



SAINT LOUIS ART MUSEUM  
Biennial Report 2015–2016



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*Dish with Everted Rim and Design of Squirrels amidst Grapevines*, late 17th–early 18th century;  
Qing dynasty, Chinese, Jingdezhen ware: porcelain with underglaze cobalt blue decoration; 3 7/8 x  
16 1/4 inches; Museum Purchase, by exchange 60:2016

# Report of the President

It is my great pleasure to acknowledge and thank 2014-15 Board President Barbara B. Taylor for her service and extraordinary commitment to the Saint Louis Art Museum. Following the first full year of operating its expanded campus, the Museum began 2015 under Barbara's leadership focused on the advancement of a new five-year strategic plan adopted by the Board of Commissioners in August 2014. With an emphasis on the institution's long-term financial sustainability and underscored by a commitment to enhance significantly the institution's digital capabilities, the Plan prioritizes the Museum's comprehensive collection; the visitor experience; the Museum's relationship to the community; and the development of new audiences for the future.

We made significant initial progress toward fulfilling the Plan during the two-year term, notably with the establishment of a new institutional digital strategy and the implementation of a comprehensive survey of the Museum's collection. In March 2016, the Board of Commissioners adopted a plan authorizing the creation of a Digital Media & Experience department and the resources to strengthen the technical infrastructure supporting the Museum's online presence. By the end of 2016, some 1680 works of art in storage had been examined and inventoried. This initiative will inform future decisions regarding the exhibition, deaccession, and storage of the Collection.

In June 2015, the Grace Taylor Broughton Sculpture Garden opened to the public, fulfilling the plan designed by French landscape architect Michel Desvigne. The garden, and an endowment to fund its upkeep, was made possible by a gift from Barbara B. and Andrew C. Taylor. The garden is named in honor of their granddaughter, Grace Taylor Broughton.

The independent review of credit-rating agencies continued to recognize the Museum for its sound financial management. In 2016, Moody's reaffirmed the Museum's Aa3 bond rating, and Standard & Poor's reaffirmed the institution's A+ debt rating and revised its outlook on the Museum from stable to positive.

As of December 31, 2016, the market value of the Museum's endowment was \$196 million. Several significant gifts to the endowment were received during the period, including an extraordinary gift to endow and name the directorship of the Museum, believed to be the largest such endowment gift to an art museum in the nation. This transformative gift will allow the Museum to attract and maintain the highest level of talent in its chief executive position in perpetuity.

We continue to be tremendously grateful to the taxpayers of St. Louis and St. Louis County, whose property taxes through the Zoo Museum District sustain the Art Museum's ongoing operations and programs, and the significant financial support received from Members and donors who have expressed their commitment to the Museum's ongoing success. Through their ongoing generosity, the Saint Louis Art Museum continues to be acknowledged as one of the leading comprehensive art museums in the country.



John R. Musgrave  
President, Board of Commissioners





Théodore Rousseau, French, 1812–1867; *Pheasantry in the Forest of Compiègne*, 1833; oil on canvas; 20 7/8 × 25 5/8 inches; Funds given by Mr. and Mrs. John Peters MacCarthy; and gift of Justina G. Catlin in memory of her husband, Daniel Catlin, by exchange 33:2016

## Report of the Director

The Saint Louis Art Museum's recently completed expansion project was inspired by the commitment to improve the visitor experience of original works of art through physical enhancements to its facilities, including the creation of incremental gallery space, enhanced visitor amenities, and work to address infrastructural issues that had limited the effectiveness and efficiency of its operations. With this initiative successfully realized, the Museum's leadership shifted its focus toward mission-fulfilling, programmatic priorities and a renewed commitment to the development of diverse new audiences in service to the St. Louis community.

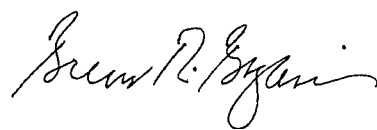
During 2015-16, four of the six exhibitions featured in the main exhibition galleries were organized by the Saint Louis Art Museum. The 2015 exhibition schedule featured complementary viewpoints on 19th-century American landscape painting: *Thomas Cole's Voyage of Life; Scenic Wonder: An Early American Journey down the Hudson River; and Navigating the West: George Caleb Bingham and the River*, which was co-organized by the Saint Louis Art Museum and the Amon Carter Museum of American Art. The Bingham exhibition traveled to the Metropolitan Museum of Art following its presentation in St. Louis. In collaboration with Washington University, the Museum presented *Beyond Bosch*, examining Hieronymus Bosch's unique imagery and its influence on printmakers in the 16th century. This exhibition subsequently traveled to the Harvard Art Museums. *Senufo: Art and Identity in West Africa* was the Museum's first major exhibition of African art in more than 20 years. *St. Louis Modern* traced the story of modernism in the St. Louis region through the mid-20th century, and was planned to coincide with the 50th anniversary of the Gateway Arch.

The 2016 exhibition schedule emphasized significant holdings in the Museum's collection donated by St. Louis collectors over the years. *The Carpet and the Connoisseur: The James F. Ballard Collection of Oriental Rugs* featured the Museum's collection of Oriental carpets given by St. Louis businessman James F. Ballard. The 1929 bequest of his internationally renowned collection was among the first defining collection gifts received by the Museum. *Self-Taught Genius: Treasures from the American Folk Art Museum* was drawn from

the superb collection of this New York museum, and was the first exhibition in many years to present this important genre of American art in St. Louis. *Conflicts of Interest: Art and War in Modern Japan* vividly illustrated two wars between Japan and its imperial neighbors in the late 19th and early 20th centuries. This exhibition featured recent gifts of Museum Commissioner Charles and Rosalyn Lowenhaupt, who donated the entirety of their comprehensive collection to the Museum in 2010.

The collection was significantly enhanced during the biennial period, expanding the Museum's ability to illustrate more fully the story of art through time and culture. Among noteworthy acquisitions were *Sunday Morning Breakfast*, a 1943 painting by African-American artist Horace Pippin, which is featured on the cover of this report; *Soundsuit*, by Missouri-born artist Nick Cave; a 19th century American Rococo silver tea kettle and stand by Vincent Laforme; *The Disasters of War*, a bound set of 80 prints by Francisco de Goya; and the photographic series *The Brown Sisters*, by photographer Nicholas Nixon, given by Yvette and John Dubinsky. Other highlights include *Double Diptych Icon Pendant*, a personal devotional object from 17th century Ethiopia; *Power Figure (nkisi nkondi)*, a sculpture that significantly enhances our presentation of art from central Africa; *Pheasantry in the Forest of Compiègne*, a moonlit landscape by Théodore Rousseau; and *Detached III*, a large-scale sculpture by the English artist Rachel Whiteread.

For more than a century, the Saint Louis Art Museum has been strengthened through the generosity of the citizens of St. Louis and countless donors who have cared deeply about its success. With your ongoing enthusiasm and support, the Museum enters its next phase with confidence in the present and optimism for the future.



Brent R. Benjamin  
The Barbara B. Taylor Director

## Collection

Both 2015 and 2016 were important years for collection growth and development. Throughout the Museum's 135-year history, the majority of works that form today's collection arrived through donation. The support the Museum receives from donors continues to have a significant impact on the collection. Of the 525 works that were accessioned into the collection between 2015 and 16, nearly 60 percent were received as gifts. Nearly all of the remainder were purchased with funds received through outside donations. In 2015, the Museum received 64 works from The Donald Danforth, Jr. Collection completing a gift that increased the Museum's holdings of Native American Art by more than 250 objects. Museum exhibitions also generated new acquisitions to the collection. The 2015 fall show, *St. Louis Modern*, focused on mid-century design in St. Louis and inspired local collectors to donate prints, textiles, ceramics, furniture, and two monumental stained glass windows by local artist Emil Frei. Funds donated by Margaret and Irvin Dagan for the purchase of Japanese prints allowed the Museum to significantly increase its holdings of contemporary works and feature them in the exhibition *A Century of Japanese Prints*. Highlights of the works that entered the collection are discussed in the director's report and a full list of works is detailed on the following pages.

The Museum continued its efforts in 2015-16 to enhance the display of the collection by unveiling two new major installations. The Collection moved outside the walls of the Museum in 2015 with the opening of the Grace Taylor Broughton Sculpture Garden on the south lawn of the Museum campus. The new installation featured eight large-scale sculptures from the Modern Art collection. Inside the Museum, the entire third floor of the Main Building was renovated and the new American galleries opened to the public in the fall of 2016. Many of the works had not been on view for more than a decade.

The long-term care of the Collection received new focus with the launch of the Museum's Strategic Plan. In 2015, the Collection Survey Implementation Team was created to assess the current state of the collection. Staff from registration, curatorial, and conservation began reviewing objects both in storage and on display to assess and document physical condition and quality, and to verify existing records. Data from this project will help the Museum to modernize and update its storage facilities and shape the collection's future. The Museum's goal of an increased understanding of the collection also was enhanced by the creation of a new Collections Cataloguer. The work undertaken by this position will make collection information more accessible to staff, scholars, and the public.

Conservation of the collection remains a priority for the Museum. During 2015-16, conservators were instrumental in preparing more than 200 works for the reinstallation of the American collection and other permanent collection gallery rotations and exhibitions. The ability to obtain a more complete understanding of the Museum's collection was broadened by the analysis. These new resources allow the conservators to gain new insights into the otherwise hidden details of collection objects.

Henry Moore, English, 1898–1986; *Two Piece Reclining Figure No. 1*, 1959; bronze; sculpture: 51 x 76 inches; Gift of Mr. and Mrs. Howard F. Baer 115:1970a,b ©2012 Artists Rights Society (ARS), New York, NY







# Acquisitions

## American Art Acquisitions

### Paintings

Horace Pippin, American, 1888–1946; *Sunday Morning Breakfast*, 1943; oil on fabric; 16 × 20 inches; Museum Funds, Friends Fund; Bequest of Marie Setz Hertslet, Museum Purchase, Eliza McMillan Trust, and Gift of Mrs. Carll Tucker, by exchange 164:2015

## Arts of Africa, Oceania, and the Americas Acquisitions

### Africa

Unidentified Maasai artist; *Woman's Cape (enkishopo)*, mid- 20th century; hide and glass beads; 41 × 44 inches; Gift of Mr. and Mrs. Robert Mills 171:2015

Unidentified Maasai artist; *Necklace (norkiteng)*, late 20th century; glass beads and wire; diameter: 13 1/4 inches; Gift of Mr. and Mrs. Robert Mills 172:2015

Unidentified Kamba artist; *Milk Vessel*, late 20th century; gourd, fiber, leather, and pigment; 14 × 7 inches; Gift of Mr. and Mrs. Robert Mills 173:2015

Unidentified Hausa or Nupe artist; *Man's Robe*, mid- 20th century; cotton; 50 × 96 inches; Gift of A. Patrick Irue and Amber Wamhoff, in memory of Dr. Leonard and Mrs. Lenora Gulbransen 180:2015

Unidentified Kongo artist; *Power Figure (nkisi nkondi)*, before 1908; wood, iron, porcelain, glass, and resin; height: 25 1/4 inches; Friends Fund 10:2016



Unidentified Amhara or Tigrinya artist; *Double Diptych Icon Pendant*, late 17th century; wood, tempera pigment, and fiber; closed: 3 3/4 × 2 3/4 × 1/2 inches, open: 3 3/4 × 4 5/8 × 1/2 inches; Gift of Marilyn Heldman in memory of Louis Gilden 12:2016



Unidentified Yoruba artist; *Puppet for Osanyin Priest*, before 1961; wood, cloth, metal, glass beads, shell buttons, leather, pigment, and unidentified stuffing matter; 11 1/2 x 10 x 9 1/4 inches; Gift of Marshall W. and Caroline Mount 133:2016

Unidentified Amhara or Tigrinya artist; *Double Diptych Icon Pendant*, late 17th century; wood, tempera pigment, and fiber; closed: 3 3/4 x 2 3/4 x 1/2 inches, open: 3 3/4 x 4 5/8 x 1/2 inches; Gift of Marilyn Heldman in memory of Louis Gilden 12:2016

Unidentified Igbo artist; *Masquerade Costume*, mid- 20th century; cotton and wool; 68 x 75 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 131:2016

Unidentified Bamileke artist; *Elephant Mask for the Kuosi Society*, mid- 20th century; glass beads, cotton and palm-fiber cloth; 64 1/2 x 22 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 132:2016

Unidentified Yoruba artist; *Puppet for Osanyin Priest*, before 1961; wood, cloth, metal, glass beads, shell buttons, leather, pigment, and unidentified stuffing matter; 11 1/2 x 10 x 9 1/4 inches; Gift of Marshall W. and Caroline Mount 133:2016

Unidentified Kissi artist; *Pomdo Figure*, possibly 14th–early 20th century; stone; 8 1/2 x 4 1/2 x 4 3/4 inches; Gift of Marshall W. and Caroline Mount 134:2016

Unidentified Kom artist; *Female Figure*, 20th century; wood and pigment; 37 3/8 x 10 5/8 x 7 1/2 inches; Gift of Marshall W. and Caroline Mount 135:2016

## Oceania

George Nuku, Maori, born 1964; *Mataroa with Hei Tiki (Living Face with Hei Tiki)*, 2014; vitrine: Plexiglas, mother-of-pearl, haliotis shell (blue abalone shell), red acrylic waxed cord, hei tiki: acrylic, polyester cord, haliotis shell; vitrine: 35 1/16 x 22 1/4 x 9 inches, hei tiki: 5 7/8 x 3 1/16 x 3/8 inches, hei tiki, with cord: 15 1/2 x 3 1/16 x 3/8 inches; Gift of the artist 4:2015a,b

## Acquisitions

### Native America

*Child's Moccasins*, c.1900; Plains; tanned hide, rawhide, and glass seed beads; each: 6 1/2 x 2 7/8 x 4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 67:2015a,b

*Moccasins*, c.1890; Ute; tanned hide, rawhide, glass seed beads, pigment, and sinew; each: 4 1/2 x 3 1/2 x 10 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 68:2015a,b

*Pipe Bag*, c.1890; Lakota (Sioux); tanned hide, glass seed beads, tin cones, and pigment; 17 1/2 x 5 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 69:2015

*Male Doll*, c.1890; Ojibwe (Chippewa); tanned hide, cotton cloth, glass seed beads, and wood; 7 1/2 x 4 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 70:2015

*Child's Moccasins*, c.1890; Tsistsistas / Suhtai (Cheyenne); tanned hide, rawhide, glass seed beads, and sinew; each: 2 1/2 x 2 1/2 x 7 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 71:2015a,b

*Moccasins*, c.1890; Tsistsistas / Suhtai (Cheyenne); tanned hide, rawhide, glass seed beads, pigment, and sinew; each: 2 3/4 x 2 1/4 x 7 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 72:2015a,b

*Moccasins*, c.1885; Tsistsistas / Suhtai (Cheyenne) or Hinono'ei (Arapaho); tanned hide, rawhide, glass seed beads, pigment, and sinew; each: 4 x 3 1/2 x 10 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 73:2015a,b

*Moccasins*, c.1900; Lakota (Sioux) or Hinono'ei (Arapaho); tanned hide, rawhide, glass seed beads, pigment, and sinew; each: 4 x 4 x 10 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 74:2015a,b

*Moccasins*, c.1890; Lakota (Sioux); tanned hide, rawhide, glass seed beads, and sinew; each: 4 x 4 x 11 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 75:2015a,b

*Pipe Bowl and Stem*, c.1890; Lakota (Sioux); ash wood and catlinite; 2 1/2 x 19 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 76:2015a,b

*Pouch*, c.1890; Hinono'ei (Arapaho); leather, glass seed beads, tin cones, and dyed horsehair; 7 x 3 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 77:2015

*Pouch*, c.1900; Plains; tanned hide, glass seed beads, and tin cones; 3 1/2 x 2 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 78:2015

*Possible Bag*, c.1880; Lakota (Sioux); tanned hide, porcupine quills, glass seed beads, tin cones, dyed horsehair, and sinew; 11 1/2 x 22 x 5 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 79:2015

*Necklace*, c.1880; Pikuni (Blackfeet); leather, tanned hide, glass seed beads, brass beads, and brass tacks; 20 x 10 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 80:2015

*Roach and Spreader*, c.1890; Plains; deer hair, porcupine hair, cloth, tanned hide, bone, tin cone, and wood; 16 x 13 x 16 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 81:2015

*Pipe Bag*, c.1880; Lakota (Sioux); tanned hide, glass seed beads, rawhide, and porcupine quills; 39 x 5 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 82:2015

