MUSEUM OF WISCONSIN ART
Mission

MOWA celebrates the value, diversity, and uniqueness of the visual arts and artists of Wisconsin. This is achieved by collecting, conserving, documenting, exhibiting, and promoting aesthetic understanding of the visual arts of Wisconsin.

(opposite) The Pitch Project, Installation, 2015

(covers) Stephan Cox, King Swimmer, 2016
Greetings from MOWA

The 2015–2016 Biennial Report reflects MOWA’s growing commitment to the community and state in ways that were unimaginable just a decade ago. Tremendous accomplishments during those two years have positioned us for an expansive future marked by ever deeper connections between the museum and the public.

When museums open a new building, they often experience an initial uptick in excitement that quickly tapers off after a year or two; the real challenge is to maintain opening year levels of enthusiasm. We are proud to report that MOWA has done just that. From January 1, 2015 through December 31, 2016, MOWA welcomed an unprecedented 70,000 visitors to the museum, engaged with 10,000 school children, and ended 2016 with almost 8,000 members. Significantly, MOWA also finished fiscal year 2016 with an operating surplus for the fourth consecutive year.

The board of directors and the entire museum staff are pleased with all that has been accomplished, but we also realize that this is just the beginning of a new chapter.
In 2015, with the museum’s physical transformation largely achieved, MOWA shifted its attention to invigorating and sustaining this great legacy for the audiences of tomorrow. To help accomplish this goal, the board and the staff developed a new strategic plan that provides a framework for the future of the organization. The plan builds on MOWA’s pioneering “everyone’s a member” philosophy by further expanding the idea of meaningful and ongoing engagement with every visitor. MOWA is now poised to become a transformational force in the state by assuming a leadership role as an innovator and a catalyst.

An extraordinary roster of exhibitions highlighted the museum’s new direction. *There’s a Place: Photographs by J. Shimon and J. Lindemann* was memorable not only because it was the first major retrospective of the duo’s photography, but because it served as a career celebration for Julie Lindemann, who died just weeks after the exhibition closed. *Fred Stonehouse: The Promise of Distant Things* underscored MOWA’s commitment to mid-career, solo exhibitions, and *Art on Tap: Wisconsin Brewery Art and Advertising* showed the importance of less traditional art forms. The standout exhibition in 2016 was the social-political realism of *David Lenz: People on Periphery*, which broke all attendance records for the museum.

We also bolstered our efforts to engage audiences of all ages and interests. In 2015, MOWA formalized a partnership with Milwaukee’s SHARP Literacy program to offer free tours and art classes every year for almost 2,000 Milwaukee school children. We enriched our “always free” offerings for members, which spurred significant growth in anchor programs like Studio Saturdays, Mini Masters, Coffee Talks, and Artist Talks. Unconventional offerings like polka dances, concerts, and beer tastings attracted huge audiences and demonstrated that the new MOWA, in addition to being a stunning building, is a lively community of people who share a passion for art and for Wisconsin.

We thank our board of directors, the museum staff, and our members and supporters for all that we have done together over the last two years. Thanks to you, our potential to serve the community and the state is even greater than before. An exciting future lies ahead.

Prudence Pick Hway  
Board President, 2014–15

Ellen Drought  
Board President, 2015–16

Laurie Winters  
Executive Director | CEO

Laurie Winters  
Executive Director | CEO
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J. Shimon and J. Lindemann, Jeri and her 1956 Pink Cadillac, Green Bay, WI, 2013, ©J. Shimon and J. Lindemann
Everyone’s A Member

MOWA’s innovative “everyone’s a member” paradigm is the pulse of the institution. It continues to transform the way audiences engage with the museum. First time visitors embrace that admission to MOWA comes with a free annual membership. Returning members, who were hooked when the program launched in 2013, haven’t skipped a beat. Visitors are always amazed that they can return for free as often as they want, whenever they want, for a full year. We love MOWA members.
MOWA’s reach

MOWA’s reach extends far beyond its home community in West Bend with members hailing from 52 of Wisconsin's 72 counties. Attendance has steadily increased since opening the new building in 2013, attracting a healthy mix of new members and return visitors who embrace MOWA's membership model.

membership by county

- Washington: 29%
- Milwaukee: 16%
- Waukesha: 12%
- Ozaukee: 10%
- Other Wisconsin: 16%
- Outside Wisconsin: 5%

52 of 72 counties
attendance by year

- 2013: 25,000
- 2014: 30,000
- 2015: 35,000
- 2016: 40,000

- 7,800+ total memberships
- 40% return visitors each year
- 175+ free programs for members annually
Always Free

MOWA offers six core programs that are always free for members. The monthly Mini Masters, Coffee Talks, Artist Talks, and SPARK! series celebrate Wisconsin art and present stimulating viewpoints. The weekly Studio Saturdays and Express Talks immerse members in interactive art experiences. That’s 175 programs every year that expand members’ thinking through art, but not their budget.
mini masters sessions for children age 5 and younger include a trek through the galleries, story time, and art making in the studio. Each month children left with a new piece of art that they created and left behind the cutest little handprints on the revolving door as they waved goodbye.

MOWA welcomes members to drop by studio saturdays to make art, make friends, and make a mess! Each week featured a different theme, art-making technique, and materials. In 2015–16, participants of all ages created tens of thousands of works of art—everything from pastel self-portraits and paper sculptures to collages and sculptures—and in the process, built an appreciation for the arts.
Designed for people with memory loss and their caregivers, SPARK! is a monthly program that engages participants in conversation and art making. Each session begins with a discussion of a work of art in the galleries and concludes with art making in the studio. In 2015–16, these activities sparked conversation, expression, and many memories shared.
Twenty-four guest speakers, ranging from the artists on view in the galleries to specialists in fields of study that you always wanted to know more about but never had the opportunity to explore, delved into a breadth of topics at these caffeine-fueled presentations. Not only is coffee talks a unique cultural opportunity, it is a gathering of curious minds where conversations ensue, friendships are formed, and new ideas are shared.
artist talks continued to define the MOWA experience in 2015–16. Wisconsin’s notable artists offered classes, lectures, demonstrations, and often just hung out in the galleries for casual conversations.

Fifty-two works were covered in fifty-two weeks. In just twenty minutes each Thursday, curator-led express talks enticed members to discover something new in the galleries and special exhibitions.
Expanding Minds

Coloring outside the lines is strongly encouraged in MOWA’s programs for children. Our goal is to engage students by taking a broad holistic approach to educational experiences that help them understand art as part of their daily lives rather than as objects cloistered within the museum’s four walls. To make these educational opportunities as accessible as possible, MOWA never charges an entrance fee for K-12 groups and many classes are completely free.
junior masters put a new spin on traditional art making for young artists. Offering classes such as fashion design, storybook illustration, and the popular “Become a Wisconsin Artist” series, these studios provided one-on-one instruction, lessons in teamwork through group collaboration, and the opportunity for budding artists to take their art practice to the next level.
Almost 10,000 students visited MOWA on youth tours from throughout southeastern Wisconsin in 2015–16. To make tours as valuable and accessible as possible, MOWA always works with educators to tailor content that complements the K-12 curriculum.
MOWA was the destination for all of the Milwaukee-based SHARP Literacy first and fourth graders. MOWA’s focus on Wisconsin art and SHARP Literacy’s “All About Wisconsin” curriculum made this an ideal partnership. Hands shot up in the air when first graders were asked to find the hidden bears in the story-like Tom Uttech painting *Dream Net*, a tour stop which explored the word “environment.” Tours were followed by creative storytelling exercises in the gallery and art making in the studio.
Wisconsin History and Visual Arts activity-based tour is designed to enhance the education, creativity, and cultural literacy of fourth graders. The experience incorporates a variety of activities to encourage students to learn in their preferred way using visual, spatial, and hands-on projects. Firsthand accounts of the program include:

