



SAINT LOUIS ART MUSEUM
Biennial Report 2021-2022

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Report of the President

Throughout 2021 and 2022, art museums around the world struggled to regain audiences and donors while coping with financial challenges brought on by the pandemic. The Saint Louis Art Museum ended this biennial period on solid ground. With the strong support of the taxpayers of the City of St. Louis and St. Louis County and our Members and donors, we continued to offer free general admission and maintain our strong financial foundation. The Museum's ability to remain resilient during a pandemic was specifically noted by S&P Global, which in May 2022 reaffirmed our long-term rating of AA-, with a Stable Outlook.

Even without the pandemic, 2021 and 2022 would have been critical years—and I am pleased that members of the boards and staff stepped up to meet the challenges—as we also needed to address issues raised in our 2020 Diversity Study as well as secure a replacement for Brent R. Benjamin, who announced his retirement in the summer of 2020. Missouri statutes charge the Board of Commissioners with hiring a director, a responsibility board members tackled with diligence and resolve.

A listening project begun in 2020 continued in 2021 to identify the characteristics sought in a successful candidate. This undertaking involved individual interviews and focus groups that included 229 members of our staff and boards, community stakeholders, and arts leaders who discussed the Museum's needs, opportunities for the future, and the ideal role and attributes of the next director. The work of finding this leader fell to our search committee, which was informed by what we learned in the listening project and headed by committee chair Keith H. Williamson and vice chair Meredith Holbrook. After considering

more than 50 quality candidates, the committee identified Min Jung Kim, and its recommendation was unanimously approved by the Board of Commissioners.

Our commitment to the entire St. Louis community informed the search for a new director, just as it has guided the Museum in all significant initiatives of the biennial period. Throughout this report, you will read about the progress the Museum has made in addressing the 140 considerations of the 2020 Diversity Study Group Report to the Board of Commissioners. Ensuring that the Museum remains at the center of the community is at the heart of our diversity initiative, befitting an organization that has been funded by the community for more than a century—first by City of St. Louis taxpayers, and, since 1972, by those in the City of St. Louis and in St. Louis County. In 2022, the Museum joined with the Missouri Botanical Garden, the Missouri History Museum, the Saint Louis Science Center, and the Saint Louis Zoo to celebrate the 50th anniversary of the Zoo Museum District, one of our region's greatest achievements.

We continue to be grateful to the taxpayers of St. Louis and St. Louis County, whose property taxes sustain the Museum's ongoing operations and programs, and we are humbled by the significant financial support from Members and donors, who have expressed their commitment to the Museum's ongoing success. That we are one of the great museums is due in large part to the support of our community, taxpayers, philanthropic donors, and the great collectors of St. Louis.


President, Board of Commissioners



Oliver Lee Jackson, American, born 1935; *Painting (5.12.11)*, 2011; oil-based pigment, acrylic, and silver and gold spray enamel on gessoed linen; 108 x 108 inches; Saint Louis Art Museum, Friends Fund 12:2022; © Oliver Lee Jackson

Report of the Director



Chiura Obata, American (born Japan), 1885–1975; *Autumn Scene*, 1943; watercolor on paper; 18 1/2 x 13 1/16 inches; Gift from the estate of Chiura Obata 336:2021; © Estate of Chiura Obata

The past two years have been a time of significant change for the Saint Louis Art Museum. This is a period that included the retirement of Brent R. Benjamin after 22 years of visionary leadership, my appointment as the Barbara B. Taylor Director, the implementation of our 2020 diversity initiative, and the post-pandemic expansion of on-site programs. During these eventful years, Museum staff mounted an exceptional exhibition program and welcomed 647,190 visitors. Thanks to the generosity of our supporters, the Museum also expanded the collection through the acquisition of 798 works of art.

Brent’s leadership made possible the East Building and the record-setting capital campaign that funded a world-class expansion of our historic campus.

When Brent retired in June 2021, he left an institution that was far stronger than what he came to St. Louis to lead more than two decades earlier. The Museum’s financial health, the depth and breadth of its collection, and the commitment to the communities we serve are also critical aspects of Brent’s legacy.

Community was a key component of the strategic plan adopted by the Board of Commissioners in 2014, and it was foundational to the 2020 Diversity Study Group Report to the Board of Commissioners. The release of the Study Group Report was a critical achievement of 2020, one that will inform decision-making at the Museum for years to come. That same year, we were also confronted with our greatest existential challenge—the COVID-19 pandemic—and it, too,

defined much of what we would do in the biennial period. Throughout 2021, the Museum continued to operate with safety protocols designed to protect the health of our visitors and staff. An upsurge in infections of our front-line staff related to the Omicron variant forced the Museum to close for more than three weeks in January 2022; case numbers soon dropped, however, and a local public-health order requiring that masks be worn in most indoor spaces expired in March. During 2022, the Museum carefully resumed on-site activities, including membership and donor programs, gallery tours, and auditorium lectures, as well as some signature events, like the Art Hill Film Series, Kwanzaa, SLAM Underground, and Winter Celebrations.

Throughout this period, the Museum continued to welcome our visitors with new and exciting presentations of art in our galleries. The Museum is one of the few art museums of its size to maintain and display Oceanic art, and in 2021 we opened five renovated and reinstalled galleries dedicated to art from the Pacific Islands. Five ticketed exhibitions opened during the biennial period, including three organized by the Museum. Complementing the 200th anniversary of Missouri’s statehood in 2021, *Art Along the Rivers: A Bicentennial Celebration* explored the remarkable artwork produced and collected over 1,000 years in the region surrounding St. Louis through a diverse presentation of more than 150 paintings, sculptures, photographs, ceramics, metals, textiles, and pieces of furniture. The result of nearly 20 years of scholarship, *Paintings on Stone: Science and the Sacred, 1530–1800* rediscovered a tradition long overlooked by art historians—artists’ use of stone surfaces in place of panel or canvas to create stunning portraits, mythological scenes, and sacred images. *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection* celebrated the 2020 acquisition of more than 800 works of art that has elevated the Museum’s holdings of postwar American prints.

Organized by the Museum of Fine Arts, Boston, *Nubia: Treasures of Ancient Africa* provided insights into the long and glorious past of the kingdoms that inhabited the Nile River valley in what is today Sudan. Traveling from the Royal Ontario Museum in Toronto, *Global Threads: The Art and Fashion of Indian Chintz* introduced our audiences to an innovative and beautiful textile and revealed how it revolutionized fashion, industry, and global trade.

The Museum also offered a range of more focused exhibition projects presented without charge. *Currents* exhibitions opening in the biennial period highlighted new works by Israeli artist Dana Levy, St. Louis-based photographer Jess T. Dugan, Colombian painter Oscar Murillo, and Botswana-born artist Meleko Mokgosi. Exhibitions of works on paper opening during this period included *Architectural Photography from the Collection, 1850–2000*; *Day & Dream in Modern Germany, 1914–1945*; and *Impressionism and Beyond*. Presentations of textiles included *Chinese Silk Textiles of the Ming and Qing Dynasties*; *Signed in Silk: Introducing a Sacred Jewish Textile*; and *Woodlands: Native American Art from St. Louis Collections*. Another notable exhibition from the biennial period is *Oliver Lee Jackson*, which presented 12 paintings, drawings, and prints spanning more than five decades of the St. Louis-born artist’s career.

Generous gifts of art during the biennial period continued to enrich and expand our holdings. Of these, one collection gift by a relentless patron and advocate of the Museum warrants special attention. Just weeks before Mark Steinberg Weil’s death in November 2021, the Museum accepted a transformative collection of 190 objects from the promised gift of Mark and his former wife, Phoebe Dent Weil, and an additional 24 works that were donated by Mark and his widow, Joan M. Hall. Deepening our collection with acclaimed masterpieces of printmaking, the gift expanded our holdings of old master sculpture by a third and strengthened our collection of 16th-century Italian prints and drawings. Although the objects are not yet accessioned into the collection, Emily Rauh Pulitzer and David C. Farrell made commitments during the biennial period to give extraordinary works of art to the Museum.

For more than 140 years, the Museum has played a vital role in the cultural life of the region thanks to the generosity of the citizens of St. Louis and countless donors. Because of your ongoing enthusiasm and support, I am confident that will continue in future years.

Min Jung Kim
The Barbara B. Taylor Director

Diversity, Equity, Access, and Inclusion

In 2020, the Board of Commissioners unanimously adopted a Diversity Study Report, prioritizing the Saint Louis Art Museum’s commitment to diversity, equity, access, and inclusion (DEAI) to ensure a welcoming institution for all. The following year, we began assessing the 140 recommendations and considerations, which impact every aspect of the Museum’s operations.

Sustaining commitments over long periods is critical to achieving institutional transformation. No initiative better exemplifies the Museum’s dedication to DEAI than the 30-year history of the Romare Bearden Graduate Museum Fellowship. As a result of the Fellowship’s first formal evaluation, the structure was reenvisioned—transitioning from a one-year fellowship to a two-year fellowship and from one Fellow to two Fellow cohorts with a one-year overlap, allowing for more mentorship, skill building, and networking. In 2021, the Museum hosted its first annual Fellowship Diversity Summit, focused on effecting change in museum-leadership and staff-development opportunities. The annual virtual summits were each attended by over 500 viewers from around the world. The Frost Family Foundation awarded the Museum a generous gift to establish the Romare Bearden Graduate Fellowship Endowment in 2020 with an initial gift of \$100,000 and an additional \$100,000 matching challenge in 2022.

In early 2022, the Museum piloted a new cross-departmental staff initiative to promote diverse thinking and offer fresh perspectives for programming. The Staff Programming Opportunity Team (SPOT) developed a CLOSER program to provide inclusive access to art in a typically visual-based experience. Partnering with MindsEye, a non-profit organization with expertise in vision subject matter, Museum staff created and performed vocal, instrumental, performance art, and spoken-word inspired by the Museum’s collection. The Arts and Culture Accessibility Cooperative presented SPOT with its 2022 IDEA Award in the Initiative category.

Community engagements through on-site programming and collaborations beyond our walls are critical to building meaningful and sustainable relationships. Since Min Jung Kim became the Barbara B. Taylor Director, she has regularly traveled to organizations throughout the metro area to learn more about St. Louis’s diverse communities. Some organizations visited include the Griot Museum of Black History, Mosaic St. Louis, and St. Louis Artworks. In 2022, she welcomed more than 100 educational, social, and cultural leaders to the Museum to explore exhibition-partnership opportunities.

In 2021 a new webpage, *Tracking Our Progress*, debuted to increase accessibility to the Museum’s progress regarding DEAI goals and desired outcomes. Along with the initiatives above, additional examples of progress detailed throughout this biennial report include: the accessioning of artworks by and including Black individuals in 2021 and 2022 that expand the art and cultural narrative; the revision of the exhibition-proposal process to address DEAI goals; the implementation of strategic changes in policies and procedures in hiring, retaining, and promoting staff; the continuation of virtual programming in 2021 and the resumption of robust in-person and live-streaming programming in 2022 to engage younger and more racially diverse audiences; and collectors Thomas Alexander’s and Ronald Ollie’s donations to the Richardson Memorial Library of art gifts devoted to African and African American artists.



Exhibitions and Collections

Increased diversity, inclusion, and collaboration were central to the activities surrounding the Saint Louis Art Museum’s exhibitions program and the collection during 2021 and 2022.

The Diversity Study Group Report to the Board of Commissioners in June 2020 reinforced the Museum’s commitment to creating a collection that represents the full diversity of the St. Louis community. The 798 works acquired during this period show a marked increase in works by LGBTQ+ artists, women, and other peoples who are underrepresented in the collection. Acquisitions by Native American, African American, and Middle Eastern artists were higher in 2021–22 than during the previous five years.

The 21 exhibitions held between 2021 and 2022—many of them drawn from recent acquisitions—celebrated the diverse nature of the collection. In the fall of 2021, the Museum commemorated the bicentennial of the State of Missouri with the exhibition *Art Along the Rivers*, highlighting the region’s rich and diverse artistic traditions. The centerpiece of *Signed in Silk: Introducing a Sacred Jewish Textile* during the summer of 2021 was the newly acquired 18th-century *Torah Arc Curtain*. In the summer of 2022, *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Simmons Collection* featured selections from the Simmons’s gift, which added works to the collection by notable women, African American, Latin American, Native American, and LGBTQ+ artists.

Efforts to enhance collection diversity also led to the launching of a cross-departmental initiative to establish ethical decision-making principles surrounding the process for recording and managing information about

the people, institutions, and cultures related to the collection. Historically, museum-cataloging standards and practices have been marked by racist, exclusionary attitudes informed by Eurocentric, colonialist views of non-Western cultures. In late 2022, the Museum formally adopted an ethics statement that seeks to align cataloging practices with its mission to engage, include, and fully represent the diversity of the surrounding community.

The years 2021 and 2022 also saw continued opportunities for the conservation staff to learn more about the collection, including several collaborations with national and international partners. Two paintings on wood, *Portrait of a Woman* and *Portrait of a Young Boy*, were part of a research project on Egyptian funerary portraiture launched by the J. Paul Getty Museum that culminated in a conference in Amsterdam and an exhibition at Harvard University. Conservation also completed a new, intensive analysis of Amedeo Modigliani’s painting *Elvira Resting at a Table* as part of a groundbreaking international research project on Modigliani’s works sponsored by the Barnes Foundation. In the summer of 2021, conservators completed the conservation of a unique component of the Museum’s Main Building—a series of ornate murals painted by artist Elmer E. Garnsey in 1915, which from 1915 to 1938 adorned the grand entrance to the Richardson Memorial Library. The Garnsey Mural Conservation Project provided the opportunity to conserve works of art integral to the Museum as well as learn more about early 20th-century mural painting.



Elmer E. Garnsey, American, 1862–1946; *Richardson Memorial Library Decorative Mural*, (detail of the conserved ceiling), 1915; oil and pastework on canvas; Saint Louis Art Museum, Commissioned by the City Art Museum of St. Louis 1915.1

Acquisitions

American Art

Paintings

Raphael Soyer, American (born Russia), 1899–1987; *In the City Park*, c.1934; oil on canvas; 38 × 40 inches; Museum Purchase, by exchange 124:2022

George Tooker, American, 1920–2011; *Window VIII*, 1966; egg-yolk tempera on gessoed board; 24 × 20 inches; Museum Purchase, by exchange 107:2022

William Zorach, American (born Lithuania), 1887–1966; *Interior and Exterior*, 1919; oil on canvas; 35 1/2 × 27 1/2 inches; Gift of John and Susan Horseman in honor of Melissa Wolfe 301:2021



Clara Pfeifer Garrett, American, 1872–1946; *Mother and Daughter*, c.1916; painted plaster; 24 1/2 × 25 × 17 1/2 inches; Gift of Judith M. Miner and Ralph W. Miner, Jr. 303:2021

Sculpture

Clara Pfeifer Garrett, American, 1872–1946; *Mother and Daughter*, c.1916; painted plaster; 24 1/2 × 25 × 17 1/2 inches; Gift of Judith M. Miner and Ralph W. Miner, Jr. 303:2021

Arts of Africa, Oceania, and the Americas

African Art

Arms and Armor

Zulu artists, South Africa; *Seven Knobkerries*, early 20th century; wood, metal, horn, metal wire, and plastic-coated metal wire; height: 22–34 1/2 inches; Gift of Laura Rogers in tribute to Tom Alexander 290-296:2022

Basketry

Zulu artists, South Africa; *Eighteen Vessel Lids (izimbenge)*, 1940s–80s; plant fiber, beads, pigment, and plastic-coated metal wire; diameter: 6 3/4–8 1/4 inches; Gift of Stephen and Nadine Cohen in honor of Saint Louis Art Museum docents Betsy Zimbalist and Carole Simon 351-368:2021

Books and Manuscripts

Amhara or Tigrinya artist, Ethiopia; *Healing Scroll*, late 18th century; pigment on parchment; 77 × 7 inches; Mary Jo and David Abrahamson Endowment 102:2022

Containers

Gbandi artist, Liberia; *Snuff Container or Pendant*, late 19th–early 20th century; silver and animal tooth or ivory; 1 × 1 1/4 × 5 1/2 inches; Gift of Patsy O’Connell 68:2021

Costume and Clothing

Cameroonian artist, Cameroon Grassfields; *Chief’s Robe*, c.1910–30; cotton; 47 1/4 × 92 1/2 inches; Friends Fund 119:2022

Gbandi artist, Liberia; *Woman’s Headdress*, mid-20th century; plant fibers and cowrie shells; 8 3/4 × 10 inches; Gift of Patsy O’Connell 73:2021

Gbandi or Mende artist, Liberia; *Woman’s Shawl*, mid-20th century; cotton and leopard tooth; 26 1/2 × 74 inches; Gift of Patsy O’Connell 72:2021

Igbo artist, Nigeria; *Wrapper (akwete)*, mid-20th century; cotton; 53 × 77 inches; Gift of Patsy O’Connell 80:2021

Inland Niger Delta artist, Mali; *Protective Tunic*, mid- to late 20th century; cotton and ink; 36 × 39 1/2 inches; Friends Fund 120:2022

Yoruba artist, Benin; *Egungun Masquerade Costume*, late 20th century; cloth, wood, cowrie shells, assorted manufactured trimmings, sequins, beads, paint, and metal; height: 78 1/2 inches; Friends Fund 250:2022

Yoruba artists, Nigeria; *Two Wrappers (adire eleko)*, mid-20th century; cotton and indigo dye; 65 1/4 × 71 inches, 66 1/4 × 77 inches; Gift of Patsy O’Connell 77-78:2021

Furniture

Loma or Kpelle artist, Liberia; *Chair*, late 19th–early 20th century; wood, ivory, and metal; 24 1/8 × 20 × 15 3/8 inches; Gift of Patsy O’Connell 76:2021

Zizwezenyanga Qwabe, Zulu and South African, c.1900–late 1960s to early 1970s; *Storage Rack Panel*, 1950s–60s; wood; 30 × 5 × 1/2 inches; Gift of Dori and Daniel Rootenberg, Jacaranda Gallery, New York 24:2022

Jewelry and Personal Accessories

Akan artist, Ghana; *Comb*, early to mid-20th century; wood; 12 × 4 1/2 × 1 1/2 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 297:2022

Gbandi artists, Liberia; *Five Bracelets*, late 19th–early 20th century; silver and unidentified organic material; 1/2 × 2 3/8 × 2 3/4 inches, 1/2 × 3 1/8 inches, 3 × 3 1/4 inches, 3/4 × 3 × 3 inches, 5/8 × 3 × 3 inches; Gift of Patsy O’Connell 63-64:2021, 67:2021, 69-70:2021

Gbandi artist, Liberia; *Hairpin*, late 19th–early 20th century; silver; 1 3/4 × 5 1/4 inches; Gift of Patsy O’Connell 65:2021

Gbandi artist, Liberia; *Pendant Necklace*, late 19th–early 20th century; silver; pendant: 2 × 3 inches, necklace: 5 × 4 3/4 inches; Gift of Patsy O’Connell 66:2021a,b



Fante artist, Ghana; *Drum*, early 20th century; wood, hide, pigment, metal, and wire; height: 42 inches; Gift of Leah Ward Sears and Haskell Sears Ward 60:2021a-k

Gbandi artists, Liberia; *Two Bracelet Cuffs*, late 19th–early 20th century; silver; 2 3/4 × 2 1/2 × 7 inches, 2 1/4 × 2 1/4 × 7 1/4 inches; Gift of Patsy O’Connell 61-62:2021

