
SAINT LOUIS ART MUSEUM
Dish with Everted Rim and Design of Squirrels amidst Grapes, 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
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
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. Senoufo: 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 Compiegne, 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
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 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 3/8 x 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 Yoruba 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; *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

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

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 3/8 x 7 1/2 inches; Gift of Marshall W. and Caroline Mount 135:2016

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

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
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

Pouch, c.1890; Hinono’ei (Arapaho); leather, glass seed beads, tin cones, and dyed horsetail; 7 x 3 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 76:2015a,b

 Possible Bag, c.1880; Lakota (Sioux); tanned hide, porcupine quills, glass seed beads, tin cones, dyed horsetail, and sinew; 11 1/2 x 22 1/2 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 78:2015

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

Bladder Bag, c.1890; Lakota (Sioux); tanned hide, bladder skin, glass seed beads, porcupine quills, tin cones, and dyed horsetail; 11 3/4 x 6 1/2 x 3 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. 87:2015a,b

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
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.1890; 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.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

_Swallowtail_ (Sioux), tanned hide, and porcupine quills; 12 1/2 × 1 7/8 inches; The Donald Danforth Jr. Collection, Gift of Mrs. Donald Danforth Jr. _112:2015a,b_
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

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
Acquisitions

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 © Michael Cherney

Japanese

Ceramics

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

Matsui Kôsei, Japanese, 1927–2003; Globular Jar (tsubo) with Design of Blue and Dark Brown Spots, c.1985; Shôwa period; marbleized (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 Marbleized and Ridged Surfaces, 2014; Heisei period; marbleized (neriage) stoneware; 7 1/4 × 2 3/4 inches; William K. Bixby Trust for Asian Art 12:2015a–c

Paintings

Sakai Hôshuku, Japanese, 1878–1956; Seasonal Flowers, early 20th century; Meiji period or Taishô period or Shôwa 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 6:2015

Ôta Saburō, Japanese, 1884–1969; Woman in a Café, 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 Owyoung 65:2016

Tanaka Yōkichi, Japanese, 1892–1915; The Eumach 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 Owyoung 66:2016

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 Owyoung 66:2016

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 Owyoung 63:2016

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 Owyoung 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 Owyoung 67:2016

Recollections of Tokyo, 1943; 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 Owyoung 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 Owyoung 69:2016


Kobayakawa Kiyoshi, Japanese, 1889–1948; 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 123:2016

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 Matsuzeaki Naomi and His Troops Charging at Anseong Crossing, 1894–1895; Meiji period; woven silk; 40 1/4 × 31 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

Man's Short Jacket (haori) and Decorative Lining with Design of White Spaced Dots, Capping, and Red Accents over Black Ground, mid-20th century; Shōwa period; tie-resist dyed (shibori) silk; 33 × 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 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; 10 × 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 x 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 x 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 x 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 x 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 x 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 x 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 x 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 x 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 x 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 x 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 x 50 inches, jacket: 50 1/2 x 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 x 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 x 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 x 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 x 62 inches; Gift of the Jeffrey Krauss Collection of Japanese Textiles 101:2016

Large Wrapping Cloth (ōbuoro shiki) 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 x 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 x 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 x 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 x 10 x 10 inches; Gift of Roxanne H. Frank 57:2016

**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 x 14 inches; The Lopata Endowment Fund 15:2015

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

Chelsea Porcelain Factory, England, active 1745–1784; *Dish*, c. 1760; glazed porcelain with enamel; 1 1/2 x 9 5/16 x 7 11/16 inches; Gift of Melanie Redler from the collection of Dr. and Mrs. Irving Redler 188:2015

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

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

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

Marcel Breuer, American (born Hungary), 1902–1981; *Long Chair*, c. 1936; molded laminated birch and birch plywood; 30 1/4 x 24 x 52 1/2 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lincher Brumbaugh 31:2016 © Marcel Breuer
Louis Comfort Tiffany, American, 1848–1933; made by Tiffany Studios, Corona, New York, 1900–1938; Vase, 1905–10; glazed earthenware; 7 5/8 x 5 1/4 x 5 1/4 inches; Given in honor of the Docents of the Saint Louis Art Museum by Dr. Matthew and Jane Newman  165:2015


