

Look

Write

See

Milwaukee Art Museum Docents

Activities for Teaching Writing and Looking at Art

MILWAUKEE ART MUSEUM

Look

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See

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Foreword

Welcome. *Look, Write, See* has been a truly collaborative endeavor developed to help teach writing and encourage closer looking at art. Each activity involves a short writing exercise that calls for observation, critical thinking, and reflection. The exercises are meant to be simple, fun, and engaging for everyone. It is low-stakes writing—not to be collected, graded, or corrected.

By sharing their written responses, participants learn about writing, art, and each other. The heart of the interaction is writing that enhances our appreciation of art, and art returns the favor by enriching our understanding of writing.

When we conducted the National Writing Project summer institute at the Milwaukee Art Museum, one goal was to develop interactive gallery activities. Initial NWP participants were classroom teachers and museum docents—a groundbreaking combination that brought together innovative strategies for teaching writing and looking at art.

The beauty of these activities is that you do not need to be trained in art to enjoy and learn from it. We hope you will look more closely, think more personally, and engage in dialogue in the galleries—this book has been designed for you.

We feel fortunate to have been part of this project and are inspired by the Milwaukee Art Museum docents and what they have accomplished.

Applause!

Patrice Ball, Elise Riepenhoff, Jim Vopat, PhD

National Writing Project Summer Institute Teacher Leaders
at the Milwaukee Art Museum, 2007–2015

Acknowledgments

This book would not have happened without the dedication of the Milwaukee Art Museum docents, a corps of more than 150 volunteers that makes the educational work of the Museum possible. As docents trained to give the Writing and Art Tour to schoolchildren in grades 4 through 12, they collaboratively developed new activities that increased student engagement. The best of these activities, tested and approved by thousands of Milwaukee's schoolchildren, make up this book.

First, I would like to thank the Docent Council, who took more than one hundred activities and honed them to a workable number. The editorial committee whittled them further to the twenty best. Peetie Basson, docent chair; Jody Baxter, docent; Jeewon Schally, docent; Amy Kirschke, director of adult, docent, and school programs, and I spent many delightful afternoons creating this book.

Staff throughout the Museum were essential to the realization of this project. I extend my genuine appreciation to Marcelle Polednik, Donna and Donald Baumgartner Director, for her support of this project, and my colleagues for all their efforts. Casie Simpson, creative director; Christina Dittrich, senior editor; Shiraz Gallab, graphic designer; Rebekah Morin, rights and reproduction coordinator; Liz Flaig, curatorial department administrator; Amanda Peterson, director of marketing and communications; and Laura Simpson, marketing strategist, in particular were instrumental in producing and getting the word out about the book.

Finally, I wish to thank Patrice Ball, Elise Riepenhoff, and Jim Vopat, PhD, National Writing Project summer institute teacher leaders. What began as simply a one-time event, hosting the institute at our beautiful venue, grew into a movement encouraging teachers, docents, and students to find inspiration in works of art and to write, here, at the Milwaukee Art Museum.

This book is an invitation to everyone everywhere to head to the nearest art museum, pencil in hand, and write.

Brigid Globensky

Barbara Brown Lee Senior Director of Education and Programs
Milwaukee Art Museum



Introduction

The writing activities in this book are designed to appeal to many ages. Some of the activities challenge writers to tell stories. Some to analyze. Some to enter new and unfamiliar worlds. Readers may find favorites that they return to again and again.

Have fun with this book. There are no right or wrong answers. The twenty activities are each paired with a work of art from the Milwaukee Art Museum's Collection, but each can easily be used with other works—and at other museums. The magic of these activities happens in the combination of close looking, writing, listening to what others see, and looking again. You will be amazed at what you discover together.

Does writing help students look carefully at art? Absolutely. The students who consider building a fort in a painted landscape peer and probe to find the perfect spot. Should it be behind the haystack? Or over the slope of the hill? Students who adopt the voice of Jocko the dog (pictured here) think about whether he is angry, scared, or playful. They notice his posture in the picture, and they see his glossy coat and alert eyes. Looking precedes writing, and mindful looking gives the writing strength.