*Hair Brush*, c.1880; Lakota (Sioux); porcupine tail, glass seed beads, and wood; 10 1/2 x 2 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 83:2015

*Hide Scraper*, c.1870; Plains; elk antler, iron blade, canvas, and tanned hide; 12 3/4 x 4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 84:2015

*Bag*, c.1900; Nimi'ipuu (Nez Percé); tanned hide, corn husk, dye, glass beads, and shell beads; 16 x 5 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 85:2015

*Boy's Leggings*, c.1890; Lakota (Sioux) or Tsistsistas / Suhtai (Cheyenne); tanned hide, glass seed beads, glass beads, and sinew; a: 12 x 13 1/2 inches, b: 14 1/2 x 13 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 86:2015a,b

*Moccasins*, c.1885; Apsáalooke (Crow); tanned hide, glass seed beads, cotton cloth, and sinew; each: 3 1/2 x 3 1/4 x 9 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 87:2015a,b

*Bladder Bag*, c.1890; Lakota (Sioux); tanned hide, bladder skin, glass seed beads, porcupine quills, tin cones, and dyed horsehair; 11 3/4 x 6 1/2 x 3 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 88:2015

*War Club*, c.1875; Lakota (Sioux); stone, wood, and rawhide; 6 5/8 x 2 3/8 x 25 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 89:2015





*Pipe Bag*, c.1880; Lakota (Sioux); tanned hide and glass seed beads; 38 × 5 3/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 99:2015

*Knife Case and Knife*, c.1870; Northern Plains; leather, brass, brass nails, brass rivets, and knife; case: 3 1/8 × 11 1/4 inches, knife: 1 × 11 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 90:2015a,b

*Bow Case and Quiver with Bow and Two Arrows*, c.1875; Lakota (Sioux); tanned hide, wool cloth, glass seed beads, tin cones, dyed horsehair, wood, string, feathers, metal, and pigment; length: 38 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 91:2015a-d

*Pipe Bag*, c.1880; Lakota (Sioux); tanned hide, glass seed beads, porcupine quills, and sinew; 45 1/2 × 6 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 92:2015

*Pipe Bag*, c.1885; Lakota (Sioux); tanned hide, glass seed beads, rawhide, and porcupine quills; 36 1/2 × 6 5/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 93:2015

*Pipe Bag*, c.1890; Lakota (Sioux) or Tsistsistas / Suhtai (Cheyenne) or Hinono'ei (Arapaho); tanned hide and glass seed beads; 24 1/2 × 5 5/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 94:2015

*Pipe Bag*, c.1880; Hinono'ei (Arapaho); tanned hide and glass seed beads; 18 × 4 1/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 95:2015

*Knife Case*, c.1890; Lakota (Sioux); tanned hide and glass seed beads; 26 × 4 3/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 96:2015

*Pipe Bag*, c.1885; Lakota (Sioux); tanned hide, glass seed beads, rawhide, and dyed porcupine quills; 35 × 5 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 97:2015

*Pipe Bag*, c.1890; probably Lakota (Sioux); tanned hide, glass seed beads, porcupine quills, tin cones, and horsehair; 27 × 5 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 98:2015

*Pipe Bag*, c.1880; Lakota (Sioux); tanned hide and glass seed beads; 38 × 5 3/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 99:2015

*Calf Head Bag*, c.1900; Lakota (Sioux); calf skin, tanned hide, glass seed beads, buffalo horns, and tin cones; 15 1/2 × 9 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 100:2015

*Breastplate*, c.1890; probably Lakota (Sioux); leather, tanned hide, bone hairpipes, and copper alloy beads; 22 × 11 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 101:2015

*Male Doll*, c.1890; Plains; cotton cloth, wool cloth, glass seed beads, yarn, tanned hide, and tin band; 10 1/4 × 4 5/8 × 1 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 102:2015

*Drumstick*, c.1900; Plains; wood, tanned hide, glass seed beads, and porcupine quills; 7/8 × 14 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 103:2015

*Woman's Moccasins*, c.1900; Cree; tanned hide, rawhide, glass seed beads, and thread; each: 7 × 4 1/2 × 10 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 104:2015a,b

*Bag*, c.1890; Southern Plains; tanned hide, glass seed beads, and tin cones; 4 1/4 × 2 3/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 105:2015

## Acquisitions

*Miniature Tipi*, early 20th century; Niitsitapi (Blackfeet); tanned hide, pigment, and wood; 36 × 18 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 106:2015

*Pipe Bag*, c.1900; Niitsitapi (Blackfeet); tanned hide and glass seed beads; 22 1/2 × 7 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 107:2015

*Bow Case and Quiver with Bow and Three Arrows*, c.1880; Tsistsistas / Suhtai (Cheyenne) or Lakota (Sioux); tanned hide, glass seed beads, wood, metal, and feathers; length: 39 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 108:2015a-e

*Model Cradleboard*, 20th century; Apsáalooke (Crow); tanned hide, wood, glass seed beads, and wool cloth; 23 × 6 × 5 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 109:2015

*War Club*, c.1900; Plains; stone, wood, glass seed beads, glass beads, tanned hide, and horsehair; length: 18 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 110:2015

*Parfleche*, 20th century; Plains or Plateau; rawhide, tanned hide, and pigment; 6 1/2 × 8 3/4 × 1 1/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 111:2015

*Pair of Possible Bags*, c.1890; Lakota (Sioux); tanned hide, glass seed beads, porcupine quills, tin cones, dyed horsehair, and wool yarn; each: 12 1/2 × 14 × 1 7/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 112:2015a,b

*Necklace*, c.1900; Plains; horse teeth, glass beads, and sinew; 1 1/2 × 20 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 113:2015

*Pipe Bowl and Stem*, c.1890; Plains; ash wood, catlinite, and brass tacks; 4 × 23 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 114:2015a,b

*Parfleche*, c.1890; Apsáalooke (Crow) or Plateau; rawhide, pigment, and copper alloy beads; 9 1/2 × 3 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 115:2015

*War Club*, c.1870; Plains; stone, wood, rawhide, porcupine quills, and horsehair; 7 1/4 × 2 3/8 × 34 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 116:2015

*War Club*, c.1880; Lakota (Sioux); stone, wood, tanned hide, porcupine quills, glass seed beads, horsehair, and silk; 3 5/8 × 2 1/2 × 49 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 117:2015

*Bow*, c.1880; Northern California; wood; length: 55 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 118:2015

*Bow*, c.1880; Plains; wood and sinew; length: 46 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 119:2015

*Bow*, c.1870; Plains; wood, tanned hide, and sinew; length: 40 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 120:2015

*Bow*, c.1880; Northern California; wood, tanned hide, and sinew; length: 34 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 121:2015

*Bow*, c.1880; Plains; wood, tanned hide, and sinew; length: 44 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 122:2015

*Bow*, c.1880; Plains; wood, tanned hide, sinew, and pigment; length: 47 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 123:2015

*Seven Arrows*, c.1875; Plains; wood, steel, feathers, sinew, and pigment; longest, length: 26 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 124:2015.1-7

*Bow Case and Quiver*, c.1870; Numinu (Comanche); tanned hide with animal hair, glass seed beads, canvas, cloth, and sinew; 34 × 44 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 125:2015

*Whetstone Case*, c.1875; Tsistsistas / Suhtai (Cheyenne); leather, glass seed beads, and sinew; 6 × 2 × 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 126:2015a,b

*War Club*, c.1880; Lakota (Sioux); stone, wood, rawhide, glass seed beads, feathers, dyed horsehair, cloth, and metal bell; 4 3/4 × 2 3/4 × 56 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 127:2015

*Strike-a-Light Case*, c.1875; Lakota (Sioux); tanned hide, glass seed beads, tin cones, and sinew; 5 1/2 × 4 7/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 128:2015

*Belt Pouch*, c.1890; Tsistsistas / Suhtai (Cheyenne); hide, glass seed beads, brass beads, and tin cones; 8 × 5 1/4 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 129:2015

*Quirt*, c.1875; Plains; ash wood, rawhide, tanned hide, and glass seed beads; 41 × 2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 130:2015



Sakai Hōshuku,  
Japanese, 1878–1956;  
*Seasonal Flowers*,  
early 20th century;  
Meiji period or Taishō period or  
Shōwa period; triptych of hanging  
scrolls: ink and color on silk;  
each scroll: 81 1/4 × 22 1/4 inches,  
each image: 47 3/4 × 16 1/4 inches;  
The Langenberg Endowment Fund  
9:2015a–c

## Ancient Art Acquisitions

### Greek

#### *Ceramics*

attributed to the Hound-and-Hare  
Group, Attic, active 525–475 BC;  
*Lekythos*, late 6th century BC;  
terracotta; 5 5/16 × 3 1/2 inches;  
Gift of Ross and Carol Brownson  
174:2015

### Roman

#### *Glassware*

*Bottle*, 1st century; Imperial period;  
glass; 4 3/8 × 2 inches; Bequest of  
Jody R. Jacobs 14:2015

## Asian Art Acquisitions

### Chinese

#### *Ceramics*

*Tripod Vessel*, late 2nd millennium  
BC; Lower Xiajiadian culture;  
earthenware with incised decoration  
and carbon black; 10 1/4 × 7 1/4  
inches; Gift of Thomas Alexander and  
Laura Rogers 162:2015

*Dish with Everted Rim and Design  
of Squirrels amidst Grapevines*, late  
17th–early 18th century; Qing dynasty,  
Kangxi period; Jingdezhen ware:  
porcelain with underglaze cobalt blue  
decoration; 3 7/8 × 16 1/4 inches;  
Museum Purchase, by exchange  
60:2016

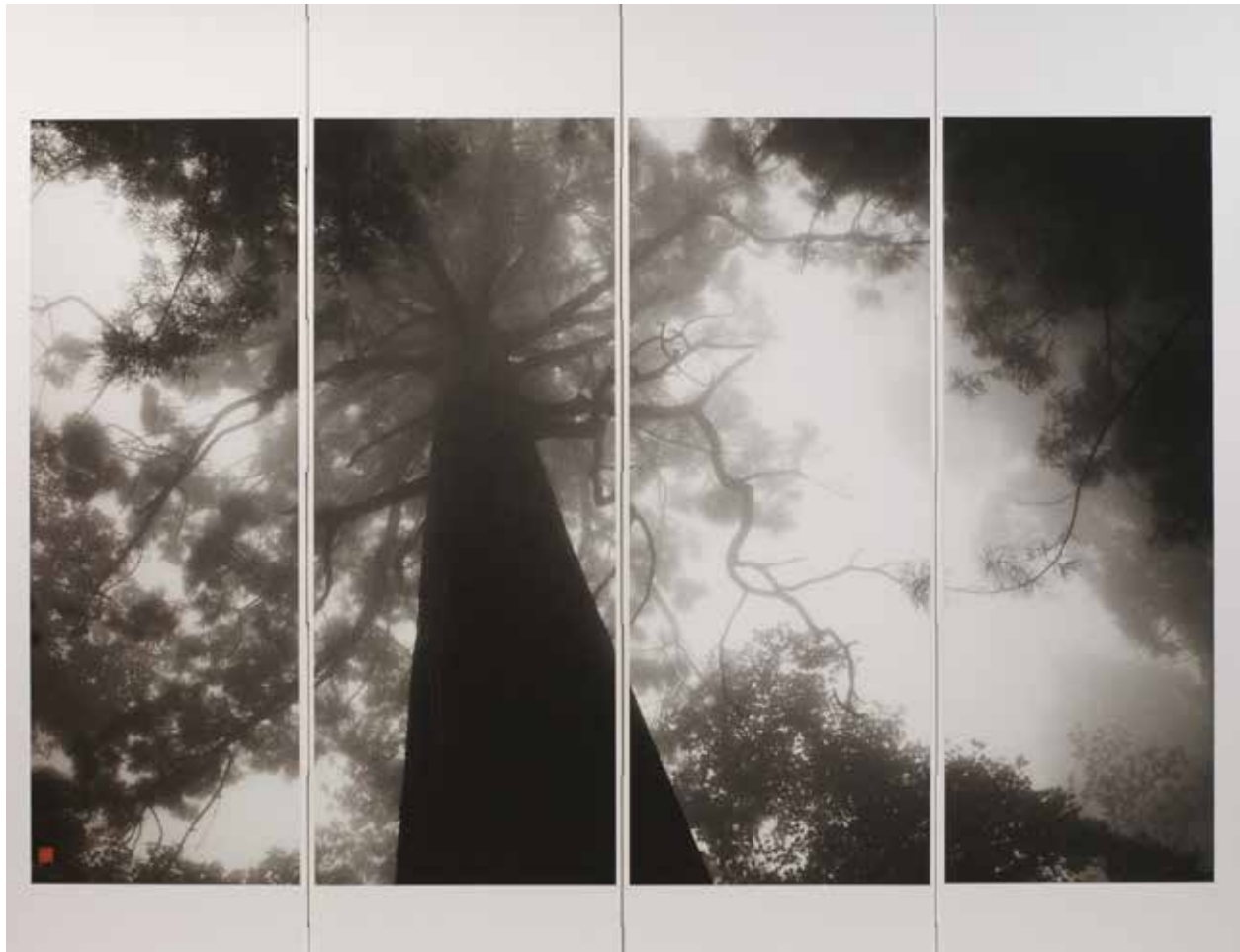
*Dish with Marbled Decoration*,  
8th–early 9th century; Tang dynasty;  
glazed earthenware; diameter: 4 7/8  
inches; William K. Bixby Trust for  
Asian Art, by exchange 120:2016

### *Paintings*

Cai Jia, Chinese, 1687–1779; *Peach  
Blossom Spring*, 1763; Qing dynasty,  
Qianlong period; hanging scroll: ink  
and light color on paper; scroll: 77  
1/2 × 18 inches, image: 24 1/2 × 13  
1/2 inches; Gift of Rose Luh in honor  
of her parents Andrew and Anna Luh  
127:2016

Wu Qingyun, Chinese, 1845–1916;  
*Snowy Landscape in the Manner of  
Li Cheng*, 1913; Republican period;  
hanging scroll: ink and color on paper;  
scroll: 97 3/8 × 20 1/4 inches, image:  
36 1/8 × 13 1/8 inches; Gift of Rose  
Luh in honor of her parents Andrew  
and Anna Luh 128:2016

## Acquisitions



Michael Cherney, American (active China), born 1969; *Sacred Tree on Mount Lu*, from the series *Shadow Curtains*, no. 8b, 2011; photographs mounted as a four-panel folding screen, ink on xuantype cotton paper; 72 × 84 inches; William K. Bixby Trust for Asian Art, and funds given by Donald G. Kufrin, Mr. and Mrs. Charles A. Lowenhaupt, and Phyllis Z. and Kenneth R. Langsdorf 61:2016 © Michael Cherney

### Photographs

Michael Cherney, American (active China), born 1969; *Sacred Tree on Mount Lu*, from the series *Shadow Curtains*, no. 8b, 2011; photographs mounted as a four-panel folding screen, ink on xuantype cotton paper; 72 × 84 inches; William K. Bixby Trust for Asian Art, and funds given by Donald G. Kufrin, Mr. and Mrs. Charles A. Lowenhaupt, and Phyllis Z. and Kenneth R. Langsdorf 61:2016

### Japanese

#### Ceramics

*Sake Flask (tokkuri) with Design of Blue Circles*, 18th century; Edo period; Arita ware, Kolmari type; porcelain with underglaze cobalt blue decoration; 9 5/8 × 5 × 5 inches; William K. Bixby Trust for Asian Art 10:2015

Matsui Kōsei, Japanese, 1927–2003; *Globular Jar (tsubo) with Design of Blue and Dark Brown Spots*, c.1985; Shōwa period; marbled (neriage) stoneware; 5 3/4 × 7 1/2 inches; William K. Bixby Trust for Asian Art 11:2015

Ogata Kamio, Japanese, born 1949; *Covered Fresh Water Jar (mizusashi) with Design of Marbled and Ridged Surfaces*, 2014; Heisei period; marbled (neriage) stoneware; 7 1/4 × 2 3/4 inches; William K. Bixby Trust for Asian Art 12:2015a–c

#### Paintings

Sakai Hōshuku, Japanese, 1878–1956; *Seasonal Flowers*, early 20th century; Meiji period or Taishō period or Shōwa period; triptych of hanging scrolls: ink and color on silk; each scroll: 81 1/4 × 22 1/4 inches, each image: 47 3/4 × 16 1/4 inches; The Langenberg Endowment Fund 9:2015a–c



## Prints

Utagawa Kunimasa IV, Japanese, 1848–1920; *The Lone Cavalryman Lieutenant Colonel Fukushima on His Expedition: Actor Fujisawa Asajirō as Lieutenant Colonel Fukushima*, 1893; Meiji period; triptych of color woodblock prints; 14 7/8 × 28 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 8:2015a–c