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

Tirzah Perfect Dunn, American, 1906–1986; Design for Wallpaper, Swamuyeck, c.1935; pastel and graphite on paper; 11 x 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 x 36 x 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 x 49 x 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 x 24 x 32 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 x 54 1/8 x 35 1/2 inches; Marjorie Wyman Endowment Fund  32:2016

Drawings and Watercolors

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

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


Glassware


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, 1931; chrome-plated metal and glass; 17 × 15 inches; Gift of James R. Harris 35:2015a–c

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

Metalwork


Gorham Manufacturing Company, Providence, Rhode Island, founded 1818; Free-Form Bowl, c.1939; silver-plate; 10 1/2 × 8 1/2 × 5 7/8 inches; Gift of Jewel Stern 182:2015

Vincent Lafore, American (born Germany), 1823–1893; Kettle and Stand, c.1875; 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 Candelaabra, c.1959; silver-plate and plastic; 7 3/4 × 5 1/2 inches; Gift of Jewel Stern 184:2015

Textiles and Clothing

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

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

Cockscomb and Currant Quilt, 1850–60; American; cotton; 109 × 97 1/2 inches; Gift of Richard and Suellen Meyer 178:2015

Star Quilt, 1940s; American; cotton; 85 × 85 inches; Gift of Richard and Suellen Meyer 179:2015

Whole Cloth Quilt, 1775–1800; American; copper-plate printed cotton toile; 102 × 90 inches; Gift of Richard and Suellen Meyer 34:2016

Chintz Medallion Quilt, c.1830; American; cotton; 107 × 101 inches; Gift of Richard and Suellen Meyer 17:2016

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; 82 × 88 inches; Gift of Richard and Suellen Meyer 37:2016

Tulip Marriage Quilt, 1850–60; American; cotton; 103 × 97 1/2 inches; Gift of Richard and Suellen Meyer 36:2016

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

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.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 × 51 1/4 inches; Marjorie Wyman Endowment Fund 113:2016

Textile Panel, c.1720; probably French; silk; 22 × 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 × 40 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 106:2016

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

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

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


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

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


Dorothy Wright Liebes, American, 1899–1972; Shade Panel, mid- to late 1950s; chenille, wool, silk, Lurex, and wood; 36 × 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 × 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 × 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 3:2015-a-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; *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 Probstein 190:2015a,b

Acquisitions

Prints, Drawings, and Photographs Acquisitions

Books and Manuscripts


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 x 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 x 20 x 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 x 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 x 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 x 18 7/8 inches; Gift of Dr. Garry and Bonnie Vickar 6:2016


Photographs

Mario Algaze, American (born Cuba), born 1947; Espejo Barroco, Otavalo, Ecuador, 1988, printed 2008; gelatin silver print; image: 9 1/2 x 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 x 8 inches; Gift of Ronald and Mary Jo Anderson 132:2015.1–.10

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

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

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

Martin Schweig Jr., American, born 1923; Machu Picchu, Peru, 1960s; gelatin silver print; image: 7 3/4 x 11 3/4 inches; Gift of Susan Hacker Stang and Sam Stang 14:2015

Martin Schweig Jr., American, born 1923; Ruins, Sacsayhuaman, Peru, n.d.; gelatin silver print; image: 7 3/4 x 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 x 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 x 7 1/2 inches; Gift of Susan Hacker Stang and Sam Stang 145:2015
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

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 © Mickalene Thomas
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


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; color etching; sheet, approximately: 10 1/4 × 9 inches; The Marian Cronheim Trust for Prints and Drawings and Museum Purchase 122:2016.1–5


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


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


Jean-Claude Richard de Saint-Non, 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


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
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.
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

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

Textiles: Politics and Patriotism
September 9, 2016 to March 5, 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 Ilsink 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 Conradson, 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
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•si•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

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.

