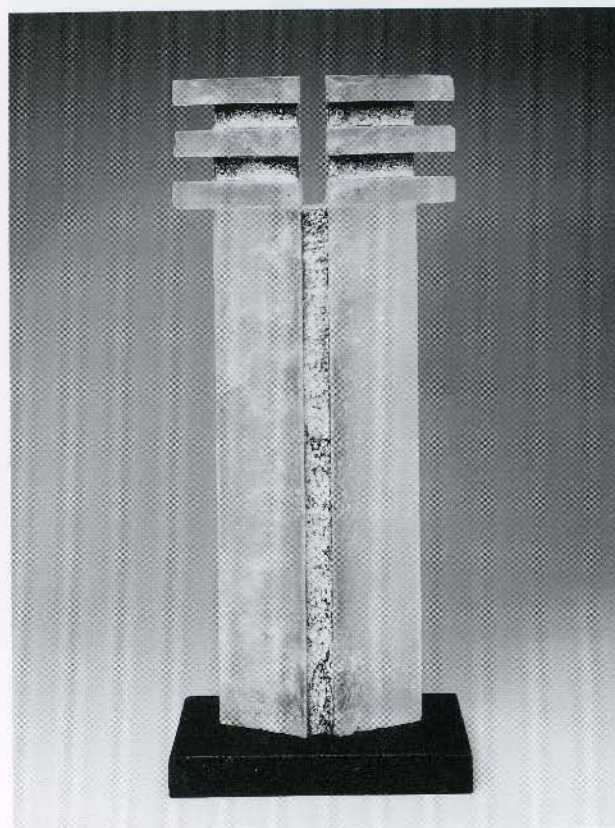
Martin Puryear
(American, 1941-)
Maroon, 1987-88
Steel, wire mesh, wood, tar
76 x 120 x 78"
(193 x 304.8 x 198.1 cm)
M1991.24
Gift of Contemporary Art Society

Richard Ritter
(American, 1940-)
Family Portrait, 1977
Blown glass, murini decoration
6 1/4" h., 6 1/2" diam.
(15.9 x 16.5 cm)
M1991.8
Gift of the Barnett Family

Adolph Rosenblatt
(American, 1933-)
Elie and Josh with Jeanette in Miami Beach, 1984
Painted clay
15 x 22 1/8 x 21 1/8"
(38.1 x 56.2 x 53.7 cm)
M1991.666
Gift of Erich C. Stern Fund in Memory of Lucia K. Stern, Diane and David Buck, Mrs. Samuel Mann, Dr. and Mrs. Christopher Graf, and an Anonymous Donor

Lino Tagliapietra
(Italian, 1934-)
Vase, 1981
Blown glass
10 3/4 x 7 x 4 1/2"
(27.3 x 17.8 x 11.4 cm)
M1991.399
Gift of Don and Carol Wiiken

Sybre Valkema
(Dutch, 1916-)
Untitled, 1977
Blown glass, white glass inclusions
14" x 9 1/2 x 4 1/2"
(35.6 x 24.1 x 11.4 cm)
M1991.9
Gift of the Barnett Family



Howard Ben Tré
(American, 1949-)
Cast Form #4, 1985
Cast glass, patinated copper
Gift of Don and Carol Wiiken



Karl Wirsum
(American, 1939-)
Assorted Window Silly Series
No. 0054 Bunny Model, 1983
Acrylic, wood, fabric
22 1/2 x 7 1/2 x 3/4"
(57.2 x 19.1 x 2 cm)
M1991.416

Alfredo Guziowski, 1986
Acrylic, dye, pulp
18 x 6 x 11 1/2"
(45.7 x 15.2 x 29.2 cm)
M1991.415
Gifts of the McClain
Family Collection

Dorian Zachai
(American, 1932-)
Dog, 1959
Wool, wood, raffia
36 x 72" (91.4 x 182.9 cm)
M1991.42
Gift of the artist

Claire Zeisler
(American, 1903-1991)
High Rise, 1983-84
Hemp, synthetic fiber,
thread
152 x 144 x 60"
(386.1 x 365.8 x 152.4 cm)
M1991.625
Gift of Friends of Art

Tom Czarnopys
(American,
1957-)
Untitled
(*Tornado*),
1986
Elm, oak and
other barks,
branches, moss,
polyester resin
Gift of Elizabeth
Frankel and
BEX

Kurt Wallstab
(German, 1920-)
Bowl, 1984
Flameworked glass
2 5/8" h., 3 1/2" diam.
(6.7 x 8.9 cm)
M1991.398
Gift of Don and
Carol Wiiken

Ann Wörff
(Swedish, 1937-)
Teapot, 1980
Blown, layered and
sandblasted glass
12 1/2" diam. (31.8 cm)
M1991.10
Gift of the Barnett Family



Bennett Bean
(American,
1941-)
Bowl (#34), 1991
Pit-fired
earthenware,
gold leaf
Gift of Christoph
Guenther

Federico Castellón
(American, born Spain, 1914-1971)
Reincarnation of the Golden Age, 1936
Brush and black ink
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West



DRAWINGS

Charles Burchfield
(American, 1893-1965)
An Alley in Salem, Ohio, 1917
Watercolor
16 x 20 7/8" (40.6 x 53 cm)
M1991.27
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

Federico Castellón
(American, born Spain, 1914-1971)
Reincarnation of the Golden Age, 1936
Brush and black ink
12 x 15 7/8" (30.5 x 40.3 cm)
M1991.196
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

Robert Gober
(American, 1954-)
Untitled
Pencil
11 x 13 15/16" (27.9 x 35.5 cm)
M1991.183
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

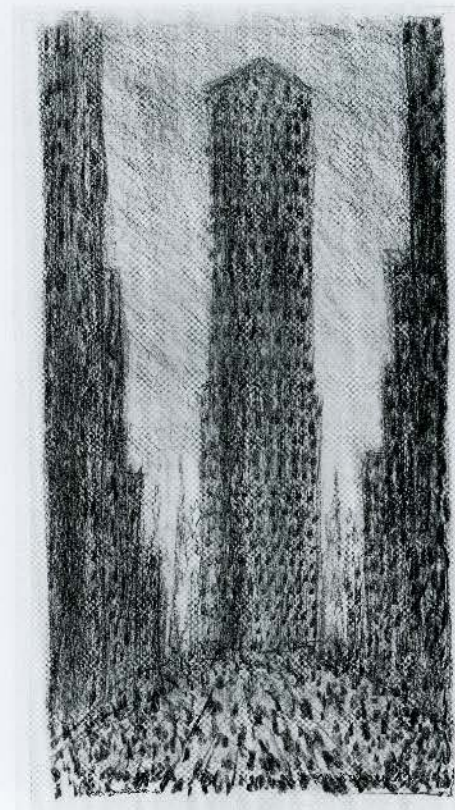
Ronn Johnson
(American, 1937-)
Untitled, 1975
Gouache, pencil, colored pencil, collage
17 x 23" (43.2 x 58.4 cm)
M1991.306
Gift of Kit Basquin

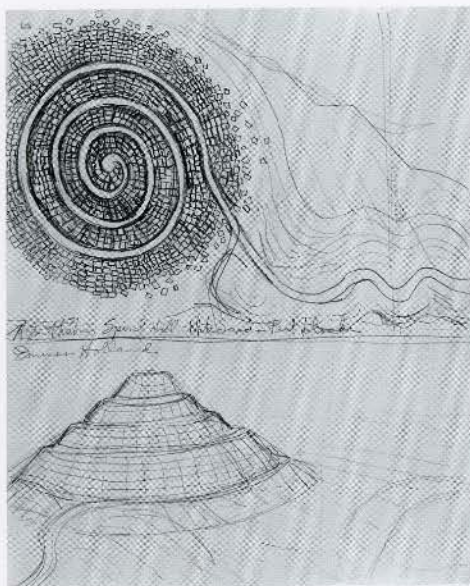
Carl von Marr
(American, 1858-1936)
Seated Nude, circa 1905-10
Brown crayon over pencil
18 13/16 x 11 3/8" (47.6 x 28.9 cm)
M1991.661

Sketches of a Young Girl in Two Poses (recto); Standing Nude (verso), circa 1905-10
Black conté crayon (recto); sepia conté crayon (verso)
16 1/16 x 11 1/4" (40.7 x 28.2 cm)
M1991.662

Boy in Two Poses
Black crayon over charcoal
11 5/8 x 9 11/16" (29.5 x 24.6 cm)
M1991.663
Gifts of William V. and Carol Jean DeLind

Abraham Walkowitz
(American, 1878-1965)
Cityscape
Charcoal
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West





Robert Smithson
(American, 1938-1973)
Spiral Hill — White Sand and Peat Blocks, Emmen, Holland, 1971
Pencil, pen and brown ink
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

Reuben Nakian
(American, 1897-1986)
Nymph and Dolphins
Charcoal, watercolor
21 x 19" (53.3 x 48.3 cm)
M1991.319
Gift of Virginia and Robert V. Krikorian

Gladys Nilsson
(American, 1940-)
Dekaled by the Sea, 1969
Watercolor
15 1/4 x 11 1/4"
(38.7 x 28.2 cm)
M1991.390
Gift of Mary and John Gedo

Robert Smithson
(American, 1938-1973)
Spiral Hill — White Sand and Peat Blocks, Emmen, Holland, 1971
Pencil, pen and brown ink
15 1/2 x 12 5/8"
(39.4 x 32.1 cm)
M1991.41
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

Abraham Walkowitz
(American, 1878-1965)
Cityscape
Charcoal
13 5/8 x 7 3/8"
(34.6 x 18.7 cm)
M1991.184
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

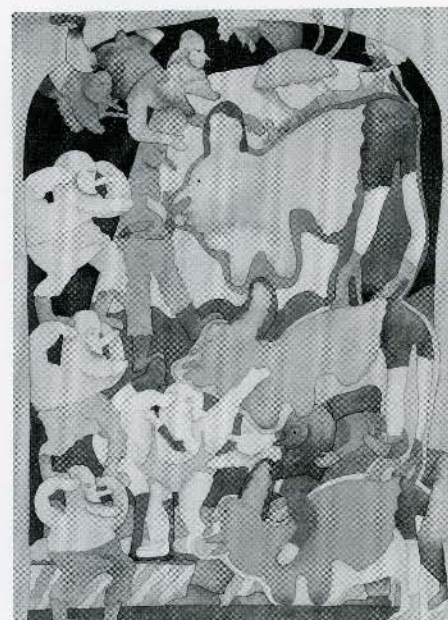
William T. Wiley
(American, 1937-)
Or One Way or Another, 1971
Pen and black ink
22 x 30" (55.9 x 76.2 cm)
M1991.395
Gift of Julius Kirshner and Judith Russi Kirshner

Karl Wirsum
(American, 1939-)
Theresa's Torso II, 1970-71
Black ink, oil crayon, collage
39 x 29 1/2" (99.1 x 74.9 cm)
M1991.195
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West



Karl Wirsum
(American, 1939-)
Theresa's Torso II, 1970-71
Black ink, oil crayon, collage
Gift of the Ruth St. John and John Dunham West Foundation, Inc., in Memory of the late Ruth St. John West

Gladys Nilsson
(American, 1940-)
Dekaled by the Sea, 1969
Watercolor
Gift of Mary and John Gedo



PRINTS

Adolphe Appian

(French, 1819-1898)

Environs de Rix

(Outskirts of Rix), 1864

Printed by Delâtre, Paris,
1868

Published by Cadart

and Luquet, Paris

Etching

2 13/16 x 6 1/4"

(7.1 x 15.9 cm) image;

3 7/16 x 6 7/8

(8.7 x 17.5 cm) plate

Curtis 13, Jennings 11 III/IV

M1991.373

Un Soir: Bord du Rhône

à Rix (Evening: On the

Bank of the Rhone at Rix),

1869

Published by Cadart

and Luce, Paris

Etching, II/III

5 1/4 x 8 3/8" (13.3 x 21.3)

image; 6 5/16 x 9 3/8

(16 x 23.9) plate

Curtis 27, Jennings 24 II/III

M1991.372

Gifts of Mary and John Gedo

Ivan Bafail

(European, possibly French)

Takem I (Totem I), 1975

Published by Editions

de la Tortue, Paris

Lithograph, blind

embossing

15 7/8 x 23 11/16"

(40.3 x 60.1 cm)

M1991.215

Gift of Lise and Tom Lawson

Stefano**Della Bella**

(Italian,

1610-1664)

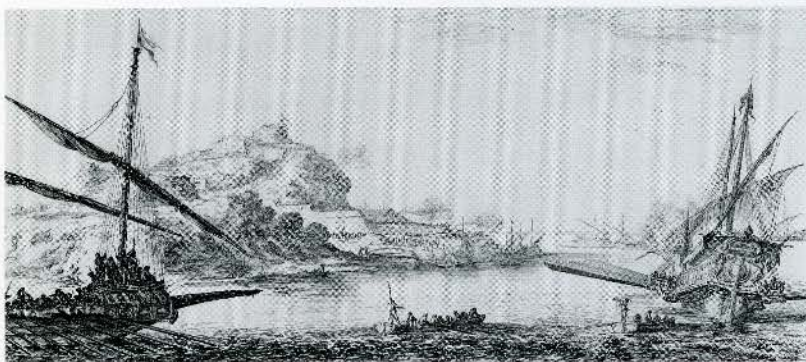
Diverses Paysages

(Diverse

Landscapes)

No. 8 from an
untitled suite of
twelve engravings,
circa 1640

Engraving

Gift of Mary
and John Gedo**Claude Mellan**

(French,

1598/1601-1688)

Raphael Menicuci,

circa 1624

Wood engraving

Gift of Mary
and John Gedo**Ernst Barlach**

(German, 1870-1938)

Faust and Mephistopheles II

Illustration for Goethe's

Walpurgisnacht

Published by Paul Cassirer,

Berlin, 1923

Woodcut

7 5/16 x 5 9/16"

(18.6 x 14.1 cm)

Schult 208

M1991.374

Gift of Mary and John Gedo

Georg Baselitz

(German, 1938-)

Das Pferd (The Horse),

1986

Etching, aquatint,

printed in color

16 15/16 x 12 9/16"

(43 x 31.9 cm)

M1991.312

Gift of Friends of Art

Max Beckmann

(German, 1884-1950)

Bildnis Reinhard Piper

(Portrait of Reinhard Piper),

1920

Printed by Franz

Hanfstaengl, Munich

Published by Verlag der

Marées Gesellschaft,

R. Piper & Co., Munich

Drypoint

11 5/8 x 5 3/4"

(29.5 x 14.6 cm)

Beckmann list 143,

Glaser 140, Gallwitz 134,

Hofmaier 163

M1991.375

Niggertanz (Negro Dance)
Plate 9 from the portfolio
Jahrmarkt, 1921
Published by Verlag der
Marées Gesellschaft,
R. Piper & Co., Munich
Drypoint
10 1/8 x 10 1/8"
(25.7 x 25.7 cm)
Beckmann list 174,
Glaser 174, Gallwitz 171,
Hofmaier 199
M1991.376
Gifts of Mary and John Gedo

Schlangendame
(*Snake Charmer*)
Plate 10 from the portfolio
Jahrmarkt, 1921
Published by Verlag
R. Piper & Co., Munich
Drypoint
11 1/2 x 10" (29.2 x 25.4 cm)
Glaser 175, Gallwitz 172,
Hofmaier 199
M1991.478
Gift of Dr. and Mrs. Meyer
Gunther

Vera Berdich
(American, 1915-)
Fountain and Ruins, 1953
Etching, printed in color
9 15/16 x 19 5/8"
(25.2 x 49.9 cm)
M1991.378
Gift of Mary and John Gedo

William Blake
(English, 1757-1827)
*The Counsellor, King,
Warrior, Mother and
Child in the Tomb*
Plate 11 from the book
The Grave, A Poem,
by Robert Blair
Executed from Blake's
drawings by Luigi
Schiavonetti
Printed by T. Bensley
and published by R. H.
Cromek, London, 1808
Etching
8 1/2 x 10 1/4" (21.6 x 26 cm)
Russell 40 iv
M1991.479
Gift of Dr. and Mrs. Meyer
Gunther

Mel Bochner
(American, 1940-)
Untitled, 1989
Etching, printed in color
27 x 41 1/2"
(68.6 x 105.4 cm)
M1991.311
Purchase, Erich C. Stern Fund
in Memory of Lucia K. Stern

Pierre Bonnard
(French, 1867-1947)
Untitled illustration
(*Two Female Nudes*)
for *Parallèlement*, 1900
A book of poetry by
Paul Verlaine
Printed by Clot, Paris
Published by Ambroise
Vollard, Paris
Transfer lithograph and pencil,
printed in color
(this impression without text)
10 3/4 x 7 3/4"
(27.3 x 19.7 cm) sheet
M1991.480
Gift of Dr. and Mrs. Meyer
Gunther



**Emile-Jean-Horace
Vernet**
(French, 1789-
1863)
*Imperial Guard
Capturing a Pig*
Lithograph
Gift of Mary
and John Gedo

Guido Brink
(American, born
Germany, 1914-)
*Commotion Around
the Black Hole*, 1990
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
17 1/4 x 13 1/2"
(43.8 x 34.3 cm)
M1991.503



Théophile Steinlen
(Swiss, 1859-
1923) *Untitled*,
1899
Special plate
10 from the series
Maitres de l'Affiche
Published by
L'Imprimerie
Chaix, Paris
Lithograph
Gift of Kent and
Cecile Anderson

Max Beckmann
(German, 1884-1950)
Niggertanz
(*Negro Dance*)
Plate 9 from the
portfolio
Jahrmakt, 1921
Published by
Verlag der Marées
Gesellschaft,
R. Piper & Co.,
Munich
Drypoint
Gift of Mary
and John Gedo



Opera Duo, 1990
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
28 1/4 x 21 1/2"
(71.8 x 54.6 cm)
M1991.504
Gifts of John Gruenwald

Alexander Calder
(American, 1898-1976)
Untitled
Lithograph, printed in color
29 15/16 x 22" (76 x 55.9 cm)
M1991.33
Gift of Sue and Michael
Freeman

Circles and Pyramids
Lithograph, printed in color
20 1/2 x 14" (52.1 x 35.6 cm)
M1991.328
Gift of Ralph and Eloise Lenz

Red Sun, circa 1962
Serigraph, printed in color
22 x 32" (55.9 x 81.3 cm)
M1991.498
Gift of Edith and
William Jones

Paul Caster
(American, 1951-)
To City, 1990
Printed and published by
John Gruenwald, Milwaukee
Lithograph
23 x 34 3/4" (58.4 x 88.3 cm)
M1991.505

Excision, 1990
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
22 3/4 x 16 1/4"
(57.8 x 41.3 cm)
M1991.506
Gifts of John Gruenwald

Marc Chagall
(Russian, 1887-1985)
Plate 10 from the suite
De Mauvais Sujets, 1958
Etching, aquatint,
printed in color
14 1/2 x 19 1/2"
(36.8 x 49.5 cm)
Kornfeld 115
M1991.193
Gift of Virginia and
Robert V. Krikorian

Les Fonctionnaires anaigris
(*The Lean Bureaucrats*)
Etching, aquatint
10 1/2 x 9 1/8"
(26.7 x 23.2 cm)
M1991.481
Gift of Dr. and Mrs. Meyer
Gunther

Creation, 1958-59
From the book *Drawings for the Bible*
Published by Verve, 1960
Lithograph, printed in color
14 x 10 3/8" (35.6 x 26.4 cm)
Mourlot 234
M1991.488
Gift of Mary and John Gedo

Jules Chéret
(French, 1836-1932)
Exhibition of Arabs of the Sahara Desert, 1899
Plate 177 from the series *Maîtres de l'Affiche*
Published by L'Imprimerie Chaix, Paris
Lithograph
13 1/2 x 5" (34.3 x 12.7 cm)
M1991.520
Gift of Kent and Cecile Anderson

John N. Colt
(American, 1925-)
Pond Tokens, 1991
Printed and published by John Gruenwald, Milwaukee
Lithograph, printed in color
22 1/4 x 28 1/2" (56.5 x 72.4 cm)
M1991.507
Gift of John Gruenwald

Lovis Corinth
(German, 1858-1925)
St. George and the Dragon, 1914
Published by Fritz Gurlitt, Berlin
Lithograph
Gift of Mary and John Gedo



Käthe Kollwitz
(German, 1867-1945)
Brot! (Bread!), 1924
From the portfolio *Hunger*, 7
Originallithographien ... für die Internationale Arbeiterhilfe
Lithograph
Gift of Dr. and Mrs. Meyer Gunther

Twilight Visitors
From the portfolio *High and Outside*, 1991
Printed and published by John Gruenwald, Milwaukee
Etching, hand-colored
7 3/4 x 9 3/4" (19.7 x 24.8 cm)
M1991.216
Gift of Helen and Robert Weber

Lovis Corinth
(German, 1858-1925)
St. George and the Dragon, 1914
Published by Fritz Gurlitt, Berlin
Lithograph
11 3/4 x 9 1/2" (29.9 x 24.1 cm)
Schwarz 187
M1991.379
Gift of Mary and John Gedo

Charles-François Daubigny
(French, 1817-1878)
Avalant, or Le Déjeuner dans le bateau (*Going Down Stream, or Lunch in the Boat*)
From the album *Voyage en bateau*, 1861
Printed by Delâtre, Paris
Published by A. Cadart and Chevalier, Paris
4 1/16 x 6 1/4" (10.5 x 15.9 cm) image;
5 1/16 x 7" (13 x 17.9 cm) plate
Delteil 104 III/III
M1991.482
Gift of Dr. and Mrs. Meyer Gunther

Honoré Daumier
(French, 1808-1879)
Au Restaurant à 32 sous (*At a Cheap Restaurant*)
No. 53 from the series *Tout ce qu'on voudra*
Published in *Le Charivari*, Paris, 22 November 1849
Lithograph
10 1/4 x 8 1/16" (26 x 20.5 cm)
Hazard 2638
M1991.380

*Repoussé comme candidate
à l'assemblée nationale...*
(Rejected as a Candidate...)
No. XI from the series
Les Femmes socialistes
Published in *Le Charivari*,
Paris, 25 May 1849
Lithograph
9 3/4 x 8 3/16"
(24.8 x 20.8 cm)
Hazard 1798
M1991.489
Gifts of Mary and John Gedo

Stefano Della Bella
(Italian, 1610-1664)
Diverses Paysages
(Diverse Landscapes)
No. 8 from an untitled
suite of twelve engravings,
circa 1640
Engraving
4 3/8 x 9 15/16"
(11.1 x 25.2 cm)
De Vesme 764
M1991.377
Gift of Mary and John Gedo

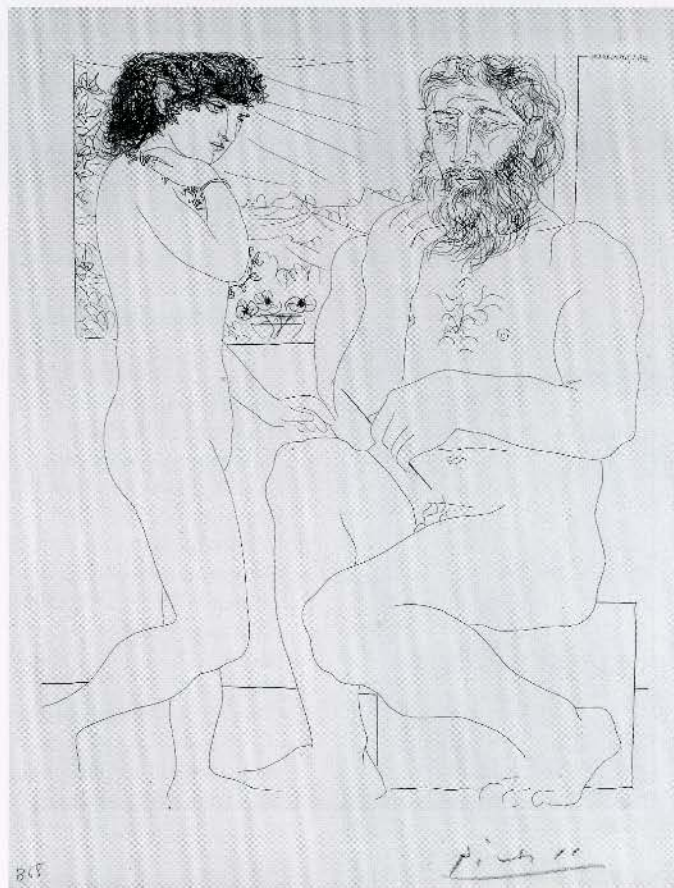
John Doyle
(American, 1938-)
*The Great Human Race:
Merchants and Traders*
Printed and published
by Fishy Whale Press,
Rockford, Illinois
Portfolio of 20 lithographs
(10 printed in color)
18 x 26" (45.7 x 66 cm) (10);
26 x 18" (66 x 45.7 cm) (10)
M1991.634-.653
Gift of Ronald L. Walter

Jean Dubuffet
(French, 1901-1985)
Légende plâtreuse
(Chalky Legend)
Plate VI from the series
Phénomènes, 1959
Lithograph, printed in color
18 1/2 x 14 9/16"
(47 x 36.9 cm)
Arnaud 498, Loreau XVI.348
M1991.381
Gift of Mary and John Gedo

Fritz Eichenberg
(German, 1901-)
*And His Strength Went
from Him*
From the *Bible*
portfolio, 1955
Wood engraving
12 1/4 x 6 1/2"
(31.1 x 16.5 cm)
Baro 59
M1991.382
Gift of Mary and John Gedo

Michael Fairclough
(British, 1940-)
*Predannack Moor —
Spring Planting*
Aquatint,
printed in color
10 1/2 x 13 1/2"
(26.7 x 34.3 cm)
M1991.658
Gift of Jean and Theodore
Friedlander

Henri Fantin-Latour
(French, 1836-1904)
Vérité (Truth)
From a suite of 14
illustrations for *Hector
Berlioz, sa vie et ses
oeuvres* by Adolphe Jullien
Published by Librairie de
l'Art, Paris, 1888
Lithograph
9 1/8 x 5 7/8"
(23.2 x 14.9 cm)
Hédiard 76
M1991.383
Gift of Mary and John Gedo



Pablo Picasso
(Spanish,
1881-1973)
*Sculpteur et
modèle debout*
(Sculptor and
Standing Model)
1933
Etching
Gift of Pearl and
Nathan Berkov

George Grosz
(American, born Germany, 1893-1959)
Nach getaner Arbeit
(*The End of a Perfect Day*), 1939
Drypoint
Gift of Dr. and Mrs. Meyer Gunther



Lucian Freud
(British, born Germany, 1922-))
Head and Shoulders of a Girl, 1990
Etching
38 1/2 x 24 3/8" (97.8 x 62.6 cm)
M1991.408
Gift of Friends of Art

Léo Gausson
(French, 1860-1944)
Lessive Figaro
(*Figaro Lye-Wash*), 1897
Plate 71 from the series
Maîtres de l'Affiche
Published by L'Imprimerie Chaix, Paris
Lithograph, printed in color
10 3/16 x 6 3/8"
(25.9 x 16.2 cm)
M1991.521
Gift of Kent and Cecile Anderson

Sam Gilliam
(American, 1933-))
Purple Antelope Space Squeeze, 1987
Printed and published by Tandem Press, Madison, Wisconsin
Color relief, etching, aquatint, collograph, hand-painted collage, blind embossing
43 3/4 x 39" (111.1 x 99.1 cm) overall (irregular)
M1991.316
Gift of Angela and George Jacobi, Ruth and Peyton Muehlmeier, and Helen and Robert Weber

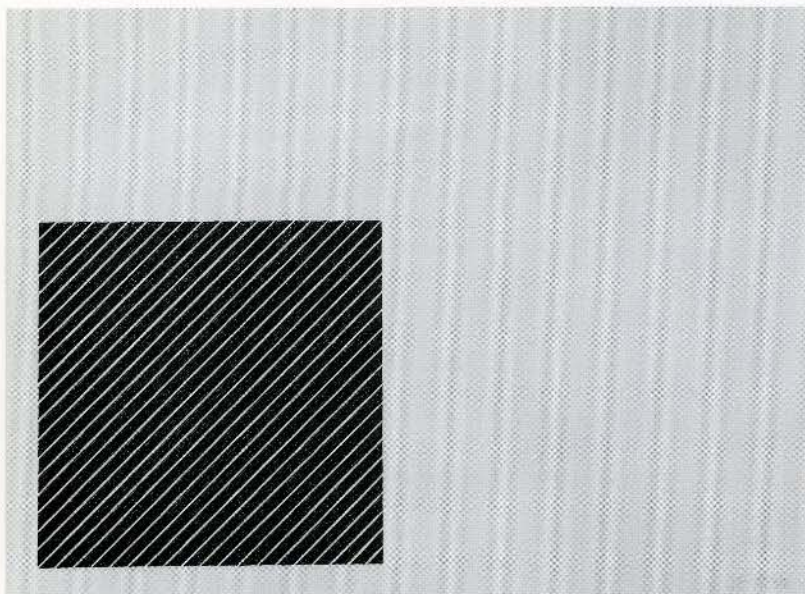
Francisco de Goya y Lucientes
(Spanish, 1746-1828)
Los Caprichos, 1799
Series of 80 prints
Twelfth edition printed by Ruperez, Calcografía, Madrid, for the Ministerio de Instrucción Pública, 1937
Etching, aquatint, burin, drypoint
9 7/8 x 5 7/8"
(25.1 x 14.9 cm) each
Harris 36-115 III/III
M1991.673.1-.80

Los Desastres de la Guerra
(*The Disasters of War*), 1810-20
Series of 80 prints
Seventh edition printed by Ruperez, Calcografía, Madrid, for the Ministerio de Instrucción Pública, 1937
Etching, aquatint, burin, drypoint
6 7/8 x 8 11/16"
(17.5 x 22.1 cm) each
Harris 121-200 III/III
M1991.674.1-.80

