

# Biennial Report 2011–2012





attributed to Duncan Phyfe, American (born Scotland), 1768–1854; *Armchair*, c.1825; painted and gilded maple, ash, poplar, and replacement silk upholstery; 32 7/8 x 22 3/4 x 22 1/4 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh, and funds given by the John Allan Love Charitable Foundation, the Marjorie Wyman Endowment Fund, the Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts; and bequest of Mrs. Berthoud Clifford and given in loving memory of Lina Vandergrift Denison Cherry (Mrs. Lewis W. Cherry) by her descendants, Carolyn Vandergrift Cherry McDonnell (Mrs. William A. McDonnell), Sanford Noyes McDonnell, and Cherry McDonnell Lawrence (Mrs. Ruddick C. Lawrence), by exchange 18:2012

# Report of the President

The past five years have been a time of intense planning and activity in the life of our institution. As 2012 came to a close, we looked forward to the public opening of the new East Building in June of 2013, acknowledging that our expansion is possible only because of the many volunteers and contributors who gave countless hours and financial support for this historic project.

Thanks to the continued leadership and generosity of our Boards, donors, members and the St. Louis community at large, the \$145 million goal for the *Campaign for the Saint Louis Art Museum* was exceeded in 2011, and more than \$160 million in commitments toward our expansion and operating endowment were in hand at the end of 2012. As the largest capital campaign for a cultural institution in St. Louis history, this level of investment reflects the trust our community has in its Art Museum and its future vitality.

Early in 2012, the Museum announced the completion of a \$1.75 million challenge grant from the Andrew W. Mellon Foundation, which was matched by private contributions, to create a new \$3.5 million endowment to support two full-time assistant curatorial positions at the Museum. This endowment offers young professionals direct engagement with a broad range of curatorial duties while giving the Museum an important role in strengthening the national curatorial field.

Despite space limitations presented by construction, 363,450 people visited the Museum in 2011, a 20 percent increase over 2010, and attendance continued to be strong in 2012 with 346,457 visitors. To assist these thousands of visitors and in anticipation of the opening of the East Building, a new museum-wide way-finding plan was developed and implemented with the goal of better integrating our expanded facility and improving the visitor experience. Installation of these new signs began in the Main Building in late 2012.

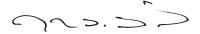
An attractive new Education Center designed by the St. Louis-based design firm, Tao + Lee Associates, Inc. was completed in the space formerly occupied by Puck's Restaurant. The Center includes a multi-purpose room for presentations, receptions and a student gallery; two fully-equipped classrooms; and an art study space for smaller group activities.

The South Building entrance will become the dedicated entry point for school groups, providing direct access to the Education Center and enhancing the safety, flow, and experience for the Museum's thousands of annual school-age visitors.

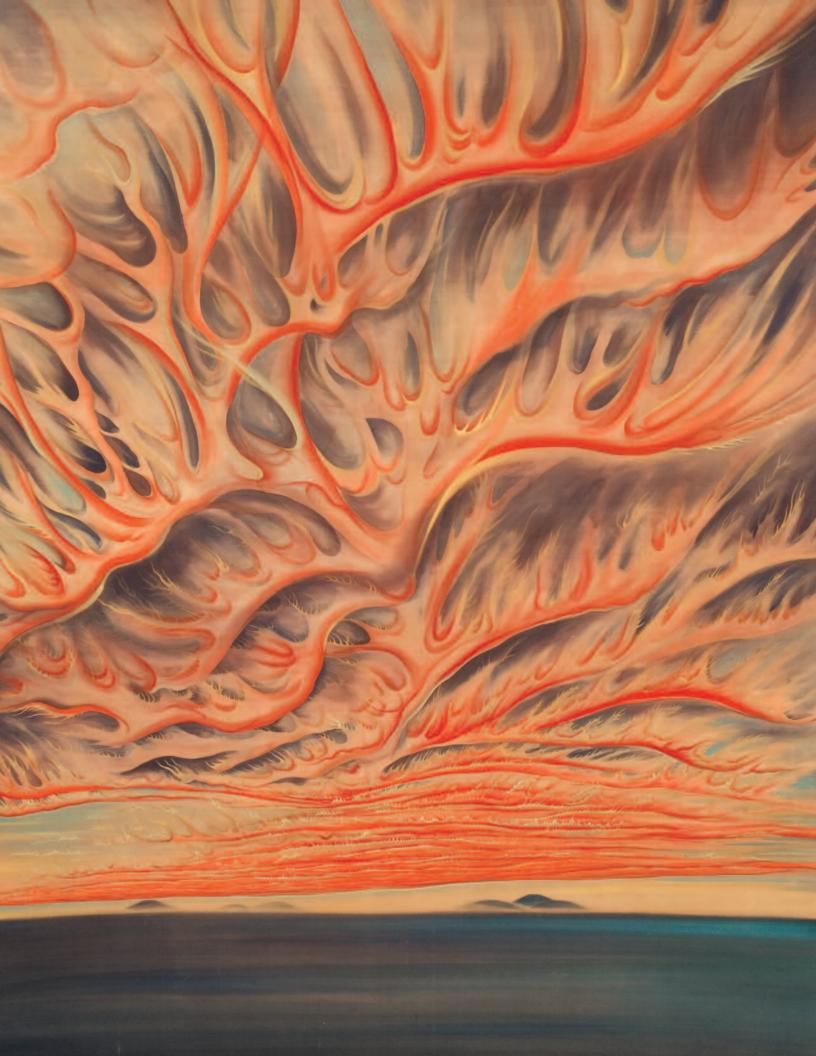
Despite record-breaking heat and drought, the planting of trees and grass began on the campus around the East Building during the summer of 2012, the first phase in the restoration of the natural setting. Landscape architect Michel Desvigne's plan calls for 300 trees to be planted on the site, creating a visual connection of the building to its surroundings in Forest Park.

As construction in various places on the campus has come to a close over the course of the last few months, it is important to recognize that more than 1,500 tradespeople worked on the Museum's project. Some 200 full-time construction jobs were created, and in total, the project generated an estimated impact of \$250 million on our regional economy.

My fellow Commissioners and I are mindful that the Museum's significant expansion project and the growth of the Museum's endowment would not have been possible without the support of many, including more than 2,000 donors to the campaign. Because of their generosity, the coming years hold great promise for those of us who love the visual arts, our Art Museum, and St. Louis. For this, we extend our most sincere gratitude and heartfelt thanks.



John D. Weil, President, 2011



# Report of the Director

The past two years at the Museum have been exhilarating. From groundbreaking in January 2010 through substantial completion in the summer of 2012 and the installation of art in the new galleries which began at the close of 2012, construction of the new David Chipperfield-designed East Building spanned the entire two years reflected in this report.

Thanks to the continued leadership and generosity of our Boards, donors, members, and the St. Louis community, the \$145 million goal for the *Campaign* for the Saint Louis Art Museum was exceeded in 2011, and more than \$160 million in commitments toward our expansion and operating endowment were in hand at the end of 2012.

#### The Collection

The process of reimagining galleries in the Museum's Main Building continued throughout 2011 and 2012. When the East Building opened in 2013, 68 newly conceived galleries had been installed with 1,450 works of art, including a number of recent acquisitions and 478 works that have not been on public view in more than two decades.

The East Building's 21 new galleries are devoted to an extensive installation of the Museum's extraordinary holdings in postwar American and German art. In the Main Building, doors were reopened and new way-finding signage installed, as galleries and Sculpture Hall alcoves were returned to collection display. More than 50 galleries received new paint, new display cases, reconceived interpretive materials, and hundreds of art works installed in new contexts. Galleries of Islamic and Ancient art connect the new building with the old, demonstrating the comprehensive breadth of collection.

Over the course of its 138-year history, the Saint Louis Art Museum's world-class collections have been built and shaped through the philanthropic generosity of private collectors, and a gift in 2011, in a single gesture,

significantly enhanced the Museum's holdings of 16th, 17th, and 18th-century European art. Late in the year, Mark Weil and Phoebe Dent Weil announced their gift of nearly 150 paintings, sculpture, drawings, and prints from Italy, Germany, and the Netherlands. Assembled over 25 years, this extraordinary collection includes particularly noteworthy pieces such as Andrea Mantegna's *Entombment*, Albrecht Dürer's *Adam and Eve*, and Rembrandt's *Hundred Guilder Print*.

During the Fall of 2012, the Museum hosted sculptor Andy Goldsworthy and his crew as they installed *Stone Sea*. By far the largest and certainly the heaviest work in the collection, the commissioned sculpture comprises 25 limestone arches that occupy the sunken Courtyard between the new and old Museum buildings. Goldsworthy, collaborating with local quarry Earthworks, constructed a work that looks to the past, present, and future to celebrate the expansion of the Museum. It brings together many of the artist's key themes: commitment to the arch form, exploration of enclosed spaces, the merging of outside and inside, the investigation of local material, and the connecting of people and place.

## Exhibitions

In early 2011, Fiery Pool: The Maya and The Mythic Sea broke new ground in the interpretation of these exceptional works of art. The exhibition explored the symbolic role of water in the art of the ancient Maya. New for visitors was a popular interactive digital table that encouraged making connections between the natural world and symbols in the exhibition.

Over the summers of 2011 and 2012, a team of conservators restored 22 of the 25 scenes from the 348- foot-long *Panorama of the Monumental Grandeur of the Mississippi Valley*, the last remaining work of its kind. US Representative William "Lacy" Clay visited the Museum in 2011 to view the on-going restoration project.

# Report of the Director

Monet's Water Lilies showcased one of the artist's most impressive late works, Agapanthus, and reunited the triptych's three panels for the first time in more than 30 years. The exhibition closed in January 2012 with exceptional reviews and some 90,000 visitors, including more than 8,000 students from area schools.

During 2012, An Orchestrated Vision: The Theater of Contemporary Photography, drawing on the Museum's collection, presented a compelling group of large-scale photographs by a diverse group of artists.

Opening at the Museum in the fall, *Federico Barocci: Renaissance Master* attracted nearly 35,000 visitors before traveling to London's National Gallery. The international loan exhibition included masterpieces from more than 40 collections and brought to public view this superb and influential Italian artist who spanned the Renaissance and Baroque eras.



Members visit *Monet's Water Lilies*, an exhibition that reunited the *Agapanthus* triptych for the first time in more than 30 years.

## **Education and Public Programs**

The Museum's educational offerings and public programs are designed to serve a wide range of audiences—from families and adults to school-age children and teachers. In 2011 and 2012 more than 150,000 visitors of all ages participated in tours and programs at the Museum. One noteworthy program, Youth smART, brought some 2,000 children to the Museum during the summers. Teen assistants, trained by Museum staff to lead tours of the collection, hosted these special groups.

The Museum's Family Sundays program continued to grow with more than 30,000 children and adults exploring the Museum through a combination of hands-on and art viewing activities in the galleries. This weekend offering has become a key component of the Museum's commitment to ensure that the arts remain accessible to everyone in our community.

Another family-based program that achieved great success was the Museum's Outdoor Summer Film Series. Thanks to increased promotion and the addition of food and pre-film music programming, a record attendance of 10,000 people enjoyed four films during steamy Friday evenings under the stars on Art Hill in July 2012.

The Richardson Library opened to the public once again as access between the Main and South Buildings was restored. In 2011, the library initiated a partnership with the online resource JSTOR to provide electronic access to scholarly publications about the Museum's collection. In 2012, the library joined the online academic consortium, MOBIUS, which allows Missouri scholars to access the unique resources of the Museum's research holdings.

The Museum presented two large conferences during this biennial period. Education staff and volunteer docents hosted the National Docent Symposium in October 2011, a three-day gathering which brought more than 400 docents to St. Louis from museums across the U.S. and several international venues.



Young visitors enjoy a tour of the Museum's Ancient American Galleries.

In 2012, the Museum celebrated the landmark 20th anniversary of its Romare Bearden Minority Graduate Fellowship, welcoming 18 of its 20 former Fellows back to the Museum during the National Alliance of African and African American Art Support Groups conference. This Fellowship, named for African American artist Romare Bearden, was established in 1992 and is supported in part by a gift from Daniel and Adelaide Schlafly. Today, the program continues to serve as a national model in building a pool of talented young minority professionals.

The loss of a number of exceptional and generous leaders in the past two years, including former director Charles Buckley and Museum supporters Judith Aronson, Pitty Brandon, Oliver Langenberg, David Lichtenstein, Sanford McDonnell, Christian Peper, Edith Spink, Jo Throdahl, and Jeanne Zorensky, reminds us that the Museum is the legacy of generations of St. Louisans whose professional, governance, and philanthropic efforts have created the extraordinary institution we enjoy today.

Reflecting on this moment, I am reminded that our role in the civic and cultural life of St. Louis is possible only through the goodwill and generosity of our supporters and the support and participation of our entire community. It is our responsibility to steward this legacy and ensure that it continues not only undiminished, but enhanced, for those who will benefit from the Saint Louis Art Museum in future generations.

Brent R. Benjamin

Sum P. Syani

Director

## Collection

The inscription carved above the Main Building Entrance to the Museum, "Dedicated to Art and Free to All" serves as a reminder of the institution's commitment to artistic excellence. The collection is the core of the institution's identity. Every year, generous donors have given stunning works of art and funds specifically for the purpose of art acquisition. Donations of funds in support of Museum purchases have come from many generous individuals, as well as from the Museum's members, a portion of whose annual dues are allocated to acquisitions. This two-year period was no exception. The collection grew by gift and purchase during 2011 and 2012, with fine new acquisitions in nearly every curatorial area. Several highlights are mentioned here:

A commissioned work that came into the collection upon its completion in late 2012, *Stone Sea* by acclaimed British sculptor Andy Goldsworthy was born out of the artist's interest in the ancient aquatic origins of the limestone beneath this region. Approximately 25 ten-foot-high arches create a sea of stone visible from several vantage points inside and outside the Museum. The sculpture celebrates the Museum's expansion.

Since about 2000 the Museum has acquired a number of singular examples of furniture and other decorative arts media to fill gaps in the holdings of early 19th century American decorative arts. In early 2012 the collection was enhanced with the acquisition of a magnificent Classical Revival style Armchair. The bold design and superb execution suggest the chair was made in the shop of Duncan Phyfe, one of New York's leading 19th century craftsmen.

Rembrandt's landscape prints and drawings tend to be informal and spontaneous. In *The Three Trees* from 1643, an enormous wealth of detail prevails throughout the composition. The panoramic landscape depicts a Dutch countryside as rain approaches from the left. In the foreground to the right are the three trees. The print is built up with multiple layers of line and tone, much of it etched and linear, with heavy cross-hatching in the dark areas. This addition to the Prints, Drawings, and Photographs collection

reminds us that the Museum possesses a superb representation of nearly every important moment in Rembrandt's printmaking career.

A work from the third gift from the Donald Danforth collection, *Shirt*, came into the collection in 2012. It was made for a warrior and signifies important artistic and cultural principles in Plains art. The shirt's blue paint and lavish fringe convey power and force, appropriate for the most highly regarded male family and community leaders. These men possessed the most esteemed characteristics in Plains society: compassion, bravery, generosity and wisdom, and earned the privilege to wear this garment.

A large hanging scroll by Chiuro Obata came into the Museum in 2011 as a gift from the artist's family. Setting Sun of Sacramento Valley is arguably the most important early work by the well-known Japanese-American artist, and it is the first work of his to enter the Museum's collection. This monumental painting depicts a glowing sunset scene over the Sacramento Valley in central California. Nearly five-sixths of the composition is given over to the darkening dusk sky, which is energized by flame-like clouds over a bluetinged landscape. The slightly domed horizon not only emphasizes the vast distance between the viewer and the sunset, but also the immense geographical coverage of the Sacramento valley, whose terrain encompasses all or parts of ten counties. Obata played a pivotal role in introducing Japanese art to artists in California. His techniques and aesthetics became one of the distinctive characteristics of the California Watercolor School.

The Museum's collection served as the basis for a number of projects in 2011 and 2012 including collection based exhibitions Monet's Water Lilies (2011), An Orchestrated Vision: The Theater of Contemporary Photography (2012), and Restoring an American Treasure: The Panorama of the Monumental Grandeur of the Mississippi Valley (summers 2011 and 2012). During this period more than 50 galleries of permanent collection works were reimagined and reinstalled in a program promoted as A New View.