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.
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 Probstein, 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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Carol Ann Jones, Meredith Holbrook and Michelle Trulaske with Brent Benjamin at the 2016 Gala
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Director’s Office
Brent R. Benjamin, the
Barbara B. Taylor Director
Deborah Zumwalt, Special
Project Manager
Jeanne Rosen, Senior
Administrative Assistant
John Remelius, Secretary to
the Boards and Custodian
of Records

Digital Experience and Media
Sean O’Neal, Director of
Digital Experience

Digital Assets
Jessica Rahmer, Manager of
Digital Assets
Rachel Aubuchon, Photography
and Image Rights Manager

Administration and
Operations
Carolyn Schmidt, Deputy
Director and Controller
Donna Govro, Assistant to the
Deputy Director

Finance
Kimberly Sparkman, Accounting
Director
Karen Frick, Accounting
Supervisor
Sharon Anders, Assistant
Accountant
Anne Bogart-Green, Accounts
Clerk
Laura Renshaw, Accounts
Clerk
Patrick Fox, Staff Accountant

Human Resources
Nancy Martin, Human
Resources Director
Beverly LaFata, Benefits
Manager
Lea Ann Barker, Payroll
Administrator
Abigail Wagner, Human
Resources Administrator

Museum Shop
Deborah Boyer, Retail Sales
Director
Mary Krupnik, Retail Sales
Manager
Christine Heinrich, Receiver/
Inventory Coordinator
Elizabeth Hileman, Sales
Associate
Susan Perrin, Sales Associate
Jane Vogt, Sales Associate

Information Technologies
Adam Gegg, Information
Technology Director
Richard Dachroeden, Network
Administrator
Michael Peters, System
Administrator
Wendy Sporleder, Database
Administrator
Christopher Jagodka,
Information Technology
Technician
Cathryn Gowen, Digital
Imaging Specialist

Operations
Mark Macinski, Director of
Operations and Security
Leslie House, Senior
Administrative Assistant

Facilities
David Perkins, Facility Manager
Marvin Chaney, Maintenance
Coordinator
Gerard McFarland,
Maintenance Coordinator
Timothy Kelly, Cabinet Maker

Engineering
Anthony Schnurr, Engineering
Supervisor
Randall Guenther, Engineering
Technician
Gregory McMullen, Engineering
Technician
Kyle Muskopf, Engineering
Technician
David Stafz, Engineering
Technician
Christopher Wallace,
Engineering Technician

Environmental
Antonio Catchings,
Environmental Supervisor
Carla Davison, Environmental
Aide
Marion Jackson, Environmental
Aide
Darryl Johnson, Environmental
Aide
Vick Johnson, Environmental
Aide

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

Gallery
Michael Lipe, Gallery Manager
Judith Dwyer, Gallery
Supervisor
Gregory Gathing, Gallery
Supervisor
Walter Turner, Gallery
Supervisor
Richard Hiestand, Lead
Gallery Attendant
Charles Jones, Lead Gallery
Attendant

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 Cortinovis, 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

Exhibition Design
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

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 Potetz, 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
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
Anna Spotswood
Penny Steinberg
Caroline Tiffin
Ronald Tolie
Janeen Turk
Brian VanCamerik
Kathryn Vaughn
Madeline Vermeulen
Ann-Marie 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 Lauffer
Kirsten A. Marples
Andrea Miller
Ron Mitchell
Shawn Piland
Rebecca L. Rea
Heather A. Smith
Cecilia Vetter

Development Office
Florence G. Benda
Dorothy Fleck
Kathryn Money

Docent
Mary Allen
Patty Applington
Tomas Aquino
Stephanie Nelle-Baird
Eve Ballman
Mico Barkofskie
Sharon Barnholtz
Kathie Bassett
Ann Bauer
Judith D. Bender
Karen R. Berger
Roman Beuc
Daniel Bextermueller
Marty Bickel
Joyce Blument
Raey Botterman
Susan R. Boxerman
Carol K. Brabbèe
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. Cortinovis
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 Furline
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
Noemi Ofyarzabal
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 Sitzer
Barbara Martin Smith
Irene Sokol
Jean K. Sosna
Stacey Stefanski
Patricia Steger
Genevieve J. Steinkehr
Ken Struckenschneider
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 Whitehead
Joanne Woll
Gloria Woodcock
Adrian Wright
Betsy Zimbalist

