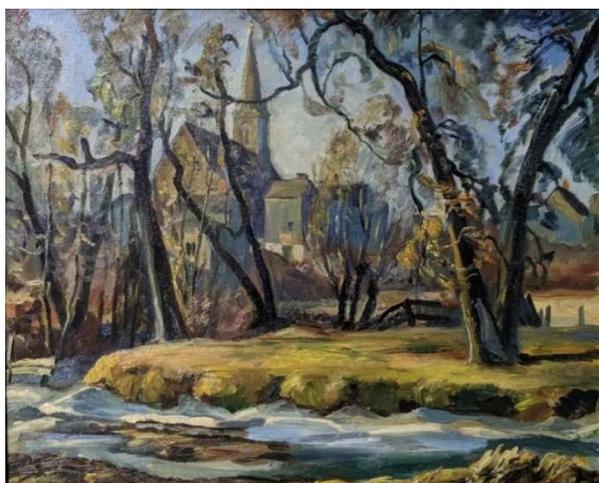


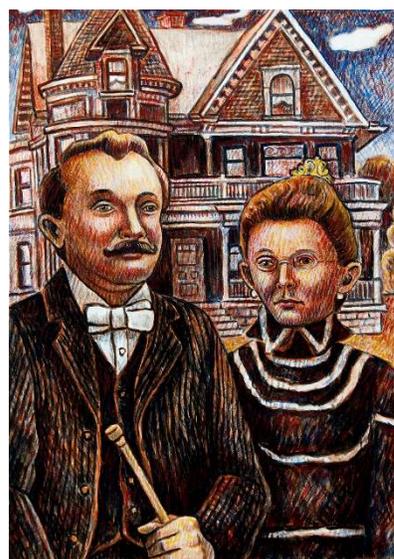
Additions to the Museum Collection



Through the generosity of donors or careful management of collection funds, the Cedarburg Art Museum has shown steady progress in growing its permanent collection since the original gift of Ozaukee Bank's 49 paintings in 2013. Recent gifts and strategic acquisitions bring diversity and strength to the collection with artworks that reflect local cultural history or represent significant Wisconsin artists. The historic pieces in the current exhibition include paintings from the 1930s and 1940s by Wisconsin artists Robert von Neumann (shown at left), Hans Stoltenberg, Morley Hicks, and Melvin Tess in naturalistic and

abstract modes. Both the von Neumann and Hicks paintings are important historical and painterly documents of our local history with scenes of Cedarburg and nearby Hamilton, respectively. These works came to the attention of the museum's Collection Committee through a local collector who made them available to the Cedarburg Art Museum. The Museum is also grateful for the Stoltenberg and Tess paintings from the 1940s that were a gift of Benjamin Sloma, a collector of Wisconsin art.

In the past two years the Museum has acquired the artwork of living artists that helps to document our local cultural history. An egg tempera painting by Patrick Doughman, shown at right, illustrates the married couple that first lived in the Wittenberg-Jochem mansion that the Cedarburg Art Museum currently occupies. Doughman revives an historic painting technique with his unique figurative compositions. In a 2020 photograph by Barb Wagner, the Wittenberg Mill dam is captured in winter. Its iconic image was inspired by a Currier and Ives tonality, showing Cedarburg's history with dams that originally provided power to its mills. Both artworks were submitted to CAM's annual juried exhibitions in different years.

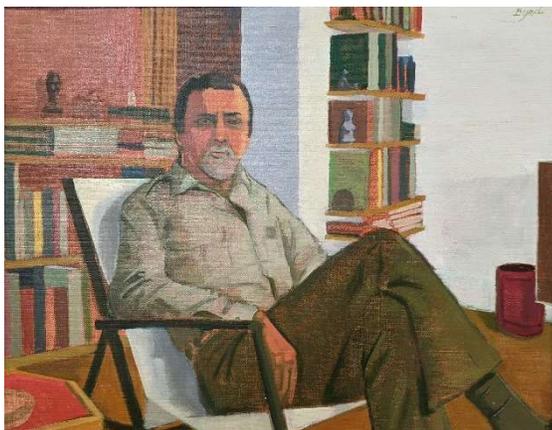


Paintings by area artists Claudette Lee-Roseland and Susan Hale were acquired because of their long-term, significant artistic impact in Wisconsin. Lee-Roseland's painting was obtained from her 2020 CAM solo exhibition *Imagination Unleashed* with her many painterly abstractions. Her playful compositions make color, line, and shape be the subjects. Like Claudette, Susan Hale is a Cedarburg artist whose artistic impact goes beyond our community. Hale uses a distinctive, expressive technique to create delightful, impasto Wisconsin landscapes. Her painting was inspired by Wisconsin Regionalist John Steuart Curry and was shown in CAM's 2020 *Masters as Muses* exhibition.

See more artwork in the nearby room for six pieces by Gibson Byrd, gifts of the Byrd family.

Images above are: Robert von Neumann, *Cedarburg in February*, oil on canvas, n.d., 2019.17, Museum Collection Fund and Donors. Patrick Doughman, *Jochem Wittenberg Union*, egg tempera, 2018, 2021.03, Museum Collection Fund.

The Art of Gibson Byrd



Six pieces of artwork by American artist Gibson Byrd were recently donated to the Cedarburg Art Museum Collection by the artist's family. Decatur Gibson Byrd was born in Tulsa, Oklahoma in 1923 and died in 2002 in Del Mar, California. These six works were chosen by the museum's Collection Committee as a gift of Brian F. Byrd and Gwain Byrd Meyer and represent multiple decades of the artist's career. Byrd was an American landscape and figurative painter who spent 30 years as a member of UW-Madison art faculty from 1955 through 1985, so his ties to Wisconsin were strong.

In the 1950s, Byrd, like many artists at the time, was concerned with social realism, and his figurative etching *The Monument* from 1957 was a narrative statement about society with a psychological bent.

A self-portrait oil painting from 1982 is illustrated above and shows the artist in a comfortable home setting, articulate and precise, rather than revealing earlier concerns with society in general.

By the mid 1980s and early 1990s, Byrd was dealing with the onset of Parkinson's disease as lyrical and soft-focus Wisconsin landscapes emerge from this period. The love of the rural landscape could be due to Byrd's Shawnee Indian heritage through his maternal grandmother. Gibson Byrd was a master of coloristic subtleties and atmospheric effects in his landscapes. *Long View II*, an oil painting pictured at right, is the artist's quintessential, streamlined Wisconsin landscape from 1988.



A bit later, pastels served the artist well with luminous layers of color in the Wisconsin landscape, just before the artist retired to California. *Sunday Walk* and *Two Walking Near the River* are two such luminous pastel works from 1991 in the Cedarburg Art Museum Collection.

The Cedarburg Art Museum is grateful to have received these artworks of an outstanding 20th Century Wisconsin artist chosen by the museum's Collection Committee as a gift from the Byrd family.

Images above are: D. Gibson Byrd, *Self Portrait*, oil on canvas, 1982, Collection Cedarburg Art Museum, 2021.11, Gift of Gwain Meyer and Brian F. Byrd. D. Gibson Byrd, *Long View II*, oil on canvas, 1988, Collection Cedarburg Art Museum, 2021.09, Gift of Gwain Meyer and Brian F. Byrd.