On behalf of all the Milwaukee Art Museum docents, I hope you enjoy the activities presented in this book and that you return often to your favorite museum to increase your understanding of and pleasure in art through writing.

Peetie Basson

Docent Chair
Milwaukee Art Museum

Edwin Landseer (English, 1802–1873), *Portrait of a Terrier, The Property of Owen Williams, ESQ., M.P., (Jocko with a Hedgehog)*, 1828. Oil on canvas.

When one docent asked her tour group which activities they enjoyed most, the children responded, “**All of them!**”

How to Use This Book

- 1 **Explore the twenty activities in any order.** The activities become progressively more challenging but are not sequential. Feel free to select them at random.
- 2 **Use the artworks pictured as reference for the types of work to look for with each activity.** These are the ones we often use for our tours at the Milwaukee Art Museum.
- 3 **When you “Look,” stay a safe distance from the artwork.**
- 4 **When you “Write,” use only pencils and only on your paper.**
- 5 **When you “Share,” speak with an inside voice.** It’s OK to talk in the galleries, but be respectful of others enjoying the art.
- 6 **Gather your family members, classmates, or friends; these activities are best done in small groups.**
- 7 **Have fun!** Remember, there are no right or wrong answers.



It's as Easy as ABC

People who are good at something do warm-up exercises to prepare for their activity. Pianists play scales. Runners stretch. Public speakers do vocal drills. Here is a warm-up exercise that will help you get your verbal juices flowing.

Go in search of a work of art that has a lot of objects, people, or animals in it.

Look

Carefully examine the artwork. First, look at the piece as a whole. Then, inspect the details. Study the shapes, colors, objects, clothing, and activity in the piece. Explore the top, bottom, and sides. Look at the foreground and background.

Write

On the left side of your paper, write the alphabet, one letter per line. Use more than one sheet if needed. For each letter of the alphabet, write a word the artwork calls to mind. Use nouns, adjectives, verbs, and adverbs. Feel free to skip around the alphabet as you complete your list.

Share

After five minutes, get together in groups of two or three to compile a master list. Your goal is to have a word or more for each letter of the alphabet. When all the groups are finished, have one group read its words for the letter “A,” a second group state its words for the letter “B,” and so on through the end of the alphabet.



Reginald Baylor (American, b. 1966), *On Duty, Not Driving*, 2010. Acrylic on canvas.



Night at the Museum

Do you ever wonder what goes on at a museum after all the visitors leave and the lights are turned off? What do you think happens when no one is watching?

Locate a gallery with three-dimensional objects, such as sculpture, furniture, or decorative arts.

Look

Choose an object that piques your curiosity. Walk around it. Notice all its individual parts. View the piece from up close and then from farther away. What other objects do you see nearby?

Write

Imagine you have become the artwork. Report what you do when the museum closes at night. Complete the prompts listed below:

When the museum closes, I ...

Sometimes I play tricks on the security guard by ...

Sometimes I talk to (another object in the room),
and we talk about ...

If I were not here, I would be ...

When I dance, I like to listen to ...

Share

Read your completed sentences to the group and have them guess which object you were pretending to be.



Wendell Keith Castle (American, 1932–2018), *Walking Cabinet*, 1988.
Painted wood, cast aluminum, and mappa burl veneer.



Fantastic Beasts

Many of the amazing creatures in books or movies are made up of parts from two or more animals. Some of these beasts can be found lurking around in the museum.

Look for artwork that features mythical creatures or actual wild animals to get ideas for creating your own fantastic beasts.

Look

Creep quietly through the galleries (you don't want to scare the creatures away), and see if you can spot a couple of these beasts. What characteristics of each animal interest you? Do you like the head, tail, wings, teeth, claws, or skin, or some other part?

Write

Create your own fantastic beast. Describe how it looks. What features of other animals make up your beast? Does your creature have super powers? If so, what are they?

Share

Read your description to your partner and have him or her draw your creature. Try to draw your partner's creature.