Rembrandt van Rijn, Dutch, 1606–1669; The Three Trees, 1643; etching and drypoint; sheet: 8 7/16 x 11 1/8 inches; Museum Purchase 161:2011

## Arts of Africa, Oceania, and the Americas

#### Africa

#### Ceramics

Vessel, 19th–20th century; Unidentified Bozo artist; ceramic; 18 1/2 x 12 inches; Gift of Thomas Alexander and Laura Rogers 35:2012

Stool, 19th–20th century; Unidentified Bozo artist; ceramic; 9 x 11 inches; Gift of Thomas Alexander and Laura Rogers 36:2012

#### Masks

Mask (kplekple), mid-20th century; Unidentified Baule artist; wood and pigment; 40 x 20 x 7 1/4 inches; Director's Discretionary Fund, Art Enrichment Fund, Special Tribute Fund, and Arts of Africa, Oceana, and the Americas Purchase Fund; bequest and gift of Morton D. May, gift of Joe and Mary Jane Ondr, Museum Purchase, Douglass C. North and Elisabeth W. Case, Mrs. Fannie Cook, Mr. Ingram Boyd, Rev. Marilyn A. Coffman, Rudi Caesar, and Mrs. Leif J. Sverdrup, by exchange 8:2011

### Textiles and Clothing

Wrapper for carrying babies, 20th century; Unidentified Nupe artist; cotton; 21 x 77 inches; Gift of William C. Siegmann 103:2011

Woman's Overskirt, 20th century; Unidentified Kuba artist; raffia; 29 x 131 inches; Gift of William C. Siegmann 104:2011

Woman's Cloth, 20th century; Unidentified African artist; cotton and silk; 65 x 92 inches; Gift of William C. Siegmann 105:2011

*Woman's Skirt*, 20th century; Unidentified Dogon artist; cotton; 61 x 43 inches; Gift of Thomas Alexander and Laura Rogers 188:2011 Wrapper (ukara), 20th century; Unidentified Igbo artist; cotton; 86 x 55 inches; Gift of Thomas Alexander and Laura Rogers 189:2011

Woman's Wrapper, 20th century; Unidentified Yoruba artist; cotton and rayon; 75 x 53 inches; Gift of Thomas Alexander and Laura Rogers 190:2011

Woman's Skirt (mud cloth), 20th century; Unidentified Bamana artist; cotton; 61 x 34 1/2 inches; Gift of Thomas Alexander and Laura Rogers 191:2011

Wrapper, 20th century; Unidentified Dida artist; raffia; 46 x 73 inches; Gift of Thomas Alexander and Laura Rogers 242:2011

#### Central America

Napkin (servilletas), 19th–20th century; Mexican; cotton with murex dye; 30 x 26 inches; Gift of Martin Schweig and Terrie Liberman 14:2011

83 Textiles, 20th century; Guatemalan; cotton; dimensions vary; Gift of Raymond E. Senuk and Judith L. Gibbons 20-102:2011

#### North America

Bandolier Bag, 19th century; probably Ojibwe (Chippewa) or Odaawaa (Ottawa/Anishanaabe); cloth and wool with glass beads; 44 x 15 inches; Given in loving memory of Byron E. Weed III by Anissa E. Weed and Dalana S. Moore 19:2011

Possible Bag, c.1890; Lakota (Sioux); tanned hide with glass beads, tin cones, and horsehair; 12 x 20 x 5 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 164:2011

Bag, c.1880; Apsáalooke (Crow); tanned hide with glass beads and wool; 7 x 11 x 1 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 165:2011

Possible Bag, c.1885; Lakota (Sioux); tanned hide with glass beads, tin cones, and horsehair; 14 x 22 x 3 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 166:2011

Saddle Bag, c.1880; Lakota (Sioux); tanned hide with glass beads; 90 x 13 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 167:2011

Child's Moccasins, c.1890; Tsistsistas (Cheyenne); tanned hide and rawhide with glass beads; each: 7 1/2 x 3 x 2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 168:2011a,b

Saddle Blanket, c.1890; Lakota (Sioux); cloth and tanned hide with glass beads and brass bells; 25 x 65 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 169:2011

Moccasins, c.1890; Lakota (Sioux) or Inunaina (Arapaho) or Tsistsistas (Cheyenne); tanned hide and rawhide with glass beads and cotton cloth; each: 7 x 4 1/2 x 11 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 170:2011a,b

Moccasins, c.1900; Tsistsistas (Cheyenne); tanned hide and rawhide with glass beads and metallic beads; each: 5 x 4 1/2 x 11 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 171:2011a,b



Mask (kplekple), mid-20th century; Unidentified Baule artist; wood and pigment; 40 x 20 x 7 1/4 inches; Director's Discretionary Fund, Art Enrichment Fund, Special Tribute Fund, and Arts of Africa, Oceana, and the Americas Purchase Fund; bequest and gift of Morton D. May, gift of Joe and Mary Jane Ondr, Museum Purchase, Douglass C. North and Elisabeth W. Case, Mrs. Fannie Cook, Mr. Ingram Boyd, Rev. Marilyn A. Coffman, Rudi Caesar, and Mrs. Leif J. Sverdrup, by exchange 8:2011

*Moccasins*, c.1890; Ute; tanned hide with glass beads and pigment; each: 5 x 4 1/2 x 10 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 172:2011a,b

*Gun Case*, c.1890; probably Apsáalooke (Crow); tanned hide with glass beads and wool; 56 1/2 x 6 1/2 inches, fringe: 42 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 173:2011

Mirror Bag, c.1890; Lakota / Dakota (Sioux); tanned hide with glass beads, brass bells, shell buttons, quills, and feathers; 21 x 5 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 174:2011

Parfleche, c.1890; Nimíipuu (Nez Percé); rawhide and pigment; 27 x 13 x 3 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 175:2011

Knife Case and Knife, c.1890; Lakota / Dakota (Sioux) or possibly Inunaina (Arapaho); tanned hide and rawhide with glass beads and knife; case length: 10 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 176:2011a,b

Hand Drum, c.1890; Pikuni (Blackfeet); rawhide with wood, brass tacks, pigment, and steel wire; 4 x 19 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 177:2011

Pipe Bowl and Stem, c.1890; Lakota (Sioux); catlinite and ash wood with quills and brass tacks; 4 1/4 x 33 1/2 x 1 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 178:2011a,b

Bow and Quiver Case with Bow and Arrows, c.1870; Tsistsistas (Cheyenne) or Inunaina (Arapaho); tanned hide with glass beads; 9 x 44 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 179:2011a-e *Pipe Bag*, c.1890; Pikuni (Blackfeet); tanned hide with glass beads, brass beads, brass wire, and pigment; 41 1/2 x 7 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 180:2011

*Moccasins*, c.1900; Cree; tanned hide with glass beads; each: 5 1/2 x 4 1/2 x 10 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 181:2011a,b

Moccasins, c.1890; Lakota / Dakota (Sioux); tanned hide and rawhide with glass beads and quills; each: 4 1/2 x 4 1/2 x 10 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 182:2011a,b

*Pipe Stem*, c.1890; Lakota (Sioux); ash wood; 1 x 22 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 183:2011

Girl's Dress, c.1890; Gaigwa (Kiowa); tanned hide with glass beads, animal bone, mescal beans, wool, tin cones, and a nickel-silver button; 29 1/2 x 24 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 184:2011

*Pipe Bag*, c.1890; Tsistsistas (Cheyenne); tanned hide with glass beads, metallic beads, and pigment; 39 1/2 x 5 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 185:2011

Bow and Quiver Case with Bow and Arrows, c.1880; Inde (Apache); tanned hide with glass beads, wool, and pigment; 33 x 44 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 186:2011a-h

Shirt, c.1890; Lakota / Dakota (Sioux) or Namakiki (Mandan) or Hidatsa or Sahnish (Arikara); tanned hide with glass beads and pigment; 27 x 23 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 37:2012

Moccasins, c.1890; Lakota / Dakota (Sioux); tanned hide with glass beads; each: 10 1/2 x 4 1/2 x 3 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 38:2012a,b

Dispatch Case, c.1890; Gaigwa (Kiowa); leather with tanned hide, glass beads, tin cones, horsehair, and nickel-silver conchos; 29 x 8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 39:2012

Hand Drum, c.1910; Oki' cize-ta'wa (His Battle) or Jaw (Cehu'pa), Hunkpapa Lakota; rawhide with wood, nails, and cloth; diameter: 19 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 40:2012

Pipe Bag, c.1880; Lakota / Dakota (Sioux); tanned hide with glass beads; length: 23 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 41:2012

Blanket Strip, c.1890; Lakota / Dakota (Sioux) or Tsistsistas (Cheyenne); tanned hide with glass beads, silk, and metal bells; 4 1/2 x 59 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 42:2012

Knife Case and Knife, c.1890; Pikuni (Blackfeet) or Cree; tanned hide and rawhide with glass beads and knife; case length: 11 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 43:2012a,b

Knife Case, c.1880; Lakota / Dakota (Sioux); tanned hide and rawhide with quills and glass beads; case length: 9 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 44:2012

Possible Bag, c.1875; Lakota / Dakota (Sioux) or possibly Inunaina (Arapaho); tanned hide with glass beads, tin cones, and horsehair; 10 x 18 x 2 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 45:2012



Shirt, c.1890; Lakota / Dakota (Sioux) or Namakiki (Mandan) or Hidatsa or Sahnish (Arikara); tanned hide with glass beads and pigment; 27 x 23 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 37:2012

Possible Bag, c.1890; Lakota/ Dakota (Sioux) or possibly Inunaina (Arapaho); tanned hide with glass beads, tin cones, and horsehair; 16 x 24 x 5 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 46:2012

Possible Bag, c.1890; Lakota / Dakota (Sioux) or Inunaina (Arapaho); tanned hide with glass beads, tin cones, and horsehair; 13 x 20 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 47:2012

Pipe Bag, c.1880; Pikuni (Blackfeet); tanned hide with glass beads and brass wire; length: 33 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 48:2012

Strike-A-Light Case, c.1890; probably Lakota / Dakota (Sioux); tanned hide with glass beads, metallic beads, tin cones, and silver button; 3 5/8 x 6 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 49:2012

Mirror Bag, c.1880; probably Apsáalooke (Crow); tanned hide with glass beads, pony beads, and wool; 21 1/2 x 7 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 50:2012

Spoon, 20th century; Lakota / Dakota (Sioux); buffalo horn and quills; 3 x 10 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 51:2012

Moccasins, c.1890; Tsistsistas (Cheyenne); tanned hide and rawhide with glass beads; length, each: 10 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 52:2012a,b

Male Doll, c.1890; Lakota / Dakota (Sioux); tanned hide with glass beads, wool, and horsehair; height: 14 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 53:2012

Pouch, c.1900; Tsistsistas (Cheyenne); leather and tanned hide with glass beads and pigment; diameter: 5 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 54:2012

Knife Case and Knife, c.1890; probably Pikuni (Blackfeet); tanned hide and rawhide with glass beads and knife; case length: 10 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 55:2012a,b

Knife Case and Knife, c.1890; Cree; tanned hide with glass beads and knife; case length, including fringe: 12 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 56:2012a,b

Knife Case and Knife, c.1890; Pikuni (Blackfeet) or possibly Cree; leather with glass beads, felt, and knife; case length: 8 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 57:2012a,b

Knife Case and Knife, c.1900; Lakota (Sioux); tanned hide and leather with glass beads and knife; case length: 9 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 58:2012a,b

Breastplate, c.1900; Lakota (Sioux); bone hairpipe beads, brass beads, glass beads, and leather with trade mirror and brass token; 15 x 14 x 1 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 59:2012

Moccasins, c.1890; probably Inunaina (Arapaho); tanned hide and rawhide with glass beads; length, each: 10 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 60:2012a,b

Moccasins, c.1885; probably Inunaina (Arapaho); tanned hide and rawhide with glass beads and pigment; length, each: 9 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 61:2012a,b

Pair of Miniature Possible Bags, c.1890; Lakota / Dakota (Sioux); tanned hide with quills, glass beads, tin cones, and horsehair; each: 2 x 1 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 62:2012a,b

Ball, c.1880; Lakota/ Dakota (Sioux) or possibly Inunaina (Arapaho); tanned hide and glass beads; diameter: 4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 63:2012

Pouch, c.1890; Lakota (Sioux); tanned hide with glass beads and pigment; 6 x 2 3/4 x 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 64:2012

Miniature Possible Bag, c.1900; Apsáalooke (Crow); tanned hide with glass beads and pigment; 6 x 5 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 65:2012

Five Drumsticks, c.1920; Southern Plains; wood; dimensions vary; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 66:2012.1-.5

Awl Case, c.1885; Lakota/ Dakota (Sioux) or possibly Tsistsistas (Cheyenne); tanned hide with glass beads and tin cones; 20 1/4 x 1 x 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 67:2012

Riding Quirt, c.1880; Lakota (Sioux) or Tsistsistas (Cheyenne); elk horn, rawhide, and tanned hide with brass nails, brass tack, and glass beads; 32 x 1 1/8 x 1 1/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 68:2012

Saddle Bag, c.1885; probably Lakota (Sioux); tanned hide and canvas with glass beads and wool; 14 x 50 inches; length including fringe: 79 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 69:2012

Pipe Bag, c.1900; Lakota / Dakota (Sioux); tanned hide and rawhide with glass beads, metallic beads, and quills; length: 42 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 70:2012

Woman's Leggings, c.1900; Apsáalooke (Crow); wool with glass beads and canvas; each: 19 x 6 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 71:2012a,b

Knife Case, c.1890; Lakota / Dakota (Sioux) or Inunaina (Arapaho) or Tsistsistas (Cheyenne); tanned hide with rawhide and glass beads; 9 x 3 3/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 72:2012

Pipe Bag, c.1890; Lakota / Dakota (Sioux); tanned hide with quills, glass beads, and feathers; length: 39 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 73:2012

Pair of Beaded Strips, c.1900; Lakota/ Dakota (Sioux) or Inunaina (Arapaho) or Tsistsistas (Cheyenne); tanned hide with glass beads; 14 1/4 x 2 1/8 inches and 13 3/4 x 2 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 74:2012a,b

Tomahawk, c.1875; Northern Plains; pewter and ash wood with brass tacks, tanned hide, and glass beads; 20 1/2 x 9 1/4 x 1 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 75:2012



Hand Drum, c.1910; Oki' cize-ta'wa (His Battle) or Jaw (Cehu'pa), Hunkpapa Lakota; rawhide with wood, nails, and cloth; diameter: 19 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 40:2012

Pipe Bowl, c.1920; Lakota (Sioux); catlinite and lead; 3 7/8 x 7 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 76:2012

Hair Ornament, c.1890; probably Lakota / Dakota (Sioux); tanned hide with quills, brass beads, brass thimbles, and shell hairpipe beads; 20 x 3/4 x 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 77:2012

Hair Ornament, c.1890; Lakota (Sioux); tanned hide with rawhide, glass beads, brass beads, quills, tin cones, horsehair, and trade mirror; 24 x 1 1/4 x 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 78:2012

Blanket with Blanket Strip, c.1910; Lakota / Dakota (Sioux); wool and tanned hide with glass beads and metallic beads; 43 x 48 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 79:2012

Cradle, c.1890; probably Tsistsistas (Cheyenne); tanned hide and wood with glass beads, cloth, silk, and metal tacks; 45 x 11 x 12 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 80:2012

Blanket Strip, c.1885; probably Tsistsistas (Cheyenne); tanned hide with glass beads; 64 1/2 x 4 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 81:2012

## American Art

#### **Paintings**

Joe Jones, American, 1909–1963; *Miners*, 1935; oil on paperboard; 47 3/4 x 36 inches; Gift of Rory Ellinger and Linda Locke 245:2011

#### Sculpture

Walker Hancock, American, 1901–1998; *Pegasus and Warrior* (*Courage*), 1937; plaster with paint wash; 29 x 23 x 13 inches; Gift of Deane Hancock French 26:2012

### Ancient and Islamic Art

## Byzantine

Coins and Currency

Solidus of Byzantine Empire with Bust of Jesus Christ, minted under Justinian II, 692–695; gold; 19 mm; Museum Purchase, by exchange 1:2012

#### Asian Art

#### China

#### **Paintings**

Folding Fan and Case, 1869 (fan) and late 19th century (case); Qing dynasty, Tongzhi period; fan: ink and color on paper with bamboo; case: embroidered silk over cardboard with glass beads; fan: 12 1/8 x 18 1/2 x 7/8 inches; case: 12 1/4 x 2 3/4 x 5/8 inches; Gift of Elizabeth McDaniel Peterson 138:2011.1-.2

## Japan

Books and Manuscripts

Gunjin rekishidan: Shōnen kikan (Paragons of Youth: A Historical Discussion of Military Men), 1899; Amano Kaoru, Japanese, active late 19th–early 20th century; woodblock-printed book; 6 7/8 x 4 5/8 x 3/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 219:2011