“The hands-on artwork was very engaging. The students enjoyed creating art that is similar to the artists they learned about.”
—Milwaukee German Immersion School

“Fantastic program. We are so privileged to have this offered to us. And it’s free!”
—Holy Angels School, West Bend
At the intersection of eye-opening art and the MOWA member, anything is possible. In 2015–16, opportunities to experience the unexpected abounded, giving new dimension to this fascinating, maddening, and beautiful world we call Wisconsin. At MOWA, we are committed to creating such opportunities. In fact, this commitment is the driving force behind our membership philosophy, which encourages members to return often and to participate in a broad array of activities. From attending exhibitions or artist talks to exhibiting in the *Members’ Show*, or exploring Master Studios—members often find themselves at the center of eye-opening experiences.
“The Museum of Wisconsin Art has mounted a wonderful retrospective that allows one to see the many aspects of their work, how it has developed and strengthened over time, and their immersion in and love of Wisconsin rural culture....You leave this show moved by the decades of work produced through such dedication to finding the extraordinary in the ordinary.”

—Urban Milwaukee
Review of There’s a Place: Photographs by J. Shimon & J. Lindemann

J. Shimon and J. Lindemann, Angela with Kit (Blue Velvet Prom Dress), Reedsville, WI, 1997, ©J. Shimon and J. Lindemann
exhibitions made a big statement about innovation and excellence in 2015–16. From entirely new bodies of work such as Dick Blau’s photographs of polka parties or Gregory Conniff’s photographs of reflections to the three-decade retrospective of David Lenz or the career-culminating retrospective of J. Shimon and J. Lindemann, MOWA’s curatorial staff set new standards and expectations for exhibitions in the region.
In 2015–16, MOWA presented twenty-two exhibitions onsite, eight exhibitions at our Milwaukee satellite location MOWA On The Lake, and one offsite pop-up exhibition.

<table>
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<tr>
<th>Hyde Gallery</th>
<th>Horicon Bank Gallery</th>
<th>State Gallery</th>
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| **Polka Heartland**: Photographs by Dick Blau  
January 31–March 29, 2015 |
| **There’s a Place**: Photographs by J. Shimon & J. Lindemann  
April 11–June 7, 2015 |
| **Wilde’s Wildes**: A Very Private Collection  
June 13–September 6, 2015 |
| **Fred Stonehouse**: The Promise of Distant Things  
September 26, 2015–January 17, 2016 |
| **Wisconsin Artists Biennial**  
February 6–March 27, 2016 |
| **Gregory Conniff**: Watermarks  
April 9–June 19, 2016 |
| **Art on Tap**: Early Wisconsin Brewery Art and Advertising  
July 9–September 25, 2016 |
| **David Lenz**: People on the Periphery  
October 1, 2016–January 8, 2017 |
| **There’s a Place**: Photographs by J. Shimon & J. Lindemann  
April 11–June 7, 2015 |
| **Nathaniel Stern**: Giverny of the Midwest  
June 13–September 6, 2015 |
| **Out of Madison**  
September 26, 2015–January 17, 2016 |
| **Wisconsin Artists Biennial**  
February 6–March 27, 2016 |
| **Lois Bielefeld**: On Faith  
April 9–June 26, 2016 |
| **Art on Tap**: Early Wisconsin Brewery Art and Advertising  
July 9–September 25, 2016 |
| **Melissa Cooke**: Egos  
October 1, 2016–January 8, 2017 |
| **Cedarburg Artists Guild**  
January 31–March 29, 2015 |
| **The Pitch Project**  
April 11–June 7, 2015 |
| **The James and Karen Hyde Glass Collection**  
June 21–August 9, 2015 |
| **Redline**  
August 22–November 8, 2015 |
| **Members’ Show**: An Art Odyssey  
| **Wisconsin Designer Crafts Council**  
January 30–March 27, 2016 |
| **Roadside Attractions**  
April 9–July 24, 2016 |
| **Wence and Sandra Martinez**: Woven Together  
August 6–November 6, 2016 |
| **Members’ Show**: An Artistic Who Dun It  
November 19, 2016–January 8, 2017 |
Close to Nature: Watercolors by Sara Strozinsky
January 15–April 2, 2015

Agrarian Angles: Landscapes by Richard W. Patt
April 9–July 15, 2015

Pure Pigment: Pastels by Colette Odya Smith and Darron Lillian
July 23–October 7, 2015

Lost in Space: Art Quilts by Bruce Seeds

Saint John’s On The Lake, Milwaukee

An Awareness of Light: Photographs by J.P. Atterberry
January 21–April 6, 2016

Leon Travanti: Reflections on the Silk Road
April 14–July 13, 2016

Emily Arthur: Endangered
July 21–October 12, 2016

Nature Studies: Lynne Railsback and Katie Musolff
October 20, 2016–February 8, 2017

(page 27) Fred Stonehouse, The Promise of Distant Things, 2015, Lent for the exhibition by the Tory Folliard Gallery

(previous page) Dick Blau, The Squeezettes, Chanel LeMeaux, 2014

Nathaniel Stern, Giverny of the Midwest, 2011, Lent for the exhibition by the Tory Folliard Gallery
"Watermarks is one of three photography exhibitions that the museum just opened, and which collectively reminds us of the ambitions the museum has undertaken in its new (three years now) facility."

—Diane M. Bacha
*Milwaukee Journal Sentinel*

Gregory Conniff, *Watermarks*, 2015
“No artist, no gallery, no matter how accomplished or prominent, can present an art exhibition to the public like a great museum. That is why MOWA is so important. The building, the curatorial expertise, and the reach of your institution is absolutely vital to Wisconsin’s art and culture.”
—David Lenz

digital publications for major exhibitions are available as a free download on MOWA’s website, as a reflection of our commitment to making Wisconsin art accessible to anyone, anywhere. In 2015–16, MOWA produced e-books on the work of J. Shimon and J. Lindemann, John Wilde, Fred Stonehouse, Gregory Conniff, and David Lenz.

2015

There’s a Place: A Three Decade Survey of Photographs by J. Shimon & J. Lindemann
Wilde’s Wildes: A Very Private Collection
Fred Stonehouse: The Promise of Distant Things

2016

Gregory Conniff: Watermarks
David Lenz: People on the Periphery
Members received a warm welcome to MOWA’s opening parties. Audiences enthusiastically came together to celebrate the latest work on view, chat with artists, and meet fellow members who share a passion for Wisconsin art. There were no wallflowers at these friendly gatherings.
Part of MOWA’s mission is to directly connect members with artists in meaningful ways.

**mowa masters** studio classes—ranging from leather dyeing and tooling with Kenneth Sager to portrait photography with Lois Bielefeld to oil painting with Steve Gerhartz—provided a platform for artists to share their craft and teach members about a wide range of media and artistic processes.
Whether just beginning an art quest or culminating an artistic career, all MOWA members are invited to submit their work to the members’ show. This annual exhibition unveils a cross-section of work produced in the state. The salon-style hang of 250 works is used to interesting effect opposite the State Gallery’s expansive wall of windows. Don’t blink an eye—new and inspiring works shine through at every glance.
Collecting for the Future

Every work of art is an invitation to see ourselves in a new way with an expanded sense of self and place. Every contribution of art or donation designated for the purchase of art further expands our holdings and enables us to present an ever richer and fuller story of Wisconsin art. We are deeply grateful to the visionaries—to the collectors and patrons—who today are building the collection and the stories of future generations.
The collection is the lifeblood of the museum.