Ōta Saburō, Japanese, 1884–1969; *Woman in a Cafe*, 1914; Taishō period; color woodblock print; 8 1/4 × 4 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 62:2016

Tanaka Kyōkichi, Japanese, 1892–1915; *The Eunuch and the Red Poppy*, 1914; Taishō period; color woodblock print; 7 1/4 × 5 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 63:2016

Fujimori Shizuo, Japanese, 1891–1943; *Bell Hill*, 1923; Taishō period; color woodblock print; 7 5/8 × 5 1/4 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 64:2016

*Hanga*, volume 16, 1930; published by Yamaguchi Hisayoshi; coterie magazine with hand and mechanically printed color and monochrome woodblock prints; 11 1/4 × 8 7/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 65:2016

Onchi Kōshirō, Japanese, 1891–1955; *Mirror*, c.1930; Shōwa period; color woodblock print with mica, gofun, and embossing; 13 × 9 1/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 66:2016

Yoshida Hiroshi, Japanese, 1876–1950; *Sailing Boats — Night*, from the series *The Seto Inland Sea*, 1926; Taishō period; color woodblock print; 21 5/8 × 15 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 67:2016

*Recollections of Tokyo*, 1945; published by Fugaku shuppansha; fifteen color woodblock prints; each: 7 7/8 × 11 1/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 68:2016.1–15

Bertha Lum, American, 1869–1954; *Aoyagi*, 1907; color woodblock print; 10 7/8 × 4 5/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 69:2016

Onchi Kōshirō, Japanese, 1891–1955; *Impression of a Violinist (Portrait of Suwa Nejiko)*, 1947; color woodblock print; 19 5/8 × 15 7/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 118:2016

Kobayakawa Kiyoshi, Japanese, 1899–1948; *Tipsy*, from the series *Modern Styles of Women*, 1930; Shōwa period; color woodblock print with mica; 20 1/2 × 12 inches; The Langenberg Endowment Fund 119:2016

Paul Binnie, Scottish, born 1967; *Cloud Shadows, Grand Canyon*, from the series *Travels with the Master*, 2004–7; color woodblock print; 18 7/8 × 26 1/2 inches, image: 18 7/8 × 26 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 125:2016

Paul Binnie, Scottish, born 1967; *Lightning*, 2010; color woodblock print; sheet: 25 1/2 × 12 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 126:2016

## Textiles and Clothing

*Woman's Short Jacket and Decorative Lining with Design of Japanese National and Military Flags*, c.1940; Shōwa period; printed silk; 37 × 48 3/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 166:2015

*Woman's Short-Sleeved Robe with Design of Bomber Aircraft*, c.1940; Shōwa period; woven silk; 53 × 46 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 167:2015

*Woman's Underrobe (nagajuban) with Design of Japanese Rising Sun Flags*, c.1945; Shōwa period; printed wool; 48 × 48 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 168:2015

*Man's Short Jacket (haori) and Decorative Lining (haura) with Design of Army Infantry Captain Matsuzaki Naōmi and His Troops Charging at Anseong Crossing*, 1894–1895; Meiji period; woven silk; 40 1/4 × 51 1/4 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 169:2015

*Man's Short Jacket (haori) and Decorative Lining (haura) with Design of Playing Cards (karuta) with Army Major Fukushima Yasumasa on His Solo Expedition on Horseback through Siberia and Navy Lieutenant Gunji Shigetada on His Expedition to the Kuril Islands, and with Accompanying Poetic Inscriptions*, 1893–95; Meiji period; woven silk; 39 × 49 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 170:2015

*Woman's Short Jacket (haori) with Design of White Spaced Dots, Capping, and Red Accents over Black Ground*, mid-20th century; Shōwa period; tieresist dyed (shibori) silk; 35 × 25 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 75:2016

*Woman's Summer Robe (yukata) with Design of Abstract and Geometric Patterns*, mid-20th century; Shōwa period; tie-resist dyed (shibori) plain weave cotton; 59 3/4 × 49 3/4 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 76:2016

## Acquisitions



Kobayakawa Kiyoshi, Japanese, 1899–1948; *Tipsy*, from the series *Modern Styles of Women*, 1930; Shōwa period; color woodblock print with mica; sheet: 20 1/2 × 12 inches; The Langenberg Endowment Fund 119:2016

*Woman's Short Jacket (haori) with Design of Diamond Patterns on Blue Ground*, early 20th century; Taishō period or Shōwa period; tie-resist dyed (shibori) silk; 49 × 40 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 77:2016

*Woman's Nagoya Obi with Reserve Design of Scrolls on Magenta Ground with a Field of Square Ring Dots*, mid-20th century; Shōwa period; tie-resist dyed (shibori) silk; 140 × 6 1/2 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 78:2016

*Bolt of Fabric for a Woman's Kimono with Design of Yellow, Orange, and Green Patterns on Reddish Brown Ground*, mid-20th century; Shōwa period; tie-resist dyed (shibori) silk; 9 inches × 24 feet; Gift of the Jeffrey Krauss Collection of Japanese Textiles 79:2016

*Bolt of Fabric for a Woman's Kimono with Design of White, Yellow, and Orange Patterns on Rusty Red Ground*, mid-20th century; Shōwa period; tie-resist dyed (shibori) silk; 15 inches × 30 feet; Gift of the Jeffrey Krauss Collection of Japanese Textiles 80:2016

*Woman's Summer Kimono Obi Sash (obiage) with Design of Floral Motifs on Blue and White Ground*, early 20th century; Taishō period or Shōwa period; tie-resist dyed (shibori) silk; 67 × 13 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 81:2016

*Woman's Summer Kimono Obi Sash (obiage) with Design of White Spiral Bands in Pale Blue and Brown Sections on White Ground*, early 20th century; Taishō period or Shōwa period; tie-resist dyed (shibori) silk; 14 × 76 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 82:2016

*Woman's Summer Kimono (yukata) with Design of Geometric Patterns in White, Yellow, and Pink on Indigo Ground*, early 20th century; Meiji period or Taishō period or Shōwa period; tie-resist dyed (shibori) cotton; 60 × 50 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 83:2016

*Woman's Short Jacket (haori) with Design of Shells on a Yellow, Green, and Black Ground*, early 20th century; Meiji period or Taishō period or Shōwa period; tie-resist dyed (shibori) silk; 30 × 49 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 84:2016

*Woman's Short Jacket (haori) with Design of Hemp Leaf Pattern*, early 20th century; Taishō period; tie-resist dyed (shibori) silk; 50 × 39 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 85:2016

*Man's Underrobe (nagajuban) with Design of Assorted Chinese Characters and Wavy Bands*, early 20th century; Meiji period or Taishō period or Shōwa period; possibly discharge-dyed silk; 60 × 56 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 86:2016

*Woman's Short Jacket (haori) with Design of Flowering Branches over an Abstract-Patterned Ground*, mid- 20th century; Shōwa period; plain-weave silk (meisen) with woven patterned silk lining; 49 × 32 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 87:2016

*Woman's Short Jacket (haori) with Abstract and Geometric Patterns*, mid- 20th century; Shōwa period; plain weave silk (meisen) with woven patterned silk lining; 39 × 50 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 88:2016

*Woman's Robe (kimono) with Design of Pictorial Panels and Abstract Panels*, first half 20th century; Shōwa period; plain-weave silk (meisen) with woven patterned silk lining; 60 × 49 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 89:2016

*Woman's Short Jacket (haori) with Design of Abstract Patterns*, first half 20th century; Taishō period or Shōwa period; plain-weave silk (meisen) with woven patterned silk lining; 36 3/4 × 49 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 90:2016

*Length of Fabric with Design of Daruma with a Butterfly, Toy Drum, and Pine Tree*, early 20th century; Meiji period or Taishō period or Shōwa period; indigo-dyed cotton; 67 1/2 × 13 1/4 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 91:2016

*Bedding Cover (futonji) with Design of Geometric Patterns*, early 20th century; Meiji period or Taishō period or Shōwa period; indigo-dyed cotton; 61 × 47 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 92:2016

*Length of Fabric with Design of Fruits and Leaves in Pale Blue and Red over Indigo Ground*, mid- 20th century; Shōwa period; indigo-dyed red and black, kasuri cotton; 14 × 98 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 93:2016

*Length of Fabric with Design of Imperial Japanese Army and Navy Flags and Characters for War Victory*, early 20th century; Meiji period; indigo-dyed plain-weave cotton with warp and weft ikat (kasuri); 59 3/4 × 13 3/8 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 94:2016

*Length of Fabric with Design of Butterflies and Geometric Blocks in the Form of Well Curbs*, early 20th century; Meiji period or Taishō period; indigo-dyed plain-weave cotton with warp and weft ikat (kasuri); 59 1/2 × 13 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 95:2016

*Length of Fabric with Design of Bayonet, Rising Sun Flag, Anchor, Sailor Cap, Cherry Blossom, and Chrysanthemum Motifs*, early 20th century; Meiji period; indigo-dyed plain-weave cotton with warp and weft ikat (kasuri); 59 × 13 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 96:2016

*Woman's Robe (kimono) and Short Jacket (haori) Ensemble*, mid- 20th century; Shōwa period; silk with kasuri resist; robe: 63 × 50 inches, jacket: 50 1/2 × 33 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 97:2016a,b

*Woman's Underrobe (nagajuban) with Design of Assorted Kimono Sample Lengths*, mid- 20th century; Shōwa period; printed plain-weave (chirimen) silk; approximately 47 × 49 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 98:2016

*Woman's Underrobe (nagajuban) with Design of Kimono Sample Lengths*, mid- 20th century; Shōwa period; printed plain-weave (chirimen) silk; 47 × 49 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 99:2016

*Bolt of Fabric for a Woman's Summer Short Jacket (haori) with Design of Multicolored Wave Patterns*, mid-20th century; Shōwa period; dyed gauze-weave silk; 15 inches × 30 feet 3 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 100:2016

*Woman's Summer Robe (katabira) with Design of Leaves Floating on Water*, mid- 20th century; Shōwa period; dyed gauze-weave silk with woven decoration; 49 × 62 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 101:2016

*Large Wrapping Cloth (Ōburoshiki) with Design of Hexagonal Family Crest Enclosing Bellflower and Folded Paper Cranes with Japanese White Pines*, late 19th–early 20th century; Meiji period; indigo cotton with resist-dyed decoration (tsutsugaki); 39 × 59 1/16 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 102:2016

*Length of Fabric with Design of Abstract Patterns in Red, Yellow, Blue, White, and Pale Gray over Dark Gray Ground*, mid- 20th century; Shōwa period; silk; 62 × 14 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 103:2016

## Thai

### Ceramics

*Bowl with Design of Fish and Waterweeds*, 14th–15th centuries; San Kamphaeng ware: stoneware with underglaze iron oxide brown decoration; 2 1/2 × 9 7/8 inches; William K. Bixby Trust for Asian Art 13:2015

# Acquisitions

## Decorative Arts and Design Acquisitions

### Basketry

John McQueen, American, born 1943; *Silence* (#228), 1990; spruce bark, string, and plastic rivets; 27 × 10 × 10 inches; Gift of Roxanne H. Frank 57:2016

Chelsea Porcelain Factory, England, active 1745–1784; *Tureen and Cover*, 1750–60; glazed porcelain with enamel; 9 × 11 × 11 inches; Gift of Melanie Redler from the collection of Dr. and Mrs. Irving Redler 187:2015a,b

Galileo Chini, Italian, 1873–1956; made by Arte della Ceramica, Florence; *Charger*, c.1900; tinglazed earthenware with lustre glazes; 23 1/8 × 1 1/2 inches; The Mary Elizabeth Rosborough Decorative Arts Fund and The Lopata Endowment Fund 71:2016

### Ceramics

Ernest Chaplet, French, 1835–1909; made by Haviland and Company, American and French, 1864–1931; *Vase*, c.1879; stoneware with matte glaze and gilding; 27 1/2 × 14 inches; The Lopata Endowment Fund 15:2015

Chelsea Porcelain Factory, England, active 1745–1784; *Dish*, c.1760; glazed porcelain with enamel; 1 1/4 × 9 5/16 × 7 11/16 inches; Gift of Melanie Redler from the collection of Dr. and Mrs. Irving Redler 188:2015

Mabel G. Lewis, American, c.1868–1935; *Vase*, 1913; porcelain with pâte-sur-pâte decoration; 6 1/2 × 3 3/4 × 3 3/4 inches; Gift of Dr. Martin Eidelberg 16:2015

Chelsea Porcelain Factory, England, active 1745–1784; *Dish*, c.1760; glazed porcelain with enamel; 1 × 9 7/8 × 7 11/16 inches; Gift of Melanie Redler from the collection of Dr. and Mrs. Irving Redler 189:2015



Marcel Breuer, American (born Hungary), 1902–1981; *Long Chair*, c.1936; molded laminated birch and birch plywood; 30 1/4 × 24 × 52 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 31:2016 © Marcel Breuer





Galileo Chini, Italian, 1873–1956; made by Arte della Ceramica, Florence; *Charger*, c.1900; tinglazed earthenware with lustre glazes; 23 1/8 × 1 1/2 inches; The Mary Elizabeth Rosborough Decorative Arts Fund and The Lopata Endowment Fund 71:2016 © Galileo Chini

Louis Comfort Tiffany, American, 1848–1933; made by Tiffany Studios, Corona, New York, 1900–1938; *Vase*, 1905–10; glazed earthenware; 7 5/8 × 5 1/4 × 5 1/4 inches; Given in honor of the Docents of the Saint Louis Art Museum by Dr. Matthew and Jane Newman 165:2015

Russel Wright, American, 1904–1976; made by Steubenville Pottery, Steubenville, Ohio, 1879–1959; *Eighteen Pieces of American Modern Tableware*, c.1940; glazed earthenware; various dimensions; Gift of Jon S. Cournoyer 17:2015–34:2015

#### *Drawings and Watercolors*

Frederick Wallace Dunn, American, 1905–1984; *Design for Wallpaper*, c.1935; pastel and graphite on paper; 11 × 17 inches; Gift of Tirzah Quinta Dunn Scott and Abigail Wallace Dunn 21:2016

Frederick Wallace Dunn, American, 1905–1984; *Design for Wallpaper, Regency Zodiac*, c.1935; pastel and graphite on paper; 11 × 17 inches; Gift of Tirzah Quinta Dunn Scott and Abigail Wallace Dunn 22:2016

Tirzah Perfect Dunn, American, 1906–1986; *Design for Wallpaper, Swanwyck*, c.1935; pastel and graphite on paper; 11 × 17 inches; Gift of Tirzah Quinta Dunn Scott and Abigail Wallace Dunn 23:2016

#### *Furniture*

*Table*, c.1845; American; rosewood, burl rosewood, ash, cherry, pine, marble, and brass; 28 5/8 × 36 × 41 3/4 inches; Museum Purchase 117:2016

William Adair Bernoudy, American, 1910–1988; made by Jean Mutrux, American; *Coffee Table*, c.1950; walnut, walnut veneer, plywood, and brass; 17 1/2 × 49 × 49 inches; Gift of Henry and Ann Perrine Bauer in honor of their children 19:2016

Marcel Breuer, American (born Hungary), 1902–1981; *Long Chair*, c.1936; molded laminated birch and birch plywood; 30 1/4 × 24 × 52 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 31:2016

*Center Table*, 1865–75; marquetry signed by Joseph Cremer, born Luxembourg, active Paris, (1811–after 1878); ebonized and gilded wood, wood marquetry, mother-of-pearl, and bronze with gilding; 30 1/4 × 54 1/8 × 35 1/2 inches; Marjorie Wyman Endowment Fund 32:2016

## Acquisitions

T.H. Robsjohn-Gibbings, American (born England), 1905–1976; *Bench*, c.1955; birch, canvas, and brass; 18 × 35 × 20 inches; Gift of Henry and Ann Perrine Bauer in honor of their children 18:2016

Hans J. Wegner, Danish, 1914–2007; *Round Chair*, 1949, manufactured 1952; teak and cane; 30 × 25 × 20 1/2 inches; Gift of Henry and Ann Perrine Bauer in honor of their children 17:2016

### Glassware

New England Glass Company, Cambridge, Massachusetts, 1818–1888; *Lily Vase, Wild Rose (New England Peachblow)*, c.1886; blown glass; 18 3/4 × 6 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 72:2016

*Chinoiserie Vase and Cover*, 1755–60; English; glass, enamel, and gilding; 13 × 8 1/2 inches; Cronheim-Bettman Endowed Acquisition Fund and the Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 73:2016a,b