Masks

Chokwe artist, Angola; *Face Mask (Pwo)*, late 19th century; wood, plant fiber, pigment, and metal; 16 × 7 1/4 × 9 1/4 inches; Gift of Cecille Pulitzer 179:2022

Dogon artist, Mali; *Face Mask Representing an Antelope (Walu)*, early 20th century; wood, pigment, and metal; 34 × 15 × 12 inches; Gift of the Judith and Robert Shaw Family 420:2021

Musical Instruments

Fante artist, Ghana; *Drum*, early 20th century; wood, hide, pigment, metal, and wire; height: 42 inches; Gift of Leah Ward Sears and Haskell Sears Ward 60:2021a-k

Paintings

Gora Mbengue, Senegalese, 1931–1988; *Amadou Bamba and Kneeling Devotees*, early 1970s; paint on glass; 12 7/8 × 9 3/8 × 1/4 inches; Gift of Patsy O’Connell 81:2021

Acquisitions



probably Kweku Kakanu, Fante (Ghana), 1910–1982; *Asafo Flag (frankaa)*, 1930s–40s; cotton and silk; 39 × 66 1/2 inches; Funds given in memory of Pauline E. Ashton 117:2022; © Estate of Kweku Kakanu

Sculpture

Dejo Fakeye, Yoruba, 1942–2017; Nigeria; *Figure*, mid-20th century; wood; 17 × 3 1/2 × 3 inches; Gift of Patsy O’Connell 79:2021

Yoruba artist, Nigeria; *Dance Wand (oshe Shango)*, mid-20th century; wood; 12 1/2 × 5 × 2 inches; Gift of Mr. and Mrs. Robert Mills 180:2022

Textiles

Gbandi artist, Liberia; *Cloth Strip*, mid-20th century; cotton; bundled: 4 1/4 × 12 × 22 1/2 inches; Gift of Patsy O’Connell 74:2021

Gbandi or Mende artist, Liberia; *Cloth*, mid-20th century; cotton; 64 1/4 × 76 inches; Gift of Patsy O’Connell 75:2021

probably Kweku Kakanu, Fante, 1910–1982; Ghana; *Asafo Flag (frankaa)*, 1930s–40s; cotton and silk; 39 × 66 1/2 inches; Funds given in memory of Pauline E. Ashton 117:2022

probably Kweku Kakanu, Fante, 1910–1982; Ghana; *Asafo Flag (frankaa)*, 1930s–40s; cotton and silk; 37 1/2 × 66 inches; Friends Fund 118:2022

Mende artist, Liberia; *Cloth*, mid-20th century; cotton; 65 1/2 × 86 inches; Gift of Patsy O’Connell 71:2021

Oceania

Paintings

Eileen Bird, Anmatyerr, born 1960; Utopia, Australia; *Night Owl* (two), 1993; acrylic on paper; each: 28 1/4 × 36 3/4 inches; Gift of Gerald R. and Mary Reid Brunstrom 310-311:2022

Paddy Bird Jungala, Anmatyerr, 1952–2015; Utopia, Australia; *Night Owl* (two), 1993; acrylic on paper; each: 28 1/4 × 36 3/4 inches; Gift of Gerald R. and Mary Reid Brunstrom 308-309:2022

Maggie Bird Mpetyane, Anmatyerr, born 1973; Utopia, Australia; *Night Owl*, 1993; acrylic on paper; 28 1/4 × 36 3/4 inches; Gift of Gerald R. and Mary Reid Brunstrom 307:2022

Gloria Tamerr Petyarr, Anmatyerr, c.1938–2021; Utopia, Australia; *Mountain Devil Lizard Dreaming*, 1993; acrylic on car door; 39 × 40 × 6 inches; Gift of Gerald R. and Mary Reid Brunstrom 318:2022

Gloria Tamerr Petyarr, Anmatyerr, c.1938–2021; Utopia, Australia; *Untitled*, 1993; acrylic on hubcap; diameter: 15 inches; Gift of Gerald R. and Mary Reid Brunstrom 319:2022

Angelina Pwerle, Anmatyerr, born c.1946; Utopia, Australia; *Five Untitled Paintings*, 1993; acrylic on paper; each: 27 5/8 × 19 5/8 inches; Gift of Gerald R. and Mary Reid Brunstrom 312-316:2022

Kaylene Whiskey, Pitjantjatjara, born 1976; Iwantja, Australia; *Mingkulpa 4 Sale*, 2021; acrylic on linen; 48 1/16 × 59 13/16 inches; Friends Fund Endowment, and Gift of Leila and Monroe R. Meyerson, by exchange 254:2022

Prints

Fiona Foley, Badtjala, born 1964; printed by Theo Tremblay, American, born 1952; Queensland, Australia; *Untitled*, 1990; lithograph: 28 1/8 × 33 inches; Gift of Gerald R. and Mary Reid Brunstrom 317:2022



Anishinaabe (Ojibwe) artist; *Bandolier Bag*, c.1860; glass beads, metal beads, silk ribbon, cotton cloth, wool cloth, metal nail, and wool yarn; 34 1/2 × 10 1/2 inches; Gift of Elizabeth B. and Robert Wells Streett 20:2022

Textiles

Aboriginal artists, Utopia, Australia; *Two Untitled Textiles*, 1989; silk; 96 × 44 inches, 72 × 44 inches; Gift of Gerald R. and Mary Reid Brunstrom 304:2022, 306:2022

Elsie Kemarre, Aboriginal, active late 20th century; Utopia, Australia; *Untitled*, 1989; silk; 44 × 72 inches; Gift of Gerald R. and Mary Reid Brunstrom 305:2022

Lyndsay Bird Mpetyane, Anmatyerr, born 1935; Utopia, Australia; *Untitled*, 1989; silk; 96 × 44 inches; Gift of Gerald R. and Mary Reid Brunstrom 303:2022

Jessie Petyarr, Anmatyerr, born 1957; Utopia, Australia; *Untitled*, 1989; silk; 77 × 44 inches; Gift of Gerald R. and Mary Reid Brunstrom 302:2022

North America

Basketry

Eva Wolfe, Cherokee and American, 1922–2004; *Basket*, late 20th century; dyed and undyed rivercane; 6 1/4 × 11 × 15 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 111:2022

Hopi artists; *Two Baskets*, 20th century; plant fiber and dye; 7 1/2 × 9 × 9 inches, 12 × 9 1/2 × 9 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 300-301:2022

Paiute artist; *Basket*, early 20th century; glass beads and willow; 2 1/2 × 4 3/4 × 5 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 10:2022

Paiute, Washoe, or Miwok artist; *Basket*, early 20th century; glass beads and willow; 2 7/8 × 4 1/2 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 9:2022

Pomo artists; *Two Baskets*, 20th century; plant fiber, feathers, glass beads, and shell; 3 × 6 1/2 × 6 1/2 inches, 4 × 9 1/2 inches; Gift from the collection of Bernhard Voss and Margaret Cohen Voss 298-299:2022

Costume and Clothing

Anishinaabe (Odawa) artist; *Leggings*, c.1835; wool cloth, silk ribbon, and glass beads; each: 31 × 10 inches; Gift of Elizabeth B. and Robert Wells Streett 23:2022a,b

Drawings and Watercolors

Oki’ cize-ta’wa, Lakota (Sioux), 1850–1924; *Untitled Drawing*, c.1900; colored pencil on paper; 8 3/8 × 13 5/8 inches; Gift of Toby Herbst and Danielle Foster-Herbst in loving memory of Barbara Ayers Herbst 369:2021

Jewelry and Personal Accessories

Anishinaabe (Ojibwe) artist; *Bandolier Bag*, c.1860; glass beads, metal beads, silk ribbon, cotton cloth, wool cloth, metal nail, and wool yarn; 34 1/2 × 10 1/2 inches; Gift of Elizabeth B. and Robert Wells Streett 20:2022

Cree artist; *Panel Bag*, c.1900; glass beads, metal beads, cotton cloth, silk ribbon, and wool yarn; 17 × 13 inches; Gift of Elizabeth B. and Robert Wells Streett 19:2022

Haudenosaunee (Iroquois) artist; *Bag*, c.1820; wool cloth, glass beads, silk ribbon, and cotton cloth; 7 1/2 × 6 1/2 inches; Gift of Elizabeth B. and Robert Wells Streett 21:2022

Lenape artist; *Shot Pouch*, early 19th century; glass beads, wool cloth, cotton cloth, cotton yarn, and silk ribbon; 30 × 6 1/2 inches; Gift of Elizabeth B. and Robert Wells Streett 18:2022

Acquisitions



Plateau artist; *Horse Collar*, 1860s; wool cloth, canvas, glass beads, metal bells, and hide; 9 × 47 inches; Friends Fund 84:2021

Wendat artist; *Pouch*, mid-19th century; dyed hide, dyed and undyed moose hair, and silk ribbon; 6 1/2 × 5 1/2 inches; Gift of Elizabeth B. and Robert Wells Streett 22:2022

Sculpture

Nora Naranjo Morse, Kha’p’o (Santa Clara Pueblo), born 1953; *Pods*, 2016; clays (micaceous and Santa Clara) and pigment (bisque stains); 36 × 13 × 13 inches, 30 × 10 × 10 inches, 26 × 11 × 11 inches; Helen Kornblum Fund for Contemporary Native Women Artists, and Gift of Mr. and Mrs. Adam Aronson, by exchange 255:2022.1-3

Textiles

Plateau artist; *Horse Collar*, 1860s; wool cloth, canvas, glass beads, metal bells, and hide; 9 × 47 inches; Friends Fund 84:2021

Asian Art

East Asia

Calligraphy

Fukushima Keidō, Japanese, 1933–2011; *Every Day Is a Good Day*, late 20th–early 21st century; hanging scroll: ink on paper; image: 53 1/2 × 13 3/8 inches; Gift of Mark S. Weil and Joan M. Hall 295:2021

Fukushima Keidō, Japanese, 1933–2011; *The Mind of Zen*, late 20th–early 21st century; hanging scroll: ink on paper; image: 49 × 13 3/8 inches; Gift of Mark S. Weil and Joan M. Hall 296:2021

Ceramics

Kondō Takahiro, Japanese, born 1958; *Wave (Nami)*, 2021; marbled porcelain with silver mist overglaze; 18 1/8 × 7 × 4 1/2 inches; William K. Bixby Trust for Asian Art 248:2022

Dish, mid- to late 18th century; Chinese, Qianlong period; Jingdezhen ware; porcelain with cobalt-blue glaze; diameter: 6 1/2 inches; Gift of Kenneth and Phyllis Langsdorf 181:2022

Vase, late 18th–early 19th century; Chinese, Qing dynasty; Jingdezhen ware; porcelain with copper-red glaze; height: 6 3/8 inches; Gift of Kenneth and Phyllis Langsdorf 182:2022

Drawings and Watercolors

Chiura Obata, American (born Japan), 1885–1975; *Autumn Scene*, 1943; watercolor on paper; 18 1/2 × 13 1/16 inches; Gift from the estate of Chiura Obata 336:2021

Chiura Obata, American (born Japan), 1885–1975; *Fire Fly*, St. Louis, 1943; colored pencil and ink on paper; 11 × 8 1/2 inches; Gift from the estate of Chiura Obata 337:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Cloudy Sky with Single Building)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 340:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Hills with Distant Rain)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 344:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Rain against Tree)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 342:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Rain and Storm Clouds)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 339:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Rain and Two Posts)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 343:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Rolling Hills with Houses)*, 1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 338:2021

Chiura Obata, American (born Japan), 1885–1975; *Untitled (Trees and Hills)*, c.1943; ink on paper; 9 1/4 × 13 1/16 inches; Gift from the estate of Chiura Obata 341:2021

Furniture

Chest of Cabinets and Drawers (tansu), late 19th–early 20th century; Japanese, Meiji period; wood and iron fittings; 40 × 48 × 23 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 269:2021

Two-Sectioned Stacked Clothing Chest (ishō-dansu), late 19th–early 20th century; Japanese, Meiji period; wood and iron fittings; stacked: 42 1/2 × 34 × 17 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 270:2021a,b

Paintings

Ogata Gekkō, Japanese, 1859–1920; *Flowered Hat Dance*, 1890s; hanging scroll: ink and color on silk; image: 48 × 17 5/8 inches; The Langenberg Endowment Fund 346:2021

Jiang Xun, Chinese, 1764–1821; *Spring Morning in the Mountain of Immortals*, 1802; hanging scroll: ink and colors on paper; image: 70 1/8 × 36 3/8 inches; Gift of Rose Luh in honor of her parents Andrew and Anna Luh 350:2021

Wang Chen, Chinese, 1720–1797; *Landscape with Dwelling*, 1776; hanging scroll: ink on paper; image: 37 1/4 × 19 7/8 inches; Gift of Rose Luh in honor of her parents Andrew and Anna Luh 349:2021

Xi Gang, Chinese, 1746–1803; *Landscape after Huang Gongwang’s “Fuchun Mountains,”* 1798; handscroll: ink on paper; scroll: 12 11/16 × 30 ft. 1/4 inches; Gift of Rose Luh in honor of her parents Andrew and Anna Luh 348:2021

Bae Ryeom, Korean, 1911–1968; *Pure Fragrance in the Bitter Cold*, 1964; ink and color on paper, mounted as a panel; 50 5/8 × 13 inches; Gift of Mrs. Young Hie Nahm Kromm and Mr. David V. Kromm in memory of her father Chung C. Nahm, MD, PhD, on the occasion of the centenary of his birth 16:2022

Dokseong, the Solitary Ascetic, 19th century; Korean, Joseon dynasty; ink and color on silk; 48 1/4 × 38 7/8 inches; The Langenberg Endowment Fund 246:2022

Samseong, the Three Sages (Buddha, Confucius, and Laozi), late 19th century; Korean, Joseon dynasty; ink and color on silk; 42 7/8 × 27 7/8 inches; The Langenberg Endowment Fund 247:2022

Prints

Eishū, Japanese, active late 19th century; published by Hasegawa Kuminosuke, Japanese, active late 19th century; *Outbreak of War between Japan and China: The Attack on Tianzhuangtai*, 1895; triptych of color woodblock prints; mounted: 14 5/8 × 28 1/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 333:2021a-c



Itō Shinsui, Japanese, 1898–1972; published by Watanabe Shōzaburō, Japanese, 1885–1962; *Hand Mirror (Tekagami)*, 1954; color woodblock print; 19 3/4 × 14 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 35:2021; © Estate of Itō Shinsui

Acquisitions



Elizabeth Keith, Scottish (active Japan), 1887–1956; published by Watanabe Shōzaburō, Japanese, 1885–1962; *The Scholar, Korea*, 1921; color woodblock print; 18 1/2 × 13 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 87:2021

Itō Shinsui, Japanese, 1898–1972; published by Watanabe Shōzaburō, Japanese, 1885–1962; *Hand Mirror (Tekagami)*, 1954; color woodblock print; 19 3/4 × 14 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 35:2021

Kawahara Keiga, Japanese, 1786–1860; Yamatoya, Nagasaki, Japan; *Mirror of True Depictions of a Russian Procession*, 1853; set of seven color woodblock prints; each between 10 7/16 × 15 11/16 and 10 5/8 × 15 3/4 inches, and 15 11/16 × 10 1/2 inches; Funds given by Mr. and Mrs. Charles A. Lowenhaupt 11:2022.1–.7

Kawase Hasui, Japanese, 1883–1957; *Crossing a River at Dawn*, 1937; color woodblock print; 13 3/8 × 9 1/2 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 335:2021

Elizabeth Keith, Scottish (active Japan), 1887–1956; published by Watanabe Shōzaburō, Japanese, 1885–1962; *A Game of Chess, Korea*, 1924; color woodblock print; 13 1/4 × 17 5/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 90:2021

Elizabeth Keith, Scottish (active Japan), 1887–1956; published by Watanabe Shōzaburō, Japanese, 1885–1962; *Lama Temple, Peking*, 1922; color woodblock print; 10 3/8 × 15 3/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 88:2021

Elizabeth Keith, Scottish (active Japan), 1887–1956; published by Watanabe Shōzaburō, Japanese, 1885–1962; *Night Scene, Peking*, 1922; color woodblock print; 15 1/4 × 10 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 89:2021

Elizabeth Keith, Scottish (active Japan), 1887–1956; published by Watanabe Shōzaburō, Japanese, 1885–1962; *The Scholar, Korea*, 1921; color woodblock print; 18 1/2 × 13 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 87:2021

Mabuchi To'oru, Japanese, 1920–1994; *Dried Fish on a Table*, 1963; color woodblock print; 18 1/2 × 24 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 37:2021

Mabuchi To'oru, Japanese, 1920–1994; *Vessels and Persimmons*, 1965; color woodblock print; 18 1/2 × 24 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 38:2021

Mabuchi To'oru, Japanese, 1920–1994; *Yuzu Fruits*, 1962; color woodblock print; 18 1/2 × 12 1/4 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 36:2021

Nagaii Jirō, Japanese, 1893–1961; *Children's Room*, 1931; color woodblock print; 14 1/8 × 13 3/4 inches; Funds given by Mr. and Mrs. Charles A. Lowenhaupt 34:2021

Chiura Obata, American (born Japan), 1885–1975; *Lake Basin in High Sierra*, c.1928–29; color woodblock print; 15 1/2 × 20 1/4 inches; The Langenberg Endowment Fund 345:2021

published by Yamatoya, Nagasaki, Japan; *Russian Man (Vice Admiral Putiatin of the Russian Imperial Navy)*, c.1853; Japanese, Edo period; color woodblock print; 17 1/2 × 6 1/4 inches; Funds given by Mr. and Mrs. Charles A. Lowenhaupt 101:2022

Yoshida Hiroshi, Japanese, 1876–1950; *Snow at Nakazato*, from the series *Twelve Scenes of Tokyo*, 1928; woodblock print; 21 3/8 × 17 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 121:2022

Yoshida Hiroshi, Japanese, 1876–1950; *The Taj Mahal Gardens at Night*, from the series *India and Southeast Asia*, 1931; color woodblock print; 10 7/8 × 16 1/8 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 122:2022