Ehon Nisshin sensōki (Illustrated Record of the Sino-Japanese War), late 19th century; woodblock-printed book; 6 1/2 x 4 3/4 x 3/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 220:2011

#### Ceramics

Tea Bowl (chawan) with Poetic Inscription, 19th century; Ōtagaki Rengetsu, Japanese, 1791–1875; made by Issō, Japanese, active 19th century; glazed stoneware; 2 3/4 x 4 9/16 inches; Gift of Sidney Goldstein and Laura Kipnis 246:2011

### **Paintings**

*Lion*, 1901; Takeuchi Seihō, Japanese, 1864–1942; Meiji period; hanging scroll: ink and color on silk; 74 1/2 x 26 3/8 inches; The Langenberg Endowment Fund 140:2011.1

*Tiger*, 1901; Takeuchi Seihō, Japanese, 1864–1942; Meiji period; hanging scroll: ink and color on silk; 74 1/2 x 26 3/8 inches; The Langenberg Endowment Fund 140:2011.2

Setting Sun of Sacramento Valley, 1922; Chiura Obata, Japanese, 1885– 1975; hanging scroll: ink and color on silk; 111 5/8 x 72 7/8 inches; Gift of Mr. and Mrs. Gyo Obata 187:2011

Summer Grasses and Flowers, early to mid–18th century; Fukae Roshū, Japanese, 1699–1757; ink and color on paper; 72 x 19 inches; The Langenberg Endowment Fund, the William K. Bixby Trust for Asian Art, and Museum Purchase; and Museum Purchase, by exchange 16:2012

#### **Prints**

Miniature Three-Sheet Cut-Out Diorama (kumiage) of Lieutenant Colonel Fukushima's Distant Expedition Alone on Horseback, 1893; Utagawa Kunimasa IV, Japanese, 1848–1920; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 192:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Place where Army Troops Encountered Hardship while Advancing in Snow at Aomori, 1902; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 193:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of Landing at Rongcheng Bay during the Sino-Japanese War, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 194:2011a-c

Miniature Four-Sheet Cut-Out

Diorama (kumiage) of the Sinking of the Dingyuan during the Naval Battle at Liugong Island, 1895; tetraptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 195:2011a-d

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Conclusion of Peace Negotiations, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 196:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Sino-Japanese War: The Brave Fight of Captain Matsuzaki at the Battle of Anseong Ford, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 197:2011a-c

Newly Published Miniature
Three-Sheet Cut-Out Diorama
(kumiage) of the Valiant Fight of
Commander Hirose, One of
Seventy-seven Brave Members of the
Suicide Squad, during the Blockade of
Port Arthur, 1904; triptych of color
woodblock prints; dimensions vary;
Gift of Mr. and Mrs. Charles A.
Lowenhaupt 198:2011a-c

His Imperial Majesty and Commander-in-Chief upon His Return through the Triumphal Arch at the Open Field of Hibiya, 1895; Yōshū Nobuyasu, Japanese, active late 19th century; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 199:2011a-c

Imperial Arrival at Shinbashi Station on the Triumphal Return, 1895; Kobayashi Kiyochika, Japanese, 1847– 1915; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 200:2011a-c

Great Victory of Our Troops at Asan in the Rout of Chinese Soldiers, late 19th century; color woodblock print; sheet: 4 1/2 x 6 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 201:2011

Famous Places of Ōsaka: Reviewing

Troops outside the Castle, 1895; Hayashi Motoharu, Japanese, 1858–1903; color lithograph; sheet: 7 3/8 x 10 1/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 202:2011

Chinese Troops Repulsed by Japanese Soldiers at Pyeongyang, 1894; Hasegawa Sadanobu II, Japanese, 1848–1940; diptych of color woodblock prints; overall: 14 7/8 x 19 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 203:2011a,b

Great Victory of the Japanese Navy off Haiyang Island, 1894; Hasegawa Sadanobu II, Japanese, 1848–1940; diptych of color woodblock prints; overall: 14 13/16 x 19 5/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 204:2011a,b

Great Victory of Our Troops, 1894; color woodblock print; sheet: 11 11/16 x 14 15/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 205:2011

Our Troops Seizing the Military Flag of Chinese Soldiers, 1894; color woodblock print; sheet: 15 5/16 x 11 5/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 206:2011

Fragment of a Pictorial Board for Dice Game of the Sino-Japanese War, late 19th century; Watanabe Nobukazu, Japanese, 1872–1944; fragment of a color woodblock print; 9 3/8 x 8 7/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 207:2011

Various Troops Falling into Formation: Distant View of the Suspension Bridge within Fukiage Imperial Garden, 1877; Utagawa Hiroshige III, Japanese, 1842–1894; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 208:2011a-c

Handbill (hikifuda) for Dairy and Beef Products of Suzuki in Horinouchi, 1904; color woodblock print; sheet: 10 1/8 x 14 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 209:2011 Our Navy's Torpedo Boats Attacking and Sinking Enemy Warships, 1895; Watanabe Nobukazu, Japanese, 1872– 1944; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 210:2011a-c

Portrait of His Imperial Highness the Crown Prince, 1889; lithograph; sheet: 14 3/4 x 10 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 211:2011

The Great Battle of Yamazaki, 1868; Utagawa Sadahiro II, Japanese, 1840–1910; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 213:2011a-c

The Korean Incident, 1882; Nagashima Torashige, Japanese, active late 19th–early 20th century; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 214:2011a-c

Outline of the Imperial Inspection Tour in Okayama Prefecture, 1885; Hasegawa Sadanobu II, Japanese, 1848–1940; diptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 215:2011a,b

Military Review for Noble Dignitaries, 1892; Sekisai Kuniyasu, Japanese, active late 19th century triptych of color woodblock prints; overall: 14 3/8 x 29 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 216:2011a-c

The Truth about Korea, 1882; Kobayashi Kiyochika, Japanese, 1847–1915; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 217:2011a-c

Report of the Korean Incident, 1882; Adachi Ginkô, Japanese, active 1874– 1897; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 218:2011a-c Pictorial Board and Dice Game (sugoroku) of Lieutenant Colonel Fukushima on His Route, 1893; Utagawa Kokunimasa, Japanese, 1874–1944; color woodblock print; sheet: 30 15/16 x 18 7/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 221:2011

Pictorial Board and Dice Game (sugoroku) of the "Jumping to a Hasty Conclusion" Military Drill, c.1868–70; Utagawa Yoshikazu, Japanese, active 1848–1870; color woodblock print; sheet: 35 1/2 x 28 1/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 222:2011

Hanging Pictorial Board and Dice Game (sugoroku) of the Spring Horse Dance, 1878; Adachi Ginkô, Japanese, active 1874–1897; color woodblock print; sheet: 14 3/8 x 20 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 223:2011a,b

Reports of the Korean Incident: Violent Battle of the Insurgents, 1882; Utagawa Kunimatsu, Japanese, 1855–1944; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 224:2011a-c

Hard Fighting by the Matsushima off Dagushan, c.1894; color lithograph; sheet: 15 x 20 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 225:2011

The Occupation of Weihaiwei, 1894; color lithograph; sheet: 15 x 20 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 226:2011

The Second Army Struggles to Occupy the Entrance to Port Arthur, c.1894; color lithograph; sheet: 15 x 20 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 227:2011

Mock War Games with Close Combat between Two Armies in the Presence of the Emperor: Held within the Compound of the Governor General of the Central Region, 1898; lithograph; sheet: 15 1/2 x 21 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 228:2011



 $\label{eq:conditional_problem} \textit{Prunus Vase (maebyeong) with Design of Lotus Sprays}, 12 \text{th century; Korean, Goryeo dynasty; stoneware with incised decoration under celadon glaze; } 12 1/4 x 7 1/2 \text{ inches; Museum Purchase by exchange } 137:2011$ 

Departure of the Imperial Conveyance with His Imperial Majesty and Commander-in-Chief for a Personal Tour of Hiroshima, 1894; color lithograph; sheet: 18 1/2 x 25 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 229:2011

Poster for Viewing the True Circumstances of the Sino-Japanese Incident at the Taiyokan in Asakusa, 1894; woodblock print; sheet: 16 1/4 x 21 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 230:2011

His Imperial Majesty and Commander-in-Chief in the Imperial Carriage Passing through the Triumphal Arch, 1894; color lithograph; sheet: 18 1/4 x 23 5/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 231:2011

True Circumstances of the Russian Army at the Great Victorious Battle at Fengtian, 1905; color lithograph; sheet: 15 3/8 x 21 5/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 232:2011

Commemorative illustrations of Victories during the Russo-Japanese War, Number 60: View of the Brave Battle and Occupation of Heigoutai on the Sha River, 1905; color lithograph; sheet: 15 1/2 x 21 9/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 233:2011

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Great Achievement of Captain Higuchi during the Violent Battle at the Site of the Hundred-Foot Cliff, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 234:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Great Achievement of Onoguchi Tokuji with the Destruction of Yong'an Gate at Jinzhou Fortress, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 235:2011a-c Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Great Achievement of Major General Odera at Motianling, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 236:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of Landing at Rongcheng Bay during the Sino-Japanese War, 1895; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 237:2011a-c

Miniature Three-Sheet Cut-Out Diorama (kumiage) of the Welcoming of Lieutenant Colonel Fukushima at Ueno Park in Tokyo, 1893; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 238:2011a-c

The Taiwan Expedition, 1874; collotype; sheet: 12 x 16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 88:2012

View of the Erection of the Great Bronze Gate at Yasukuni Shrine, 1888; Ogawa Shōgo, Japanese, active late 19th-early 20th century; lithograph; sheet: 11 1/4 x 14 5/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 89:2012

Vice-Admiral Ito Sukeyuki, Commander-in-Chief of the Combined Fleet, 1895; Kobayashi Kiyochika, Japanese, 1847–1915; color woodblock print; sheet: 14 inches x 9 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 90:2012

The Humor of Diplomacy and Subjugating the Russian Spider, 1904; color lithograph; sheet: 21 1/4 x 29 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 91:2012

Game Board of Pictorial Postcards of the Present Age: No. 160, 1905; Horikiri Tamazo, Japanese, active early 20th century; color woodblock print; sheet: 9 1/2 x 13 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 92:2012

Six Toy Pictures (omocha-e) of the Sino-Japanese War, 1894–95; Matsunari Yasutarō, Japanese, active late 19th century; color woodblock print; sheet (each): 10 x 14 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 93-98:2012

*The Russo-Japanese Compromise:* No. 103, 1905; Horikiri Tamazo, Japanese, active early 20th century; color woodblock print; sheet: 9 1/2 x 13 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 99:2012

Game Board of Implements of War in the Present World, c.1935; color lithograph; sheet: 31 x 43 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 100:2012 Textiles and Clothing

Fragment of Textile with Design of Japanese Warships and Fighter Planes, second quarter 20th century; cotton with printed decoration; 9 1/2 x 15 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 212:2011

#### Korea

Architectural Elements

Group of Roof Tile Fragments (38 pieces), mid-12th century; Goryeo dynasty; glazed stoneware; dimensions vary; Gift of London Gallery Ltd. 15:2011.1-.38

#### Ceramics

Prunus Vase (maebyeong) with Design of Lotus Sprays, 12th century; Goryeo dynasty; stoneware with incised decoration under celadon glaze; 12 1/4 x 7 1/2 inches; Museum Purchase by exchange 137:2011

#### Sikkim

Textiles and Clothing

Ceremonial Robe of a Chogyal (King) of Sikkim, 19th–20th century; silk with woven decoration; 60 x 62 1/2 inches; William K. Bixby Trust for Asian Art 139:2011

## Decorative Arts and Design

**Ceramics** 

American Pottery Company, Jersey City, New Jersey, 1833–1854; *Toby Jug*, 1840–50; glazed earthenware; 10 1/2 x 7 1/2 x 5 3/4 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 110:2011

American Pottery Company, Jersey City, New Jersey, 1833–1854; *Pitcher*, 1835–50; earthenware; 13 x 12 x 9 1/4 inches; Gift of Emma and Jay A. Lewis 122:2011

American Pottery Company, Jersey City, New Jersey, 1833–1854; *Pitcher*, 1835–50; glazed earthenware; 9 5/8 x 9 1/8 x 7 1/4 inches; Gift of Emma and Jay A. Lewis 123:2011

American Pottery Company, Jersey City, New Jersey, 1833–1854; *Toby Jug*, 1840–50; earthenware; 10 5/8 x 5 7/8 x 7 inches; Gift of Emma and Jay A. Lewis 133:2011

American Pottery Company, Peoria, Illinois, 1859-1863; *Pitcher*, 1860–80; glazed earthenware; 10 5/8 x 8 1/16 x 6 1/8 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 112:2011

Bennett Pottery Company, Baltimore, Maryland, 1845–1936; *Teapot*, 1860–70; glazed earthenware; 9 x 9 1/2 x 5 7/8 inches; Gift of Emma and Jay A. Lewis 126:2011a,b

Bennett Pottery Company, Baltimore, Maryland, 1845–1936; *Pitcher*, 19th century; glazed earthenware; 10 1/4 x 10 1/4 x 6 7/8 inches; Gift of Emma and Jay A. Lewis 129:2011

attributed to Benton Pottery, South Amboy, New Jersey, 1858–1865; *Pitcher*, 1860; glazed earthenware; 9 13/16 x 9 1/16 x 7 7/8 inches; Gift of Emma and Jay A. Lewis 130:2011

Isaac Broome, American, 1835–1902, made by Ott & Brewer, Trenton, New Jersey, 1871–1892; *Bust of Ulysses S. Grant*, modeled 1876; parian porcelain; 10 1/8 x 7 x 4 1/2 inches; Gift of Emma and Jay A. Lewis 121:2011

James Callowhill, American (born England), 1838–1913; *Six Plates*, c.1888; porcelain with gilding; each: 7 3/4 x 1 inches; Funds given by Victor Porter Smith, The Lea-Thi-Ta Study Group, the Mr. and Mrs. Milton L. Zorensky Ceramics Purchase Endowment, and the Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts 15:2012.1-.6

Jean Joseph Marie Carriès, French, 1855–1894; Gourd Vase, c.1890; glazed stoneware with gilding; 8 x 5 x 5 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh and the Lopata Endowment Fund 136:2011

Caughley Factory, Caughley, England, active 1775–1799; Cabbage-leaf Mask Jug, c.1780; glazed porcelain with underglaze transfer-printed decoration; 7 1/2 x 6 1/2 x 5 inches; Gift of Samuel and Gloria Goldblatt 256:2011

Ceramic Art Company, Trenton, New Jersey, 1889–1906, decorated by Lucien Boullemier, 1876–1949; *Vase*, c.1905; glazed porcelain with enamel and gilding; 10 3/4 x 5 x 5 inches; Gift of Emma and Jay A. Lewis 134:2011

Charles Cartlidge and Company, Brooklyn, New York, c.1848–1853; *Pitcher*, c.1850; glazed porcelain with enamel and gilding; 10 1/8 x 11 7/8 x 7 7/8 inches; Gift of Emma and Jay A. Lewis 116:2011 Coxon & Company, Trenton, New Jersey, 1863–1883; *Pitcher*, c.1865; glazed earthenware; 9 1/4 x 9 1/16 x 7 1/2 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 107:2011

attributed to D. & J. Henderson Flint Stoneware Manufactory, Jersey City, New Jersey, 1828–1833; or attributed to American Pottery Company, Jersey City, New Jersey, 1833–1854; *Pitcher*, c.1830–33; glazed stoneware; 10 1/2 x 8 x 6 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 111:2011

Joseph Théodore Deck, French, 1823–1891; *Mosque Lamp*, c.1880; glazed earthenware; 14 x 10 x 10 inches; Gift of Jason Jacques 14:2012

Derby Porcelain Factories, Derby, England, 1750–1848; *Shepherd*, c.1760; glazed porcelain with enamel and gilding; 11 1/2 x 6 x 4 1/4 inches; Gift of Samuel and Gloria Goldblatt 247:2011

Derby Porcelain Factories, Derby, England, 1750–1848; *Shepherdess*, c.1760; glazed porcelain with enamel and gilding; 10 3/4 x 5 x 4 1/4 inches; Gift of Samuel and Gloria Goldblatt 248:2011

Derby Porcelain Factories, Derby, England, 1750–1848; *Shakespeare*, c.1765; glazed porcelain with enamel and gilding; 12 1/2 x 7 1/2 x 5 1/4 inches; Gift of Samuel and Gloria Goldblatt 249:2011