La Tauromaquia, 1816
Series of 33 prints
Seventh edition printed by Ruperez, Calcografía, Madrid, for the Ministerio de Instrucción Pública, 1937
Etching, aquatint, burin, drypoint
9 7/8 x 13 13/16"
(25.1 x 35.2 cm) each
Harris 204-236 III/III
M1991.675.1-.33
Gifts of Mr. and Mrs. Thomas Van Alyea

William Gropper
(American, 1897-1977)
Catastrophe, 1965
Etching, printed in color
Gift of Jean and Theodore Friedlander





Frank Stella
(American, 1936-)
Purple Series, 1971
Lithograph,
printed in color
Gift of Wyatt
Osato in honor
of Claudia Klein,
Robert Thomas,
Jr., David
Martinovic,
Corey Heath,
and Curtis Leach

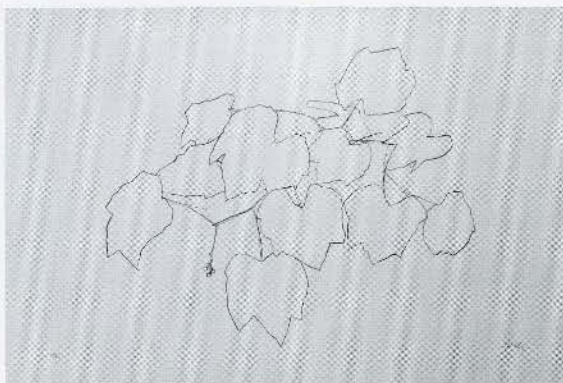
*Valor varonil de la célebre
Pajuelera en la de Zaragoza*
(Manly Courage of the
Celebrated Pajuelera in
[the Ring] at Saragosa)
Plate 22 from the series
Tauromaquia, 1816
Fourth edition printed by
Pérez Aqua, Calcografía,
Madrid, for Ricardo de los
Rios, 1905

Etching, aquatint
9 7/8 x 13 13/16"
(25.1 x 35.2 cm)
Harris 225 III/III
M1991.484
Gift of Dr. and Mrs. Meyer
Gunther

Los Proverbios,
circa 1816-1824
Series of 18 prints
Ninth edition printed
by Ruperez, Calcografía,
Madrid, for the Ministerio de
Instrucción Pública, 1937
Etching, aquatint,
burin, drypoint
9 11/16 x 13 13/16"
(24.6 x 35.3 cm) each
Harris 248-265 III/III
M1991.676.1-18
Gift of Mr. and Mrs.
Thomas Van Alyea

Marcel Gromaire
(French, 1892-1971)
Le Lion de Belfort
(The Lion of Belfort), 1935
From the book *Paris*
Published by the City
of Paris, 1939
Etching
13 1/4 x 10 1/2"
(33.7 x 26.7 cm)
Gromaire 184
M1991.490
Gift of Mary and John Gedo

William Gropper
(American, 1897-1977)
Caucus
Soft-ground etching
5 7/8 x 3 7/8" (14.9 x 9.8 cm)
M1991.441



Ellsworth Kelly
(American, 1923-)
Grape Leaves I, 1973
Printed and published
by Gemini G.E.L.,
Los Angeles
Lithograph
Gift of the Robert Beal
Family

Davey Crockett
Lithograph
12 1/2 x 8 3/16"
(31.8 x 20.8 cm)
M1991.442

From "*The Shtetl*"
Lithograph, printed in color
11 x 8" (27.9 x 20.3 cm)
M1991.443

Headless Horseman
Lithograph
13 1/8 x 9" (33.3 x 22.9 cm)
M1991.444

Three Jurists
Soft-ground etching
3 7/8 x 5 3/4" (9.8 x 14.6 cm)
M1991.445

Catastrophe, 1965
Etching, printed in color
11 3/4 x 15 3/8"
(29.9 x 39.1 cm)
M1991.446

Coffee Break, 1965
Etching, printed in color
11 3/4 x 15 1/2"
(29.9 x 39.4 cm)
M1991.447

Duchess, 1965
Etching, printed in color
11 5/8 x 15 1/2"
(29.5 x 39.4 cm)
M1991.448

Fantasy, 1965
Etching, printed in color
11 3/4 x 15 1/2"
(29.9 x 39.4 cm)
M1991.449

Fisherman, 1965
Etching, printed in color
11 3/4 x 15 1/2"
(29.9 x 39.4 cm)
M1991.450

Market on 38th Street, 1965
Etching, printed in color
11 1/2 x 15 1/2"
(29.2 x 39.4 cm)
M1991.451

Rembrandt Lady, 1965
Etching, printed in color
11 3/4 x 15 1/2"
(29.9 x 39.4 cm)
M1991.452

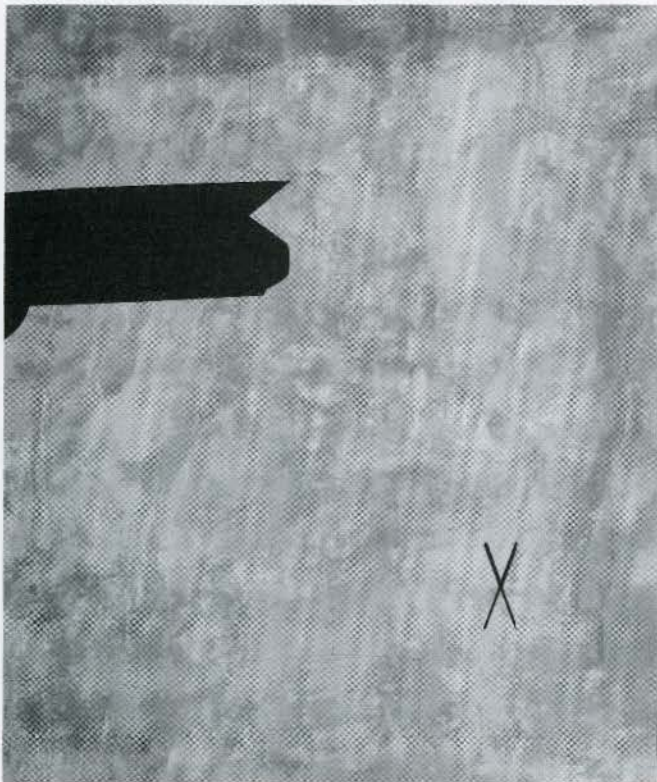
Tomorrow's Saint, 1965
Etching, printed in color
11 3/4 x 15 3/4"
(29.9 x 40 cm)
M1991.453
Gifts of Jean and Theodore
Friedlander

George Grosz
(American, born
Germany, 1893-1959)
*Nach getaner Arbeit (The End
of a Perfect Day)*, 1939
Drypoint
10 x 12 3/4" (25.4 x 32.4 cm)
Dückers E108
M1991.485
Gift of Dr. and Mrs. Meyer
Gunther

John Gruenwald
(American, 1951-)
Untitled, 1990/91
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
17 x 13" (43.2 x 33 cm)
M1991.508
Gift of the artist

Peter Halley
(American, 1953-)
Display, 1991
Published by Pace Prints
Spring Street Workshop,
New York
Screenprint, offset lithograph,
printed in color
26 1/8 x 37 1/4"
(66.4 x 94.6 cm)
M1991.317
Gift of Helen and
Robert Weber

Dudley Hardy
(English, 1865-1922)
A Gaiety Girl, 1896
Plate 4 from the series
Maîtres de l'Affiche
Published by L'Imprimerie
Chaix, Paris
Lithograph, printed in color
11 1/2 x 7 3/4"
(29.2 x 19.7 cm)
M1991.522
Gift of Kent and Cecile
Anderson



Robert Moskowitz
(American, 1935-)
Cadillac Chopsticks, 1985
Printed and
published by Vermillion
Press, Minneapolis
Lithograph,
screenprint,
printed in color
Gift of J. Thomas Maher
III and Vermillion Press

George Overbury**(Pop) Hart**

(American, 1868-1933)

*Mexican Indians and Animals**Resting (The Corral)*, 1928

Lithograph

13 1/4 x 17" (33.7 x 43.2 cm)

M1991.501

Gift of Hilary and Helen
Woodhouse**Erich Heckel**

(German, 1883-1970)

Bildnis (Portrait), 1965

Woodcut

21 x 15 1/4" (53.3 x 38.7 cm)

Dube 453

M1991.660

Gift of Joseph Weix

Henri-Gabriel Ibels

(French, 1867-1936)

*L'Escarmouche**(Skirmish)*, 1896

Plate 6 from the series

Maîtres de l'Affiche

Published by L'Imprimerie

Chaix, Paris

Lithograph, printed in color

11 1/2 x 8 3/4"

(29.2 x 22.2 cm)

M1991.523

Mévisto, 1897

Plate 78 from the series

Maîtres de l'Affiche

Published by L'Imprimerie

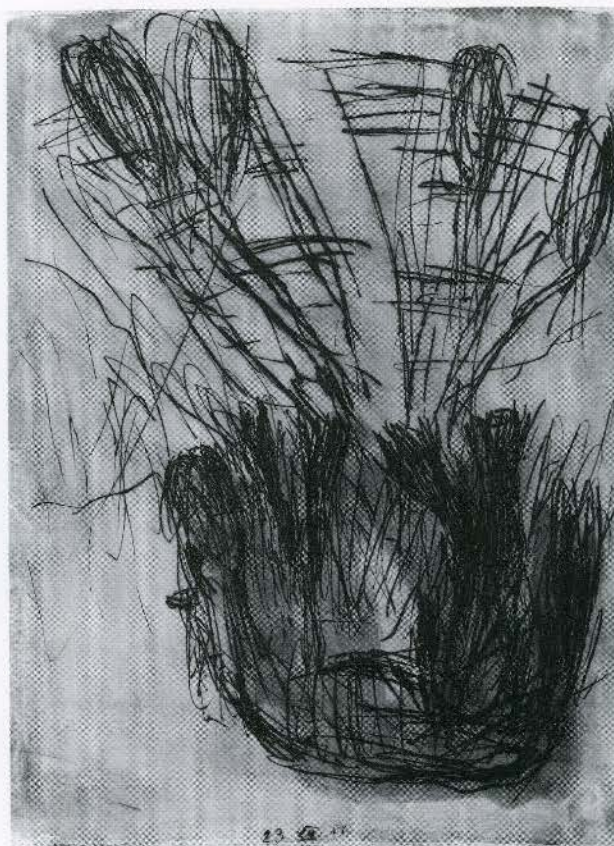
Chaix, Paris

Lithograph, printed in color

12 3/8 x 9 1/8"

(31.4 x 23.2 cm)

M1991.524

Gifts of Kent and Cecile
Anderson**Georg Baselitz**

(German, 1938-)

*Das Pferd**(The Horse)*, 1986

Etching, aquatint,

printed in color

Gift of Friends of Art

Bill Jensen

(American, 1945-)

Lie Light, 1989-90

Etching, soft-ground etching,

aquatint, printed in color

18 1/4 x 22 7/8"

(46.4 x 58.1 cm)

M1991.313

Purchase, Gertrude

Nunnemacher Schuchardt

Fund

Ellsworth Kelly

(American, 1923-)

Grape Leaves I, 1973

Printed and published by

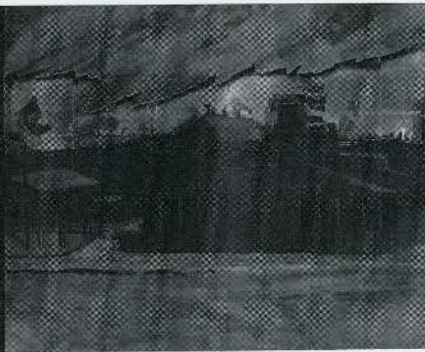
Gemini G.E.L., Los Angeles

Lithograph

32 x 47 1/2" (81.3 x 120.7 cm)

M1991.411

Gift of the Robert Beal Family

**Komar and
Melamid**(American,
born U.S.S.R.;
Vitali Komar,
1943-; Aleksandr
Melamid, 1945-)*Sunrise at**Bayonne*, 1988

Etching, aquatint,

printed in color

Gift of Friends of

Lance Kiland

(American, 1947-)
Red River, 1988
 Printed and published by
 Landfall Press, Chicago
 Woodcut, lithograph,
 printed in color
 17 x 20" (43.2 x 50.8 cm)
 M1991.217
 Gift of Dr. and Mrs.
 Christopher Graf

Misch Kohn

(American, 1916-)
Costumed Figure, 1957
 Etching
 19 3/8 x 8" (49.2 x 20.3 cm)
 Zigrosser 122
 M1991.384

 Illustration for
Blind Joy, 1968
 Photo etching
 19 x 13 1/2" (48.3 x 34.3 cm)
 M1991.492
 Gifts of Mary and John Gedo

Käthe Kollwitz

(German, 1867-1945)
Brot! (Bread!), 1924
 From the portfolio
Hunger, 7
Originallithographien...
für die Internationale
Arbeiterhilfe
 Lithograph
 18 3/4 x 14"
 (47.6 x 35.6 cm) sheet
 Klipstein 196
 M1991.483
 Gift of Dr. and Mrs. Meyer
 Gunther

Komar and Melamid

(American, born U.S.S.R.;
 Vitali Komar, 1943- ;
 Aleksandr Melamid, 1945-)
Sunrise at Bayonne, 1988
 Etching, aquatint,
 printed in color
 32 1/4 x 72 1/2"
 (81.9 x 184.2 cm)
 M1991.314
 Gift of Friends of Art

Maxime Lalanne

(French, 1827-1886)
A Fribourg, Suisse
 (Fribourg, Switzerland)
 Etching
 3 13/16 x 6 1/2"
 (9.7 x 16.5 cm) image;
 4 9/16 x 7 1/8"
 (11.6 x 18.1 cm) plate
 M1991.491
 Gift of Mary and John Gedo

Ellen Lanyon

(American, 1926-)
Niagara, 1989
 Printed and published by
 Solo Press, Inc., New York
 Lithograph, printed in color
 31 9/16 x 47 7/8"
 (80.1 x 121.6 cm)
 M1991.218
 Gift of the artist and
 Solo Press, Inc.

Silk Cabby, 1971
 Printed by Lakeside Press;
 hand-colored by the artist,
 1988
 Handcolored etching
 20 3/4 x 30 3/4"
 (52.7 x 78.1 cm) sheet
 M1991.394
 Gift of Barbara and
 Russell Bowman

Charles-Lucien Léandre

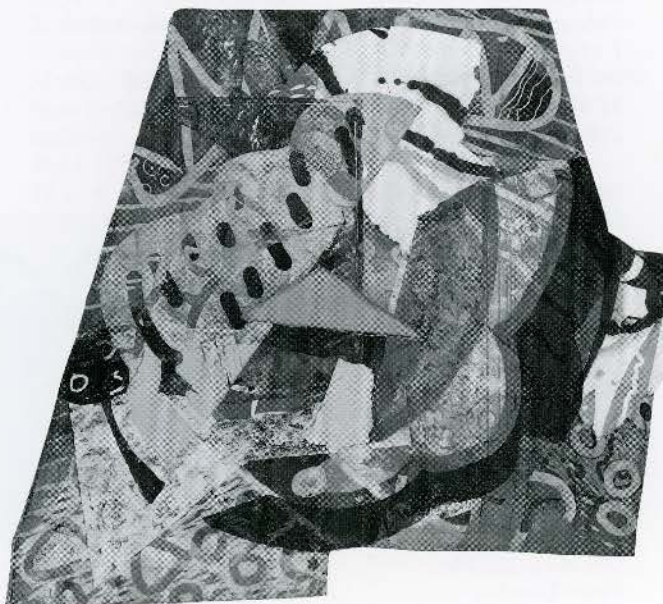
(French, 1862-1930)
Galerie des artistes modernes
 (Gallery of Modern Artists), 1900
 Plate 206 from the series
Maîtres de l'Affiche
 Published by L'Imprimerie
 Chaix, Paris
 Lithograph
 13 1/4 x 9 1/4"
 (33.7 x 23.5 cm)
 M1991.525
 Gift of Kent and Cecile
 Anderson

Daniel Leary

(American, 1955-)
Self-Portrait XXIX, 1991
 White-ground etching
 41 3/4 x 28"
 (106.1 x 71.1 cm) sheet
 M1991.326
 Gift of Angela and
 George Jacobi, and
 Johnson Controls Foundation

Fernand Léger

(French, 1881-1955)
Untitled (Still Life with
Playing Cards)
 Lithograph, printed in color
 27 x 18 1/2" (68.6 x 47 cm)
 M1991.385
 Gift of Mary and John Gedo

**Sam Gilliam**

(American,
 1933-)
Purple
Antelope Space
Squeeze, 1987
 Printed and published
 by Tandem Press,
 Madison, Wisconsin
 Color relief, etching,
 aquatint, collograph,
 hand-painted collage,
 blind embossing
 Gift of Angela and
 George Jacobi, Ruth
 and Peyton
 Muehlmeier,
 and Helen
 and Robert Weber

Ellen Lanyon
(American, 1926-)
Niagara, 1989
Printed and published by
Solo Press, Inc.,
New York
Lithograph,
printed in color
Gift of the
artist and
Solo Press, Inc.



Alphonse Legros
(French, 1837-1911)
Landscape
Etching, aquatint, drypoint
3 1/4 x 4 3/4" (8.3 x 12.1 cm)
M1991.386

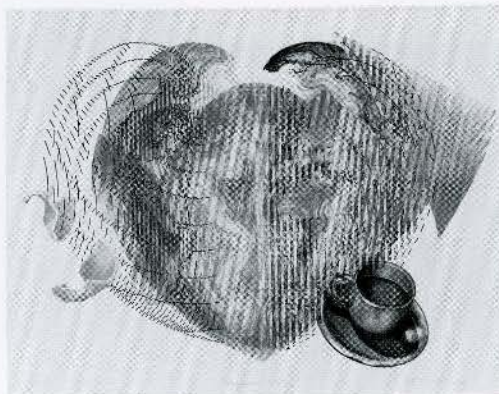
Tête d'homme
(*Head of a Man*)
Engraving
4 3/4 x 3 1/4" (12.1 x 8.3 cm)
M1991.387
Gifts of Mary and John Gedo

Aristide Maillol
(French, 1861-1944)
Illustration from the book
Dialogues of the Courtesans
Lithograph
7 1/2 x 6 3/8"
(19.1 x 16.2 cm)
M1991.388
Gift of Mary and John Gedo

Louis Marcoussis
(French, 1898-1941)
Le Jeteur de dès
(*Portrait de Roger Lannes*)
(*The Dice Thrower*
[*Portrait of Roger Lannes*])
From the suite *Les Devins*,
1940
Published by Edition
de la Hune, 1946
Etching
8 x 8" (20.3 x 20.3 cm)
M1991.486
Gift of Dr. and Mrs.
Meyer Gunther

Marino Marini
(Italian, 1901-1980)
Composizione
(*Composition*), 1955
Published by
Berggruen et Cie., Paris
Lithograph, printed in color
25 x 16 7/8" (63.5 x 42.9 cm)
M1991.318
Gift of Lila Meitus Lang

Henri Matisse
(French, 1869-1954)
Nu au rocking chair
(*Nude in a Rocking Chair*), 1913
Lithograph
19 7/8 x 13" (50.5 x 33 cm)
Duthuit-Matisse 410
M1991.499
Gift of Edith and
William Jones



Jill Sebastian
(American, 1950-)
Anchor, 1990/91
Printed and
published by
John Gruenwald,
Milwaukee
Lithograph,
printed in color
Gift of John Gruenwald

Claude Mellan
(French, 1598/1601-1688)
Raphael Menicuci, circa 1624
Wood engraving
5 1/16 x 3 15/16"
(12.9 x 10 cm)
De Montaignon 213
M1991.389
Gift of Mary and John Gedo

Robert Moskowitz
(American, 1935-)
Cadillac Chopsticks, 1985
Printed and published by
Vermillion Press,
Minneapolis
Lithograph, screenprint,
printed in color
36 x 30" (91.4 x 76.2 cm)
M1991.494
Gift of J. Thomas Maher III
and Vermillion Press

Mark Mulhern
(American, 1951-)
Untitled, 1990/91
Printed and published by
John Gruenwald, Milwaukee
Lithograph, hand-colored
18 x 24" (45.7 x 61 cm)
M1991.509
Gift of John Gruenwald

Reuben Nakian
(American, 1897-1986)
Untitled
From the *Europa* series,
1988
Lithograph
13 1/2 x 19" (34.3 x 48.3 cm)
M1991.320
Gift of Virginia and
Robert V. Krikorian

James Nawara
(American, 1945-)
Quebrada, 1980
Printed and published
by Stewart & Stewart,
Birmingham, Michigan
Serigraph, printed in color
16 x 22 1/4" (40.6 x 56.5 cm)
M1991.219
Gift of Karen Johnson Boyd

Louise Nevelson
(American, born Russia,
1900-1988)
Sky Shadow, 1973
Lead intaglio relief
29 x 24 1/2" (73.7 x 62.2 cm)
M1991.655
Gift of Dr. and Mrs.
Milton Gutglass

William Nichols
(American, 1942-)
Poppies, 1991
Printed and published
by John Gruenwald,
Milwaukee
Lithograph, printed in color
28 1/4 x 22 1/2"
(71.8 x 57.2 cm)
M1991.510
Gift of John Gruenwald

Gabor Peterdi
(American, born
Hungary, 1915-)
Thorn Bush (?), 1966
Etching
13 5/8 x 11" (34.6 x 27.9 cm)
M1991.493
Gift of Mary and John Gedo

Pablo Picasso
(Spanish, 1881-1973)
Torse de femme
(*Female Torso*), 1953
Aquatint
32 7/8 x 18 5/8"
(83.5 x 47.3 cm)
Bloch 746
M1991.22
Gift of Mr. and Mrs.
Frederick Vogel III
in honor of Virginia Booth
Vogel



Lucian Freud
(British, born
Germany, 1922-)
*Head and Shoulders
of a Girl*, 1990
Etching
Gift of Friends of Art

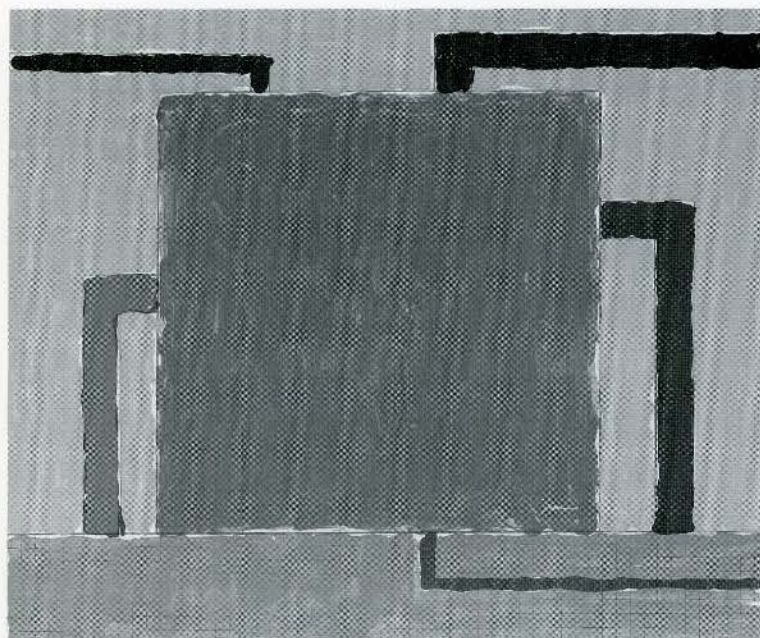
Le Chandail brodé
(*The Embroidered Sweater*),
1953
Lithograph
17 x 14" (43.2 x 35.6 cm)
Bloch 729
M1991.659
Gift of Joseph Weix

Sculpteur et modèle debout
(*Sculptor and Standing
Model*), 1933
From *La Suite Vollard*
Etching
Bloch 177, Vollard 68
17 x 14" (36.2 x 28.6 cm)
M1991.664
Gift of Pearl and Nathan
Berkowitz

Mary Alice Pipkorn
(American, 1947-)
Glimpse of Victoriana
Etching, aquatint,
printed in color
13 5/8 x 9 11/16"
(34.6 x 24.6 cm)
M1991.220
Gift of the artist

Jo Anna Pochlmann
(American, 1932-)
The Reunion, 1990
Printed and published by
John Gruenwald, Milwaukee;
hand-colored by the artist
Hand-colored etching,
embossing with pencil,
hand-colored lithograph,
and postage stamp
2 13/16 x 9 5/8"
(7.1 x 24.5 cm) overall image
M1991.511
Gift of John Gruenwald

Pierre-Auguste Renoir
(French, 1841-1919)
Louis Valtat, 1919
Published by Ambroise
Vollard, Paris
Lithograph
11 3/4 x 9 3/8"
(29.9 x 23.9 cm)
Roger-Marx 13
M1991.391
Gift of Mary and John Gedo

**Théophile Steinlen**

(Swiss, 1859-1923)

Le Couçable (The Culprit), 1898

Plate 134 from the series

Maîtres de l'Affiche

Published by L'Imprimerie Chaix, Paris

Lithograph, printed in color

13 3/8 x 9" (34 x 22.9 cm)

M1991.526

Untitled, 1899

Special plate 10 from the

series *Maîtres de l'Affiche*

Published by L'Imprimerie Chaix, Paris

Lithograph

12 1/2 x 8 5/8" (31.8 x 22 cm)

M1991.527

Gifts of Kent and Cecile Anderson

Peter Halley

(American, 1953-)

Display, 1991

Published by

Pace Prints

Spring Street

Workshop,

New York

Screenprint,

offset lithograph,

printed in color

Gift of Helen and

Robert Weber

Kay Rosen

(American)

The Man, 1991

Printed by Mark Patsfall

Graphics, Cincinnati

Published by Volatile,

Cincinnati

Etching

25 1/2 x 19 1/2"

(64.8 x 49.5 cm)

M1991.396

Gift of Dr. Stanley Sehler

Georges-Henri Rouault

(French, 1871-1958)

Profil (Profile)

From the series

*Réincarnations du Père**Ubu*, 1932

Published by Ambroise

Vollard, Paris

Lithograph

11 7/8 x 7 5/8"

(30.2 x 19.4 cm)

M1991.392

Gift of Mary and John Gedo

Jill Sebastian

(American, 1950-)

Anchor, 1990/91

Printed and published by

John Gruenwald, Milwaukee

Lithograph, printed in color

19 1/2 x 27 1/2"

(49.5 x 69.9 cm)

M1991.512

Ang, 1990/91

Printed and published

by John Gruenwald,

Milwaukee

Lithograph

32 1/2 x 22" (82.6 x 55.9 cm)

M1991.513

Gifts of John Gruenwald

Jan Serr

(American, 1943-)

Seasons of the Chestnut, 1990

Printed and published by

John Gruenwald, Milwaukee

Lithograph, printed in color

33 x 23 1/2" (83.8 x 59.7 cm)

M1991.514

Gift of John Gruenwald

La Traite des blanches

(White Slavery), 1899

Lithograph, printed in color

(poster)

73 x 48 1/2"

(185.4 x 123.2 cm)

Crauzat 503

M1991.665

Gift of Seidel Tanning

Corporation

Frank Stella

(American, 1936-)

Purple Series, 1971

Lithograph, printed in color

16 x 22" (40.6 x 55.9 cm)

M1991.619

Gift of Wyatt Osato

in honor of Claudia Klein,

Robert Thomas, Jr.,

David Martinovic,

Corey Heath, and

Curtis Leach

Fred Stonehouse

(American, 1960-)

El Señor, 1990

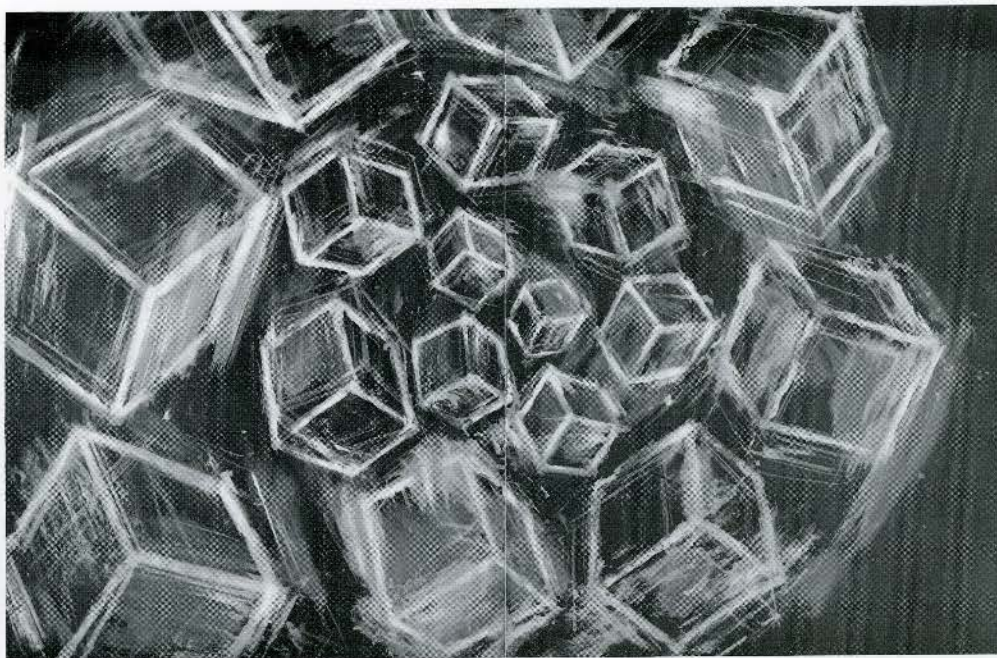
Printed and published by

John Gruenwald, Milwaukee

Lithograph, printed in color

23 5/8 x 18" (60 x 45.7 cm)