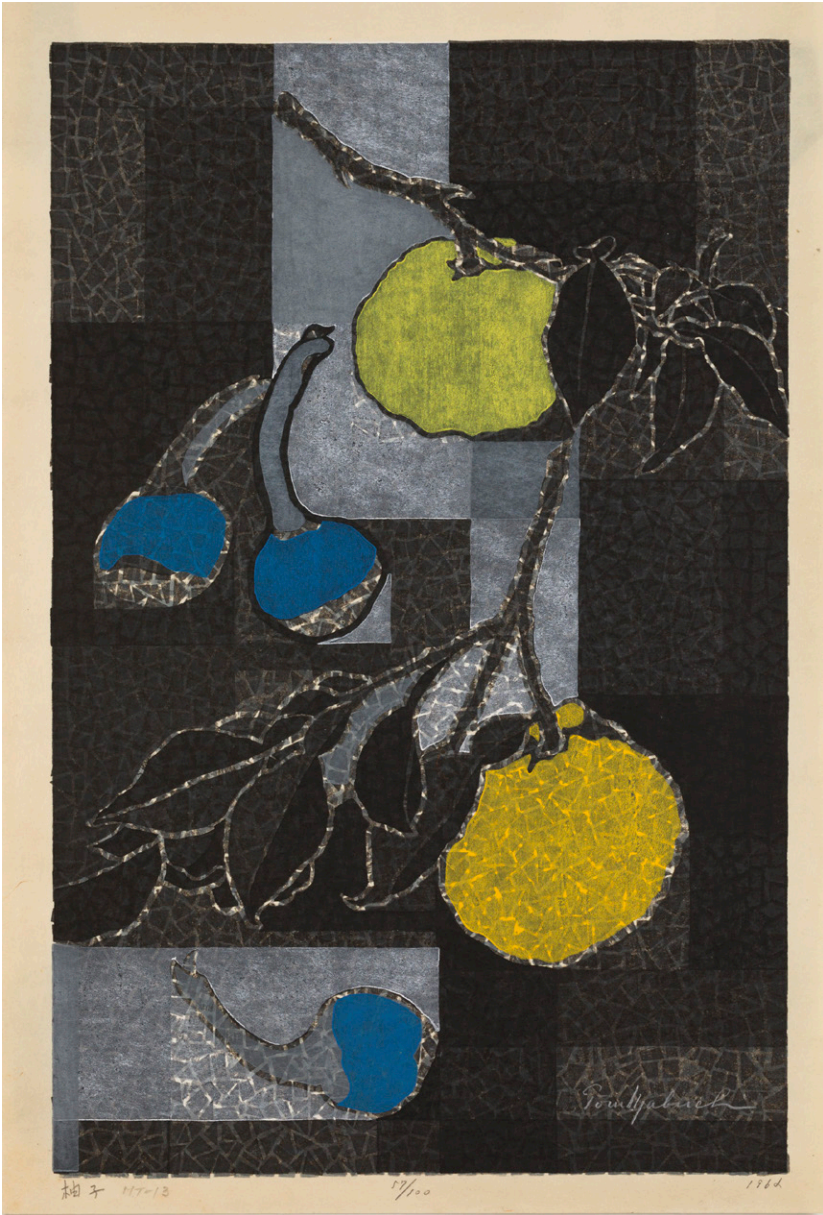
Yoshida Tōshi, Japanese, 1911–1995; *Sunrise on New Year's Day in Ginza*, 1958; color woodblock print; 12 × 8 1/2 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints in honor of Steven Owyong 91:2021

published by Yoshioka Kyūichi, Japanese, active late 19th century; *Great Victory of the Japanese Fleet in the Sea off Korea*, 1894; Japanese, Meiji period; diptych of color woodblock prints; mounted: 14 1/8 × 19 3/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 334:2021a,b

South Asia

Textiles

Chintz Textile Panel with Design of Decorative Roundels and Rosettes, 18th century; Indian, for the Japanese market; dyed cotton with painted resist and mordant; 10 5/8 × 10 7/8 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 17:2022



Mabuchi To'oru, Japanese, 1920–1994; *Yuzu Fruits*, 1962; color woodblock print; 18 1/2 × 12 1/4 inches; The Margaret and Irvin Dagen Fund for Modern and Contemporary Japanese Prints 36:2021; © Estate of Mabuchi To'oru

Acquisitions

Southeast Asia

Costume and Clothing

Ceremonial Shoulder Cloth (kain limar), late 19th century; Indonesia; silk and metallic thread; 34 1/4 × 88 3/16 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 199:2022

Man’s Cloth (tais mane), early 20th century; Indonesia; cotton; 79 1/8 × 45 1/4 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 191:2022

Shoulder Cloth (selendang), 19th–early 20th century; Indonesia; cotton and silk; 25 9/16 × 87 inches; Gift of Textile Arts and Robert Coffland 195:2022

Woman’s Skirt (ei worapi), early 20th century; Indonesia; handspun cotton with natural dyes and warp ikat; 64 15/16 × 22 1/16 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 192:2022

Woman’s Skirt (ei worapi), early 20th century; Indonesia; handspun cotton and warp ikat; 66 1/8 × 22 1/16 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 193:2022

Textiles

Ceremonial Cloth (palepai), 19th century; Indonesia; handspun cotton and silk with natural dyes and metallic threads; 22 13/16 × 94 7/8 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 197:2022

Ceremonial Textile (porisitutu), 19th century; Indonesia; handspun cotton and warp ikat; 56 5/16 × 56 5/16 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 194:2022

Ceremonial Cloth (tampan), 19th century; Indonesia; handspun cotton, supplementary weft; 26 × 22 1/16 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 183:2022

Ceremonial Cloth (tampan), late 19th century; Indonesia; cotton; 22 7/16 × 22 1/16 inches; Gift of Textile Arts and Robert Coffland 184:2022

Ceremonial Cloth (tampan), first half 19th century; Indonesia; silk, cotton, and mica; 27 3/16 × 31 1/8 inches; Gift of Textile Arts and Robert Coffland 185:2022

Ceremonial Cloth (tampan), late 19th century; Indonesia; silk and cotton; 26 3/8 × 31 7/8 inches; Gift of Textile Arts and Robert Coffland 186:2022

Ceremonial Cloth (tampan), 19th century; Indonesia; silk and cotton; 31 7/8 × 26 3/8 inches; Gift of Textile Arts and Robert Coffland 187:2022

Ceremonial Cloth (tampan), 19th century; Indonesia; cotton; 27 15/16 × 28 3/8 inches; Gift of Textile Arts and Robert Coffland 188:2022

Ceremonial Cloth (tampan), 19th century; Indonesia; cotton; 29 1/2 × 29 1/8 inches; Gift of Textile Arts and Robert Coffland 189:2022

Ceremonial Cloth (tampan), 19th century; Indonesia; cotton; 25 9/16 × 26 3/8 inches; Gift of Textile Arts and Robert Coffland 190:2022

Fragment of a Ceremonial Textile, late 18th–early 19th century; Indonesia; silk and weft ikat with gold thread brocade (songket); 29 15/16 × 22 1/16 inches; Gift of Textile Arts and Robert Coffland 198:2022

Sacred Ceremonial Cloth (geringsing kemban cemplong), early 20th century; Indonesia; cotton; 9 1/16 × 70 7/8 inches; Gift of Robert Coffland and Ellen Moore in honor of JoAnn Moore 196:2022

West Asia

Containers

Ben Rafi Mayeri, Iranian, 1914–2003; *Serving Tray (sini) with Design of Deer, Birds, and Floral Sprays*, 1968; engraved copper with tin plating (qalamzani); 1 1/4 × 26 1/8 × 18 11/16 inches; Gift of Mr. and Mrs. Charles A. Lowenhaupt 332:2021

Decorative Arts and Design

Ceramics

Viola Frey, American, 1933–2004; *Grandmother Figure*, c.1983; glazed ceramic and steel; 85 × 16 7/8 × 15 1/8 inches; Gift of Dr. Carl and Mrs. Sari Frieden 305:2021a-d

Cornelis Pronk, Dutch, 1691–1759; Maria Sibylla Merian, Swiss (born Germany), 1647–1717; *Pair of Plates*, c.1735; glazed porcelain; each: 1 × 10 1/4 inches; Funds given by The Buddy Taub Foundation, Dennis A. Roach and Jill Roach, Directors 123:2022.1.,2

Containers

Michael Bauermeister, American, born 1957; *Vase*, 2001; spalted maple; 11 1/2 × 17 × 18 inches; Gift of Kenneth and Phyllis Langsdorf 210:2022

Phil Brown, American, 1937–2018; *Vase*, 1989; cherry; 6 3/4 × 19 1/4 inches; Gift of Kenneth and Phyllis Langsdorf 213:2022

decorated by Kathryn E. Bard Cherry, American, 1870–1931; made by Delinières & Co., Limoges, France, founded 1863; *Vase*, c.1910–11; glazed porcelain with enamel decoration; 12 3/8 × 8 7/8 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 97:2021



Viola Frey, American, 1933–2004; *Grandmother Figure*, c.1983; glazed ceramic and steel; 85 × 16 7/8 × 15 1/8 inches; Gift of Dr. Carl and Mrs. Sari Frieden 305:2021a-d; 2023 © Artist’s Legacy Foundation, Oakland / ARS, New York

decorated by Kathryn E. Bard Cherry, American, 1870–1931; made by La Porcelaine Limousine, Limoges, France, active c.1931–c.1939; *Vase*, 1911; glazed porcelain with enamel decoration; 11 1/8 × 4 inches; Funds given by David Obedin and Clare Davis 1:2021

Christopher Dresser, Scottish, 1834–1904; made by Ault Faience Pottery, Swadlincote, England, active 1887–1919; *Vase*, c.1893–96; glazed earthenware; 12 3/8 × 8 5/8 inches; Gift of Mr. and Mrs. Milton L. Zorensky, by exchange 86:2021

designed by William Frend De Morgan, English, 1839–1917; decorated by Halsey Ralph Ricardo, English, 1854–1928; associated with Sands End Pottery, London, England, active 1888–1907; *Covered Vase*, 1888–98; glazed earthenware with copper luster; 12 1/2 × 9 1/2 inches; The Lopata Endowment Fund and the Mary Elizabeth Rosborough Decorative Arts Fund 85:2021a,b

Ron Kent, American, 1931–2008; *Monumental Bowl*, 1990s; wood; 11 1/4 × 22 inches; Gift of Kenneth and Phyllis Langsdorf 216:2022

Dan Kvitka, American, born 1958; *Closed Vessel*, 1997; ebony; 7 3/4 × 6 1/4 inches; Gift of Kenneth and Phyllis Langsdorf 211:2022

Bruce Mitchell, American, born 1949; “*Bizenta*” #1, 1998; curly redwood; 14 × 7 1/2 × 5 1/2 inches; Gift of Kenneth and Phyllis Langsdorf 205:2022

Michael Mode, American, born 1949; *Palms Up*, c.2007; wood; 8 × 7 3/4 inches; Gift of Kenneth and Phyllis Langsdorf 214:2022

Matt Moulthrop, American, born 1977; *Black Willow Globe*, 2007; black willow; 10 × 11 1/2 inches; Gift of Kenneth and Phyllis Langsdorf 208:2022

Acquisitions

Philip Moulthrop, American, born 1947; *Bowl*, c.1987; red-leopard maple; 5 1/2 x 10 1/2 inches; Gift of Kenneth and Phyllis Langsdorf 206:2022

Philip Moulthrop, American, born 1947; *Vase*, c.2004; red cedar; 12 1/2 x 9 inches; Gift of Kenneth and Phyllis Langsdorf 207:2022

Rude Osolnik, American, 1915–2001; *Vase*, 1991; yellow poplar; 13 x 10 inches; Gift of Kenneth and Phyllis Langsdorf 209:2022

Peter Petrochko, American, born 1948; *Vase*, 1993; mahogany and Brazil yellow poplar; 9 x 12 1/2 x 10 5/8 inches; Gift of Kenneth and Phyllis Langsdorf 212:2022

Al Stirt, American, born 1946; *Vase*, 1999; redwood burl; 5 3/4 x 7 1/2 inches; Gift of Kenneth and Phyllis Langsdorf 215:2022

Louis Comfort Tiffany, American, 1848–1933; made by Tiffany Glass and Decorating Company, New York, active 1892–1902; *Bowl*, c.1898; Favrite glass; 2 1/8 x 9 5/8 inches; Gift of the estate of Patricia G. Hecker 371:2021



Warming Dish, 1800–1820; English; silver plate on copper, tinned copper, iron, ebonized mahogany, and bone or ivory; 7 1/2 x 10 1/4 x 8 3/4 inches; Gift of the estate of Patricia G. Hecker 370:2021a-e

Coverings and Hangings

Cornelia Ann Burling, American, 1794–1882; *Factory-Printed Chintz Appliqué Quilt*, c.1816–17; cotton and printed dyes; 81 1/2 x 79 1/2 inches; Gift of Elliott and Mary Chubb 304:2021

probably Simhah Viterbo, Italian, 1739–1779; *Cover for a Reader’s Desk*, mid-18th century; silk, metal-wrapped threads, silk threads; 36 x 47 inches; Deane and Paul Shatz Judaica Fund, and funds given by Nancy and Kenneth Kranzberg 321:2022

Furniture

Harry Bertoia, American (born Italy), 1915–1978; made by Knoll Associates, Inc., New York, active 1946–1969; *Bird Chair and Ottoman*, designed 1952; enameled steel and upholstery; chair: 40 1/4 x 38 1/2 x 33 inches; ottoman: 14 1/2 x 23 1/2 x 17 1/4 inches; Gift of Dr. William Merwin 320:2022.1,2

Warren McArthur, American, 1885–1961; made by Warren McArthur Corporation, Bantam, Connecticut, active c.1933–1948; *Armchair Model 1122*, c.1935; aluminum with upholstery; 29 x 18 x 22 inches; Gift of Dr. and Mrs. George R. Schoedinger III 26:2022

Warren McArthur, American, 1885–1961; made by Warren McArthur Corporation, Bantam, Connecticut, active c.1933–1948; *Dressing Table*, c.1935; aluminum and glass; 26 x 44 x 16 inches; Gift of Dr. and Mrs. George R. Schoedinger III 25:2022

Warren McArthur, American, 1885–1961; made by Warren McArthur Corporation, Bantam, Connecticut, active c.1933–1948; *Side Table*, c.1935; aluminum and lacquered wood; 28 x 36 x 24 inches; Gift of Dr. and Mrs. George R. Schoedinger III 27:2022

Warren McArthur, American, 1885–1961; made by Warren McArthur Corporation, Bantam, Connecticut, active c.1933–1948; *Side Table*, c.1935; aluminum and lacquered wood; 28 x 36 x 24 inches; Gift of Dr. and Mrs. George R. Schoedinger III 27:2022

Glassware

Covered Goblet, 1850–60; Bohemian; cut, stained, and engraved glass; 10 3/4 x 4 1/2 inches; Cronheim-Bettman Endowed Acquisition Fund 106:2022a,b

Lighting

Michael Anastassiades, Cypriot (active England), born 1967; *Biri Biri*, 2014; free-blown opaline glass; dimensions variable; Gift of Friedman Benda Gallery and Michael Anastassiades 57:2021a,b

Sculpture

Robly A. Glover Jr., American, born 1956; *Howling Lunar Flow*, c.2009; sterling silver; 8 x 8 x 2 inches; Gift in honor of Patricia Lee Glover and Robly A. Glover, Senior 204:2022

Textiles

Mariano Fortuny y Madrazo, Spanish, 1871–1949; *Peplos Style Delphos Gown*, c.1920; silk and glass beads; 60 x 20 inches; Gift of Marisa Longrais Human 202:2022

Althea McNish, Trinidadian (active England), 1924–2020; fabricated by Hull Traders, English, founded 1958; *Golden Harvest* and *Painted Desert*, 1959; screen-printed cotton; 76 x 50 inches, 104 x 50 inches; Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh 41-42:2021

Ruth Reeves, American, 1892–1966; made by W. & J. Sloane, New York, active 1843–1985; *American Scene Textile*, 1930; printed cotton; 67 1/4 x 46 inches; Marjorie Wyman Endowment Fund 103:2022



Covered Goblet, 1850–60; Bohemian; cut, stained, and engraved glass; 10 3/4 x 4 1/2 inches; Cronheim-Bettman Endowed Acquisition Fund 106:2022a,b



Jacopo Bassano, Italian, c.1515–1592; *Lamentation by Candlelight*, 1570s; oil on slate with gilding; 11 1/4 × 12 1/4 × 1/2 inches; Funds given by Opal and Arthur H. Meyer Jr.; Museum Purchase, by exchange 95:2021

A. Joel Robinson, American, 1915–2012; made by L. Anton Maix Fabrics, New York, founded 1948; *Honeycomb Textile Sample* and *Glen Plaid Textile Sample*, 1952; screen-printed linen; each: 24 × 34 1/2 inches; Marjorie Wyman Endowment Fund 104-105:2022

Nine Quilts, 1910–1950; American; cotton, corduroy, and rayon; dimensions variable; Gift of Ren Riley 237-245:2022

Twenty Quilts, 1900–1980; American; mixed fabrics; dimensions variable; Marjorie Wyman Endowment Fund 217-236:2022

European Art to 1800

Metalwork

Cross with Engraved Figures, c.1140–60; Italian; bronze; height without stand: 12 13/16 inches; Funds given by Chichi Steiner and Tom Rassieur in memory of Frank Rassieur 347:2021

Miniature Paintings

Christian Friedrich Zincke, German, 1683/85–1767; *George Frederick Handel*, signed and dated 1718; enamel on copper; 1 3/4 × 1 1/2 inches; Funds given by Leona J. Beckmann, Bequest of Louis La Beaume, Gift of Mrs. Charles Nagel Jr., and Museum Purchase, all by exchange 94:2021

Portrait of a Woman, 1575–1600; Dutch or Flemish; oil on copper; 4 7/8 × 3 3/4 inches; Gift of Marisa Longrais Human 394:2021

Portrait of a Captain, c.1810–12; French; watercolor on ivory; 2 × 1 5/8 inches; Gift of Marisa Longrais Human 395:2021

Paintings

Jacopo Bassano, Italian, c.1515–1592; *Lamentation by Candlelight*, 1570s; oil on slate with gilding; 11 1/4 × 12 1/4 × 1/2 inches; Funds given by Opal and Arthur H. Meyer Jr.; Museum Purchase, by exchange 95:2021

attributed to Giacinto Gimignani, Italian, 1606–1681; *Sine Baccho et Cerere friget Venus (Without Bacchus and Ceres, Venus Grows Cold) (Allegory of the Four Seasons)*; oil on canvas; 48 × 66 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 121:2021

Guillaume Lethiere, French, 1760–1832; *The Condemnation of Rhea Silvia by Amulius*, c.1799; oil on canvas; 9 1/2 × 12 3/4 inches; Friends Fund and Bequest of Edith J. and C.C. Johnson Spink, by exchange 249:2022

Justus Suttermans, Flemish (active Italy), 1597–1681; *Domenica delle Cascine, la Cecca di Pratolino, and Pietro Moro*, 1634; oil on canvas; 36 × 32 5/8 inches; Funds given by Opal and Arthur H. Meyer Jr., and Mr. and Mrs. John Peters MacCarthy 44:2021

Penitent St. Peter, c.1630–50; European; oil on canvas; 40 × 32 inches; Gift of Jerome and Judith Rubenstein in memory of Evalyne and Joseph Grand 306:2021

Sculpture

Gian Lorenzo Bernini, Italian, 1598–1680; *Head of a Young Woman*, 1620s; terracotta; 12 1/4 × 7 × 8 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 246:2021

Gian Lorenzo Bernini, Italian, 1598–1680; modeled in wax by Ercole Ferrata, Italian, 1610–1686; *Christo Morto*, 1657–61; bronze with gilding; 17 5/8 × 13 1/8 × 3 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 245:2021

attributed to Gian Lorenzo Bernini, Italian, 1598–1680; *Scipione Borghese*, 17th century; bronze; 7 1/4 × 7 3/8 × 3 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 244:2021a,b

after Gian Lorenzo Bernini, Italian, 1598–1680; *Bust of Paolo Giordano Orsini, Duke of Bracciano*, 1670s(?); bronze; 6 1/2 × 6 × 2 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 260:2021

after Gian Lorenzo Bernini, Italian, 1598–1680; *St. Bibiana*, mid- to late 17th century; bronze, copper alloy with golden red translucent lacquer; 18 5/8 × 7 7/8 × 7 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 259:2021

attributed to Antoine Coysevox, French, 1640–1720; *Bust of Alexander the Great*, 1677–81; bronze; 20 7/8 × 12 1/8 × 5 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 119:2021