### Lighting

Harris Armstrong, American, 1899–1973; *Table Lamp*, 1935; chrome-plated metal and glass; 17 × 15 inches; Gift of James R. Harris 35:2015a–c

### Metalwork

William Adair Bernoudy, American, 1910–1988; *Planter*, c.1950; painted aluminum; 9 1/2 × 12 × 12 inches; Gift of Henry and Ann Perrine Bauer in honor of their children 20:2016

Gorham Manufacturing Company, Providence, Rhode Island, founded 1818; *Modern Double Vegetable Dish*, c.1959; silver plate; 4 × 11 × 7 inches; Gift of Jewel Stern 181:2015a,b

Gorham Manufacturing Company, Providence, Rhode Island, founded 1818; designed by Donald H. Colflesh, American, born 1932; *Free-Form Bowl*, c.1959; silver-plate; 10 1/2 × 8 1/2 × 5 7/8 inches; Gift of Jewel Stern 182:2015

Vincent Laforme, American (born Germany), 1823–1893; retailed by Lincoln & Foss, Boston, Massachusetts, active 1847–1858; *Kettle and Stand*, c.1855; silver; 21 × 11 1/2 × 10 inches; Funds given by the Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh, the Friends of American Art and Design, and the Lea-Thi-Ta Study Group 1:2015a,b

Oneida Ltd. Silversmiths, Oneida, New York; *Achievement Coffeepot*, 1956; silver-plate and plastic; 8 1/4 × 7 1/4 × 3 1/2 inches; Gift of Jewel Stern 183:2015

Oneida Ltd. Silversmiths, Oneida, New York; *Achievement Candelabra*, c.1959; silver-plate and plastic; 7 3/4 × 5 1/2 inches; Gift of Jewel Stern 184:2015

### Stained Glass

Emil Frei & Associates, St. Louis; designed by Francis Deck, 1918–2001; *Stained Glass Window Panels*, 1950s; glass, pigment, and lead; overall, approximately: each: 108 × 38 × 3/8 inches; Gift of Emil Frei & Associates 163:2015.1,2

### Textiles and Clothing

*Cockscomb and Currant Quilt*, 1850–60; American; cotton; 99 × 85 1/2 inches; Gift of Richard and Suellen Meyer 176:2015

*Whig Rose Variation Quilt*, c.1880; American; cotton with machine applique; 75 × 84 inches; Gift of Richard and Suellen Meyer 177:2015

*Star Quilt*, 1940s; American; cotton; 85 × 85 inches; Gift of Richard and Suellen Meyer 178:2015

*Whole Cloth Quilt*, 1775–1800; American; copper-plate printed cotton toile; 102 × 90 inches; Gift of Richard and Suellen Meyer 179:2015

*Chintz Medallion Quilt*, c.1830; American; cotton; 107 × 101 inches; Gift of Richard and Suellen Meyer 34:2016

*Whole Cloth Cheater Print Quilt*, 1830s; American; cotton; 103 × 97 1/2 inches; Gift of Richard and Suellen Meyer 35:2016

*Whig Rose Quilt*, 1850–60; American; cotton; 102 × 82 inches; Gift of Richard and Suellen Meyer 36:2016

*Tulip Marriage Quilt*, 1850–60; American; cotton; 82 × 88 inches; Gift of Richard and Suellen Meyer 37:2016

Raoul Dufy, French, 1877–1953; made by Bianchini-Férier, France; *Printed Fabric, La Chasse*, 1918–19; printed cotton; 46 × 46 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 25:2016

*Textile Panel*, c.1745; English; silk; 21 × 29 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 107:2016

*Textile Panel*, c.1745; English; silk; 19 3/4 × 40 1/4 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 108:2016

*Textile Panel*, c.1745; English; silk; 20 3/4 × 36 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 109:2016

*Textile Panel*, c.1760; English; moiré silk (watered silk); 19 1/2 × 29 1/2 inches; Funds given by The Century Club 112:2016

*Textile Panels*, c.1720; English; silk; 35 1/2 x 51 1/4 inches; Marjorie Wyman Endowment Fund 113:2016

*Textile Panel*, c.1720; probably French; silk; 22 x 36 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh and Marjorie Wyman Endowment Fund 105:2016

*Textile Panel*, c.1750; French or Italian; silk with metallic threads; 20 1/2 x 40 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 106:2016



Anna Maria Garthwaite, English, 1688–1763; woven by John Sabatier, English, 1712–13–1780; *Textile Panel*, 1752; silk; 19 x 35 inches; Marjorie Wyman Endowment Fund 116:2016

*Textile Panel*, 1765–70; French; silk with chenille threads; 19 1/2 x 67 1/2 inches; Funds given by The Century Club 110:2016

*Textile Panel*, 1760–65; French; silk; 19 x 37 inches; Funds given by The Century Club 111:2016

*Textile Panel*, c. 1790; French; silk faille; 50 1/2 x 20 inches; Marjorie Wyman Endowment Fund 114:2016

Anna Maria Garthwaite, English, 1688–1763; woven by John Sabatier, English, 1712–13–1780; *Textile Panel*, 1752; silk; 19 x 35 inches; Marjorie Wyman Endowment Fund 116:2016

*Textile Panel*, 1760–70; Italian or French; silk; 38 x 21 1/2 inches; Marjorie Wyman Endowment Fund 115:2016

Finn Juhl, Danish, 1912–1989; *Rug*, c.1965; wool, viscose, and cotton; 34 x 63 inches; Gift of Marie and Walter Schmitz 24:2016

Dora Jung, Finnish, 1906–1980; made by Tampella, Tampere, Finland, 1856–1990; *Tablecloth*, *Line Play*, c.1956; linen; 60 x 68 inches; Gift of Cara McCarty 58:2016

Rockwell Kent, American, 1882–1971; *Furnishing Fabric*, *Harvest Time*, c.1950; copper roller-printed cotton and rayon; 70 3/4 x 45 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 28:2016

Thomas Lamb, American, 1896–1988; *Furnishing Fabric with Diana Figures*, c.1930; screen-printed linen; 84 x 35 3/4 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 27:2016

Dorothy Wright Liebes, American, 1899–1972; *Shade Panel*, mid- to late 1950s; chenille, wool, silk, Lurex, and wood; 36 x 102 inches; Marjorie Wyman Endowment Fund 36:2015

Dorothy Wright Liebes, American, 1899–1972; *Thirty Textile Samples*, 1940–68; wool, cotton, various synthetic fibers, and Lurex (metallic yarn); various dimensions; Marjorie Wyman Endowment Fund 37-66:2015

Atelier Martine, French, 1912–1929; *Curtain Panel*, *Les Giroflées*, c.1923; printed cotton with metal hardware; 105 x 46 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 26:2016

Edna Vogel, American, 1901–1953; *Textile*, c.1945; cotton, silk, and rayon; 93 x 48 inches; David Allen Hanks Fund for the Decorative Arts 59:2016





Nick Cave, American, born 1959; *Soundsuit*, 2014; mixed media including vintage toys, noisemakers, metal, hot pads, fabric, and mannequin; installed: 110 × 60 × 40 inches; Funds given by Gary C. Werths and Richard Frimel 3:2015a-d © Nick Cave



## Modern and Contemporary Art Acquisitions

### Media Arts

Mariam Ghani, American, born 1978; *The City & The City*, 2015; single-channel video; duration: 28:50 min. loop; The Henry L. and Natalie Edison Freund Charitable Trust 133:2015

### Mixed Media

Nick Cave, American, born 1959; *Soundsuit*, 2014; mixed media including vintage toys, noisemakers, metal, hot pads, fabric, and mannequin; installed: 110 × 60 × 40 inches; Funds given by Gary C. Werths and Richard Frimel 3:2015a-d

Steven Ladd, American, born 1977; William Ladd, American, born 1978; *Street Hockey*, 2015; paper, glue, wheat starch, metal beads, metal trinkets, glass beads, crystal beads, pins, screws, dye, mesh, staples, and wood; 58 3/4 × 39 1/2 × 2 inches; Gift of Tom and Lisa Carnahan 13:2016

Steven Ladd, American, born 1977; William Ladd, American, born 1978; *Injury 1*, 2015; paper, fiber, ink, pencil, and metal trinkets; 18 × 24 × 1/8 inches; Gift of Tom and Lisa Carnahan 14:2016

Steven Ladd, American, born 1977; William Ladd, American, born 1978; *Merit Badge 5*, 2015; paper, metal trinkets, pencil, and ink; 11 1/4 × 14 × 1/8 inches; Gift of Tom and Lisa Carnahan 15:2016

Steven Ladd, American, born 1977; William Ladd, American, born 1978; *Yellow SLAM Maquette*, 2014; fiber, archival board, beads, pins, tulle, paper balls, and thread; 10 1/8 × 10 1/8 × 3 1/4 inches; Gift of Tom and Lisa Carnahan 16:2016

### Paintings

Théodore Rousseau, French, 1812–1867; *Pheasantry in the Forest of Compiègne*, 1833; oil on canvas; 20 7/8 × 25 5/8 inches; Funds given by Mr. and Mrs. John Peters MacCarthy; and gift of Justina G. Catlin in memory of her husband, Daniel Catlin, by exchange 33:2016

### Sculpture

Tom Friedman, American, born 1965; *There*, 2002; oil-based enamel and plastic; 8 1/2 × 58 × 58 inches; Gift of Jim and Dorte Probststein 190:2015a,b

Ernest Trova, American, 1927–2009; *A V Tree*, 1978; painted steel; height: 114 inches; Gift of the Orchard Family in memory of Robert H. and Lois N. Orchard 74:2016



Théodore Rousseau, French, 1812–1867; *Pheasantry in the Forest of Compiègne*, 1833; oil on canvas; 20 7/8 × 25 5/8 inches; Funds given by Mr. and Mrs. John Peters MacCarthy; and gift of Justina G. Catlin in memory of her husband, Daniel Catlin, by exchange 33:2016

# Acquisitions

## Prints, Drawings, and Photographs Acquisitions

### Books and Manuscripts

Bunny Burson, American; *Hidden in Plain Sight*, 2015; artist's book and box; box: 12 1/4 × 7 13/16 × 3/8 inches, book: 13 × 8 3/8 × 7/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 30:2016a,b

Francisco José de Goya y Lucientes, Spanish, 1746–1828; *The Disasters of War*, 1810–1820/25, published 1863; series of 80 prints (etching, aquatint, lavis, drypoint, sulfur tint, and engraving); each sheet, approximately: 9 1/4 × 12 7/8 inches; The Marian Cronheim Trust for Prints and Drawings 7:2015.1–.80

Terry Winters, American, born 1949; *Perfection, Way, Origin*, 2001; illustrated book with 28 etchings, plus 10 additional etchings, in felt-lined metal box; box: 16 × 20 × 3 1/2 inches; Gift of Suzanne and Jerry Sincoff 129:2016.1–.13

### Drawings and Watercolors

Elizabeth Layton, American, 1909–1993; *Self-Portrait with a Lady Pin*, 1981; colored pencil; 30 3/8 × 22 1/4 inches; Gift of the Lawrence Arts Center, Lawrence, Kansas 2:2015

Seymour Lipton, American, 1903–1986; *Sculpture Studies*, 1948–86; 11 drawings (pencil, pen, and crayon); each approximately: 11 × 8 1/2 inches; Gift of Michael and Bernadette Lipton 148-158:2015

Norval Morrisseau, Anishnaabe, 1932–2007; *Untitled*, c.1974; acrylic; 11 7/8 × 18 7/8 inches; Gift of Dr. Garry and Bonnie Vickar 6:2016

Eugene Von Bruenchenhein, American, 1910–1983; *Untitled*, 1961; ink on paper; 11 3/4 × 9 inches; Gift of Lewis and Jean Greenblatt 38:2016

### Photographs

Mario Algaze, American (born Cuba), born 1947; *Espejo Barroco, Otavalo, Ecuador*, 1988, printed 2008; gelatin silver print; image: 9 1/2 × 9 1/2 inches; Gift of Friends of the Sheldon Art Galleries 135:2015

Neil Armstrong, American, 1930–2012; *Apollo 11 Moon Landing*, 1969; 10 chromogenic prints; each: 8 × 8 inches; Gift of Ronald and Mary Jo Anderson 132:2015.1–.10

Emil Otto Hoppé, English (born Germany), 1878–1972; *Acoma Pueblo, New Mexico*, 1926, printed c.1950; gelatin silver print; image: 4 1/4 × 5 1/2 inches; Gift of Phillip Prodger and April Sweiconek 185:2015

Emil Otto Hoppé, English (born Germany), 1878–1972; *Grand Canyon, Arizona*, 1926; gelatin silver print; image: 7 1/2 × 5 1/2 inches; Gift of Phillip Prodger and April Sweiconek 186:2015

Nicholas Nixon, American, born 1947; *The Brown Sisters*, 1975–2014; 40 contact-printed gelatin silver prints; each: 8 × 10 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky 5:2015.1–.40

Martin Schweig Jr., American, born 1923; *Boy with Crow, St. Louis, Missouri*, 1954; gelatin silver print; image: 7 3/4 × 9 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 136:2015

Martin Schweig Jr., American, born 1923; *Taking a Dive, St. Louis, Missouri*, n.d.; gelatin silver print; image: 8 1/2 × 11 inches; Gift of Susan Hacker Stang and Sam Stang 137:2015

Martin Schweig Jr., American, born 1923; *Pottery Factory, Pueblo, Mexico*, 1970s; gelatin silver print; image: 10 3/4 × 13 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 138:2015

Martin Schweig Jr., American, born 1923; *Child and Staircase, Pueblo, Mexico*, 1970s; gelatin silver print; image: 12 1/4 × 9 1/4 inches; Gift of Susan Hacker Stang and Sam Stang 139:2015

Martin Schweig Jr., American, born 1923; *Stairway, Municipal Building, San Luis Potosi, Mexico*, 1960s; gelatin silver print; image: 13 × 9 3/4 inches; Gift of Susan Hacker Stang and Sam Stang 140:2015

Martin Schweig Jr., American, born 1923; *Marketplace, Kashmir, India*, 1960s; gelatin silver print; image: 13 1/2 × 9 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 141:2015

Martin Schweig Jr., American, born 1923; *Machu Picchu, Peru*; gelatin silver print; image: 11 1/4 × 8 1/4 inches; Gift of Susan Hacker Stang and Sam Stang 142:2015

Martin Schweig Jr., American, born 1923; *Ruins, Sacsayhuaman, Peru*, n.d.; gelatin silver print; image: 7 3/4 × 11 3/4 inches; Gift of Susan Hacker Stang and Sam Stang 143:2015

Martin Schweig Jr., American, born 1923; *Museum Interior, Bilbao, Spain*, 1998; gelatin silver print; image: 7 1/2 × 11 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 144:2015

Martin Schweig Jr., American, born 1923; *Opera House, Sydney, Australia*, 2002; gelatin silver print; image: 11 × 7 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 145:2015



Mickalene Thomas, American, born 1971; *Din, Une Très Belle Nègresse 1*, 2012, printed 2015; chromogenic print; 60 x 50 inches; Funds given by Margery Fort Armstrong in honor of Jeffrey Fort's birthday 134:2015 © Mickalene Thomas

Martin Schweig Jr., American, born 1923; *Gaudi Roof Tower, Barcelona, Spain*, 1998; gelatin silver print; image: 11 1/2 x 7 3/4 inches; Gift of Susan Hacker Stang and Sam Stang 146:2015

Martin Schweig Jr., American, born 1923; *Museum, Bilbao, Spain*, 1998; gelatin silver print; image: 11 1/2 x 8 inches; Gift of Susan Hacker Stang and Sam Stang 147:2015

Jean-Pierre Sudre, French, 1921–1997; *Apocalypse*, 1969; toned gelatin silver print; image: 10 3/8 x 10 1/2 inches; Martin Schweig Memorial Fund for Photography, and gift of Stephen Bunyard, by exchange 70:2016

John Szarkowski, American, 1925–2007; *St. Louis*, 1954–55; gelatin silver print; 11 x 8 1/2 inches; Gift of Cara McCarty 175:2015

Mickalene Thomas, American, born 1971; *Din, Une Très Belle Nègresse 1*, 2012, printed 2015; chromogenic print; 60 x 50 inches; Funds given by Margery Fort Armstrong in honor of Jeffrey Fort's birthday 134:2015



## Acquisitions



Anne Allen, French, active late 18th century, after Jean-Baptiste Pillement, French, 1728–1808; *New Suite of Notebooks of Chinese Designs for the Use of Designers and Painters*, c.1796–98; color etching; sheet, approximately: 10 1/4 × 9 inches; The Marian Cronheim Trust for Prints and Drawings and Museum Purchase 122:2016.1