M1991.515



Mel Bochner
(American, 1940-)
Untitled, 1989
Etching,
printed in color
Purchase,
Erich C. Stern Fund
in Memory of
Lucia K. Stern

Untitled (Blue), 1990/91
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
16 1/2 x 13" (41.9 x 33 cm)
M1991.516

Untitled (Brown), 1990/91
Printed and published by
John Gruenwald, Milwaukee
Lithograph, printed in color
16 1/2 x 13" (41.9 x 33 cm)
M1991.716

Untitled, 1991
Aquatint, printed in color
5 7/8 x 3 7/8" (14.9 x 9.8 cm)
M1991.517
Gifts of John Gruenwald

Mark Tobey
(American, 1890-1975)
Homage to Tobey
Portfolio with six plates, 1974
Published by Transworld Art
S.A., Fribourg, Switzerland
Lithographs, etchings,
relief-printed etchings,
printed in color
7 5/8 x 9 1/2" (19.4 x 24.1 cm)
to 16 11/16 x 11 3/4"
(42.3 x 29.9 cm)
M1991.11.1-6
Gift of Jean and
Theodore Friedlander

Untitled, 1971
Lithograph, printed in color
17 x 26 3/4" (43.2 x 68 cm)
M1991.654
Gift of Dr. and Mrs. Milton
Gutglass

Tom Uttech
(American, 1942-)
Kasakokwog Shoreline, 1990/91
Printed and published
by John Gruenwald,
Milwaukee
Lithograph, printed in color
14 3/4 x 16 3/4"
(37.5 x 42.6 cm)
M1991.518
Gift of John Gruenwald

Emile-Jean-Horace Vernet
(French, 1789-1863)
Imperial Guard Capturing a Pig
Lithograph
4 9/16 x 6 13/16"
(11.6 x 17.3 cm)
M1991.393
Gift of Mary and John Gedo

Jacques Villon
(French, 1875-1963)
*Ohé! La Classe or Les trois
Soldats (The Three Soldiers)*, 1900
Aquatint, printed in color
13 5/8 x 13 5/8"
(34.6 x 34.6 cm)
AP 13, AMG E52
M1991.500
Gift of Edith and William Jones

William T. Wiley
(American, 1937-)
Spooky, 1979
Printed and published
by Landfall Press, Chicago
Lithograph
30 x 22" (76.2 x 55.9 cm)
M1991.315

Purchase,
Gertrude Nunnemacher
Schuchardt Fund

Santos Zingale
(American, 1908-)
Air Raid, 1937
Linoleum cut
14 1/2 x 10 3/8"
(36.8 x 26.4 cm) sheet
M1991.309
Gift of Jean and
Theodore Friedlander



Roger Fenton
(English,
1819-1869)
*Balaklava,
From Guards'
Hill, 1855*
Salt print
Ethel and
Richard Herzfeld
Collection

PHOTOGRAPHY

American
(20th Century)
*Group Portrait of World
War I Soldiers, circa 1915*
Gelatin silver print
6 x 27" (15.2 x 68.6 cm)
M1991.530
Gift of Charlotte Auer

Susan Barratt
(American, 1956-)
Untitled, 1991
Gelatin silver print
8 7/8 x 9" (22.5 x 22.9 cm)
M1991.222
Gift of the artist

Dick Blau
(American, 1943-)
Portraits of Heide, 1970-74
Series of seven gelatin
silver prints
6 7/16 x 4 7/16"
(16.7 x 11.3 cm)
to 7 5/16 x 5 3/8"
(18.6 x 13.7 cm)
M1991.29.1-7
Gifts of the artist

Roald Bostrum
(American, 1939-)
Wisconsin
Published by The Bathouse
Gallery, Milwaukee, 1980
Portfolio of twelve gelatin
silver prints
12 1/2 x 10" (31.8 x 25.4 cm)
approximately each
M1991.341.1-12
Gift of Anne and Carl
Junkerman



Brassaï (Gyula Halász)
(Romanian, 1899-1984)
*Picasso with His Stove,
rue des Grands Augustins, 1939*
Gelatin silver print
14 1/4 x 10 7/16"
(36.2 x 26.5 cm)
M1991.192
Gift of Virginia and
Robert V. Krikorian

Wynn Bullock
(American, 1902-1975)
Child Among the Thistles, 1956
Gelatin silver print
9 1/2 x 7 1/4"
(24.1 x 18.4 cm)
M1991.531
Centennial Gift of
Richard D. Riebel

Clegg and Guttman
(Americans, born Israel;
Michael Clegg, 1957- ;
Martin Guttman, 1957-)
Elegy to Jim Mahoney, 1987
Cibachrome print
76 1/2 x 57 7/8"
(194.3 x 147 cm)
M1991.30
Gift of Dr. Stanley Sehler

Peter Henry Emerson
(English, born Cuba,
1856-1936)
*Illustration from
The Complete Angler, 1888*
Book in two volumes
with twenty-seven
photogravures
Centennial Gift of
Richard D. Riebel

William Clift

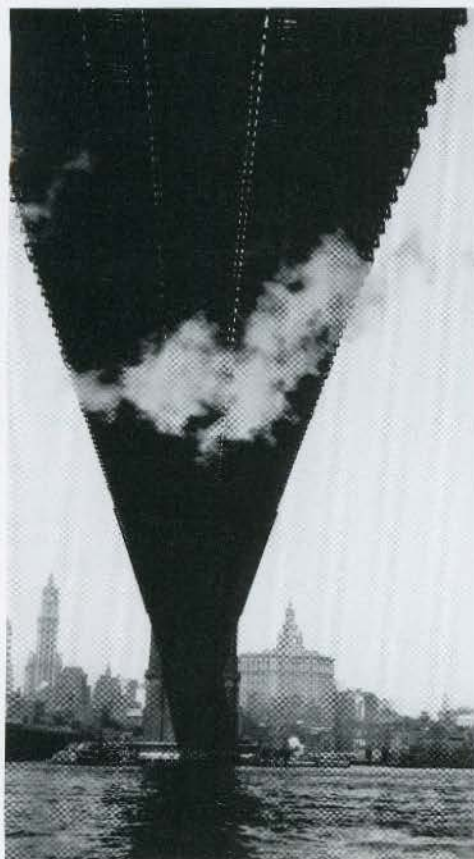
(American, 1944-)
Road, Shiprock,
New Mexico, 1975
 Gelatin silver print
 13 1/2 x 19 1/16"
 (34.3 x 48.4 cm)
 M1991.322
 Gift of Dr. James and
 Nancy Barnett and Family,
 and Mrs. Joan Barnett
 in Memory of
 Sheldon M. Barnett, M.D.

Alan Cohen

(American, 1943-)
 Collection of twenty-four
 untitled photographs (nudes
 and abstractions), 1977/90
 Gelatin silver prints (21)
 and polaroid prints (3)
 2 11/16 x 4 1/16"
 (6.8 x 10.3 cm) to
 18 1/4 x 22 1/2"
 (46.4 x 57.2 cm)
 M1991.454-477
 Gifts of Dr. Susan F. Walsh

Walker Evans

(American,
 1903-1975)
Brooklyn Bridge,
New York, 1929
 Gelatin
 silver print
 Gift of
 Arnold H. Crane



**James Van
 Der Zee**

(American,
 1886-1983)
Distraction,
 1930
 Gelatin
 silver print,
 hand-colored
 Purchase, African-
 American Art
 Acquisition Fund

Lilliane DeCock

(American, 1939-)
Church near Glen Welin,
North Dakota
 Gelatin silver print
 15 x 19 1/2"
 (38.1 x 49.5 cm)
 M1991.338

Storm near Santa Fe,
New Mexico
 Gelatin silver print
 14 1/2 x 18 11/16"
 (36.8 x 48.2 cm)
 M1991.339
 Gifts of Anne and
 Carl Junkerman

William Eggleston

(American, 1939-)
Sumner, Mississippi,
 circa 1972
 Dye transfer print
 11 x 17" (27.9 x 43.2 cm)
 M1991.197

Huntsville, Alabama, 1978
 Dye transfer print
 12 3/4 x 18 1/4"
 (32.4 x 46.4 cm)
 M1991.198
 Ethel and Richard Herzfeld
 Collection



Dorothea Lange
(American, 1895-1965)
*Demonstration, San
Francisco, 1933*
Gelatin silver print
Ethel and Richard
Herzfeld Collection

Peter Henry Emerson

(English, born Cuba, 1856-1936)
The Complete Angler, 1888
 Book in two volumes with twenty-seven photogravures
 Text by Izaak Walton and Charles Cotton
 Published by Sampson Low, Marston, Searle and Rivington, London
 11 3/16 x 8 3/4" (28.4 x 22.2 cm)
 M1991.532
 Centennial Gift of Richard D. Riebel

Walker Evans

(American, 1903-1975)
 Collection of eighty photographs (file prints and proofs of New York architecture including Brooklyn Bridge, buggies, circus wagons, Florida and Southern landscapes, architecture and street scenes), 1920s-40s
 Gelatin silver prints
 1 x 1 5/8" (2.5 x 4.1 cm) to 8 x 10" (20.3 x 25.4 cm)
 M1991.226-.305
 Gifts of Arnold H. Crane

John Fekner

(American, 1950-)
Broken Promises, Broken Treaties, Decay, 1980
 Project for an installation in Charlotte Street, South Bronx, New York
 Gelatin silver print
 30 x 40" (76.2 x 101.6 cm)
 M1991.528
 Purchase, David C. Scott Foundation Fund

Homeless, 1985
 Project for installations in various New York City locations
 Gelatin silver print
 30 x 40" (76.2 x 101.6 cm)
 M1991.529
 Gift of the artist

Roger Fenton

(English, 1819-1869)
Balaklava, From Guards' Hill, 1855
 Salt print
 13 3/8 x 9 13/16" (34 x 24.9 cm)
 M1991.28
 Ethel and Richard Herzfeld Collection

**Steven Foster**

(American, 1945-)
 Seven photographs from the *Persephone Series*, 1976
 Gelatin silver prints
 7 7/16 x 7 1/2" (18.9 x 19.1 cm) (3);
 13 5/8 x 13 5/8" (34.6 x 34.6 cm) (4)
 M1991.533-.539
 Gift of the artist

Wynn Bullock
 (American, 1902-1975)
Child Among the Thistles, 1956
 Gelatin silver print
 Centennial Gift of Richard D. Riebel

Tim N. Gidal
 (Israeli, born Germany, 1909-)
"Old England"
By Appointment (Bond Street, London), 1940
 Gelatin silver print
 Gift of Floyd and Dorothy Segel in memory of Bernard J. Sampson

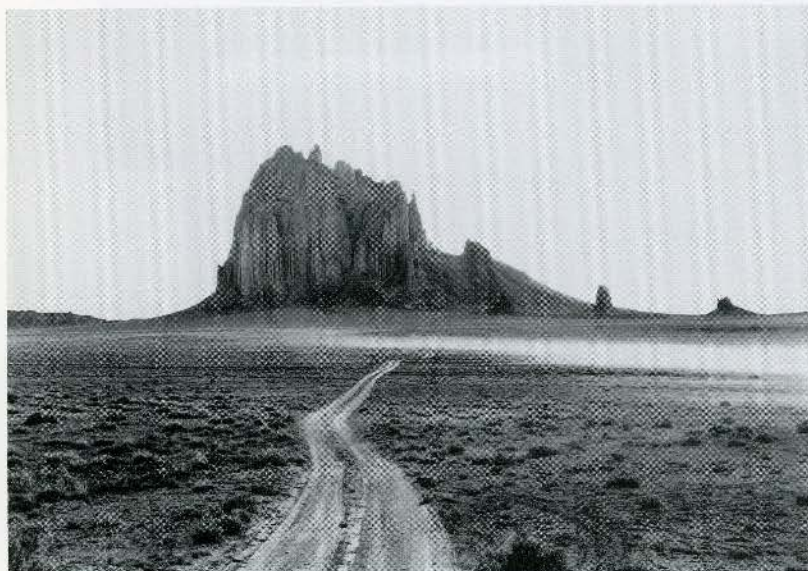


Six photographs from the
Steve Lacey Series, 1977
Gelatin silver prints
9 3/4 x 9 3/4"
(24.8 x 24.8 cm) (2);
13 1/2 x 13 1/2"
(34.3 x 34.6 cm) (4)
M1991.540-.545

Ten photographs from the
Makom Series, 1978/79
Gelatin silver prints
13 5/8 x 13 5/8"
(34.6 x 34.6 cm)
approximately each
M1991.546-.555

Eight photographs from the
Dream Portrait Series, 1982
Gelatin silver prints
10 5/8 x 10 3/4"
(27 x 27.3 cm)
approximately each
M1991.556-.563
Gifts of the artist

William Clift
(American, 1944-)
*Road, Shiprock,
New Mexico*, 1975
Gelatin silver print
Gift of Dr. James and
Nancy Barnett and Family,
and Mrs. Joan Barnett
in Memory of Sheldon
M. Barnett, M.D.



Lee Friedlander
(American, 1934-)
Mt. Rushmore, 1969
Gelatin silver print
Gift of Jean and Theodore Friedlander

Lee Friedlander
(American, 1934-)
Mt. Rushmore, 1969
Gelatin silver print
8 1/16 x 12" (20.5 x 30.5 cm)
M1991.310
Gift of Jean and Theodore Friedlander

Tim N. Gidal
(Israeli, born Germany, 1909-)
Bond Street, London, 1939
Gelatin silver print
9 9/16 x 6 1/2"
(24.3 x 16.5 cm)
M1991.189

London
(*Gas Mask Practice*), 1939
Gelatin silver print
5 7/16 x 9 1/2"
(13.8 x 24.1 cm)
M1991.187

"Old England" By
Appointment
(*Bond Street, London*), 1940
Gelatin silver print
6 9/16 x 9 9/16"
(16.7 x 24.3 cm)
M1991.190

*Vivien Leigh On Board
a Battleship*, 1943
Gelatin silver print
9 9/16 x 7 1/8"
(24.3 x 18.1 cm)
M1991.188
Gifts of Floyd and Dorothy
Segel in Memory of
Bernard J. Sampson

David Octavius Hill
(Scottish, 1802-1870)
and **Robert Adamson**
(Scottish, 1821-1848)
The Reverend J. Julius Wood, 1843
Study for the painting
The Signing of the Deed of Demission, 1843-66
Salt print (calotype)
8 x 5 3/4" (20.3 x 14.6 cm)
M1991.14
Ethel and Richard Herzfeld Collection

Ernest Klee
(American, born
Montreal, 1907-1982)
Hernandez, New Mexico, 1937
Gelatin silver print
10 5/16 x 13 7/16"
(26.2 x 34.2 cm)
M1991.340
Gift of Anne and Carl Junkerman

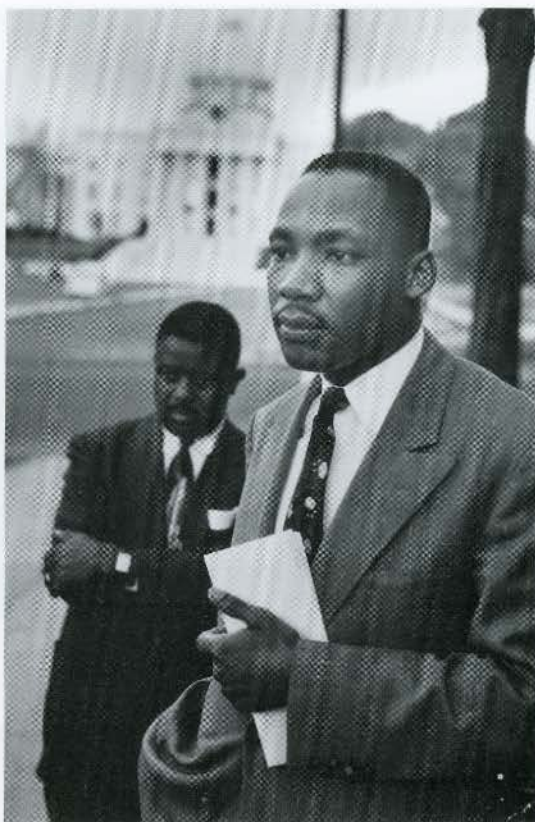
Dorothea Lange
(American, 1895-1965)
Demonstration, San Francisco, 1933
Gelatin silver print
7 1/2 x 7 1/4"
(19.1 x 18.4 cm)
M1991.49
Ethel and Richard Herzfeld Collection

Russell Lee
(American, 1903-)
Playing Cards in the Club Room of the Miner's Union, Butte, Montana, circa 1942
Gelatin silver print
3 1/8 x 3 15/16" (7.9 x 10 cm)
M1991.194
Gift of Photography Council

Sally Mann
(American, 1951-)
Emmett Asleep, 1985
Gelatin silver print
20 x 24" (50.8 x 61.1 cm)
M1991.223
Richard and Ethel Herzfeld Collection

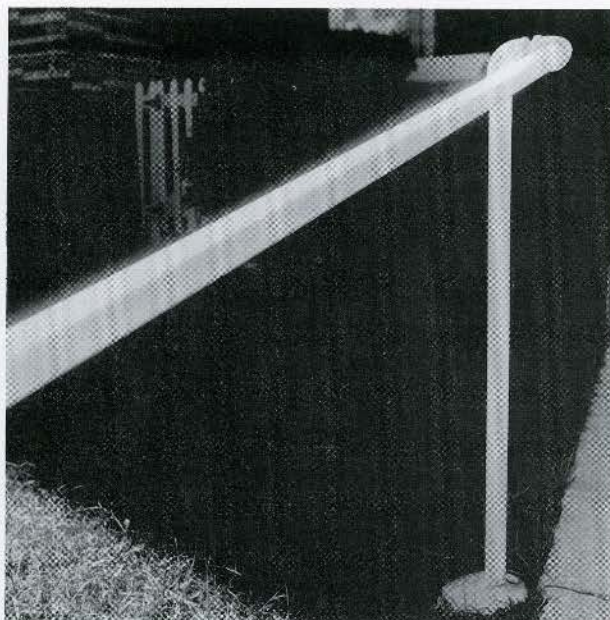
Joel Meyerowitz
(American, 1938-)
Florida Pool, 1980
Ektacolor print
8 x 10" (20.3 x 25.4 cm)
M1991.321
Gift of Virginia and Robert V. Krikorian

Ted Rozumalski
(American, 1931-1991)
Lee Harvey Oswald,
From a collection of forty-eight news photographs taken on assignment for various newspapers and magazines, 1963
Gelatin silver print
Gift of Kathleen Rozumalski



Dan Weiner
(American, 1919-1959)
Martin Luther King and Reverend Abernathy During the Bus Boycott in Montgomery, Alabama, 1956
Gelatin silver print
Gift of Virginia M. Clark

Steven Foster
(American, 1945-)
Untitled
From the
Persephone Series,
1976
Gelatin
silver print
Gift of artist



Larry Sultan
(American, 1946-)
Untitled
From the series
Pictures from Home, 1982-90
Installation of five
Ektacolor Type C prints
29 x 35" (73.7 x 88.9 cm) (1);
16 1/4 x 21 1/4"
(41.3 x 54 cm) (4)
M1991.43-47
Ethel and Richard Herzfeld
Collection

Frank M. Sutcliffe
(English, 1853-1941)
Sheep Shearing, circa 1875
Albumen print
5 15/16 x 7 15/16"
(13.5 x 20.2 cm)
M1991.15
Ethel and Richard Herzfeld
Collection

Ted Rozumalski
(American, 1931-1991)
Collection of forty-eight
news photographs taken
on assignment for various
newspapers and magazines,
1963
Gelatin silver print
6 x 9" (15.2 x 22.9 cm)
to 12 x 18" (30.5 x 45.7 cm)
approximately
M1991.564-.611
Gifts of Kathleen Rozumalski

Lorna Simpson
(American, 1960-)
Myths, 1991
Installation of four gelatin
silver prints, six engraved
plastic plaques
42 x 133"
(106.7 x 337.8 cm) overall
M1991.36
Purchase, African-
American Art Acquisition
Fund

**United States
Signal Corps**
(American, 20th Century)
*Signal Corps Portfolio of
Official War Photographs*,
circa 1914-18
Portfolio of sixteen
gelatin silver prints
10 3/8 x 13 7/16"
(26.4 x 34.2 cm) each
M1991.677.1-.16
Gift of Christopher Goldsmith

Scowen and Company
(Ceylon, 19th Century)
Breadfruit, 1870s
Albumen print
11 x 8 7/16" (27.9 x 22.5 cm)
M1991.32
Ethel and Richard Herzfeld
Collection

Laurie Simmons
(American, 1949-)
Walking Hourglass, 1989
Gelatin silver print
84 x 48" (121.9 x 213.3 cm)
M1991.19
Ethel and Richard Herzfeld
Collection



Tom Uttech
(American, 1942-)
Untitled,
From the
Kordek Lake
Series, 1970
Gelatin
silver print
Gift of
the artist

Tom Uttech

(American, 1942-)
Two photographs from the
Kordek Lake Series, 1970
Gelatin silver prints
7 7/8 x 11 3/4"
(20 x 29.9 cm) each
M1991.342-.343

*Self Portrait on Great
Wass Island*, 1973
Gelatin silver prints
14 3/4 x 14 5/8"
(37.5 x 37.2 cm)
M1991.344

Icy Sunset, Pickerel Lake, 1977
Gelatin silver print
14 15/16 x 14 3/4"
(38 x 37.5 cm)
M1991.345

Mushroom Tangle, 1977/79
Gelatin silver print
14 7/16 x 14 9/16"
(36.7 x 37.5 cm)
M1991.346

Two photographs from
The Pines Series, 1977/79
Gelatin silver prints
14 3/8 x 14 3/8"
(36.5 x 36.5 cm) each
M1991.347-.348

Quettico, 1978
Gelatin silver print
7 7/8 x 11 13/16"
(20 x 30 cm)
M1991.349

Three photographs from the
Buckingham Lake Series, 1980
Gelatin silver prints
8 1/2 x 12" (21.6 x 30.5 cm)
approximately each
M1991.350-.352

Pickerel Lake, 1980
Gelatin silver print
8 3/8 x 12 1/4"
(21.3 x 31.1 cm)
M1991.353



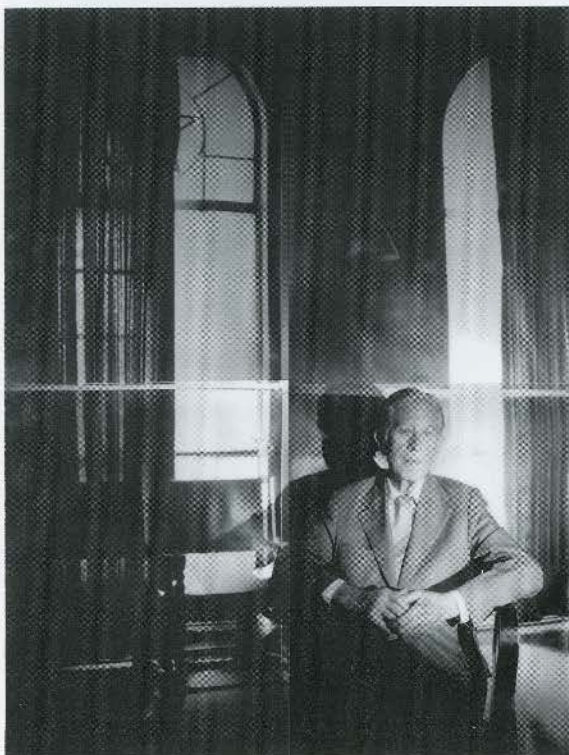
Laurie Simmons
(American, 1949-)
Walking Hourglass,
1989
Gelatin silver print
Ethel and Richard
Herzfeld Collection

Eight photographs from the
Buckingham Lake Series, 1982
Gelatin silver prints
6 1/2 x 6 1/2"
(16.5 x 16.5 cm)
approximately each
M1991.354-.361

Six photographs from the
Pickerel Lake series, 1982
Gelatin silver print
6 1/2 x 6 1/2"
(16.5 x 16.5 cm)
approximately each
M1991.362-.367
Gifts of the artist

James Van Der Zee
(American, 1886-1983)
Distraction, 1930
Gelatin silver print,
hand-colored
9 9/16 x 7 9/16"
(24.3 x 19.2 cm)
M1991.13

**Clegg and
Guttman**
(Americans,
born Israel;
Michael Clegg,
1957- ;
Martin Guttman,
1957-)
*Elegy to Jim
Mahoney*,
1987
Cibachrome print
Gift of Dr. Stanley
Sehler



*Portrait of a Girl in
a Grass Skirt*

Gelatin silver print
6 x 4" (15.2 x 10.2 cm)

M1991.16

Purchases, African-American
Art Acquisition Fund

*Photograph Display in
Window of Liggett's Drug Store,
New York, circa 1935*

Gelatin silver print
7 13/16 x 9 3/4"

(19.8 x 24.8 cm)

M1991.17

Ethel and Richard Herzfeld
Collection

Dan Weiner

(American, 1919-1959)

*Martin Luther King and
Reverend Abernathy*

*During the Bus Boycott in
Montgomery, Alabama, 1956*

Executed for an article in
Collier's magazine

Gelatin silver print

8 3/4 x 13 1/4" (22.2 x 33.7 cm)

M1991.12

Gift of Virginia M. Clark

Minor White

(American, 1908-1976)

Root and Frost, 1958

Gelatin silver print

7 1/4 x 7 15/16"

(18.4 x 20.2 cm)

M1991.34

Ivy, 1964

Gelatin silver print

13 5/16 x 9 1/16"

(33.8 x 23 cm)

M1991.35

Ethel and Richard Herzfeld
Collection

Larry Sultan

(American,
1946-)

Untitled

From the series

Pictures from

Home, 1982-90

Installation

of five

Ektacolor

Type C prints

Ethel and Richard

Herzfeld Collection



DECORATIVE ARTS

Alvar Aalto

(Finnish, 1898-1976)
Armchair, circa 1930
 Birch, wood laminant,
 black paint
 29 1/4 x 21 1/2 x 27 1/4"
 (74.3 x 54.6 x 69.2 cm)
 M1991.424
 Gift of Daniel Morris
 and Denis Gallion

American

Northern Coastal New
 England; Boston,
 Massachusetts or possibly
 Portsmouth, New Hampshire
High Chest of Drawers,
 circa 1740
 Walnut, walnut veneer,
 white pine
 87 7/8 x 41 1/2 x 22 5/8"
 (223.2 x 105.4 x 57.5 cm)
 M1991.20
 Gift of Virginia and
 Robert V. Krikorian

Possibly Mid-Atlantic
 States

Armchair with rockers,
 circa 1890
 Oak, other hard and soft
 woods, made from parts
 of a flax wheel
 32 1/2 x 23 x 29 1/2"
 (82.6 x 58.4 x 74.9 cm)
 M1991.519
 Gift of J. M. Flanigan

George J. Beaudet

(1910-1970, born Canada,
 active Milwaukee 1935-68)
*Tea Service (Teapot, cream
 pitcher, sugar bowl)*, 1968
 18 karat gold, ivory
 Teapot: 6 1/2 x 9 3/8 x 5 1/4"
 (16.5 x 23.9 x 13.3 cm)
 Pitcher: 4 3/4 x 6 1/2 x 4 1/2"
 (10.8 x 16.5 x 11.4 cm)
 Sugar: 5 x 8 1/2 x 4 1/2"
 (12.7 x 21.6 x 11.4 cm)
 M1991.324.1-.3a,b
 Gift of Virginia and
 Robert V. Krikorian

**Christopher Dresser**

(English, 1834-1904)
Pitcher, designed
 1870-1875
 Produced by
 Watcombe
 of Torquay
 Red stoneware,
 gilding
 Gift of Daniel
 Morris and
 Denis Gallion

Peter Behrens

(German, 1869-1940)
Plate, designed 1901
 Produced by Gebrüder
 Bauscher Weiden for Haus
 Peter Behrens, 1901
 Porcelain, green
 overglaze decoration
 1/2" h., 6 3/8" diam.
 (1.3 x 16.2 cm)
 M1991.422
 Gift of Daniel Morris
 and Denis Gallion

**Simon Chaudron
and Anthony Rasch**

(Philadelphia, active as
 partners by 1809)
Serving Spoon, circa 1810
 Sterling silver
 9 1/4" l. (23.5 cm)
 M1991.329
 Gift of Virginia and
 Robert V. Krikorian

Chinese,

made for the export market
Canister, circa 1870
 Porcelain, overglaze
 enamel decoration
 4 3/4" h., 4" diam.
 (12.1 x 10.2 cm)
 M1991.334a,b

Vegetable Dish, circa 1870
 Porcelain, overglaze
 enamel decoration
 5 x 9 1/2 x 8"
 (12.7 x 24.1 x 20.3 cm)
 M1991.333a,b

American,
 Possibly
 Mid-Atlantic
 States
*Armchair
 with rockers*,
 circa 1890
 Oak, other
 hard and soft
 woods, made
 from parts
 of a flax wheel
 Gift of
 J. M. Flanigan



Eugène Gaillard
(French, 1862-1933)
Side Chair, designed 1900
Produced by
Salon L'Art
Nouveau, Paris
Walnut,
embossed leather
Gift of Friends
of Art and the
Lunder Family in
honor of Erna and
Richard Flagg



Plate, 1890-1910
Porcelain, overglaze
enamel decoration
9 3/4" diam. (24.8 cm)
M1991.332

Gifts of Virginia and
Robert V. Krikorian

Salvador Dali
(Spanish, 1904-1989)
Tiles (set of six),
designed circa 1954
Glazed earthenware
7 7/8 x 7 7/8" (20 x 20 cm)
M1991.181.1-6
Gift of Michael Lacktman