François Du Quesnoy, Flemish (active Italy), 1597–1643; *Bust of a Putto*, c.1629; bronze; 11 3/8 × 10 × 6 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 249:2021

Etienne-Maurice Falconet, French, 1716–1791; *Figure of a Woman*, 1757–66; bronze; 8 7/8 × 3 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 250:2021

Cosimo Fanzago, Italian, 1591–1678; *Pair of Angels*, 1640–47; bronze with gilding; each 22 1/4 × 13 1/16 × 13 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 117:2021.1,.2

Giambologna, Flemish (active Italy), 1529–1608; executed by Antonio Susini, Italian, active 1580–1624; *Christ Crucified (Cristo Morto)*, 1588–92; bronze with gilding; 28 × 13 3/8 × 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 254:2021

Acquisitions



Elias Sime, Ethiopian, born 1968; *Untitled 4*, 2020; reclaimed electrical wires and components on panel; 81 3/4 × 123 1/4 inches; Friends Fund, and funds given by Eleanor J. Moore, Gary Werths and Richard Frimel, the Ross Family Foundation, and Yvette Drury Dubinsky and John Paul Dubinsky 43:2021; © Elias Sime 2019

Pierre Lepautre, French, c.1660–1744; *Aeneas, Anchises, and Ascanius*; bronze; 21 3/8 × 10 × 11 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 263:2021

Benedetto da Maiano, Italian, 1442–1497; *St. John the Evangelist*, 1488; terracotta with traces of paint; 37 1/16 × 14 3/16 × 9 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 98:2021

attributed to Master of Ciechanowiecki, Italian, active 17th century; *St. Jerome*, 17th century; bronze; 10 3/16 × 4 1/2 × 2 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 247:2021

Guglielmo della Porta, Italian, 1500/10–1577; *Bust of a Putto*, c.1545–50; bronze; 10 3/4 × 6 3/8 × 4 1/2 inches; Gift of Mark S. Weil and Joan M. Hall 294:2021

Guglielmo della Porta, Italian, 1500/10–1577; *Hercules and Antaeus*, c.1550–59; bronze; 15 1/4 × 6 3/4 × 7 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 265:2021

Guglielmo della Porta, Italian, 1500/10–1577; possibly Antonio Gentili da Faenza, Italian, 1519–1609; *Madonna and Child*, late 16th century; bronze with gilding; height with base: 12 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 266:2021a,b

Severo Calzetta da Ravenna, Italian, active c.1496–c.1543; *Boy with Raised Arm*, c.1500; bronze; 6 7/8 × 2 3/4 × 1 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 268:2021

Severo Calzetta da Ravenna, Italian, active c.1496–c.1543; *Kneeling Satyr*, early 16th century; bronze; 8 × 6 5/16 × 3 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 267:2021

Head of Christ, 17th century; French; bronze; 9 3/4 × 7 5/8 × 4 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 251:2021.1

Head of the Virgin, 17th century; French; bronze; 10 7/16 × 7 × 4 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 251:2021.2

Bust of a Prophet or Mythological Figure, c.1700–1705; French or German; terracotta; 21 1/8 × 13 × 11 1/4 inches; Gift of Mark S. Weil and Joan M. Hall 291:2021

The Coronation of the Virgin, late 16th century; German; bronze with gilding; 8 3/8 × 7 × 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 253:2021

The Crucifixion with Three Crosses, late 16th–early 17th century; German; gilt bronze or copper repoussé with gilding; 11 3/8 × 8 1/2 × 1 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 252:2021

Bust of a Duke, second half 17th century; Italian; terracotta; 10 5/8 × 11 13/16 × 7 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 120:2021

Bust of an Emperor, c.1500; Italian; terracotta; 14 15/16 × 16 1/8 × 9 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 264:2021

Bust of Marcus Aurelius, late 18th–early 19th century; Italian; marble; with socle: 31 3/4 × 15 3/4 × 14 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 256:2021

Bust of Pomona, c.1500; Italian; terracotta with bronze-colored paint; 13 3/8 × 15 1/2 × 8 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 255:2021

Model for a Relief, c.1650–1700; Italian; wood panel and red beeswax; 16 1/4 × 10 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 258:2021

Seated Apollo, first half 16th century; Italian; bronze; 7 1/8 × 3 3/4 × 5 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 261:2021

Seated St. John the Baptist, c.1505–10; Italian; terracotta with paint; 26 7/16 × 20 1/2 × 11 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 116:2021

St. Sebastian, first quarter 17th century; Italian or Flemish; bronze; the figure bronze with gilding; the tree with brown-black patina; figure: 18 5/8 × 7 15/16 × 4 3/8 inches, tree: 20 13/16 × 6 1/4 × 5 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 262:2021a,b

Tools and Equipment

Satyr Seated on a Tree Stump with Inkwell and Candleholder, c.1530; bronze with high copper content, chocolate bronze natural patina with traces of black-brown paint or varnish; 7 1/8 × 5 × 5 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 257:2021

Modern and Contemporary Art

Fiber Art

Josep Grau-Garriga, Spanish, 1929–2011; *Drap 1 Mes*, 2011; cotton; 63 × 50 inches; Gift of Alison and John Ferring 127:2022

Media Arts

Dana Levy, Israeli (active United States); *Mississippians*, 2021; two-channel, high-definition video; channel 1: 5 minutes 26 seconds, channel 2: 10 minutes 58 seconds; Henry L. and Natalie Edison Freund Charitable Trust 113:2022

Martine Syms, American, born 1988; *Soliloquy*, 2021; digital video with color and sound; 7 minutes 14 seconds; Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds 112:2022

Mixed Media

Elias Sime, Ethiopian, born 1968; *Untitled 4*, 2020; reclaimed electrical wires and components on panel; 81 3/4 × 123 1/4 inches; Friends Fund, and funds given by Eleanor J. Moore, Gary Werths and Richard Frimel, the Ross Family Foundation, and Yvette Drury Dubinsky and John Paul Dubinsky 43:2021

Paintings

Richard Anuszkiewicz, American, 1930–2020; *The Burning Glass*, 1961; oil on canvas; 50 1/4 × 54 1/4 inches; Gift of John and Susan Horseman in honor of Hannah Klemm 300:2021

Max Beckmann, German, 1884–1950; *Still Life with Large Green Fruit*, November 1947; oil on canvas; 15 15/16 × 21 inches; Bequest of Joan C. Crancer 55:2021

Edward E. Boccia, American, 1921–2012; *The Birth of Eros*, 1960–61; oil on canvas; triptych: center panel: 73 1/4 × 36 inches, left panel: 54 × 23 3/4 inches, right panel: 54 × 23 3/4 inches; Gift of Thomas W. and Gretchen A. O’Neal 56:2021a-c

Oliver Lee Jackson, American, born 1935; *Painting (5.12.11)*, 2011; oil-based pigment, acrylic, and silver and gold spray enamel on gessoed linen; 108 × 108 inches; Friends Fund 12:2022

Willem de Kooning, American (born Netherlands), 1904–1997; *Untitled (Triptych)*, 1985; oil on canvas; 79 7/8 × 131 5/8 × 1 1/4 inches; Gift of Donald and Bettina Bryant 113:2000a-c

Eddie Martinez, American, born 1977; *Big BH Grid No. 1*, 2020; oil, acrylic, canvas collage, and thumbtacks on canvas; 60 × 72 inches; Gift of Mr. and Mrs. Andrew and Julie Thome 203:2022

Acquisitions

Thomas Scheibitz, German, born 1968; *Model*, 2005; oil on canvas; 114 1/4 x 70 7/8 inches; Gift of Donald and Bettina Bryant 68:2005

Prints

David Noonan, Australian, born 1969; *Untitled*, 2011; screenprint on linen; 84 x 120 inches; Gift of Alison and John Ferring 128:2022

Sculpture

Jean Arp, French (born Germany), 1886–1966; fabricated by Fonderie Susse, Paris, France, active 1758–2013; *Silent Reverie*, 1937, cast c.1956; bronze on bronze base; 12 3/4 x 8 x 4 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 243:2021

C215, French, born 1973; *Josephine Baker*, 2021; iron and wood; 24 x 15 3/8 inches; Gift of Christian Guémy aka C215 372:2021

Jules Dalou, French, 1838–1902; *Palm Sunday in Boulogne*, c.1872; terracotta; 23 3/4 x 7 1/2 x 6 3/16 inches; Bequest of Joan C. Crancer 54:2021

Charles Despiau, French, 1874–1946; *Bust of Jacquot*, 1917; bronze; 10 1/16 x 6 3/8 x 7 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 248:2021

Sam Durant, American, born 1961; *No More Words*, 2013; spray enamel on hand-silvered glass; 36 x 48 inches; Gift of Alison and John Ferring 126:2022

Ólafur Eliásson, Icelandic (born Denmark), born 1967; *Polar Current*, 2012; wood, glass, and steel; 90 x 110 x 15 inches; Gift of Alison and John Ferring 125:2022a,b

Ellsworth Kelly, American, 1923–2015; *Untitled*, 1982; weathering steel; 74 inches x 14 feet 6 inches x 13 feet 8 inches; Gift of the Ellsworth Kelly Foundation 108:2022



Jean Arp, French (born Germany), 1886–1966; fabricated by Fonderie Susse, Paris, France, active 1758–2013; *Silent Reverie*, 1937, cast c.1956; bronze on bronze base; 12 3/4 x 8 x 4 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 243:2021; © 2023 Artists Rights Society (ARS), New York, NY / VG Bild-Kunst, Bonn

Truman Lowe, Ho-Chunk and American, 1944–2019; *Totem*, 1998; wood, rawhide, and pigment; 139 x 24 x 24 inches; Friends Fund 114:2022a-c

Sarah Sze, American, born 1969; *Model for a Chance Encounter*, 2014; wood, stainless steel, thread, and found objects; 44 x 26 1/2 x 25 inches; Gift of Judith W. Levy in honor of Brent R. Benjamin 2:2021

Prints, Drawings, and Photographs

Books and Manuscripts

Enrique Chagoya, American (born Mexico), born 1953; printed by Robert Blackburn Printmaking Workshop, New York, founded 1947; published by Anchor Graphics, Chicago, active 1990–2015; *Illegal Alien’s Guide to Political Economy*, 2009; book with lithographs; 8 11/16 x 6 inches; Gift of Ted L. and Maryanne Ellison Simmons 325:2021

Bethany Collins, American, born 1984; published by Candor Arts, Chicago, active 2015–2021, and PATRON Gallery, Chicago, founded 2015; *America: A Hymnal*, 2017; ink on laser-cut leaves of paper, bound in cloth-wrapped binding with ribbon bookmark; closed: 6 1/4 x 9 1/4 x 5/8 inches; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 326:2021

Bea Nettles, American, born 1946; *Hawk/Dove*, 2017; digital print book pages on artist’s paper; closed: 5 1/4 x 9 1/2 inches; Gift of Bea Nettles 282:2022

Bea Nettles, American, born 1946; *The Imaginary Blowtorch*, 1973; offset lithography, screen printing, and hand coloring; edition 41/100; 8 1/4 x 10 1/2 inches; Gift of Bea Nettles 280:2022

Bea Nettles, American, born 1946; *Knights of Assisi: A Journey Through the Tarot*, 1990; offset lithography, saddle stitched with color dust jacket; 8 1/2 x 8 1/2 inches; Gift of Bea Nettles 281:2022

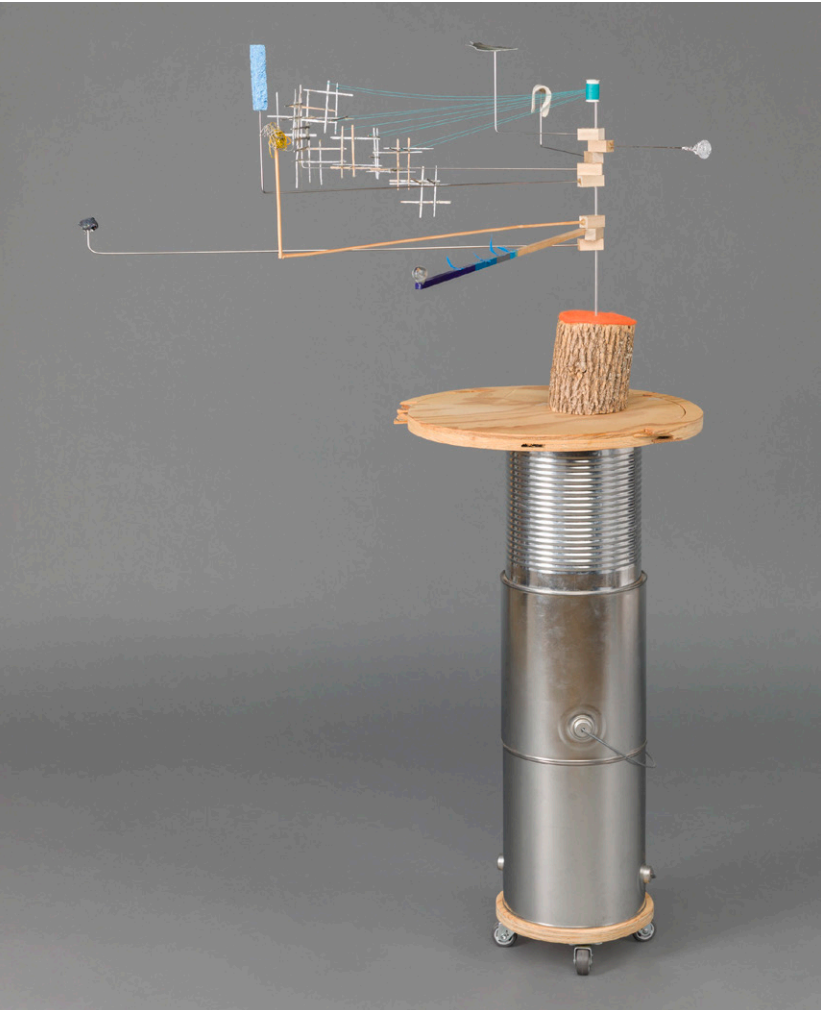
Buzz Spector, American, born 1948; *Altered LeWitt*, 1985; altered found book; 8 7/8 x 17 3/4 x 7/8 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 92:2021

Buzz Spector, American, born 1948; *Details: closed to open*, 2001; two-color offset artist’s book; 6 x 5 inches; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 330:2021

Buzz Spector, American, born 1948; *Double Readings*, 1987; two-color offset artist’s book; 8 x 5 inches; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 329:2021

Buzz Spector, American, born 1948; *Position of the Author*, 1992; three-color offset artist’s book; 8 x 5 1/4 inches; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 328:2021

Buzz Spector, American, born 1948; *Unpacking My Library*, 1995; four-color offset accordion-fold artist’s book; closed: 4 x 6 inches; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 327:2021a,b



Sarah Sze, American, born 1969; *Model for a Chance Encounter*, 2014; wood, stainless steel, thread, and found objects; 44 x 26 1/2 x 25 inches; Gift of Judith W. Levy in honor of Brent R. Benjamin 2:2021; © Sarah Sze

Acquisitions

Collages and Montages

Sue Eisler, American, born 1942; *Untitled*, 1993; collage and mixed media; 10 1/4 x 8 inches; Gift of Brent R. Benjamin 45:2021

Buzz Spector, American, born 1948; *Tower 2*, 2016; collage of dust-jacket elements and ink on paper; 52 x 38 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 93:2021

Ian Weaver, American, born 1970; *The Black Knights Enter the Bottom*, 2010; collage with acrylic ink and Flashe; 25 5/16 x 22 inches; Gift of Carla and Cleophus Thomas Jr. 28:2022



Buzz Spector, American, born 1948; *Tower 2*, 2016; collage of dust-jacket elements and ink on paper; 52 x 38 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 93:2021; © Buzz Spector

Drawings and Watercolors

Afro, Italian, 1912–1976; *Three Untitled Drawings*; 1954; pen and ink, watercolor, and pastel; 5 1/8 x 7 7/8 inches, 5 1/8 x 7 1/4 inches, 6 1/8 x 8 inches; Gift of Mark S. Weil and Joan M. Hall 297-299:2021

Alessandro Algardi, Italian, 1598–1654; *Design for a Frame Decorated with Putti and Atlantes*, 1608–54; black chalk, pen, brown ink, and brown wash; 8 7/8 x 5 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 200:2021

Shuvina Ashoona, Inuk, born 1961; *Three Untitled Drawings (SA046, SA058, SA053)*, 2010; ink on paper; 26 x 20 1/4 inches, 25 1/2 x 19 1/2 inches, 19 3/4 x 25 1/2 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 251-253:2022

Max Beckmann, German, 1884–1950; *Quappi with a Cat*, 1949; charcoal; 30 3/4 x 25 x 1 1/4 inches; Gift of Alice Rudolph and Lester A. Crancer III, in honor of Joan and Lester A. Crancer Jr. 49:2021

Max Beckmann, German, 1884–1950; *Quappi with Violin*, 1930; gouache and pastel on paper; 39 1/2 x 26 1/2 x 1 inches; Gift of David and Dhera Strauss 15:2022

Max Beckmann, German, 1884–1950; *Sketch for “Portrait of Fred Conway,”* 1949; charcoal; 23 11/16 x 17 7/8 inches; Bequest of Joan C. Crancer 50:2021

Jean Cocteau, French, 1889–1963; *The Kiss*, 1955; graphite; sheet: 16 7/16 x 12 13/16 inches; Bequest of Joan C. Crancer 53:2021

William Henry Drake, American, 1856–1926; *Illustration*, from *Trip Around the World*, c.1900; pen and ink; 7 13/16 x 5 1/16 inches; Gift of Marisa Longrais Human 392:2021



Max Beckmann, German, 1884–1950; *Quappi with Violin*, 1930; gouache and pastel on paper; 39 1/2 x 26 1/2 x 1 inches; Gift of David and Dhera Strauss 15:2022; © 2023 Artists Rights Society (ARS), New York

William Henry Drake, American, 1856–1926; *Tomb of Ieyasu, Nikko, Japan*, from *Trip Around the World*, c.1900; pen and ink; 7 13/16 x 5 inches; Gift of Marisa Longrais Human 393:2021

Lamerol A. Gatewood, American, born 1954; *Three Drawings*, from *The Energy Series*, 2012–14; charcoal, acrylic, and oil on paper; 34 1/2 x 54 inches, 37 x 49 1/2 inches, 50 x 45 inches; Gift of the Lawrence M. Hilton Collection 174-176:2022

Acquisitions

Alberto Giacometti, Swiss, 1901–1966; *Still Life Flanked by a Byzantine Head and a Japanese Head* (recto) and *Still Life* (preparatory for recto) (verso), 20th century; graphite; 12 5/8 × 19 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 218:2021

Oscar Howe, Dakota and American, 1915–1983; *Dancer and Study for Horse Dancer*, c.1960; graphite; 13 1/2 × 12 1/2 inches; Gift of Drs. Thomas Abell and Margaret Tidd 200:2022

Oscar Howe, Dakota and American, 1915–1983; *Onktomi and Ducks*, c.1976; graphite; 18 × 22 inches; Gift of Drs. Thomas Abell and Margaret Tidd 201:2022

Filippo Juvarra, Italian (active Spain), 1678–1736; *A Courtyard: Design for the Stage*, 1688–1736; black chalk, pen, brown ink, and gray wash; 8 × 7 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 179:2021

Michael Lenson, American (born Russia), 1903–1971; *Study for “Where Are We Now?”* c.1949; graphite, ink, and collage of cut paper and tracing paper; 22 1/4 × 18 inches; Gift of John and Susan Horseman 302:2021

Henri Matisse, French, 1869–1954; *Artist and Model in His Studio*, 1937; pen and ink; 10 5/8 × 15 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 225:2021

Giulio Parigi, Italian, 1571–1635; *Stage Design for a Scene in the Underworld*, early 17th century; pen and brown ink and brown wash over traces of black chalk; 7 5/8 × 9 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 115:2021

attributed to Baldassare Peruzzi, Italian, 1481–1536; *Study of Pan, after the Antique*, 16th century; pen, brown ink, and wash over traces of black chalk; 16 13/16 × 8 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 229:2021

Harold Qarliksaq, Inuk, 1928–1980; *Two Untitled Drawings*, 1970s; graphite on paper; each: 10 1/2 × 15 inches; Gift of Janet Catherine Berlo 82-83:2021

attributed to Hubert Robert, French, 1733–1808; *Landscape with a Fortified Town on a Rocky Plateau*, c.1785–87; red chalk; 9 1/4 × 15 1/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 186:2021

Johann Paul Schor, Austrian (active Italy), 1615–1674; *Design for the Back of a Coach*, 1673; brown ink and wash; 11 3/8 × 7 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 174:2021

attributed to Federico Zuccaro, Italian, c.1541–1609; *Madonna and Child*, 16th century; black and red chalk; 10 1/2 × 7 7/16 inches; Gift of Mark S. Weil and Joan M. Hall 279:2021

Holy Sacrament, 18th century; drawing; 18 3/8 × 13 3/8 inches; Gift of Mark S. Weil and Joan M. Hall 288:2021

Mixed Media

Chuck Close, American, 1940–2021; printed and published by Two Palms, New York, founded 1994; *Phil (Anamorphic)*, 2007; anamorphic engraving with embossment and polished stainless-steel cylinder; 22 × 21 3/4 inches; Gift of John L. and Katie MacCarthy 109:2022a-e

Buzz Spector, American, born 1948; *Memories*, 1976–2019; boxed set of 12 text-bearing pencils with printed paper insert; Gift of Buzz Spector and Njara Stout in honor of Elizabeth Wyckoff 331:2021a-n

Photographs

Dimensions for photographs are given for the image unless otherwise noted.