Carl Christian Vogel von Vogelstein
(German, 1788–1868), *Portrait of Friedrich IV, Duke of Saxe-Gotha-Altenburg*, 1815.
Oil on canvas.



Who Am I?

Sometimes we feel a connection to a work of art. What draws our attention might be a person, an animal, an object, a color, or a shape. Perhaps we understand what the person in a painting is feeling. Perhaps we wish we were the animal.

Walk the galleries to find a work of art that you feel drawn to.

Look

Choose something you connect with in the artwork. Imagine yourself as the thing you have chosen. Consider your surroundings, thoughts, and feelings.

Write

Complete each line of the poem below. Write the poem from the perspective of the person, animal, color, or other thing that you connected to in the artwork.

I am (list two traits) ...

I wonder ...

I hear ...

I see ...

I want ...

I am (repeat the first line of the poem) ...



Frederic Remington (American, 1861–1909), *The Bronco Buster*, 1895, cast ca. 1919. Bronze.

Share

Read your completed poem. Have the others guess which artwork you are describing.



Cotes R.A. p.
1769

A Special Invitation

It's fun to get invited to a birthday party, but sometimes it's even more fun to plan the party. Imagine you have been asked to organize the most excellent birthday party for someone pictured in a portrait at the museum. Don't forget the games and treats!

Find a portrait of a child, and start thinking about his or her party.

Look

When planning a party for someone, it helps to know something about the person. Often portraits have objects to give us clues about the person's personality and interests.

What might the child in the portrait like to do with his or her friends?

Write

Make a list of four friends that have been invited to the party. Give each one a name and an age. Describe the games they will play. Tell what special treats will be served. Will there be party favors for the guests to take home? What will they be?

Share

Tell your partner all about the party.



Francis Cotes (English, 1726–1770),
Miss Francis Lee, 1769. Oil on canvas.



Pleeeze!

Convincing someone to buy something requires special skill. You need to think of good reasons why the person should purchase the item, and then present those reasons persuasively.

Pick out a three-dimensional object, such as a work of sculpture, furniture, or decorative art.

Look

What makes this work so wonderful? What do you like best about it? How is it different from other, similar types of objects? Who do you think might have owned it? What does the artwork label tell you about it?

Write

Convince someone to buy this work. It isn't for sale, but let's pretend. Describe the object so that it seems like the most fantastic thing you've ever seen. It's okay to exaggerate a little for this activity. Use all your persuasive tricks!

Share

Read your description out loud to your partner or the group. Do they think you've made your case?



Designed by Brooks Stevens (American, 1911–1995), Produced for Sears, Roebuck, and Company (American, incorporated 1906), “Sears Screamer” Bicycle, 1968. Steel, rubber, and plastic.



Who's There?

Some landscape paintings feature the natural world but do not show many people. It can be fun to imagine who might be in one of these landscapes. What type of person might live there, travel through there, or even be lost there?

Choose a landscape.

Look

Imagine a person in the painting and think about why the person is there. Consider the weather and terrain. What is the mood of the painting?

Write

Write a detailed description of the character you've imagined into the painting. Give the person a name and an age. What is she or he wearing? Doing? Thinking about?

Share

With a partner, carry on a short conversation between your character and your partner's character.



Thomas Moran (American, b. England, 1837–1926), *Grand Canyon of the Colorado, Arizona*, 1912. Oil on canvas.



Before & After

Some pieces of art capture a single moment in time, but an action scene can inspire us to think about what might have occurred before and what might happen after.

Select an artwork that features a dramatic scene, one that you want to know more about.

Look

Hunt for clues in the image that suggest answers to the investigative questions how, when, where, and why.

Write

What do you think happened before the action you see in front of you? You may want to incorporate elements of storytelling such as the setting and characters. Then write down what you imagine might take place after the scene shown.

Share

Share your story with someone who chose the same artwork. Are your stories similar or do they “paint” different accounts of what may have happened?



Larry Fink (American, b. 1941), *Pat Sabatine's Eighth Birthday Party, April, 1977*, 1977. Gelatin silver print.