Derby Porcelain Factories, Derby, England, 1750–1848; *General Conway*, c.1775; glazed porcelain with enamel and gilding; 13 1/8 x 5 x 5 1/4 inches; Gift of Samuel and Gloria Goldblatt 250:2011



Jean Joseph Marie Carriès, French, 1855–1894; Gourd Vase, c.1890; glazed stoneware with gilding; 8 x 5 x 5 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh and the Lopata Endowment Fund 136:2011

Derby Porcelain Factories, Derby, England, 1750–1848; *Sweetmeat Stand with Boy and Girl*, c.1765; glazed porcelain with enamel and gilding; 9 1/4 x 7 1/2 x 5 1/2 inches; Gift of Samuel and Gloria Goldblatt 251:2011 Gates Potteries, Terra Cotta, Illinois, founded 1881; designed by Fritz Albert, American (born France), 1865–1940; Vase, designed c.1904; glazed earthenware; 22 3/8 x 8 x 8 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer

Brumbaugh, funds given by John Roslevich, and by Mr. and Mrs. Charles W. Lorenz in memory of Ann Lorenz Van Zanten 11:2011



Nymphenburg Porcelain Factory, Germany, founded 1747; modeled by Franz Anton Bustelli, active 1754–1763; *Pair of Figurines, Shepherdess Singing* and *Shepherd Playing a Lute*, c.1756; glazed porcelain; 5 1/8 x 4 3/4 x 4 1/8 inches; and 5 x 6 x 7 inches; Marjorie Wyman Endowment Fund and Museum Purchase; and bequest of Miss Josephine C. Cobb, gift of Mrs. Warren T. Chandler, Museum Purchase, gift of Mrs. William A. McDonnell, Friends of Mr. and Mrs. Henry Pflager, Mrs. Arthur G. Drefs, Horace Morison, bequest of Pearl B. Wright, gift of an anonymous donor, Mrs. Norman Laski, Mr. and Mrs. Charles Shucart in memory of Mr. and Mrs. Sebastian Pedrolie and Mrs. Jennie Shucart, Mr. and Mrs. Henry Kurusz Jr. in memory of Caitlin Elizabeth Kurusz, Gustave Taussig, Miss Dorothy L. Brown in memory of Miss Josephine C. Cobb, Mrs. James Stuart, Philip A. Windmuller, Mrs. Albert E. Blackmer in memory of her husband, Albert E. Blackmer, Mrs. Joseph H. Bascom, Dr. and Mrs. Charles Bennett, Mr. and Mrs. Oliver R. Burkart, Mr. and Mrs. Stanley J. Goodman, Mrs. William S. Bedal, and Jaquelin Ambler, by exchange 9:2012.1–.2

Greenwood Pottery, Trenton, New Jersey, founded 1861; *Ewer*, 1883–86; glazed porcelain with gilding; 10 13/16 x 5 7/8 x 5 7/8 inches; Gift of Emma and Jay A. Lewis 132:2011

Lenox China Company, Trenton, New Jersey, founded 1906; decorated by William H. Morley, 1869–1934; *Pair of Plates, from the Charles G. Roebling Service*, 1906; glazed porcelain with enamel and gilding; each: 9 1/2 x 1 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 113:2011.1-.2

Meissen Porcelain Manufactory, Germany, founded 1710; *Leaf-shaped Dish*, 1730–35; glazed porcelain with enamel and gilding; 2 3/16 x 15 x 10 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 162:2011

Meissen Porcelain Manufactory, Germany, founded 1710; *Tureen* and Stand, from the service for the Marquis Ensenada, c.1746; glazed porcelain with enamel and gilding; 9 13/16 x 20 1/2 x 14 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 163:2011a-c Norton and Fenton, Bennington, Vermont, c.1839–c.1882; *Book Flask*, c.1850; glazed earthenware; 7 5/8 x 5 3/4 x 2 9/16 inches; Gift of Emma and Jay A. Lewis 127:2011

Nymphenburg Porcelain Factory, Germany, founded 1747; modeled by Franz Anton Bustelli, active 1754–1763; *Pair of Figurines, Shepherdess Singing* and *Shepherd Playing a Lute*, c.1756; glazed porcelain; 5 1/8 x 4 3/4 x 4 1/8 inches; and 5 x 6 x 7 inches; Marjorie Wyman Endowment Fund and Museum Purchase; and bequest of Miss Josephine C. Cobb, gift of Mrs. Warren T. Chandler, Museum Purchase, gift of Mrs. William A. McDonnell, Friends of Mr. and Mrs.

Henry Pflager, Mrs. Arthur G. Drefs, Horace Morison, bequest of Pearl B. Wright, gift of an anonymous donor, Mrs. Norman Laski, Mr. and Mrs. Charles Shucart in memory of Mr. and Mrs. Sebastian Pedrolie and Mrs. Jennie Shucart, Mr. and Mrs. Henry Kurusz Jr. in memory of Caitlin Elizabeth Kurusz, Gustave Taussig, Miss Dorothy L. Brown in memory of Miss Josephine C. Cobb, Mrs. James Stuart, Philip A. Windmuller, Mrs. Albert E. Blackmer in memory of her husband, Albert E. Blackmer, Mrs. Joseph H. Bascom, Dr. and Mrs. Charles Bennett, Mr. and Mrs. Oliver R. Burkart, Mr. and Mrs. Stanley J. Goodman, Mrs. William S. Bedal, and Jaquelin Ambler, by exchange 9:2012.1-.2

Ott & Brewer, Trenton, New Jersey, 1871–1892; *Vase*, c.1880; glazed porcelain with gilding; 10 1/4 x 7 1/2 x 7 1/2 inches; Gift of Emma and Jay A. Lewis 115:2011

Ott & Brewer, Trenton, New Jersey, 1871–1892; *Vase*, c.1885; glazed porcelain with enamel and gilding; 9 3/4 x 5 inches; Gift of Emma and Jay A. Lewis 117:2011

Ott & Brewer, Trenton, New Jersey, 1871–1892; *Pitcher*, c.1880; glazed porcelain with enamel and gilding; 8 11/16 x 7 3/4 x 6 1/2 inches; Gift of Emma and Jay A. Lewis 120:2011

attributed to Peoria Pottery Company, Peoria, Illinois, 1873– 1900; *Cascade Pitcher*, 1860–70; glazed earthenware; 9 1/2 x 10 1/4 x 6 11/16 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 108:2011

*Pitcher*, 1845–65; American; glazed earthenware; 10 1/4 x 9 1/16 x 7 1/2 inches; Gift of Emma and Jay A. Lewis 124:2011

*Pitcher*, 19th century; English; stoneware; 6 7/8 x 6 1/8 x 3 15/16 inches; Gift of Emma and Jay A. Lewis 128:2011

*Pitcher*, 1830–40; English; slip-glazed earthenware; 7 3/4 x 7 3/4 x 5 7/8 inches; Gift of Emma and Jay A. Lewis 131:2011

John Sadler, English, 1720–1789; *Tile, Two Girls Drinking Tea with a Fortune Teller*, c.1760; tin-glazed earthenware with transfer printed decoration; 3/8 x 5 x 5 inches; Gift of Roland E. Jester in memory of Margo Jester 151:2011

Sèvres Porcelain Factory, Sèvres, France, founded 1756; *The Flute Lesson*, 1757–66; porcelain; 8 3/4 x 9 1/2 x 5 1/2 inches; Marjorie Wyman Endowment Fund, the Mary Elizabeth Rosborough Decorative Arts Fund, and The Lopata Endowment Fund 2:2012.1

Sèvres Porcelain Factory, Sèvres, France, founded 1756; *The Grape Eaters*, 1757–66; porcelain; 8 11/16 x 9 1/4 x 7 inches; Marjorie Wyman Endowment Fund, the Mary Elizabeth Rosborough Decorative Arts Fund, and The Lopata Endowment Fund 2:2012.2

Taylor & Speeler, Trenton, New Jersey, 1852–1860; *Pitcher*, 1852–60; glazed earthenware; 11 7/16 x 11 13/16 x 7 7/8 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 109:2011

Tiffany Studios, Corona, New York, 1900–1938; *Jack-in-the-Pulpit Vase*, c.1905; glazed earthenware; 11 1/4 x 4 3/4 x 4 1/2 inches; Marjorie Wyman Endowment Fund, the E. Reuben and Gladys Flora Grant Charitable Trust, The Lopata Endowment Fund; funds given by the Decorative Arts Society, gift of Mr. and Mrs. Harvard Hecker, and bequest of Richard Brumbaugh, by exchange 12:2011

Union Porcelain Works, Greenpoint, New York, 1868–1922; *Epergne*, 1870–90; glazed porcelain with enamel and gilding; 5 9/16 x 9 1/2 inches; Gift of Emma and Jay A. Lewis 114:2011

Union Porcelain Works, Greenpoint, New York, 1868–1922; Karl Müller, American, 1820–1887; *Pitcher*, c.1876; parian porcelain with glazed interior; 8 1/2 x 5 3/4 x 4 3/8 inches; Gift of Emma and Jay A. Lewis 119:2011

Union Porcelain Works, Greenpoint, New York, 1868–1922; *Water Cooler and Lid*, 1870–90; glazed porcelain with enamel and gilding, metal, and painted wood; 11 13/16 x 10 x 11 1/2 inches; Gift of Emma and Jay A. Lewis 125:2011a,b

United States Pottery Company, Bennington, Vermont, 1847–1858; Cascade Pitcher, c.1850; glazed earthenware; 8 5/8 x 8 1/2 x 6 inches; Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts and the Anne L. Lehmann Charitable Trust; and Museum Purchase, by exchange 106:2011

University City Porcelain Works, University City, Missouri, 1912–1914; *Vase*, c.1914; glazed porcelain; 7 1/4 x 4 1/2 x 4 1/2 inches; Gift of Aleene Schneider Zawada 241:2011

Willets Manufacturing Company, Trenton, New Jersey, 1879–1962; *Nautilus Vase*, c.1885; glazed porcelain with enamel and gilding; 7 3/4 x 8 3/4 x 3 11/16 inches; Gift of Emma and Jay A. Lewis 118:2011

Betty Woodman, American, born 1930; *Pillow Pitcher*, 1980; glazed earthenware; 17 x 21 x 14 inches; Gift of Dr. Alvin and Razine Wenneker 150:2011



Worcester Porcelain Factory, Worcester, England, founded 1751; Leaf-shaped Dish, 1760–70; glazed porcelain with overglaze transferprinted decoration and gilding; 2 3/4 x 13 x 9 3/4 inches; Gift of Samuel and Gloria Goldblatt 252:2011

Worcester Porcelain Factory, Worcester, England, founded 1751; Mug, 1775–85; glazed porcelain with underglaze transfer-printed decoration; 5 5/8 x 5 x 3 5/8 inches; Gift of Samuel and Gloria Goldblatt 253:2011

Worcester Porcelain Factory, Worcester, England, founded 1751; Cabbage-leaf Mask Jug, c.1770; glazed porcelain with underglaze transfer-printed decoration; 9 1/4 x 7 1/4 x 5 1/2 inches; Gift of Samuel and Gloria Goldblatt 254:2011

Worcester Porcelain Factory, Worcester, England, founded 1751; Cabbage-leaf Mask Jug, c.1775; glazed porcelain with underglaze painted decoration; 9 1/2 x 7 1/2 x 6 inches; Gift of Samuel and Gloria Goldblatt 255:2011

Worcester Porcelain Factory, Worcester, England, founded 1751; Mug, 1760–80; glazed porcelain with underglaze transfer-printed decoration; 6 x 6 x 4 1/2 inches; Gift of Samuel and Gloria Goldblatt 257:2011

Worcester Porcelain Factory, Worcester, England, founded 1751; Mug, 1775–78; glazed porcelain with overglaze transfer-printed decoration; 6 x 6 x 4 1/2 inches; Gift of Samuel and Gloria Goldblatt 258:2011 Worcester Porcelain Factory, Worcester, England, founded 1751; *Teapot*, c.1770; glazed porcelain with underglaze painted decoration; 3 3/4 x 6 x 3 1/4 inches; Gift of Samuel and Gloria Goldblatt 259:2011a,b

Worcester Porcelain Factory, Worcester, England, founded 1751; Basket, c.1770; glazed porcelain with underglaze transfer-printed and painted decoration; 2 3/4 x 8 x 8 inches; Gift of Samuel and Gloria Goldblatt 260:2011

#### Furniture

George J. Hunzinger, American, 1835–1898; *Armchair*, c.1876; walnut, steel, and wool; 34 x 20 x 24 inches; Funds given by David A. Hanks in memory of Elizabeth Dixon Hanks 135:2011

attributed to Duncan Phyfe, American (born Scotland), 1768-1854; Armchair, c.1825; painted and gilded maple, ash, poplar, and replacement silk upholstery; 32 7/8 x 22 3/4 x 22 1/4 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh, and funds given by the John Allan Love Charitable Foundation, the Marjorie Wyman Endowment Fund, the Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts; and bequest of Mrs. Berthoud Clifford and given in loving memory of Lina Vandergrift Denison Cherry (Mrs. Lewis W. Cherry) by her descendants, Carolyn Vandergrift Cherry McDonnell (Mrs. William A. McDonnell), Sanford Noves McDonnell, and Cherry McDonnell Lawrence (Mrs. Ruddick C. Lawrence), by exchange 18:2012

#### Metalwork

*Inkstand*, c.1800; English; silverplate and glass; 4 1/8 x 9 1/8 x 5 1/2 inches; Gift of an anonymous donor 10:2011

Pair of Candlesticks, c.1800; English; silverplate; 11 3/4 x 4 3/4 x 4 3/4 inches; Gift of an anonymous donor 9:2011.1-.2

## Textiles and Clothing

Star Quilt, 1830s; American; cotton; 107 x 112 inches; Gift of Richard and Suellen Meyer 82:2012

Stenciled Counterpane, 1830s; American; cotton; 98 x 82 inches; Gift of Richard and Suellen Meyer 83:2012

Lydia Sessions, probably English, active early 19th century; *Map Sampler*, "Europe", 1815; silk embroidery on linen, painted and gilded wood frame with reverse-painted and gilded glass; 28 1/8 x 25 1/2 inches; Museum Purchase, and gift of Mr. John M. Harney in memory of Florence M. Warfield and Charlotte W. Harney, by exchange 13:2011



Tom Friedman, American, born 1965; Untitled (Seascape), 2012; paper; 60 x 72 inches; Museum Funds 32:2012

## Modern and Contemporary Art

Collages and Montages

Ian Monroe, American, born 1972; *ghost*, 2011; vinyl on acrylic; 12 3/4 x 21 1/4 inches; The Henry L. and Natalie Edison Freund Charitable Trust 147:2011

Ian Monroe, American, born 1972; *leave winter behind like magic*, 2011; vinyl on acrylic; 19 3/4 x 31 1/2 inches; The Henry L. and Natalie Edison Freund Charitable Trust 148:2011

Drawings and Watercolors

Tom Friedman, American, born 1965; *Untitled (Seascape)*, 2012; paper; 60 x 72 inches; Museum Funds 32:2012

Media Arts

Chelsea Knight, American, born 1976; *Frame*, 2012; single-channel video; duration: 12 minutes; The Henry L. and Natalie Edison Freund Charitable Trust 17:2012

**Paintings** 

Michael Bevilacqua, American, born 1966; *Killing Myself to Live*, 2006; acrylic on paper; overall: 77 1/2 x 132 x 2 inches; Gift of Mr. and Mrs. Ronald K. Greenberg 102:2012a-c

Cheonae Kim, American (born Korea), born 1952; *Barb*, 2009; Flashe paint on panel; overall: 62 x 23 inches; Gift of the artist 146:2011a-d

Morris Louis, American, 1912–1962; *Beta*, 1960; acrylic resin on canvas; 102 3/8 x 144 inches; Gift of the Marcella Brenner Revocable Trust 149:2011

Albert Marquet, French, 1875–1947; *Young Girl on the Beach*, 1898; oil on canvas; 8 1/4 x 10 1/8 inches; Gift of the Nancy Morrill Smith Trust 145:2011

Donald Powley, American, born 1955; *Untitled*, 1991; alkyd and graphite on canvas; 96 x 48 inches; Gift of Mr. and Mrs. Ronald K. Greenberg 101:2012