Through generous gifts and purchases in 2015 and 2016, MOWA added 234 artworks across all areas of the collection. One of the highlights was a significant gift of sixty-seven paintings, drawings, and prints from the estate of artist Joseph Friebert made possible by the Friebert family and the Kohler Foundation, Inc.

**A**
Harold Altman  
*Park Conversation*, c. 1960  
Etching on paper  
Gift of Jack and Paula Sullivan  
2016–109

Amity Leather Products Company  
*Rolfs Billfold*, 1962  
Leather and gold tone metal  
Gift of Prudence Pick Hway  
2015–061

Reid Eric Anderson  
(b. Mauston, 1985)  
*Torus Chair*, 2016  
Quarter-sawn white oak  
Purchase, with funds from Dennis Rocheleau and the GE Foundation  
2016–078

J.P. Atterberry  
(b. Milwaukee, 1942)  
*Witch Tree, Washington*, 1992  
Platinum palladium print on cotton paper  
Gift of the artist  
2016–065

**B**
Tom Bamberger  
(b. Milwaukee, 1948)  
*Wisconsin Road*, 2009  
Archival pigment print on paper  
Gift of the artist  
2016–046

Tom Berenz  
(b. Fond du Lac, 1981)  
*To the West*, 2015  
Oil, acrylic and enamel on canvas  
Purchase, with funds from John Shannon and Jan Serr  
2016–018

Lois Bielefeld  
(b. Milwaukee, 1978)  
*Ron and Scott, Manhattan*, 2010  
Inkjet pigment print on paper  
Gift of Joseph Pabst  
2015–029

Kat (from the Androgyny Series), 2014  
Inkjet pigment print on paper  
Purchase, with funds from John Shannon and Jan Serr  
2016–021

(continued)
Lois Bielefeld  
*Ben (from the Androgyny Series)*, 2014  
Inkjet pigment print on paper  
Gift of Patrick Smith  
2016–022

Marion Bode  
(b. Milwaukee, 1915; d. Milwaukee, 2005)  
*Seagulls and Boat*, 1954  
Watercolor on paper  
Gift of the Walter and Barbara Peterson Estate  
2016–091

Aaron Bohrod  
(b. Chicago, Illinois, 1907; d. Monona, 1992)  
*Viking Pipe*, 1982  
Oil on panel  
Gift of James and Margaret Peterman  
2015–142

*Spatter, Drip and Stain*, 1990  
Oil on panel  
Gift of anonymous donor  
2016–104

Eóin Breadon  
(b. Hudson, 1975)  
*Bradan*, 2007  
Glass  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–070

Robert Burkert  
(b. Racine, 1930)  
*River Snag*, 1993  
Aquatint and color etching on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–048

C  
Paul Caster  
(b. Evanston, Illinois, 1951)  
*Excision*, 1990  
Color lithograph on tan Arches paper  
Gift in memory of Barbara S. Fernholz  
2016–061

Deanna Clayton  
(b. Mount Clemens, Michigan, 1968)  
*Vessel*, 2002  
Glass and copper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–137

Keith Clayton  
(b. Philadelphia, Pennsylvania, 1964)  
*Three Bars*, 2016  
Cast glass and electroplated copper  
Gift of the James and Karen Hyde Foundation, Inc.  
2016–080

Warrington Colescott  
(b. Oakland, California, 1921)  
*Hunters and Gatherers*, 1997  
Color soft-ground etching and aquatint, with vibrograver, roulette and relief rolls through stencils on Somerset paper  
Gift of A. Raymond and Susan Kehm  
2016–004

*Sunday Service*, 2001  
Color soft-ground etching and spit-bite aquatint, with à la poupée inking on Hahnemühle paper  
Gift of A. Raymond and Susan Kehm  
2016–005

Color soft-ground etching and aquatint, with roulette, vibrograver and relief rolls through stencils on Arches paper  
Gift of A. Raymond and Susan Kehm  
2016–006

(top) Reid Eric Anderson, *Torus Chair*, 2016  
Charles Munch, *Upstairs Winter Model*, 1973

(upper right) Deanna Clayton, *Vessel*, 2002

Warrington Colescott  
*To Your Good Health, Gastronomes!*, 1997  
Color soft-ground etching and aquatint, with à la poupée inking and relief rolls through stencils on Somerset paper  
Gift of A. Raymond and Susan Kehm  
2016–007

Audubon Paints the Birds of Florida, 1993  
Color lithograph on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–058

Park Sunday, 1962  
Intaglio on paper  
Gift of Jack and Paula Sullivan  
2016–110

Stephanie Copoulos-Selle  
(b. Milwaukee, 1948)  
*Narrative of the Expedition of Lola, A Suburban Girl, To Major League Baseball, Little League, and Softball…*, 2000  
Ink on handmade paper  
Gift of A. Raymond and Susan Kehm  
2016–011

Stephan Cox  
(b. Des Moines, Iowa, 1956)  
*King Swimmer*, 2016  
Hand-blown and carved glass  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2016–011

Edward C. Curtis  
(b. Whitewater, 1868; d. Los Angeles, California, 1952)  
*In the Forest-Cayuse*, 1910  
Photogravure on vellum  
Gift of Autumn Rose Servatkova  
2015-039

Charles Dwyer  
(b. West Bend, 1961)  
*Second State*, 2008  
Etching on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–056

Nancy Ekholm Burkert  
(b. Sterling, Colorado, 1933)  
*Viricilias*, 1994  
Etching and aquatint on tan paper  
Gift in memory of Barbara S. Fernholz  
2016–055

Steven Foster  
(b. Piqua, Ohio, 1945)  
*Untitled (Roof tops) (from the Makom Series)*, 1978  
Gelatin-silver print on paper  
Gift of Tom Bamberger  
2016–093

Joseph Friebert  
(b. Buffalo, New York, 1908; d. Milwaukee, 2002)  
*Seated Old Man*, 1938  
Brown conte crayon on paper  
2015–074

*landscape*, 1970  
Gouache and pastel on paper  
2015–075

*Third and State/The River*, 1939  
Charcoal on paper  
2015–076

*Harley Davidson Factory*, 1941  
Charcoal on paper  
2015–077

*Royalty*, 1940s  
Lithograph on paper  
2015–078

*Farm House Reflections*, 1968  
Lithograph on paper  
2015–079

*Royalty*, 1940s  
Lithograph on paper  
2015–090

*Conversation/Don’t Yell*, c. 1940  
Drypoint on paper  
2015–091

*Refugees*, 1942  
Charcoal on paper  
2015–092

*Nancy Ekholm Burkert*, 1935–36  
Charcoal on paper  
2015–093

*Sketch for a Mural*, 1936  
Charcoal on paper  
2015–094

*Crucifixion*, 1975  
Gouache and ink on paper  
2015–095

*Refugees*, 1992  
Color lithograph on paper  
2015–096

*Dad’s Drugstore*, 1938  
Pen, brush, ink, wash on paper  
2015–097

*Garage*, 1950  
Mixed media on paper  
2015–098

*East State St.*, 1937  
Charcoal on paper  
2015–099

*Harley Davidson Factory*, 1935  
Charcoal on paper  
2015–100

*Self-Portrait with Hat*, 1945  
Oil on masonite  
2015–101
All artworks listed here by Joseph Friebert are gifts of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc.