Rudolph de Harak
(American, 1924-)
Aurora Clock, 1972
Produced by Hirsch
Hamilton, Boston,
Massachusetts
Aluminum, plastic
8 x 5 x 8"
(20.3 x 12.7 x 20.3 cm)
M1991.200
Purchase, Erich C. Stern Fund
in Memory of Lucia K. Stern

Christopher Dresser
(English, 1834-1904)
Pitcher, designed 1870-1875
Produced by Watcombe
of Torquay
Red stoneware, gilding
7 1/8 x 5 1/2 x 5 1/4" diam.
(18.1 x 14 x 13.3 cm)
M1991.323
Gift of Daniel Morris
and Denis Gallion

English
Candle Snuffer Tray,
circa 1760
Paktong (alloy of zinc,
nickel and copper)
8 3/4" l. (22.2 cm)
M1991.331

Tray, circa 1800
Brass
2 1/8 x 18 1/2 x 12 3/8"
(5.4 x 47 x 31.4 cm)
M1991.335
Gifts of Virginia and
Robert V. Krikorian

Fred Fenster
(American, 1934-)
Teapot and Cup, 1991
Pewter
Teapot: 11 5/8 x 8 1/2 x 4 3/8"
(29.5 x 21.6 x 11.1 cm)
Cup: 2 5/16 x 1 3/8 x 1 3/8"
(5.9 x 3.5 x 3.5 cm)
M1991.657.1a,b,.2
Gift of the Wisconsin
Designer Crafts Council
in Honor of Their 75th
Anniversary and in
Memory of Ora Noll

Fulper Pottery Company
(Flemington, New Jersey,
1860-circa 1935)
Vase, circa 1915
Stoneware, green and
pink crystalline glaze
6 5/8" h., 4 7/8" diam.
(16.8 x 12.4 cm)
M1991.51
Gift of Michael Lacktman

Vase, circa 1915
Stoneware, green-
brown matte glaze
8 3/4 x 8 3/4 x 7 1/4" diam.
(22.2 x 22.2 x 18.4 cm)
M1991.201
Gift of the Erich C. Stern Fund
in Memory of Lucia K. Stern



Richard Riemerschmid
(German, 1868-1957)
Beer Jug, designed 1903
Produced by Reinhold Merkelbach, Grenzhausen, Germany (established 1845)
Stoneware, pewter cover
Gift of Friends of Art

Eugène Gaillard
(French, 1862-1933)
Side Chair, designed 1900
Produced by Salon L'Art Nouveau, Paris
Walnut, embossed leather
35 7/8 x 18 1/8 x 23"
(91.1 x 46 x 58.4 cm)
M1991.186
Gift of Friends of Art and the Lunder Family in Honor of Erna and Richard Flagg

Hermann Gradl
(German, 1869-1934)
Plate (from the "Fish" service), designed 1894
Produced by Königlich-Bayerische Porzellan-Manufaktur, Nymphenburg, Germany
Porcelain, printed and painted overglaze decoration, gilding
1" h., 9 3/8" w.
(2.5 x 23.9 cm)
M1991.420
Gift of Daniel Morris and Denis Gallion

Heintz Art Metal
(Buffalo, New York, 1906-1930)
Weed Vase, circa 1912
Bronze, silver inlay
9 1/8" h., 3 3/8" diam."
(23.2 x 8.6 cm)
M1991.50
Gift of Michael Lacktman

Josef Hoffmann
(Austrian, 1870-1956)
Basket, circa 1905
Produced by the Wiener Werkstätte
Enameled tin or iron, molded glass
7 9/16 x 4 1/4 x 4 3/16"
(1.3 x 10.8 x 10.6 cm)
M1991.182a,b
Gift of the Erich C. Stern Fund in Memory of Lucia K. Stern

Wine Glass, designed 1920
Produced by J. and L. Lobmeyr, Vienna
Glass
7 1/8" h., 3 9/16" diam.
(18.1 x 9.1 cm)
M1991.417

Champagne Glass, designed 1920
Produced by J. and L. Lobmeyr, Vienna
Glass
6 1/8" h., 3 3/16" diam.
(15.6 x 8.1 cm)
M1991.418

Cup and Saucer, designed 1929
Produced by Augarten
Porcelain, red, grey and black overglaze decoration
Cup: 2 5/8 x 4 5/16 x 3 1/4" diam. (6.7 x 11 x 8.3 cm)
Saucer: 3/4" h., 5 1/4" diam. (2 x 13.3 cm)
M1991.419a,b
Gifts of Daniel Morris and Denis Gallion



Josef Hoffmann
(Austrian, 1870-1956)
Basket, circa 1905
Produced by the Wiener Werkstätte
Enameled tin or iron, molded glass
Gift of the Erich C. Stern Fund in Memory of Lucia K. Stern



Fulper Pottery Company
Vase

circa 1915
Stoneware, green-brown matte glaze
Gift of the Erich C. Stern Fund in Memory of Lucia K. Stern

Sally (Sarah) Johnson

(American, 1787-1868)
Needlework Sampler,
Newburyport,
Massachusetts, 1799
Silk on linen
Textile: 19 x 27"
(48.3 x 68.6 cm)
Framed: 20 3/8 x 28 3/8"
(52.7 x 73 cm)
M1991.403
Gift of Collectors' Corner
and Friends of Art

Alice H. Klein

(American, 1956-)
Tropicana Bracelet, 1981
Brass, bronze, acrylic,
screen, sterling rivets
4" l., 3 1/2" w.
(10.2 x 8.9 cm)
M1991.496
Gift of Wyatt Y. Osato in
Honor of David Martinovic

Bird of Paradise Bracelet, 1981

Brass, bronze, acrylic,
sterling, brass rivets
4 1/4" w., 3 5/16" diam.
(10.8 x 10 cm)
M1991.495
Gift of Wyatt Y. Osato in
Honor of Corey Heath and
David Martinovic

Calculation (Neck Piece),
1984

Acrylic, cubic zirconia,
peridot, amethyst, cultured
pearls, gold-filled wire,
mother-of-pearl, polyester
resin
15" l., 8 3/4" w., 1 1/2" d.
(38.1 x 22.2 x 3.8 cm)
M1991.52
Gift of TKO Designs
Incorporated

Michael Lacktman

(American, 1938-)
Chalice, 1964-65
Silver, man-made sapphires
9 3/4" h., 5" diam.
(24.8 x 12.7 cm)
M1991.48
Gift of Terry Aiken

Danny Lane

(American, 1955-)
Folding Screen, 1985
Sandblasted and etched glass
84 x 138" (213.4 x 350.5 cm)
M1991.18
Gift of the artist

**Design attributed to
George Nelson**

(American, 1908-1986)
Wall Clock, circa 1950
Produced by Howard
Miller Clock Company,
Zeeland, Michigan
Enameled steel, aluminum,
wooden dial
3" d., 24" diam.
(7.6 x 61.1 cm)
M1991.23
Gift of Michael Lacktman

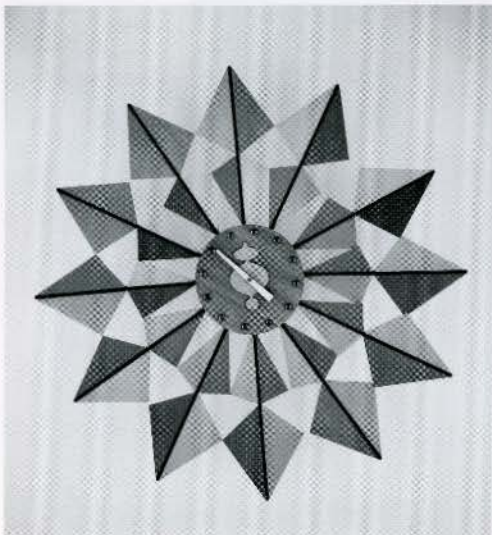
John Pritchard

(American, 1949-)
Vase Form-A, 1991
Porcelain, avonite,
anodized aluminium
19 3/4 x 7 3/4 x 6 1/2" diam.
(50.2 x 19.7 x 16.5 cm)
M1991.656
Gift of the Wisconsin
Designer Crafts Council
in Honor of Their 75th
Anniversary and
in Memory of Ora Noll

Richard Riemerschmid
(German, 1868-1957)
Beer Jug, designed 1903
Produced by Reinhold
Merkelbach, Grenzhäusen,
Germany (established 1845)
Stoneware, pewter cover
10 5/8" h., 7 1/2" diam.
(27 x 19.1 cm)
M1991.409
Gift of Friends of Art

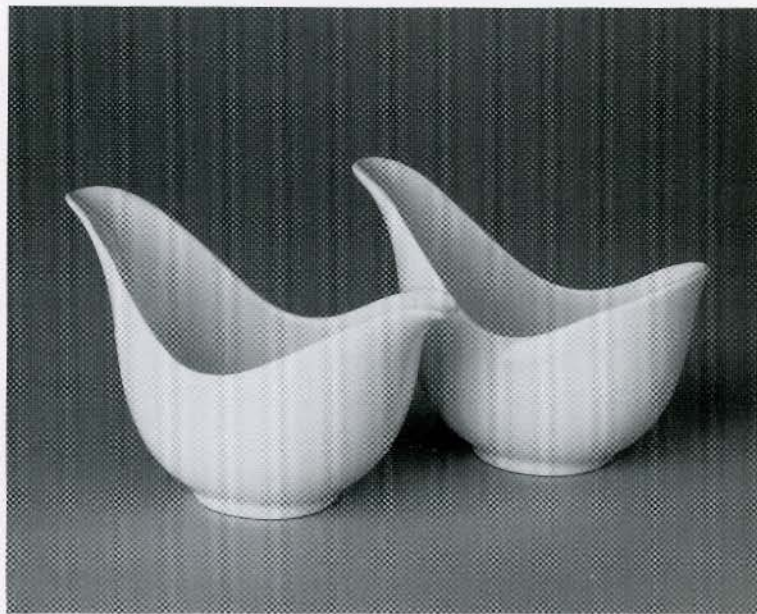
Rookwood Pottery
(Cincinnati, Ohio 1880-1960)
Tile Plaque "Mt. Baker", 1914
Decorated by Sara Sax
(American, working
1896-1931)
Earthenware, underglaze
decoration
Tile: 5 x 9 1/8"
(12.7 x 23.2 cm)
Framed: 9 5/8 x 13 1/4"
(24.5 x 33.7 cm)
M1991.667

**Design attributed to
George Nelson**
(American, 1908-1986)
Wall Clock, circa 1950
Produced by
Howard Miller Clock
Company, Zeeland,
Michigan
Enameled steel,
aluminum, wooden dial
Gift of Michael Lackman



*Tile Plaque "At Anchor,
Venice"*, 1916
Decorated by Charles (Carl)
Schmidt (German, 1875-1959)
working 1896-1927
Earthenware, underglaze
decoration
Tile: 9 1/4 x 14 5/8"
(23.5 x 37.2 cm)
Framed: 15 x 20 1/4"
(38.1 x 51.4 cm)
M1991.668
Gifts of Frederick A.
Wilmanns in Memory of
Martha H. Wilmanns

Tiffany and Company
(New York, 1868-)
Sugar Tongs, circa 1950
18 karat gold
4" l. (10.2 cm)
M1991.325
Gift of Virginia and
Robert V. Krikorian



Henry Van de Velde
(Belgian, 1863-1957)
*Cream Pitcher,
and Sugar Bowl*,
designed 1903
Produced by Meissen,
Dresden, Germany
Porcelain, blue
underglaze decoration
2 5/8 x 4 1/2 x 3 1/4"
(6.7 x 11.4 x 8.3 cm)
M1991.421
Gift of Daniel Morris
and Denis Gallion

Hans Wegner
(Danish, 1914-)
Armchair (model JH 501
"Round"), designed 1949
Produced by Johannes
Hansen, Copenhagen,
Denmark, 1949-present
Teak, caning
30 x 23 x 20 3/4"
(76.2 x 58.4 x 52.7 cm)
M1991.199
Gift of the Erich C. Stern Fund
in Memory of Lucia K. Stern

Eva Zeisel
(Hungarian, 1906-)
*Cream Pitcher
and Sugar Bowl*,
designed 1949-50
Produced by
Hall China Co.,
Liverpool, Ohio
(1951- circa 1960)
Porcelain
Gift of
Daniel Morris
and Denis Gallion

Samuel Williamson

(Philadelphia, active
1794-1805, died 1843)
Serving Spoon, circa 1800
Sterling silver
9 1/2" l. (24.1 cm)
M1991.330
Gift of Virginia and
Robert V. Krikorian

Russel Wright

(American, 1904-1976)
Covered Dish,
("Iroquois Casual") pattern
in production 1946-circa 1951
Produced by Iroquois China
Co., Syracuse, New York
Oven-proof ceramic
3 3/4" h., 8 3/4" diam.
(9.5 x 22.2 cm)
M1991.487a,b
Gift of Michael Lacktman

Gravy and Liner,
("American Modern") pattern
in production
1939-1959
Produced by Steubenville
Pottery, East Liverpool, Ohio
Chartreuse green glazed
earthenware
Gravy: 2 1/2 x 10 1/4 x 3 3/4"
(6.4 x 25.4 x 9.5 cm)
Liner (tray): 10 3/4" l.,
6 1/8" w. (27.3 x 15.6 cm)
M1991.669a,b

Celery Dish,
("American Modern") pattern
in production 1939-1959
Produced by Steubenville
Pottery, East Liverpool, Ohio
Granite grey glazed
earthenware
1 x 13 1/4 x 3 1/2"
(2.5 x 33.7 x 8.9 cm)
M1991.670

Salt and Pepper Shakers,
("American Modern") pattern
in production 1939-1959
Produced by Steubenville
Pottery, East Liverpool, Ohio
Granite grey glazed
earthenware
2 x 2 1/8 x 2 1/8" each
(5.1 x 5.4 x 5.4 cm)
M1991.672.1,.2

Salad Bowl,
("American Modern") pattern
in production 1939-1959
Produced by Steubenville
Pottery, East Liverpool, Ohio
Granite grey glazed
earthenware
4 1/8 x 11 1/4 x 7 1/2"
(10.5 x 28.6 x 19.1 cm)
M1991.672
Gifts of Barbara and
Russell Bowman

Eva Zeisel

(Hungarian, 1906-)
Cream Pitcher and Sugar Bowl,
designed 1949-1950
Produced by Hall China
Co., Liverpool, Ohio
(1951-circa 1960)
Porcelain
Pitcher: 3 7/8 x 5 5/8 x 3"
(8.6 x 14.3 x 7.6 cm)
Sugar Bowl: 4 x 5 1/4 x 3"
(10.2 x 13.3 x 7.6 cm)
M1991.423.1,.2
Gift of Daniel Morris
and Denis Gallion

The gift of a significant group
of English 18th Century
porcelains (M1988.18-.41,
.87-.116) was secured in 1991.
For a complete list of these
pieces from the
Estate of Florence F. and
Laurence H. Eiseman, Sr.,
see the *Milwaukee Art Museum*
1988 *Annual Report*,
pp. 28-32.



Fred Fenster
(American,
1934-)
Teapot and Cup,
1991
Pewter
Gift of the
Wisconsin
Designer Crafts
Council in
Honor of Their
75th Anniversary
and in Memory
of Ora Noll

FOLK ART

American

(19th Century)

Pig Weathervane

Painted metal

8 1/2 x 32 1/4"

(21.6 x 81.9 cm)

M1991.497

Gift of Edith and William Jones

American (Ohio)

(19th Century)

Oddfellow Ark, circa 1880

Painted wood, decoupage

14 1/2 x 49 x 10 1/2"

(36.8 x 124.5 x 26.7 cm)

M1991.626

Gift of Michael and Julie Hall

American (20th Century)*Circus Carousel*, circa 1930

Painted wood

24" h., 28 1/2" diam.

(61 x 72.4 cm)

M1991.627

Gift of Richard and Erna Flagg

**American**

(20th Century)

Circus Carousel,

circa 1930

Painted wood

Gift of Richard and Erna Flagg

Henry Darger

(American, 1892-1973)

Girls on Railroad Tracks

(recto and verso)

Pencil, carbon transfer, watercolor, collage

19 x 47 1/8"

(48.3 x 119.7 cm)

M1991.629 a,b

*Fifteen at Jennie Rich [?]**While Being Tortured [by?]**Thirst as a Black Thunderstorm**Swiftly Approaches* (recto)*Girls Being Strangled and**Girls in School Yard* (verso)

Pencil, carbon transfer, watercolor

19 x 56 1/4"

(48.3 x 142.9 cm)

M1991.630a,b

Gifts of Nathan Lerner

Henry Darger

(American,

1892-1973)

*Girls on**Railroad Tracks*

Pencil, carbon

transfer, watercolor,

collage

Gift of

Nathan Lerner

"Prophet" William**J. Blackmon**

(American, 1921-)

Holy Angel from Heaven,

1990

Housepaint on board

15 1/2 x 20" (39.4 x 50.8 cm)

M1991.628

Gift of an Anonymous Donor



William Dawson

(American, 1901-1990)
Untitled (Totem of Three Female Heads)
 Gouache on rag board
 31 x 9" (78.7 x 22.9 cm)
 M1991.404
 Gift of Ruth and Robert Vogeley

Josephus Farmer

(American, 1894-)
Lincoln and the Emancipation of the Slaves
 Painted wood
 33 x 36 x 1/6"
 (83.8 x 91.4 x 2 cm)
 M1991.213

Let My Son Go, 1979

Painted wood
 22 1/16 x 47 3/8"
 (56.2 x 120.3 cm)
 M1991.214
 Gifts of Richard and Erna Flagg

Howard Finster

(American, 1916-)
James Madison, 1978
 Tractor enamel on mirror, wood-burned frame
 17 1/2 x 25 1/2"
 (44.5 x 64.8 cm)
 M1991.440
 Gift of Robert and Jo Ann Wagner

Eugene Von Bruenchenhein
 (American, 1910-1983)
Untitled, 1957
 Oil on board
 Gift of Friends of Art

**Clementine Hunter**

(American, 1886/1887-1988)
Untitled (Baling Cotton)
 Oil on canvas board
 18 x 24" (45.7 x 61 cm)
 M1991.405
 Gift of Ruth and Robert Vogeley

Peter Jodocy

(American, 1884-1971)
Uncle Sam Mailbox, circa 1955
 Cedar, galvanized metal, mixed media
 70 x 22 x 33"
 (177.8 x 55.9 x 83.8 cm)
 M1991.436
 Gift of Diane and John Balsley

Attributed to**Ralph McCarry**

("White Wolf of the Chippewas")
 (American, born circa 1900)
Untitled (Indian), circa 1950
 Wood
 70 x 21 x 7"
 (177.8 x 53.3 x 17.8 cm)
 M1991.397
 Gift of Friends of Art

Oscar de Mejo

(American, born Italy, 1911-1992)
Adam and Eve, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.426

The Burning Bush, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.427

The Coat of Many Colors, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.428

Tower of Babel, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.429



Peter Jodocy
 (American, 1884-1971)
Uncle Sam Mailbox, circa 1955
 Cedar, galvanized metal, mixed media
 Gift of Diane and John Balsley

The Rainbow of Birds, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.430

Enoch and the Announcing Tool, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.431

Creation, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.432

Noah's Ark, 1988
 Acrylic on canvas
 23 x 18" (58.4 x 45.7 cm)
 M1991.433
 Gifts of Mr. and Mrs. Anthony Bryant and Mr. and Mrs. Richard R. Pieper

Earnest Patton

(American, 1935-)

Daniel Boone

Painted wood

33 1/2 x 11 x 6"

(85.1 x 27.9 x 15.2 cm)

M1991.406

Gift of Ruth and Robert

Vogele

Daniel Pressley

(American, 1918-1971)

Acapulco, circa 1970

Painted wood

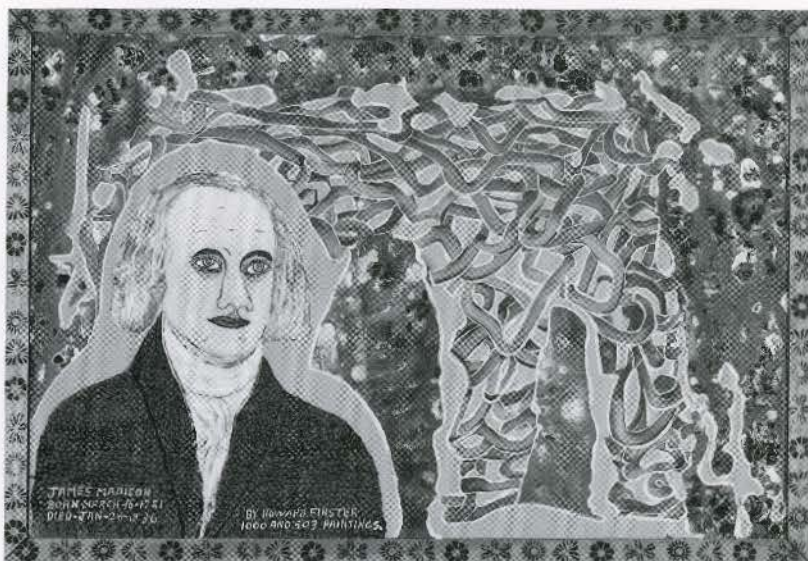
31 x 23 x 1 1/2"

(78.7 x 58.4 x 3.8 cm)

M1991.25

Purchase, African-American

Art Acquisition Fund

**Eugene Von****Bruenchenhein**

(American, 1910-1983)

H Bomb, 1954

Oil on paperboard

21 x 26" (53.3 x 66 cm)

M1991.680

Gift of Friends of Art

Earnest Patton
(American,
1935-)*Daniel Boone*

Painted wood

Gift of Ruth and
Robert Vogele*Transitorium**Implico*, 1956

Oil on board

28 x 28" (71.1 x 71.1 cm)

M1991.689

Gift of Lewis Greenblatt,

Billy Siegel, and

Carl Hammer Gallery

Untitled, 1957

Oil on board

24 x 24" (61 x 61 cm)

M1991.678

*Stone and Steel/A**Vast Constuction/Rainbow**Complex*, 1978

Oil on cardboard

39 x 39" (99.1 x 99.1 cm)

M1991.679

Gifts of Friends of Art

Bone Chair, circa late 1960s

Painted chicken and

turkey bones

8 1/4 x 3 3/4 x 3"

(21 x 9.5 x 7.6 cm)

M1991.687

Bone Chair, circa late 1960s

Painted chicken and

turkey bones

7 x 3 x 3"

(17.8 x 7.6 x 7.6 cm)

M1991.688

Bone Tower, circa 1970s

Painted chicken and

turkey bones, shells

34 1/4" h. (87 cm)

M1991.686

Gifts of Lewis Greenblatt,

Billy Siegel, and

Carl Hammer Gallery

Crown, circa 1960

Painted clay, mixed media

5 x 7 x 8"

(12.7 x 17.8 x 20.3 cm)

M1991.681

Face (Misda), 1960

Painted concrete

41 x 24 x 4"

(104.1 x 61 x 10.2 cm)

M1991.682

Vessel, 1961

Painted clay

27" h., 9 1/2" diam.

(68.6 x 24.1 cm)

M1991.683

Gifts of Friends of Art

Vessel with Human Face,

1980

Painted clay

7 x 5 x 5 1/2"

(17.8 x 12.7 x 14 cm)

M1991.691

Howard Finster(American,
1916-)*James Madison*,

1978

Tractor enamel

on mirror, wood-

burned frame

Gift of Robert

and Jo Ann Wagner

Vessel (Incense Burner),
circa 1940s-1960s
Painted clay
18 1/2 x 6 x 6"
(47 x 15.2 x 15.2 cm)
M1991.690
Gifts of Lewis Greenblatt,
Billy Siegel, and
Carl Hammer Gallery

Flower with Stem,
circa 1940s-1960s
Painted clay
6 1/2 x 4 x 4 1/2"
(16.5 x 10.2 x 11.4 cm)
M1991.684

Flower with Stem,
circa 1940s-1960s
Painted clay
6 1/2 x 4 x 4 1/2"
(16.5 x 10.2 x 11.4 cm)
M1991.685

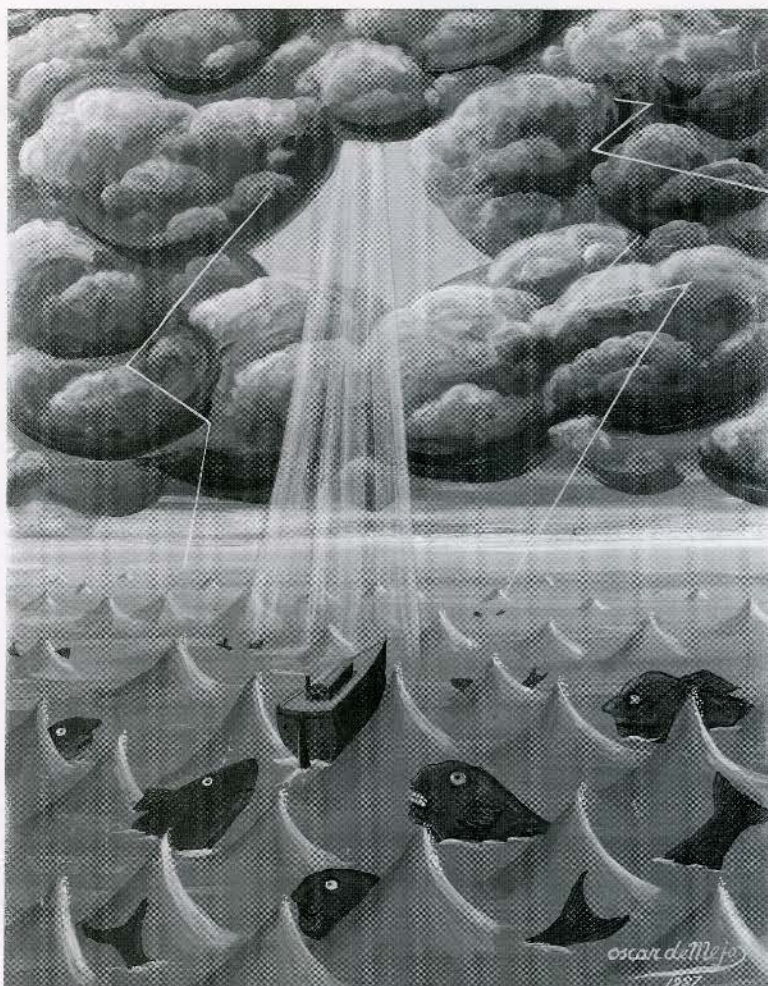
*Portrait of the Artist's Wife,
Marie (Seated)*, 1940s
Gelatin silver print
9 5/16 x 6 1/4"
(23.7 x 15.9 cm)
M1991.612
Gifts of Friends of Art

*Portrait of the Artist's Wife,
Marie (Reclining)*, 1940s
Gelatin silver print,
hand-tinted
6 1/4 x 9 3/4"
(15.9 x 24.8 cm)
M1991.613

*Portraits of the Artist's Wife,
Marie (Standing)*, 1940s
Series of four gelatin
silver prints
3 1/4 x 2" each
(8.3 x 5.1 cm)
M1991.614-.617

*Composite Portrait of the
Artist's Wife, Marie*, 1940s
Gelatin silver print
9 7/8 x 7 3/8"
(25.1 x 18.7 cm)
M1991.618
Gifts of Christopher
Goldsmith

Oscar de Mejo
(American,
born Italy,
1911-1992)
Noah's Ark, 1988
Acrylic on canvas
Gift of Mr. and Mrs.
Anthony Bryant
and Mr. and Mrs.
Richard R. Pieper



THE RICHARD AND ERNA FLAGG COLLECTION

The Richard and Erna Flagg Collection of Ancient, Medieval, Renaissance and Haitian Art is a significant contribution to the Art Museum. This gift includes 51 decorative art objects and 89 works of Haitian and Folk Art. The entire gift will be documented in two publications. The first, to be published in 1992, will catalogue the collection of Haitian Art. A publication detailing the gift of Ancient, Medieval and Renaissance objects will be published in 1995. An abbreviated list of objects follows:

Ancient, Medieval and Renaissance Art

SCULPTURE

Egyptian

Standing Figure of Osiris
M1991.53

Flemish

Malines
Madonna and Child,
circa 1470-80
M1991.54

Antwerp or Malines
House Altar with
Adoration of the Magi,
circa 1560-1580
M1991.55

French (Northern)

Tympanum: Madonna and
Child with Musical Angels,
circa 1400
M1991.56

German

East German or Austrian
St. George and the Dragon,
circa 1450-1500
M1991.57

Rhenish
House Altar with St. Ursula
Legend, circa 1500
M1991.58

German or French

Figure of Christ Crucified,
early 17th century
M1991.59

Italian or German

Astrolabe,
rete circa 1400,
case circa 1580
Gilded brass
Gift of Richard and
Erna Flagg



Flemish
Malines
Madonna and Child,
circa 1470-80
Polychromed and
gilded wood
Gift of Richard
and Erna Flagg



Italian
Venetian
Column, circa 1500
M1991.60

North Italian
Kneeling Angel, circa 1450
M1991.61

Florentine
Figure of Christ Crucified,
circa 1630
M1991.63

After Giovanni Bologna
(1529-1608)
*Florence Triumphant Over
Pisa (Virtue Triumphant)*,
circa 1570-1600
M1991.62

Italian or Flemish
Massacre of the Innocents,
circa 1600
M1991.64

FURNITURE, DECORATIVE ARTS & CLOCKS

English
*Double-tiered Sideboard with
Lion Figures*, circa 1580
M1991.65

Flemish
*Pair of Gothic Candlesticks
with Lion Feet*, circa 1500
M1991.66a,b

Brussels
*Table Clock with Four
Plaquettes*, circa 1530-
after 1550
M1991.67

Gothic Cabinet, circa 1500
M1991.68

*Correr Post with
Mary Magdalen*, 1546
M1991.69

Jewelry Cabinet, circa 1600
M1991.70

French
Limoges
Processional Cross, circa 1350
M1991.71

*Lock with Figure of
St. Michael*, circa 1480
M1991.72

Casket, circa 1570
M1991.74

Extension Table, circa 1560
M1991.75

*Jewelry Casket with Revolving
Combination Lock*, circa 1570
M1991.76

German
Upper Rhine
Chess Box, circa 1440-70
M1991.77

Reliquary, circa 1480
M1991.78

*Dinanderie Alms Bowl with
St. George and the Dragon*,
circa 1500
M1991.79

Gothic Box with Key,
circa 1500
M1991.73

Nuremberg
*Candleholder with the Figure
of a Page*, circa 1480-1500
M1991.80

Rhenish
16th Century [?]
Armorial Panel
M1991.81

*Belt of Biblical Plaques
in Relief*, circa 1580
M1991.82

Oval Ring Door Knocker,
circa 1580
M1991.83

*Table Clock with Orpheus
Frieze*, circa 1580
M1991.84

*Tankard with Hapsburg
Medallions, circa 1580*
M1991.85

Rhenish
Covered Jug, 1583
M1991.86

Rhenish
Ewer, 1596
M1991.87

*Belt of Alternating Chain
and Plaques, circa 1600*
M1991.88

Key, 17th Century
M1991.89

*Sculptured Container with
Set of Weights, circa 1600*
M1991.90

*Armillary Sphere Supported
by Hercules, 19th Century*
M1991.91

Augsburg
Covered Cup,
circa, 1615-20
M1991.92

Augsburg
Oval Pocket Watch,
circa, 1620
M1991.93

Augsburg
*Tabernacle Clock with
Second Hand, circa 1630*
M1991.95

Engraved Bowl, circa 1650
M1991.96

Nuremberg
*Lower Section of a Credenza
with Raised Strapwork,*
circa 1620
M1991.97

Ludwig Hyrschottel
German, Augsburg,
17th century
Astronomical Tower Clock,
probably 1648
M1991.94



German
Nuremberg
Candleholder
with the Figure
of a Page,
circa 1480-1500
Bronze
Gift of Richard
and Erna Flagg

Italian
Florence
Bridal Jewelry Cabinet,
circa 1600, with later 17th
century painted additions
M1991.98

Italian (?)
Key, 16th Century
M1991.99

Italian or German
Astrolabe, rete circa 1400,
case circa 1580
M1991.100

Michael Mann
(German, Nuremberg, active
first half of 17th century)
*Engraved Box with Key
and Handle, circa 1600*
M1991.101

Michael Mann
(German, Nuremberg,
active first half of
17th century)
Engraved Box with Key,
circa 1600
M1991.102

Swiss
Bern
*Panel with Heraldic Device
Flanked by Figures, 1520*
M1991.103

Flemish
Brussels
*Table Clock
with Four Plaquettes,*
circa 1530-after 1550
Gilt bronze
Gift of Richard and
Erna Flagg



Haitian Art

The following is a list of artists represented in the Flagg Collection of Haitian Art. Bracketed numbers indicate number of works by each artist.