Intern-Audience Development
Carlton R. Mitchell

Intern - Curatorial
Hannah Becker
David Brickhouse
Antoinette Calignanoa
Lauren Caskey
Sydney Cavanagh
Nicholas Deckard
Morgan Dowty
Minoru 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 Knowling

Intern-Marketing
Tiana Brass

Learning & Engagement
Tiana Brass
Rita C. Chang
Damie Choe
Jennifer Edwards
Dione Ferguson
Jim Friederich
Liz Friederich
Carlene Fullerton
Emily Horton
Glen Horton
Angelina Hristova
Laura James
Ed Kheder
Nelsi Khede
Christine Kierath
Beatrice Klingel
Carey Llufrio
Kira Lovell
Jessica May-Nilsen
Billie Phillips
James Tieszen
D'-marco Tyler
Ava Watts
Ginny Wells
Charles Wittenberg
Loretta Wittenberg
Lillian Wu
Hejun 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
Marylou Daues
Sonya W. Glassberg
JoAnn Grodsky
Shannon Hardin
Carol Hartnett
Jeanne Hartz
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Marjorie Haselhorst
Diane Heigel
Virginia Hoeper
Tiffany Auer
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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 Culppeper
Marylou Daues
Ann E. Earley
Sussana Erlen
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 Labay
Katie Lanning
Patrick Longstreth
Christy Lucido
Kerry Lyman
Haruna McAvoy
Rose McCray
Janice Merritt
Maureen Mizwicki
Barton W. Moenster
Sara Moore
Dominique Novelly
Katherine Orvets
Elizabeth Paris
Deborah Pfaff
Virginia Plasz
Dave Porterfield
Rosemary Pulliam
Barbara Raey
Kathleen Reynolds
Nathalie Reynolds
Carmen Ribauo
Craig Richter
Wooin 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
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

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

Deferred Outflows Of Resources

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pension contributions</td>
<td>310,171</td>
<td>—</td>
<td>310,171</td>
</tr>
<tr>
<td>Difference between expected and actual earnings on pension investments</td>
<td>1,554,034</td>
<td>—</td>
<td>1,554,034</td>
</tr>
<tr>
<td>Changes in proportionate share - pension</td>
<td>439,480</td>
<td>—</td>
<td>439,480</td>
</tr>
<tr>
<td><strong>Total Deferred Outflows Of Resources</strong></td>
<td>2,303,685</td>
<td>—</td>
<td>2,303,685</td>
</tr>
</tbody>
</table>

The auditor’s report and accompanying notes to the financial statements are not included in this report. A complete set of the financial statements is available upon request.
### Business-Type Activities

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bonds payable - due within one year</td>
<td>$ —</td>
<td>$ 1,045,000</td>
<td>$ 1,045,000</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>1,872,650</td>
<td>13,278</td>
<td>1,885,928</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>831,513</td>
<td>—</td>
<td>831,513</td>
</tr>
<tr>
<td>Obligations under split-interest agreements</td>
<td>—</td>
<td>80,127</td>
<td>80,127</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>229,690</td>
<td>—</td>
<td>229,690</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>2,933,853</td>
<td>1,138,405</td>
<td>4,072,258</td>
</tr>
<tr>
<td><strong>Noncurrent Liabilities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Obligations under split-interest agreements</td>
<td>—</td>
<td>345,028</td>
<td>345,028</td>
</tr>
<tr>
<td>Net pension liability</td>
<td>8,273,109</td>
<td>—</td>
<td>8,273,109</td>
</tr>
<tr>
<td>Bonds payable due in more than one year</td>
<td>—</td>
<td>18,970,000</td>
<td>18,970,000</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>1,489,443</td>
<td>—</td>
<td>1,489,443</td>
</tr>
<tr>
<td><strong>Total Noncurrent Liabilities</strong></td>
<td>9,762,552</td>
<td>19,315,028</td>
<td>29,077,580</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>12,696,405</td>
<td>20,453,433</td>
<td>33,149,838</td>
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</tbody>
</table>