James Van Der Zee, American, 1886–1983; *Untitled (Emma, Gaynella Van der Zee's Sister with Her Children)*, 1922; gelatin silver print; 8 × 6 inches; Gift of Helen Kornblum 11:2016

Eugene Von Bruenchenhein, American, 1910–1983; *Untitled (Marie)*, 1940s; 18 gelatin silver prints; smallest: 3 × 2 3/4 inches; largest: 8 × 10 inches; Gift of Lewis and Jean Greenblatt 39:2016–56:2016

### Prints

Anne Allen, French, active late 18th century, after Jean-Baptiste Pillement, French, 1728–1808; *New Suite of Notebooks of Chinese Designs for the Use of Designers and Painters*, c.1796–98; five color etchings; each sheet, approximately: 10 1/4 × 9 inches; The Marian Cronheim Trust for Prints and Drawings and Museum Purchase 122:2016.1–.5

Johnniebo Ashevak, Inuk, 1923–1972; *Moon Spirit*, 1963; engraving; image: 9 13/16 × 11 3/4 inches; Gift of Dr. Garry and Bonnie Vickar 3:2016

Siassie Ateitoq, Inuk, 1896–1983; *Tomatuyooq*, 1965; stonecut print; sheet, irregular: 20 3/8 × 18 inches; Gift of Dr. Garry and Bonnie Vickar 1:2016

Christiane Baumgartner, German, born 1967; *Deep Water*, 2013; woodcut on two sheets; each sheet: 55 × 70 3/4 inches; Funds given by Mr. and Mrs. John Peters MacCarthy in memory of Eleanor J. Moore 123:2016a,b

Damon Davis, American, born 1985; *All Hands on Deck*, 2015; seven lithographs; each sheet, approximately: 32 × 48 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 9:2016.1–.7

Werner Drewes, American (born Germany), 1899–1985; *Separation*, 1944; woodcut; 10 × 15 1/2 inches; Gift of Alvin and Ruth Siteman 159:2015

Werner Drewes, American (born Germany), 1899–1985; *Inner Tropical Seas*, 1944; woodcut; 9 1/2 × 15 inches; Gift of Alvin and Ruth Siteman 160:2015

Werner Drewes, American (born Germany), 1899–1985; *Adoration*, 1944; woodcut; 9 1/2 × 15 inches; Gift of Alvin and Ruth Siteman 161:2015

Hendrick Goltzius, Dutch, 1558–1617; *The Life of the Virgin*, c.1590s; six engravings; each: 18 3/4 × 14 inches; The Marian Cronheim Trust for Prints and Drawings 8:2016.1–.6

William Kentridge, South African, born 1955; *Sheets of Evidence*, 2009; 18 watermarks in paper; each sheet, irregular: 11 × 14 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 6:2015.1–.18

Hannah Kigusiuq, Inuk, 1931–1995; *The Trek*, 1979; linocut; sheet, irregular: 20 7/8 × 17 1/2 inches; Gift of Dr. Garry and Bonnie Vickar 2:2016

Master L.D. (Léon Davent), French, active 1540–1556; *Rebecca and Eliezer at the Well[?]*, mid-16th century; etching; sheet: 12 7/8 × 10 3/4 inches; Julian and Hope Edison Print Fund 7:2016

Norval Morrisseau, Canadian, Anishinaabe, 1932–2007; *My Future Offspring*, 1975; color screenprint; sheet: 19 1/8 × 12 9/16 inches; Gift of Dr. Garry and Bonnie Vickar 5:2016

Jessie Oonark, Inuk, 1906–1985; *Children Playing*, 1979; stencil print; framed: 17 7/8 × 23 7/8 inches; Gift of Dr. Garry and Bonnie Vickar 4:2016

Jean Claude Richard de SaintNon, French, 1727–1791; Jean-Honoré Fragonard, French, 1732–1806; *Premier recueil d'aquatintes*, 1767; 10 etchings with aquatint; each sheet, approximately: 14 3/8 × 10 5/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 121:2016.1–10

Jacques-François-Joseph Saly, French, 1717–1776; *Vasa a se inventa atque studii causa delin. et incisa.*, 1746; set of 30 bound etchings; each sheet: 16 1/16 × 10 1/2 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 131:2015

Fritz Scholder, American, Luiseno, 1937–2005; *Navajo Woman #2*, 1979; monotype; 30 × 22 inches; Gift of Mr. and Mrs. Robert Mills 104:2016

Emile Jean Horace Vernet, French, 1789–1863; *Osage Delegation in Paris*, 1827; lithograph; sheet: 12 1/4 × 19 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 29:2016

Terry Winters, American, born 1949; *Fourteen Etchings*, 1989; intaglio with photogravure; each sheet: 18 5/8 × 14 1/8 inches; Gift of Dr. Jerome F. and Judith Weiss Levy 130:2016



Fritz Scholder, American, Luiseno, 1937–2005; *Navajo Woman #2*, 1979; monotype; 30 × 22 inches; Gift of Mr. and Mrs. Robert Mills 104:2016 © Fritz Scholder



*Navigating the West*  
**GEORGE CALEB  
BINGHAM**  
*& the River*



## Exhibitions

### Main Exhibitions—2015

*Navigating the West: George Caleb Bingham and the River* brought together the river paintings of the Missouri artist for the first time in decades. The exhibition presented the artist's paintings in the context of his river-related drawings and prints. The exhibition featured masterworks from institutions across the nation along with several iconic paintings from the Museum's collection, including *Raftsmen Playing Cards*, *The Wood-boat*, and *Jolly Flatboatmen in Port*. Bingham's genre scenes and portraits provided insights into life along the Missouri and Mississippi rivers during the 19th century. Also highlighted in the exhibition was Bingham's artistic process. Conservation research investigating the surfaces of Bingham's drawings and under layers of paint on his canvases brought to light a stunning new understanding of the artist's composition and allowed the visitor to experience the artist's hand at work. The exhibition was on view from February 22 to May 17, 2015.

*Navigating the West: George Caleb Bingham and the River* was co-organized by the Saint Louis Art Museum and the Amon Carter Museum of Art.

*Senufo: Art and Identity in West Africa* presented some of the most beloved artistic creations of sub-Saharan African—masks, figures, and decorative art known as Senufo. Through a stunning selection of 170 works of art by West African and selected European and American artists in diverse styles and mediums, the show examined the significance of arts labeled Senufo through many shifting perspectives. The exhibition traced the trajectory of how arts identified as Senufo have been encountered, defined, and reconsidered from the late-19th century to the present and how European and American interest in Senufo art was stimulated by the Avant Garde's discovery of these—and other non-European—arts during the early-20th century. The show was curated in St. Louis by Nichole Bridges, associate curator of African art.

*Senufo: Art and Identity in West Africa* was organized by the Cleveland Museum of Art and was on view at the Saint Louis Art Museum from June 28 through September 27, 2015.

*St. Louis Modern* explored the region's significant contributions to midcentury-modern design through more than 150 objects that were designed or made by St. Louis-based architects, artists, and designers, or purchased and used locally. Commemorating the 50th anniversary of the completion of Eero Saarinen's modernist masterpiece—the Gateway Arch—the exhibition featured a wide variety of modern design objects and works of art drawn from the Museum's collection and the collections of more than 30 museums and private lenders around the country. The exhibition was curated by David Conradsen, the Grace L. Brumbaugh and Richard E. Brumbaugh curator of Decorative Arts and Design, and Genevieve Cortinovis, assistant curator of Decorative Arts and Design. The exhibition was on view from November 8, 2015 through January 31, 2016.

*St. Louis Modern* was organized by the Saint Louis Art Museum.

### 2016

*The Carpet and the Connoisseur: The James F. Ballard Collection of Oriental Rugs* highlighted 51 carpets and two tents from the Ballard Collection. James F. Ballard, a prominent St. Louisan, became one of the country's top collectors of Oriental carpets at the turn of the 20th century. Celebrated for his approach to collecting, he was the first to acknowledge the importance of Turkish influence on the history of pile carpet. Ballard ultimately divided his collection of carpets between the Saint Louis Art Museum and The Metropolitan Museum of Art in New York. The exhibition was guest curated by Walter S. Denny, distinguished professor of art history at the University of Massachusetts, Amherst, in collaboration with Philip Hu, curator of Asian art, and textile conservator, Zoe Perkins. The show was on view from March 6 through May 8, 2016.

*The Carpet and the Connoisseur: The James F. Ballard Collection of Oriental Rugs* was organized by the Saint Louis Art Museum.

## Exhibitions



*Self-Taught Genius: Treasures from the American Folk Art Museum* charted the development of folk art in America through more than 100 works of art from the Revolutionary War to contemporary times. The exhibition explored the concept of a “self-taught genius” and the motivations of artists who were at times considered to work outside of established norms. Paintings, works on paper, textiles, decorative arts, and sculpture were presented within the context of seven perspectives from which artists are compelled to create—achievers, encoders, messengers, improvement, reformers, ingenuity, and guides. The exhibition in St. Louis was curated by Melissa Wolfe, curator of American Art.

*Self-Taught Genius* was organized by the American Folk Art Museum and was on view from June 19 through September 11, 2016.

*Conflicts of Interest: Art and War in Modern Japan* celebrated the more than 1,400 Japanese prints and related work of art given by Charles and Rosalyn Lowenhaupt, making the Museum one of the world’s largest public repositories of Japanese military prints of the Meiji period (1868-1912). The exhibition highlighted the intense and extraordinary relationship between art and war in modern Japan through more than 180 objects. The color woodblock prints shown in this exhibition represent the last major genre of woodblock art in Japan using transitional techniques before the advent of modern printing styles and technologies. Also featured in the exhibition were a large number of works by Kobayashi Kiyochika, widely acknowledged as the greatest print artist of the Meiji period. The exhibition was curated by Philip Hu, curator of Asian art in collaboration with Rhiannon Paget, Andrew W. Mellon Fellow for Japanese art.

*Conflicts of Interest* was organized by the Saint Louis Art Museum and was on view from October 16, 2016 through January 8, 2017.

### Featured Exhibitions

*Thomas Cole’s Voyage of Life* celebrated one of the major artistic achievements by 19th-century American artist, Thomas Cole. Visitors were able to experience each one of the four large-scale paintings in this series along with related drawings and oil studies. Each painting depicts a stage of life, represented as a man’s trip down a river accompanied by an angelic figure. The first two scenes—*Childhood* and *Youth*—are bright scenes of beauty, while the latter two—*Manhood* and *Old Age*—are darker and more dramatic. The exhibition in St. Louis was curated by Melissa Wolfe, curator of American art.

The show was drawn exclusively from the collection of the Munson-Williams-Proctor Arts Institute in Utica, New York. The exhibition was on view in Gallery 336 and ran from February 7 through September 20, 2015.



## Works on Paper

Sidney S. and Sadie M. Cohen Gallery, Gallery 234 and 235

### *Beyond Bosch: The Afterlife of a Renaissance*

*Master in Print* told the story of how the prints of the Netherlandish master transformed his name into an international brand associated with everything from monstrous drolleries to moral dramas, and served as a launching ground for many artists after him. The exhibition was on view from April 17 through July 15, 2015 and traveled to the Harvard University Art Museums, where it was on view from January 23 to May 8, 2016.

*The Artist in the Modern Studio* examined how artists turned to their own studio spaces as a subject for exploration. The exhibition featured works by more than 30 European and American artists that reflected remarkably diverse approaches to representing the studio environment and the activities that took place there. The exhibition was on view from July 31, 2015 through January 3, 2016.

### *A Decade of Collecting Prints, Drawings, and*

*Photographs* featured a selection of 62 works acquired by the Museum over the previous decade that enhanced the collection in myriad ways. The works ranged from the 15th century to the present and span a variety of themes and genres, including landscape abstraction, and socially engaged portraiture. The exhibition was on view from January 29 through July 17, 2016.

*Impressions of War* centered on Francisco de Goya's print series known as the *Disasters of War*—one of the major accomplishments in the history of European printmaking. *Impressions of War* included all 80 prints displayed in their original order, allowing the full forces of Goya's visual narrative to come through. The exhibition also included three other print series by artists in France, Germany, and the United States showing alternative approaches to the tragedies of war and its aftermath. The exhibition was on view from



## Exhibitions

August 5, 2016 through February 2017.

### Currents Exhibitions

#### Gallery 250

*Generous support for Currents exhibitions has been 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.*

#### **Currents 110: Mariam Ghani**

April 7 to July 19, 2015

#### **Currents 111: Stephen and William Ladd— Scouts or Sports?**

October 23, 2015 to February 14, 2016

#### **Currents 112: Andréa Stanislav**

March 24 to July 19, 2016

### McDonnell Gallery for Textile Exhibitions

#### Gallery 100

#### **Adorning Self and Space: West African Textiles**

March 20 to September 7, 2015

#### **Blow-Up: Graphic Abstraction in 1960s Design**

September 18, 2015 to March 20, 2016

#### **From Caravans to Courts: Textiles from the Silk Road**

April 1 to August 21, 2016

#### **Textiles: Politics and Patriotism**

September 9, 2016 to March 5, 2017

### New Media Series

#### Gallery 301

#### **Alex Prager: Face in the Crowd**

July 17 to November 1, 2016

#### **Ana Mendieta: Alma, Sulueta en Fuego**

November 6, 2015 to March 13, 2016

#### **Dara Birnbaum**

#### **Technology/Transformation: Wonder Woman**

September 2 to December 1, 2016

### Asian Paintings Gallery

#### Gallery 225

#### **Creatures Great and Small: Animals in Japanese Art**

February 27 to August 30, 2015

#### **Journey to the Interior: Ink Paintings from Japan**

September 4, 2015 to March 6, 2016

#### **Real and Imagined Landscapes in Chinese Art**

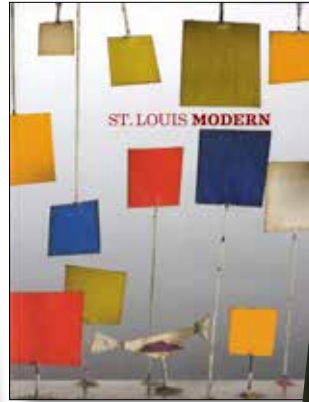
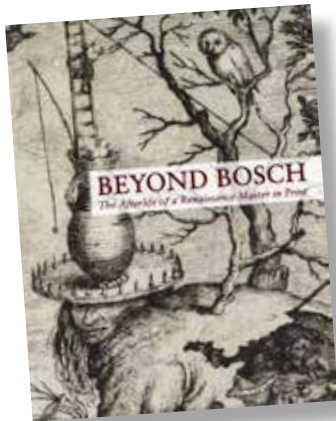
March 11 to August 14, 2016

#### **Japanese Painting and Calligraphy: Highlights from the Collection**

August 19, 2016 to February 12, 2017







## Publications

2015

### *Beyond Bosch: The Afterlife of a Renaissance Master in Print*

Published by the Saint Louis Art Museum. Art direction by Jon Cournoyer. Written by Marisa Bass and Elizabeth Wyckoff, curator of Prints, Drawings, and Photographs at the Saint Louis Art Museum, with an essay by Matthijs IJssink and a contribution by Peter Fuhring.

### *Max Beckmann at the Saint Louis Art Museum: The Paintings*

Published by the Saint Louis Art Museum and DelMonico Books Prestel. Written by Lynette Roth. Research for this publication conducted at the Saint Louis Art Museum was supported by an endowed fund from the Andrew W. Mellon Foundation.

### *St. Louis Modern*

Published by the Saint Louis Art Museum. Art direction and design by Jon Cournoyer. Written by David Conradsen, the Grace L. Brumbaugh and Richard E. Brumbaugh curator of Decorative Arts and Design at the Saint Louis Art Museum, and Genevieve Cortinovis, assistant curator of Decorative Arts and Design at the Saint Louis Art Museum, with Mary Reid Brunstrom. Winner of the Osmund Overby Award, presented by Missouri Preservation, for contributing to the documentation and interpretation of Missouri's architectural history.

2016

### *The Carpet and the Connoisseur:*

#### *The James F. Ballard Collection of Oriental Rugs*

Published by the Saint Louis Art Museum. Edited, designed, and produced by HALI Publications. Written by Walter B. Denny with Thomas J. Farnham.