PAINTING

Gesner Abelard
(1922-)
[1] M1991.104

Toussaint Auguste
(1925-)
[1] M1991.105

Castera Bazile
(1923-1965)
[3] M1991.106-.108

Rigaud Benoît
(1911-1986)
[7] M1991.109-.115

Rigaud Benoît
(Haitian,
1911-1986)
*La Femme
Qui Pense*
(*The Pensive
Woman*), 1947
Oil on board
Gift of Richard
and Erna Flagg



Castera Bazile
(Haitian,
1923-1965)
Petro Ceremony
1950
Oil on Masonite
Gift of Richard
and Erna Flagg

André Boucard
(20th Century)
[1] M1991.180

Edgar Brière
(1933-)
[1] M1991.116

Bourmand Byron
(1923-)
[2] M1991.202-.203

Laurent Casimir
(1928-)
[2] M1991.117-.118

Jacques-Ricard Chéry
(1929- mid-1980s)
[1] M1991.119

**Gervais Emmanuel
Ducasse**
(1903-)
[1] M1991.204

Préfète Duffaut
(1923-)
[3] M1991.120-.122

Celestin Faustin
(1948-1981)
[1] M1991.123

**Jacques-Enguerrand
Gourgue**
(1930-)
[6] M1991.124-.126,
M1991.205-.207

Hector Hyppolite
(1894-1948)
[6] M1991.127-.132

Jasmin Joseph

(1924-)

[2] M1991.133-.134

Joseph-Jean Laurent

(1893-1976)

[1] M1991.135

Peterson Laurent

(active 1940s-d.1958)

[1] M1991.209

Adam Léontus

(1928-1986)

[1] M1991.208

André Normil

(1934-)

[1] M1991.136

Antoine Obin

(1929-1990)

[2] M1991.137-.138

Philomé Obin

(1892-1986)

[5] M1991.139-.143

Philomé Obin

(1892-1986)

and **Antoine Obin**

(1929-1990)

[1] M1991.44

Sénèque Obin

(1893-1977)

[3] M1991.145-.147

Salnave Philippe-

Auguste

(1908-1989)

[2] M1991.152, M1991.210

André Pierre

(1914-)

[4] M1991.148-.151

Robert St. Brice

(1893-1973)

[2] M1991.153-.154

Micius Stéphane

(1912-)

[4] M1991.155-.157,

M1991.211

Gerard Valcin

(1923-1988)

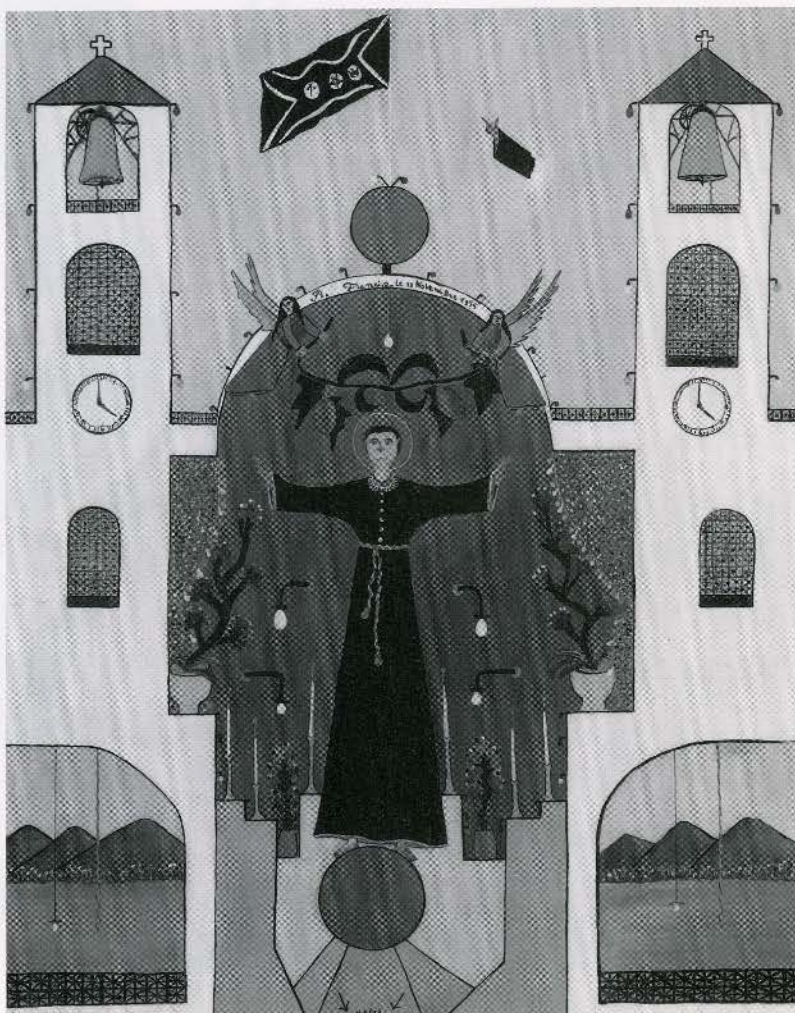
[2] M1991.158-.159

Pauléus Vital

(1918-1984)

[1] M1991.212

Préfète Duffaut
(Haitian, 1923-)
St. Francis, 1955
Oil on cardboard
Gift of Richard
and Erna Flagg



SCULPTURE

Gabriel Bien-Aimé
(1951-)
[2] M1991.160-.161

Murat Brière
(1938-1988)
[2] M1991.162-.163

Serge Jolimeau
(1952-)
[2] M1991.164-.165

Jasmin Joseph
(1924-)
[1] M1991.166

Georges Liautaud
(1899-)
[5] M1991.167-.171

Sérésier Louisjuste
(20th Century)
[1] M1991.172

Damien Paul
(1941-)
[4] M1991.173-.176

FLAGS

Vodun Banners
(20th Century)
[2] M1991.177-.178



Georges Liautaud
(Haitian, 1899-)
Dambala, circa 1959
Cut and forged metal
Gift of Richard and
Erna Flagg

LOANS

Institutions, Dates, Exhibition

Artist, Title, Dates, Media

Rockford College Art Gallery
Rockford, Illinois
March 2 - April 22, 1990, and subsequent
travel to High Museum of Art, Atlanta;
Lawrence University, Appleton,
Wisconsin; Arizona State University,
Tempe; and Sioux City Art Center, Iowa

Putting Pottery in Perspective: Past, Present, Future

Robert Turner
Large Red de Chelley Form, 1986
Ceramic

The Textile Museum
Washington, D.C.
March 29 - July 8, 1990, and subsequent
travel to American Craft Museum, New
York; Craft and Folk Art Museum, Los
Angeles; and The Oakland Museum
**Ed Rossbach: 40 Years of Exploration
and Innovation in Fiber Art**

Ed Rossbach
Modular Construction, 1968
Cotton, linen, silk
(partial tour only)

Tubular Construction, 1969
Polyethylene tubing, cotton, rayon

Raffia Basket and Pitcher, 1973
Raffia, palm

Los Angeles County Museum of Art
Los Angeles, California
October 7 - December 30, 1990

The Fauve Landscape

Raoul Dufy
*Boardwalk of the Casino Marie-
Christine at Saint-Adresse*, 1906
Oil on canvas

Illinois State Museum
Springfield, Illinois
October 20, 1990 - January 2, 1991,
and subsequent travel to
State of Illinois Art Gallery, Chicago
**Moholy-Nagy: The Chicago Years
1937-1946**

Laszlo Moholy-Nagy
Nuclear II, 1946
Oil on canvas

Patrick and Beatrice
Haggerty Museum of Art
Marquette University,
Milwaukee, Wisconsin
November 30, 1990 - February 17, 1991
Richard Lippold Sculpture

Richard Lippold
Monument to Exploration, 1974
Metal foil, steel wire

Sezon Museum of Art
Tokyo, Japan
January 2 - February 18, 1991, and
subsequent travel to National Museum
of Modern Art, Tokyo; Yokohama
Museum of Art; and Kitakyushu
Municipal Museum of Art.
Organized by The Mainichi Newspapers
Frank Lloyd Wright Retrospective

Frank Lloyd Wright
*Design for Phonograph Record
Cabinet for Meyer May,
Grand Rapids*, 1917
Graphite, colored pencil on
tracing paper

*Living Room Scheme,
Frederick C. Bogt Residence,
Milwaukee*, 1917
Graphite, colored pencil
on tracing paper

Side Chair from Afflick House,
1940-41
Cypress plywood

The National Art Museum
of Sport
Indianapolis, Indiana
January 4 - April 27, 1991, and
subsequent travel to Phoenix Art
Museum; Corcoran Gallery, Washington,
D.C.; and IBM Gallery, New York
**Sport in Art from American
Museums: The Director's Choice**

Alexander Archipenko
The Boxers, 1914
Bronze

UWM Art Museum
University of Wisconsin-Milwaukee
January 18 - March 3, 1991
**From Primitive to Decadent:
Subject and Style in Japanese
Prints 1680 - 1880**

Ando Hiroshige
Color woodcuts from
53 Stations of the Tokaido, 1833-34
Morning Scene
Hakone: Lake Scene
Mishima: Morning Mist
Kambara: Snow at Night
Okitsu: Okitsu River
Fukuroi: An Outdoor Tea Stall
Arai: Ferry Boats
Goyu: Waitresses Soliciting Travelers

Philadelphia Museum of Art
Philadelphia, Pennsylvania
January 20 - April 14, 1991 and
subsequent travel to Detroit Institute
of Arts; High Museum of Art, Atlanta;
and Fine Arts Museums of San Francisco
Henry Ossawa Tanner

Henry Ossawa Tanner
Sunlight, Tangiers, circa 1910
Oil on board

The Brooklyn Museum
Brooklyn, New York
February 6 - May 6, 1991, and subsequent
travel to The Fine Arts Museums of
San Francisco; and the National
Gallery of Art, Washington, D.C.
Albert Bierstadt: Art and Enterprise

Albert Bierstadt
Grizzly Bears, circa 1859
Oil on paper mounted on canvas

Wind River Mountains,
Nebraska Territory, 1862
Oil on board

John Michael Kohler Art Center
Sheboygan, Wisconsin
March 3 - May 12, 1991
Religious Visionaries

Simon Sparrow
Untitled, 1984
Mixed media on wood

Cedar Rapids Museum of Art
Cedar Rapids, Iowa
March 15 - May 31, 1991
**Selected Paintings by Andrew
Wyeth from Midwestern Collections**

Andrew Wyeth
Bradford House, 1944
Watercolor on paper

Stove Coal, 1970
Watercolor on paper

Lynch House, 1971
Watercolor, pencil on paper

State of Illinois Art Gallery
Chicago, Illinois
March 18 - May 17, 1991, with
subsequent travel to the Illinois
State Museum, Springfield
Gertrude Abercrombie

Gertrude Abercrombie
Witches Switches, 1952
Oil on Masonite

Appleton Gallery of Arts, Inc.
Appleton, Wisconsin
April 3 - May 1, 1991
Harold Carlson Retrospective

Harold Carlson
Wall Pattern
Oil, encaustic on Masonite

Mary and Leigh Block Gallery
Northwestern University,
Evanston, Illinois
April 5 - June 22, 1991
**The Modernist Tradition in
American Watercolors, 1911-1939**

Georgia O'Keeffe
Chicken in Sunrise, 1917
Watercolor on paper

Saginaw Art Museum
Saginaw, Michigan
April 21 - June 30, 1991
Couse and the Southwest Landscape

Irving Couse
Sunlit Waters, 1913
Oil on canvas

Musco de Arte Contemporaneo
de Monterrey
Monterrey, Mexico
May 1 - August 30, 1991
**Myth and Magic in the Americas:
The Eighties**

Ross Bleckner
Outstanding European, 1989
Oil on linen

John Michael Kohler Arts Center
Sheboygan, Wisconsin
May 31 - August 11, 1991
The Narrative Vessel

Chinese
Punch Bowl, circa 1775
Porcelain, enamel, gilt decoration

Jacksonville Art Museum
Jacksonville, Florida
June 6 - August 25, 1991
The Nature of Sculpture

Tom Czaropys
Untitled, 1986
Elm, oak and other barks,
branches, moss, and
polyester resin

The Montreal Museum of Fine Arts
Montreal, Quebec
June 20 - November 10, 1991
The 1920s: Age of the Metropolis

Ernst Kirchner
Strassenszene (Street Scene),
1926-27
Oil on canvas

Touko Museum of Contemporary Art
Tokyo, Japan
June 29 - August 4, 1991
Strange Abstraction

Christopher Wool
Untitled, 1990
Alkyd, acrylic on aluminum

Isetan Museum of Art
Tokyo, Japan
July 2 - July 30, 1991, and subsequent
travel to Nara Sogo Museum of Art,
Nara; Yokohama Sogo Museum of Art,
Yokohama; Fukuoka Art Museum,
Fukuoka. Organized by Art Life, Ltd.
Bonnard Exhibition Japan, 1991

Pierre Bonnard
Woman with Black Cat,
circa 1891
Oil on board

Patrick and Beatrice Haggerty
Museum of Art, Marquette University
Milwaukee, Wisconsin
July 11 - November 17, 1991

**Twentieth Century Masters
of American Glass**

Dale Chihuly
Blanket Cylinder #20, 1977
Glass

Harvey Littleton
Experimental Form, 1964
Glass

Cross Bottle, 1964
Glass

Bottle, 1964
Glass

Eye, 1973
Glass

Do Not Spindle, 1975
Glass

Loop, 1977
Glass

Yellow Curvilinear Sections, 1981
Glass

Contemporary Arts Museum
Houston, Texas
September 14 - November 30, 1991,
and subsequent travel to With de Witte,
Rotterdam, Netherlands; Center for
Contemporary Arts, Cincinnati; The
Contemporary Museum, Honolulu

**South Bronx Hall of Fame:
Sculpture by John Ahearn
and Rigoberto Torres**

John Ahearn
Trudy, 1984
Acrylic on cast plaster

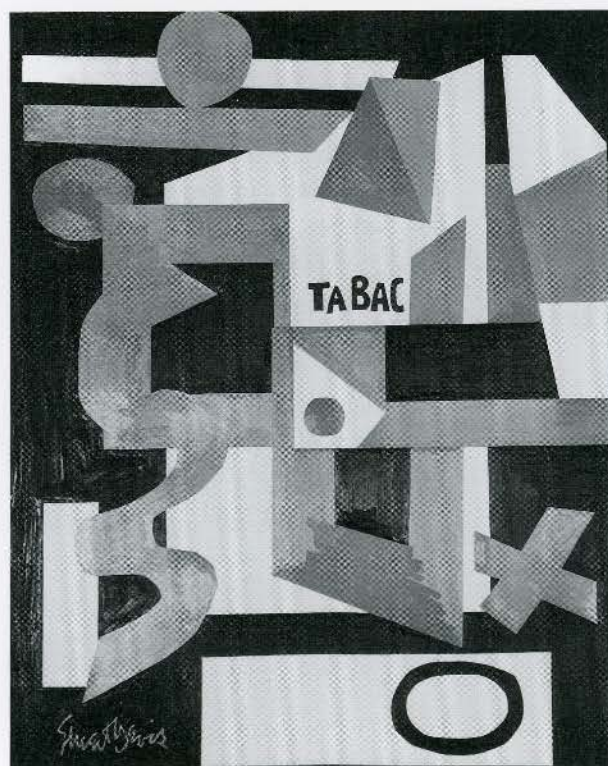
Indianapolis Museum of Art
Indianapolis, Indiana
September 7 - November 3, 1991,
and subsequent travel to Akron
Art Museum; and Virginia Museum
of Fine Arts, Richmond

**Power: Its Icons, Myths and
Structures in American Culture,
1961-1991**

Barbara Kruger
*Untitled (Your Fictions
Become History)*, 1983
Gelatin silver print

Peter Halley
Two Cells, 1988
Acrylic, Roll-a-tex on canvas

Stele, a 1956 oil
painting by
Stuart Davis,
was loaned to
The Metropolitan
Museum of Art
in New York for
their major
reevaluation of
the artist's work.



Whitechapel Art Gallery
London, England
October 4 - December 1, 1991, and
subsequent travel to Fundacion Juan
March, Madrid; and Frankfurter
Kunstverein, Frankfurt
Richard Diebenkorn

Richard Diebenkorn
Ocean Park no. 16, 1968
Oil on canvas

Edna Carlson Gallery
University of Wisconsin-Stevens Point
October 6 - November 3, 1991
Landscape Visions

Tom Uttech
Untitled, 1971
Oil on canvas

UWM Art Museum
University of Wisconsin-Milwaukee
October 10 - December 1, 1991
**A Medley of Images:
Art in the Age of Mozart**

Attr. to Gaetano Gandolfi
Ideal Head, 18th Century
Chalk on laid paper

Attr. to Bartolomeo Altomonte
Allegory of America
Pencil, wash on paper

Francesco-Giuseppe Casanova
Military Scene
Sepia ink on paper

Benjamin West
*Portrait of Girl with
Basket of Fruit*, 1784
Ink and wash on laid paper

Leo Castelli Gallery
New York, New York
October 19 - November 16, 1991
Paul Waldman Survey 1973 - 1991

Paul Waldman
It Doesn't Bother Diane #2
Oil, Masonite mounted on plywood

The Art Institute of Chicago
Chicago, Illinois
November 2, 1991 - January 5, 1992,
and subsequent travel to Hirshhorn
Museum and Sculpture Garden,
Washington, D.C.; Museum of
Contemporary Art, Los Angeles;
Philadelphia Museum of Art
Martin Puryear

Martin Puryear
Maroon, 1987-1988
Steel, wire mesh, wood, tar

The Metropolitan Museum of Art
New York, New York
November 18 - February 16, 1991
Stuart Davis: American Painter

Stuart Davis
Stele, 1956
Oil on canvas

EXHIBITIONS

The MAM's first major video exhibition, *The Pleasure Machine: Recent American Video*, began with works by Nam June Paik.



MAJOR EXHIBITIONS

The Art of Paulanship

March 15 - May 5, 1991

Journal/Lubar Galleries

Paul Manship (1885-1966), America's most renowned Art Deco sculptor, synthesized classical subject matter with the reduced, streamlined visual qualities of early American Modernism. Best known for his monumental works at Rockefeller Center in New York City, Manship was at the forefront in the popular movement to integrate sculpture and architecture in America. The exhibition, an extensive survey, documented Manship's career from his *Self-Portrait* of 1906 to his medal in honor of the inauguration of John F. Kennedy in 1961. Organized by the National Museum of American Art, Smithsonian Institution, Washington, D.C.

The Pleasure Machine: Recent American Video

June 14 - August 18, 1991

Journal/Lubar Galleries

The first major video exhibition organized by the Art Museum featured video installations by Dara Birnbaum, Rita Myers, Bruce Nauman, Nam June Paik, Alan Rath and Bill Viola covering a range of themes presently being addressed by American video artists, including socio-political commentary, terror and power and electronic theater. The exhibition also featured screenings of video tapes by leading artists working in the more traditional single channel format. Organized by the Milwaukee Art Museum. Supported by The David Bermant Foundation: Color, Light, Motion. Additional support provided by The John Porter Retzer and Florence Horn Retzer Fund. Selected video equipment and installation provided by Video Images, Inc., Brookfield and Sony Corporation. Transportation provided by Midwest Express Airlines, Inc.

**Painters of a New Century:
The Eight**

September 6 - November 3, 1991
Journal/Lubar Galleries

This exhibition of work by "The Eight" was a major re-evaluation of the work of this pivotal group of artists. Arthur B. Davies, William Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn and John Sloan ushered in a new era in American art, transforming their 1908 exhibition into a political statement and media event that permanently shifted the relationship between artist and public. More than 80 paintings, watercolors and pastels were included in the exhibition. Organized by the Milwaukee Art Museum. Sponsored by the Lila Wallace-Reader's Digest Fund. Additional local funding provided by Journal Communications: The Milwaukee Journal, Milwaukee Sentinel, WTMJ-TV, WTMJ-AM, WKTI-FM, Perry Printing Corp., Midwestern Relay Co., ADD Inc. Funding for printing of the catalogue was provided by the Donald and Barbara Abert Fund at the Milwaukee Foundation, as advised by Judith Abert Meissner, Barbara Abert Tooman, and Grant D. Abert. A planning grant was provided by the National Endowment for the Humanities, a Federal agency.

Elizabeth Mihoy,
guest curator of
*Painters of a
New Century:
The Eight.*



Installation view of the
MAM-organized
exhibition *Jackie
Winsor.*

Jackie Winsor

November 22, 1991 - January 19, 1992
Journal/Lubar Galleries

This retrospective exhibition featured the work of Jackie Winsor, an important American sculptor associated with "Postminimalism." Since the late 1960s, Winsor has made human-scale sculptures that follow in the tradition of first-generation Minimalism. However, over two decades, Winsor has extended and modified concerns into something more personal and metaphorical. This was the first major exhibition of Winsor's sculpture since a survey at the Museum of Modern Art in 1979. Organized by the Milwaukee Art Museum. Sponsored by the Lannan Foundation, Los Angeles; the National Endowment for the Arts, a Federal agency; and The Andy Warhol Foundation for the Visual Arts, Inc.

Photographer Larry Sultan, whose work was included in *Blood Relatives: The Family in Contemporary Photography*, an exhibition featuring three artists who use their families as subject matter.



PRINTS, DRAWINGS AND PHOTOGRAPHY

Blood Relatives: The Family in Contemporary Photography

March 22 - May 26, 1991
South Entrance Gallery

This exhibition explored the nature and expression of intimacy in art and life through the work of Tina Barney, Sally Mann and Larry Sultan, photographers who have used their own families as subject for extended periods of time. It raised questions about both the nature of contemporary family life as well as the complicated and convoluted relationship that inevitably exists between any photographer and his or her subject. Organized by the Milwaukee Art Museum.

Celebrity and Notoriety in Nineteenth Century Photography

July 4 - September 8, 1991
Segel Gallery

When photography was invented in the nineteenth century, one of the first subjects for the camera was people. With the proliferation of photographic portraiture came an interest in "famous" and "notorious" individuals and with it our modern notion of celebrity. The faces of kings, actresses and assassins were to be found in many public places and were frequently collected and arranged in albums or celebratory volumes. This exhibition featured photographs of people that were well known during the period, such as Claude Monet, Charles Baudelaire, Abraham Lincoln, Geronimo and many others. Organized by the Milwaukee Art Museum.

'30s America: Prints from the Permanent Collection

September 27 - December 8, 1991

Segel Gallery

Despite the hardships of the Great Depression, American printmaking flourished in the 1930s. Largely through the sponsorship of Franklin Roosevelt's WPA Federal Art Project, graphic artists across the country depicted contemporary America. This exhibition presented 40 lithographs and etchings by Thomas Hart Benton, Grant Wood, Raphael Soyer and others. Organized by the Milwaukee Art Museum. Partial funding provided by the National Endowment for the Arts, a Federal agency.

CONTEMPORARY ART

Currents 18: Cindy Sherman, The Masters Series

January 25 - March 17, 1991

Journal/Lubar Galleries

Since the late 1970s, Cindy Sherman has produced an extensive body of conceptually-based photographic works. Through changes in make-up, costume, props, settings and pose, Sherman transforms her own persona into a variety of human types. This exhibition presented recent large-scale color photographs featuring Sherman masquerading as the subjects in Old Master paintings. Using costumes, masks and artificial body parts, Sherman disguises herself as the various subjects common to European painting, including the Madonna, Venus, Popes, monks, burghers and coquettes. This series investigated notions of representation and stereotype, while also directly referring to the history of art. Organized by the Milwaukee Art Museum.

Currents 19: Eric Fischl Drawings

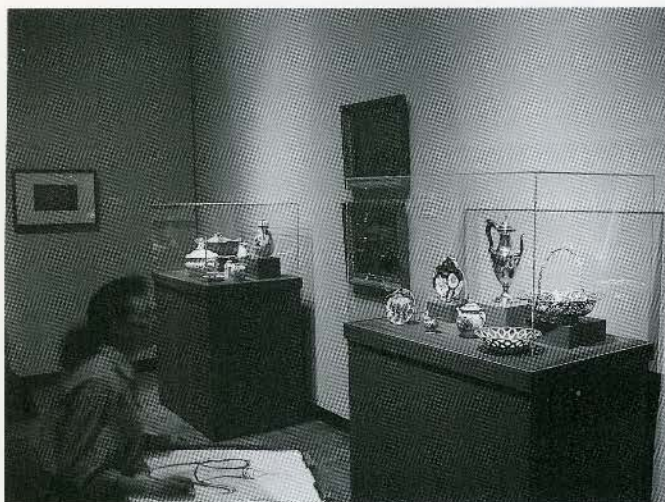
September 20 - December 29, 1991

Teweles Gallery

Eric Fischl is best known for his figurative paintings and drawings that deal with emotionally charged and often ambiguous narratives. Although his earlier works, including his drawings, depicted dramas from suburban America, Fischl's recent drawings feature loosely rendered figures in isolation. The exhibition was comprised of 13 large drawings reflecting the range of the artist's work. Organized by the Milwaukee Art Museum.



In Borderland: Painting by Charles Munch, the artist investigated the distinction between representation and abstraction.



Fashion and Furnishings in the Age of Mozart investigated the transition from the Rococo to Neo-classical styles in the decorative and fine arts.

SPECIAL EXHIBITIONS

Fashion and Furnishings in the Age of Mozart

February 3 - May 5, 1991

Teweles Gallery

The age of Mozart, the last half of the eighteenth century, witnessed the final crescendo of the intricacies, wit and artifice of the Rococo style and the advent of the calm, rational age of Neo-classicism. These two stylistic impulses, both apart and as they blended together, were examined through costumes, ceramics, furniture, silver, prints, drawings, paintings and sculptures. Organized by the Milwaukee Art Museum. Co-sponsored by the Historical Keyboard Society of Wisconsin.

Rembrandt's Students I: Govaert Flinck

March 28 - June 23, 1991

Segel Gallery

The first in a series of intimate exhibitions intended to acquaint the viewer with the different artistic personalities that gathered around, and were greatly influenced by, the greatest of

all Dutch artists. Govaert Flinck (1615-1660), a student of Rembrandt, became so adept at imitating the master's style that many works previously thought to have been painted by Rembrandt are, in fact, by Flinck. The exhibition included paintings from North American collections. Organized by the Milwaukee Art Museum. Sponsored by Margaret S. Chester.