Joseph Friebert, *Self-Portrait with Hat*, 1945
**Joseph Friebert**  
*Dead Pigeons*, 1937  
Oil on masonite  
2015–102  

*Ecce Homo*, 1961  
Oil on canvas  
2015–103  

*City Life/Country Life*, 1940s  
Oil on masonite  
2015–104  

*Pomegranates*, 1938  
Oil on masonite  
2015–105  

*Double Self-Portrait*, 1966  
Oil on masonite  
2015–106  

*Lodi*, 1940  
Oil on masonite  
2015–107  

*The Bar*, 1981  
Monotype on paper  
2015–108  

*The Farmer*, 1937  
Graphite on paper  
2015–109  

*Human Carnival*, 1962  
Oil on masonite  
2015–110  

*Self-Portrait*, 1989  
Charcoal on paper  
2015–111  

*The Tower of Babel*, c. 1958  
Oil on masonite  
2015–112  

*Landscape*, 1977  
Oil on canvas  
2015–113  

*Moonlight on Corn Stalks*, 1941  
Oil on masonite  
2015–114  

*City in Winter*, 1940s  
Oil on masonite  
2015–115  

*Nude with Shawl*, 1978  
Charcoal on paper  
2015–116  

*Factories*, 1947  
Gouache on paper  
2015–117  

*Back Alley*, 1939  
Oil on masonite  
2015–118  

*Flagellation*, 1954  
Oil on masonite  
2015–119  

*Rocks and Sea*, c. 1970  
Oil on masonite  
2015–120  

*Human Folly*, c. 1966/67  
Oil on masonite  
2015–121  

*The Museum*, 1976  
Oil on canvas  
2015–122  

*The Wall*, 1958  
Oil on masonite  
2015–123  

*Seated Nude with Bent Leg*, 1980/89  
Charcoal on paper  
2015–124  

*Nude with Snake (Cleopatra)*, 1969  
Charcoal on paper  
2015–125  

*Woman in Blouse*, 1976  
Charcoal on paper  
2015–126  

*Two Nudes (Male and Female)*, 1964  
Charcoal on paper  
2015–127  

*Figures: One Standing, One Seated*, 1967  
Charcoal on paper  
2015–128  

*Reclining Nude*, 1965  
Charcoal on paper  
2015–129  

*Refugees*, 1964  
Oil on canvas  
2015–130  

*The Family and the Model*, 1971  
Oil on canvas  
2015–131  

*The Mall*, 1995  
Oil on canvas  
2015–132  

*Square Cathedral*, 1956  
Oil on masonite  
2015–133  

*Hanging in the Snow*, 1979  
Oil on masonite  
2015–134  

*Port Washington*, 1935  
Charcoal on paper  
2015–135  

*Vertical Building*, late 1950s  
Oil on masonite  
2015–136  

*Lake with Boats*, c. 1940  
Charcoal on paper  
2016–073  

*Still Life*, 1963  
Oil on masonite  
2016–074  

*Still Life with Chicken*, 1956  
Oil on canvas  
2016–075  

*Refugees*, 1955  
Oil on canvas  
2016–076  

**Samuel Gansheroff**  
d. Milwaukee, 1979)  
*Untitled (Seascape)*, 1945  
Watercolor on paper  
Gift of Anthony DiNicola  
2016–013  

*Ellstrom’s Place, Gills Rock*, 1955  
Watercolor on paper  
Gift of Anthony DiNicola  
2016–014  

*Untitled (Still Life/Lake Scene)*, c. 1960  
Watercolor on paper  
Gift of Anthony DiNicola  
2016–015
Joseph Friebert, *Nude with Shawl*, 1978

(top right) Joseph Friebert, *Tower of Babel*, c. 1958

(bottom right) Joseph Friebert, *Hanging in the Snow*, 1979
Joseph Friebert, *Back Alley*, 1939

(top right) Joseph Friebert, *Harley Davidson Factory*, 1941

(bottom right) Joseph Friebert, *Dad’s Drugstore*, 1938
Earl Gessert  
(b. Sheboygan, 1918; d. Sun City, Arizona, 1996)  
Still Life with Rain Barrels, c.1945  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–033

Farmhouse, c.1945  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–034

Portrait of a Woman, c.1950  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–035

Foundry Furnace, c.1955  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–062

Foundry Crucible, c.1955  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–063

Woman in Red Dress, c. 1950  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–064

Untitled (Urban Buildings), c. 1950  
Watercolor on paper  
Gift of Kathryn Gessert Thelen  
2015–144

Marshall Glasier  
(b. Wauwatosa, 1902; d. New York City, New York, 1988)  
Carmilita and the Upright Wippen, 1938  
Oil on masonite  
Gift of John and Shirley Wilde  
2015–059

Gary John Gresl  
(b. Manitowoc, 1943)  
Document Ephemera, 2015  
Digital photograph on paper  
Gift of the artist  
2015–024

John Gruenwald  
(b. Milwaukee, 1951)  
Father and Son, 1992  
Color lithograph on Arches paper  
Gift in memory of Barbara S. Fernholz  
2016–051

H
Paul Hammersmith  
A Souvenir, 1902  
Etching on paper  
Gift of Linda Schmitz Devitt  
2016–025

Road Through Trees, c. 1910  
Etching on paper  
Gift of Linda Schmitz Devitt  
2016–030

Friedrich Wilhelm Heine  
(b. Leipzig, Germany, 1845; d. Milwaukee, 1921)  
Untitled (Venice), c. 1870s  
Watercolor on paperboard  
Gift of Jennifer Kersten Maas and Michael Maas  
2015–023

Wes Hunting  
Colorfield Vessel, 2016  
Hand-blown glass  
Gift of the James and Karen Hyde Foundation, Inc.  
2016–081

J
Kent Ipsen  
(b. Milwaukee, 1933; d. Richmond, Virginia, 2012)  
Untitled (Vessel), c. 1973  
Hand-blown glass  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2016–097

Untitled (Vessel), 1972  
Hand-blown glass  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2016–098

Untitled (Vessel), 1975  
Hand-blown glass  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2016–100

K
Anne Kingsbury  
(b. Oak Park, Illinois, 1943)  
Repetition and Discipline, 1979–2002  
Color photocopy on paper  
Gift of Carolyn White Travanti  
2016–072a–gg

Norbert Kox  
(b. Green Bay, 1945)  
Death Angel Sodom’s Root, 1991  
Acrylic and oil on portrait canvas mounted on Luan plywood  
Gift of Jeremy J. Kox  
2016–095

L
Edmund Lewandowski  
(b. Milwaukee, 1914; d. Rock Hill, South Carolina, 1998)  
Milling Chips, c. 1955  
Color lithograph on paper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–025

Milling Chips (Playing Cards), c. 1955  
Off–set lithograph on paper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–026

Schomer Lichtner  
Milwaukee Art Museum Calatrava Addition, 2001  
Off–set lithograph on paper  
Gift of Laurie and Brian Winters  
2015–001

Sketchbook, 1929  
Mixed media on paper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–036

Cows, c. 1975  
Screen print on tan fabric  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–037

Cows, c. 1975  
Screen print on red fabric  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–038

Cow Jar, 1992  
Color lithograph on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–053
Schomer Lichtner and Ruth Grotenrath  
(b. Milwaukee, 1912; d. Milwaukee, 1988)  
*Christmas Cards (15)*, 1947  
Serigraph on paper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–072

*Dinner Table Cards (2)*, 1947  
Serigraph on paper  
Gift of the James and Karen Hyde Foundation, Inc.  
2015–073