### Deferred Inflows Of Resources

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Difference between expected and actual experience - pension</td>
<td>166,758</td>
<td>—</td>
<td>166,758</td>
</tr>
<tr>
<td>Change of assumptions</td>
<td>67,312</td>
<td>—</td>
<td>67,312</td>
</tr>
<tr>
<td><strong>Total Deferred Inflows Of Resources</strong></td>
<td>234,070</td>
<td>—</td>
<td>234,070</td>
</tr>
</tbody>
</table>

### Net Position

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net investment in capital assets</td>
<td>133,548,721</td>
<td>(20,015,000)</td>
<td>113,533,721</td>
</tr>
<tr>
<td>Restricted:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expendable:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art acquisition and other</td>
<td>5,554,389</td>
<td>44,449,888</td>
<td>50,004,277</td>
</tr>
<tr>
<td>Capital campaign</td>
<td>—</td>
<td>10,860,325</td>
<td>10,860,325</td>
</tr>
<tr>
<td>Nonexpendable:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment principal</td>
<td>4,625,489</td>
<td>74,109,740</td>
<td>78,735,229</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>52,329,641</td>
<td>76,353,516</td>
<td>128,683,157</td>
</tr>
<tr>
<td><strong>Total Net Position</strong></td>
<td>$ 196,058,240</td>
<td>$ 185,758,469</td>
<td>$ 381,816,709</td>
</tr>
</tbody>
</table>

The auditor’s report and accompanying notes to the financial statements are not included in this report.
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### Combined Statement of Revenues, Expenses and Changes in Net Position for the Year Ended December 31, 2016

#### Business-Type Activities

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

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### Combined Statement of Cash Flows for the Year Ended December 31, 2016

#### Business-Type Activities

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash Flows From Operating Activities</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from patrons</td>
<td>$1,215,163</td>
<td>$3,040,238</td>
<td>$4,255,401</td>
</tr>
<tr>
<td>Receipts from deaccessions of collections</td>
<td>18,362</td>
<td>—</td>
<td>18,362</td>
</tr>
<tr>
<td>Other operating cash receipts</td>
<td>2,698,808</td>
<td>1,335</td>
<td>2,700,143</td>
</tr>
<tr>
<td>Payments to suppliers of goods and services</td>
<td>(14,167,405)</td>
<td>(674,389)</td>
<td>(14,841,794)</td>
</tr>
<tr>
<td>Payments to employees</td>
<td>(14,604,387)</td>
<td>—</td>
<td>(14,604,387)</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Operating Activities</strong></td>
<td>(24,839,459)</td>
<td>2,367,184</td>
<td>(22,472,275)</td>
</tr>
</tbody>
</table>

#### Cash Flows From Noncapital Financing Activities

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash collections of support from Zoo Museum District</td>
<td>16,110,131</td>
<td>—</td>
<td>16,110,131</td>
</tr>
<tr>
<td>Payments to (from) the Foundation</td>
<td>6,030,901</td>
<td>(6,030,901)</td>
<td>—</td>
</tr>
<tr>
<td>Proceeds from contributions</td>
<td>1,957,710</td>
<td>2,233,804</td>
<td>4,191,514</td>
</tr>
<tr>
<td>Investment subject to split-interest agreements</td>
<td>—</td>
<td>38,709</td>
<td>38,709</td>
</tr>
<tr>
<td>Net payments received for split-interest agreements</td>
<td>—</td>
<td>(24,175)</td>
<td>(24,175)</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Noncapital Financing Activities</strong></td>
<td>24,098,742</td>
<td>(3,782,563)</td>
<td>20,316,179</td>
</tr>
</tbody>
</table>

#### Cash Flows From Investing Activities

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(5,308,128)</td>
<td>(30,397,441)</td>
<td>(35,705,569)</td>
</tr>
<tr>
<td>Investment income</td>
<td>(73,814)</td>
<td>3,367,109</td>
<td>3,293,295</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>5,485,133</td>
<td>10,768,503</td>
<td>16,253,636</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Investing Activities</strong></td>
<td>103,191</td>
<td>(16,261,829)</td>
<td>(15,158,638)</td>
</tr>
</tbody>
</table>

