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
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
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 reimaging 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.
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.


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.

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.
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 Thro Dahl, 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
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 blue-tinged 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 Orchestral 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
Acquisitions

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 (uakara), 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

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 and metallic beads; each: 5 x 4 1/2 x 11 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 170:2011a,b

Moccasins, c.1900; Tsiistsistas (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

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. 175:2011

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 Sahinish (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'cise-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 possibly 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
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; Piikuni (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

Shirt, c.1890; Lakota / Dakota (Sioux) or Namakíki (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
Acquisitions

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; Creek; 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 Creek; 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

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 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
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
Acquisitions

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

Japanese

Books and Manuscripts

Gunjin rekishidan: Shonen 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. Gyo Obata 187:2011

Ehon Nisshin sensoki (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; Otagaki Rengetsu, Japanese, 1791–1875; made by Issô, 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 Seihô, 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 Seihô, 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 Roshi, 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

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

Newly Published 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

His Imperial Majesty and Commander-in-Chief upon His Return through the Triumphant Arch at the Open Field of Hibya, 1895; Yôshû Nobuyasu, Japanese, active late 19th century; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 198:2011a-c

Imperial Arrival at Shinbashiji Station on the Triumphant Return, 1895; Kobayashi Kiyochika, Japanese, 1847–1915; triptych of color woodblock prints; dimensions vary; Gift of Mr. and Mrs. Charles A. Lowenhaupt 199:2011a-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 200:2011a-c

Famous Places of Ôsaka: 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 Haityang 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 Fukaje 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 (bikifuda) 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 Ginkō, 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 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

Pictorial Board and Dice Game (sugoroku) of the Spring Horse Dance, 1878; Adachi Ginkō, 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
Acquisitions

Prunus Vase (maebyeong) with Design of Lotus Sprays, 12th century; Korean, Goryeo dynasty; stoneware with incised decoration under celadon glaze; 12 1/4 x 7 1/2 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 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 233:2011

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 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

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
Acquisitions

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

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 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

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

American Pottery Company, Jersey City, New Jersey, 1833–1854; *Pitcher*, 1835–50; earthenware; 10 5/8 x 8 0; glazed earthenware; 18 40–50; glazed earthenware; 13 x 12 x 9 1/4 inches; Gift of Emma and Jay A. Lewis 122:2011

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

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 107:2011

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; *Pitcher*, 1835–50; glazed earthenware; 10 5/8 x 5 7/8 x 7 inches; Gift of Emma and Jay A. Lewis 133:2011


American 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

American 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

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
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 and the Lopata Endowment Fund 136:2011

Jean Joseph Marie Carrès, 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
Acquisitions

Greenwood Pottery, Trenton, New Jersey, founded 1861; Ever, 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


Meissen Porcelain Manufactory, Germany, founded 1710; Leaf-shaped Dish, c.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

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

Meissen Porcelain Manufactory, Germany, founded 1710; Tuneen 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

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 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 JaquelinAmbler, by exchange 9:2012.1–2
Henry Pfleger, Mrs. Arthur G. Dref, 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 Pedrole 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 11/16 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; 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 119:2011

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
Acquisitions


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; *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; *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; *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

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 Noyes 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

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

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
Acquisitions

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

**Evolutionary Art**

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
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; *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
Acquisitions

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 3/8 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; letter-
press, 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, cap-
tion-writer’s proof with pen and ink 
inscriptions; sheet: 10 3/8 x 13 15/16 
 inches; The Sidney S. and Sadie 
Cohen Print Purchase Fund  18:2011

Honoré Daumier, French, 1808– 
1879; *Album of Prints by and after 
Honoré Daumier*, 19th century; litho-
graphs 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
Acquisitions


Speculum diversarum imaginum speculatuarum, a varis viris doctis ad inventarum, atque ab insignibus pictoris 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 Jeaningros, 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 36 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; hand-colored 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

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

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
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
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.
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

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 Orchestration 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

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.
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.
**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.

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.
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.

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Lion and 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 140:2011.1, .2
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Anabeth and John Weil with Emily Rauh Pulitzer at the opening of the 2012 exhibition Federico Barocci: Renaissance Master.
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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
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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.
Director Brent R. Benjamin visits with docent Billie Phillips at the annual Volunteer Appreciation Tea.