Aslak Olsen Lie  
(b. Reinli in Valdres, Norway, 1798; d. Urne, 1886)  
*Norwegian Cupboard*, 1868  
Oil on wood  
From the Isak Dahle Little Norway Collection  
Purchase, with funds from Joseph and Helen Lai and the Maurice and Gladys Rosenheimer Fund  
2015–143

Dona Look  
(b. Port Washington, 1948)  
*Basket 03-7*, 2003  
Brown birch bark and waxed silk thread  
Gift of Dennis Rocheleau  
2015–069

*Basket 09-5*, 2014  
White birch bark and waxed silk thread  
Gift of Dennis Rocheleau  
2016–001

*Basket 13-15*, 2013  
White birch bark and waxed silk thread  
Purchase, with funds from Dennis Rocheleau and the GE Foundation  
2016–077

Truman Lowe  
(b. Black River Falls, 1944)  
*Hoounch II*, 1992  
Wood and leather  
Gift of James and Judith DeStefano  
2015–054

*Hoounch III*, 1995  
Wood, leather and pigment  
Gift of James and Judith DeStefano  
2015–055

M  
Dean Meeker  
*Tower of Babel II*, 1965  
Serigraph polymer–intaglio on paper  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–002

*Return of Ulysses*, 1966  
Serigraph polymer–intaglio on paper  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–003

*Mardi Gras-To Bestow or Withhold*, 1974  
Serigraph polymer–intaglio on paper  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–004

*Houdini*, 1968  
Serigraph polymer–intaglio on paper  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–005

*Still Life*, 1952/54  
Serigraph on paper  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–006

Aslak Olsen Lie, *Norwegian Cupboard*, 1868
Dean Meeker
Seventh of Adar, 1969
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–007

Alexander & Bucephalus, 1969
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–008

Le Soleil, 1967
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–009

Joseph, 1973
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–010

Masquerade, 1967
Serigraph intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–011

Sancho Panza, 1969
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–012

Meeting, 1970
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–013

Virtue 1969, 1969
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–014

Mardi Gras–Authority Figure, 1974
Serigraph polymer–intaglio on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2015–015

Athena, 1991
Cut and rolled bronze
Gift of the West Bend Friends of Sculpture
2016–092

Medici, 1967
Intaglio on paper
Anonymous Gift
2016–095

Francisco X. Mora
(b. Milwaukee, 1952)
Dame Un Besito (Give a Little Kiss), 2014
Acrylic on linen
Gift of Eric and Jo Weber
2016–092

Gerhard CF Miller
(b. Sturgeon Bay, 1903; d. Sturgeon Bay, 2003)
The Homestead, 1983
Egg tempera on paper
Gift of James and Margaret Peterman
2015–140

Mark Mulhern
(b. Portage, 1951)
Untitled (Still Life), 1991
Hand–tinted lithograph on tan Arches paper
Gift in memory of Barbara S. Fernholz
2016–054

Charles Munch
(b. St. Louis, Missouri, 1945)
Landscape between Abstractions, 1990
Oil on canvas
Gift of Richard Quick
2016–003

Upstairs Winter Model, 1973
Oil on canvas
Gift of Frank DeGuire
2016–112

Frances Myers
(b. Racine, 1936; d. Madison, 2014)
Thin Ice, Low Levees, 2007
Color photogravure on blue Pescia paper
Gift of A. Raymond and Susan Kehm
2016–008

Ms. Liberty, 1986
Silkscreen on paper
Gift of A. Raymond and Susan Kehm
2016–009

Les Faveurs De Dieu (God’s Favors), 1994
Color etching on tan Arches paper
Gift in memory of Barbara S. Fernholz
2016–054

Robert von Neumann
(b. Rostock, Germany, 1988; d. West Bend, 1976)
The Loggers, c. 1955
Lithograph on paper
Purchase, with funds from the James and Karen Hyde Foundation, Inc.
2016–101

Portuguese Fishermen, c. 1940
Oil on canvas
Gift of PPC Partners, Inc., PieperPower, MetroPower, and MPSystems/PieperLine
2016–107

The Thresher, c. 1960s
Oil on canvas
Gift of John and Patricia Fell
2016–108

P
Lynne Rae Perkins
(b. Pittsburgh, Pennsylvania, 1956)
Radio Hill, 1992
Hand–colored etching on paper
Gift in memory of Barbara S. Fernholz
2016–047

Charles Peterson
(b. Oneida, 1927)
San Miguel Mission, 1978
Watercolor on paper
Gift of James and Margaret Peterman
2015–138

Judy Pfaff
Untitled, 2004
Etching with surface roll on Crown Kozo paper
Gift of A. Raymond and Susan Kehm
2016–094

JoAnna Poehlmann
(b. Milwaukee, 1932)
Bacon, Lettuce and Tomato (from the Sandwich Series #12), 1987
Mixed media on paper
Gift of Dennis Rocheleau
2016–016
JoAnna Poehlmann
*The Reunion*, 1990
Hand–tinted etching, blind embossing, hand–tinted lithograph, graphite and postage stamp on BFK Rives paper
Gift in memory of Barbara S. Fernholz
2016–063

Paul Baker Prindle
(b. La Crosse, 1981)
*Phillip Waldsted*, Tuscon, AZ, 2009
Polychrome archival print from colour negative on paper
Gift of Joseph Pabst
2015–031

Charles Radtke
(b. Hermann, Missouri, 1964)
*Stepped Cabinet #2*, 2014
Walnut, sassafras, pink ivory, Gabon ebony and copper
Purchase, with funds from Dennis Rocheleau, the GE Foundation, and Helen and Joseph Lai
2016–002

Laurence Rathsack
(b. Milwaukee, 1920; d. Milwaukee, 2008)
*Girl on Stairs*, 1945
Pastel on paper
Gift of Elaine Erickson Goelz
2015–056

Jean Roberts Guequierre
(b. Great Lake, Illinois, 1965)
*Book of Hours: November*, 1995
Woodcut on paper
Gift of Catherine and Carl Billingsley
2016–052

Jim Rose
(b. Beach Grove, Indiana, 1966)
*Stacked Bricks Quilt Sill Cupboard*, 2008
Found painted and rusted steel
Purchase, with funds from Dennis Rocheleau and the GE Foundation
2016–079

Peter Rotier
(b. Baldwin, 1888; d. Milwaukee, 1963)
*Old Mill, Menominee Falls, Wisconsin*, c. 1945
Graphite on paper
Gift of Douglas C. James in memory of Alfred F. and Kathryn D. James
2015–065

John Sayers
(b. Montpelier, Ohio, 1950)
*Untitled (Still Life with Tulips)*, 1992
Color lithograph on paper
Gift in memory of Barbara S. Fernholz
2016–049

Robert Schellin
(b. Akron, Ohio, 1910; d. Milwaukee, 1985)
*House*, c. 1950
Watercolor on paper
Gift of Catherine and Carl Billingsley
2015–042

Man in Hat, c. 1940
Gouache on paper
Gift of Catherine and Carl Billingsley
2015–043

Sketchbook, c. 1940
Graphite, charcoal, ink and colored pencil on paper
Gift of Catherine and Carl Billingsley
2015–044

Dean Meeker, *Tower of Babel II*, 1965
Robert Schellin  
*Loose Leaf Sketches*, c. 1940  
Graphite and ink on paper  
Gift of Catherine and Carl Billingsley  
2015–045a–o

Jill Sebastian  
(b. Libertyville, Illinois, 1950)  
*Anchor*, 1990  
Color lithograph on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–060

Jan Serr  
(b. Dayton, Ohio, 1943)  
*Untitled (Chestnut Tree)*, 1990  
Color lithograph on tan paper  
Gift in memory of Barbara S. Fernholz  
2016–059