The Seat of Elegance: An Insider's Guide to the Chair, 1720-1760

May 24 - August 26, 1991

Teweles Gallery

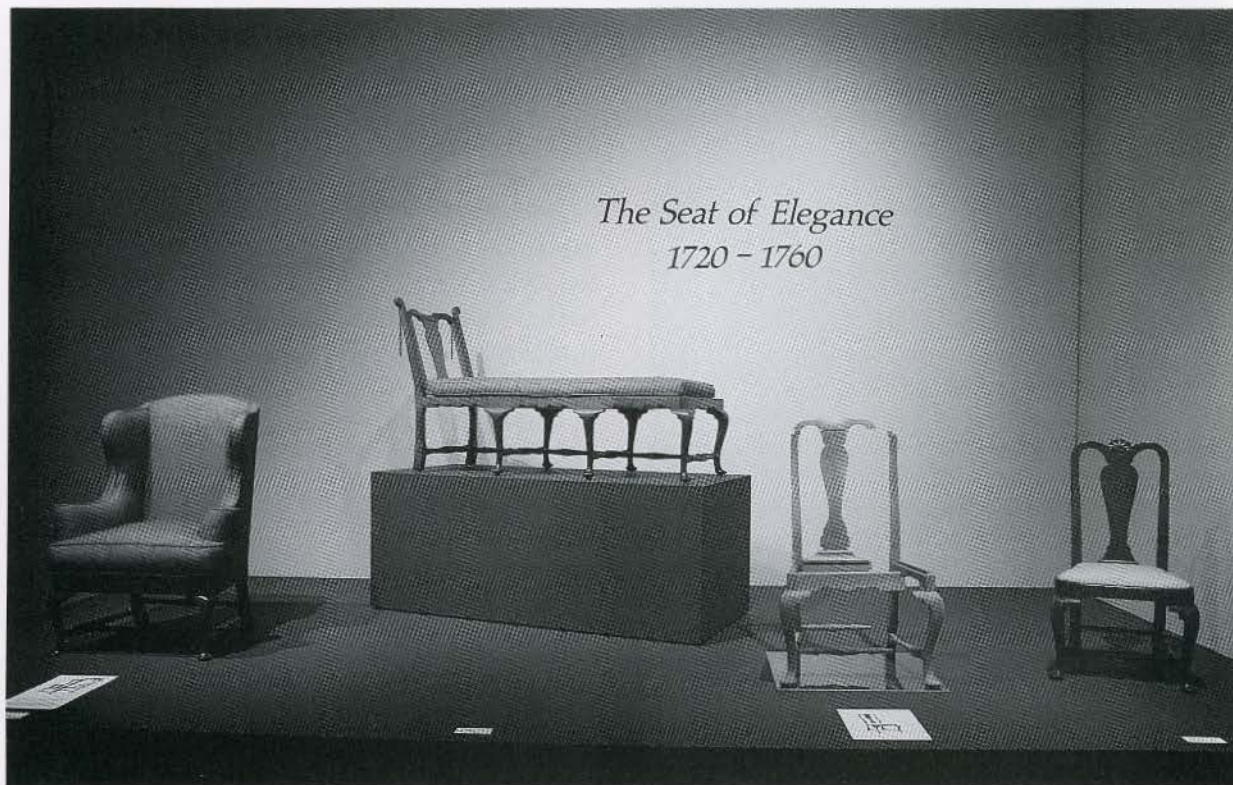
The serpentine line, with generous curves and broad proportions, is the hallmark of seating furniture from the middle decades of the eighteenth century. In this exhibition, the elegant style — dubbed "Queen Anne" by English furniture historians of the 1880s — was explored in examples from Europe and America, emphasizing the richness of regional variation demonstrated by the work of the American colonial chairmakers. Organized by the Milwaukee Art Museum. Sponsored by Leslie Hindman Auctioneers.

Recent Acquisitions

June 6 - September 23, 1991

South Entrance Gallery

Notable paintings, sculptures, prints, drawings, photographs and decorative arts acquired by the Art Museum in 1990 were presented in this annual exhibition. Highlights included works by Federico Zuccaro, Anselm Feuerbach, Gilbert Stuart, John Singer Sargent, Jenny Holzer and Tim Rollins and K.O.S. Organized by the Milwaukee Art Museum.



The Seat of Elegance
1720 - 1760

American and European Queen Anne furniture of the eighteenth century was the focus of *The Seat of Elegance: An Insider's Guide to the Chair, 1720-1760*.

**Painted Surfaces:
Antique to Contemporary**
November 14 - 28, 1991
Journal/Lubar Galleries

The last decade has seen a remarkable resurgence of interest in painted surfaces as a decorative art form. Collectors' Corner, a Milwaukee Art Museum support group concerned with the decorative arts, presented this exhibition of unique, hand-painted furniture and other objects drawn from members' collections, the MAM permanent collection and other Milwaukee private collections. Comprised of approximately 70 works, the exhibition focused on *faux* finishes and other *trompe l'oeil* painting techniques. Organized by the Milwaukee Art Museum.

**Rembrandt's Students II:
Ferdinand Bol**
December 20, 1991 - March 8, 1992
Segel Gallery

The second in a series of small exhibitions designed to reappraise the art of Rembrandt's inner circle of associates. Ferdinand Bol (1616-1680) was one of Rembrandt's most productive students, having probably worked with the master between 1635 and 1640. His early works are easily confused with Rembrandt's, but as his style and career developed, Bol's narrative paintings and portraits began to take on a distinct style of their own. Organized by the Milwaukee Art Museum.

*Addendum to 1990
Special Exhibition List*

Vincent D. Smith: The Jazz Series — Riding on a Blue Note
March 16 - May 31, 1990
Faye McBeath Learning Center

Focusing on blues and jazz musicians, Vincent D. Smith's monoprints synthesize a formal art training, a love of German Expressionism and African art with a passion for music. The exhibition featured brilliantly hued works evoking the almost surreal atmosphere of smoke-filled jazz clubs. The work of this internationally-known African-American artist is the visual equivalent to the improvisational techniques of jazz musicians. Organized by the Henry Street Settlement.

The Milwaukee Art Museum's series of intimate exhibitions on the art of Rembrandt's contemporaries highlighted the paintings of Govaert Flinck.

WISCONSIN ART

Borderland: Painting
by Charles Munch
February 2 - March 17, 1991
Cudahy Gallery

This installation by Wisconsin painter Charles Munch investigated distinctions between representation and abstraction and explored the border between the two. The artist architecturally altered the gallery to reinforce the theme of the exhibition and the content of the paintings. Organized by the Milwaukee Art Museum. Sponsored by Rayovac Corporation.

Ideas/Images: Wisconsin Art
April 6 - June 30, 1991
Cudahy Gallery of Wisconsin Art

Contemporary Wisconsin artists — both emerging and established — were juried into this exhibition. New works in all media were presented. Organized by the Milwaukee Art Museum.



The Bay Boys:

Wadzinski and Basch

July 13 - September 15, 1991

Cudahy Gallery of Wisconsin Art

Green Bay/Sister Bay artists Steve Wadzinski and Bruce Basch turn to modern civilization and the natural world for inspiration. Exploring the relationship between the two, the artists, in visually distinct styles, strove to convey the vitality and potential of modern life in America. Organized by the Milwaukee Art Museum.

Privileged Access:

Works by Wisconsin Artists

September 28, 1991 - March 22, 1992

Cudahy Gallery of Wisconsin Art

Contemporary Wisconsin artists were featured in this semi-annual juried exhibition which included paintings, sculptures, works on paper, photography and installations. Organized by the Milwaukee Art Museum. Sponsored by American Airlines.

Mastery of Materials:

75th Anniversary of Wisconsin

Designer Crafts Council

November 16, 1991 - January 19, 1992

Cudahy Gallery of Wisconsin Art

This juried exhibition celebrated the 75th year of the Wisconsin Designer Crafts Council. The works of approximately 30 artists were included, illustrating the vitality and imagination characteristic of contemporary craft. Ranging from the work of emerging artists to that of nationally known craftspeople, the exhibition was an overview of the dynamic creativity of contemporary Wisconsin artists working in clay, fiber, metal, glass and wood. Organized by the Milwaukee Art Museum. Sponsored by the Pieper Electric, Inc.



Mastery of Materials, a juried craft exhibition in the Cudahy Gallery of Wisconsin Art, celebrated the 75th anniversary of Wisconsin Designer Crafts Council.

STUDENT ART

**Scholastic Art Awards —
64th National High School
Art Exhibition**

February 3 - March 3, 1991

South Entrance Gallery

The 64th installment of the Scholastic Magazine, Inc. Art Awards Exhibition for junior and senior high school students in the state. Students' work was juried in fifteen categories, with finalists continuing to national competition. Organized by the Milwaukee Art Museum. Sponsored by Milwaukee Magazine.

TRAVELING
EXHIBITIONS

**From Expressionism to
Resistance, Art in Germany
1909-1936: The Marvin
and Janet Fishman Collection**
(organized 1990)

Berlinische Galerie
Berlin, Germany
March 1 - April 28, 1991

Schirn Kunsthalle
Frankfurt, Germany
June 8 - August 18, 1991

Kunsthalle in Emden
Emden, Germany
August 29 - October 29, 1991

The Jewish Museum
New York, New York
November 21, 1991 - January 25, 1992

**Sumptuous Surrounds: Silver
Overlay on Ceramic and Glass**
(organized 1990)

Sterling and Francine Clark Art Institute
Williamstown, Massachusetts
April 5 - June 9, 1991

**Cindy Sherman:
The Masters Series**

Center for the Fine Arts
Miami, Florida
May 18 - July 14, 1991

Walker Art Center
Minneapolis, Minnesota
August 3 - October 27, 1991

**'30s America: Prints from the
Milwaukee Art Museum**

Rahr-West Art Museum
Manitowoc, Wisconsin
July 7 - August 25, 1991

**Painters of a New Century:
The Eight**

Denver Art Museum
Denver, Colorado
December 14, 1991 - February 16, 1992

*From
Expressionism
to Resistance,
Art in Germany
1909-1936: The
Marvin and Janet
Fishman Collection
installed in Berlin.
It was the first
Milwaukee
Art Museum -
organized exhibition
to travel to Europe.*



PUBLICATIONS

Currents 18: Cindy Sherman.

Dean Sobel. 4 pages; black and white with color cover; January 1991.

Borderland: Paintings by Charles Munch. Janet Treacy and Martha Kingsbury. 6 pages; color; February 1991.

Blood Relatives: The Family in Contemporary Photography.

Tom Bamberger. 20 pages; black and white and color; March 1991.

Rembrandt's Students I: Govaert Flinck. James Mundy. 4 pages; black and white with color cover; March 1991.

The Seat of Elegance: An Insider's Guide to the Chair, 1720-1760. Jayne E. Stokes. 8 pages; black and white, May 1991.

Milwaukee Art Museum 1990 Annual Report. Edited by Nathan Guequierre. 104 pages; black and white with color cover; May 1991.

The Pleasure Machine: Recent American Video. Dean Sobel. 6 pages; black and white with color cover; June 1991.

Celebrity and Notoriety in Nineteenth Century Photography. James Mundy. 4 pages; black and white; July 1991.

The Bay Boys: Wadzinski & Basch. Janet Treacy. 16 pages; color; July 1991.

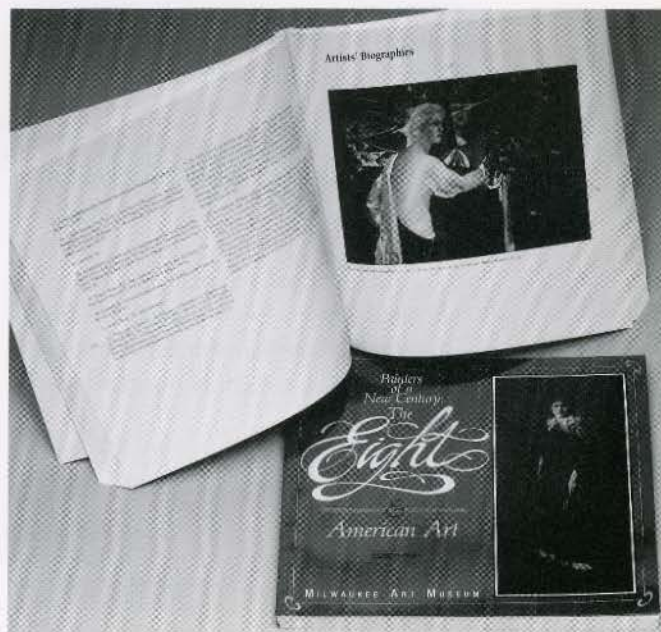
Mastery of Materials: 75th Anniversary of Wisconsin Designer Crafts Council. Janet Treacy. 16 pages; black and white; November 1991.

Painters of a New Century: The Eight. Elizabeth Milroy and Gwendolyn Owens. 200 pages; color and black and white; September 1991.

Currents 19: Eric Fischl Drawings. Dean Sobel. 6 pages; black and white with color cover; September 1991.

Jackie Winsor. Dean Sobel, Peter Schjeldahl, and John Yau. 132 pages; black and white and color; November 1991.

Painters of a New Century: The Eight and American Art was published in conjunction with the museum's exhibition of work by the groundbreaking American artists.



PROGRAMS

EXHIBITION OPENINGS

At exhibition openings, the Milwaukee Art Museum presented lectures by artists, scholars and curators. More than 3,000 museum members and visitors gained special insight into MAM exhibitions at openings in 1991.

January 24

Currents 18: Cindy Sherman, The Masters Series

Lecture by Arthur C. Danto, Johnsonian Professor of Philosophy, Columbia University and art critic for *The Nation*

February 1

Borderland: Paintings by Charles Munch

Reception with artist

February 2

Scholastic Awards: 64th National High School Art Exhibition

Opening Reception
Sponsored by *Milwaukee Magazine*
and the Milwaukee Art Museum

March 13

The Art of Paulanship

Lecture by Harry Rand, National Museum of American Art, Smithsonian Institution and curator of the exhibition

March 21

Blood Relatives: The Family in Contemporary Photography

Lecture by Larry Sultan, photographer whose work was included in the exhibition

April 5

Ideas and Images: Wisconsin Art Reception with artists

May 2

Rembrandt's Students I: Govaert Flinck

Lecture by Dr. Alfred Bader, collector

May 23

The Seat of Elegance: An Insider's Guide to the Chair, 1720-1760

Lecture by Jayne E. Stokes, assistant curator of decorative arts, Milwaukee Art Museum, and curator of the exhibition

Harry Rand, curator of painting and sculpture at the National Museum of American Art and curator of The Art of Paulanship, lectured for the members' opening reception of the exhibition at the MAM.



June 13

**The Pleasure Machine:
Recent American Video**

Lecture by David A. Ross, director of
the Whitney Museum of Art, New York

July 12

**The Bay Boys:
Wadzinski and Basch**

Reception with artists

September 5

**Painters of a New Century:
The Eight**

Lecture by Elizabeth Milroy, assistant
professor of art history, Wesleyan
University and guest curator of the
exhibition



Chicago Imagist artist
Roger Brown discussed
the development of his
paintings in a lecture
sponsored by the
Contemporary Art
Society.



September 19

Currents 19: Eric Fischl Drawings

Lecture by Dean Sobel, associate curator
of contemporary art, Milwaukee Art
Museum, and curator of the exhibition

September 27

**Privileged Access:
Works by Wisconsin Artists**

Reception with artists

November 15

**Mastery of Materials:
75th Anniversary of Wisconsin
Designer Crafts Council**

Reception with artists

November 21

Jackie Winsor

Lecture by the artist

David A. Ross, director of the
Whitney Museum of Art,
New York, addressed trends in
video art at the opening for
The Pleasure Machine.

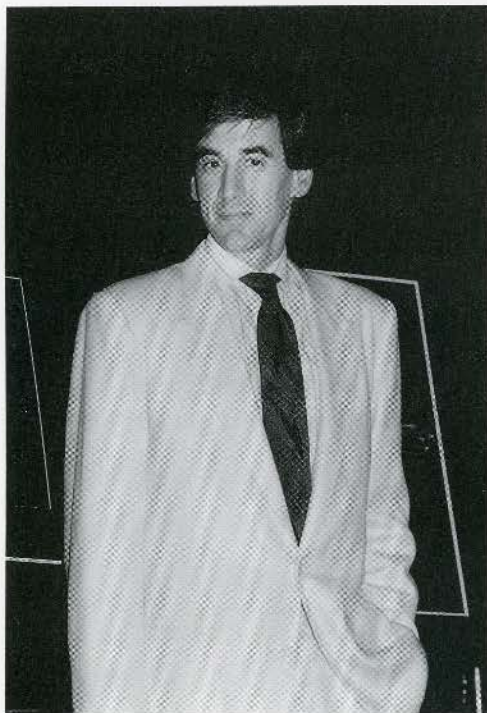
LECTURES, PANELS AND SYMPOSIA

In addition to opening lectures, the museum and its support groups sponsor a variety of exhibition-related lectures, panels and symposia. These presentations explore artists' visions, contemporary art issues and historical perspectives surrounding period exhibitions. More than 2,600 people attended these presentations in 1991 which included a controversial panel discussion focusing on Sally Mann's photographs in **Blood Relatives: The Family in Contemporary Photography** and a special weekend symposium dealing with Mozart's world in conjunction with **Fashion and Furnishings in the Age of Mozart**.

February 21

Lecture by Roger Brown, artist
Sponsored by the Contemporary
Art Society

*"The Art of Science
and Science Fiction"
was discussed in a
lecture by John
Lomberg, an artist
whose depictions of
outer space have
traveled the galaxy in
NASA space probes.*



*Artist Jenny Holzer's
lecture in May was
sponsored by
Contemporary
Art Society.*

March 8-10

"The Age of Mozart" Lecture Series
Lectures, performances and a symposium
featuring Edward Maeder, curator of
textiles and costumes, Los Angeles
County Museum of Art; Michael
Steinberg, artistic advisor, Minnesota
Orchestra and others
Sponsored by the MAM, the Historical
Keyboard Society of Wisconsin with the
Westfield Center for Early Keyboard
Studies and the National Endowment
for the Humanities

April 25

"The Art of Science
and Science Fiction"
Lecture by Jon Lomberg, artist
Sponsored by the Cudahy Gallery of
Wisconsin Art and Wisconsin Painters
and Sculptors

May 2

Lecture by Dr. Alfred Bader, collector
Sponsored by the Fine Arts Society

May 23

Panel discussion on

Blood Relatives: The Family in Contemporary Photography

featuring Jane Gallop, professor of English at the University of Wisconsin-Milwaukee; Michael Phayer, director of Family Studies at Marquette University; Judi McMullen, assistant professor of law at Marquette University; Gregory Conniff, photographer; and others



Barbara H. Weinberg, curator of American Paintings and Sculpture at The Metropolitan Museum of Art, New York, detailed the transition from American Impressionism to the Ashcan School.

May 30

Lecture by Jenny Holzer, artist

Sponsored by the Contemporary Art Society

July 25

Lecture by André Emmerich, gallery owner

Sponsored by the Contemporary Art Society

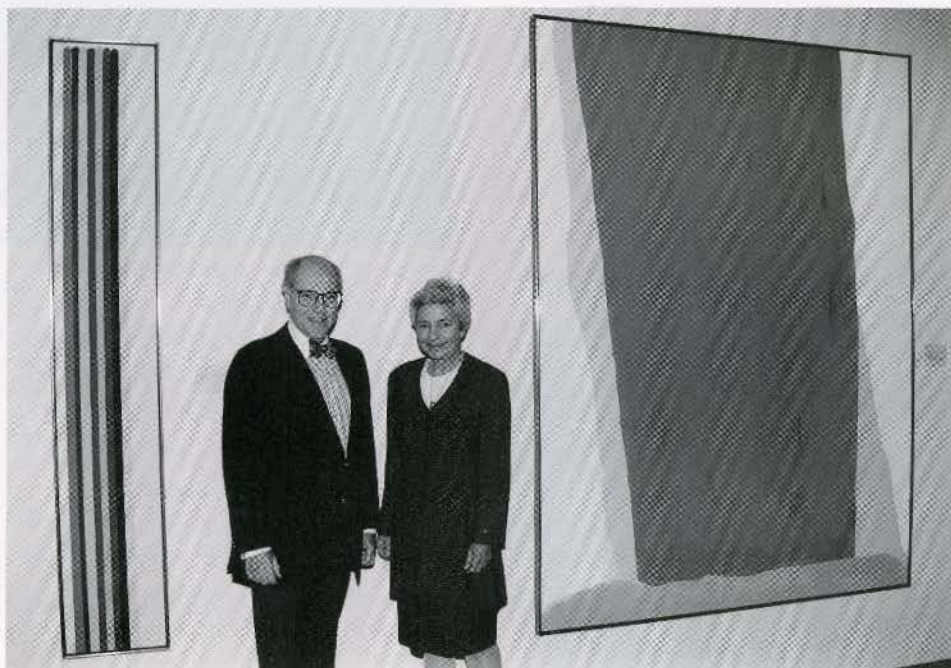
September 12

Lecture by Bennett Bean, artist
Sponsored by the Contemporary Art Society

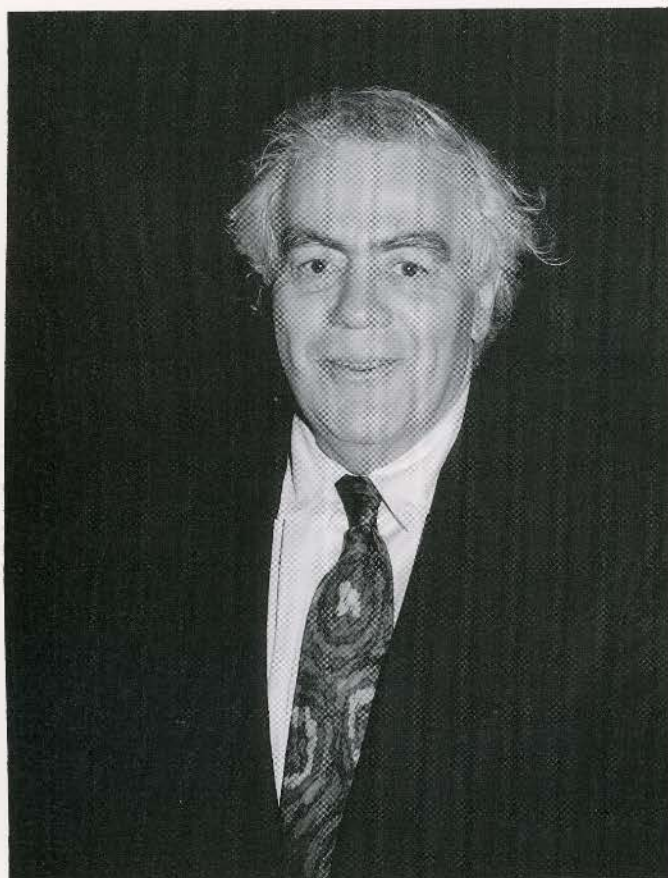
September 26

"American Impressionism: Paving the Way for the Ashcan School"

Lecture by Barbara H. Weinberg, curator of American Paintings and Sculpture, Metropolitan Museum of Art, New York, in conjunction with **Painters of a New Century: The Eight**



Gallery owner André Emmerich with his sister and MAM patron Nicole Teweles. Emmerich spoke on sculpture in the natural environment.



*Pulitzer Prize-winning columnist Jimmy Breslin addressed the topic of New York landmarks in conjunction with **Painters of a New Century: The Eight**.*

October 3

"The Importance of New York Landmarks at the Turn of the Century and Today"

Lecture by Jimmy Breslin, journalist and novelist in conjunction with **Painters of a New Century: The Eight**

October 10

Lecture by Tim Rollins, artist
Sponsored by the Contemporary Art Society

October 25

"The Power of Romantic Passion"

Lecture by Ethel S. Person, professor of clinical psychiatry at Columbia University
Sponsored by the MAM and the Wisconsin Psychoanalytic Foundation

November 14

Lecture/demonstration by Matt Stevens, artist, in conjunction with **The Painted Surface: Furniture and Decorative Objects, Antique to Contemporary**
Sponsored by Collectors' Corner

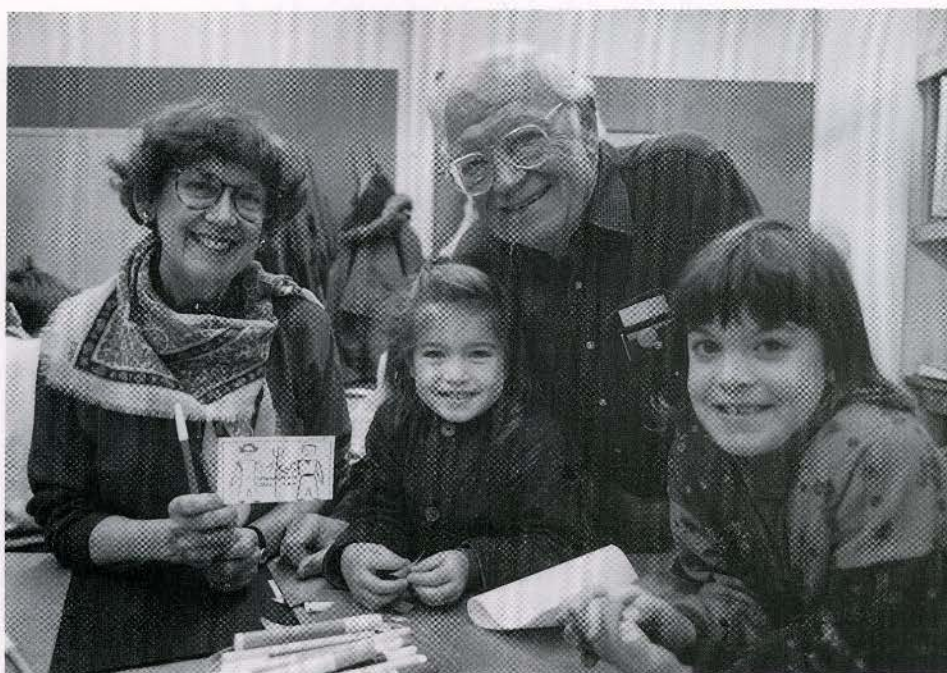
December 5

"Women in Sculpture"

Panel discussion featuring Wisconsin artists Terese Agnew, Katherine King, Jill Sebastian and Jean Stamsta in conjunction with **Jackie Winsor**



*Artist Terese Agnew took part in a panel discussion on "Women in Sculpture" during the exhibition **Jackie Winsor**.*



Milwaukee Art Museum special events – like Grandparent's Day – provide opportunities for families to create and enjoy art together.

SPECIAL EVENTS

Milwaukee Art Museum special events consistently draw a diverse cross-section of the public. Offering activities such as family art workshops, concerts, demonstrations and performances, these events appeal to the public's varied interests and introduce museum visitors to the permanent collection. With programs focusing on changing exhibitions, special events create new audiences to enjoy the museum while offering museum members alternative activities in which to participate. From the grand-scale outdoor excitement of Lakefront Festival of Arts to intimate gallery walk-throughs with artists, special events in 1991 drew 115,430 people to the museum.

While major, ongoing events like **Bal du Lac** and **Lakefront Festival** still remain the most identifiable with the museum, the MAM provides an array of programming to intrigue many sectors of the museum's audience. **1st Friday**,

combining jazz and art in a social atmosphere is fast becoming one of Milwaukee's unique entertainment options. Collaborating with East Town Association, MAM plays host to **Gallery Night**, now one of the city's most anticipated events. More than 1,000 people participate in each of these evenings of gallery-hopping throughout the community. **Family Sundays**, the **MAM Fishboil** and **1st Wisconsin Eve** are other programs that make the

Bal du Lac co-chairs Don and Donna Baumgartner and Dorothy and James Stadler planned a "Wing Ding" of an event.





The museum's popular Family Sundays program saw a 43% increase in attendance over 1990 as more than 5,000 people explored art and artists.

museum an exciting, vibrant place to visit. New events this year included an extended Children's Art Festival over the summer and the MAM's first appearance at Children's Fest, held at the Summerfest grounds.

FAMILY SUNDAYS

At popular Family Sundays programs, children and their parents create and learn about art as well as spend quality time together, investigating different cultures, traditions and the museum's exhibitions and permanent collections.

Tim Ryan and Jane Asmuth, co-chairs of the 1991 Grape Lakes Food and Wine Festival, the city's premier culinary event.



With programs like "Invention Convention" (DaVinci-style Lego inventions), "Let's Get Dimensional" (sculpture and collage workshops) and the National Children's Theater School's *Cookie Cobalt*, a play in which masterworks in the Milwaukee Art Museum come to life, in 1991 Family Sundays attendance increased 43% over 1990 with a total of 5,591 participants.

Family Sundays programming in 1991 was sponsored by Midwest Express Airlines, Inc., with additional support from Coleman/Fannie May Candies Foundation. Additional outreach funding came from the Kopmeier Family Fund.

PERFORMANCE ART

The museum's Performance/Art program showcased non-traditional and experimental artists who create hybrid art forms combining dance and movement, monologue, theater and music. The highlight in 1991, co-commissioned by the Milwaukee Art Museum and Alverno College in partnership with Houston's DiverseWorks and the National Performance Network's Creation Fund, was Mark Anderson's premiere of *Manual* at the Milwaukee Repertory Theater on March 28, with additional performances on March 29 and 30, to a total audience of 519.

TOURS ABROAD

Among the benefits of museum membership are opportunities for international travel with curators and staff. In 1991, a total of 116 members traveled to northern Italy and London on two excursions.

EDUCATION

A broad variety of programs and resources enables the Education Department to provide all segments of the community with meaningful art experiences, interpreting Art Museum collections and exhibitions through tours and lectures, art classes and outreach workshops, school programs and teacher training. Department members also research and write text panels and produce audio guides to accompany exhibitions, screen films, videos and multi-image programs and distribute educational materials.

TOURS OF THE MUSEUM

Docent- and self-guided tours of museum collections and changing exhibitions are offered to schools and other groups. In 1991, tourgoers came from 28 counties, from 6 states other than Wisconsin and from Germany, Japan and Russia. Tour attendance reached an all-time single-month high with 12,149 visitors seeing the permanent collection and **Painters of a New Century: The Eight** in October.