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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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<td>Sue Hinkel</td>
<td>John Patrick</td>
</tr>
<tr>
<td>Susie Hochmann</td>
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<tr>
<td>Chris Hoffman</td>
<td>Ann Perry</td>
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<td>Wayne Hoffman</td>
<td>Deborah A. Pfaff</td>
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<tr>
<td>Meredith O. Holbrook</td>
<td>Susan Poling</td>
</tr>
<tr>
<td>Marilyn Holmes</td>
<td>Elizabeth Prentice</td>
</tr>
<tr>
<td>Naretha Hopson</td>
<td>James Probstein</td>
</tr>
</tbody>
</table>

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.
## 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 Rozencwaig,** Administrative Assistants

### Decorative Arts and Design
- **David Conradsen,** Associate Curator
- **Genevieve Cortinovis,** Director's Office Staff

### Prints Drawings and Photographs
- **Rozencwaig,** Simon Kelly, Molly Magoon, Sydney Norton, Nathan Stobaugh, 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 Stoelf,** 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
- **Jare Loveless,** Institutional Giving Officer
- **Catherine Wood,** Development Assistant

### 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
- **Michael 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 Jean, Emily Kozlowski, Brendan McCauley, Jeanne McNabb, Carly Meyer, Ashley Nelson-Parrish, Vickie Payne, Brenna 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 Research Manager

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

### Registration
- **Jeanette Fausz,** Registrar
- **Ella Rothgangel,** Collections 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
- **John Bauer,** Jonathan Bloomer, Dennis Isom, Nathan Poetscher, Nicole Stevens, Preparators
- **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

### Design
- **Philip Atkinson,** Exhibitions/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 Depaul,** 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 McGhee, 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 Orten, Rodney Oyler, Thomas Reed, Christopher Rubie, Craig Thomas, Rickey West, Byron Whitlock, Rebecca Wyre, Protection Officers


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

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

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 Hollinshed, 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 Lipsinski, Lori Lipkind, Maria Llanos, Megan Long, Robert Manley, Whitney Manning, Nathan Maxwell, Jessica May, Karen May, Jane Moore, Alexandra 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-Whaley, 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

<table>
<thead>
<tr>
<th>Assets</th>
<th>Business-Type Activities</th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Cash and cash equivalents:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Unrestricted</td>
<td>$15,175,893</td>
<td>$534,174</td>
<td>$15,710,067</td>
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<tr>
<td>Restricted</td>
<td>4,269,290</td>
<td>19,299,929</td>
<td>23,569,219</td>
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<tr>
<td>Due from the Metropolitan Zoological Park and Museum District</td>
<td>14,478,675</td>
<td>—</td>
<td>14,478,675</td>
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<tr>
<td><strong>Investments:</strong></td>
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<td></td>
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<tr>
<td>Unrestricted</td>
<td>160,537</td>
<td>1,427,107</td>
<td>1,587,644</td>
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<tr>
<td>Restricted</td>
<td>362,084</td>
<td>3,165,456</td>
<td>3,527,540</td>
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<tr>
<td><strong>Receivables:</strong></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Tax revenue from the Metropolitan Zoological Park and Museum District, net of an allowance of $964,434</td>
<td>11,142,819</td>
<td>—</td>
<td>11,142,819</td>
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<tr>
<td>Unrestricted contributions</td>
<td>—</td>
<td>29,700</td>
<td>29,700</td>
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<tr>
<td>Restricted contributions</td>
<td>45,630</td>
<td>3,166,724</td>
<td>3,212,354</td>
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<tr>
<td>Unrestricted interest and investment proceeds</td>
<td>81,280</td>
<td>35,659</td>
<td>116,939</td>
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<tr>
<td>Restricted interest and investment proceeds</td>
<td>30,177</td>
<td>37,461</td>
<td>67,638</td>
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<tr>
<td>Grants</td>
<td>171,147</td>
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<td>171,147</td>
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<td>Accounts:</td>
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<tr>
<td>Unrestricted</td>
<td>126,912</td>
<td>25,500</td>
<td>152,412</td>
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<tr>
<td>Restricted</td>
<td>3,700</td>
<td>—</td>
<td>3,700</td>
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<tr>
<td>Prepaid expenses</td>
<td>345,247</td>
<td>—</td>
<td>345,247</td>
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<tr>
<td>Inventory held for resale</td>
<td>236,973</td>
<td>—</td>
<td>236,973</td>
<td></td>
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<tr>
<td><strong>Total Current Assets</strong></td>
<td>46,630,364</td>
<td>27,721,710</td>
<td>74,352,074</td>
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</tbody>
</table>

| 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.
Art Museum Subdistrict of the Metropolitan Zoological Park and Museum District of the City of St. Louis and St. Louis County

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

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

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.
Art Museum Subdistrict of the Metropolitan Zoological Park and Museum District of the City of St. Louis and St. Louis County