A Fort of Your Own

There are many great things about secret play forts. One is that adults are not allowed inside. Another is that you can build play forts anywhere: behind a couch, within a shrub, underneath a table. You can even build a make-believe fort in a painting. The only tool you need is your imagination.

Find a painting of an interesting landscape or interior scene that has several potential locations to make a fort.

Look

Look carefully for a strategic place to build your fort. Remember that you want to hide it and keep it safe from intruders. What materials are available for building your fort (for example, sticks, leaves, sofa cushions, curtains)?



George Vicat Cole (English, 1833–1893),
At Arundel, Sussex, 1887. Oil on canvas.

Write

Explain exactly where you will place your fort. Describe the materials you will use to build it; you can use any of the materials you found in the painting. In this fictional world, you are a master builder, so think big. How will you make your fort blend in with the environment? How will you protect it from people—and animals—that aren't welcome? Don't forget to invent a secret password so that only you and your friends can enter!

Share

Read the description of your fort. Compare your building materials with those that others used.



I'd Know That Voice Anywhere!

Experts say that our voices are as distinctive as our fingerprints. Speech patterns are distinctive, too. Think about how you are able to identify people talking in another room, even if they never say their names.

Find a painting that has three or more people in it.

Look

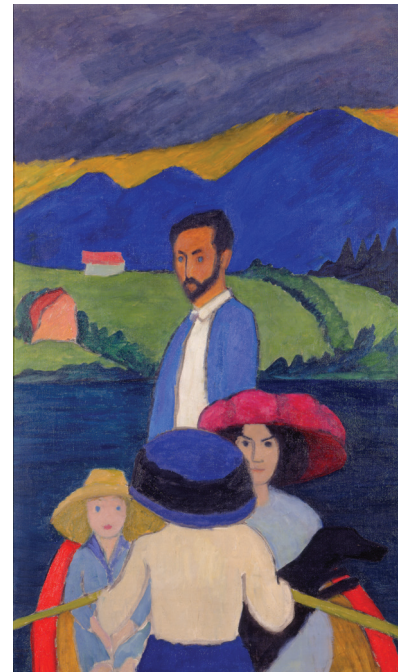
Choose one of the people pictured, but don't tell anyone which one you've picked. Then think about the voice and speech of the person you've chosen. Does this person have a voice that is loud or quiet, high-pitched or deep, expressive or dull? Does this person use slang, speak in long sentences or short bursts, have a big vocabulary, regularly use particular words or phrases?

Write

Have your person explain what is going on in the painting. Try to use the words and expressions you think she or he would use. Write using his or her voice.

Share

Read your person's story aloud. Can other members of the group tell which person it is?



Gabriele Münter (German, 1877–1962),
Boating, 1910. Oil on canvas.



Take a Hike

Some paintings are so compelling that you want to step inside them. And once you're there, it is easy to imagine hearing the howl of a lonely wolf, smelling the earthy leaves underfoot, or feeling the scratch of a thornbush. If you're thirsty, you might drink from a mountain stream, or if you're tired, you might sit on a fallen tree.

Select an inviting landscape, seascape, or cityscape.

Look

Where are you? What is it like to be in this place? Think about the weather and the time of day. Are your surroundings vast or tiny? Do you have company—people or animals?

Write

Describe the scene by using your five senses: seeing, hearing, touching, tasting, and smelling.

Share

Read your description to a partner. Listen to what your partner wrote. How are the descriptions similar? How are they different? Did you use some of the same words?



Thomas Cole (American, b. England, 1801–1848), *Storm in the Wilderness*, 1826–28. Oil on canvas.



Eyewitness

Police who write accident reports say that where you are when an accident occurs makes all the difference in what you think happened.

Pick a painting in which some kind of conflict, accident, or stressful incident has occurred.

Look

Position yourself somewhere in the painting. Given where you have placed yourself, what do you see and hear of the incident?

Write

Imagine you are telling someone in authority, such as a police officer, what you've seen and heard. Don't let your eyes wander. Describe the incident from only your position in the painting.