SCHOOL PROGRAMS

Teachers of all disciplines are encouraged to coordinate art studies with their curriculum. Education resources at the MAM enable teachers to use the Art Museum collections as an extension of their classrooms, whether the subject is history, social studies, language arts, math, music or the visual arts. Direct

*High school students explored American art on a docent-led tour of **Painters of a New Century: The Eight**. More than 12,000 people toured the exhibition in October alone.*

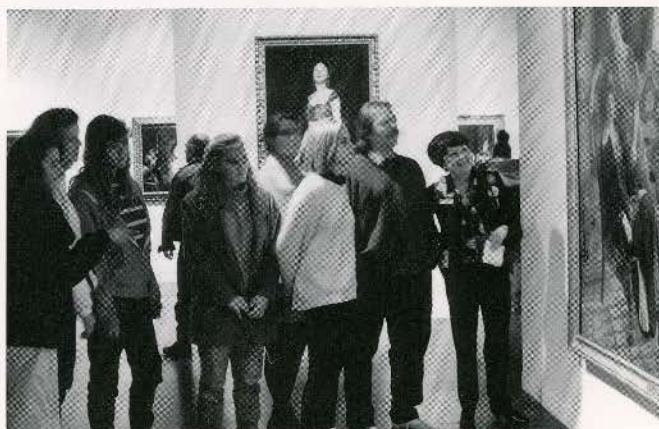
	Tours	People
Milwaukee County	804	35,140
Out-of-County	423	20,648
Out-of-State	46	1,435
	1,273	57,223

School groups accounted for the largest portion of the above figures:

	School Tours	People
Milwaukee County	531	25,354
Out-of-County	375	19,277
Out-of-State	25	1,084
	931	45,715

The remainder were:

	Tours	People
Bradley Sculpture Garden Tours	68	1,123
Special Event and Behind the Scenes Tours	107	5,201
Adult, Non-School, Day Care Tours	167	5,184
	342	11,508



A father and son created sculpture together in an Art Museum class.



experiences with works of art via tours on one of 22 themes enhance young people's views of themselves, their communities and their world.

To make student tours more meaningful, teachers receive information packets containing historical and interpretive data, art reproductions and vocabularies. In addition, a variety of creative pre- and post-visit projects are suggested, ranging from story writing and acting to treasure hunts and music making. The Curriculum Connections program forges a strong link to the social studies, American history and world history curricula of grades four through twelve with teacher packets and multiple tours. For students in Milwaukee County schools having 40% minority or low socioeconomic level enrollment, tour fees were waived.

Special School Programs

In sequential visit programs, students come to the museum two to four times a year for three or four consecutive years to become very familiar with the museum's entire collection, learn about art elements and the historical and cultural content of art. Participating schools in 1991 included Golda Meir, Elm Creative, Tippecanoe, Thirty-Eighth Street, Atwater, Lake Bluff, Cumberland, Richards, University, Milwaukee Jewish

Day, Oak Creek and Woodland school of Grayslake, Illinois.

Another special program brought students to the Art Museum on a school district-wide basis. The Milwaukee Public Schools subsidized a guided tour for all sixth grade students, Western Publishing of Racine paid for tours and buses for all sixth graders in the Racine Unified School District and the Beloit School District subsidized the visit of all its fourth, fifth and sixth grade students.

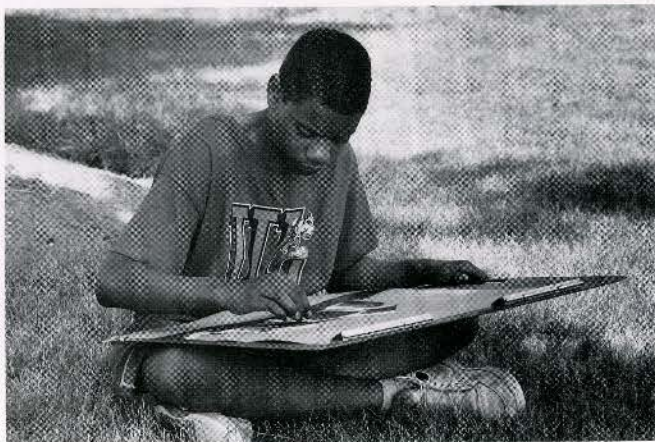
Teacher Training

Continuing education for special teacher groups and entire school system faculties featured in-depth workshops on the permanent collection, special exhibitions and the integration of the Art Museum and its media resources with classroom studies. In 1991, 529 teachers participated.

Satellite Class

More than 100 selected Milwaukee-area high school art students participated in the Milwaukee Art Museum Satellite class, co-sponsored with and accredited by Milwaukee Public Schools. Students used Art Museum collections and resources in their study of art history and museum processes and in studio classes. Students attended daily for a

A student experimented with color to depict a sculpture on the museum grounds.



Children helped each other make costumes and masks in a summer class at the MAM.



half-day for a semester and an exhibition of Satellite student art completed the term.

Media Resources

Films, videocassettes and slide/audiocassette packages on museum collections and many other art and art history topics reached 3,296 students and adults across the state in 1991 through the Education Department's rental library.

ART CLASSES AND WORKSHOPS

Milwaukee Art Museum art history and studio classes, taught by local artists, combine creative experiences with immersion in the Art Museum's permanent collection and exhibitions. Enrollment totaled 2,621 students (1,551 adults and 1,070 children in 202 classes) for an average of 13 students per class, significantly higher than the national museum average. Highlights in 1991 included "German Art 1909-1936," "Images of a Golden Land," "The Seat of Elegance — Period Furniture," "Painters

of a New Century," a parent/child class called "Captain and First Mate," and for children, "Cartooning and Animation" and "The Sky's the Limit."

Short-term workshops are designed to give community young people an exciting taste of the museum's collections and activities. In 1991, 22 workshops served 306 children, including Girl Scouts from three councils in and beyond the metropolitan area.

GENERAL PROGRAMS

In 1991, the Education Department conducted a variety of informal programs in and outside the museum.

Gallery Talks

Informal daytime lectures conducted by staff and docents explored changing exhibitions with 857 people.

Outreach Programs

Museum staff and docents presented programs statewide on the Art Museum's collections, exhibitions and history to a total audience of 2,246.

Music in the Museum

Concerts in the galleries by classical pianist Jeffrey Hollander, along with informal lectures by museum staff related period music and the visual arts. Highlights included programs on 19th-century romantic art and music, the art of Paul Manship and music of the 1920s and '30s and the Museum's collection of Haitian art and Louis Gottschalk's Haitian-inspired compositions. Six-hundred and ninety-five people participated in 1991.

MEDIA PROGRAMS

Video Production

In 1991, the MAM made its first venture into educational video production with *Mummy to Modern*. The program includes a 16-minute video highlighting masterworks from the Art Museum's permanent collection, a teacher packet with 20 color slides of artworks featured in the video, interpretive information, suggested classroom activities and a poster. Designed to bring the Art Museum to teachers and students in grades seven and above living outside the Milwaukee metropolitan area, this program was made possible with grants from Ronald McDonald Children's Charities, the Milwaukee Foundation and the National Endowment for the Arts.

In conjunction with **Painters of a New Century: The Eight**, a videotape based on the highly successful multi-image presentation developed for the Milwaukee showing was produced to accompany the exhibition as it travels. The video production was funded by the Lila Wallace-Reader's Digest Fund.

Young artists from the Boys and Girls Clubs of Milwaukee exhibited their work at the Art Museum.



Audio Tours

For the third year, the Art Museum offered free, self-guided audio tours for selected exhibitions. An audience of 2,705 enjoyed tours in 1991 and the proportion of visitors using an audio tour to guide them through exhibitions increased significantly over 1990. During **From Expressionism to Resistance: Art in Germany 1909-1936**, 915 people took audio tours (183 per week); for **Painters of a New Century: The Eight**, 1,790 people took the tours (224 per week).



Sculpture with found objects took shape in the "Adventures in Art" class for five- and six-year-old children.

Film, Video, Multi-Image Presentations

Films, video, and museum-produced multi-image presentations on a wide variety of art-related topics are screened in the Multi-media Theater. Total theater attendance in 1991 was 36,356.

General Media Programs

Multi-image presentations, films and videos are screened as an introduction to the museum for a majority of museum tours. In addition, gallery-goers can enjoy media presentations screened on a continuous basis on weekends and during holiday periods. This year, 34,142 people enjoyed general media programs.

Film and Video Series

The Art Museum presented film and video series to 2,115 people of all ages in 1991.

The museum's **Reel Art** series complements changing exhibitions with programs selected not only for their documentary or informational value but also for their intrinsic artistic merits. A total of 77 screenings relating to seven exhibitions were shown to an audience of 1,477 in 1991, a 23% increase over 1990. One of the most successful series ever organized was shown in conjunction with **From Expressionism to Resistance** when 493 viewed five films. Shown in their original silent or German version, these films were made during the early days of German cinema and included classics such as *The Cabinet of Dr. Caligari* and less well-known examples such as *Mother Krause's Journey Into Happiness*. Other highlights included programs in conjunction with **The Art of Paul Manship, Painters of a New Century: The Eight** and **The Pleasure Machine: Recent American Video**, which featured single-channel video tapes by leading American videographers.

The **Films Kids Like** series featured a variety of award-winning shorter productions seldom shown in general release. An audience of 638 children, their families and friends attended 32 screenings in 1991, an increase of 18% per screening over 1990. Some of the most popular included book-to-film adaptations such as the works of Maurice Sendak and the *Frog and Toad* series, and seasonal classics such as *The Snowman*. In conjunction with **Painters of a New Century: The Eight**, fall offerings featured films based on classic novels published during the first decade of this century including *Pollyanna* and *Peter Pan*.

In honor of Black History Month, two films about and by African-American photographers plus a series of animated shorts based on African folktales were viewed by an audience of 120 at 6 screenings.

Special Screenings

In addition to film and video series and pre-tour presentations, other screenings were held in the Multi-media Theater in 1991. In conjunction with the exhibition **The Pleasure Machine: Recent American Video**, the work of student videographers was presented in **Up & Coming Video: Recent Student Video Works from Southeast Wisconsin** to an audience of 43 in 2 screenings. As part of the Art Museum's participation in **A Day Without Art**, the nationwide program calling attention to the losses in the art world due to the AIDS pandemic, *AIDS: An Issue of Representation* was presented to an audience of 56 in 2 screenings.

Children displayed artwork created in a Milwaukee Art Museum special school program.



WAUKESHA COUNTY PROGRAMS



A family displayed artworks they created at the Art Museum's Family Fest at Waukesha County Technical College.

Working toward a goal of the Second Century Plan, in 1991 the Milwaukee Art Museum developed an active steering committee to implement a Waukesha County Program Center (WCPC). Composed of business, civic and volunteer leaders from Waukesha County, the steering committee began regular meetings in April and received expressions of support from the county government, colleges, school districts and the Finer Waukesha Committee.

Several events were held, including a booth at the Waukesha County Fair and a Family Festival which attracted 839 people and garnered wide publicity. By the end of 1991 a total of 2,347 people were involved with WCPC functions. The MAM developed relationships with educational institutions to enable class programs, exhibitions and lectures to commence at Waukesha County locations in 1992. To secure financial support, donor solicitation targeted corporations and individuals in Waukesha County.

One of more than 800 participants at Family Fest worked intently on an art project.



SUPPORT GROUPS

FRIENDS OF ART

As the largest volunteer group for the Milwaukee Art Museum, Friends of Art (FOA) contributed over \$250,000 to the museum's Art Acquisition Fund in 1991. A year of exciting fund-raising events provided a great opportunity for FOA to add an impressive variety of art objects to the permanent collection.

After completing the final payment of the group's multi-year commitment to the purchase of the Michael and Julie Hall Collection of American Folk Art, FOA's Art Acquisitions Committee approved two significant acquisition contributions. A discretionary fund established for works on paper was increased from \$10,000 to \$20,000 in 1991. This fund focused on contemporary European artists — both emerging as well as established artists — whose works represent artistic trends in Europe today. With this money, Sue Taylor, associate curator of prints and drawings, selected works by Georg Baselitz, Lucian Freud and Vitali Komar and Aleksandr Melamid.

In addition, FOA purchased six additional artworks for the permanent collection. The works represent a range from decorative arts to folk art, including an eighteenth-century sampler by Sally Johnson, an Indian folk art figure by Ralph McCarry (ca. 1950), representative objects from the works of Eugene von Bruenchenhein, a Eugène Gaillard chair, a Richard Reimerschmid ceramic work and a fiber work entitled *High Rise* by Claire Zeisler.



*Peggy Jacobson
and Bob Rutzen,
co-chairs of the
1991 Lakefront
Festival of Arts.*

These spectacular acquisitions were made possible by the many events sponsored by the Friends of Art during 1991. Art Generation, FOA's subgroup for young professionals, kicked off the new year with the Art Throb Valentine's party on February 16. Brian Fielkow and Jeanine Sweeney hosted "An Evening in the Tropics," and winter's cold blanket was temporarily replaced with the warmer sights and sounds of the Caribbean.

The 32nd annual Bal du Lac was held on April 20. The co-pilots for the 1991 "Wing Ding!" were Donna and Donald Baumgartner and Dorothy and Jim Stadler. Wisconsin artist Jean Stamsta created airplane decorations for the festive event. Additional creativity was provided by the firm of Bender, Browning, Dolby and Sanderson. American Airlines was a major sponsor of the event. FOA hosted the fourth Grape Lakes Food & Wine Festival from May 15 through May 18. Co-chairs Jane Asmuth and Tim Ryan hosted the four-day festival, which included six separate culinary events, some of which were held at the Italian Community Center. The

Grape Stomp fun run kicked off the festival and the Grand Tasting ended a successful series of great wine, informative seminars and memorable gastronomic experiences.

Summer began with FOA's 29th annual Lakefront Festival of Arts, held June 14-16 on the lakefront grounds of the Milwaukee Art Museum. Under the able leadership of Peggy Jacobson and Bob Rutzen, over 60,000 visitors enjoyed the works of 185 artists. A new component was added in 1991: a collegiate art competition including students from six local colleges and universities. Corporate involvement with LFOA has increased over the years and continues to provide a key component to the financial success of the event. The 1991 benefactors included the Art Factory, J.H. Findorff & Son, Inc., Froedtert Memorial Lutheran Hospital, HM Graphics Inc., Miller Brewing Company/Jacob Leinenkugel Brewing Co., Inc., Sells Printing Company and 94 WKTI.

Some of Milwaukee's finest musicians performed during FOA's Bradley Sculpture Garden Party on August 25. Co-chairs John Chandler

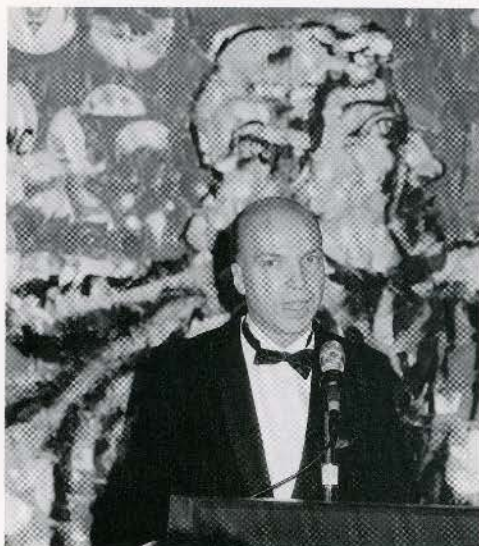
and Mimi Mullenax orchestrated an afternoon of great music, food and exciting tours of the gardens and the magnificent collection of over 60 world-class sculptures. The Bradley Family Foundation is owed a debt of gratitude for allowing FOA to hold the picnic at the garden.

Art Generation sponsored "It's A Scream," a Halloween party, on November 2. Chair Ann Fieweger greeted costumed guests at the museum for an evening of Halloween activities and dancing to the music of Paul Cebal and the Milwaukeeans.

The 2nd annual Ornaments & Adornments began on November 7 with a special preview party held in the East Entrance of the museum. Over 160 artists were represented in this year's show and sale. Lori Bechthold and Marianne Storin organized the event, which included FOA's 1991 ornament created by Milwaukee artist Marian Olson.

It would be difficult to thank each and every volunteer who helped make the events of 1991 so successful. FOA is enriched by the many people who give of themselves both in the planning and the execution of all our projects. Four individuals were honored in 1991 as examples of dedication and support to the museum. Joyce Lefco, Mimi Mullenax, Tim Ryan and Dorothy Nelle Sanders received Volunteer Service Awards for 1991 and it is through volunteers such as these that the vitality and enthusiasm of the Milwaukee Art Museum is measured. The Friend of the Year award was presented to Charlotte Zucker. For all her years of service and support of the museum, Charlotte truly personifies exemplary service in her many roles as Docent, Trustee, FOA board member and member of many museum committees.

FOA President Edward Hashek highlighted support group activities at the Milwaukee Art Museum annual meeting.





A Milwaukee Art Museum Docent led family tours of the permanent collection. The MAM has one of the largest and most active docent forces in the country.

DOCENTS

The 166 Milwaukee Art Museum Docents had another busy year in 1991. Energetic and dedicated volunteers, the docents communicate a love of art to the public, making it come alive for visitors ranging from pre-schoolers to adults. The docents are the key link to the permanent collection and exhibitions for more than one third of the museum's visitors, and they lead a far greater number of people (as a proportion of total attendance) on tours than many other major US museums. Always equal to a challenge, the docents led 53,375 people on tours of the museum in 1991, including 12,149 on 238 tours during **Painters of a New Century: The Eight** in October, an all-time record for a single month.

Responding to the changing commitments of today's volunteers and in an effort to encourage more ethnic diversity in the docent force, Dorothy Nelle Sanders and Mildred Pollard were instrumental in creating a group of 12 "deputy" docents. Monthly training sessions developed their familiarity with museum collections and operations, along with guiding techniques. The Deputies will begin to lead tours in Spring 1992 during **A Haitian Celebration: Art and Culture**.

The annual training class for docents was held with 20 trainees undergoing intensive education on Mondays and Thursdays throughout the year. Elsie Kanin organized the interviewing of candidates and planned their training

program. Joanne Charlton shared her broad knowledge of art history in a series of insightful lectures. Program Chair Vicki Banghart arranged an excellent schedule of Thursday meetings — highlighted with presentations by Elizabeth Milroy, guest curator of **Painters of a New Century: The Eight** and Milwaukee collector Richard Flagg — contributing to the continuing education of the docents. Shirley Slomowitz and Norbert Lochowitz took continuing education afield by organizing two trips for the docents. One, to the John Michael Kohler Arts Center in Sheboygan, included a tour of the artist-in-residence program in the Kohler Company; the second excursion visited the **Degenerate Art** exhibition at the Art Institute of Chicago.

Besides the regular tours for adults and children, the Special School Programs under the capable leadership of Judy Trombley and Sharon Steinmetz were highly successful. Students visit the museum several times annually for three to four years to investigate the principles of art as well as its relation to history. Two new schools, Thirty-Eighth Street in Milwaukee and Woodland School of Grayslake, Illinois were added to this sequential program in 1991.

Under the guidance of Special Events Liaison Richard Ulrich, the docent newsletter kept readers apprised of museum developments; Richard also ably coordinated the docent staffing of tours at Milwaukee Art Museum special events.

Finally, Milwaukee Art Museum delegates to the National Docent Symposium in Denver came back with many ideas to share and with the knowledge that the MAM's docent program is one of the strongest in the country.

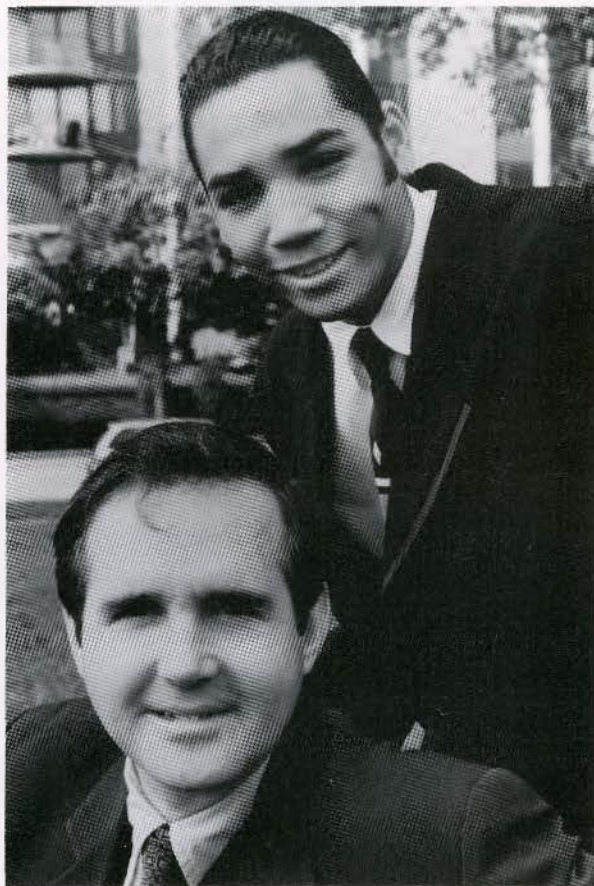
CONTEMPORARY ART SOCIETY

In 1991 the Contemporary Art Society enjoyed strong member support and contributed importantly to the community's understanding of contemporary art. The group also continued its vital role in building the museum's contemporary art collection through the donation of Martin Puryear's major sculpture *Maroon* of 1987-88.

Nearly 200 members participated in a variety of exciting programs during the year. The spring agenda included critic Arthur Danto speaking on Cindy Sherman in conjunction with the **Currents** exhibition of her work; a dialogue between Chicago Imagist artist Roger Brown and Director Russell Bowman in conjunction with Brown's show at Dean Jensen Gallery; and media artist Jenny Holzer discussing the development of her work. In summer, distinguished art dealer André Emmerich led a private tour of the Bradley Sculpture Garden for CAS members followed by a public lecture examining sculpture in outdoor locations. In autumn, the group sponsored public lectures by ceramicist Bennett Bean; by Tim Rollins in conjunction with the acquisition of his *White Alice II* by CAS in 1990; and by Jackie Winsor on the opening of her retrospective exhibition. The group also sponsored member trips to the Chicago International Art Exposition with tours of the private collections of Richard Cooper, Susan and Lewis Manilow and Chip Tom; and to the Puryear retrospective opening at the Art Institute of Chicago.

The group is actively planning for the fourth benefit art auction in the fall of 1992 and anticipates the continued vitality of its contributions to the collection and to the education of members and the public.

Artist Tim Rollins with Nelson Savimon. Rollins spoke about his work with the *Kids of Survival*, young people with whom he makes collaborative artworks.





Carolyn Jacobus, Sue Godfrey, Anne H. Vogel, Matt Stevens, Gabriele Pfeiffer, Carol Petersen, Marily Kroening and Dedi Knox. Stevens, a faux finish artist, spoke on his work during *The Painted Surface*.

COLLECTORS' CORNER

Collectors' Corner, founded in 1948, is the oldest support group of the Milwaukee Art Museum. The purpose of the organization is to promote interest in collecting decorative arts and to develop activities which benefit this aspect of the Milwaukee Art Museum's collection. The group meets regularly to hear members' research papers and sponsors public lectures by decorative arts scholars.

The January meeting featured a paper presented by Virginia Feind on "Ceramic Material of the 17th and 18th Centuries from the MAM Collection." Carolyn Jacobus gave a presentation at her home entitled "Eighteenth-Century Wall Embellishments." At the April meeting, Jayne Stokes, Collectors' Corner staff liaison and assistant curator of decorative arts, gave a gallery talk on the exhibition **Fashion and Furnishings in the Age of Mozart**. The Annual meeting was held at the Milwaukee Country Club in May where Anne and Fred Vogel gave a slide lecture on the history of Collectors' Corner contributions to the Art Museum.

The September meeting was at the home of Mr. and Mrs. George H. Woodland where Judy Stark gave an informative slide lecture on "The Art of the Garden and Its Furnishings Through the Ages." On a beautiful October day the group met for lunch at the home of Mr. and Mrs. William Jones in Fort Atkinson and enjoyed a tour of the family's collection.

A very successful fund-raising event was held in November. An exhibition called **The Painted Surface: Furniture and Decorative Objects, Antique to Contemporary** — featuring painted pieces from the MAM permanent collection and those of Collectors' Corner members and friends — was organized and curated by Anne Vogel. Carol Petersen led a cabinet of special committees that planned and presented two days of special activities accompanying the exhibition, including a cocktail party and buffet for the opening, a lecture-demonstration on "Techniques of the Painted Surface" by California faux finish artist Matt Stevens and a silent auction of hand-painted objects.

Following in the group's effort to strengthen the museum's collection of 18th-century needlework, Collectors' Corner and Friends of Art joined in the purchase of a rare and important sampler. Dated 1799 and signed by twelve year old Sally Johnson, this intricate piece is the most complex of a small group of related samplers worked in Newburyport, Massachusetts, in the Federal period.

FINE ARTS SOCIETY

The Fine Arts Society (FAS) is a support group for people interested in painting, sculpture and the decorative arts before 1900. In January, FAS began the new year with an excursion to Baltimore and Washington, D.C., where the group visited the exhibitions **Titian: Prince of Painters** and **Anthony Van Dyck**. The trip included curator-guided tours of the exhibitions and visits to the Diplomatic Reception Rooms of the State Department, the Old Executive Office Building and the Byzantine art collection of Dumbarton Oaks.

The Fine Arts Society went to the Art Institute of Chicago in April to tour their Dutch Old Masters collection with Martha Wolff, curator of European painting. The following month, in conjunction with the exhibition **Rembrandt's Students I: Govaert Flinck**, FAS sponsored a lecture by Milwaukee collector Alfred Bader about Rembrandt's students and related questions of attribution. In June, a luncheon given by board member Barbara Buzard was followed by a tour of a private lakefront home containing a superb collection of 18th- and early 19th-century American decorative arts.

A reception to bid farewell to Chief Curator James Mundy and his family was hosted at the home of FAS President Russell Moss and his wife, Gloria. In honor of Mr. Mundy and in recognition of his founding the Fine Arts Society, the Society made a significant contribution toward the purchase of an Old Master drawing for the museum's permanent collection.

The guest speaker for the group's annual meeting in September was Richard Love, Chicago gallery owner and

host of the television series *American Art Forum*. Mr. Love presented a lively slide lecture on American Impressionist painting.

The Fine Arts Society met for an evening tour of **Five Centuries of Italian Painting, 1300-1800** led by Kit Basquin and Haggerty Director Curtis Carter. Afterwards, a curator from the Vatican was FAS' special guest at a sumptuous Italian buffet complete with strolling musicians.

The finale for the year was a private tour of the Pfeil collection of American Impressionist paintings; FAS members were fortunate to see this outstanding collection before it left the Pfeil home for an extensive international tour. Happily, these works by Mary Cassatt, Frank Benson, William Merritt Chase, Maurice Prendergast and Childe Hassam, to name just a few, will be exhibited at the Milwaukee Art Museum in 1994 as **Masterworks of American Impressionism from the Pfeil Collection**.



Collector Alfred Bader (r) with former chief curator James Mundy. Bader lectured on Govaert Flinck during the **Rembrandt's Students I** exhibition.

GARDEN CLUB

The Milwaukee Art Museum Garden Club has 115 members. Focusing on the physical, educational, recreational and aesthetic facets of gardening, the Garden Club's theme for 1991-'92 is "Nature is the Supreme Artist: Let Us Take Time to Smell Her Roses."

Every third Friday the Garden Club meets at the Art Museum or a nearby location for luncheon followed by a presentation on gardening, horticulture, flower arranging or environmental issues.

In April 1991, the MAM Garden Club hosted a reception at the museum when the National Council of State Garden Clubs held its annual convention in Milwaukee. An enthusiastic crowd enjoyed the museum and a lecture about floral themes in the artworks of the museum's permanent collection.

The Garden Club continued to provide seasonal arrangements for the Art Museum. For Christmas the Club purchased a new set of period-style decorations for the holiday tree in the East Entrance. The Garden Club also continued to formulate a plan for the renovation of the Schroeder Sculpture Court, and until the plan takes effect the Club will continue to enhance the sculptures with seasonal plantings. A very successful dinner and auction was held in May to raise funds for future planting in the Sculpture Courtyard.



Garden Club members decorate the MAM holiday tree in the Vogel/Helfaer Galleries. Counter-clockwise from top of ladder: Kate Normolye, Suzi McCullough, Pam Muma, Gloria Moss, Maria Schreyer, Stephanie Melrose, Mary Laudon.

PHOTOGRAPHY COUNCIL

Photography Council, the museum support group for members with a special interest in the photographic arts, began its 1991 season with a lecture by Arthur Danto, Johnsonian Professor of Philosophy at Columbia University and art critic for *The Nation*. Danto lectured in conjunction with the opening of the exhibition **Currents 18: Cindy Sherman, The Masters Series**.

In March, Larry Sultan, one of three photographers included in the exhibition **Blood Relatives: The Family in Contemporary Photography**, led a gallery talk for Photography Council members; the group also hosted a panel discussion featuring a wide array of participants during the exhibition.

In July, members brought examples of their own work to the home of Bob Smith and Sara McEneaney for the second annual print review. Photography Council closed the season with a presentation by Jim DeYoung, MAM associate conservator, who discussed the practical considerations of preparing, exhibiting and conserving photographs.

In addition to its diverse educational programs and events, Photography Council also contributed the funds to acquire *Playing Cards in the Club Room of the Miner's Union, Butte, Montana*, circa 1942, by Russell Lee, for the Art Museum's permanent collection.