## Sculpture

Andy Goldsworthy, English, born 1956; Stone Sea, 2012; Missouri limestone; 12 x 73 x 20 feet; Commissioned by the Saint Louis Art Museum, Director's Discretionary Fund, and funds given by Mr. and Mrs. Andrew C. Taylor, Paul M. Arenberg Family, James G. and Catherine B. Berges, Mr. and Mrs. F. Gilbert Bickel III, Alison and John Ferring, Roxanne H. Frank, Nancy and Kenneth Kranzberg, Mr. and Mrs. John Peters MacCarthy, Pam and Greg Trapp, Anabeth and John Weil, Mr. and Mrs. Gary Wolff, an anonymous donor, Mr. and Mrs. William C. Rusnack,

Mr. and Mrs. David C. Farrell, Jane S. Shapleigh, Hope and Julian Edison, Eleanor J. Moore, Terry Moore Shepley, the Paul and Elissa Cahn Foundation, Mrs. Barbara S. Eagleton, Marcia Jeanne Hart, Bettie S. Johnson, Kodner Gallery, Jim and Dorte Probstein, Emily Rauh Pulitzer, Judge and Mrs. Charles A. Shaw, Susan and David Sherman III, Mary Ann and Andy Srenco, the Third Wednesday Group, Keith H. Williamson, Jerome F. and Judith Weiss Levy, Helen Kornblum; and gift of Paul and Elissa Cahn and bequest of Guy A. Thompson, by exchange 30:2012

George Segal, American, 1924–2000; Couple Embracing, 1972; plaster; 29 3/4 x 36 x 12 inches; Gift of Judith Aronson in memory of Adam Aronson 12:2012

Ernest Trova, American, 1927–2009; *Study/Falling Man Shadow (#153)*, 1970; plated brass and aluminum; 40 x 101 x 34 inches; Gift of Mr. Alvin J. Siteman 13:2012a-c



Morris Louis, American, 1912–1962; Beta, 1960; acrylic resin on canvas; 102 3/8 x 144 inches; Gift of the Marcella Brenner Revocable Trust 149:2011

## Prints, Drawings, and Photographs

Books and Manuscripts

Ann Hamilton, American, born 1956; *carriage*, 2009; slices of paperback books, cheese cloth, string, and mixed media, displayed in an acrylic vitrine; overall: 4 3/8 x 18 x 18 inches; Funds given by an anonymous donor 7:2011

Hartmann Schedel, German; 1440–1515; *Nuremberg Chronicle*, 1493; leather and paper; 20 x 14 x 6 inches; Gift of Julian and Hope Edison 86:2012

Drawings and Watercolors

William Anastasi, American, born 1933; *Untitled*, 1979; graphite; 7 1/2 x 11 1/4 inches; Gift of Mr. and Mrs. Gary Wolff 244:2011

Max Beckmann, German, 1884–1950; *Portrait of Frances Swing van Veen*, 1950; charcoal; 23 x 17 1/2 inches; Gift of Al and Caroline Stutson 31:2012

Joe Jones, American, 1909–1963; *Mill Scene* #10, mid-1940s-late 1950s; watercolor, chalk, and pastel; 14 x 20 inches; Gift of the Nancy Morrill Smith Trust 143:2011 Eva Lundsager, American, born 1960; *Lambert no.* 12, 2010–12; watercolor and sumi ink on paper; 16 1/2 x 9 inches; Gift of the artist 27;2012

Maurice Prendergast, American, 1858–1924; *Surf, Cohasset*, c.1900–5; watercolor and graphite; 11 1/16 x 15 3/16 inches; Gift of the Nancy Morrill Smith Trust 144:2011



Yeondoo Jung, Korean, born 1969; Location #4, 2006, printed 2011; chromogenic print; sheet: 48 x 60 inches; Funds given by Jeffrey T. Fort 25:2012



Maurice Prendergast, American, 1858–1924; Surf, Cohasset, c.1900–5; watercolor and graphite; 11 1/16 x 15 3/16 inches; Gift of the Nancy Morrill Smith Trust 144:2011

## Mixed Media

Jessica Stockholder, born 1959; *Almost Led By My Tie*, 2007; mixed media; 14 x 18 x 9 1/2 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 6:2012a-d

#### **Photographs**

Frank Breuer, German, born 1963; *Untitled (1043 Schiphol-Hoya)*, 2001; chromogenic print; 15 3/4 x 11 13/16 inches; Gift of Ulrike and Tom Schlafly 84:2012

Bruce Davidson, American, born 1933; 10 photographs, 1958–65; gelatin silver prints; each sheet: 11 x 14 inches or 16 x 20 inches; Gift of Mr. and Mrs. Ronald K. Greenberg 103-112:2012

Larry Fink, American, born 1941; *Metropolitan Museum of Art*, 1970, printed 2011; inkjet print; sheet: 14 x 11 inches; Gift of the Friends of The Sheldon 142:2011

Larry Fink, American, born 1941; Pat Sabatine's Eighth Birthday Party, 1977; gelatin silver print; sheet: 20 x 16 inches; Gift of Helen Kornblum 239:2011

Beate Gütschow, German, born 1970; *LS* #17, 2003, printed 2012; chromogenic print; sheet: 48 1/2 x 78 1/2 inches; Funds given by Jeffrey T. Fort, the St. Louis Friends of Photography, the Anne L. Lehmann Charitable Trust, Mr. Sam Weiss; and gift of Stephen Bunyard and Museum Purchase, by exchange 24:2012

Yeondoo Jung, Korean, born 1969; *Location #4*, 2006, printed 2011; chromogenic print; sheet: 48 x 60 inches; Funds given by Jeffrey T. Fort 25:2012

Gita Lenz, American, 1911–2011; *Lion*, late 1940s; gelatin silver print; sheet: 10 7/8 x 10 3/16 inches; Martin Schweig Memorial Fund for Photography 1:2011

Arnold Newman, American, 1918–2006; 10 photographs, 1966–80; nine gelatin silver prints and one color Polaroid print; each sheet: 8 x 10 inches or 11 x 14 inches; Gift of Mr. and Mrs. Ronald K. Greenberg 113-122;2012

Constant Puyo, French, 1857–1933; *Untitled*, 1924; bromoil transfer print; sheet: 6 3/4 x 8 5/8 inches; Gift of Helen Kornblum 34:2012

George H. Seeley, American, 1880–1955; *Portrait of Seeley's Sister*, 1910; gelatin silver print; sheet: 4 x 5 inches; Gift of Helen Kornblum 33:2012

Julius Shulman, American, 1910–2009; *Miller House, Palm Springs*, c.1940; gelatin silver print; sheet: 7 13/16 x 9 13/16 inches; Gift of Stephen Leet in honor of Jefferson and Philip Miller 141:2011.1

Julius Shulman, American, 1910–2009; *Miller House, Palm Springs*, late 1930s; gelatin silver print; sheet: 10 x 7 15/16 inches; Gift of Stephen Leet in honor of Jefferson and Philip Miller 141:2011.2

Julius Shulman, American, 1910–2009; *Miller House, Palm Springs*, late 1930s; gelatin silver print; sheet: 8 x 9 7/8 inches; Gift of Stephen Leet in honor of Jefferson and Philip Miller 141:2011.3

Julius Shulman, American, 1910–2009; *Miller House, Palm Springs*, 1937; gelatin silver print; sheet: 7 15/16 x 10 1/16 inches; Gift of Stephen Leet in honor of Jefferson and Philip Miller 141:2011.4

W. Eugene Smith, American, 1918–1978; *Untitled*, from the series *Migrant Workers*, 1953, printed later; gelatin silver print; sheet: 14 x 11 inches; Gift of Helen Kornblum 240:2011

Brett Weston, American, 1911–1993; 50 photographs, c.1940–81; gelatin silver prints; each sheet: 8 x 10 inches or 11 x 14 inches; Gift of the Christian K. Keesee Collection 23:2012.1-.50



Beate Gütschow, German, born 1970; LS #17, 2003, printed 2012; chromogenic print; sheet: 48 1/2 x 78 1/2 inches; Funds given by Jeffrey T. Fort, the St. Louis Friends of Photography, the Anne L. Lehmann Charitable Trust, Mr. Sam Weiss; and gift of Stephen Bunyard and Museum Purchase, by exchange 24:2012

#### Prints

Ron Adams, American, born 1934; *Blackburn*, 2002; color lithograph; sheet: 29 1/2 x 39 inches; Friends of African American Art and The Sidney S. and Sadie Cohen Print Purchase Fund 20:2012

Albrecht Altdorfer, German, 1480–1538; *The Judgment of Paris*, 1515–18; engraving; sheet: 2 3/8 x 1 5/8 inches; The Julian and Hope Edison Print Fund 16:2011

Donald Baechler, American, born 1956; *No literal meaning here* (portfolio of 6 prints), 1984; color screenprints with handcoloring; each sheet: 24 x 24 inches; Gift of Dr. Jerome F. and Judith Weiss Levy 85:2012.1-.6

Xu Bing, Chinese, born 1955; *Ku-tan* (*Dried Pond*), *Five Series of Repetition*, 1986; woodcut; sheet: 27 3/8 x 34 1/4 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 5:2012

Jean-Jacques de Boissieu, French, 1736–1810; *The Public Scribe*, 1790; etching; sheet: 12 3/4 x 17 3/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 155:2011

Carmon Colangelo, Canadian, born 1957; Seven Days in O Land O (portfolio of 14 prints), 2011; letterpress, relief, digital, and color pencil on paper; each sheet: 20 x 17 inches; Museum Purchase with funds given by John and Anabeth Weil 11:2012.1-.7

Lucas Cranach the Elder, German, 1472–1553; Adam and Eve in Paradise, 1509; woodcut; sheet: 13 1/8 x 9 inches; The Marian Cronheim Trust for Prints and Drawings 160:2011

Honoré Daumier, French, 1808–1879; *The Source of the River Seine is the Cote d'Or ..., Plate 3* from the series *Les Baigneurs*, 1839; lithograph, caption-writer's proof with pen and ink inscriptions; sheet: 10 3/8 x 13 15/16 inches; The Sidney S. and Sadie

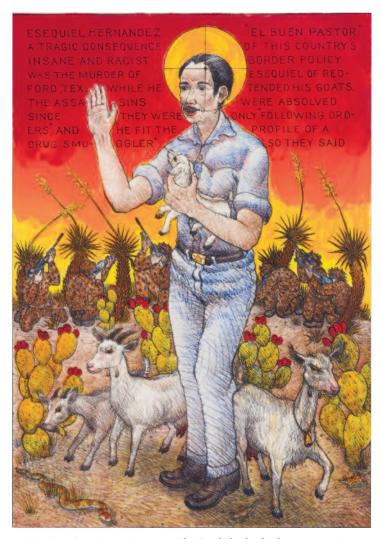


Lucas Cranach the Elder, German, 1472–1553; Adam and Eve in Paradise, 1509; woodcut; sheet: 13 1/8 x 9 inches; The Marian Cronheim Trust for Prints and Drawings 160:2011

Cohen Print Purchase Fund 18:2011

Honoré Daumier, French, 1808–1879; *Album of Prints by and after Honoré Daumier*, 19th century; lithographs and wood engravings; album: 17 1/2 x 13 1/4 x 2 1/2 inches; Gift of David Tunick in honor of Hope and Julian Edison 19:2012

Philibert-Louis Debucourt, French, 1755–1832; Morning errands, or the rich man's door, 1805; etching with aquatint; sheet: 16 1/2 x 23 5/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 17:2011



Luis Jiménez, American, 1940–2006; *The Good Shepherd (El Buen Pastor)*, 1999; color lithograph; sheet: 41 1/2 x 29 1/2 inches; Museum Purchase 21:2012

John Dixon, Irish (active England), c.1740–1811, after Sawrey Gilpin, English, 1733–1807; *General William John, Earl of Ancrum, on horseback*, 1773; mezzotint; sheet: 21 9/16 x 24 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 157:2011

Speculum diversarum imaginum speculativarum, à variis viris doctis ad inventarum, atque ab insignibus pictoribus ac sculptoribus delineatarum, 1638; Published by Joannes Galle, Flemish, 1600–1676; unbound album of 211 engravings with letterpress table of contents; album: 16 1/8 x

12 3/4 x 2 1/8 inches; Funds given by Julian and Hope Edison 159:2011.1-.212

Daniel Heyman, American; born 1963; *Amman Portfolio (portfolio of 8 prints)*, 2006; drypoints; each sheet: 27 x 22 1/2 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 8:2012.1-.8

Marie-Louise Jeanningros, French; Let Us Economize on Oil and Gas (Economisons le pétrole l'essence), 1918; color lithograph; sheet: 21 1/4 x 13 3/4 inches; Director's Discretionary Fund 152:2011 Luis Jiménez, American, 1940–2006; *The Good Shepherd (El Buen Pastor)*, 1999; color lithograph; sheet: 41 1/2 x 29 1/2 inches; Museum Purchase 21:2012

Luis Jiménez, American, 1940–2006; So Far From God; So Close to the United States (Tan Lejos de Dios; Tan Cercas de los Estados Unidos), 2001; lithograph; sheet: 32 x 56 1/2 inches; Museum Purchase 22:2012

Joe Jones, American, 1909–1963; *Taking it Easy*, c.1939; lithograph; sheet: 12 x 9 inches; Gift of Rosellen McKenzie Weider 2:2011

Joe Jones, American, 1909–1963; *Boy with Pipe*, c.1939; color lithograph; sheet: 13 x 10 1/2 inches; Gift of Rosellen McKenzie Weider 3:2011

Joe Jones, American, 1909–1963; *Railroad Worker*, c.1937; lithograph; sheet: 11 1/2 x 17 inches; Gift of Rosellen McKenzie Weider 4:2011

Joe Jones, American, 1909–1963; Farmer, c.1937; lithograph; sheet: 14 x 19 inches; Gift of Rosellen McKenzie Weider 5:2011

Isabella Kirkland, American, born 1954; *Taxa (portfolio of 6 prints)*, 2008; inkjet prints; sheet (each): 35 x 26 1/2 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 158:2011.1-.6

Jean-Emile Laboureur, French, 1877–1943; Clown with dogs (Le Clown aux Chiens), 1913; handcolored woodcut with watercolor additions; sheet: 15 3/16 x 11 5/16 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 154:2011

Alfred Leslie, American, born 1927; *The Nursing Couple Series (5 prints)*, 1974; lithographs; each sheet: 40 x 30 inches; Gift of Jonathan Aronson, Josh Aronson, and James Aronson 29:2012.1-.5

Roy Lichtenstein, American, 1923–1997; Expressionist Woodcut Series (7 prints), 1980; woodcuts; dimensions vary; Gift of Julian and Hope Edison 87:2012.1-.7

Jean-Etienne Liotard, Swiss, 1702–1789; *Joseph II, Emperor of Austria*, 1778–79; etching with roulette and stipple with burnishing; sheet: 20 1/8 x 13 3/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 156:2011

Eva Lundsager, American, born 1960; *Untitled*, *no*. 9, 2012; monotype; sheet: 54 7/16 x 39 1/4 inches; Gift of the artist 28:2012

Aristide Maillol, French, 1861–1944; *The Wave*, 1895–98; woodcut; sheet: 10 13/16 x 10 1/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 4:2012

Ethel Mars, American, 1876–1959; Soda 5¢, 1905–6; color woodcut; sheet: 7 x 6 15/16 inches; Funds given by Barbara and Gene Spector and The Sidney S. and Sadie Cohen Print Purchase Fund 153:2011 Henri Matisse, French, 1869–1954; Small Black Woodcut (Petit Bois Noir), 1906; woodcut; sheet: 18 1/8 x 11 3/8 inches; Gift of Mr. and Mrs. Gary Wolff 243:2011

Rembrandt van Rijn, Dutch, 1606–1669; *The Three Trees*, 1643; etching and drypoint; sheet: 8 7/16 x 11 1/8 inches; Museum Purchase 161:2011

Hermann Struck, German, 1876–1944; *Rachel's Tomb*, 1911; etching; sheet: 19 3/8 x 25 7/8 inches; Gift of Jordan, Lorraine, and Rachel Cherrick in memory of Rabbi Dr. Steven and Lilly Schwarzschild 10:2012

Akio Takamori, Japanese (active United States), born 1950; *Love*, 2008; inkjet print and lithograph; sheet: 24 x 31 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyoung 7:2012

Esaias van de Velde, Dutch, 1587–1630; *Farm Beyond a Canal*, from the series, *Ten Oblong Landscapes*, 1615–16; etching; sheet: 3 3/4 x 7 1/4 inches; The Julian and Hope Edison Print Fund 3:2012

Joseph Vorst, American, 1897–1947; *Under the Bridge, St. Louis*, 1937; lithograph; sheet: 17 x 14 inches; Gift of Rosellen McKenzie Weider 6:2011



Esaias van de Velde, Dutch, 1587–1630; Farm Beyond a Canal, from the series,  $Ten\ Oblong\ Landscapes$ , 1615–16; etching; sheet: 3  $3/4 \times 7 \ 1/4$  inches; The Julian and Hope Edison Print Fund 3:2012



#### **Exhibitions**

Featured Exhibitions
Main Exhibition Galleries

Fiery Pool: The Maya and the Mythic Sea brought together over 90 works, many never before seen in the United States, to offer exciting insights into the culture of the ancient Maya. Surrounded by the sea and dependent on the life-giving power of rain and clouds, the ancient Maya created fantastic objects imbued with the symbolic power of water. Organized by the Peabody Essex Museum, Salem, MA, the exhibition opened at the Peabody Essex Museum from March 27, 2010 through July 18, 2010, then traveled to the Kimbell Art Museum in Fort Worth, Texas from August 29, 2010 through January 2, 2011, and finally it was on view at the Saint Louis Art Museum from February 13 through May 8, 2011.