Robert Adamson, Scottish, 1821–1848; and David Octavius Hill, Scottish, 1802–1870; *Mrs. Elizabeth (Johnstone) Hall, Newhaven*, 1845, printed c.1916; carbon print; 7 9/16 × 5 9/16 inches; Gift of David R. Hanlon in honor of Dennis J. Hanlon, PhD 35:2022

Darren Almond, English, born 1971; *The Big Day*, 1970, digital FB black-and-white print; 18 5/8 × 15 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.7

D. Arno, French, active from c.1880; *View of Chelul with the Island of Philae*, c.1885–90; albumen print from glass negative; 7 13/16 × 10 1/4 inches; Gift of David R. Hanlon 38:2022

Lothar Baumgarten, German (active United States), 1944–2018; *Track Structure, Texas & Pacific, El Paso, Bassetts, Mills Ave. Railroad Yard*, 1989; 13 × 19 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.4

Henry Hamilton Bennett, American (born Canada), 1843–1908; *In and about the Dells of the Wisconsin. Inkstand and Sugar Bowl, from the Willows*, c.1868–70; stereograph; 3 1/8 × 5 13/16 inches; Gift of David R. Hanlon 73:2022

Peter Bergheim, German (active Israel), 1844–1885; *The Golden Gate, Inside View*, c.1867–70; albumen print from glass negative; 7 1/2 × 8 3/4 inches; Gift of David R. Hanlon in memory of Florence Huemmler 57:2022

Peter Bergheim, German (active Israel), 1844–1885; *Jerusalem, the Old City. Pool of Bethesda*, c.1867–70; albumen print from glass negative; 7 3/16 × 9 7/16 inches; Gift of David R. Hanlon 54:2022

Peter Bergheim, German (active Israel), 1844–1885; *Lions Gate, Jerusalem*, c.1867–70; albumen print from glass negative; 7 5/16 × 9 5/16 inches; Gift of David R. Hanlon 56:2022

Peter Bergheim, German (active Israel), 1844–1885; *Valley of Jehoshaphat (from the South)*, c.1867–70; albumen print from glass negative; 7 7/16 × 9 7/16 inches; Gift of David R. Hanlon in memory of Mark Woehrle 55:2022

Francis Alfred Bolton, English, 1866–1951; *Untitled (landscape study)*, c.1895–1905; gum bichromate print; 5 3/4 × 8 1/8 inches; Gift of David R. Hanlon in memory of Bill Barrett 39:2022

Jean-Marc Bustamante, French, born 1952; N°38, 1980; digital print; 17 1/4 × 21 3/4 inches; Gift of John L. and Katie MacCarthy 110:2022.5

Major William C. Cooper, English, 1810–1898; *Charles Du’Pasgorens, Percy Tennant, Harry A. Tennant*, c.1855–56; dilute albumen print from glass negative; 3 15/16 × 4 3/4 inches; Gift of David R. Hanlon 34:2022

Major William C. Cooper, English, 1810–1898; *Detached album page with two photographs*, c.1855–56; dilute albumen print from glass negative; sheet: 11 1/8 × 9 1/8 inches; Gift of David R. Hanlon 33:2022

Hugh Welch Diamond, English, 1809–1886; *Bodiam Castle. South Front*, August 19, 1854; lightly albumenized salt print from paper negative; 6 × 7 3/4 inches; Gift of David R. Hanlon 36:2022

Willie Doherty, Northern Irish, born 1959; *Border Crossing*, 1994; digital matte chromogenic print; 13 × 17 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.6

Stan Douglas, Canadian, born 1960; *Michigan Theatre 3*, 1998, printed 2011; laser light jet print; 21 3/4 × 17 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.8

Jess T. Dugan, American, born 1986; *Collin (red room)*, 2020, printed 2022; pigmented inkjet print; sheet: 40 × 30 inches; Funds given by Barrett Barrera Projects 97:2022

Jess T. Dugan, American, born 1986; *Early morning light, Boston*, 2020, printed 2022; pigmented inkjet print; sheet: 30 × 40 inches; Gift of the artist 94:2022

Jess T. Dugan, American, born 1986; *JD and Steve*, 2020, printed 2022; pigmented inkjet print; sheet: 40 × 30 inches; Funds given by Steve Goldberg in honor of JD Brooks’s 60th Birthday 98:2022

Jess T. Dugan, American, born 1986; *Self-Portrait (blue room)*, 2021, printed 2022; pigmented inkjet print; sheet: 40 × 30 inches; Henry L. and Natalie Edison Freund Charitable Trust 99:2022

Jess T. Dugan, American, born 1986; *Shira and Sarah*, 2020, printed 2022; pigmented inkjet print; sheet: 40 × 30 inches; Funds given by Nancy and Kenneth Kranzberg 96:2022

Jess T. Dugan, American, born 1986; *Zach and Oskar at Sunset*, 2020, printed 2022; pigmented inkjet print; sheet: 30 × 40 inches; Gift of the artist 95:2022



Jess T. Dugan, American, born 1986; *Shira and Sarah*, 2020, printed 2022; pigmented inkjet print; sheet: 40 × 30 inches; Funds given by Nancy and Kenneth Kranzberg 96:2022; © Jess T. Dugan

Acquisitions

Michael Eastman, American, born 1947; *Big Hole Valley, Montana*, 1992; chromogenic print; 59 1/2 × 46 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 274:2021

Michael Eastman, American, born 1947; *Column, Seville*, 1995; color photograph; 37 1/8 × 28 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 272:2021

Michael Eastman, American, born 1947; *Marcella’s Resort*, 1984; chromogenic print; 26 1/2 × 50 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 273:2021

William England, English, 1830–1896; *The Chapel of William Tell on Lake Lucerne, Switzerland*, 1865; stereograph; 2 15/16 × 6 1/16 inches; Gift of David R. Hanlon 86:2022

William England, English, 1830–1896; *The Fenderthal and the Thalleitspitz*, Tyrol, 1863; stereograph; 3 × 6 inches; Gift of David R. Hanlon 84:2022

William England, English, 1830–1896; *Mont Blanc Seen from the Path of the Tête Noire, Savoie*, 1863; stereograph; 3 × 6 inches; Gift of David R. Hanlon 85:2022

William England, English, 1830–1896; *Winter Scene on the Lugwy*, c.1860–62; stereograph; 2 15/16 × 5 3/4 inches; Gift of David R. Hanlon 76:2022

Roger Fenton, English, 1819–1869; *Furness Abbey, from the South End*, 1856; albumen print from glass negative; 9 3/8 × 11 3/4 inches; Gift of David R. Hanlon in honor of Eric Lutz, PhD 29:2022

Sam Fentress, American, born 1955; *Times Beach, Missouri*, 1986, printed 2020; gelatin silver print; 7 7/8 × 11 3/8 inches; Gift of Sam and Betsy Fentress 59:2021

Peter Fischli, Swiss, born 1952; David Weiss, Swiss, 1946–2012; *Untitled*, 1986, printed later; digital print; 18 1/2 × 11 1/2 inches; Gift of John L. and Katie MacCarthy 110:2022.1

Samuel Fosso, Cameroonian (active France), born 1962; printed by Griffin Editions, Brooklyn, New York, founded 1996; *African Spirits: Untitled (Nelson Mandela)*, 2008, printed 2022; gelatin silver print; 40 × 30 inches; Friends Fund 116:2022

Francis Frith, English, 1822–1898; *The Island of Graia, Gulf of El-Akabeh*, 1858; albumen print from glass negative; 6 5/16 × 9 1/16 inches; Gift of David R. Hanlon 43:2022

Francis Frith, English, 1822–1898; *Tombs in the Eastern Cemetery, Cairo*, 1857; albumen print from glass negative; 6 9/16 × 9 1/8 inches; Gift of David R. Hanlon 37:2022

Francis Frith, English, 1822–1898; *Wadee Feyran, Sinai (Second View)*, 1858, published 1863; albumen print from glass negative; 6 5/16 × 9 inches; Gift of David R. Hanlon 44:2022

Frank Mason Good, English, 1839–1928; *Approach to Edom from the East, with Mount Hor*, 1867; albumen print from glass negative; 6 × 8 1/8 inches; Gift of David R. Hanlon 48:2022

Frank Mason Good, English, 1839–1928; *The Arch over the Great Ravine, Petra*, 1867; albumen print from glass negative; 6 1/8 × 8 1/8 inches; Gift of David R. Hanlon 50:2022

Frank Mason Good, English, 1839–1928; *Distant View of Mount Serbal, in the Evening*, 1866–67; albumen print from glass negative; 5 3/4 × 8 1/8 inches; Gift of David R. Hanlon 47:2022

Frank Mason Good, English, 1839–1928; *Jerusalem—View from near Mount Zion, Mosque of Omar*, 1867; stereograph; 3 1/8 × 6 3/16 inches; Gift of David R. Hanlon 71:2022

Frank Mason Good, English, 1839–1928; *Marah, “Ain Amara.” The Bitter Well*, 1866–67; albumen print from glass negative; 6 × 8 inches; Gift of David R. Hanlon 46:2022

Frank Mason Good, English, 1839–1928; *Ruins of the Theatre & c., Petra*, 1867; albumen print from glass negative; 6 × 8 inches; Gift of David R. Hanlon 51:2022

Frank Mason Good, English, 1839–1928; *Shiloh (Seilun)*, 1867; albumen print from glass negative; 6 inches × 8 1/8 inches; Gift of David R. Hanlon 52:2022

Frank Mason Good, English, 1839–1928; *Sinai. Convent of Sinai—the Travellers’ Quarters*, 1866–67; stereograph; 5 7/16 × 2 3/4 inches; Gift of David R. Hanlon 70:2022

Frank Mason Good, English, 1839–1928; *Sinai. The Plain of the Assemblage, from the Convent*, 1866–67; stereograph; 5 7/16 × 2 3/4 inches; Gift of David R. Hanlon 69:2022

Frank Mason Good, English, 1839–1928; *Site of Capernaum, Sea of Galilee*, 1867; albumen print from glass negative; 6 × 8 inches; Gift of David R. Hanlon 53:2022

Frank Mason Good, English, 1839–1928; *View in the Necropolis, Petra*, 1867; albumen print from glass negative; 6 × 8 1/8 inches; Gift of David R. Hanlon 49:2022

Emmet Gowin, American, born 1941; *Twelve photographs*, 1971–2006; gelatin silver prints; dimensions variable; Gift of M. Teresa Simao 14-26:2021

Rodney Graham, Canadian, born 1949; *Typewriter, 2003–11*; light jet digital print; 11 × 13 3/4 inches; Gift of John L. and Katie MacCarthy 110:2022.2

Sulaymân al-Hakîm, Syrian, active c.1890–1913; *Bedouin with Camels, outside Damascus*, c.1893–95; albumen print from glass negative; 8 3/8 × 10 13/16 inches; Gift of David R. Hanlon 91:2022

Sulaymân al-Hakîm, Syrian, active c.1890–1913; *Damas—Court de la grande Mosquée*, c.1890–93; albumen print from glass negative; 8 5/16 × 10 15/16 inches; Gift of David R. Hanlon 89:2022

Sulaymân al-Hakîm, Syrian, active c.1890–1913; *Damas—Interieur de la grande Mosquée*, c.1890–93; albumen print from glass negative; 8 3/8 × 10 11/16 inches; Gift of David R. Hanlon 88:2022

Sulaymân al-Hakîm, Syrian, active c.1890–1913; *Damas—Mosquée de la Dervicherie*, c.1890–93; albumen print from glass negative; 8 3/8 × 11 inches; Gift of David R. Hanlon 90:2022

Sulaymân al-Hakîm, Syrian, active c.1890–1913; *Damascus, Gate of Bab-Charki*, c.1890–93; albumen print from glass negative; 8 1/4 × 10 13/16 inches; Gift of David R. Hanlon in honor of Robert and Patricia McWhorter 87:2022

Arturo Herrera, Venezuelan, born 1959; *Untitled*, 1997; gelatin silver print; 18 3/8 × 21 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.9

Emil Otto Hoppé, English (born Germany), 1878–1972; *Twenty photographs*, 1926; vintage gelatin silver print; dimensions variable; Gift of an anonymous donor in memory of Francesca Herndon-Consagra 400-419:2021

William E. James, American (born Wales), 1835–1887; *Mount Olivet, from St. Stephen’s Gate*, 1868; stereograph; 3 × 6 1/8 inches; Gift of David R. Hanlon 72:2022

Kusakabe Kimbei, Japanese, 1841–1934; *Simogamo*, c.1885–95; hand-colored albumen print from glass negative; 8 5/16 × 10 11/16 inches; Gift of David R. Hanlon 31:2022

Kusakabe Kimbei, Japanese, 1841–1934; *View of Kiga Road*, c.1890–95; hand-colored albumen print from glass negative; 7 13/16 × 10 5/16 inches; Gift of David R. Hanlon 32:2022

Zoe Leonard, American, born 1961; *Untitled*, 1998, printed 2011; gelatin silver print, gloss; 19 3/4 × 12 1/2 inches; Gift of John L. and Katie MacCarthy 110:2022.10

Laura Letinsky, Canadian, born 1962; *The Renaissance Society, Chicago, Illinois; Untitled #49*, 2002; archival pigment print; 15 × 19 3/4 inches; Gift of John L. and Katie MacCarthy 110:2022.11



Samuel Fosso, Cameroonian (active France), born 1962; printed by Griffin Editions, Brooklyn, New York, founded 1996; *African Spirits: Untitled (Nelson Mandela)*, 2008, printed 2022; gelatin silver print; 40 × 30 inches; Friends Fund 116:2022; © Samuel Fosso

Acquisitions



Gosette Lubondo, Congolese, born 1993; *Imaginary Trip II: #3*, 2018; inkjet print; 19 5/8 × 29 1/2 inches; The Helen Kornblum Fund for Women Photographers, and Gift of August A. Busch Jr., by exchange 40:2021; © Gosette Lubondo

Hans Levi, American (born Germany), born 1935; *Spraul Sequence, Berkeley*, 1971; gelatin silver print; 6 3/4 × 8 15/16 inches; Gift of David R. Hanlon 41:2022

Ken Light, American, born 1951; *Race Wall, St. Louis, Missouri*, 1971, printed 1999; gelatin silver print; 12 1/2 × 18 3/4 inches; Gift of August A. Busch Jr., by exchange 39:2021

Ken Light, American, born 1951; *Six photographs*, 1971; gelatin silver prints; dimensions variable; Gift of Allison Light 27-32:2021

Gosette Lubondo, Congolese, born 1993; *Imaginary Trip II: #3*, 2018; inkjet print; 19 5/8 × 29 1/2 inches; The Helen Kornblum Fund for Women Photographers, and Gift of August A. Busch Jr., by exchange 40:2021

Maison Bonfils, Beirut, Lebanon, active 1867–1918; *Balbek. Interior of the Temple of Jupiter*, c.1880; albumen print from glass negative; 8 1/2 × 10 15/16 inches; Gift of David R. Hanlon 59:2022

Maison Bonfils, Beirut, Lebanon, active 1867–1918; *Palmyra, Ruins of a Small Temple*, c.1885–90; albumen print from glass negative; 8 5/16 × 10 13/16 inches; Gift of David R. Hanlon 62:2022

Maison Bonfils, Beirut, Lebanon, active 1867–1918; *Road to Bethlehem Taken from the Jaffa Gate, Jerusalem*, c.1890; albumen print from glass negative; 8 9/16 × 10 7/8 inches; Gift of David R. Hanlon in memory of Donald and Maureen Hanlon 61:2022

Maison Bonfils, Beirut, Lebanon, active 1867–1918; *Tomb of Saladin, Damascus*, c.1885–90; albumen print from glass negative; 10 15/16 × 8 7/16 inches; Gift of David R. Hanlon 63:2022

Maison Bonfils, Beirut, Lebanon, active 1867–1918; *Sixth Station, House of St. Veronica, Jerusalem*, c.1885; albumen print from glass negative; 11 × 8 5/8 inches; Gift of David R. Hanlon in memory of Steven Sanvito 60:2022

Ray K. Metzker, American, 1931–2014; 43 *photographs*, 1964; vintage gelatin silver prints; various dimensions; Gift of Mr. and Mrs. Ronald K. Greenberg 129-167:2022

Bea Nettles, American, born 1946; 23 *photographs*, 1967–2000; gelatin silver prints, dye transfer prints, and mixed media; dimensions variable; Gift of Bea Nettles 257-279:2022

Nicholas Nixon, American, born 1947; *The Brown Sisters*, 2020; gelatin silver print; sheet: 8 × 10 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky 92:2022

Nicholas Nixon, American, born 1947; *The Brown Sisters, Brookline, Massachusetts*, 2019; gelatin silver print; 7 7/8 × 9 7/8 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky 46:2021

Nicholas Nixon, American, born 1947; *The Brown Sisters, Jamaica Plain, Massachusetts*, 2021; gelatin silver print; 7 3/4 × 9 5/8 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky 93:2022

Thomas Ogle, English, 1813–1882; and Thomas Edge, English, c.1821–1900; *Furness Abbey—Interior of the Refectory*, 1858–59; stereograph; 2 15/16 × 5 5/8 inches; Gift of David R. Hanlon 75:2022