### *Conflicts of Interest: Art and War in Modern Japan*

Published by the Saint Louis Art Museum and University of Washington Press. Produced by Lucia Marquand. Written and edited by Philip K. Hu, curator of Asian art at the Saint Louis Art Museum, and written by Rhiannon Paget, Andreas Marks, Sonja Hotwagner, Sebastian Dobson, and Maki Kaneko. This publication was supported in part by Furthermore: a program of the J.M. Kaplan Fund. Financial assistance has been provided by the Missouri Arts Council, a state agency. Winner of the Alice Award, presented by the J.M. Kaplan Fund.

### *Plains Indian Art of the Early Reservation Era: The Donald Danforth Jr. Collection at the Saint Louis Art Museum*

Published by the Saint Louis Art Museum. Art direction and design by Jon Cournoyer. Written and edited by Jill Ahlberg Yohe and Janet Catherine Berlo. Contributions by Arthur Amiotte, Kathy Dickerson, Teri Greeves, Emil Her Many Horses, Joe D. Horse Capture, Michael Jordan, John P. Lukavic, Timothy P. McCleary, David W. Penney, Richard Pohrt Jr., Wendy Red Star, Dan Swan, John White Antelope, and Gordon Yellowman.



# Learning and Engagement

## Community Partnership Programs

Each year, the Museum creates programs in partnership with community artists and organizations. Highlights from 2015 and 2016 are detailed below.

### *Scrollathon*

From January 24th to February 6th, 2016, 515 students and adults of all ages and abilities from the St. Louis metro area participated in William and Steven Ladd's "Scrollathon" at the Saint Louis Art Museum. Each participant learned about the Ladds' collaborative artmaking process using recycled materials and made a fabric scroll to contribute to a collaborative artwork that was displayed at the Museum and Lambert International Airport.

### *Scout Day*

In November of 2016, in partnership with the Girl Scouts of Eastern Missouri, the Museum piloted a Scout Day to meet the growing demand by scout troops for opportunities to earn art-related badges. Museum docents led tours and Learning & Engagement educators and Teen Assistants led art-making sessions for 240 scouts, leaders, and parents.

### *Art With Us*

This on-going outreach program provided multi-session residencies led by certified teaching artists to youth and seniors in collaboration with community and social organizations located throughout St. Louis City and County. Subject matter and artistic media changed to align with each community group. Skills learned in 2015-2016 *Art With Us* residencies included photography, video recording and editing, painting and poetry, and printmaking. Some of the community organization partners for 2015 and 2016 included: Girls Inc., St. Louis Housing Authority (Cambridge House), and City Garden Montessori.

### *Access Programs*

In 2015 and 2016, Learning & Engagement educators collaborated with local organizations to offer inclusive arts programs for participants of all abilities. In partnership with VSA Missouri: The State Organization

on Arts and Disability, high school students were able to participate in art-making workshops led by artists with disabilities.

### *Youth smART*

Youth smART and Summer Youth smART are out-of-school-time opportunities for community groups and summer camps to explore the Museum's collection through interactive tours with discussion and drawing, followed by an art-making experience. Geared toward children ages 3-12, Youth smART served approximately 3,000 youth each year during 2015 and 2016. During the months of June and July, program activities are led by trained Teen Assistants. In 2015 and 2016, Summer Youth smART participants were able to experience special exhibitions *Senufo: Art and Identity in West Africa* and *Selt-Taught Genius: Treasures from the American Folk Art Museum*.

## Teacher and Student Learning

Student and teacher programs were characterized by variety and strong participation during 2015-2016.

### *Teacher Programs*

Teacher workshops and professional development experiences offered approximately 425 area educators each year opportunities to engage with the Museum's collection through cross-curricular approaches to learning. Evening and Weekend Studio workshops presented varied approaches to classroom curricula, targeting teachers of multiple disciplines, and fostering learning experiences reflective of the region's diverse educational communities. The Museum continued to promote its artistic resources as multidisciplinary learning tools through sessions such as *Beyond Disability: Creating an Inclusive Classroom*, *Visual Literacy Across the Curriculum*, and *Modern Abstractions: Dance and Visual Art in Dialogue*. Integration of 21st Century Learning Skills, such as collaboration, critical thinking, and problem solving, was achieved through presentations such as *Inspiring Future Design: Experiments in Science, Visual Art, and Materials*, which underscored the correlation between artistic and scientific understanding.



## Learning and Engagement



### *Student Programs*

Student programs emphasized visual literacy, communication, and cross-cultural awareness, with more than 22,000 participating students each year in 2015 and 2016.

#### *Elementary*

The multi-visit *Arts in the Basic Curriculum* (ABC) student program continued to see strong participation by 4th and 5th grade students as did *5th Grade Explorers* for St. Louis Public Schools students. The Museum increased its need-based transportation assistance to reach additional schools, thereby ensuring equitable access to Museum resources for a diverse body of students.

#### *Middle School*

The Museum's educators continued the development of the new STEAM Project, which exposes middle school students to the interdisciplinary connections between science, technology, engineering, art, and math.

### *High School*

In conjunction with the fall 2015 exhibition *St. Louis Modern*, the Museum's High School Art Project connected students with a practicing local craftsperson and designer who facilitated a deep dive into St. Louis' rich design history. High school programming led by visual artists and educators with disabilities also challenged students to tap into multisensory perceptions during High School Arts Week.

### **Youth & Family Learning**

#### *Winter Celebrations*

In 2015, the Museum piloted a new family-friendly Winter Celebrations weekend festival. The three-day program is a multicultural celebration highlighting arts and culture in the Museum's collections and found in communities all across St. Louis. In its first two years, Winter Celebrations featured performances and partnerships with many community organizations including Hispanic Festival, Inc., Rhythm 'n' Ruach, St. Louis Christmas Carols Association, Center for Indian Cultural Education-Bal Vihar of St. Louis, VSA Missouri and Living Arts Studio, Dance Center of Kirkwood, LIVETY-Indigenous Dance, Normandy High School, and Gateway Science Academy.

### *Family Sundays*

The Museum welcomed thousands of families to its free weekly Sunday afternoon program that includes hands-on art activities, gallery tours, special performances, and artist demonstrations. Family Sunday themes in 2015 and 2016 included wearable art, contemporary sculpture, African designs, and Egyptian mythology as well as special cultural days celebrating Lunar New Year, Indian Independence Day, Chuseok Korean Harvest Festival, Hispanic Heritage, and Kwanzaa.

### *Wee Wednesdays*

Wee Wednesdays, a free workshop for children age 3-5 years old and their caregivers, combined a visit to the galleries with storytelling and a hands-on art activity.

### *Summer Youth Classes*

The Museum offered three sessions of summer youth classes in 2015 and 2016. These week-long classes included time spent in the galleries and on art-making in the classroom. Topics included color theory, painting, sculpture, and stop-motion animation techniques.

### *Teen Arts Council*

The Teen Arts Council (TAC) was founded on the principle that teens have the best insights into the interests and motivations of their peers and, as a result, should be integral in the design and implementation of the Museum's programming for teens. In 2015-2016 TAC involved public, private, and homeschool students from St. Louis city and county. In 2015 TAC activities included visits to Third Degree Glass Factory and the Contemporary Art Museum. They also juried the Student Gallery exhibition, *i•den•ti•ty*. In 2016, TAC hosted a teen SLAM poetry night, began the two-year project to produce a Teen Arts Council zine, and juried the *Making Peace* student exhibition.

### *Teen Assistants*

This is an employment and mentoring program for St. Louis area high school students. Teen Assistants support Learning & Engagement programs throughout the year and gain life skills to prepare them for college and beyond. Many Teen Assistants stay in the program for several years, even returning once they have started college. The Museum employed 13 Teen Assistants in 2015 and 11 in 2016.





## Adult Learning

### *SLAM Underground*

Held the final Friday of each month, SLAM Underground offered live music, cocktails, a Create Lab, a DJ, gallery games, and after-hours access to main exhibitions.

Thousands of young adults were attracted to the 10 individually themed SLAM Underground evenings, and attendance continued to grow through word-of-mouth and social media. In 2016, SLAM Underground attendance for the year surpassed 10,000 for the year for the first time.

### *Artist Talks and Lectures*

A number of esteemed contemporary artists, scholars, and authors spoke to enthusiastic audiences at the Museum about their work.

Highlights included photographer Nicholas Nixon who spoke about his body of work featured in the exhibition *Nicholas Nixon: 40 Years of the Brown Sisters*. Artist Nick Cave delighted audiences with a surprise performance of *Soundsuits* after an on stage interview with associate curator Nichole Bridges in conjunction with the exhibition *Currents 109: Nick Cave*. Noted art historian Alvia Wardlaw discussed African American folk art, and popular historian and author Ross King lectured about his recent book on Monet's *Water Lilies*. Groundbreaking video and installation artist Dara Birnbaum screened her work and discussed how she used the medium of video to challenge gender biases beginning in the 1970s.

### *Donald Danforth Jr. Lecture*

Dedicated to sharing recent research by scholars in the field of Plains Indian art, in 2015 and 2016 the Donald Danforth Jr. Lecture featured scholars from Smithsonian's National Museum of the American Indian: David Penney,

who spoke about *Sayosapa: Visionary Artist and 'Stone Doctor' of Fort Peck, Montana*, and Emil Her Many Horses, who presented *Through Artists' Eyes: The Donald Danforth Jr. Collection of Plains Indian Art*.

### *Nelson I. Wu Lecture*

This annual Asian art lecture honors the memory of the late Nelson I. Wu and is jointly presented by the Saint Louis Art Museum and East Asian Studies at Washington University in St. Louis. In 2016 the lecture *Electric Design, Light, Labor, and Leisure in Prewar Japanese Advertising* was presented by Duke University professor Gennifer Weisenfeld. The 2015 lecture featured independent historian of Chinese visual culture Alfreda Murck delivering the lecture *Magpies and Hare: Cui Bo's Magical Realism and Social Commentary*.

### *Ann W. Olin Lecture*

With a focus on the intersections between art and business, in 2016 the Ann W. Olin Lecture featured artist, innovator, and creativity expert Maria Giudice speaking about her book *Rise of the DEO: Leadership by Design*.

### *Women in the Arts Lecture*

Made possible through the Mary Strauss Women in the Arts Endowment, this annual lecture occurs during Women's History Month each March. Roxanna Maroci, senior curator of photography at the Museum of Modern Art delivered the 2015 lecture entitled *The History of Women Photographers*. In 2016 the speaker was the artist Audrey Flack, whose pioneering photorealism is represented in the Museum's collection.

### *Symposia, Study Days and Classes*

The Museum presented symposia and study days in



2015 and 2016 highlighting Museum exhibitions and collections through sessions led by national and international scholars and curators.

The Museum organized a two-day symposium each year: *Navigating the Changing Nation: The River and Mid-Nineteenth Century Art* (2015) and *Conflicts of Interest: Art and War in Modern Japan* (2016). Each was hosted by Museum curators and attracted top scholars in their fields from the United States and abroad.

In 2015, the Museum hosted a study day in conjunction with the special exhibition *Beyond Bosch: The Afterlife of a Renaissance Master in Print*. Curators, university faculty, and graduate students spent a day immersed in discussion about the works of art on view in the exhibition and the issues they raised.

The Museum returned to offering single- and multi-session art and art history courses for adult audiences in 2015 with classes on the topics of book arts in honor of Richardson Memorial Library's 100th anniversary, African art through a collaboration with the Pulitzer Arts Foundation, and midcentury-modern architecture in St. Louis. In 2016, classes included mobile-device photography and woodblock printmaking.

## Engagement and Interpretation

### *Docent Services*

More than 56,000 visitors ranging in age from preschool children to older adults participated in docent-guided group tours and other in-gallery docent-led experiences at the Museum during 2015-2016. One hundred and twenty trained volunteer docents contributed a combined 10,591 hours to the Museum during this period.

Specially trained docents facilitated curriculum-based tour programs for students including: *Arts in the Basic Curriculum* (ABC) for 4th and 5th grade students, *5th Grade Explorers* for St. Louis Public School students, and *A World of Difference* (AWOD) for middle and high school students. The AWOD program is offered through a partnership with the St. Louis Anti-Defamation League, and begins with a facilitator-led introduction, continues with a docent-led *Concepts of Beauty and Bias in Art* gallery tour, and concludes with further facilitator-led classroom discussion.

Docent initiatives for 2015-2016 also included tours designed for visitors with memory loss and their caregivers as well as special tours over Veterans' Day weekend led by docents who served in the armed forces.

### *Interpretation*

Museum educators worked with curators, designers, and media producers in 2015-2016 to create mobile tours and hands-on Explore Lab activities in the galleries for *Navigating the West: George Caleb Bingham and the West*, *Senufo: Art and Identity in West Africa*, *St. Louis Modern*, *The Carpet and the Connoisseur: The James F. Ballard Collection of Oriental Rugs*, *Self-Taught Genius: Treasures from the American Folk Art Museum*, and *Conflicts of Interest: Art and War in Modern Japan*. They also collaborated with curators and designers to craft thousands of informational texts to interpret works of art in the collection and exhibition galleries.

The Museum joined with other museums across the country to invite visitors to participate in special in-gallery experiences to invite new ways to engage with art including Hearts for Art (2015 and 2016) and Slow Art Day (2016). To coincide with the 2016 presidential election, the Museum also hosted a special Vote Your Art activity, during which onsite and online visitors were invited to cast their vote for works nominated by curators as key examples of American art from the Museum's collections.

### **Richardson Memorial Library**

The Richardson Memorial Library celebrated its 100th anniversary in 2015 with a series of classes and events. The staff answered questions from around the world. Inquiries came from Berlin, New York, and Ottawa, Canada, to name a few. The MOBIUS consortium continues to expand the interlibrary loan service, now reaching libraries in Texas, Arkansas, and Iowa, increasing the use of the library's materials regionally. In 2015 and 2016 the library loaned more than 4,000 volumes to other libraries and had 2,000 visitors. The archivist assisted researchers from the Kunsthistorisches Institut Florenz, Johns Hopkins University, and the Pulitzer Arts Foundation. Scholars from Stanford University and the M.H. de Young Memorial Museum, among others, visited the Museum's archives.



## Resources

Philanthropic support from individuals, families, companies, and foundations is an important complement to the significant tax revenue the Saint Louis Art Museum receives each year through the Metropolitan Zoological Park and Museum District. These voluntary contributions sustain key programmatic initiatives, help maintain and upgrade the Museum's physical infrastructure, increase the endowment, and enhance the collection through acquisitions and conservation.

The Beaux Arts Council, which acknowledges annual gifts beginning at \$1,500, and the Leadership Council, recognizing annual gifts of \$25,000 or more, are the principal giving societies through which individuals and families provide upper-level membership support to the Museum. These programs generated more than \$3.7 million in 2015 and 2016, a 9 percent increase over the previous biennial period. At the close of 2016, 458 member households were active in these programs.

Thousands of individuals and families participate in the ongoing life of the Museum and support the Museum financially each year through general membership. Between 2015 and 2016, an average of 13,823 Member households contributed \$2.5 million of unrestricted support.

Community engagement through giving by companies, foundations and government agencies continued to represent a significant source of annual funding. Their contributions and sponsorships provided more than \$1.3 million during the biennial period, including the involvement of 74 companies on average per year in the Museum's Corporate Partnership Program.

Under the leadership of Friends Board president Carol Ann Jones and Gala Co-Chairs Meredith Holbrook and Ronald Kruszewski, the Friends Board raised \$1 million for the Museum through the successful 2016 biennial gala, *Midnight at the Oasis* and *Rock Like an Egyptian* after party. The 2015 fund-raising event *SLAM Modern* also generated some \$247,000 in operating support through the leadership of event chairs Chrissy and Lee Broughton, Lisa and Tom Carnahan, Diedre and Michael Gray, Dorte and Jim Probststein, and Elizabeth Tucker.

The Saint Louis Art Museum collection has been shaped over time through the generosity of those who have cared most deeply about its enhancement. During the biennial period, the Museum's collection was substantially enriched during the period through the gift and bequest of numerous works of art, as well as acquisitions made possible through contributions and gifts to endowed funds.

The generosity of countless donors and members has contributed to the culture of excellence fostered at the Saint Louis Art Museum for more than a century. The Museum extends its sincere gratitude to those who participated in advancing this tradition during the 2015-16 biennial period.