Share

Read your account to the group. Can they tell where you were standing?



Washington Allston (American, 1779–1843), *A Scene in an Eating House*, 1813. Oil on canvas.



Talk Bubble

Art museums often display portraits of individuals in one gallery. Try to imagine what the people pictured might want to say to each other.

Find a gallery that contains a variety of portraits. Divide into pairs. Each pair selects two portraits (or one with two people depicted).

Look

Notice with your partner the two individuals portrayed and how similar or different they are. Look closely at their facial expressions and body language. Imagine a conversation they would have if they were each given a voice.

Write

Each person will be the “voice” for just one portrait. Write out a conversation like the talk bubbles in comics, alternating between the two unique voices and perspectives. What questions do they ask one another? What observations do they make? Do they have a common interest they can talk about?

Share

As a pair, read or perform the conversation to the group, each taking on the voice of one of the two portraits in the dialogue.



Attributed to Georg Anton Abraham Urlaub (German, 1744–1788), *Portrait of Two Young Men in Powdered Wigs*, ca. 1770. Oil on canvas.



Let's Go to the Movies

Movie posters have just seconds of your attention to sell you on a movie. And once you're seated, trailers try to convince you to see a coming attraction in the time it takes to eat a handful of popcorn!

Pick a painting to advertise your next big film.

Look

Take One: Look at the painting, and quickly give your movie a title.

Take Two: Look again at the artwork. What do you see? Think about the setting, characters, and plot. How do the colors add to the atmosphere of the film? Is your movie an action film, a thriller, a romance, a comedy, or something else? How will your movie end? Will it end happily or leave people on the edge of their seats?



Mimmo Paladino (Italian, b. 1948), *City of Copper (Citta di Rame)*, 1983. Oil and wax medium on canvas.

Write

Write a 30-second movie trailer (3–5 sentences). Persuade others to see your movie. Does your first title still work? If not, change it. And—CUT!

Share

Pitch your movie. Read your trailer to your partner or the group.



Go-Shichi-Go

Americans adopted origami, karate, karaoke, and sushi from Japan. The Japanese also showed us a way to write poetry called *haiku*. Haiku has only three lines. Each line has a specific number of syllables, or beats: five in the first line, seven in the second, and five in the third. Five-seven-five is the pattern, or if you want to say it in Japanese: *go-shichi-go*.

Since haiku is often about nature and seasons, landscape paintings work well for this activity, but any painting will do. Choose a gallery and have everyone pick a work.

Look

Study your painting to find clues about the time of year, the location, and what is happening. What draws your attention?

Write

For the first line of your haiku, write about *where* the painting is taking place. On the second line, tell *what* is happening. On the third line, describe *when* the action in the painting is occurring. Try to use the five-seven-five rule for the number of syllables in each line. Practice clapping out syllables with your own name.

Share

Take turns reading your haiku aloud, and guess which painting each haiku describes.



Gustave Caillebotte (French, 1848–1894),
Boating on the Yerres (Périssoires sur l'Yerres), 1877. Oil on canvas.



Patchwork Poem

Think about what it would be like to put together a patchwork quilt with scraps of words instead of scraps of fabric. The scraps could be as small as a single word or short phrase, or as large as a full sentence. And to make this “word quilt” even more interesting, the “material” for this quilt could come from different people.

Take your pick of any painting for this activity.

Look

Explore all the nooks and crannies in the painting. Examine the objects, colors, brushstrokes, and patterns. Perhaps something in the painting prompts an emotion or a memory.

Write

Jot down whatever comes into your mind. Forget about punctuation and grammar. Don't erase. And don't stop to think—just write. Then look at what you've written and circle a word, phrase, or sentence that you particularly like.

Share

Combine your circled “scrap” with everyone else's in the group to create a poem. Read this aloud and enjoy the beautiful patchwork of responses.



Préfète Duffaut (Haitian, 1923–2012),
Spider Queen (La Reine d'Araignée),
ca. 1958. Oil on Masonite.