<table>
<thead>
<tr>
<th>Business-Type Activities</th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Revenues</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Merchandise sales and admissions</td>
<td>$930,124</td>
<td>$3,483</td>
<td>$933,607</td>
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<tr>
<td>Members’ contributions</td>
<td>12,137</td>
<td>2,314,398</td>
<td>2,326,535</td>
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<tr>
<td>Proceeds from deaccessions of collections</td>
<td>14,200</td>
<td>—</td>
<td>14,200</td>
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<tr>
<td>Contributions of art</td>
<td>1,189,172</td>
<td>—</td>
<td>1,189,172</td>
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<tr>
<td>Other earned revenue</td>
<td>86,061</td>
<td>16,022</td>
<td>102,083</td>
</tr>
<tr>
<td><strong>Total Operating Revenues</strong></td>
<td>2,231,694</td>
<td>2,333,903</td>
<td>4,565,597</td>
</tr>
</tbody>
</table>

**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:
- Building operations and maintenance | 4,571,058 | 35,280 | 4,606,338 |

Management and general:
- Administration | 6,867,616 | 278,913 | 7,146,529 |
- Museum shop | 815,618 | — | 815,618 |

Fundraising:
- Development | 2,161,425 | — | 2,161,425 |

**Total Operating Expenses** | 28,590,446 | 314,193 | 28,904,639 |

**Operating Income (Loss)**

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(26,358,752)</td>
<td>2,019,710</td>
<td>(24,339,042)</td>
<td></td>
</tr>
</tbody>
</table>

**Nonoperating Revenues (Expenses)**

- Tax revenue from the Metropolitan Zoological Park and Museum District | 21,093,877 | — | 21,093,877 |
- Contributions and bequests | 1,026,409 | 5,906,402 | 6,932,811 |
- Grants | 194,350 | — | 194,350 |
- Investment income | 710,487 | 13,215,516 | 13,926,003 |
- Change in value of split-interest agreements | — | (9,988) | (9,988) |
- Payments from the Foundation (payments to the Subdistrict) | 34,797,379 | (34,797,379) | — |

**Total Nonoperating Revenues (Expenses)** | 57,822,702 | (15,685,449) | 42,137,253 |

**Income (Loss) Before Capital Contributions And Bequests And Additions To Permanent Endowment**

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
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<tbody>
<tr>
<td>31,463,950</td>
<td>(13,665,739)</td>
<td>17,798,211</td>
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**Capital Contributions And Bequests**

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
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<tr>
<td>203,576</td>
<td>2,313</td>
<td>205,889</td>
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**Additions To Permanent Endowment**

<table>
<thead>
<tr>
<th></th>
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<th>Foundation</th>
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<tr>
<td>350</td>
<td>10,932,134</td>
<td>10,932,484</td>
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**Increase (Decrease) In Net Position**

<table>
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<tr>
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<th>Museum Subdistrict</th>
<th>Foundation</th>
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<tr>
<td>31,667,876</td>
<td>(2,731,292)</td>
<td>28,936,584</td>
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**Net Position – Beginning Of Year**

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<tr>
<td>179,017,367</td>
<td>107,028,244</td>
<td>286,045,611</td>
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**Net Position – End Of Year**

<table>
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<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
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<tbody>
<tr>
<td>$210,685,243</td>
<td>$104,296,952</td>
<td>$314,982,195</td>
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</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Cash Flows From Operating Activities</th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receipts from patrons</td>
<td>$942,261</td>
<td>$2,292,380</td>
<td>$3,234,641</td>
</tr>
<tr>
<td>Receipts from deaccessions of collections</td>
<td>14,200</td>
<td></td>
<td>14,200</td>
</tr>
<tr>
<td>Other operating cash receipts</td>
<td>1,245,960</td>
<td></td>
<td>1,245,960</td>
</tr>
<tr>
<td>Payments to suppliers of goods and services</td>
<td>(13,759,383)</td>
<td>(227,432)</td>
<td>(13,986,815)</td>
</tr>
<tr>
<td>Payments to employees</td>
<td>(12,310,496)</td>
<td></td>
<td>(12,310,496)</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Operating Activities</strong></td>
<td>(23,867,458)</td>
<td>2,064,948</td>
<td>(21,802,510)</td>
</tr>
</tbody>
</table>

#### 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 |  — | 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

| Purchase of investments | (5,133,372) | (24,893,473) | (30,028,845) |
| Investment income | 724,855 | 1,533,599 | 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 | (127,512) | 10,565,171 | 10,437,659 |
| Noncash contributions held at year end | 28,281 | 4,964,665 | 4,992,946 |

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.
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 groundbreaking 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.
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.

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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.

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Cover: 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 Probst, 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

Title Page Image: Jacob Sharp photo courtesy of AWS

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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