Restoring an American Treasure: The Panorama of the Monumental Grandeur of the Mississippi Valley brought together painting conservators to work on restoring a massive 19th-century painting. *Panorama of the Monumental Grandeur of the Mississippi Valley* was commissioned by Dr. Montroville W. Dickeson and created by artist John J. Egan in 1850. While the

subjects in the Panorama vary widely across time and cultures, the Ohio and Mississippi Rivers serve as the backdrop for many of the scenes. The 25 scenes present sensationalized versions of various historical moments — the burial of Spanish explorer Hernando de Soto; an 18th-century battle; the activities of 19th-century Native Americans; views of ancient mound complexes with steamboats passing; the excavation of a mastodon skeleton; and a natural disaster.

Conservation was led by Paul Haner, paintings conservator for the Museum. Haner led a team of painting conservators including Mark Bockrath of Philadelphia and four conservators-in-training, Rossella Fevola, Jacqueline Keck, Nicole Pizzini, and Heather White. Curatorial oversight was by Janeen Turk, senior curatorial assistant. The exhibition was on view from June 12 through August 21, 2011 and from June 8 through September 3, 2012.

Monet's Water Lilies reunited *Agapanthus*, one of the most impressive large-scale triptychs within this group, for the first time in more than 30 years. Inspired by his gardens at Giverny, French Impressionist Claude Monet (1840–1926) painted approximately 250 oil



Members preview Fiery Pool: The Maya and the Mythic Sea, an exhibition that brought together more than 90 works offering insights in the culture of the ancient Maya.

*left*: Members line up to see *Monet's Water Lilies*. The exhibition garnered exceptional reviews and drew some 90,000 visitors, including more than 8,000 students from area schools.

#### **Exhibitions**

paintings in his Water Lilies Series. The triptych stretches 42 feet and its three sections are held between the collections of The Cleveland Museum of Art, The Saint Louis Art Museum, and The Nelson-Atkins Museum of Art in Kansas City. With the single exception of a triptych in the Museum of Modern Art, this is the only triptych by Monet in the USA. Jointly organized by The Saint Louis Art Museum and The Nelson-Atkins Museum of Art, the exhibition was on display in Kansas City from April 9 through August 7, 2011 and on display in St Louis from October 2, 2011 through January 22, 2012. The exhibition is scheduled to begin in Cleveland in 2015.

An Orchestrated Vision: The Theater of Contemporary Photography was a survey of contemporary photographers, many presented in St. Louis for the first time. Seen together, the works reveal the remarkable potential of the photographic medium in contemporary artistic practice. On view were 43 works from an international group of 36 artists which includes Thomas Struth, Carrie Mae Weems, and Gregory Crewdson. These photographers have focused on the elements of scene setting and directing to meticulously construct environments that are mesmerizing in their large scale, absorbing in their uncanny beauty, and haunting in their

elusive meaning. They inventively exploit photography's unique capacity to operate in the boundaries between fact and fiction. Each image is the product of the painstaking execution of the ambitious vision of the artist. The exhibition was accompanied by a small catalog. The exhibition was on view from February 19 through May 13, 2012.

Federico Barocci: Renaissance Master showcased a trove of exceptionally beautiful paintings and studies, the majority of which have never before been seen in this country, gathered from more than 35 institutions worldwide. One of the most innovative Italian artists of the second half of the 16th century, Federico Barocci was highly sought after by both religious and secular patrons. It also featured a range of Barocci's best works of enchanting pastel and chalk studies and was accompanied by a scholarly catalog. Organized by the Saint Louis Art Museum in association with the National Gallery, London, in collaboration with the Soprintendenza per il Patrimonio Storico, Artistico ed Etnoantropologico delle Marche-Urbino, the exhibition opened on October 21, 2012 and ran through January 20, 2012 and then it traveled to the National Gallery, London, where it was on display February 27 through May 19, 2013.



Members preview *Federico Barocci: Renaissance Master*, which showcased exceptionally beautiful paintings and studies gathered from more than 35 institutions worldwide. Organized by the Saint Louis Art Museum, the exhibition traveled to the National Gallery, London, where it was on display in 2013.



Visitors listen to a Gallery Talk on artist Aaron Douglas given by Victor Simmons, a former Saint Louis Art Museum educator who serves as director and curator of the Fisk University Galleries in Nashville, TN.

#### Works on Paper

Aaron Douglas January 14-April 10, 2011 Gallery 321

Glimpsing History Through Art: Selections from the Charles and Rosalyn Lowenhaupt Collection of Japanese Prints January 14-April 10, 2011 Gallery 322

Visual Musings: Prints by William Kentridge February 25-June 19, 2011 Gallery 337

Focus on the Collection: Engraving in Renaissance Germany April 15-July 10, 2011 Gallery 321 & 322 Focus on the Collection: Francesco Clemente's High Fever July 15-October 9, 2011 Gallery 321 & 322

Focus on the Collection: Expressionist Landscape October 14, 2011-January 15, 2012 Gallery 321 & 322

The First Act: Staged Photography Before 1980 January 20-April 29, 2012 Gallery 321

Harper's Pictorial History of the Civil War (Annotated) 2005 by Kara Walker May 4-August 26, 2012 Gallery 321

Focus on the Collection: Drawn in Copper, Italian Prints in the Age of Barocci September 28, 2012-January 13, 2013 Gallery 321

#### **Exhibitions**

#### Currents

#### Currents 105: Ian Monroe

April 8-July 31, 2011

Generous support for *Currents 105: Ian Monroe* is provided by the Henry L. and Natalie E. Freund Endowment Fund, established to support the exhibition and acquisition of contemporary art at the Saint Louis Art Museum and the teaching principles of contemporary art in the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. Gallery 338

#### Currents 106: Chelsea Knight

April 6-July 1, 2012

Generous support for *Currents 106: Chelsea Knight* is provided by the Henry L. and Natalie E. Freund Endowment Fund, established to support the exhibition and acquisition of contemporary art at the Saint Louis Art Museum and the teaching principles of contemporary art at the Sam Fox School of Design & Visual Arts at Washington University in St. Louis. Gallery 338 & 301



High school students explore the exhibition Currents 105: Ian Monroe.



Janeen Turk presents a Gallery Talk as part of Restoring an American Treasure: The Panorama of the Monumental Grandeur of the Mississippi Valley. The exhibition allowed visitors to watch as conservators worked to restore the massive oil painting created by artist John J. Egan in 1850.

New Media Series Gallery 301

William Kentridge: Two Films January 28-June 5, 2011

Martha Colburn: Triumph of the Wild June 17-September 5, 2011

Guido Van der Werve: Number Twelve: Variations on a Theme September 9, 2011-January 8, 2012

Teresa Hubbard / Alexander Birchler: Single Wide January 13-April 25, 2012

Laleh Khorramian: Water Panics in the Sea July 13-October 21, 2012

James Nares: Street November 2, 2012-January 27, 2013

**Gallery Exhibition** 

At The Crossroads: Exploring Black Identity in Contemporary Art January 13-April 8, 2012 Gallery 209



Tricia Y. Paik, the assistant curator of modern and contemporary art, talks with members of the Contemporary Art Society at a reception for the exhibition William Kentridge: Two Films.

#### **Exhibition Catalogues**

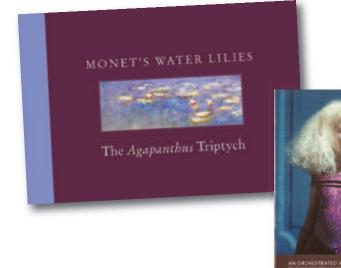
#### 2011

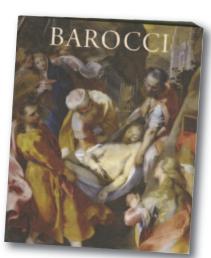
Monet's Water Lilies: The Agapanthus Triptych
Published by the Saint Louis Art Museum with
The Nelson-Atkins Museum of Art and The Cleveland
Museum of Art. Distributed by the University of
Washington Press, Seattle and London. Principal author
Simon Kelly with essays by Mary Schafer and Johanna
Bernstein and edited by Susan F. Rossen. Support for
the catalogue was provided by Emerson.

#### 2012

An Orchestrated Vision: The Theater of Contemporary Photography Published by the Saint Louis Art Museum. Written by Eric Lutz with editorial input by Ann-Maree Walker.

Federico Barocci: Renaissance Master of Color and Line Published by the Saint Louis Art Museum with Yale University Press. Distributed by Yale University Press, New Haven and London. Written and edited by Judith W. Mann and Babette Bohn with Carol Plazzotta. Contributions by Prof. Andrea Emiliani, Claire Barry and Marzia Faietti. Manuscript edited by Benedict Gilman and Susan F. Rossen.





#### **Education and Public Programs**

During the past two years, the Education Division presented a variety of learning initiatives to more than 150,000 participants. From academic lectures and community-based symposia to gallery tours and multimedia offerings, a broad range of activities engaged audiences with the Museum's special exhibitions and permanent collection.



Sixteen high school students visited the Museum to work with artist Willie Cole (far right), whose mixed media print was recently on display in the exhibition, *At the Crossroads: Exploring Black Identity in Contemporary Art.* 

#### Community Partnerships

Significant community initiatives were offered in 2011 and 2012, including a number of notable collaborations with St. Louis cultural organizations.

#### African Arts Festival

In May of 2011 and 2012, the Museum hosted performances, family tours, and an art activity as a part of this annual celebration in Forest Park.

#### Art with Us

This ongoing program provided interactive, hands-on art education classes to youth in collaboration with community and social organizations at off-site locations throughout St. Louis City and County.

Dr. Martin Luther King Jr. Freedom Celebration Swing Low, Sweet Chariot. January 15, 2011. Out of the Mountain of Despair, a Stone of Hope. January 14, 2012.

#### Kwanzaa Celebration

This annual program was presented in collaboration with the St. Louis Metropolitan Alumnae Chapter of Delta Sigma Theta Sorority, Inc. in December of 2011 and 2012.

#### Youth smART

The Summer Youth smART program offered community groups and summer camps the opportunity to explore the Museum's collection. Geared toward children between the first and sixth grades, program activities were led by Teen Assistants hired for the summer and trained on the Museum's collection.

#### Teen Arts Council

Created by Bearden Fellow Vanity Gee, the Teen Arts Council was founded on the idea that teens have the best insights into the artistic tastes, desires, and trends of their peers and, as a result, should be integral in the design and implementation of the Museum's programming for teens. This Council offered classes and workshops for teens in 2012.

#### **School Services**

During the past two years, more than 50,000 students visited the Museum through school-group tours. The Museum also organized additional, specialized programs for thousands of students attending public, private, parochial, and home schools in the metropolitan area.

Several initiatives, including an important new partnership, stemmed from the 2011 exhibition of Monet's Water Lilies, which was seen by approximately 8,000 school students participating in guided tours.

In order to give younger audiences an opportunity to appreciate the artist's large-scale triptych painting, the Museum opened the exhibition to school children before public hours to provide them with unfettered access to the famous painting apart from the large crowds who attended the exhibit. The success of these special tours culminated in a new partnership with the St. Louis Public Schools, establishing an annual commitment that all 5th graders visit the Art Museum.

The Museum also developed a new interactive resource for children about Monet and his work in connection with the exhibition, *Discover Monet!*, which was inside the exhibition and available online through the Museum's Web site.



Romare Bearden Fellow Rochelle Caruthers presents a Gallery Talk on African American Art

#### Seminars & Symposia

The Museum presented a variety of panel discussions and symposia in 2011 and 2012 featuring national and international scholars and curators.

Currents in Museum Education: Gateway to the Best Approximately 400 delegate members of the National Docent Symposium and educators representing museums throughout North America attended the biennial conference on museum education hosted by the Museum in St. Louis in 2011, including the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the National Gallery of Art and the San Francisco Museum of Modern Art.

Navigating the Mainstream: Learning from the Past, Looking to the Future

The Museum hosted a national conference in celebration of the 20th anniversary of the Romare Bearden Graduate Minority Museum Fellowship in 2012, bringing more than 150 local and national scholars, artists, and educators together to discuss the successes and challenges in the fields of African and African American art. The symposium included presentations by artist Radcliffe Bailey; Claudine Brown, Director of Education at the Smithsonian Institution; Johanne Bryant-Reid, Co-director of the Romare Bearden Foundation; David Driskell, Professor of Art Emeritus, University of Maryland; and Andrew Walker, Director of the Amon Carter Museum.

#### Public programs

From lectures and workshops to concerts and film screenings, public programs aim to educate visitors about the Museum's collection and inspire discovery.

#### Art After 5

This free Friday night music series is inspired by the diversity of art in the Museum's collection. From chamber concerts by members of the Saint Louis Symphony Orchestra to an outdoor concert by the roots band Pokey Lafarge and the South City Three, approximately 5,000 people enjoyed this program each year during 2011 and 2012.

Exhibition and Collection Lectures

Scholars, curators, and artists continued to present lectures addressing social issues, context, and technique relative to specific artworks in conjunction with the Museum's featured exhibitions and permanent collections during the time of this report.

The Donald Danforth Jr. Annual Lecture 2011 included the introduction of the Donald Danforth Jr. Lecture in Native American Art.

Time, Memory, Form: History Recorded in American Indian Art presented by Gaylord Torrence, Senior Curator of American Indian Art at The Nelson-Atkins Museum of Art and Professor Emeritus in Fine Arts, Drake University. October 6, 2011.

Plains Tribal Art: A Renewed Appreciation presented by Arthur Amiotte, Lakota artist and scholar. September 27, 2012.



The Summer Youth smART program offered community groups and summer camps the opportunity to explore the Museum's collection through hands-on activities.



Young visitors enjoy a tour of the Museum's Native American Art Galleries.

#### Family Sundays

The Museum welcomed thousands of families through this popular free Sunday afternoon program for hands-on art activities, gallery tours, special performances and artist demonstrations. The 2012 Family Program attendance increased to 14,179 from 12,193 the previous year.

#### Gallery Talks

The Museum continued to provide a robust schedule of informative discussions on topics about art within the Museum's exhibitions and collections, conducted by a diverse roster of scholars, curators, and professors.

Nelson I. Wu Lecture on Asian Art and Culture This annual lecture series honors the memory of the late Dr. Wu and is jointly sponsored by the Saint Louis Art Museum and Washington University in St. Louis.

Tradition and Socialism: Art and Archaeology in North Korea presented by Jane Portal, Matsutaro Shoriki Chair, Art of Asia, Oceania, and Africa, Museum of Fine Arts, Boston. October 6, 2011.



The Members Book Club is the perfect forum to discuss exciting literature related to the art world in a fun and relaxed environment.

Soga Shohaku, The Wanderer of Heian presented by Yukio Lippit, Harris K. Weston Associate Professor of the Humanities, Department of History of Art and Architecture, Harvard University. October 4, 2012.

#### Outdoor Film Series

The Museum's outdoor Summer Film Series continued to grow in popularity over the two-year period, with a record attendance of 10,000 people enjoying films on Art Hill on Friday evenings in July. The 2011 schedule included Breakfast at Tiffany's, Rear Window, Viva Las Vegas, and Rebel Without a Cause. In 2012, the series included Monty Python and the Holy Grail, The Birds, A Hard Day's Night, and Goldfinger.

#### Saturday Family Workshops

Each of these child-centered workshops combined a visit to the galleries with a hands-on art activity.

#### Studio Art Classes

The Museum offered a variety of classes for high school-aged youth and adults connecting studio activities with the Museum's collection and exhibitions. These sessions covered painting and drawing techniques, methods for using color and expression, and techniques for practicing compositional skills.