Thomas Ogle, English, 1813–1882; and Thomas Edge, English, c.1821–1900; *Furness Abbey—Looking through the Transept, from the West*, 1858–59; stereograph; 3 × 5 3/4 inches; Gift of David R. Hanlon 74:2022

William Herman Rau, American, 1855–1920; *The Corinthian Tomb, Petra*, 1882; albumen print from glass negative; 9 1/4 × 7 1/2 inches; Gift of David R. Hanlon 64:2022

William Herman Rau, American, 1855–1920; *Miriam’s Well, Hazeroth*, 1882; albumen print from glass negative; 9 5/16 × 7 5/16 inches; Gift of David R. Hanlon 66:2022

William Herman Rau, American, 1855–1920; *The Nile—Plain of Thebes from Bas-el-Malouk*, 1882; albumen print from glass negative; 7 3/8 × 9 7/16 inches; Gift of David R. Hanlon 67:2022

William Herman Rau, American, 1855–1920; *Wadi el-Ain in the Sinai*, 1882; albumen print from glass negative; 9 7/16 × 7 3/8 inches; Gift of David R. Hanlon 65:2022

associated with William Herman Rau, American, 1855–1920; *Japanese Garden at St. Louis World’s Fair*, 1904; silver print; 6 15/16 × 9 inches; Gift of David R. Hanlon in memory of Janis L. Sago 40:2022

Skawennati, Kanien’kéha:ka, born 1969; *Celestial Tree*, 2017, printed 2022; inkjet print; 46 1/4 × 46 1/4 inches; Helen Kornblum Fund for Women Photographers 115:2022

John Shaw Smith, Irish, 1811–1873; *Castle of St. Angelo, Rome, from the Bridge*, 1850–51, printed c.1885; bromide silver print from waxed-paper negative; 6 7/16 × 8 3/8 inches; Gift of David R. Hanlon 30:2022

Thomas Struth, German, born 1954; 42 *West Erie Street*, 1990; gelatin silver print; 17 1/2 × 21 7/8 inches; Gift of John L. and Katie MacCarthy 110:2022.12

Joseph Tairraz, French, 1827–1902; *Mer de Glace Seen from Chapeau*, c.1863–65; stereograph; 3 3/16 × 3 3/4 inches; Gift of David R. Hanlon 82:2022

Joseph Tairraz, French, 1827–1902; *A Passage to La Jongtion, Mont Blanc*, c.1863–65; stereograph; 3 1/8 × 5 15/16 inches; Gift of David R. Hanlon 83:2022



Skawennati, Kanien’kéha:ka, born 1969; *Celestial Tree*, 2017, printed 2022; inkjet print; 46 1/4 × 46 1/4 inches; Helen Kornblum Fund for Women Photographers 115:2022; © Skawennati

Acquisitions

John Ward, English, 1815–1870; *Alexandria, Possible Site of the Ancient Heptastadium and Tower*, 1858; stereograph; 3 1/8 × 5 9/16 inches; Gift of David R. Hanlon 68:2022

Jeff Wall, Canadian, born 1946; *Double Self-Portrait*, 1979; inkjet print; 13 1/8 × 17 5/8 inches; Gift of John L. and Katie MacCarthy 110:2022.3

George Washington Wilson, Scottish, 1823–1893; *Bonnington Falls, on the Clyde*, c.1858; stereograph; 3 1/4 × 5 5/8 inches; Gift of David R. Hanlon 77:2022

George Washington Wilson, Scottish, 1823–1893; *Ellen’s Isle, Loch Katrine*, 1860–63; stereograph; 3 3/16 × 6 inches; Gift of David R. Hanlon 79:2022

George Washington Wilson, Scottish, 1823–1893; *Loch Katrine—Looking West*, 1863–69; stereograph; 3 3/16 × 6 1/16 inches; Gift of David R. Hanlon 80:2022

George Washington Wilson, Scottish, 1823–1893; *Loch Katrine, Perthshire*, 1860–61; stereograph; 3 × 5 13/16 inches; Gift of David R. Hanlon 78:2022

George Washington Wilson, Scottish, 1823–1893; *Loch-in-Dorb, Morayshire*, 1863–69; stereograph; 3 1/16 × 5 3/4 inches; Gift of David R. Hanlon 81:2022

Golden Gate, Jerusalem, c.1860–65; albumen print from paper negative; 9 11/16 × 12 inches; Gift of David R. Hanlon 58:2022

Prints

Dimensions for prints are given for the sheet unless otherwise noted.

Emma Amos, American, 1938–2020; *To Sit (with Pochoir)*, 1981; etching, aquatint, and styrene stencil; 29 1/2 × 40 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 100:2022

Baccio Baldini, Italian, c.1436–1487; *Bear Hunt*, c.1470–80; engraving; trimmed: 11 3/16 × 7 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 109:2021



Emma Amos, American, 1938–2020; *To Sit (with Pochoir)*, 1981; etching, aquatint, and styrene stencil; 29 1/2 × 40 inches; The Sidney S. and Sadie Cohen Print Purchase Fund 100:2022; © Estate of Emma Amos, Courtesy of RYAN LEE Gallery, New York

attributed to Baccio Baldini, Italian, c.1436–1487; *Dante Lost in a Wood: Escaping and Meeting Virgil*, illustration for Canto I from *The Divine Comedy*, 1481; engraving; 3 7/8 × 6 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 99:2021

Jacopo de’ Barbari, Italian (active Germany), c.1460–1516; *Adoration of the Magi*, c.1503; engraving; image: 8 7/8 × 6 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 125:2021

Jacopo de’ Barbari, Italian (active Germany), c.1460–1516; *Mars and Venus*, c.1509–10; engraving; 11 1/2 × 7 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 201:2021

Jacopo de’ Barbari, Italian (active Germany), c.1460–1516; *Three Captives*, c.1503–4; engraving; image: 6 3/4 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 126:2021

Domenico del Barbieri, Italian (active France) c.1506–c.1570; after Francesco Primaticcio, Italian (active France), 1504–1570; *Banquet of Alexander the Great*, c.1540–50; engraving; 9 7/8 × 14 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 127:2021

Jules Bastien-Lepage, French, 1848–1884; *Return from the Fields*, 1878; etching and drypoint; 20 3/8 × 14 3/8 inches; Gift of Marisa Longrais Human 381:2021

Nicolas Beatrizet, French (active Italy), 1507 or 1515–1565; after Michelangelo, Italian, 1475–1564; *The Annunciation*, 1540–66; engraving; 12 5/16 × 16 13/16 inches; Gift of Mark S. Weil and Joan M. Hall 281:2021

Nicolas Beatrizet, French (active Italy), 1507 or 1515–1565; after Michelangelo, Italian, 1475–1564; *Fall of Phaeton*, 1540–66; engraving; 16 1/2 × 11 3/4 inches; Gift of Mark S. Weil and Joan M. Hall 282:2021

Jacques Firmin Beauvarlet, French, 1731–1797; after Guido Reni, Italian, 1575–1642; *The Sewers*, 1774–77; engraving; 17 11/16 × 22 11/16 inches; Gift of Marisa Longrais Human 387:2021

Fred Becker, American, 1913–2004; *The Animals*, 1962; etching and engraving on magnesium; 22 1/4 × 29 3/4 inches; Gift of Carla Becker 4:2022

Fred Becker, American, 1913–2004; *Hansa Yellow* (recto), *Red* (verso), 1947; etching; 8 5/8 × 4 1/8 inches; Gift of Carla Becker 396:2021

Fred Becker, American, 1913–2004; *In the Cave*, 1955; woodcut; 10 7/8 × 19 7/8 inches; Gift of Carla Becker 1:2022

Fred Becker, American, 1913–2004; *Insectivore*, 1950; engraving on magnesium; 19 × 14 7/8 inches; Gift of Carla Becker 399:2021

Fred Becker, American, 1913–2004; *Marine*, 1950; engraving on magnesium; 16 1/2 × 20 7/8 inches; Gift of Carla Becker 398:2021

Fred Becker, American, 1913–2004; *Pulled Forms*, 1949; linocut and woodcut; 17 1/8 × 24 1/8 inches; Gift of Carla Becker 397:2021

Fred Becker, American, 1913–2004; *Quarry*, 1965; wood engraving; 12 1/2 × 8 inches; Gift of Carla Becker 2:2022

Fred Becker, American, 1913–2004; *Self-Portrait*, from *Face to Face: 12 Contemporary Artists Interpret Themselves*, 1984; wood engraving; 10 × 8 7/8 inches; Gift of Carla Becker 3:2022

Georges Belin-Dollet, French, 1839–1903; *Edge of the Woods, near Vichy*, 1883; etching; 6 9/16 × 9 1/8 inches; Gift of Marisa Longrais Human 391:2021

Georges Belin-Dollet, French, 1839–1903; after Jean-François Millet, French, 1814–1875; *Peasants Going to Work*, 1880; etching; 24 × 17 13/16 inches; Gift of Marisa Longrais Human 389:2021

Georges Belin-Dollet, French, 1839–1903; *Surroundings of Pontarlier (Doubs)*, 1883; etching; 6 9/16 × 9 3/16 inches; Gift of Marisa Longrais Human 390:2021

Stefano della Bella, Italian, 1610–1664; *First Scene, in Florence*, theatrical scene from *The Marriage of the Gods*, 1637; etching; image: 7 5/16 × 11 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 185:2021

Michael Eastman Berkhemer, Dutch, born 1948; *St. Louis I A*, 2000; collagraph; 85 × 60 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 275:2021

Ilene Berman, American; *Carcass*, 2019; monoprint on felt; 61 × 40 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 13:2021

Giovanni Antonio da Brescia, Italian, c.1460–c.1520; after Andrea Mantegna, Italian, c.1431–1506; *Alma Justicia (Justice)*, 1490–1525; engraving; trimmed: 12 7/16 × 6 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 202:2021

Giovanni Antonio da Brescia, Italian, c.1460–c.1520; after Andrea Mantegna, Italian, c.1431–1506; *The Bacchanal with Silenus*, 1490–1525; engraving; 12 1/16 × 17 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 195:2021

Giovanni Antonio da Brescia, Italian, c.1460–c.1520; after Andrea Mantegna, Italian, c.1431–1506; *Virtus Combusta; Virtus Deserta (Ignorance and Mercury: An Allegory of Virtue and Vice)*, c.1500–5; engraving; upper sheet: 12 × 17 5/16 inches, lower sheet: 11 3/4 × 17 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 203:2021

Giovanni Antonio da Brescia, Italian, c.1460–c.1520; after Baldassare Peruzzi, Italian, 1481–1536; *The Discovery of Joseph’s Cup*, c.1520–25; engraving; image: 6 3/4 × 10 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 197:2021

after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Yawning Man*, 16th century or later; etching and engraving; 8 1/4 × 8 1/8 inches; Gift of Julian and Hope Edison 324:2021

Acquisitions



Félix Hilaire Buhot, French, 1847–1898; *The Return of the Artists*, 1877; etching, drypoint, and aquatint; 12 5/16 × 18 7/8 inches; Gift of Marisa Longrais Human 380:2021

Félix Hilaire Buhot, French, 1847–1898; *The Return of the Artists*, 1877; etching, drypoint, and aquatint; 12 5/16 × 18 7/8 inches; Gift of Marisa Longrais Human 380:2021

Domenico Campagnola, Italian, c.1500–1564; *The Beheading of St. Catherine*, 1517; engraving; image: 7 3/8 × 6 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 128:2021

Domenico Campagnola, Italian, c.1500–1564; *Shepherd and an Old Warrior*, c.1517; engraving; image: 5 1/4 × 3 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 129:2021

Domenico Campagnola, Italian, c.1500–1564; and Giulio Campagnola, Italian, c.1482–after 1517; *Shepherds in a Landscape*, c.1517; engraving; 5 3/8 × 10 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 204:2021

Giulio Campagnola, Italian, c.1482–after 1517; *Christ and the Woman of Samaria*, c.1510; engraving; trimmed: 5 3/16 × 7 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 101:2021

Giulio Campagnola, Italian, c.1482–after 1517; *Christ and the Woman of Samaria*, c.1510; engraving; 5 7/16 × 7 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 118:2021

Giulio Campagnola, Italian, c.1482–after 1517; *Young Shepherd*, c.1509; engraving; trimmed: 5 3/8 × 3 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 110:2021

Canaletto, Italian, 1697–1768; *The Little Monument*, c.1740; etching; image: 4 11/16 × 3 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 187:2021.2

Canaletto, Italian, 1697–1768; *The Wagon Passing over a Bridge*, c.1740; etching; image: 5 5/8 × 4 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 187:2021.1

Agostino Carracci, Italian, 1557–1602; *A Headpiece in the Form of a Fan*, 1589–95; engraving; trimmed: 14 3/16 × 9 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 102:2021

Nicolò della Casa, French (active Italy), active 1543–1548; *Portrait of the Sculptor Baccio Bandinelli in His Workshop*, 1543–1548; engraving, trial proof from the unfinished plate; 18 1/2 × 14 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 205:2021

Giovanni Benedetto Castiglione, Italian, 1609–1664; *Circe Changing the Companions of Ulysses into Beasts*, 1619–64; etching; image: 8 3/8 × 5 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 176:2021

Giovanni Benedetto Castiglione, Italian, 1609–1664; *The Resurrection of Lazarus*, c.1645–49; etching; image: 8 7/8 × 12 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 177:2021

Nick Cave, American, born 1959; *MASS*, 2000; collagraph on two sheets and collagraphic plate composed of hand-stitched shirts; 58 × 20 ft. 8 inches; Gift of Adrienne D. Davis 256:2022a-c

Luca Ciamberlano, Italian, c.1575–1641; after Niccolò Tornioli, Italian, 1598–1651; authored by Luigi Manzini, Italian, 1604–1657; *Pyrotechnic Machine*, illustration from *Applausi festivi fatti in Roma per l'elezzione di Ferdinando III al regno de' Romani*, 1637; etching with engraving; 14 1/4 × 9 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 103:2021

Luca Ciamberlano, Italian, c.1575–1641; after Niccolò Tornioli, Italian, 1598–1651; authored by Luigi Manzini, Italian, 1604–1657; *Pyrotechnic Machine*, illustration from *Applausi festivi fatti in Roma per l'elezzione di Ferdinando III al regno de' Romani*, 1637; etching with engraving; 14 1/4 × 9 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 178:2021

Charles-Nicolas Cochin the Elder, French, 1688–1754; *Decoration for a Masked Ball at Versailles, on the Occasion of the Marriage of Louis, Dauphin of France, and Maria Theresa, Infanta of Spain*, 1745 1764; etching and engraving; 19 1/2 × 31 3/8 inches; Gift of Mark S. Weil and Joan M. Hall 286:2021

Sue Coe, English (active United States), born 1951; *AIDS Suite*, 1994; various media, drypoint, photoetching, and stencil; each 13 1/16 × 9 3/4 inches; Gift of David Kiehl and George Adams, in memory of Frank Moore 286:2022.1-10

Dirck Volkertszoon Coornhert, Netherlandish, 1522–1590; after Maarten van Heemskerck, Dutch, 1498–1574; *The Apostle Paul Baptizing in Ephesus*, 1553; engraving; 11 1/2 × 16 1/8 inches; Gift of Joan M. Hall in loving memory of her husband, Mark Steinberg Weil 14:2022

Cornelis Cort, Netherlandish, c.1533–1578; after Titian (Tiziano Vecellio), Italian, c.1488–1576; *The Cyclops Forging the Arms of Brescia*, after three paintings for the Palazzo Comunale, Brescia, 1572; engraving; 16 3/16 × 15 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 111:2021

photograph by John Cramb, Scottish, active 1855–1865; *Shiloh*, 1864; steel engraving from photograph; 5 1/2 × 7 13/16 inches; Gift of David R. Hanlon 45:2022

Nathaniel Currier, American, 1813–1888; *Death of Washington, Dec. 14. A. D. 1799*, 1838–56; hand-colored lithograph in period frame; 9 15/16 × 14 1/16 inches; Gift of David W. Kiehl, in memory of A. Hyatt Mayor 283:2022

Currier and Ives, New York, active 1835–1907; *The Sacred Tomb of the Blessed Redeemer*, 1877–94; hand-colored lithograph in period frame; 10 × 13 7/8 inches; Gift of David W. Kiehl, in memory of A. Hyatt Mayor 284:2022

Damon Davis, American, born 1985; *I'll Fly Away Home*, 2019; serigraph and lithograph; 20 × 16 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 12:2021

Domenico del Barbiere, Italian (active France) c.1506–c.1570; after Francesco Primaticcio, Italian (active France), 1504–1570; *Banquet of Alexander the Great*, c.1540–50; engraving; 9 7/8 × 14 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 127:2021

Stefano della Bella, Italian, 1610–1664; *First Scene, in Florence*, theatrical scene from *The Marriage of the Gods*, 1637; etching; image: 7 5/16 × 11 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 185:2021

John Dilg, American, born 1945; *Phoenix*, 2001; lithograph; 15 1/2 × 17 1/4 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 10:2021

Jan van Doetechum the Elder, Dutch, active 1554–1605; Lucas van Doetechum, Dutch, active 1554–before 1589; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Kermis of St. George*, c.1559; etching and engraving; 13 1/16 × 20 9/16 inches; Gift of Julian and Hope Edison 288:2022

Albrecht Dürer, German, 1471–1528; *Abduction on a Unicorn*, 1516; etching; 12 1/4 × 8 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 211:2021

Albrecht Dürer, German, 1471–1528; *Adam and Eve*, 1504; engraving; trimmed: 9 13/16 × 7 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 208:2021

Albrecht Dürer, German, 1471–1528; *Erasmus of Rotterdam*, 1526; engraving; image: 9 13/16 × 7 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 207:2021

Acquisitions

Albrecht Dürer, German, 1471–1528; *The Great Column*, 1513–17; woodcut; 62 3/4 × 10 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 216:2021

Albrecht Dürer, German, 1471–1528; *Hercules at the Crossroads*, c.1498; engraving; image: 12 5/8 × 8 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 215:2021

Albrecht Dürer, German, 1471–1528; *Knight, Death, and the Devil*, 1513; engraving; trimmed: 9 11/16 × 7 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 214:2021

Albrecht Dürer, German, 1471–1528; *Melencolia I*, 1514; engraving; 9 9/16 × 7 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 213:2021

Albrecht Dürer, German, 1471–1528; *Nativity*, 1504; engraving; trimmed: 7 1/4 × 4 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 209:2021

Albrecht Dürer, German, 1471–1528; *Nemesis*, 1502; engraving; 13 3/8 × 9 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 210:2021

Albrecht Dürer, German, 1471–1528; *The Rejection of Joachim’s Offering*, from the series *The Life of the Virgin*, c.1504; woodcut; image: 11 9/16 × 8 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 130:2021

Albrecht Dürer, German, 1471–1528; *Siege of a Fortress*, 1527; woodcut; image: 8 7/8 × 28 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 206:2021a,b

Albrecht Dürer, German, 1471–1528; *St. Jerome in His Study*, 1514; engraving; trimmed: 9 13/16 × 7 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 212:2021

Albrecht Dürer, German, 1471–1528; *St. Jerome Penitent in the Wilderness*, c.1496; engraving; trimmed: 12 3/4 × 8 7/8 inches; Gift of Mark S. Weil and Joan M. Hall 280:2021