The Sounds of Silence

Paintings are silent, but they often express big ideas, such as peace or hope, sorrow or excitement, aggression or compromise. But what do these “big ideas” look like?

Pick an entirely abstract painting, which has no reference to figures or scenes.

Look

Let your imagination wander as your eyes travel over every part of the painting. Follow the painting’s energy. Rest where it rests. Probe where it probes. What feelings does it suggest? What colors and kinds of lines did the artist use to communicate these feelings? What words correspond to these lines, colors, and feelings?

Write

Write freely; don’t worry about making full sentences or even full words. You don’t have to analyze the painting or tell a story. Just write. Let your language roam where you feel the painting has roamed.

Share

Now that you’ve given voice to the silent painting, read your piece aloud.



Georgia O’Keeffe (American, 1887–1986), *Series I—No. 3*, 1918. Oil on board.



Use Six Words—Tell My Story

According to literary legend, Ernest Hemingway wrote the world's shortest story using only six words: "For sale: baby shoes, never worn." Whether this legend is true or not, it has inspired people worldwide to write six-word memoirs.

Find a gallery that has several portraits in it. Each person chooses a portrait.

Look

Study the face, clothes, surroundings, posture, and expression—every detail—of the person in the portrait. Imagine what the person's life might be like. What does he or she do, who does she love, what disappoints him, what brings her joy?

Write

Use six words to communicate something about this person. Then use another six words to tell another story about the individual. Keep writing six-word stories. The more you write, the more you will discover. The goal is not to write one perfect six-word memoir but to be spontaneous and write a collection of memoirs.

Share

Let someone else read one of your memoirs and guess which portrait in the gallery your memoir is about.



Robert Henri (American, 1865–1929),
Chinese Lady, 1914. Oil on canvas.



Listmania

People make lists for many reasons. A wish list conveys what you want for your birthday, a school supply list ensures that you have the materials you need for school, and a playlist keeps your favorite songs in one place. Each list has a theme.

Choose a painting to start making your themed list.

Look

Make a mental list of everything you see in the painting. Observe elements like the weather, the season, the time of day, the brushstrokes, and the colors. Identify a theme that unites some of the things you see. For example, with the suggested artwork here, you could write lists with themes such as blue, moving, or vertical.

Write

Make a list of the things in the painting that fit your theme. Your list can include single words or short phrases. Be descriptive. Give your list a title.

Share

Read your list (but not your title). Can others guess what the theme is? As you read your list aloud, notice how it sounds like poetry!



William James Glackens (American, 1870–1938), *Breezy Day, Tugboats, New York Harbor*, ca. 1910. Oil on canvas.



Unknown Lands

Some books include a map at the beginning to help guide the reader around the imaginary world that the author has invented. These maps conjure up images of unknown places and promise adventures in extraordinary settings.

Now, it's time to let your mind explore! Pick an abstract work of art that inspires your mind to wander in many directions.

Look

As your eyes travel around the canvas or sculpture, let your thoughts meander. Follow them wherever they go.

Write

Describe where your mind has been. Be honest; it is OK if your imagining doesn't make any sense. Now draw a map of where your mind went. Add details to the map such as objects or places. Give your map labels and a name.

Share

Show others your map. Do they have questions about it? You may find that you want to add more details to your map after your discussion.



Richard Diebenkorn (American, 1922–1993), *Ocean Park No. 68*, 1974. Oil on canvas.

Six-Trait Writing

The six-trait writing model used by the National Writing Project is a way to teach and assess writing. This model focuses on six characteristics (traits) that are common to high-quality written works. The low-stakes writing activities in this book focus on four of the six traits: ideas, voice, word choice, and sentence fluency. The other two traits, organization and conventions, are best addressed in the classroom or at home.

Ideas: The content, or main theme—the heart of the message

Voice: The personality and tone of the author

Word choice: The use of precise, colorful, and rich words

Sentence fluency: The rhythm and flow of the piece

Organization: The internal structure of the writing

Conventions: Mechanical correctness, including spelling and grammar

The activities in this book, which become increasingly more challenging, support the trait or traits listed here.