Russell Lee
(American, 1903-)
*Playing Cards in the
Club Room of the
Miner's Union,
Butte, Montana,*
circa 1942
Gelatin silverprint
Gift of the
Photography
Council

PRINT FORUM

Since its founding in 1981, Print Forum has played an important role in the growth of the Milwaukee Art Museum's works on paper collection. Under the auspices of Print Forum, the museum has acquired fine impressions and drawings dating from the sixteenth century to the present. As a support group, Print Forum endeavors to increase community interest in works on paper by exploring techniques and by hosting printmakers and art historians in the field.

With these objectives in place, Print Forum had an active year. The first meeting, in January, was a closing dinner party for **From Expressionism to Resistance, Art in Germany 1909-1936: The Marvin and Janet Fishman Collection** before the exhibition left for an international tour. The Fishmans walked the group through the show, sharing their adventures and insights as collectors.

*Print Forum members Hope Melamed and Helen Weber examined Picasso's **Torse de femme**, which entered the museum collection in 1991. Photo by Audrienne Eder.*



Continuing a series on printmaking techniques, Earl Kittleson taught a hands-on etching class in March at John Gruenwald's Milwaukee atelier. In April, the group traveled to Madison to visit the studio of computer artist George Cramer and spent several hours at Tandem Press. The annual May trip to Art Expo in Chicago included a visit to the studio of painter/printmaker John Himmelfarb. Early in June, Print Forum hosted a party to preview prints donated by members for silent auction. Later in the month, the group hosted artist Ellen Lanyon at the annual dinner at Villa Terrace, at which the auction took place. Proceeds will be used to acquire prints for the permanent collection. As an added bonus, the artist donated one of her own prints to the museum.

In September, Sue Taylor, the MAM's new associate curator of prints and drawings, discussed two woodcuts by Paul Gauguin, and Print Forum members had their first chance to meet and welcome her to the museum. Later in autumn, Print Forum viewed the collections of Marcia and Granvil Specks in Evanston and Larry and Evelyn Aronson in Glencoe, who specialize in German Expressionist prints and Chicago Imagist works respectively. In conjunction with the exhibition **'30s America: Prints from the Permanent Collection**, the November meeting featured a lecture by Professor Emeritus James Watrous of the University of Wisconsin-Madison, who recalled personal memories of artists of that period.

To close the year, the Peltz Gallery hosted a December seminar conducted by artists Warrington Colescott and Frances Myers on etching and printmaking techniques.



Volunteers
Carlotta Dodels (r)
and Jack Taylor
answered questions in
the Arts Information
Center in the South
Entrance.

ARTS INFORMATION CENTER

A specially trained group of volunteers staff the Arts Information Center (AIC) in the museum's south lobby. Well-versed about the MAM permanent collection and changing exhibitions as well as museums across the country, these individuals serve a valuable function, greeting visitors and answering questions of all varieties. Information Center volunteers also are prepared to handle all inquiries about membership benefits and actively recruit new members for the museum.

1991 Volunteer Service Award Winners
Timothy Ryan, Joyce Lefco, Mimi Mullenax
and Dorothy Nelle Sanders were singled out for
their dedicated support of the Art Museum.



FINANCIAL DEVELOPMENT

The Development Committee, chaired by Jill Pelisek during 1990/91 and by P. Michael Mahoney in 1991/92, assumed significant responsibilities. The committee considered areas such as systematic donor cultivation, museum wide fund-raising policies, the development of the Waukesha County Program Center and the promotion of planned giving opportunities. The success of financial development for the museum reflects the commitment of the Board of Trustees and many volunteers dedicated to the quality of the Milwaukee Art Museum's exhibitions and programs.

A key area of success continues to be the Annual Campaign. Providing the museum with important operating support, it was led in 1990/91 for a second year by P. Michael Mahoney. Special efforts to involve museum volunteer leaders, developed by Marilyn Bradley, resulted in an unprecedented 22% increase in this segment of the campaign. Frederic G. Friedman led the Trustee Challenge in which trustees invited friends to the museum for a special tour. The 1991/92 campaign is co-chaired by Suzanne Selig and Frank J. Pelisek. An innovative development for this campaign, new corporate prospects, was led by Deborah Beck and Stephen Graff.

Additional efforts were made to develop the museum's planned giving opportunities, including special funds for acquisitions to specific areas of the collection. Funds for specific exhibitions, conservation and educational programs are also offered and a generous gift

earmarked for the Collection Management Program was received in 1991 from the R. V. Krikorian Foundation, Inc. Planned giving funds were also promoted through an introduction to the museum for attorneys, trust officers and accountants.

Many museum friends who now reside in Florida accepted the museum's invitation for a summer viewing of new acquisitions and a briefing on the museum's Second Century Plan.

Grants from the Wisconsin Arts Board, the National Endowment for the Arts and the National Endowment for the Humanities recognized the quality of the museum and its programs. New foundation sources included the Lila Wallace-Reader's Digest Fund, the Lannan Foundation and the Andy Warhol Foundation for the Visual Arts, Inc.

Significant efforts to develop a program center in Waukesha under the chairmanship of H. Rick Fumo brought the museum new friends and supporters. Special thanks go to Dr. and Mrs. James Stadler for their important gift for this program center. Many institutions in Waukesha County provided support and encouragement, especially Waukesha County Technical College, where two very popular museum-sponsored family events were held.

GIFTS AND BEQUESTS

The Milwaukee Art Museum welcomes gifts, bequests and other deferred gifts to honor individuals and families and perpetuate their interest in a designated area of art.

The Funds

Working with members of the Board of Trustees and community leaders, the museum has developed five restricted acquisition funds: American Heritage, Masterworks, Prints and Drawings, Photography and Second Century. Each is designed to purchase specific types and periods of art for the museum's permanent collection. Opportunity, Exhibition and Education funds are available to provide conservation, exhibition and interpretation for the collection and funds for traveling exhibitions. These eight funds fulfill the requests from many Milwaukee Art Museum friends and benefactors who wish to support the museum's continuing effort to build the permanent collection and expand its educational services.

Making a Bequest

A bequest is a provision in a will naming the Milwaukee Art Museum as the recipient or partial recipient of an estate. (This may also be done with a trust.)

One may specify an amount or percentage of the estate as an outright gift or an endowed fund, an item of personal property, a parcel of real estate or the remainder of an estate. One may also specify that the bequest be designated for one of the following funds:

American Heritage Fund
Masterworks Fund
Prints and Drawings Fund
Photography Fund
Second Century Fund
Opportunity Fund
Education Fund
Exhibition Fund

or the general corporate purposes of the museum.

Suggested Form

A suggested form for outright bequests is as follows: "I give, devise and bequeath the sum of \$_____ (or describe securities, real or personal property) to the Milwaukee Art Museum, Inc., Milwaukee, Wisconsin for _____ [either its general corporate purposes or one of the special funds]."

The Milwaukee Art Museum Board of Trustees has adopted policies to assure that each donor's wishes will be honored. Further information and assistance may be obtained from Christopher Goldsmith, executive director, Milwaukee Art Museum.

October 7, 1991

Board of Trustees
Milwaukee Art Museum, Inc.
Milwaukee, Wisconsin

We have audited the accompanying balance sheet of the Milwaukee Art Museum, Inc. as of August 31, 1991, and the related statements of revenues, expenses and changes in fund balances, and of cash flows for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Milwaukee Art Museum, Inc. as of August 31, 1991, and the results of its operations and its cash flows for the year then ended in conformity with generally accepted accounting principles.

Respectfully submitted,



Reilly, Penner & Benton
Certified Public Accountants

MILWAUKEE ART MUSEUM, INC.
Milwaukee, Wisconsin
Balance Sheets - August 31, 1991

Exhibit "A"

ASSETS	Unrestricted					Total
	Operating	Board Designated	Restricted Funds	Endowment Funds	Plant Fund	
Cash	\$ 119,562	\$	\$ 10,000	\$	\$	\$ 129,562
Investments	.....	.....	453,460	11,605,155	.....	12,058,615
Accrued investment income	.....	.....	.....	69,399	.....	69,399
Accounts receivable (less reserve for uncollectible accounts of \$3,445)	81,635	.....	.....	.....	.....	81,635
Pledges receivable (less reserve for uncollectible pledges of 25,000)	272,633	.....	575,834	.....	.....	848,467
Due from other funds	119,586	282,714	56,309	.....	.....	458,609
Inventories	119,397	.....	.....	.....	.....	119,397
Prepaid expenses and advances	178,510	.....	.....	.....	.....	178,510
Leasehold improvements	.....	.....	.....	.....	265,455	265,455
Furniture and equipment	.....	.....	.....	.....	666,726	666,726
Accumulated depreciation and amortization	.....	.....	.....	.....	(523,973)	(523,973)
Total assets	\$ 891,323	\$ 282,714	\$ 1,095,603	\$ 11,674,554	\$ 408,208	\$ 14,352,402
LIABILITIES AND FUND BALANCES						
Accounts Payable	\$ 82,874	\$	\$	\$	\$	\$ 82,874
Accrued payroll and compensated absences	76,239	.....	.....	.....	.....	76,239
Due to other funds	339,023	.....	119,586	.....	.....	458,609
Note payable	.....	.....	533,353	.....	.....	533,353
Deferred revenue	339,469	.....	442,664	.....	.....	782,133
Deferred revenue - 1992 campaign fund contributions	5,461	.....	.....	.....	.....	5,461
Total liabilities	\$ 843,066	\$	\$ 1,095,603	\$	\$	\$ 1,938,669
Fund Balances:						
Endowment	\$	\$	\$	\$ 11,674,554	\$	\$ 11,674,554
Plant	.....	.....	.....	.....	408,208	408,208
Unrestricted:						
Designated	.....	282,714	.....	.....	.....	282,714
Undesignated	48,257	.....	.....	.....	.....	48,257
Total fund balances	\$ 48,257	\$ 282,714	\$	\$ 11,674,554	\$ 408,208	\$ 12,413,733
Total liabilities and fund balances	\$ 891,323	\$ 282,714	\$ 1,095,603	\$ 11,674,554	\$ 408,208	\$ 14,352,402

The accompanying notes to financial statements are an integral part of this statement.

FINANCIAL REPORTS

MILWAUKEE ART MUSEUM, INC.

Milwaukee, Wisconsin

Statement of Revenues, Expenses and Changes in Fund Balances

Year Ended August 31, 1991

Exhibit "B"

Support and Revenues	Unrestricted					Total
	Operating	Board Designated	Restricted Funds	Endowment Funds	Plant Fund	
Contributions and membership ("Campaign")	\$ 1,576,183	\$ 76,619	\$ 709,471	\$	\$	\$ 2,362,273
Milwaukee County program support	93,573	....	....	....	....	93,573
Bequests and gifts	3,937	....	....	....	....	3,937
Grants	145,580	....	76,835	....	....	222,415
War Memorial Corporation contributed building services	803,600	....	....	....	....	803,600
Program grants and subsidies from expandable funds	136,254	....	....	....	....	136,254
Investment income and gains	74,769	....	23,157	....	....	97,926
Endowment fund investment income	326,615	....	157,428	....	....	484,043
Admission fees	111,958	....	....	....	....	111,958
Class fees	142,212	....	....	....	....	142,212
Tour fees	44,092	....	....	....	....	44,092
Education division - Other	13,015	....	....	....	....	13,015
Exhibition income	170,477	....	....	....	....	170,477
Curatorial department - Other	9,481	....	....	....	....	9,481
Sales and rental income - Cudahy Gallery	97,214	....	....	....	....	97,214
Art Museum shop	429,530	....	....	....	....	429,530
Special events	51,063	....	545,043	....	....	596,106
Proceeds from deaccessioning of art	....	121,675	....	....	....	121,675
Other	3,858	....	681	....	....	4,539
Administrative fees	64,189	....	....	....	....	64,189
Total revenues	\$ 4,297,600	\$ 198,294	\$ 1,512,615	\$	\$	\$ 6,008,509
Expenses:						
Program:						
Education	\$ 359,203	\$ 113	\$ 9,072	\$	\$	\$ 368,388
Marketing and communication	144,587	....	5,382	....	....	149,969
Presentation	295,524	....	180,102	....	....	475,626
Curatorial	601,462	....	62,248	....	....	663,710
Cudahy Gallery (includes cost of sales of \$74,452)	134,873	....	....	....	....	134,873
Art Museum shop (includes cost of sales of \$197,229)	343,987	....	....	....	....	343,987
Memberships	157,939	....	....	....	....	157,939
Volunteer services	40,950	....	....	....	....	40,950
Accession of art for collection	....	371,400	841,784	....	....	1,213,184
Friends of Art - Donation to operating fund	....	....	50,000	....	....	50,000
To operating fund for program support	....	21,531	114,723	....	....	136,254
Supporting Services:						
Directors' office	334,921	....	....	....	....	334,921
Business office	498,282	24,503	....	....	....	522,785
Communication	117,134	....	....	....	....	117,134
Development and fund drive (includes estimated uncollectible pledges of \$10,113)	201,729	....	....	....	....	201,729
Building services	803,600	....	6,076	....	....	809,676
Interest	....	....	64,227	....	....	64,227
Depreciation and amortization	....	....	....	....	70,439	70,439
Total expenses	\$ 4,034,191	\$ 417,547	\$ 1,333,614	\$	\$ 70,439	\$ 5,855,791
Excess (deficiency) of support and revenue over expenses after capital additions - Forwarded	\$ 263,409	\$ (219,253)	\$ 179,001	\$	\$ (70,439)	\$ 152,718

MILWAUKEE ART MUSEUM, INC.
 Milwaukee, Wisconsin
 Statement of Revenues, Expenses and Changes in Fund Balances
 Year Ended August 31, 1991

Exhibit "B" - 2

	Unrestricted					
	Operating	Board Designated	Restricted Funds	Endowment Funds	Plant Fund	Total
Excess (deficiency) of support and revenue over expenses before capital additions - Brought forward	\$ 263,409	\$ (219,253)	\$ 179,001	\$	\$ (70,439)	\$ 152,718
Capital Additions:						
Endowment investment income	....	....	....	708,535	....	708,535
Contributions and bequests	....	....	....	224,594	....	224,594
Excess (deficiency) of support and revenue over expenses after capital additions	\$ 263,409	\$ (219,253)	\$ 179,001	\$ 933,129	\$ (70,439)	\$ 1,085,847
Fund Balance, August 31, 1990, as previously reported	\$ 44,570	\$ 316,318	\$ 502,732	\$10,546,299	\$ 420,699	\$11,830,618
Prior period adjustment - Reclassification of unexpended restricted support	....	....	(502,732)	....	....	(502,732)
Fund Balance, August 31, 1990, as restated	\$ 44,570	\$ 316,318	\$	\$10,546,299	\$ 420,699	\$11,327,886
Transfers:						
Transfer to endowment funds	....	....	(200,000)	200,000	....	....
Transfers between funds	(47,115)	....	51,989	(4,874)	....	....
Property acquisitions from unrestricted funds	(57,948)	....	....	....	57,948	....
Transfer to Board designated funds	(154,659)	185,649	(30,990)	....	....	....
Fund Balance, August 31, 1991	\$ 48,257	\$ 282,714	\$	\$11,674,554	\$ 408,208	\$12,413,733

The accompanying notes to financial statements are an integral part of this statement.

FINANCIAL REPORTS

MILWAUKEE ART MUSEUM, INC.
 Milwaukee, Wisconsin
 Statement of Cash Flows
 Year Ended August 31, 1991

Exhibit "C"

	Unrestricted					
	Operating	Board Designated	Restricted Funds	Endowment Funds	Plant Fund	Total
Cash Flows From Operating Activities:						
Excess (deficiency) of support and revenue over expenses before capital additions	\$ 263,409	\$ (219,253)	\$ 179,001	\$	\$ (70,439)	\$ 152,718
Capital additions	....	....	....	933,129	....	933,129
Excess (deficiency) of support and revenue over expenses after capital additions	\$ 263,409	\$ (219,253)	\$ 179,001	\$ 933,129	\$ (70,439)	\$ 1,085,847
Adjustments to reconcile excess revenues to net cash provided by operating activities:						
Depreciation and amortization	....	....	....	....	70,439	70,439
Deferred restricted contributions and grants received	....	....	1,452,550	....	....	1,452,550
Deferred restricted contributions and grants recognized as support	....	....	(1,512,615)	....	....	(1,512,615)
Transfers between funds	(201,774)	185,649	(179,001)	195,126	....	....
Changes in Assets and Liabilities:						
Accounts receivable	(7,717)	....	....	....	....	(7,717)
Pledges receivable	(94,950)	....	219,500	....	....	124,550
Prepaid expenses and advances	(88,270)	....	....	....	....	(88,270)
Accounts payable	10,559	....	....	....	....	10,559
Accrued investment income	....	....	....	2,956	....	2,956
Inventories	5,370	....	....	....	....	5,370
Accrued payroll and compensated absences	(1,579)	....	....	....	....	(1,579)
Sales tax payable	(111)	....	....	....	....	(111)
Deferred revenue	251,059	....	....	....	....	251,059
Lease/purchase obligations	(9,017)	....	....	....	....	(9,017)
Due to/from other funds	(63,252)	33,604	29,648	....	....	....
Net cash provided by operating activities	\$ 63,727	\$	\$ 189,083	\$ 1,131,211	\$	\$ 1,384,021
Cash Flows from Investing Activities:						
Equipment purchases	\$ (57,948)	\$	\$	\$	\$	\$ (57,948)
Investment (purchases) maturities, net	....	....	80,917	1,131,211	....	(1,050,294)
Net cash used by investing activities	\$ (57,948)	\$	\$ 80,917	\$ 1,131,211	\$	\$ (1,108,242)
Cash Flows from Financing Activities:						
Loan repayments	....	....	(270,000)	....	....	(270,000)
Net increase in cash and cash equivalents	\$ 5,779	\$	\$	\$	\$	\$ 5,779
Cash at beginning of year	113,783	....	10,000	....	....	123,783
Cash at end of year	\$ 119,562	\$	\$ 10,000	\$	\$	\$ 129,562
Interest paid	\$	\$	\$ 64,227	\$	\$	\$ 64,227

MILWAUKEE ART MUSEUM, INC.
Milwaukee, Wisconsin
Notes to Financial Statements
August 31, 1991

1. Summary of Significant Accounting Policies

a. Method of Accounting

The financial statements of the Milwaukee Art Museum, Inc. have been prepared on the accrual basis, except for the accounts of the auxiliary and interest groups, which are included in the Restricted Funds. The accounts of such groups are presented on the cash basis. Proceeds from special events sponsored by auxiliary and interest groups are recorded as revenues when remitted by the committee in charge of the event.

b. Fund Accounting

To ensure observance of limitations and restrictions placed on the use of resources available to the Museum, the accounts of the Museum are maintained in accordance with the principles of fund accounting. This is the procedure by which resources for various purposes are classified for accounting and reporting purposes into funds established according to their nature and purposes. The nature and purpose of these funds are as follows:

Operating funds represent the portion of expendable funds that are available for support of general Museum operations.

Board designated funds represent unrestricted funds that have been designated by the Board to be used for a specific purpose.

Restricted funds represent the portion of expendable funds on which the donor or specific agreements have placed use restrictions.

Endowment funds represent funds that are subject to restrictions of gift instruments requiring in perpetuity that the principal be invested and the income only be used. Endowment funds consist of unrestricted and restricted endowments. Income from restricted endowment funds is expendable only for purposes specified by the donor.

Plant funds represent resources designated for plant acquisitions and funds expended for plant and the depreciation and amortization on these assets.

c. Expendable Restricted Resources

Operating funds restricted by the donor, grantor or other outside parties for particular operating purposes are deemed to be earned and reported as revenues of operating funds when the Museum has incurred expenditures in compliance with the specific restrictions. Such amounts received but not yet earned are reported as restricted deferred amounts.

d. Inventories

The Art Museum Shop inventory is recorded at the lower of cost (first-in, first-out) or market.

e. Fixed Assets

Fixed assets are stated at cost and are being depreciated and amortized over the estimated useful lives of the respective assets on a straight-line basis.

f. Pledges Receivable

The Museum began its 1991 campaign fund drive in October, 1990. Pledges received from October, 1990 to August 31, 1991 were recognized as revenues for the year ended August 31, 1991. A reserve for uncollected pledges has been established for the pledges estimated to be uncollectible at August 31, 1991. Funds received prior to August 31, 1991 for the 1992 campaign fund have been recorded as deferred revenue.

g. Art Collection

In conformity with accounting policies generally followed by art museums, the value of art has been excluded from the balance sheet.

h. Donated Services

A substantial number of unpaid volunteers have made significant contributions of their time in furtherance of the Museum's programs. The value of this contributed time is not included in the accompanying statement of activity.

i. Contributed Support

For the year ended August 31, 1991, the Museum has recorded as a revenue the estimated value of support provided to the Museum from Milwaukee County through the War Memorial Corporation. This figure is determined annually by the War Memorial Corporation and is used for County budgeting purposes. This support takes the form of insurance, security, building repairs and maintenance and utilities. The corresponding expenses has been recorded as Building services.

j. Accrued Compensated Absences

Vacation and personal time earned but not taken as of August 31, 1991, has been recorded as a liability. The total amount recorded is \$55,806.

k. Statement of Cash Flows

Cash consists of cash on hand and checking account balances.

2. Investments

Investments are stated at market value.

	Market	Cost
Endowment (Unrestricted)	\$ 7,274,929	\$ 6,835,095
Restricted	453,460	425,712
Endowment (Restricted)	4,330,226	4,068,243
Total	\$12,058,615	\$ 11,329,050
Cash Equivalents	\$ 1,478,069	\$ 1,478,063
Preferred stock	8,654	2
Bond funds	8,513,083	8,248,842
Equity funds	2,058,809	1,602,143
Total	\$12,058,615	\$ 11,329,050

3. Deferred Revenue

Deferred revenue of the operating fund consists of the following:

Funding for trips and tours	\$ 23,204
1992 class fees	25,354
Milwaukee County funding for September, 1991	7,347
Funding for fall 1991 exhibitions	283,564
Total	\$ 339,469

4. Changes in Deferred Restricted Amounts

Balance at beginning of year	\$ 502,732
Additions:	
Contributions	682,591
Grants	44,328
Special events	545,043
Investment income	180,585
	\$ 1,955,279
Deductions:	
Funds expended during the year	1,333,614
Transfers to other funds	179,001
Balance at end of year	\$ 442,664

5. Board Designated Funds

Board designated funds at August 31, 1991 consisted of the following:

Income stabilization reserve	\$ 184,940
Shipping and crating reserve	45,800
Computer Acquisition Fund	(53,864)
Telephone Acquisition Fund	(2,445)
Deaccession Fund	35,817
Republication Printing	32,412
Construction in progress reserve	20,000
Other	20,054
Total	\$ 282,714

6. Endowment Funds

Unrestricted Endowment	Expendable	Prior Years' Surplus	Permanent	Total
Karen Boyd Fund	\$ 4,903	\$	\$ 120,750	\$ 125,653
Bradley Foundation Fund	75,006	50,919	1,909,475	2,035,400
General Operating Endowment	\$ 416,697	51,615	4,645,564	5,113,876
Total	\$ 496,606	\$ 102,534	\$ 6,675,789	\$ 7,274,929

The "permanent" portion of these funds represents the amount of original contributions ("historic dollar value") unless the terms of the gift require periodic additions from income. During the year ended August 31, 1991, \$102,971 was transferred from the expendable funds to the permanent funds.

The "prior years' surplus" portion of these funds represents amounts earned in prior years.

Restricted Endowment	Expendable	Prior Years' Surplus	Permanent	Total
Bradley Conservation/ Maintenance Fund	\$ 133,956	\$ 190,257	\$ 680,778	\$ 1,004,991
Doerfler Fund	122,373	. . . .	50,000	172,373
Retzer Fund	34,870	70,217	155,000	260,087
Schuchardt Fund	3,149	. . . .	20,000	23,149
Vogel Acquisition Fund	171,091	. . . .	1,000,000	1,171,091
Von Schleinitz Fund	365,706	. . . .	110,000	475,706
Eric C Stern Fund	6,625	. . . .	58,250	64,875
Laskin Fund	109,583	. . . .	600,000	709,583
Boyd Fund	6,104	3,925	50,000	60,029
Layton Fund	13,565	11,205	100,000	124,770
Eisman Fund	3,391	2,975	25,000	31,366
Herzfield Fund	25,031	13,884	210,000	248,915
Quirk Fund	2,690	. . . .	50,000	52,690
Total	\$ 998,134	\$ 292,463	\$ 3,109,028	\$ 4,399,625

During the year ended August 31, 1991, for reasons set forth above, \$55,471 was transferred from the expendable funds to the permanent funds.

7. Income Taxes

The Milwaukee Art Museum, Inc. is exempt from income taxes under Section 501(c) (3) of the Internal Revenue Code.

8. Investment Income

The Museum's operating fund is a beneficiary of three funds that are being managed by the Milwaukee Foundation. Fund principal is available for distribution to the Museum only if necessary under unusual circumstances and at the discretion of the Milwaukee Foundation, and therefore has not been included as an asset. The total market value of the assets of the funds, one of which is the Virginia Booth Vogel Fund, is approximately \$1,262,000. The Museum receives an annual income distributed from these funds. During the year ended August 31, 1991, the museum received \$71,533.

9. Pledges Receivable - Endowment Fund Drive

Outstanding pledges to the Museum's endowment fund drive totaled \$141,000 as of August 31, 1991. These pledges are recognized as an addition to the respective endowment fund (unrestricted and restricted) when collected.

10. Fees

During the year, the restricted and endowment (unrestricted) funds paid the operating fund a fee of \$64,189 to administer and maintain the accounts. The fee is based on the value of each fund. The fee is 1% for the expendable restricted and 1/2% for the committed and permanent restricted and unrestricted accounts.

11. Employee Benefit Plan

The Museum's employees are covered by a tax sheltered annuity plan. Contributions are made at the discretion of the Board of Trustees. During the year ended August 31, 1991, the Museum contributed \$55,192 to this plan.

12. Prior Period Adjustment

The accompanying financial statements have been restated to give effect to the reclassification of unearned restricted support from fund balance to deferred revenue. The effect of the reclassification was to increase deferred revenue and decrease restricted fund balance in the amount of \$522,732 at September 1, 1990.

13. Note Payable

In a prior year, the Museum borrowed funds to purchase the Hall Collection. The loan is backed by pledge commitments and will be repaid as pledges are received through 1992.

The current note is due December 1, 1991 and is generally renewed annually. Interest on the note is at the prime rate and is payable quarterly.

The original amount borrowed was \$1,000,000 and the balance of the note was \$533,353 at August 31, 1991. Total interest paid on the note during the year ended August 31, 1991 was \$64,227.

Outstanding pledges relating to the repayment of the note amounted to \$575,834 at August 31, 1991.

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Airport Director C. Barry Bateman and Susan M. Jennings, president of the MAM Board of Trustees, celebrated the opening the Milwaukee Art Museum Airport Shop, the first of its kind in the nation.



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African-American Art Acquisition Committee members Lucinda Gordon, Dorothy Nelle Sanders, Mildred Pollard and Gloria Wright with Acapulco, a relief by Daniel Pressley. The work and several others were purchased with funds raised at the first annual African-American Art Acquisition Dinner.

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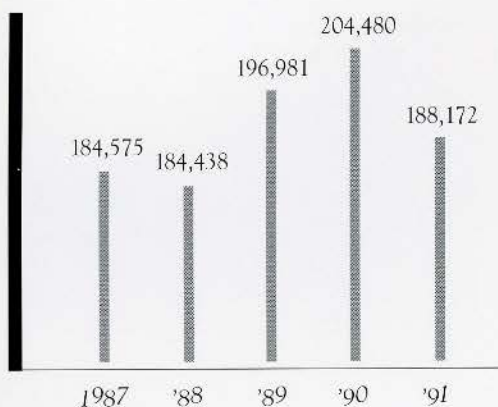
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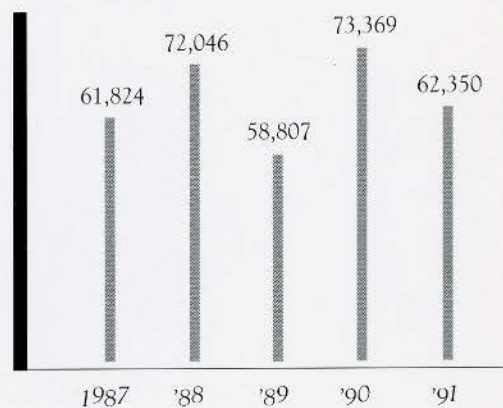
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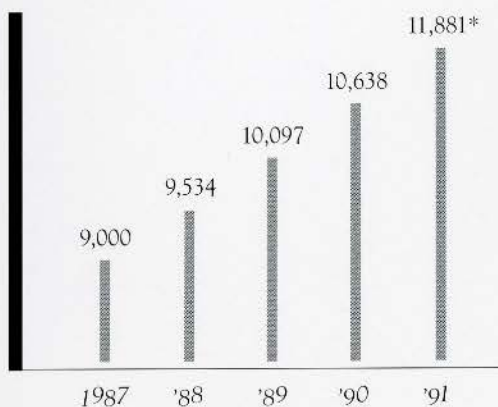
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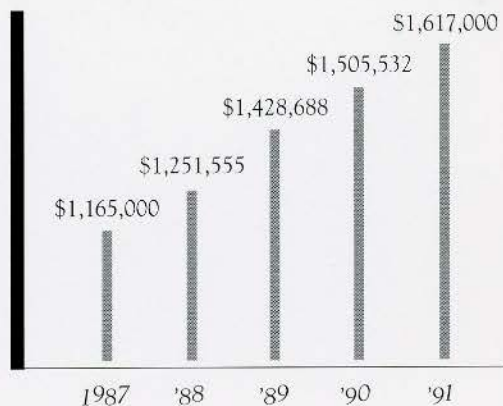
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