#### The Richardson Memorial Library

In 2011, the Library initiated a partnership with the online resource JSTOR, an electronic subscription to view scholarly journals that provided access to the Museum's publications of articles about the collection. In 2012, the Library joined the online academic consortium, MOBIUS, which allows scholars access to the Museum's reference books.



Each July, throngs of film buffs stake out spots on Art Hill as part of the Museum's free Outdoor Film Series.





#### Resources

The Saint Louis Art Museum has historically relied on both public and private support to maintain its place among the nation's leading comprehensive art museums. Funding through the Metropolitan Zoological Park and Museum District provides a strong base of support for the institution's ongoing activities and operating expenses, yet annual memberships and voluntary contributions from individuals, families, companies, and foundations are critical in advancing the Museum's programmatic initiatives, physical expansion, endowment, and the acquisition of art.

Thanks to the continued generosity of our St. Louis community, the \$145 million goal for the *Campaign* for the Saint Louis Art Museum was exceeded in 2011, and more than \$160 million in commitments toward our expansion and operating endowment was in hand at the end of 2012. The Museum's endowment stood at \$127.4 million at year end, 41 percent above its balance on January 1, 2010.

Early in the year, the Museum announced the completion of a \$1.75 million challenge grant from The Andrew W. Mellon Foundation, which was matched by private contributions, to create a new \$3.5 million endowment to support two full-time assistant curatorial positions at the Museum. This endowment offers young professionals direct engagement with a broad range of curatorial duties while giving the Museum an important role in strengthening the national curatorial field.

The Beaux Arts Council is the primary forum through which individuals and families contribute annual philanthropic support to the Museum. This program engaged an average of 385 households, and revenue contributed through this program represented \$2.2 million in philanthropic support for the Museum during the two-year period covered by this report.

General membership is an important means through which thousands of individuals and families support and participate in the ongoing life of the Museum each year. The Museum's Members—a group that contributed more than \$1.9 million in general operating support—represented more than 12,000 households during the two-year timeframe.

Companies and foundations continued to be important partners in advancing the Museum's mission, providing more than \$1.2 million in program support and sponsorship in total. Much of this revenue was generated through the Museum's Corporate Partnership Program, through the participation of 76 corporations on average per year.

The Museum's Friends Board, which celebrated its 60th anniversary in 2012, continued to play a vital role in raising funds, encouraging membership, and promoting volunteerism for the institution. Chaired by Martha Bickel and under the leadership of Gala Chair Lelia Farr, the Friends Board mounted its successful 2012 gala, *Anticipation*, which offered more than 400 attendees a sneak preview of the East Building. The gala generated more than \$700,000 in endowment support.

Philanthropic giving has never been more critical to the sustained vitality of the Saint Louis Art Museum, and the Museum expresses its sincere gratitude and appreciation for each philanthropic contribution and membership received during this transformational time in the institution's distinguished 140-year history.

#### Resources

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Continued on next page

#### Continued

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Members of the Contemporary Art Society and Young Friends visit White Flag Projects in midtown St. Louis in January 2011.

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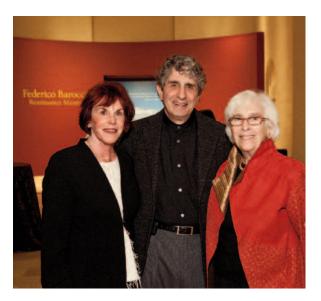
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Family visitors look for works of art on a scavenger hunt during a 2011 Corporate Partners Weekend.



Docent Mary Longrais leads a daily collection tour in the Early European Galleries.

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Advisory Commissioner Donald M. Suggs and Elizabeth Wyckoff; curator of prints, drawings, and photographs; discuss works on paper during the 2012 conference of the National Alliance of African and African American Art Support Groups.

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Curator Judy Mann discusses the Barocci exhibition with John Rowe and Julie Noonan.

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Docent Matthew Newman leads a tour of the Museum's newly reinstalled Romanticism gallery with Ken Teasdale, Julie LeBlanc, and John Capps.

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Docent Christine Kolar, doing her best impression of Claude Monet, works with a young Member during 2012's Halloween Happening event.

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Elizabeth Kopjas, Hiroo Motwani, and Marletta Williams attend the Art Ambassador Kickoff Party in September 2012. The Art Ambassador Campaign was a volunteer-driven membership drive that resulted in more than 800 new Museum Members.

Carolyn Rankin Daniel Rankin Diana E. Rawizza Stephanie Recht Terri Reilly Barbara Robinson Richard A. Ryffel Ann E. Schmid Carolyn K. Sellers Barbara J. Shapiro Steven C. Shepley Jessica Shuff Meg Shuff Philip Siwak Barbara Martin Smith Dot Soldavini

Barbara Martin Smit Dot Soldavini Wendy A. Sporleder Jean A. Springmeier Karen E. Staloch Annette Stowers Peggy Strelinger Keely Sulya Solomon Thurman Pam Trapp Karen Trinkle Mat Turner Laura Vandiver Veronique Vitt
Candice Voegtli
Terry Walther
Charlotte Walther
Christine Warta
Susan Bawell Weber
James F. Weidman
David S. Weiss
Keith H. Williamson
Marletta Williams
Kathleen Wood
Ellen M. Zucker
Adam R. Zucker

#### Staff

#### Director's Office

Brent R Benjamin, Director Deborah Zumwalt, Special Projects Manager Cheryl Griffin, Senior Administrative Assistant Sean O'Neal, Secretary to the Boards and Custodian of Records

#### Curatorial

Calla Dobmeyer, Jeanne Rozencwajg, Administrative Assistants

#### Decorative Arts and Design

David Conradsen, Associate Curator

Genevieve Cortinovis, Research Assistant

#### Prints Drawings and Photographs

Elizabeth Wyckoff, Curator Eric Lutz, Associate Curator Ann-Maree Walker, Leah Chizek, Susan Weber, Research Assistants

#### Asian Art

Philip Hu, Associate Curator Mimi Huang, Research Assistant

#### Arts of Africa Oceania and the Americas

Matthew Robb, Associate Curator Jill Ahlberg Yohe, Mellon Fellow for Native American Art Amy Clark, Research Assistant

#### European Art to 1800

Judith Mann, Curator Lisa Cakmak, Mellon Fellow Christian Naffziger, Research Assistant

#### Modern and Contemporary Art

Simon Kelly, Curator Tricia Paik, Assistant Curator Molly Moog, Sydney Norton, Nathan Stobaugh, Research Assistants

#### American Art

Janeen Turk, Senior Curatorial Assistant Emily Allred, Research Assistant

#### Development and External Affairs

Carl Hamm, Deputy Director of External Affairs Patrice Seratti, Assistant to the Deputy Director

#### Marketing and External Affairs

Jennifer Stoffel, Director of External Affairs Louise Cameron, Managing

Editor Matthew Hathaway, Media

Relations Officer Abigail Frohne, Marketing

Coordinator Bryan Wiebeck, Web Content Specialist

Amanda Mueller, Marketing Assistant

#### Museum Events

Kristin Lamprecht, Museum **Events Director** Jonathan Grimm, Technical Supervisor

#### **Institutional Giving**

Brigid Flynn, Director of Institutional Giving Jarel Loveless, Institutional Giving Officer Catherine Wood, Development

Annual Programs Jennifer Thomas, Director of Annual Programs Kate Gleason, Membership Manager Tobias Raiser, Development Operations Manager Andrea Henry, Development **Events Coordinator** Patricia Simpson, Major Gifts Records Coordinator Diana Lee, Membership Records Assistant

#### Visitor and Member Services

Stephanie Recht, Visitor and Member Services Supervisor Michaeleh Metz, Visitor and Member Services Assistant Supervisor Paula Ferrario, Visitor Member

Services Associate

Kimberly Apicella, Kay Renner, VMS shift leads

James Balmer, Lakisha Collins, Justin Courtney, William Dechand, Anna Gezella, Dorothy Green, David Helling, Kathryn Helling, Daniel Hodges, Jeffrey Hursey, Marie Jeep, Emily

Kozlowski, Brendan McCauley, Jeanne McNabb, Carly Meyer, Ashley Nelson-Parrish, Vickie Payne, Breanna Poston, Katy Robertson, Patricia Sharp, Tiffany Sutton, Ashley Villarreal, Seth Weissman, Eric White, VMS Assistants

#### Campaigns and Major Gifts

Bobby Sanderson, Director of Campaigns and Major Gifts Rachel Ganaden, Major Gifts Officer Valerie Rudy-Valli, Individual Gifts Officer Catherine Harper, Prospect

#### Exhibitions and Collections

Research Manager

Linda Thomas, Assistant Director for Exhibitions and Collections Molly Perse, Exhibitions Coordinator Elisabeth Ellis, Exhibitions

#### Registration

Jeanette Fausz, Registrar

Ella Rothgangel, Collections

Assistant

Information and Imaging Administrator Shannon Sweeney, Photography and Image Rights Manager Nelia Aubuchon, Jamie Aydt, Courtney Johnson, Diane Mallow, Assistant Registrars Patricia Boulware, Collections Documentation Assistant Rachel Shoup Swiston, Amy Reidel, Collections Database Assistants Kurt Christian, Head Preparator Christopher Moreland, Senior Preparator Brian Koelz, Lead Preparator

#### Dennis Isom, Nathan Poetzscher, Nicole Stevens, Preparators

John Bauer, Jonathan Bloomer,

Joshua Meyer, Collections Care Technician

#### Conservation

Paul Haner, Paintings Conservator and Director of Conservation Claire Walker, Assistant Painting Conservator Laura Gorman, Objects Conservator Emily Hamilton, Assistant Objects Conservator Nancy Heugh, Paper Conservator Zoe Perkins, Textile Conservator

Deanna Hovey, Mount Maker Arthur Rogers, Conservation Technician

Heather White, Conservation Care Technician

Elaine Harris, Administrative Assistant

Philip Atkinson, Exhibitions/

#### Design

Installation Designer Fontella Bradford, Publications Associate Jon Cournoyer, Senior Graphic Designer Lauri Kramer, Graphic Design and Production Specialist Nicholas Smith, Graphic Designer David Arnold, Graphic Design and Production Assistant Brian Depauli, Label Assistant Matthew Gurley, Design Assistant

Timothy Kelly, Gerard McFarland, Cabinet Makers

#### Finance and Administration Services

Carolyn Schmidt, Deputy Director and Controller Donna Bandybarteau, Assistant to Deputy Director and Controller

#### Finance

Bradley Haberer, Accounting Director Kimberly Sparkman, Financial Reports Analyst Sharon Anders, Assistant Accountant Pamela Bledsoe, Laura Renshaw, Accounts Clerks

#### Museum Shop

Deborah Boyer, Shop Operations Manager Karen Mobley, Receiver/Inventory Coordinator Christine Heinrich, Lead Sales Associate Elizabeth Hileman, Sales Associate Melody Burns, Kathryn McGehee, Part time Sales Associates

#### Human Resources

Nancy Martin, Human Resources Director Lea Barker, Payroll Administrator Theresa Barnes, Human Resources Administrator Andrea Poston, Benefits Administrator



Juan Carlos Meléndez Mollinedo, the former director of the National Museum of Archaeology and Ethnology in Guatemala, and Laura Gorman, the Museum's objects conservator, work on *Naranjo Stela 8* in preparation for the monumental sculpture's reinstallation in Sculpture Hall.

#### Information Technologies

Jason Stockmann, Information
Systems Director
Wendy Sporleder, Database
Administrator
Jim Bandybarteau, Network
Administrator
Cathryn Gowan, Digital Imaging
Specialist

#### Engineering

Edward Jensen, Lead Engineering Technician Randall Guenther, Gregory McMullen, David Perkins, Anthony Schnurr, David Stapf, Engineering Technicians

#### **Building Operations**

Marvin Chaney, Maintenance Chief Antonio Catchings, Lead Aide Garrett Clough, Carla Davison, Leonard Murphy, Stanley Sisley, Environmental Aides

#### **Protection Services**

Mark Macinski, Protection Services Director Michael Lipe, Administrative Supervisor-Gallery Andre Jones, Jerome White, David Hartung, Protection Services Supervisors Gregory Gathing, Gallery Supervisor

Walter Turner, Staffing Supervisor Leslie House, Administrative Assistant Christopher Beisel, Ernest Campbell, Mark Dethrow, Jason Gray, Emily Keefauver, Jason Messenger, Walter Otten, Rodney Oyler, Thomas Reed, Christopher Rubie, Craig Thomas, Rickey West, Byron Whitlock, Rebecka Wyrde, Protection Officers Alana Bailey, Janerra Barnes-Wilcox, Daniel Bextermueller, Tasha Brantley, Garland Brown, Paris Brown, John Brutcher, Tilishia Carson, Holly Childress, William Childress, John Dean, Anthony Dipaolo, Robert Dorr, Noah Dunn, Judith Dwyer, Cydney Engel, Paul Fleming, David Gamache, Joe Ann Gleason, Nadine Graham, Jonathan Gulley, Steven Harf, Daron Hendrix, Annie Hickman, Charles Jackson, Rochelle Jackson, Rebecca Kaner, Dionigi Leopardi, Cynthia Maddaleno, Marshay Marshall, Nicole McKinney, Donald Morrison, Valerie Page, Amanda Rampold, Larry Roberts, Allison Rue, Deborah Santamaria, Phyllis Santamaria, Mary Jane Schmalz, David Schmandt, Eugene

ShuMaker, Mark Silverberg, Rosemary Simpson, John Stucke, Stanley Thomas, Mark Whiteside, Curtis Williams, Caitlin Winkler, Robin Woods, Gallery Attendants

# Public Programs and Education

William Appleton, Assistant
Director for Public Programs
and Education
Narna-Page Cahill, Senior
Education Assistant

#### Community and Public Programs

Renee Franklin, Community and Public Programs Director Lisa Stelling-Jokisch, Sabrena Nelson, Educators Sherri Williams, Associate Educator Nora Ryan, Pre-school Assistant Educator Vanity Gee, Romare Bearden Fellow Fatimah Austin, Torey Dunlap, Evan Hunt, Alissaya Mahesak, Katelyn Marzette, Jade Munden, Amber Peoples, Matthew Robinson, Charlotte Sechrist, Michael Turner, Museum Teen

**Assistants** 

#### **School Services**

Cheryl Benjamin, Jennifer Doyle, Associate Educators Anne Perry, Assistant Educator Danielle Zeis, Education Assistant

#### Library

Marianne Cavanaugh, Head
Librarian
Ann Burroughs, Associate
Educator
Norma Sindelar, Archivist
Charles Handy, Technical
Services Librarian
Clare Vasquez, Public Services
Librarian
Bryan Young, Library Assistant

The following individuals also were employed by the Saint Louis Art Museum between January 1, 2011 and December 31, 2012.