Activity	Ideas	Voice	Word Choice	Sentence Fluency
It's as Easy as ABC			○	
Night at the Museum	○	○		
Fantastic Beasts	○			
Who Am I?	○	○	○	○
A Special Invitation	○	○		○
Pleeze!		○		○
Who's There?	○	○		
Before & After	○			○
A Fort of Your Own	○	○	○	
I'd Know That Voice Anywhere!		○		
Take a Hike	○			○
Eyewitness		○		○
Talk Bubble	○	○		○
Let's Go to the Movies	○		○	○
Go-Shichi-Go			○	○
Patchwork Poem	○		○	
The Sounds of Silence	○	○	○	
Use Six Words—Tell My Story	○	○	○	○
Listmania	○		○	
Unknown Lands	○			

Image Credits

Introduction

Edwin Landseer (English, 1802–1873)
Portrait of a Terrier, The Property of Owen Williams, ESQ., M.P. (Jocko with a Hedgehog), 1828
Oil on canvas
39 ¹⁵/₁₆ × 49 ³/₁₆ in. (101.44 × 124.94 cm)
Gift of Erwin C. Uihlein M1967.79
Photo by Larry Sanders

It's as Easy as ABC

Reginald Baylor (American, b. 1966)
On Duty, Not Driving, 2010
Acrylic on canvas
72 × 62 in. (182.88 × 157.48 cm)
Purchase, with funds from the African American Art Alliance in honor of their twentieth anniversary
M2011.16
Photo by John R. Glembin

Night at the Museum

Wendell Keith Castle (American, 1932–2018)
Walking Cabinet, 1988
Painted wood, cast aluminum, and mappa burl veneer
60 × 50 × 18 in. (152.4 × 127 × 45.72 cm)
Gift of Karen Johnson Boyd M1989.112

Fantastic Beasts

Carl Christian Vogel von Vogelstein
(German, 1788–1868)
Portrait of Friedrich IV, Duke of Saxe-Gotha-Altenburg, 1815
Oil on canvas
49 ¹/₂ × 36 ¹/₂ in. (125.73 × 92.71 cm)
Purchase, Virginia Booth Vogel Acquisition Fund
M1988.42
Photo by John R. Glembin

Who Am I?

Frederic Remington (American, 1861–1909)
The Bronco Buster, 1895, cast ca. 1919
Bronze
22 ¹/₄ × 13 ¹³/₁₆ × 20 ¹/₈ in. (56.52 × 35.08 × 51.12 cm)
Gift of the René von Schleinitz Foundation M1962.370
Photo by John Nienhuis

A Special Invitation

Francis Cotes (English, 1726–1770)
Miss Francis Lee, 1769
Oil on canvas
36 × 28 ¹/₄ in. (91.44 × 71.76 cm)
Gift of Mr. and Mrs. William D. Vogel M1964.5
Photo by Larry Sanders

Pleeeeze!

Designed by Brooks Stevens (American, 1911–1995)
Produced for Sears, Roebuck, and Company
(American, incorporated 1906)
"Sears Screamer" Bicycle, 1968
Steel, rubber, and plastic
40 ¹/₄ × 55 × 27 ¹/₈ in. (102.24 × 139.7 × 68.9 cm)
Purchase M2003.118
Photo by John R. Glembin

Who's There?

Thomas Moran (American, b. England, 1837–1926)
Grand Canyon of the Colorado, Arizona, 1912
Oil on canvas
16 ¹/₄ × 20 ¹/₈ × ¹³/₁₆ in. (41.28 × 51.12 × 2.06 cm)
Layton Art Collection Inc., Gift of a friend L198
Photo by John R. Glembin

Before & After

Larry Fink (American, b. 1941)

Pat Sabatine's Eighth Birthday Party, April, 1977, 1977

Gelatin silver print

13 ¾ × 14 ½ in. (34.93 × 35.88 cm)

The Floyd and Josephine Segel Collection,

Gift of Wis-Pak Foods Inc. M1986.303

Photo by John R. Glembin

© Larry Fink

A Fort of Your Own

George Vicat Cole (English, 1833–1893)

At Arundel, Sussex, 1887

Oil on canvas

32 ½ × 52 ⅞ in. (82.55 × 132.24 cm)

Layton Art Collection Inc., Gift of J. M. Durand L1888.17

Photo by John R. Glembin

I'd Know That Voice Anywhere!