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Taylor family celebrates the opening of the Grace Taylor Broughton Sculpture Garden

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Miles, Donald Morrison,  
Charles Moss, Emily Oliver,  
Cathleen Pelts, Larry Roberts,  
Justin Rulo-Sabé, Erika Ruth,  
Phyllis Santamaria, Kevin  
Schneider, Matthew Schooley,  
Janet Simpson, Joshua Simpson,  
Rosemary Simpson, Jacqueline  
Smith, William Stephens, John  
Stucke, Craig Thomas, Stanley  
Thomas, Trenise Troupe,  
Sonya Walter, Ronald West,  
Mark Whiteside, Caitlin  
Winkler, Robin Woods,  
*Gallery Attendants*

## Protection Services

Gary Wuest, *Security Manager*  
Mark Dethrow, *Protection  
Services Supervisor*  
David Hartung, *Protection  
Services Supervisor*  
Jerome White, *Protection  
Services Supervisor*  
Christopher Beisel, Ernest  
Campbell, Holly Childress,  
William Childress, Robert Dorr,  
Joseph Doyle, Christopher  
Harris, Michael Krueger,  
Jeffrey Lager, Jacob Lewis,  
Shaun Maddox, Jason  
Messenger, Justin Murphy,  
Daniel Newcomb, Rodney  
Oyler, Valerie Page, Kevin  
Sanders, Rebecca Tochtrop,  
James Vogt, Rickey West,  
*Protection Officers*

## Curatorial Affairs and Museum Programs

### Curatorial Affairs

Lizbeth Beldner, *Assistant to  
the Deputy Director*  
Melissa Bauer, *Administrative  
Assistant*  
Melissa Peifer, *Administrative  
Assistant*

### American Art

M. Melissa Wolfe, *Curator*  
Beth Rubin, *Research Assistant*

### Arts of Africa, Oceania, and the Americas

Nichole Bridges, *Associate  
Curator in Charge*  
Alexander Marr, *Assistant  
Curator*  
Amy Clark, *Senior Research  
Assistant*

### Asian Art

Philip Hu, *Curator*  
Rhiannon Paget, *Mellon Fellow*  
Mi Huang, *Research Assistant*

### Decorative Arts and Design

David Conradsen, *The Grace  
L. Brumbaugh and Richard  
E. Brumbaugh Curator*  
Genevieve Cortinovic, *Assistant  
Curator*  
Brittany Luberda, *Research  
Assistant*

### European Art to 1800

Judith Mann, *Curator*  
Lisa Cakmak, *Assistant Curator*  
Andrea Miller, *Research  
Assistant*

### Modern and Contemporary Art

Simon Kelly, *Curator*  
Hannah Klemm, *Assistant  
Curator*  
Molly Moog, *Research Assistant*

### Prints, Drawings and Photographs

Elizabeth Wyckoff, *Curator*  
Eric Lutz, *Associate Curator*  
Gretchen Wagner, *Mellon  
Fellow*  
Lauren Caskey, *Senior  
Research Assistant*  
Leah Chizek, *Research Assistant*  
Abigail Yoder, *Research  
Assistant*



## Exhibitions & Collections Administration

Jeanette Fausz, *Director of Exhibitions & Collections*  
Elaine Harris, *Administrative Assistant*

## Conservation

L. Hugh Shockey, *Head of Conservation*  
Zoe Perkins, *Textile Conservator*  
Claire Winfield, *Associate Paintings Conservator*  
Raina Chao, *Assistant Objects Conservator*  
Brian Koelz, *Conservation Technician*  
Mary Culver, *Collections Care Technician*

## Graphic Design

Jon Cournoyer, *Head of Graphic Design*  
Josef Krajnovich, *Graphic Designer*

Jonathan Pelhank, *Graphic Designer*  
Lauri Kramer, *Graphic Designer and Production Specialist*

## Exhibition Design

David Burnett, *Installation Designer*

## Exhibitions Administration

Courtney McCarty, *Exhibitions Project Manager*

## Publications

Rachel Shoup Swiston, *Publications Manager*

## Registration

Ella Rothgangel, *Head of Registration*  
Diane Mallow, *Associate Registrar*  
Jamie Sepich, *Assistant Registrar*  
Sarah Wright, *Assistant Registrar*

Carol Boyer, *Collections Database Administrator*  
Patricia Boulware, *Collections Documentation Assistant*  
Sara Ryu, *Cataloguer*

## Installation

Christopher Moreland, *Head Preparator*  
Jonathan Bloomer, *Senior Preparator*  
John Bauer, *Lead Preparator*  
Laura Mullen, *Preparator*  
Patrick Turco, *Preparator*  
Alec Wright, *Preparator*  
Timothy Skornia, *Mount Maker*  
Joshua Meyer, *Collections Care Technician*

## Learning and Engagement

Amanda Thompson Rundahl, *Director of Learning and Engagement*  
Carol Spalding, *Senior Administrative Assistant*

## Engagement and Interpretation

Ann Burroughs, *Head of Engagement and Interpretation*  
Cheryl Benjamin, *Associate Educator*  
Kaitlyn Garbarino, *Engagement and Interpretation Assistant*  
Leslie McAdoo, *Learning and Engagement Assistant*  
Lindsey Schifko, *Kress Interpretive Fellow*

## Multigenerational Learning

Lesley Wellman, *Head of Multigenerational Learning*  
Lisa Stelling-Jokisch, *Senior Educator*  
Sherri Williams, *Educator*  
Jennifer Doyle, *Associate Educator*  
Jenalie Auth, *Learning and Engagement Assistant*  
Matthew Robinson, *Senior Museum Assistant*  
Rita Chang, *Museum Assistant*  
Kyla Dodd, *Museum Assistant*  
Christopher Harris, *Museum Assistant*  
Mary Hohn, *Museum Assistant*  
Kamia Moore Peoples, *Museum Assistant*  
China-Fumi Page, *Museum Assistant*  
Claire Poteet, *Museum Assistant*  
Andrew Quon, *Museum Assistant*  
Darrian Stewart, *Museum Assistant*  
Hannah Ward, *Museum Assistant*  
Kasia White, *Museum Assistant*

## Library

Marianne Cavanaugh, *Head Librarian*  
Clare Vasquez, *Public Services Librarian*  
Charles Handy, *Technical Services Librarian*  
Norma Sindelar, *Archivist*  
Bryan Young, *Library Assistant*



Lisa Çakmak and Kelsey McGinnis

## Development and External Affairs

Carl Hamm, *Deputy Director*  
Pat Seratti, *Assistant to the Deputy Director*

### Campaigns and Major Gifts

Bobby Sanderson, *Director of Campaigns and Major Gifts*  
Gina Adderley, *Major Gifts Officer*  
Laura Schlereth, *Cultivation and Prospect Research*  
Sarah Hunkins, *Individual Gifts Officer*

### Institutional Giving

Amber Withycombe, *Director of Institutional Giving*  
Emilie Hensley, *Institutional Giving Officer*  
Kelly Howard, *Grants Officer*

### Annual Programs

Jennifer Thomas, *Director of Annual Programs*  
Tobias Raiser, *Development Operations Manager*  
Patricia Simpson, *Major Gifts Records Coordinator*  
Vanessa Wear, *Membership Records Assistant*

### Visitor and Member Services

Stephanie Recht, *VMS Sales and Service Supervisor*  
Michael Metz, *VMS Ticketing and Operations Supervisor*  
Kimberly Apicella, *VMS Shift Lead*

James Balmer, *VMS Shift Lead*  
Alexis Paz, *VMS Shift Lead*  
Paula Ferrario, *VMS Associate*  
Daniel Bextermueller, *William Dechand, Addoley Dzegede, Mary Foster, Anna Goodloe, David Helling, Jill Jacoby, Jacqueline Juras, Tara Kaufman, Lacey Keeney, James Ladd, Zak Marmalefsky, Haruna McAvoy, Thomas Moore, Jasmine Quintana, Charis Railey, Joseph Slavich, Eric White, VMS Representatives*

### Audience Development

Renee Franklin, *Director of Audience Development*  
Yvonne Osei, *Romare Bearden Fellow*

### Marketing and Communications

Patricia Crowe, *Director of Marketing and Communications*  
Matthew Hathaway, *Communications Manager*  
Anne Simon, *Digital Marketing Manager*  
Bryan Wiebeck, *Web Content Specialist*  
Danielle Zeis, *Marketing Coordinator*  
Ellen Agnew, *Social Media Coordinator*  
Patricia Kilbride, *Marketing Assistant*

### Museum Events

Jonathan Grimm, *AV Technician*  
Stan Piekarski, *AV Technician*  
Eric Szambaris, *AV Technician*

*List as of December 31, 2016*

*The following individuals were also employed by the Saint Louis Art Museum between January 1, 2015 and December 31, 2016.*

Philip Atkinson  
Joshua Bandy  
Alicia Barbosa  
Theresa Barnes  
Lane Barnholtz  
Courtney Baxter  
Jordia Benjamin  
Preston Billingsley  
Pamela Bledsoe  
Taylor Bour  
Catherine Boyce  
Fontella Bradford  
Tasha Brantley  
Madalyn Brooker  
Julani Brown  
Paris Brown  
Melody Burns  
Jason Busch  
Narna Page Cahill  
Stephanie Cedeno  
Anna Chatterton  
Theresa Childress  
Lakisha Collins  
Karen Corley  
Carmen Crosby  
Adisa Curry



Jennifer Doyle, Sherri Williams, Jordia Benjamin



Tobias Raiser

Jordan Davis  
 Brian DePauli  
 JaVon Dillon  
 Anthony DiPaolo  
 Jessica Doerr  
 Torey Dunlap  
 Noah Dunn  
 Elisabeth Ellis  
 Brigid Flynn  
 Jennifer Fogerty  
 Kate Gleason  
 Aundrea Gonzaque  
 Cameron Gray  
 Bradley Haberer  
 Akili Hall  
 Michael Hammel  
 Paul Haner  
 Zoey Hasselbring  
 Jessica Hatfield  
 Andrew Heimberger  
 Matthew Helfrich  
 Andrea Henry  
 Kathleen Hudson  
 Laura Hunter  
 Jeffrey Hursey  
 Jonathan Ivester  
 Briana Jennrich  
 Amelia Jones  
 Rebecca Kaner  
 Jacqueline Keck  
 Emily Keefauver Stuttler  
 Mariah Keller  
 Cleo Kelly  
 Lacey Kirkwood  
 Emily Kozlowski  
 Jacob Kuczka  
 Kristin Lamprecht  
 Devin LaRue

Robert Levy  
 Jarel Loveless  
 Dustin Maassen  
 Cynthia Maddaleno  
 Alissaya Mahesak  
 Deborah Marquard  
 Josephine Marshall  
 Marshay Marshall  
 Kathryn McGehee  
 Kelsey McGinnis  
 Bradley McGrath  
 Amanda Mueller  
 Sabrena Nelson  
 Domonique Northington  
 Meghan O'Brien  
 Chinyere Oteh  
 Jasna Palada  
 Amber Peoples  
 Joshua Perkins  
 Anne Perry Wetzel  
 Andrea Poston  
 Thomas Poston  
 Anand Raj  
 Rebecca Rea  
 Thomas Reed  
 Kay Renner  
 Emily Robichaux  
 Holly Rogers  
 Nora Ryan  
 Alyssa Sadusky  
 Deborah Santamaria  
 Donna Schaffnit  
 Sandra Schleicher  
 David Schmandt  
 Kelly Seim  
 Patricia Sharp  
 CoCo Shotwell  
 Stanley Sisley

Anna Spotswood  
 Penny Steinberg  
 Caroline Tiffin  
 Ronald Tolie  
 Janeen Turk  
 Brian VanCamerik  
 Kathryn Vaughn  
 Madeline Vermeulen  
 Ann-Maree Walker  
 Angelina Walz Salvador  
 Kristen Watts  
 Aniya Wayne  
 Seth Weissman  
 Heather White  
 Keifer Winn  
 Caitlin Wisniewski  
 Catherine Wood  
 Timothy Young

## Volunteers

### Conservation

Jane F Cahan  
 Virginia B Carter  
 Mary Kniep  
 Susan Schwach

### Curatorial

Kalina Irving  
 Mia Laufer  
 Kirsten A. Marples  
 Andrea Miller  
 Roni Mitchell  
 Shawn Piland  
 Rebecca L. Rea  
 Heather A. Smith  
 Cecilia Vetter

### Development Office

Florence G. Benda  
 Dorothy Fleck  
 Kathryn Money

### Docent

Mary Allen  
 Patty Aplington  
 Tomas Aquino  
 Stephanie Nelle-Baird  
 Eve Ballman  
 Mico Barkofske  
 Sharon Barnholtz  
 Kathie Bassett  
 Ann Bauer  
 Judith D. Bender  
 Karen R. Berger  
 Roman Beuc  
 Daniel Bextermueller  
 Marty Bickel  
 Joyce Bluett  
 Raey Botterman  
 Susan R. Boxerman  
 Carol K. Brabbeé

Rita Brinkmann  
 Carol Burkholder  
 Patricia R. Bush  
 Mary A. Carmody  
 Louie Carosello  
 Judith R. Champ  
 Tina Cheung  
 Chris Choe  
 Judy Cobillas  
 Ann Corrigan  
 Ann J. Cortinovic  
 Robert Dorr  
 Doris M. Draper  
 Kenneth Eigenberg  
 Dede Farquhar  
 Melanie M. Fathman  
 Sarah G. Fehlig  
 Bruce S. Feldacker  
 Martha Fenger  
 Sari Frieden  
 Sonia M. Friedman  
 Jerry Fugate  
 Allen Furfine  
 Judith Garfinkel  
 Alice S. Gerdine  
 Barbara Gervais  
 Jessica Dowell Godfrey  
 Eleanor Gower  
 Caroline Greene  
 Sarah Griesbach  
 Cristle Griwach  
 Caroline Gunter  
 Lynn Hagee  
 Mary Hagerty  
 Wade Hammond  
 Marcia Jeanne Hart  
 Julie Harvey  
 Dede Hayden  
 Sue Heggarty  
 Jean M. Hobler  
 Arlene Honeywell  
 Ann Hong  
 Becky Hubert  
 Judy Huck  
 Marisa Human  
 Dr Robert J. Hutcheson  
 Kristina Impastato  
 Cynthia T. Jackson  
 Margie Jaffe  
 Claudia Joyce  
 Edith Kaufman  
 Carol J. Kettler  
 Marianne Kirk  
 Stephany J. Kniep  
 Dennis Kohler  
 Christine A. Kolar  
 Elizabeth E. Kopjas  
 Sally E. Kopman  
 Susan Kottler  
 Nancy S. Kranzberg  
 Linda B. Langsdorf  
 Allen Langston  
 Anne F. Leners





Billie Phillips, Carole Simon, Anne Hetlage

Marian J. Lewin  
Linda Lewis  
Richard Lincoff  
Kieran Lindsey  
Jane Loe  
Margaret Londy  
Emily M. Long  
Mary V. Longrais  
Allan L. Lubin  
Andrea Luebbert  
Lynn Lyss  
Erin Mahony  
Angela D. Malles  
Marian J. Lewin  
Julie H. McClennan  
Nancy F. McDonald  
Pris McDonnell  
Monica McFee  
Kate Mego  
Rachel Miller  
Mary Moog  
Eleanor J. Moore  
Alice B. Muckerman  
Patti Mugica  
Cathie Mullins  
Pam B. Murphy  
Edward Nickels  
Henry D. Onken  
Noemi Oyarzabal  
Liz Peterson  
Michael C. Pinney  
Lisa Pon  
Belinda Powell  
Liz Prentice  
Nancy R. Primm  
Carolyn S. Rankin  
Dan Rankin  
Brooke Ray  
Dette Reh  
Bettie J. Rice  
Clare Richardson  
Bernice Z. Roemer

Barbara Roussin  
Lois Rubin  
Michael Salevouris  
Denise Sandage  
JoAnn Sanditz  
Lindsey Schifko  
Pamela Schuchat  
Albert L. Schweitzer  
Marsha Schwesig  
Carolyn K. Sellers  
Robert Serben  
Barbara Shapiro  
Jane S. Shapleigh  
Dale Sharon  
Muriel Sharpley  
Sharon S. Sienaski  
Lisa Easton Silverberg  
Naomi Silvermintz  
Carole A. Simon  
William Sitzler  
Barbara Martin Smith  
Irene Sokol  
Jean K. Sosna  
Stacey Stefanski  
Patricia Steger  
Genevieve I. Steinkuhle  
Ken Stuckenschneider  
Betty Bateman Suggs  
Ann P. Sullivan  
Elizabeth K. Swank  
Sissy Thomas  
Elizabeth K. Thorp  
Susan Toelle  
Midge Tooker  
Bill True  
Elizabeth J. Tucker  
Sarah Umlauf  
Albert Vaughn  
Nada Vaughn  
Veronique Vitt  
Sister Barbara Volk, CSJ  
Mary von Tobel

Gin Wachter  
Beverly Wagner  
Susan Bawell Weber  
Hilary F. Welsh  
Noddy Whitelaw  
Joanne Woll  
Gloria Woodcock  
Adrian Wright  
Betsy Zimbalist