Alfred Sessler  
(b. Milwaukee, 1909; d. Milwaukee, 1963)  
*Old Man of the Woods*, 1958  
Color woodcut on paper  
Gift of Catherine and Carl Billingsley  
2015–046

Cold War II, 1951  
Lithograph on paper  
Gift of Catherine and Carl Billingsley  
2015–047

The Women, c. 1950  
Lithograph on paper  
Gift of Catherine and Carl Billingsley  
2015–048

J. Shimon and J. Lindemann  
(b. Manitowoc, 1961)  
*Richard with His Aluminum Christmas Tree*, 1997  
Gelatin-silver print on paper  
Gift of Judith Ann Moriarty  
2015–020

Joseph P., 2010  
Palladium print on paper  
Gift of Joseph Pabst  
2015–028

Dylan and Brett Downtown, Manitowoc, WI, 1994  
Gelatin-silver print on paper  
Purchase, with funds from two anonymous donors  
2015–032

Francesco Spicuzza  
(b. Sicily, Italy, 1883; d. Milwaukee, 1962)  
*Mia Madre*, 1914  
Pastel on paperboard  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2016–071

Lucia Stern  
(b. Milwaukee, 1895; d. Milwaukee, 1987)  
*Untitled (Abstract)*, c. 1930  
Fabric with stitches  
Purchase, with funds from the James and Karen Hyde Foundation, Inc.  
2015–027

Fred Stonehouse  
(b. Milwaukee, 1960)  
*El Señor*, 1990  
Color lithograph on BFK Rives paper  
Gift in memory of Barbara S. Fernholz  
2016–062

John Szarkowski  
(b. Ashland, 1925; d. Pittsfield, Massachusetts, 2007)  
*Winesap from Barn*, 1997  
Gelatin-silver print on paper  
Gift of Dennis Rocheleau  
2016–089

T

Charles Thwaites  
(b. Milwaukee, 1904; d. La Residencia, New Mexico, 2002)  
Portrait of Edith Grose–Landsberg, c. 1937–38  
Oil on canvas board  
Gift of Kristine Landsberg Mogen  
2015–068

Arthur Thrall  
(b. Milwaukee, 1926; d. Milwaukee, 2015)  
Sacristan, 1952  
Oil on masonite  
Gift of Winifred Thrall  
2016–042

Hunters, 1951  
Oil on masonite  
Gift of Winifred Thrall  
2016–043

Head, 1952  
Oil on masonite  
Gift of the Walter and Barbara Peterson Estate  
2016–087

Clown, c. 1955  
Woodcut on oriental paper  
Gift of the Walter and Barbara Peterson Estate  
2016–088

Composure, c. 1955  
Lithograph on paper  
Gift of the Walter and Barbara Peterson Estate  
2016–089

Charles Tredupp  
(b. Berlin, Germany, 1864; d. Milwaukee, 1936)  
*Untitled (Sorting the Catch)*, c. 1915  
Oil on canvas  
Gift of Marc and Stephanie Ackerman  
2016–096

U

Unknown  
*Crazy Quilt*, c. 1885  
Fabric and ribbon  
Gift of John and Shirley Wilde  
2015–057

*Crazy Quilt*, c. 1895  
Fabric  
Gift of John and Shirley Wilde  
2015–058

*Untitled (Paul Hammersmith in Canoe)*, c. 1900  
Photograph on paper  
Gift of Linda Schmitz Devitt  
2016–041

Tom Uttech  
(b. Merrill, 1942)  
*Midsummer Night’s Dream*, 1973  
Oil on canvas  
Gift of Tom Uttech and Laurie Winters  
2015–016

*Untitled*, c. 1968–73  
Gelatin-silver print  
Gift of Leon Travanti  
2015–021

Store, c. 1955  
Intaglio on paper  
Gift of the Walter and Barbara Peterson Estate  
2016–090

Charles Thwaites  
(b. Milwaukee, 1904; d. La Residencia, New Mexico, 2002)  
Portrait of Edith Grose–Landsberg, c. 1937–38  
Oil on canvas board  
Gift of Kristine Landsberg Mogen  
2015–068

Arthur Thrall  
(b. Milwaukee, 1926; d. Milwaukee, 2015)  
Sacristan, 1952  
Oil on masonite  
Gift of Winifred Thrall  
2016–042

Hunters, 1951  
Oil on masonite  
Gift of Winifred Thrall  
2016–043

Duo, 1955  
Oil on masonite  
Gift of Winifred Thrall  
2016–044

Head, 1952  
Oil on masonite  
Gift of the Walter and Barbara Peterson Estate  
2016–087

Clown, c. 1955  
Woodcut on oriental paper  
Gift of the Walter and Barbara Peterson Estate  
2016–088

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2015–016

*Untitled*, c. 1968–73  
Gelatin-silver print  
Gift of Leon Travanti  
2015–021
J. Shimon and J. Lindemann, *Dylan and Brett Downtown, Manitowoc, WI*, 1994

Arthur Thrall, *Duo*, 1955
Tom Uttech
Untitled, c. 1968–73
Gelatin-silver print
Gift of Leon Travanti
2015–022

Study for Midsummer Night’s Dream, 1974
Graphite on Strathmore paper
Gift of the artist
2015–066

Ajidamoo Minis, 2005
Color lithograph on Arches paper
Gift of A. Raymond and Susan Kehm
2016–010

Kasakokwog Shoreline, 1991
Color lithograph on paper
Gift in memory of Barbara S. Fernholz
2016–064

V
Dallas J. Valley
(b. Prairie du Chien, 1936)
Raven, c. 1970
Wood and paint
Gift of an anonymous donor
2015–017

Raven, c. 1970
Wood and paint
Gift of an anonymous donor
2015–018

John Wilde
(b. Milwaukee, 1919; d. Evansville, 2006)
An American Interior, 1942
Oil and collage on panel
Purchase, The Art Ball 2015
2015–040

November Kiefer’s Keepers, Celebrations of the Months Series #1, 1979
Oil on panel
Purchase, The Art Ball 2015
2015–041

Study for an American Interior, c. 1941/42
Ink on mat board
Gift of John and Shirley Wilde
2015–060

W
Lee Weiss
(b. Inglewood, California, 1928)
Evening Surf, 1976
Watercolor on paper
Gift of James and Margaret Peterman
2015–139

Doris White
(b. Eau Claire, 1924; Grafton, 1995)
Untitled (Urban Street Scene), c. 1980
Watercolor on paper
Gift of Frank DeGuire
2016–111

Untitled (Abstract Harbor), c. 1980
Watercolor on paper
Gift of Robert Merklein
2016–113

Raven, c. 1970
Wood and paint
Gift of an anonymous donor
2015–019

WPA-Milwaukee Handicraft Project
Portfolio, 1936–1942
Block print fabric, paper and cardboard
Gift of Catherine and Carl Billingsley
2015–049

Portfolio, 1936–1942
Block print fabric, paper and cardboard
Gift of Catherine and Carl Billingsley
2015–050

Portfolio, 1936–1942
Block print fabric, paper and cardboard
Gift of Catherine and Carl Billingsley
2015–051

Portfolio, 1936–1942
Block print fabric, paper and cardboard
Gift of Catherine and Carl Billingsley
2015–052

Portfolio, 1936–1942
Block print fabric, paper and cardboard
Gift of Catherine and Carl Billingsley
2015–053

Graham Sansom, 2000
Color lithograph on paper
Gift in memory of Barbara S. Fernholz
2016–050