Gabriele Münter (German, 1877–1962)

Boating, 1910

Oil on canvas

49 ¼ × 29 in. (125.1 × 73.66 cm)

Gift of Mrs. Harry Lynde Bradley M1977.128

Photo by Efraim Lev-er

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VG Bild-Kunst, Bonn

Take a Hike

Thomas Cole (American, b. England, 1801–1848)

Storm in the Wilderness, 1826–28

Oil on canvas

25 ⅞ × 35 ¾ in. (63.82 × 89.38 cm)

Layton Art Collection Inc., Purchase L1968.25

Photo by Larry Sanders

Eyewitness

Washington Allston (American, 1779–1843)

A Scene in an Eating House, 1813

Oil on canvas

27 ⅞ × 36 ¼ in. (70.8 × 92.08 cm)

Layton Art Collection Inc., Purchase L1964.3

Photo by John R. Glembin

Talk Bubble

Attributed to Georg Anton Abraham Urlaub

(German, 1744–1788)

Portrait of Two Young Men in Powdered Wigs, ca. 1770

Oil on canvas

31 ½ × 43 in. (80.01 × 109.22 cm)

Gift of Mr. and Mrs. Myron Laskin in memory of their daughter Elizabeth M1966.61

Photo by John R. Glembin

Let's Go to the Movies

Mimmo Paladino (Italian, b. 1948)

City of Copper (Citta di Rame), 1983

Oil and wax medium on canvas

118 × 157 ½ in. (299.72 × 400.05 cm)

Gift of Stefan Edlis and Gael Neeson M2001.167

Photo by John R. Glembin

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Go-Shichi-Go

Gustave Caillebotte (French, 1848–1894)

Boating on the Yerres (Périssoires sur l'Yerres), 1877

Oil on canvas

40 ¾ × 61 ⅞ in. (103.51 × 155.89 cm)

Gift of the Milwaukee Journal Company, in honor of Miss Faye McBeath M1965.25

Photo by John R. Glembin

Patchwork Poem

Préfète Duffaut (Haitian, 1923–2012)
Spider Queen (La Reine d'Araignée), ca. 1958
Oil on Masonite
30 × 24 in. (76.2 × 60.96 cm)
Gift of Richard and Erna Flagg M1979.227
Photo by Efraim Lev-er

The Sounds of Silence

Georgia O'Keeffe (American, 1887–1986)
Series I—No. 3, 1918
Oil on board
20 × 16 in. (50.8 × 40.64 cm)
Gift of Jane Bradley Pettit Foundation and the Georgia
O'Keeffe Foundation M1997.192
Photo by Larry Sanders
© Milwaukee Art Museum

Use Six Words—Tell My Story

Robert Henri (American, 1865–1929)
Chinese Lady, 1914
Oil on canvas
41 ¼ × 33 ¼ in. (104.78 × 84.46 cm)
Gift of Mr. and Mrs. Donald B. Abert M1965.61
Photo by P. Richard Eells

Listmania

William James Glackens (American, 1870–1938)
Breezy Day, Tugboats, New York Harbor, ca. 1910
Oil on canvas
26 × 31 ¾ in. (66.04 × 80.65 cm)
Gift of Mr. and Mrs. Donald B. Abert and Mrs. Barbara
Abert Tooman M1974.230
Photo by John Nienhuis

Unknown Lands

Richard Diebenkorn (American, 1922–1993)
Ocean Park No. 68, 1974
Oil on canvas
81 × 93 in. (205.74 × 236.22 cm)
Gift of Jane Bradley Pettit M1980.183
Photo by John R. Glembin
© Richard Diebenkorn Foundation

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