Gérard Edelinck, Flemish (active France), 1640–1707; after Hyacinthe Rigaud, French, 1659–1743; *Jules Hardouin Mansart*, 1650–1707; engraving; image: 19 3/4 × 7 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 131:2021

Jean Baptiste Estorges, French (active Italy), active 1666–1689; *Forty Hours’ Devotion held in the Oratory of the Communion Generale*, 1666–1689; pen, brown ink, and gray wash; image: 21 1/4 × 14 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 132:2021

Pietro Faccini, Italian, c.1562–1602; *St. Francis Receiving the Christ Child in the Presence of the Virgin*, c.1590s; etching with engraving; image: 13 1/4 × 9 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 188:2021

Jeremias Falck, Polish, c.1609–1677; after Bernardo Strozzi, Italian, 1581–1644; *The Aging Coquette*, c.1656; engraving; 19 1/4 × 15 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 133:2021

Léopold Flameng, French (born Belgium), 1831–1911; after Henri Regnault, French, 1843–1871; *Hassan and Namouna*, 1872; etching; 8 7/8 × 10 13/16 inches; Gift of Marisa Longrais Human 379:2021

Paul Flindt the Younger, German, 1567–c.1631; *Covered Cup with an Upright Landscape*, from a series of 23 designs for vessels, 1603; punched print; 11 7/8 × 5 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 104:2021

Ron Fondaw, American, born 1954; *Wheel O’ Fire*, 2002; lithograph; 22 × 17 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 11:2021

Giacomo Franco, Italian, 1550–1620; *View of St. Mark’s Square with the Arrival of the Dogaressa Morosina Morosini Grimani in the State Barge for Her Coronation in the Doge’s Palace on May 4*, 1597, c.1597; engraving with hand coloring; image: 16 × 20 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 134:2021

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Charity*, 1559; engraving; 8 3/4 × 11 3/8 inches; Gift of Julian and Hope Edison 313:2021.2

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Faith*, c.1559–60; engraving; 8 3/4 × 11 5/16 inches; Gift of Julian and Hope Edison 313:2021.1

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Fortitude*, c.1559–60; engraving; 8 3/4 × 11 5/16 inches; Gift of Julian and Hope Edison 313:2021.5

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Justice*, c.1559–60; engraving; 8 3/4 × 11 5/16 inches; Gift of Julian and Hope Edison 313:2021.3

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Parable of the Wise and Foolish Virgins*, c.1560–63; engraving; 8 11/16 × 11 1/4 inches; Gift of Julian and Hope Edison 311:2021

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Prudence*, c.1559–60; engraving; 8 7/8 × 11 9/16 inches; Gift of Julian and Hope Edison 313:2021.4

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Resurrection*, c.1562–63; engraving; 18 5/16 × 12 15/16 inches; Gift of Julian and Hope Edison 309:2021

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Temperance*, c.1559–60; engraving; 8 3/4 × 11 5/16 inches; Gift of Julian and Hope Edison 313:2021.6

Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Triumph of Time*, 1574; engraving; 8 3/16 × 11 7/8 inches; Gift of Julian and Hope Edison 318:2021

attributed to Philip Galle, Flemish, 1537–1612; *Six Prophets of the Annunciation*, 1547–1612; engraving; 17 5/16 × 11 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 181:2021

Giorgio Ghisi, Italian, 1520–1582; *Allegory of Life*, 1561; engraving; trimmed: 15 × 21 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 217:2021

Robert Swain Gifford, American, 1840–1905; *Tangier, Morocco*, 1891; etching; 10 9/16 × 12 15/16 inches; Gift of Marisa Longrais Human 383:2021

Sam Gilliam, American, 1933–2022; *Ben II*, 1999; lithograph; 22 × 30 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 3:2021

Hendrick Goltzius, Dutch, 1558–1617; *Juno*, 1596; engraving; 13 5/8 × 10 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 135:2021

Hendrick Goltzius, Dutch, 1558–1617; after Cornelisz. van Haarlem, Dutch, 1562–1638; *The Massacre of the Innocents*, 1558–1617; engraving; 19 × 14 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 219:2021



Philip Galle, Flemish, 1537–1612; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Resurrection*, c.1562–63; engraving; 18 5/16 × 12 15/16 inches; Gift of Julian and Hope Edison 309:2021

photograph by Frédéric Goupil-Fesquet, French, 1817–1878; *Beyrouth (Syrie)*, 1842; engraving from daguerreotype; image: 5 3/4 × 8 1/2 inches; Gift of David R. Hanlon 42:2022

Jean-Baptiste de Grateloup, French, 1735–1817; after Hyacinthe Rigaud, French, 1659–1743; *Portrait of Jacques-Bénigne Bossuet*, 1771; stipple etching and mezzotint; 8 5/8 × 6 inches; Gift of Mark S. Weil and Joan M. Hall 284:2021

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Anger*, 1558; engraving; 8 3/4 × 11 5/8 inches; Gift of Julian and Hope Edison 312:2021.1

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Avarice*, 1558; engraving; 8 13/16 × 11 9/16 inches; Gift of Julian and Hope Edison 312:2021.4

Acquisitions

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Battle of the Money-Bags and the Strongboxes*, after 1570; engraving; 9 7/16 × 12 1/16 inches; Gift of Julian and Hope Edison 289:2022

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Battle of the Money-Bags and the Strongboxes*, after 1570; engraving; 9 5/16 × 11 15/16 inches; Gift of Julian and Hope Edison 314:2021

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Envy*, 1558; engraving; 8 15/16 × 11 5/8 inches; Gift of Julian and Hope Edison 312:2021.6

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Fall of the Magician*, 1565; engraving; 8 13/16 × 11 1/2 inches; Gift of Julian and Hope Edison 310:2021

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Festival of Fools*, after 1570; engraving; 12 13/16 × 17 3/16 inches; Gift of Julian and Hope Edison 317:2021

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Gluttony*, 1558; engraving; 8 3/4 × 11 9/16 inches; Gift of Julian and Hope Edison 312:2021.5

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Lust*, 1558; engraving; 8 7/8 × 11 5/8 inches; Gift of Julian and Hope Edison 312:2021.7

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Pride*, 1558; engraving; 8 13/16 × 11 9/16 inches; Gift of Julian and Hope Edison 312:2021.3

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Sloth*, 1558; engraving; 8 7/8 × 11 1/2 inches; Gift of Julian and Hope Edison 312:2021.2

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Wedding of Mopsus and Nisa*, 1570; engraving; 8 3/4 × 11 7/16 inches; Gift of Julian and Hope Edison 321:2021

Pieter van der Heyden, Flemish, c.1530–after March 1572; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Witch of Mallegghem*, 1559; engraving; 14 × 18 7/8 inches; Gift of Julian and Hope Edison 316:2021

after William Hogarth, English, 1697–1764; *The Sleeping Congregation*, c.1736–50; etching and engraving; 10 7/16 × 8 1/8 inches; Gift of Marisa Longrais Human 386:2021

Hendrik Hondius I, Flemish (active Dutch Republic), 1573–c.1650; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Rustic Wedding Dance*, 1644; etching and engraving; 11 × 9 7/16 inches; Gift of Julian and Hope Edison 320:2021

Hendrik Hondius I, Flemish (active Dutch Republic), 1573–c.1650; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Three Carnival Fools Playing with Scepters*, 1642; engraving; 5 1/16 × 6 3/16 inches; Gift of Julian and Hope Edison 323:2021

Hendrik Hondius I, Flemish (active Dutch Republic), 1573–c.1650; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Two Carnival Fools*, 1642; engraving; 5 1/8 × 6 3/16 inches; Gift of Julian and Hope Edison 322:2021

Daniel Hopfer, German, c.1470–1536; *The Franciscan Friar Pelbart of Temesvár Reading in a Garden*, 1502; woodcut and letterpress; 10 1/2 × 7 1/4 inches; Funds given by Mark S. Weil and Joan Hall-Weil in honor of Brent R. Benjamin 33:2021

Jacob Houbraken, Dutch, 1698–1780; after Mary Beale, English, 1632–1697; *Portrait of Thomas Otway*, from *The Heads of Illustrious Persons of Great Britain*, 1741; engraving with hand coloring; 16 1/8 × 10 3/16 inches; Gift of Marisa Longrais Human 376:2021

Jacob Houbraken, Dutch, 1698–1780; after Anthony van Dyck, Flemish, 1599–1641; *Portrait of William Russel, Earl of Bedford*, from *The Heads of Illustrious Persons of Great Britain*, 1738; engraving with hand coloring; 16 3/16 × 10 1/4 inches; Gift of Marisa Longrais Human 374:2021

Jacob Houbraken, Dutch, 1698–1780; after Robert Walker, English, c.1600–c.1659; *Portrait of Charles Fleetwood*, from *The Heads of Illustrious Persons of Great Britain*, 1740; engraving with hand coloring; 16 3/16 × 10 3/16 inches; Gift of Marisa Longrais Human 375:2021

Tom Huck, American, born 1971; *The Commander in Thief Rides Again*, 2007; linocut; 29 3/16 × 22 1/2 inches Gift of Ted L. and Maryanne Ellison Simmons 58:2021

Frans Huys, Flemish, c.1522–before April 1562; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Armed Three-Master with Daedalus and Icarus in the Sky*, c.1561–65; engraving; 8 7/8 × 11 9/16 inches; Gift of Julian and Hope Edison 308:2021

Frans Huys, Flemish, c.1522–before April 1562; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Skating Scene in front of St. Georges Gate, Antwerp*, c.1558; engraving; 9 1/8 × 11 3/4 inches; Gift of Julian and Hope Edison 319:2021



Frans Huys, Flemish, c.1522–before April 1562; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *Skating Scene in front of St. Georges Gate, Antwerp*, c.1558; engraving; 9 1/8 × 11 3/4 inches; Gift of Julian and Hope Edison 319:2021

Frans Huys, Flemish, c.1522–before April 1562; possibly by Cornelis Cort, Netherlandish, c.1533–1578; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *A Dutch Hulk and a Boeier*, 1565; engraving; 9 7/16 × 7 5/8 inches; Gift of Julian and Hope Edison 307:2021

Michiko Itatani, American (born Japan), born 1948; *Proving Field*, 2000; lithograph; 22 × 30 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 8:2021

Christoffel Jegher, Flemish, 1596–1652/1653; after Peter Paul Rubens, Flemish, 1577–1640; *Susanna and the Elders*, c.1635; woodcut; image: 17 3/8 × 22 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 220:2021

Kit Keith, American; *Untitled*, 1999; chine collé print with hand applications by the artist; 28 × 21 1/2 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 4:2021

Ellsworth Kelly, American, 1923–2015; *Colored Paper Image IX (Four Grays with Black I)*, 1976; colored and pressed paper pulp; 36 1/2 × 32 1/2 inches; Gift of Judith W. Levy in honor of Emily Rauh Pulitzer 177:2022

Antoine Lafréry, French (active Italy), 1512–1577; *Columnia Antonina*, from the *Speculum Romanum Magnificentiae*, c.1543–70; engraving; 18 7/16 × 12 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 136:2021

Acquisitions

published by Antoine Lafréry, French (active Italy), 1512–1577; *Pasquino*, from the *Speculum Romanae Magnificentiae*, c.1550; engraving; 21 × 15 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 182:2021

Auguste André Lançon, French, 1836–1887; *An Old Lion*, 1874; etching; 13 15/16 × 19 9/16 inches; Gift of Marisa Longrais Human 388:2021

Leslie J. Laskey, American, 1921–2021; *Highlands*, mid-1960s; woodcut; 25 1/2 × 38 3/4 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky, Bill and Gina Wischmeyer, Dennis Cope, and Frank Schwaiger, in honor of Leslie J. Laskey’s 100th birthday 47:2021

Leslie J. Laskey, American, 1921–2021; *Highlands II*, mid-1960s; woodcut; 25 1/2 × 38 3/4 inches; Gift of Yvette Drury Dubinsky and John Paul Dubinsky, Bill and Gina Wischmeyer, Dennis Cope, and Frank Schwaiger, in honor of Leslie J. Laskey’s 100th birthday 48:2021

Lucas van Leyden, Netherlandish, c.1494–1533; *The Return of the Prodigal Son*, c.1510; engraving; 7 1/8 × 9 5/8 inches; Gift of Mark S. Weil and Joan M. Hall 290:2021

Janus Lutma the Younger, Dutch, 1624–1685; *Janus Lutma the Elder*, 1656; etching with punchwork; 9 3/8 × 7 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 105:2021

Janus Lutma the Younger, Dutch, 1624–1685; *Janus Lutma the Elder*, 1659; punch engraving; 12 5/8 × 8 13/16 inches; Gift of Mark S. Weil and Joan M. Hall 276:2021

Janus Lutma the Younger, Dutch, 1624–1685; *P. C. Hooft, Poet*, 1634–85; punched print, touched with gray wash; image: 11 3/8 × 8 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 137:2021

Andrea Mantegna, Italian, c.1431–1506; *Bacchanal with Silenus*, 1441–1506; engraving; image: 12 1/4 × 18 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 138:2021

Andrea Mantegna, Italian, c.1431–1506; *Bacchanal with a Wine Vat*, 1441–1506; engraving; image: 12 3/4 × 18 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 139:2021

Andrea Mantegna, Italian, c.1431–1506; *Battle of the Sea-Gods* (left half), 1441–1506; engraving; 13 3/16 × 17 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 193:2021

Andrea Mantegna, Italian, c.1431–1506; *Entombment of Christ*, 1441–1506; engraving; 11 5/16 × 16 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 221:2021

Andrea Mantegna, Italian, c.1431–1506; *Hercules and Antaeus*, 1441–1506; engraving; image: 12 15/16 × 8 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 142:2021

Andrea Mantegna, Italian, c.1431–1506; *Risen Christ*, 1441–1506; engraving; image: 14 15/16 × 11 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 140:2021

Andrea Mantegna, Italian, c.1431–1506; *Risen Christ*, 1441–1506; engraving, on rose-tinted paper; image: 15 7/8 × 12 1/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 141:2021

attributed to Andrea Mantegna, Italian, c.1431–1506; *Entombment with Four Birds*, 1441–1506; engraving; trimmed: 17 5/16 × 14 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 223:2021

after Andrea Mantegna, Italian, c.1431–1506; *The Corselet Bearers*, c.1495; engraving; image: 10 13/16 × 12 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 190:2021

after Andrea Mantegna, Italian, c.1431–1506; *Flagellation*, 1441–1506; engraving; 15 3/8 × 12 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 222:2021

after Andrea Mantegna, Italian, c.1431–1506; *Virgin in the Grotto*, c.1500; engraving with pen and ink additions; trimmed: 13 13/16 × 10 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 112:2021

Master of the Beheading of St. John the Baptist, Italian, active c.1510–c.1520; *Allegorical Theme: Combat of the Animals*, c.1511–20; engraving; 8 7/8 × 12 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 224:2021

Master of the E-Series Tarocchi, Italian, active c.1465; *Artixan (Artisan)*, c.1465; engraving; image: 7 3/16 × 4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.1

Master of the E-Series Tarocchi, Italian, active c.1465; *Caliope (Calliope)*, c.1465; engraving with hand coloring; image: 7 1/8 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.2

Master of the E-Series Tarocchi, Italian, active c.1465; *Fameio (Servant)*, c.1465; engraving; image: 7 1/8 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.3

Master of the E-Series Tarocchi, Italian, active c.1465; *Fede (Faith)*, c.1465; engraving; 7 3/16 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.4

Master of the E-Series Tarocchi, Italian, active c.1465; *Forteza (Fortitude)*, c.1465; engraving; image: 7 1/16 × 3 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.5

Master of the E-Series Tarocchi, Italian, active c.1465; *Geometria (Geometry)*, c.1465; engraving; image: 7 × 3 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.6

Master of the E-Series Tarocchi, Italian, active c.1465; *Mercurio (Mercury)*, c.1465; engraving; image: 7 × 3 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.9

Master of the E-Series Tarocchi, Italian, active c.1465; *Philosofia (Philosophy)*, c.1465; engraving with hand coloring; trimmed: 7 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 108:2021

Master of the E-Series Tarocchi, Italian, active c.1465; *Re (King)*, c.1465; engraving; image: 6 7/8 × 3 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.8

Master of the E-Series Tarocchi, Italian, active c.1465; *Talia (Thalia)*, c.1465; engraving; image: 7 1/16 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.7

Master of the E-Series Tarocchi, Italian, active c.1465; *Urania*, c.1465; engraving; image: 7 1/4 × 3 15/16 in; Gift of Mark Steinberg Weil and Phoebe Dent Weil 124:2021.10

Master of the Vienna Passion, Italian, active c.1460–1470; *The Madonna of Loreto*, c.1460–70; engraving; image: 7 11/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 198:2021

William Frederick Meason, English, 1813–1887; and George S. Meason, English, active 1845–1862; after Sir David Wilkie, Scottish, 1785–1841; *Blind Man’s Bluff*, c.1845; wood engraving; 18 7/8 × 27 7/8 inches; Gift of Marisa Longrais Human 378:2021

Claude Mellan, French, 1598–1688; *Portrait of Virginia da Vezzo, Wife of Simon Vouet*, 1626; engraving; 10 1/4 × 7 3/4 inches; Gift of Mark S. Weil and Joan M. Hall 283:2021

Giovanni Battista Mercati, Italian, 1600–after 1637; *The Martyrdom of St. John the Baptist*, 1626; etching; 13 × 9 1/8 inches; Gift of Mark S. Weil and Joan M. Hall 289:2021

Girolamo Mocetto, Italian, c.1470–after 1531; after Andrea Mantegna, Italian, c.1431–1506; *Calumny of Apelles*, c.1504–06; engraving; 13 1/8 × 18 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 113:2021

Nicoletto da Modena, Italian, active c.1500–c.1520; *Three Stags*, c.1510–15; engraving; 5 7/8 × 4 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 180:2021

Benedetto Montagna, Italian c.1480–c.1558; *Centaur*, 1490–1556; engraving; 6 9/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 114:2021

Benedetto Montagna, Italian c.1480–c.1558; *A Man Seated by a Palm Tree*, 1490–1556; engraving; 6 9/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 183:2021

Benedetto Montagna, Italian c.1480–c.1558; *Virgin and Child in Landscape*, 1490–1556; engraving; image: 7 3/8 × 4 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 143:2021

Benedetto Montagna, Italian c.1480–c.1558; *Wild Man*, 1490–1556; engraving; image: 5 3/4 × 3 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 144:2021

Clarence Morgan, American, born 1950; *A Cogitative Translation*, 2000; lithograph; 29 × 22 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 7:2021

Berthe Morisot, French, 1841–1895; *The Drawing Lesson*, 1889; drypoint; 7 13/16 × 5 11/16 inches; Gift of Marisa Longrais Human 382:2021

Jan Harmensz Muller, Dutch, 1571–1628; *Belshazzar’s Feast*, c.1598; engraving; 14 3/16 × 15 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 226:2021

Jan Harmensz Muller, Dutch, 1571–1628; *Venus and Mercury*, c.1600; engraving; 15 7/8 × 11 1/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 145:2021

Jan Harmensz Muller, Dutch, 1571–1628; after Cornelisz. van Haarlem, Dutch, 1562–1638; *Arion on the Dolphin*, c.1590; engraving; 13 7/8 × 13 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 227:2021