John Wilde, An American Interior, 1942
Big Bashes

One night each year, MOWA presents a show-stopping event. The Art Ball and Vintage are the museum’s signature fundraisers that support the important mission of celebrating the visual arts of Wisconsin. In 2015–16, these big bashes delivered on their reputation for being memorable, unexpected, and a departure from traditional black-tie events.
The art ball 2015 was held in conjunction with the opening of Wilde’s Wildes, an exhibition of works from the private collection of artist John Wilde (1919–2006). The event honored Dr. James and Mrs. Karen Hyde who over the years have helped build not only MOWA’s collection but the reputation of Wisconsin art. Over 400 guests mingled at the surrealist soirée, raising more than $300,000 to support art acquisitions and operations. It was a Wild Wilde Night!
vintage 2016 was a magnificent success! The museum was transformed into wine country where over 300 guests took part in an exceptional wine experience. We uncorked fifty types of wine and auctioned off over seventy bottles of rare wine and unique experiences. The event raised over $140,000 to support art education programs.
If there’s one thing we know, it’s that MOWA members are always up for a good party. Our unique space provides a blank canvas ideal for special events and celebrations. Thousands of members took part in unforgettable celebrations ranging from a high-energy polka party to a sudsy selection of beer tastings to our annual festive floral extravaganza, Bloomin’ Holidaze.
Every November, **bloomin’ holidaze** kicks off the holidays by transforming the museum into a festive floral destination. More than 1,500 members enjoyed lush florals in the galleries, a holiday market, and took part in expert talks and demonstrations led by local florists, gardeners, and horticulturists.
During the *Art on Tap* exhibition members filled up on all things beer at fun and frothy summer **beer tastings**. Each of the three tastings featured heritage breweries and exciting newcomers from throughout the state of Wisconsin.
music at mowa

The Polka Heartland exhibition opened with a family-friendly celebration that featured live polka music by Milwaukee’s The Squeezettes. Members made their own musical instruments, noshed on Polish fare, and drank some good ol’ fashioned beer.

Layers of cello framed by stereo percussion took center stage during the world premiere album release party for the award-winning chamber rock duo, NINETEEN THIRTEEN. Celebrating their newest album, Music for Time Travel, cellist Janet Schiff and percussionist Victor DeLorenzo created a bold, vibrant sound within the big, white wedge.
Staffed for the Future

From repainting gallery walls to connecting with up-and-coming artists to designing collateral like this annual report, staff members and volunteers are an integral part of MOWA’s daily operations. As exhibitions and programs continue to expand, so does the MOWA team. We are focused on cultivating the best and brightest individuals not only for today, but for where we want to go in the future.
MOWA continues to transform and grow at an unprecedented magnitude, increasing its annual attendance, expanding its schedule of programs, and providing access to world-class exhibitions. This ongoing growth and transformation is supported by the extraordinary efforts of our talented and dedicated staff.

Employees as of December 31, 2016
docents

In 2015–2016, docents brought art to life for museum visitors of all ages and abilities. A cornerstone of our education program, MOWA docents provided almost 10,000 students and adults with tours designed to appeal to learners at various levels. Their extraordinary dedication and talents are pivotal to enhancing the visitor experience.

Steev Baker
Kathy Conrow
Kathy Fish
Jeanne Forester
Susan Gumm
Lorraine Henrickson
Leah McHenry
Diane Montgomery
Cheryl Ohrmund
Jane Osypowski
Margaret Roever
Virginia Schumann
Roseann St. Aubin
Dee Washa
Jo Weber
Barbara Pfeifer Woog
Volunteers and museum interns played a vital role in collaborating with MOWA staff members to deliver exciting programs and exhibitions. Whether assisting curators with exhibition research, greeting members, or helping at a signature event, MOWA's community of volunteers and interns is indispensable.

**Interns**
- Kristin Garvens
- Anna Kupiecki
- Jackie Murphy
- Samantha Rausch
- Tara Schultz
- Christopher Witt

**Volunteers**
- Louise Andreys
- Susan Awve
- Steev Baker
- Ellyn Basky
- Nancy Boylan
- Libbey Brennan
- Kayla Brooks
- Kathleen Butorac
- Marty Butorac
- Mary Beth Carr
- Kathy Conrow
- Shirley Decker
- Carol DeWeese
- Greta Eisenhauer
- Kathy Fish
- Jeanne Forester
- Kristin Garvens
- Bambi Grajek-Specter
- Jayne Henderson
- Lorraine Henrickson
- Phil Hway
- Judy Jackson
- Joan Kennedy
- Emily Kennedy
- Anna Kupiecki
- Jane Lazarevic
- Diane Lorenz
- Gina Meyer
- Diane Montgomery
- Judith Moriarty
- Sarah Muehlbauer
- Jackie Murphy
- Sue Nelson
- Cheryl Ohrmund
- Manee Olson
- Anne O’Meara
- Jane Osypowski
- Ron Przybyla
- Samantha Rausch
- Zoey Roberts
- Margaret Roever
- John Rozek
- Susan Rushner
- Ron Sachse
- Lawrie Scharfenberg
- Amalia Scherer
- Tara Schultz
- David Schumacher
- Nancy Shield
- Lydia Spettel
- Roseann St. Aubin
- Nancy Vallette
- Dorie Vankerkusssrde
- Sue Waala
- Mary Wagner
- Jo Weber
- Kristy Wilhelmi
- Doreen Wirth
- Christopher Witt
Building Sustainability

MOWA’s financial performance in 2015–16 demonstrates that the museum is fiscally strong, benefitting from well-managed operating expenses and a healthy stream of contributed and earned income. The museum ended both fiscal years with a modest operating surplus, marking the third and fourth consecutive year MOWA has done so. Our continuing progress toward long-term sustainability will make MOWA an even stronger contributor to the state’s culture and quality of life as we race for the sun.
### Contributed Income

<table>
<thead>
<tr>
<th>Source</th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
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<tbody>
<tr>
<td>Individual</td>
<td>$275,602</td>
<td>$348,008</td>
<td>$420,202</td>
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<td>Foundation</td>
<td>Government Grants</td>
<td>286,072</td>
<td>292,251</td>
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<td>Endowment Draw</td>
<td>69,723</td>
<td>60,188</td>
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<td>Trust Funding</td>
<td>300,000</td>
<td>300,000</td>
<td>300,000</td>
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<td>Corporate</td>
<td>167,050</td>
<td>150,961</td>
<td>99,500</td>
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<td>Special Events</td>
<td>57,988</td>
<td>54,950</td>
<td>53,532</td>
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**Total Contributed Income:**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>$1,156,435</td>
<td>$1,206,358</td>
<td>$1,172,302</td>
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### Earned Income

<table>
<thead>
<tr>
<th>Source</th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membership</td>
<td>$197,715</td>
<td>$171,945</td>
<td>$173,891</td>
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<tr>
<td>Programs</td>
<td>33,006</td>
<td>33,130</td>
<td>36,237</td>
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<tr>
<td>Supporting Services</td>
<td>70,061</td>
<td>58,396</td>
<td>54,846</td>
</tr>
<tr>
<td>Other</td>
<td>30,386</td>
<td>25,305</td>
<td>31,848</td>
</tr>
</tbody>
</table>

**Total Earned Income:**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$331,168</td>
<td>$288,776</td>
<td>$296,822</td>
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</tbody>
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**Total Income:**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$1,487,603</td>
<td>$1,495,134</td>
<td>$1,469,124</td>
</tr>
</tbody>
</table>

### Expenses

<table>
<thead>
<tr>
<th>Source</th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$902,942</td>
<td>$868,034</td>
<td>$843,249</td>
</tr>
<tr>
<td>General</td>
<td>Administrative</td>
<td>233,156</td>
<td>272,990</td>
</tr>
<tr>
<td>Facilities</td>
<td>210,165</td>
<td>226,429</td>
<td>251,106</td>
</tr>
<tr>
<td>Fundraising</td>
<td>136,696</td>
<td>123,977</td>
<td>131,306</td>
</tr>
</tbody>
</table>

**Total Expenses:**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$1,482,959</td>
<td>$1,491,430</td>
<td>$1,458,008</td>
</tr>
</tbody>
</table>

**Net Income | (Loss) from Operations:**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$4,644</td>
<td>$3,704</td>
<td>$11,116</td>
</tr>
</tbody>
</table>
MOWA’s financial statements at the end of 2015 and 2016 reflect a healthy financial standing on the balance sheet and the statement of operations. The balance sheet for each year shows a strong cash position which is primarily the result of successful fundraising for the Cultural Campus project. Further evidence of solid financial footing is the modest amount of liabilities relative to the total assets.