Susan Adolf, Sidney Baker, Nicole Beckert, Lara Belcher, Robin Beuerlein, Stephanie Bishop, Jane Bosche, Karen Breen, Symone Brown, Dori Bushman, Julia Bushue, Constance Cafazza, Bryna Campbell, Burnette Card, Angela Carter, Rochelle Caruthers, Michelle Cedeno, Tessa Cheek, Devin Dixon, Amy Drummond, Arthur Fagas, Jane Fentress, Rossella Fevola, Colleen Fitzsimmons, Natalie Fontana, Cassandra Gilkey, Holly Gilmore, Jessica Gouldthorpe, Abigail Green, Ariel Greene, Leigh Hamer, George Harrison, Brianna Hernandez, Patrilie Hernandez, Michael Hesse, Christine Holder, Cody Hollinshead, Sherry Holman, John Hornsey, Jasmine Jackson, Eric Jacobson, Monika Jankowiak, Karen Johnson, Kiandra Jones, Anne Jost-Fritz, Jacqueline Keck, Laura Keeton, Elena Keller, Elizabeth Killgore, Marcia Koester, Maria Kveton, Rhonda Lally, Kathryn Lerwick, Darrion Lewis, Catherine Lipinski, Lori Lipkind, Maria Llanos, Megan Long, Robert Manley, Whitney Manning, Nathan Maxwell, Jessica May, Karen May, Jane Moore, Alexandria Morrison, Michelle Moseley, Michael Murawski, Philip Natta, Ryan Neely, James Ochs, Johnathan O'Neill, Yvonne Osei, Chinyere Oteh, Ahmet Ozdemir, Lacey Parker, Nicole Pizzini, Nicole Post, Hilary Pratt, Aliya Reich, Laura Reinert, Amani Roland, Kathryn Rundell, Maria Saleh, Aysia Sanders, Joseph Sardo, Annaray Sellenriek, Stephanie Sivils, Jessica Smith, Maggie Smith, Ellene Stampley-Whiley, Dennis Taylor, Andre Thomas, Monica Tirre, Ivan Valkov, Andrew Walker, Donald Wardlaw, Amy Webster, Michael Williams, Francesca Wilmott, Catherine Wilson, Marcus Wright

Combined Statement of Net Position Page 1 of 2 December 31, 2012

	Business-Type Activities		
	Museum		
	Subdistrict	Foundation	Total
Assets			
Current Assets			
Cash and cash equivalents:			
Unrestricted	\$ 15,175,893	\$ 534,174	\$ 15,710,067
Restricted	4,269,290	19,299,929	23,569,219
Due from the Metropolitan Zoological Park and			
Museum District	14,478,675	_	14,478,675
Investments:			
Unrestricted	160,537	1,427,107	1,587,644
Restricted	362,084	3,165,456	3,527,540
Receivables:			
Tax revenue from the Metropolitan Zoological Park and Museum District, net of an allowance			
of \$964,434	11,142,819	_	11,142,819
Unrestricted contributions	_	29,700	29,700
Restricted contributions	45,630	3,166,724	3,212,354
Unrestricted interest and investment proceeds	81,280	35,659	116,939
Restricted interest and investment proceeds	30,177	37,461	67,638
Grants	171,147	_	171,147
Accounts:			
Unrestricted	126,912	25,500	152,412
Restricted	3,700	_	3,700
Prepaid expenses	345,247	_	345,247
Inventory held for resale	236,973	_	236,973
Total Current Assets	46,630,364	27,721,710	74,352,074
Noncurrent Assets			
Receivables:			
Restricted contributions	175,505	9,106,929	9,282,434
Investments:			
Unrestricted	18,736,895	44,268,763	63,005,658
Restricted	6,537,023	68,914,424	75,451,447
Bond issuance costs, net	_	744,232	744,232
Capital assets, net:			
Nondepreciable:			
Construction in process	131,522,292	_	131,522,292
Depreciable:			
Building improvements	14,989,237	_	14,989,237
Furniture, fixtures, and equipment	868,060	_	868,060
Total Noncurrent Assets	172,829,012	123,034,348	295,863,360
Total Assets	219,459,376	150,756,058	370,215,434

The auditor's report and accompanying notes to the financial statements are not included in this report. A complete set of the financial statements is available upon request.

Combined Statement of Net Position Page 2 of 2 December 31, 2012

	Business-Type Activities		
	Museum		
	Subdistrict	Foundation	Total
Liabilities			
Current Liabilities			
Bonds payable – due within one year	\$ —	\$ 100,000	\$ 100,000
Accounts payable	6,538,971	6,586	6,545,557
Accrued expenses	960,259	_	960,259
Interest payable	_	78,355	78,355
Obligations under split-interest agreements	_	46,260	46,260
Other liabilities	131,015	100,000	231,015
Total Current Liabilities	7,630,245	331,201	7,961,446
Noncurrent Liabilities			
Obligations under split-interest agreements	_	209,581	209,581
Bonds payable due in more than one year	_	45,918,324	45,918,324
Other liabilities	1,143,888	_	1,143,888
Total Noncurrent Liabilities	1,143,888	46,127,905	47,271,793
Total Liabilities	8,774,133	46,459,106	55,233,239
Net Position			
Net investment in capital assets	147,379,589	(46,018,324)	101,361,265
Restricted:	,,	( **, * - * , * = * ,	,,
Expendable:			
Art acquisition and other	7,060,761	28,066,977	35,127,738
Capital campaign	_	32,361,629	32,361,629
Nonexpendable:		, ,	, ,
Endowment principal	4,362,650	43,262,319	47,624,969
Unrestricted	51,882,243	46,624,351	98,506,594
Total Net Position	\$ 210,685,243	\$104,296,952	\$314,982,195

The auditor's report and accompanying notes to the financial statements are not included in this report. A complete set of the financial statements is available upon request.

Combined Statement of Revenues, Expenses, and Changes in Net Position for the Year Ended December 31, 2012

	Business-Type Activities		
	Museum		
	Subdistrict	Foundation	Total
Operating Revenues			
Merchandise sales and admissions	\$ 930,124	\$ 3,483	\$ 933,607
Members' contributions	12,137	2,314,398	2,326,535
Proceeds from deaccessions of collections	14,200	_	14,200
Contributions of art	1,189,172	_	1,189,172
Other earned revenue	86,061	16,022	102,083
Total Operating Revenues	2,231,694	2,333,903	4,565,597
Operating Expenses			
Program services:			
Curatorial and conservation	4,557,346	_	4,557,346
Exhibitions	2,587,238	_	2,587,238
Education and library	1,919,660	_	1,919,660
Accessions of art for collections	2,969,265	_	2,969,265
Gallery operations:	4.5=4.0=0	2.7.200	4
Building operations and maintenance	4,571,058	35,280	4,606,338
Protective services	2,141,220	_	2,141,220
Management and general:			
Administration	6,867,616	278,913	7,146,529
Museum shop	815,618	_	815,618
Fundraising:	2.4.64.42.5		2.4.64.42.5
Development	2,161,425		2,161,425
Total Operating Expenses	28,590,446	314,193	28,904,639
Operating Income (Loss)	(26,358,752)	2,019,710	(24,339,042)
N. C. D. (F. )			
Nonoperating Revenues (Expenses)			
Tax revenue from the Metropolitan Zoological Park and	24 002 077		24 002 077
Museum District	21,093,877	<u> </u>	21,093,877
Contributions and bequests	1,026,409	5,906,402	6,932,811
Grants Investment income	194,550	12 215 516	194,550 13,926,003
	710,487	13,215,516	
Change in value of split-interest agreements Payments from the Foundation (payments to the	_	(9,988)	(9,988)
Subdistrict)	34,797,379	(34,797,379)	
Total Nonoperating Revenues (Expenses)	57,822,702	(15,685,449)	42,137,253
Total Nonoperating Revenues (Expenses)	37,022,702	(13,003,449)	42,137,233
Income (Loss) Before Capital Contributions And			
Bequests And Additions To Permanent Endowment	31,463,950	(13,665,739)	17,798,211
1	. ,,	( - ) , ,	. , ,
Capital Contributions And Bequests	203,576	2,313	205,889
Additions To Permanent Endowment	350	10,932,134	10,932,484
Increase (Decrease) In Net Position	31,667,876	(2,731,292)	28,936,584
merease (Decrease) in Net Fosition	31,007,076		20,730,384
Net Position – Beginning Of Year	179,017,367	107,028,244	286,045,611
Net Position - End Of Year	\$210,685,243	\$104,296,952	\$314,982,195

The auditor's report and accompanying notes to the financial statements are not included in this report. A complete set of the financial statements is available upon request.

Combined Statement of Cash Flows for the Year Ended December 31, 2012

	Business-Type Activities		
	Museum Subdistrict	Foundation	Total
Cash Flows From Operating Activities	Subdistrict	Toundation	Total
Receipts from patrons	\$ 942,261	\$ 2,292,380	\$ 3,234,641
Receipts from deaccessions of collections	14,200	_	14,200
Other operating cash receipts	1,245,960	_	1,245,960
Payments to suppliers of goods and services	(13,759,383)	(227,432)	(13,986,815)
Payments to employees	(12,310,496)	_	(12,310,496)
Net Cash Provided By (Used In) Operating Activities	(23,867,458)	2,064,948	(21,802,510)
Cash Flows From Noncapital Financing Activities			
Cash collections of support from Zoo Museum District	23,535,917	_	23,535,917
Payments to (from) the Foundation	3,153,536	(3,153,536)	
Proceeds from contributions	1,398,988	11,873,869	13,272,857
Investment subject to split-interest agreements		10,879	10,879
Net payments received for split-interest agreements	<u></u>	61,237	61,237
Net Cash Provided By Noncapital Financing Activities	28,088,441	8,792,449	36,880,890
Cash Flows From Investing Activities	/5 40 5 0 5 C \	(24.002.452)	(20.020.045)
Purchase of investments	(5,135,372)	(24,893,473)	(30,028,845)
Investment income	724,855	1,553,599	2,278,454
Proceeds from sale of investments	4,559,226	14,055,864	18,615,090
Net Cash Provided By (Used In) Investing Activities	148,709	(9,284,010)	(9,135,301)
Cash Flows From Capital And Related Financing Activities			
Cash collections of grant support	166,866	_	166,866
Payments to (from) the Foundation	31,643,843	(31,643,843)	_
Proceeds from capital contributions	203,575	3,178,178	3,381,753
Interest paid and capitalized	(1,252,209)	_	(1,252,209)
Purchase of property and equipment	(43,968,673)	_	(43,968,673)
Net Cash Used In Capital And Related Financing Activities	(13,206,598)	(28,465,665)	(41,672,263)
Net Decrease In Cash And Cash Equivalents	(8,836,906)	(26,892,278)	(35,729,184)
Cash And Cash Equivalents - Beginning Of Year	28,282,089	46,726,381	75,008,470
Cash And Cash Equivalents - End Of Year	\$ 19,445,183	\$ 19,834,103	\$ 39,279,286
Reconciliation Of Operating Income (Loss) To Net			
Cash Provided By (Used In) Operating Activities			
Operating income (loss)	\$ (26,358,752)	\$ 2,019,710	\$(24,339,042)
Adjustments to reconcile operating income (loss) to net			
cash provided by (used in) operating activities:			
Depreciation and amortization	1,355,898	35,280	1,391,178
Changes in assets and liabilities:			
Accounts receivable	56,787	(25,500)	31,287
Prepaid expenses	64,392	_	64,392
Inventory held for resale	74,127		74,127
Accounts payable	649,256	(3,424)	645,832
Interest payable	_	(1,088)	(1,088)
Accrued expenses	183,471	_	183,471
Other liabilities	107,363	39,970	147,333
Total adjustments	2,491,294	45,238	2,536,532
Net Cash Provided By (Used In) Operating Activities	\$ (23,867,458)	\$ 2,064,948	\$(21,802,510)
Supplemental Disclosure Of Cash Flow Information			
Accounts payable incurred for capital asset purchases	\$ 4,053,456	_	\$ 4,053,456
Unrealized gain (loss) on investments  Noncash contributions held at year end	(127,512)	10,565,171	10,437,659

The auditor's report and accompanying notes to the financial statements are not included in this report. A complete set of the financial statements is available upon request.



# Your Museum Transformed

The years 2011 and 2012 at the Museum were filled with construction. On the one year anniversary of groundbreaking in January 2011, foundations on the new East Building were complete, and work began above ground. Construction progressed rapidly over the course of 2011, with the exterior aggregate panels being poured and polished, and mechanical systems becoming operational to provide heat for winter interior work.

By December of 2011, a more complete structure occupied the space to the east and south of the Main Building. As the East Building slowly took shape, two ground-breaking milestones were achieved – the 661 concrete ceiling coffers were poured, and the polished concrete panels were lifted into place on the exterior of the new façade. As exterior construction neared completion in late spring, contractors began installing interior finishes and the two structures, new and old, were joined.

During this time, the former restaurant space in the South Building was transformed into a new Education Center with classrooms, an art study room, and a multipurpose space for small meetings and lectures.

In 2012, work was in progress inside the East Building galleries to install window shades along with 27,000 square feet of wood flooring in exhibition spaces and 4,800 light fixtures. During the summer, the first of 295 trees were planted, but the landscape project was brought to a halt by record-breaking heat and drought conditions.

With the Certificate of Substantial Completion in July came a lengthy punch list—the result of countless hours of review by architects and engineers. By fall of 2012, finishing touches were added, and the project was nearing completion. As conditioning of the East Building progressed and curators prepared plans for the installation of contemporary art in the new galleries, the Museum announced a public opening date.

As 2013 approached, planning moved forward on the Grand Opening. During the first several months of the year, the Museum's collection of Contemporary art will be relocated to the East building, enabling masterworks of postwar art to be on view for the first time in many years. In June the East Building opening will be celebrated with a two-day community event and a series of functions recognizing campaign donors who contributed toward the success of the project.

#### Contributors

#### Campaign Benefactors

A capital campaign to finance the expansion of the Art Museum's historic facility in Forest Park was publicly announced by the Board of Commissioners on November 5, 2007. As of December 31, 2010, more than \$142 million had been raised. The Museum proudly acknowledges the following donors whose generosity and leadership are setting the pace for an exciting future for the Saint Louis Art Museum.

#### Campaign Benefactors

A capital campaign to finance the expansion of the Art Museum's historic facility in Forest Park was publicly announced by the Board of Commissioners on November 5, 2007. As of December 31, 2012, more than \$157 million had been raised. The Museum proudly acknowledges the following donors whose generosity and leadership are setting the pace for an exciting future for the Saint Louis Art Museum.

#### \$10,000,000 and above

Mr. and Mrs. Oliver M. Langenberg Emily Rauh Pulitzer Alvin and Ruth Siteman Jack C. Taylor Anabeth and John Weil Gary C. Werths and Richard Frimel Anonymous

#### \$2,000,000 to \$9,999,999

Danforth Foundation Emerson Mr. and Mrs. David C. Farrell Mr. and Mrs. E. Desmond Lee Mrs. Mary Ann Lee Opal and Arthur H. Meyer Jr. Mr. and Mrs. J. Patrick Mulcahy Rex and Jeanne Sinquefield Mr. and Mrs. Andrew C. Taylor Mark S. Weil

#### \$1,000,000 to \$1,999,999 Anheuser-Busch Hope and Julian Edison

**Edward Jones** Alison and John Ferring Sam and Marilyn Fox Robert W. M. Kohlsdorf Trust Nancy and Kenneth Kranzberg Mr. and Mrs. John Peters MacCarthy The May Department Stores Company The Andrew W. Mellon Foundation Warren and Jane Shapleigh Wells Fargo Advisors Mr. and Mrs. Gary Wolff Anonymous

#### \$500,000 to \$999,999

Dana Brown Charitable Trust Elissa and Paul Cahn Paul Ehrenfest Estate The Energizer Charitable Trust Interco Charitable Trust Iordan Charitable Foundation The JSM Charitable Trust / Mr. and Mrs. James S. McDonnell III / Mr. and Mrs. John F. McDonnell William T. Kemper Foundation Lucy Lopata Monsanto Fund Mrs. Hubert C. Moog Michael and Noémi Neidorff / Centene Corporation Bruce and Kim Olson Mr. and Mrs. Robert H. Quenon Mr. and Mrs. William C. Rusnack Mr. and Mrs. Eugene F. Williams Jr. Anonymous

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#### Staenberg Family Foundation William L. Tybura Trust Anonymous

Isabel Moore Shepley

\$100,000 to \$249,999 Ameren Missouri Mr. and Mrs. John W. Bachmann Dr. & Mrs. Walter F. Ballinger Mr. and Mrs. James G. Berges Mr. and Mrs. F. Gilbert Bickel III Mr. and Mrs. Van-Lear Black III

Ida Boehlow Mary Elliott Brandin Robert and Grace Brod Family Foundation Bunge North America Mr. and Mrs. William H. T. Bush Fred A. Couts Estate Mr. and Mrs. Andrew B. Craig III Jerry and Mary Beth Daniels Yvette and John Dubinsky Essman Family Charitable Trust David and Lelia Farr Melanie and Anthony Fathman M.D. Jeffrey T. Fort Friends Board Past Presidents Mr. and Mrs. David P. Gast Judy and Al Goldman Barbara Grace Charitable Remainder Trust Constance M. Grav Estate Ronald and Jan Greenberg Mrs. Margaret B. Grigg Melvin Leon and Nancy W. Hall / Lindell Bank The William Randolph Hearst

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Thompson Coburn LLP Mr. and Mrs. Christian B. Peper Philpott Family Foundation Mr. and Mrs. John R. Roberts Mr. and Mrs. Donald L. Ross Celia Vandermark Scudder Trust Aileen and Robert D. Shapiro Suzanne and Jerry Sincoff Mr. and Mrs. David L. Steward Mary B. Strauss Mr. and Mrs. Jack E. Thomas Greg and Pam Trapp US Bank

Josephine and Richard Weil Phoebe Dent Weil Edward H. Young Estate Rosemary Young Estate Young Friends of the Saint Louis Art Museum Anonymous

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Page 4: Chiura Obata, American (born Japan), 1885–1975; Detail of *Setting Sun of Sacramento Valley*, 1922; hanging scroll: ink and color on silk; scroll: 111 5/8 x 72 7/8 inches, image: 80 7/8 x 56 3/4 inches; Saint Louis Art Museum, Gift of Mr. and Mrs. Gyo Obata 187:2011

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