#### Cash Flows From Capital And Related Financing Activities

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash collections of grant support</td>
<td>143,746</td>
<td>—</td>
<td>143,746</td>
</tr>
<tr>
<td>Proceeds from capital contributions</td>
<td>—</td>
<td>623,600</td>
<td>623,600</td>
</tr>
<tr>
<td>Payments on bonds payable</td>
<td>—</td>
<td>(20,510,000)</td>
<td>(20,510,000)</td>
</tr>
<tr>
<td>Proceeds from bond issuance</td>
<td>—</td>
<td>20,015,000</td>
<td>20,015,000</td>
</tr>
<tr>
<td>Interest paid</td>
<td>(974,223)</td>
<td>—</td>
<td>(974,223)</td>
</tr>
<tr>
<td>Purchase of property and equipment</td>
<td>(812,729)</td>
<td>—</td>
<td>(812,729)</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Capital And Related Financing Activities</strong></td>
<td>(1,643,206)</td>
<td>128,600</td>
<td>(1,514,606)</td>
</tr>
</tbody>
</table>

#### Net Decrease In Cash And Cash Equivalents

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net Increase In Cash And Cash Equivalents</strong></td>
<td>(2,280,732)</td>
<td>(17,548,608)</td>
<td>(19,829,340)</td>
</tr>
</tbody>
</table>

### Net Cash Provided By (Used In) End Of Year

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash And Cash Equivalents - Beginning Of Year</strong></td>
<td>22,604,756</td>
<td>25,988,489</td>
<td>48,593,245</td>
</tr>
<tr>
<td><strong>Cash And Cash Equivalents - End Of Year</strong></td>
<td>$20,324,024</td>
<td>$8,439,881</td>
<td>$28,763,905</td>
</tr>
</tbody>
</table>

#### Reconciliation Of Operating Income (Loss) To Net Cash Provided By (Used In) Operating Activities

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating income (loss)</td>
<td>$30,353,617</td>
<td>$2,388,315</td>
<td>$32,741,932</td>
</tr>
<tr>
<td>Adjustments to reconcile operating income (loss) to net cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>5,440,960</td>
<td>183,672</td>
<td>5,624,632</td>
</tr>
<tr>
<td>Provision for uncollectible taxes</td>
<td>24,135</td>
<td>—</td>
<td>24,135</td>
</tr>
<tr>
<td>Changes in assets and liabilities:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>(3,545)</td>
<td>—</td>
<td>(3,545)</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>(95,593)</td>
<td>—</td>
<td>(95,593)</td>
</tr>
<tr>
<td>Inventory held for resale</td>
<td>(28,411)</td>
<td>—</td>
<td>(28,411)</td>
</tr>
<tr>
<td>Accounts payable</td>
<td>(525,982)</td>
<td>(14,422)</td>
<td>(540,404)</td>
</tr>
<tr>
<td>Accrued expenses</td>
<td>90,253</td>
<td>—</td>
<td>90,253</td>
</tr>
<tr>
<td>Net pension liability</td>
<td>549,702</td>
<td>—</td>
<td>549,702</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>62,639</td>
<td>(190,381)</td>
<td>(127,742)</td>
</tr>
<tr>
<td>Total adjustments</td>
<td>5,514,158</td>
<td>(21,131)</td>
<td>5,493,027</td>
</tr>
<tr>
<td><strong>Net Cash Provided By (Used In) Operating Activities</strong></td>
<td>$24,839,459</td>
<td>$2,367,184</td>
<td>$27,206,643</td>
</tr>
</tbody>
</table>

#### Supplemental Disclosure Of Cash Flow Information

<table>
<thead>
<tr>
<th></th>
<th>Museum Subdistrict</th>
<th>Foundation</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable incurred for capital asset purchases</td>
<td>$788,587</td>
<td>—</td>
<td>788,587</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>28,915</td>
<td>10,543,164</td>
<td>10,572,079</td>
</tr>
</tbody>
</table>

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Design: Jon Cournoyer

Production: Lauri Kramer

Contributing Editors: Jon Cournoyer, Jeanette Fausz, Carl Hamm, Sean O’Neal, Jessica Rahmer, Ella Rothgangel, Amanda Thompson Rundahl, Pat Seratti, Jennifer Thomas, Deborah Zumwalt

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