Both 2015 and 2016 ended with a modest operating surplus, marking the fourth consecutive year that MOWA has done so. The museum strives to maintain a balanced approach to revenue, with over three-quarters of MOWA’s revenue coming from contributed income sources. Earned income continues to grow, as revenue from memberships, gift shop, and other supporting services help provide a more diverse funding base.

MOWA’s Board and staff take their fiscal stewardship roles seriously, implementing strong cost controls while simultaneously growing a portion of expenditures devoted to outstanding exhibitions and programs that drive membership growth and bolster meaningful education programs for all generations.
## financial statements

### condensed statement of financial position

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$1,383,565</td>
<td>$995,354</td>
<td>$440,407</td>
</tr>
<tr>
<td>Annual contributions receivable, net</td>
<td>570,219</td>
<td>561,821</td>
<td>544,781</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>28,343</td>
<td>30,320</td>
<td>72,140</td>
</tr>
<tr>
<td>Trust and building pledges, net</td>
<td>1,670,793</td>
<td>1,980,116</td>
<td>2,373,976</td>
</tr>
<tr>
<td>Land, building and equipment, net</td>
<td>7,481,269</td>
<td>7,730,422</td>
<td>8,016,482</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$11,134,189</td>
<td>$11,298,033</td>
<td>$11,447,786</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$51,288</td>
<td>$57,485</td>
<td>$43,346</td>
</tr>
<tr>
<td>Accrued expenses and other</td>
<td>13,299</td>
<td>29,575</td>
<td>27,639</td>
</tr>
<tr>
<td>Current portion of long term debt</td>
<td>12,870</td>
<td>12,674</td>
<td>12,481</td>
</tr>
<tr>
<td>Long term debts, less current portion</td>
<td>421,281</td>
<td>530,261</td>
<td>791,940</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$498,738</td>
<td>$629,995</td>
<td>$875,406</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board designated - art fund</td>
<td>$4,094</td>
<td>$18,094</td>
<td>$13,770</td>
</tr>
<tr>
<td>Unrestricted net assets</td>
<td>7,370,678</td>
<td>7,476,218</td>
<td>7,594,541</td>
</tr>
<tr>
<td>Temporarily restricted net assets</td>
<td>3,260,679</td>
<td>3,173,726</td>
<td>2,964,069</td>
</tr>
<tr>
<td><strong>Total Liabilities and Net Assets</strong></td>
<td>$11,134,189</td>
<td>$11,298,033</td>
<td>$11,447,786</td>
</tr>
</tbody>
</table>

## other financial information

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trust fund pledges</td>
<td>$2,100,000</td>
<td>$2,400,000</td>
<td>$2,700,000</td>
</tr>
<tr>
<td>Endowment fund</td>
<td>$1,938,529</td>
<td>$1,726,769</td>
<td>$1,656,199</td>
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### Art Acquisitions

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
<th>2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art acquisition expenses</td>
<td>$76,806</td>
<td>$236,951</td>
<td>$120,900</td>
</tr>
<tr>
<td>Estimated value of acquisitions</td>
<td>$292,190</td>
<td>$598,022</td>
<td>$295,400</td>
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</tbody>
</table>
Supporters

For some, MOWA holds decades of memories and for others, 2015–16 may have marked their introduction. Whichever the case may be, we want to thank our supporters for contributing to MOWA’s growth and continued progress. Support from patrons and members makes it possible to offer high quality exhibitions, education studios, outreach programs, and excellent care of the museum’s unique collections. THANK YOU!

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Cultural Campus

In 2015, MOWA quietly launched a plan to create a valuable community space and park-like destination on the four-acre site surrounding the museum. Early contributors to this project include:

Anonymous
James and Karen Hyde Foundation
Cynthia and Tom LaConte
Nast Family Foundation, Inc.
Betty Nelson
Thomas J. Rolfs Family Foundation
Marilyn Rolfs
Oscar C. & Augusta Schlegel Foundation
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Thank you to the following individuals, corporations, foundations, and organizations who provided essential operating support for MOWA’s exhibitions, programs, and educational activities.

2015

$100,000+
Melitta S. and Joan M. Pick Charitable Trust
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$50,000 to $99,999
City of West Bend
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Nai Chiu Joseph Lai and Helen Lee Lai
Beth Ann Ramsthal
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Thomas J. Rolfs Family Foundation
West Bend Community Foundation’s Museum of Wisconsin Art Endowment Fund

$25,000 to $49,999
The Ceres Foundation Fund at the Greater Milwaukee Foundation
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$10,000 to $24,999
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Johnson Foundation at Wingspread
Allan C. Kieckhafer
Nancy and Arthur Laskin
National Endowment for the Arts NCHM Charities
Dennis Rocheleau

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  in honor of Jean T. Wier
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Wisconsin Department of Tourism
Wisconsin Humanities Council
Sharon Ziegler

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NCHM Charities
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The Theresa Fund
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Dean Meeker, Sancho Panza, 1969
Ways of Giving

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membership

MOWA is the sum of its members. The equation is that simple. The Friends of Wisconsin Art is a special membership group that offers opportunities to get to know the art, artists, and communities that make Wisconsin great.

While members are the engine that fuels the museum, membership is just one source of support, and we depend on the generosity of gifts through these additional channels:

annual fund

The Annual Fund is the primary funding source to maintain the daily operations of the museum. The support we receive from patrons and members through the Annual Fund makes it possible to offer high quality exhibitions, education studios, outreach programs, and excellent care of MOWA’s unique collections.

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MOWA partners with corporations on projects that serve the museum’s mission and uniquely match a corporation’s philanthropic, marketing, branding, and community engagement goals. From program, event, and exhibition sponsorship to special days of celebration, the collaboration between corporations and MOWA yields exciting results.

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Perhaps the most lasting contribution anyone can make to the vitality and sustainability of MOWA is a legacy gift. Legacy gifts can be made in many forms. MOWA staff is happy to speak with you about how your needs and philanthropic intentions can best be met.

To learn more about the benefits and impact of giving, contact 262.247.2262 or hwirth@wisconsinart.org.

gifts of art

Housing over 5,000 works of art by more than 350 artists, MOWA is unequalled in its dedication to the visual artists in the state and always focused on growing its collection. We invite you to be in touch if you are interested in donating a work of art to MOWA or making a donation for a designated purchase.

Contact Executive Director Laurie Winters at 262.247.2261 or lwinters@wisconsinart.org.

(oppostie) Installation of the Contemporary Gallery

(back cover) Fred Stonehouse, The Promise of Distant Things, Lent for the exhibition by the Tory Folliard Gallery