#### **Intern-Audience Development**

Carlton R. Mitchell

#### **Intern - Curatorial**

Hannah Becker  
David Brickhouse  
Antoinette Calignaoan  
Lauren Caskey  
Sydney Cavanagh  
Nicholas Deckard  
Morgan Dowty  
Minori Egashira  
Margaret Galindo  
Kaitlyn Garbarino  
Daniel Gilkeson  
Paige Holzbauer  
Elizabeth Inlow  
Teresa Kilmer  
Wenxi Lee  
Danielle Leventhal  
Li Li  
Kelsey McGinnis  
Tara Meyer  
Jessica Mueller  
Lacy Murphy  
Allison Perry  
Kathryn Rouw  
Lindsay Sheedy  
Jennifer Smith  
Brittany Taylor  
Rachel Tuteur  
Maxime Valsamas

Anne Wallentine  
Amelia Warren  
Victoria Eudy

#### **Intern-Learning & Engagement**

Meredith Dorr  
Alyssa Knowingl

#### **Intern-Marketing**

Tiana Brass

#### **Learning & Engagement**

Tiana Brass  
Rita C Chang  
Damie Choe  
Jennifer Edwards  
Dionne Ferguson  
Jim Friederich  
Liz Friederich  
Carlene Fullerton  
Emily Horton  
Glen Horton  
Angelina Hristova  
Laura James  
Ed Kheder  
Nelsi Khede  
Christine Kierath  
Beatrice Klingel  
Carey Llufrío  
Kira Lovell  
Jessica May-Nilsen  
Billie Phillips  
James Tieszen  
D'marco Tyler  
Ava Watts  
Ginny Wells  
Charles Wittenberg  
Loretta Wittenberg  
Lillian Wu  
Hejin Xiao  
Jordan Young



**Library**

Beverly Friedman  
Joseph Gleason  
Judy Hanson  
Anne Hetlage  
Mary MacDonald  
Marti Reichman  
Jane Tucker  
**Museum Shop**  
Ruth Bartlett  
Theresa Bextermiller Metzger  
Stephanie Boulware  
Cindy Bowen  
Ardell Burchard  
Jean L. Crowder  
Jordan T. Davis  
Sue Feldman  
Dorothy M. Fisher  
Marilyn Gilbert  
Sonya W. Glassberg  
JoAnn Grodsky  
Shannon Hardin  
Carol Hartnett  
Jeanne Hartz  
Jeffrey Hartz  
Marjorie Haselhorst  
Diane Heigel  
Virginia Hoepfer  
Tiffany Auer  
Alzana Jakupovic  
Kate Keefe  
Carolyn McCosh  
Elizabeth Merz  
Monika Monahan  
Patti Morris  
Paul Morris

Bernice Nathan  
Anestassia Riem  
Sarah E. Roberts  
Dana Rodriguez  
Chloe Smith  
Alan C. Sunshine  
Nancy O. Talbot  
Rachel Thompson  
Janet Thorn  
Carolina Velasquez  
Elizabeth Von Rohr  
Julie Vreeland  
Barbara Wall

**Registrar's Office**

Corey Miller  
Katherine Riemer  
Barbara Spector  
Gene Spector

**Visitor & Member Services**

Henriette B. Ackerman  
Isabel Ackerman  
Tom Austill  
Jane Bauer  
Timothy Boettcher  
Marlene B. Boles  
Melody Burns  
Sofia Carr  
Daniel Cho  
Eugene Cho  
Patti Christen  
Rachell Cole  
Richard Cosenzo  
Karen Cowdery  
Mary Cramer

Jennifer Cross  
Donna Crowley  
Janet Culpepper  
Marylou Daues  
Ann E. Earley  
Susana Erlin  
Jane Fay  
Carlos Ferrer  
Kathleen Fischer  
Ann Franke  
Don Franke  
Morgan Garner  
Anna Goodloe  
William Heimerdinger  
Norman Hertel  
Paula Hertel  
Tamara Alysia Holland  
Joe Howard  
Darcy Hunter  
Jill Jacoby  
Brittany A. Jasin  
Aniko Javorfi  
Kathleen M. Joyce  
Jane Kerlagon  
Shaunda D. King  
Linda Kopetti  
Attila Kovacs  
Melissa Kreishman  
Maggie Lagle  
Tina Lahay  
Katie Lanning  
Patrick Longstreth  
Christy Lucido  
Kerry Lyman  
Haruna McAvoy  
Rose McCray

Janice Merritt  
Maureen Mizwicki  
Barton W. Moenster  
Sara Moore  
Dominique Novelty  
Katherine Orvets  
Elizabeth Paris  
Deborah Pfaff  
Virginia Plasz  
Dave Porterfield  
Rosemary Pulliam  
Barbara Raey  
Kathleen Reynolds  
Nathalie Reynolds  
Carmen Ribaud  
Craig Richter  
Woojin Robinson  
Mieke Rossi  
Sarah Schwartz  
Maggie Siemer  
Cortez Tillman  
Courtney Tine  
Jennifer Vago  
Roxi Whetstone  
Kent Wilbanks

**Community Partnership**

Scott Cox  
Melissa Hurlahe  
Emily Kryzer  
Sarah Walters  
Sara K Sowins  
Zachary Wolf

**Exhibitions**

Amanda Porterfield



Jake Bloomer, Rodney Oyler, and Rachel Swiston

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 1 of 2  
December 31, 2016

	Business-Type Activities		
	Museum Subdistrict	Foundation	Total
<b>Assets</b>			
<b>Current Assets</b>			
Cash and cash equivalents:			
Unrestricted	\$ 16,906,402	\$ 4,516,785	\$ 21,423,187
Restricted	3,417,622	3,923,096	7,340,718
Due from the Metropolitan Zoological Park and Museum District	13,374,713	—	13,374,713
Investments:			
Unrestricted	180,425	9,115,004	9,295,429
Restricted	40,824	771,931	812,755
Receivables:			
Tax revenue from the Metropolitan Zoological Park and Museum District, net of an allowance of \$605,175	12,366,764	—	12,366,764
Unrestricted contributions	—	185,625	185,625
Restricted contributions	24,750	2,709,484	2,734,234
Unrestricted interest and investment proceeds	47,393	79,215	126,608
Restricted interest and investment proceeds	15,098	109,499	124,597
Grants	114,718	—	114,718
Accounts:			
Unrestricted	195,525	—	195,525
Prepaid expenses	344,557	—	344,557
Inventory held for resale	318,584	—	318,584
<b>Total Current Assets</b>	<b>47,347,375</b>	<b>21,410,639</b>	<b>68,758,014</b>
<b>Noncurrent Assets</b>			
Receivables:			
Restricted contributions	21,427	9,469,058	9,490,485
Investments:			
Unrestricted	19,107,350	62,895,320	82,002,670
Restricted	6,660,157	112,436,885	119,097,042
Capital assets, net:			
Depreciable:			
Buildings and building improvements	133,413,428	—	133,413,428
Furniture, fixtures, and equipment	135,293	—	135,293
<b>Total Noncurrent Assets</b>	<b>159,337,655</b>	<b>184,801,263</b>	<b>344,138,918</b>
<b>Total Assets</b>	<b>206,685,030</b>	<b>206,211,902</b>	<b>412,896,932</b>
<b>Deferred Outflows Of Resources</b>			
Pension contributions	310,171	—	310,171
Difference between expected and actual earnings on pension investments	1,554,034	—	1,554,034
Changes in proportionate share - pension	439,480	—	439,480
<b>Total Deferred Outflows Of Resources</b>	<b>2,303,685</b>	<b>—</b>	<b>2,303,685</b>

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, 2016

	<b>Business-Type Activities</b>		
	<b>Museum Subdistrict</b>	<b>Foundation</b>	<b>Total</b>
<b>Liabilities</b>			
<b>Current Liabilities</b>			
Bonds payable - due within one year	\$ —	\$ 1,045,000	\$ 1,045,000
Accounts payable	1,872,650	13,278	1,885,928
Accrued expenses	831,513	—	831,513
Obligations under split-interest agreements	—	80,127	80,127
Other liabilities	229,690	—	229,690
<b>Total Current Liabilities</b>	<b>2,933,853</b>	<b>1,138,405</b>	<b>4,072,258</b>
<b>Noncurrent Liabilities</b>			
Obligations under split-interest agreements	—	345,028	345,028
Net pension liability	8,273,109	—	8,273,109
Bonds payable due in more than one year	—	18,970,000	18,970,000
Other liabilities	1,489,443	—	1,489,443
<b>Total Noncurrent Liabilities</b>	<b>9,762,552</b>	<b>19,315,028</b>	<b>29,077,580</b>
<b>Total Liabilities</b>	<b>12,696,405</b>	<b>20,453,433</b>	<b>33,149,838</b>
<b>Deferred Inflows Of Resources</b>			
Difference between expected and actual experience - pension	166,758	—	166,758
Change of assumptions	67,312	—	67,312
<b>Total Deferred Inflows Of Resources</b>	<b>234,070</b>	<b>—</b>	<b>234,070</b>
<b>Net Position</b>			
Net investment in capital assets	133,548,721	(20,015,000)	113,533,721
Restricted:			
Expendable:			
Art acquisition and other	5,554,389	44,449,888	50,004,277
Capital campaign	—	10,860,325	10,860,325
Nonexpendable:			
Endowment principal	4,625,489	74,109,740	78,735,229
Unrestricted	52,329,641	76,353,516	128,683,157
<b>Total Net Position</b>	<b>\$ 196,058,240</b>	<b>\$ 185,758,469</b>	<b>\$ 381,816,709</b>

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 Revenues, Expenses and Changes in Net Position for the Year Ended December 31, 2016

	Business-Type Activities		
	Museum Subdistrict	Foundation	Total
<b>Operating Revenues</b>			
Merchandise sales and admissions	\$ 1,252,504	\$ 3,600	\$ 1,256,104
Members' contributions	—	3,039,076	3,039,076
Proceeds from deaccessions of collections	18,362	—	18,362
Contributions of art	559,700	—	559,700
Other earned revenue	2,702,353	1,335	2,703,688
<b>Total Operating Revenues</b>	<b>4,532,919</b>	<b>3,044,011</b>	<b>7,576,930</b>
<b>Operating Expenses</b>			
Program services:			
Curatorial and conservation	3,476,482	—	3,476,482
Exhibitions	1,310,749	—	1,310,749
Education and library	1,708,943	—	1,708,943
Accessions of art for collections	2,105,045	—	2,105,045
Gallery operations:			
Building operations and maintenance	9,486,709	434,675	9,921,384
Protective services	3,178,137	—	3,178,137
Management and general:			
Administration	10,128,330	221,021	10,349,351
Museum shop	859,226	—	859,226
Fundraising:			
Development	2,632,915	—	2,632,915
<b>Total Operating Expenses</b>	<b>34,886,536</b>	<b>655,696</b>	<b>35,542,232</b>
<b>Operating Income (Loss)</b>	<b>(30,353,617)</b>	<b>2,388,315</b>	<b>(27,965,302)</b>
<b>Nonoperating Revenues (Expenses)</b>			
Tax revenue from the Metropolitan Zoological Park and Museum District	21,759,820	—	21,759,820
Contributions and bequests	1,833,104	2,207,349	4,040,453
Grants	182,957	—	182,957
Investment income	452,026	18,621,970	19,073,996
Change in value of split-interest agreements	—	(43,305)	(43,305)
Interest expense	(896,258)	—	(896,258)
Payments from the Foundation (payments to the Subdistrict)	6,030,901	(6,030,901)	—
<b>Total Nonoperating Revenues (Expenses)</b>	<b>29,362,550</b>	<b>14,755,113</b>	<b>44,117,663</b>
<b>Income (Loss) Before Capital Contributions And Bequests And Additions To Permanent Endowment</b>	<b>(991,067)</b>	<b>17,143,428</b>	<b>16,152,361</b>
<b>Capital Contributions And Bequests</b>	<b>—</b>	<b>667,153</b>	<b>667,153</b>
<b>Additions To Permanent Endowment</b>	<b>101,100</b>	<b>26,455</b>	<b>127,555</b>
<b>Increase (Decrease) In Net Position</b>	<b>(889,967)</b>	<b>17,837,036</b>	<b>16,947,069</b>
<b>Net Position - Beginning of Year</b>	<b>196,948,207</b>	<b>167,921,433</b>	<b>364,869,640</b>
<b>Net Position - End Of Year</b>	<b>\$ 196,058,240</b>	<b>\$ 185,758,469</b>	<b>\$ 381,816,709</b>

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 Cash Flows for the Year Ended December 31, 2016

	Business-Type Activities		
	Museum Subdistrict	Foundation	Total
<b>Cash Flows From Operating Activities</b>			
Receipts from patrons	\$ 1,215,163	\$ 3,040,238	\$ 4,255,401
Receipts from deaccessions of collections	18,362	—	18,362
Other operating cash receipts	2,698,808	1,335	2,700,143
Payments to suppliers of goods and services	(14,167,405)	(674,389)	(14,841,794)
Payments to employees	(14,604,387)	—	(14,604,387)
<b>Net Cash Provided By (Used In) Operating Activities</b>	<b>(24,839,459)</b>	<b>2,367,184</b>	<b>(22,472,275)</b>
<b>Cash Flows From Noncapital Financing Activities</b>			
Cash collections of support from Zoo Museum District	16,110,131	—	16,110,131
Payments to (from) the Foundation	6,030,901	(6,030,901)	—
Proceeds from contributions	1,957,710	2,233,804	4,191,514
Investment subject to split-interest agreements	—	38,709	38,709
Net payments received for split-interest agreements	—	(24,175)	(24,175)
<b>Net Cash Provided By (Used In) Noncapital Financing Activities</b>	<b>24,098,742</b>	<b>(3,782,563)</b>	<b>20,316,179</b>
<b>Cash Flows From Investing Activities</b>			
Purchase of investments	(5,308,128)	(30,397,441)	(35,705,569)
Investment income	(73,814)	3,367,109	3,293,295
Proceeds from sale of investments	5,485,133	10,768,503	16,253,636
<b>Net Cash Provided By (Used In) Investing Activities</b>	<b>103,191</b>	<b>(16,261,829)</b>	<b>(16,158,638)</b>
<b>Cash Flows From Capital And Related Financing Activities</b>			
Cash collections of grant support	143,746	—	143,746
Proceeds from capital contributions	—	623,600	623,600
Payments on bonds payable	—	(20,510,000)	(20,510,000)
Proceeds from bond issuance	—	20,015,000	20,015,000
Interest paid	(974,223)	—	(974,223)
Purchase of property and equipment	(812,729)	—	(812,729)
<b>Net Cash Provided By (Used In) Capital And Related Financing Activities</b>	<b>(1,643,206)</b>	<b>128,600</b>	<b>(1,514,606)</b>
<b>Net Decrease In Cash And Cash Equivalents</b>	<b>(2,280,732)</b>	<b>(17,548,608)</b>	<b>(19,829,340)</b>
<b>Cash And Cash Equivalents - Beginning Of Year</b>	<b>22,604,756</b>	<b>25,988,489</b>	<b>48,593,245</b>
<b>Cash And Cash Equivalents - End Of Year</b>	<b>\$ 20,324,024</b>	<b>\$ 8,439,881</b>	<b>\$ 28,763,905</b>
<b>Reconciliation Of Operating Income (Loss) To Net Cash Provided By (Used In) Operating Activities</b>			
Operating income (loss)	\$ (30,353,617)	\$ 2,388,315	\$ (27,965,302)
Adjustments to reconcile operating income (loss) to net cash provided by (used in) operating activities:			
Depreciation and amortization	5,440,960	183,672	5,624,632
Provision for uncollectible taxes	24,135	—	24,135
Changes in assets and liabilities:			
Accounts receivable	(3,545)	—	(3,545)
Prepaid expenses	(95,593)	—	(95,593)
Inventory held for resale	(28,411)	—	(28,411)
Accounts payable	(525,982)	(14,422)	(540,404)
Accrued expenses	90,253	—	90,253
Net pension liability	549,702	—	549,702
Other liabilities	62,639	(190,381)	(127,742)
Total adjustments	5,514,158	(21,131)	5,493,027
<b>Net Cash Provided By (Used In) Operating Activities</b>	<b>\$ (24,839,459)</b>	<b>\$ 2,367,184</b>	<b>\$ (22,472,275)</b>
<b>Supplemental Disclosure Of Cash Flow Information</b>			
Accounts payable incurred for capital asset purchases	\$ 788,587	\$ —	\$ 788,587
Unrealized gain on investments	28,915	10,543,164	10,572,079

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