Jan Harmensz Muller, Dutch, 1571–1628; after Adriaen de Vries, Dutch, c.1545–1626; *Cleopatra with the Asps*, c.1598; engraving; trimmed: 14 15/16 × 10 1/8 inches Gift of Mark Steinberg Weil and Phoebe Dent Weil 228:2021

printed by Mulloweny Printing Company, Portland, Oregon, founded 2011; after Oliver Lee Jackson, American, born 1935; after Julius Arthur Hemphill, American, 1938–1995; *Dear Friend*, 2021; 12 photogravures in linen-covered box; dimensions variable; Gift of Donald Suggs and his daughters Dawn Suggs and Dina Suggs in memory of Betty Suggs 178:2022.1-12

Agostino Musi, Italian, c.1490–c.1570; *Iphigenia Recognizing Orestes and Pylades*, c.1515–20; engraving; trimmed: 10 × 7 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 106:2021

Robert Nanteuil, French, 1623–1678; *Portrait of Louis XIV*, 1676; engraving; 20 9/16 × 16 15/16 inches; Gift of Mark S. Weil and Joan M. Hall 285:2021

Emil Nolde, German, 1867–1956; *The Singer*, 1911; woodcut on oatmeal paper; approximate: 12 1/2 × 10 inches; Bequest of Joan C. Crancer 51:2021

Acquisitions

attributed to Simon Novellanus, German, active c.1560–1590; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *River Landscape with Mercury and Psyche*, c.1595; etching and engraving; 10 5/8 × 13 7/16 inches; Gift of Julian and Hope Edison 287:2022

Michael Piazza, American, 1956–2006; *Natural Bridge Road*, 2000; lithograph; 28 × 19 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri, St. Louis 9:2021

Giovanni Battista Piranesi, Italian, 1720–1778; *View of the Principal Prospect of the Column of Trajan*, 1774; etching from six plates; 117 5/16 × 30 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 230:2021

Napachie Ashoona Pootoogook, *Inuk*, 1938–2002; *Sea Spirits*, 1964; stonecut; 16 × 19 7/8 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 6:2022

Bernardo Prevedari, Italian, active 1466–1524; after Donato Bramante, Italian, 1444–1514; *A Street with Various Buildings, Colonnades and an Arch*, c.1500; engraving, first state; image: 10 × 14 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 194:2021

Camillo Procaccini, Italian, 1555–1629; *The Transfiguration*, c.1587–1590; etching; 22 1/8 × 13 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 231:2021

Innuqjuakju Pudlat, Inuk, 1913–1972; *Spirit of the Fisherman*, 1964; stonecut; 17 × 17 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 8:2022

Innuqjuakju Pudlat, Inuk, 1913–1972; *Spirit of the Hunter*, 1964; stonecut; 20 × 14 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 7:2022

Pudlo Pudlat, Inuk, 1916–1992; *Spirit Watching Games*, 1964; stonecut; 10 × 17 1/2 inches; Gift of Susanne S. Renner and Robert E. Ricklefs 5:2022

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Adam and Eve*, c.1512–14; engraving; image: 9 3/8 × 6 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 147:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Amadeus Berruti, Bishop of Asolo, Conversing with Austerity, Friendship, and Love*, 1517; engraving; image: 3 1/4 × 3 3/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 172:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Christ in Limbo*, 1504–5; engraving; 8 5/8 × 6 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 233:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Christ, the Virgin, and St. John the Baptist with Sts. Paul and Catherine*, c.1520–25; engraving; 16 15/16 × 11 5/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 232:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Man Beating Lady Luck*, early 16th century; engraving; image: 5 5/8 × 5 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 173:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *Mars, Venus, and Cupid*, 1508; engraving; image: 11 11/16 × 8 3/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 146:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; *A Young Man Protected by Fortune*, c.1506–7; engraving; image: 5 7/8 × 3 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 148:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Ascension, from The Small Passion*, c.1515; engraving; 5 5/8 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 169:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Bearing of the Cross*, from *The Small Passion*, c.1515; engraving; 5 9/16 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 162:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Betrayal, from The Small Passion*, c.1515; engraving; 5 11/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 153:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ among His Disciples*, from *The Small Passion*, c.1515; engraving; 5 1/2 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 168:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ Appearing to Mary*, from *The Small Passion*, c.1515; engraving; 5 3/4 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 167:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ before the High Priest Annas*, from *The Small Passion*, c.1515; engraving; 5 1/2 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 154:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ before Pilate*, from *The Small Passion*, c.1515; engraving; 5 7/8 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 157:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ in Limbo*, from *The Small Passion*, c.1515; engraving; 5 9/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 164:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Christ Taking Leave of His Mother*, from *The Small Passion*, c.1515; engraving; 5 1/8 × 4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 150:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Cleansing of the Temple*, from *The Small Passion*, c.1515; engraving; 5 9/16 × 4 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 152:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Crown of Thorns*, from *The Small Passion*, c.1515; engraving; 5 5/8 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 159:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Ecce Homo*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 160:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Entombment*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 165:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Entry into Jerusalem*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 151:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Flagellation*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 158:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The High Priest Rends His Garments*, from *The Small Passion*, c.1515; engraving; 5 9/16 × 4 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 155:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Mocking of Christ*, from *The Small Passion*, c.1515; engraving; 5 1/2 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 156:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Nailing to the Cross*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 163:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Nativity*, from *The Small Passion*, c.1515; engraving; 5 5/8 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 149:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Pentecost*, from *The Small Passion*, c.1515; engraving; 5 5/8 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 170:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *Pilate Washes His Hands*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 161:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Resurrection*, from *The Small Passion*, c.1515; engraving; 5 11/16 × 4 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 166:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Albrecht Dürer, German, 1471–1528; *The Sudarium*, from *The Small Passion*, c.1515; engraving; 5 × 3 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 171:2021

Marcantonio Raimondi, Italian, 1470/1482–c.1534; after Raphael, Italian, 1483–1520; *St. Cecilia*, 1515–16; engraving; 12 5/8 × 8 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 107:2021

Jusepe de Ribera, Spanish (active Italy), c.1590–1652; *St. Jerome Hearing the Trumpet of the Last Judgment*, 1621; etching, drypoint, and engraving; 12 13/16 × 9 13/16 inches; Gift of Mark S. Weil and Joan M. Hall 292:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Abraham’s Sacrifice*, 1655; etching and drypoint on vellum; 5 15/16 × 5 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 241:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Christ Appearing to the Apostles*, 1656; etching; 6 9/16 × 8 7/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 240:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Christ at Emmaus*, 1654; etching on “Chinese” paper (probably Japanese gasenshi paper); 8 7/16 × 6 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 234:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Christ Preaching (The Hundred Guilder Print)*, 1648; etching, drypoint, and engraving on Japanese paper; 12 3/8 × 16 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 239:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Christ Preaching (La Petite Tombe)*, c.1652; etching and drypoint; 6 3/16 × 8 3/4 inches; Gift of Mark S. Weil and Joan M. Hall 277:2021

Acquisitions

Rembrandt van Rijn, Dutch, 1606–1669; *Faust (The Scholar in His Study)*, c.1652; etching, drypoint, and engraving on oatmeal paper; 8 5/16 × 6 3/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 238:2021

Rembrandt van Rijn, Dutch, 1606–1669; *The Flight into Egypt (a night piece)*, 1651; etching, engraving, and drypoint; trimmed: 5 × 4 5/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 237:2021

Rembrandt van Rijn, Dutch, 1606–1669; *The Large Lion Hunt*, 1641; etching and drypoint; 9 1/16 × 11 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 236:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Medea, or The Marriage of Jason and Creusa*, 1648; etching with traces of drypoint; image: 9 3/16 × 6 15/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 191:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Portrait of Jan Lutma*, 1656; etching, engraving, and drypoint; 8 1/8 × 6 1/4 inches; Gift of Mark S. Weil and Joan M. Hall 278:2021

Rembrandt van Rijn, Dutch, 1606–1669; *The Rest on the Flight (lightly etched)*, 1645; etching and drypoint; 5 11/16 × 5 1/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 235:2021

Rembrandt van Rijn, Dutch, 1606–1669; *St. Jerome Reading in an Italian Landscape*, c.1653; etching, drypoint, and engraving on oatmeal paper; 10 5/8 × 8 5/8 inches; Funds given in honor of Brent R. Benjamin 96:2021

Rembrandt van Rijn, Dutch, 1606–1669; *Three Oriental Figures*, 1641; etching and drypoint; 5 11/16 × 4 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 199:2021

Rembrandt van Rijn, Dutch, 1606–1669; *The Triumph of Mordecai*, c.1641; etching and drypoint; 7 × 8 3/8 inches; Gift of Joan M. Hall in loving memory of her husband, Mark Steinberg Weil 13:2022

Robetta, Italian, 1462–1535; *Adoration of the Magi*, c.1495; engraving; image: 11 11/16 × 10 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 196:2021

after Peter Paul Rubens, Flemish, 1577–1640; *A Woman Washing Christ’s Feet in the House of the Pharisee, from the series The Sacred History of the Old and New Testament*, c.1652; engraving; trimmed: 16 × 19 7/8 inches; Gift of Marisa Longrais Human 172:2022

Aegidius Sadeler II, Flemish, 1570–1629; after Bartholomeus Spranger, Flemish, 1546–1611; *Hercules and Omphale*, 1570–1629; engraving; 17 3/16 × 12 1/4 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 242:2021

Aegidius Sadeler II, Flemish, 1570–1629; after Pieter Stevens, Flemish (active Bohemia), c.1567–after 1624; *Forest Landscape with Two Men and a Woman Resting near a Bridge*, from the series *Eight Scenes in Bohemia*, c.1610–15; engraving; 11 × 16 1/4 inches; Gift of Marisa Longrais Human 384:2021

Rafael Sadeler I, Flemish, 1560 or 1561–1628 or 1632; after Federico Zuccaro, Italian, c.1541–1609; *The Annunciation with Prophets Who Preached the Coming of the Messiah*, 1580; engraving; 11 13/16 × 17 1/2 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 184:2021

Giovanni Battista Scultori, Italian, c.1530–85; *Hercules and Antaeus*, 1540–85; engraving; 8 1/4 × 5 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 175:2021

Maryanne Simmons, American, born 1949; *Italian Landscape Series: Untitled Florence 12*, 1993; collagraph and enamel paint on handmade paper; 81 × 31 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 271:2021

Benedetto Stefani, Italian, active c.1570–80; after Rosso Fiorentino, Italian, 1494–1540; *The Battle of the Lapiths and Centaurs*, 1570–80; engraving; image: 10 9/16 × 16 11/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 189:2021

James Surls, American, born 1943; *Blue in Hand*, 2000; lithograph; 22 1/2 × 15 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 5:2021

James Surls, American, born 1943; *Sun Flower*, 2000; lithograph; 22 × 15 inches; Gift of the Curators of the University of Missouri on behalf of the University of Missouri-St. Louis 6:2021

Antonio Tempesta, Italian, 1555–1630; *Equestrian Statue of Cosimo I, Grand Duke of Tuscany*, 1608; etching; 21 5/8 × 15 3/4 inches; Gift of Mark S. Weil and Joan M. Hall 293:2021

published by Philippe Thomassin, French, 1562–1622; *Four Men of War in a Tempest*, c.1610–20; engraving; image: 13 15/16 × 18 7/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 192:2021

George Vertue, English, 1684–1756; after Anthony van Dyck, Flemish, 1599–1641; *Portrait of Edward Montague, Lord Kimbolton*, 1747; engraving with hand coloring; 16 1/8 × 10 1/16 inches; Gift of Marisa Longrais Human 377:2021

after Marten de Vos the Elder, Flemish, 1532–1603; *Christ and the Woman Taken in Adultery*, from the series *The Sacred History of the Old and New Testament*, c.1652; engraving; 21 3/8 × 26 5/8 inches; Gift of Marisa Longrais Human 173:2022



Édouard Vuillard, French, 1868–1940; *The Hearth*, from the series *Landscapes and Interiors*, 1899; color lithograph; 14 3/4 × 11 15/16 inches; Bequest of Joan C. Crancer 52:2021

Édouard Vuillard, French, 1868–1940; *The Hearth*, from the series *Landscapes and Interiors*, 1899; color lithograph; 14 3/4 × 11 15/16 inches; Bequest of Joan C. Crancer 52:2021

Johan Wierix, Flemish, 1549–1615; after Pieter Bruegel the Elder, Flemish, c.1525–1569; *The Misanthrope Robbed by the World*, c.1568; engraving; diameter: 7 1/16 inches; Gift of Julian and Hope Edison 315:2021

attributed to Michael Wolgemut, German, 1434–1519; *The Crucifixion*, c.1490; woodcut printed on vellum, hand colored with transparent washes and body colors, highlighted with gold; 11 3/4 × 8 1/8 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 122:2021

The Inferno, after the Fresco in the Camposanto of Pisa, c.1480; Florentine, Italian; engraving; 9 1/8 × 11 9/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 100:2021

St. Jerome in Penitence, 15th century, modern impression; engraving; Florentine, Italian; image: 8 3/4 × 6 13/16 inches; Gift of Mark Steinberg Weil and Phoebe Dent Weil 123:2021

Inhabitants of Virginia and Florida, from the *Geographia Universalis*, 1697; German; engraving with hand coloring; 8 × 6 7/16 inches; Gift of Marisa Longrais Human 373:2021

Small Architectural Fragment, 16th century; Italian; engraving; 4 7/8 × 2 1/8 inches; Gift of Mark S. Weil and Joan M. Hall 287:2021



Exhibitions

Ticketed Exhibitions

Nubia: Treasures of Ancient Africa included works spanning more than 2,000 years and offered insights into the kingdoms that inhabited what is today the Sudanese Nile Valley. Although frequently overshadowed in the public imagination by its northern neighbor Egypt, ancient Nubia has a long and glorious past. It was home to a series of civilizations that flourished for more than 6,000 years. Nubia’s location made it a strategic link between central and eastern Africa, western Asia, and the Mediterranean, but its history was often misinterpreted. Through a majestic display of art and objects, this exhibition offered new ways of understanding Nubia’s history and contemporary relevance. The exhibition showcased the Nubians’ artistic achievements, including magnificent jewelry, pottery, sculpture, metalwork, and more. Through Nubian art, the exhibition examined concepts of power, representation, and cultural bias in the ancient world, in the early 20th century, and today.

The exhibition was organized by the Museum of Fine Arts, Boston and was on view in St. Louis from April 18 to August 22, 2021. The St. Louis showing

was supported by the Betsy and Thomas Patterson Foundation. Additional support was provided by the Missouri Arts Council, a state agency; the National Endowment for the Arts; and Tiffany & Co.

Art Along the Rivers: A Bicentennial Celebration was presented in conjunction with the 200th anniversary of Missouri’s statehood. The show explored the remarkable artwork produced and collected over 1,000 years in the region surrounding St. Louis. More than 150 objects from Missouri as far north as Hannibal, west to Hermann, and south through the Old Mines area were included in the presentation. It also encompassed the Illinois region along the eastern bank of the Mississippi River, from Cairo north through Carbondale and Alton. Although the region that has shaped the exhibition’s objects is small, it has played an outsize role in the history of North America due to the confluence of powerful rivers and major trails and routes within its borders. *Art Along the Rivers* displayed a surprising range of objects that varied widely in medium, function, and the prominence of their makers. For example, it brought together Mississippian sculpture, Osage textiles, architectural drawings for iconic landmarks, musical instruments, German and Creole furniture,



A visitor views an Anna Pottery Snake Jug at the exhibition *Art Along the Rivers: A Bicentennial Celebration*

Exhibitions

African American decorative arts, prize-winning paintings from the 1904 St. Louis World’s Fair, and contemporary artists’ responses to these historic objects.

The exhibition was organized by the Saint Louis Art Museum and was on view from October 3, 2021, to January 7, 2022. The presentation was generously supported by the William T. Kemper Foundation. Additional support was provided by the Edward L. Bakewell Jr. Endowment for Special Exhibitions, the Trio Foundation of St. Louis, and the Ken and Nancy Kranzberg Fund.

Paintings on Stone: Science and the Sacred, 1530–1800 was the first exhibition that systematically examined the pan-European practice of this unusual and little-studied artistic tradition. The Saint Louis Art Museum’s acquisition of Cavaliere d’Arpino’s *Perseus Rescuing Andromeda*, an exceptional painting on lapis lazuli, spurred the extensive research that culminated in this major exhibition.

By 1530, Italian artists had begun to paint portraits and sacred images on stone. At first, artists used slate and marble. By the last decades of the 16th century, the repertoire expanded, eventually including alabaster, lapis lazuli, onyx, jasper, agate, and amethyst. In addition to demonstrating the beauty of these works, *Paintings on Stone* explained why artists began using stone supports and the role that stone played in the meaning of these endeavors. Bringing together more than 70 examples by 58 artists, *Paintings on Stone* represented major centers of stone painting and featured 21 different stones.

The exhibition was organized by the Saint Louis Art Museum and presented by the Betsy & Thomas Patterson Foundation with support from the E. Desmond Lee Family Endowment for Exhibitions. The show was on view from February 20 to May 15, 2022.



Visitors in the exhibition *Paintings on Stone: Science and the Sacred, 1530–1800*



Visitors at the entrance to the summer 2022 exhibition *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection*

Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection celebrated the 2020 acquisition of 833 works of contemporary art assembled by Ted L. and Maryanne Ellison Simmons. Consisting primarily of prints—and including a painting, drawings, collages, photographs, and editioned sculptures—the collection features a diverse group of more than 40 artists predominantly active in the United States. It represents a transformative addition to the Museum’s holdings, particularly in works on paper and American art of the last 60 years. The exhibition featured more than 190 works selected from this collection.

Focusing on art and artists of their own time, the Simmonses formed a collection that addresses a wide array of social, political, and art-historical issues. These include H. C. Westermann’s nightmarish evocations of the Pacific chapter of World War II,

Enrique Chagoya’s wide-ranging postcolonial critique, Kiki Smith’s explorations of the body and self as well as environmental concerns, and Jaune Quick-to-See Smith’s forceful foregrounding of Native American history. Ted Simmons is a former St. Louis Cardinals catcher and switch-hitter who was named to the Baseball Hall of Fame in 2020. Maryanne Ellison Simmons is a fine-art printer and publisher who established her own publishing enterprise, Wildwood Press, in 1996. Their collecting draws on Maryanne’s professional expertise, yet it is a true partnership in which they are both highly knowledgeable, committed, and engaged.

The exhibition was on view from June 26 to September 11, 2022. It was presented with generous support from the Edward L. Bakewell Jr. Endowment for Special Exhibitions.

Exhibitions

Global Threads: The Art and Fashion of Indian Chintz told the story of how over several centuries, Indian artisans perfected complex methods for producing dyes and mordants to create painted and printed cloth in a spectrum of fade-resistant colors. Starting in the 17th century, these often brilliant and intricately designed textiles became known as chintz, and consumers worldwide were captivated by the lavish fabric. This exhibition revealed how this innovative and beautiful textile revolutionized fashion, industry, and global trade. In addition to displaying a wide range of chintz textiles made in India for various international markets,

the exhibition included a selection of European and American dress and furnishing textiles inspired by these fabrics. It also highlighted contemporary Indian chintz artists who continue to advance this art form and with a deep concern for environmental responsibility and sustainable practices.

The exhibition was produced and circulated by the Royal Ontario Museum, Toronto, and was on view in St. Louis from October 23, 2022, to January 8, 2023. Support was provided by the Missouri Arts Council, a state agency, and the National Endowment for the Arts.



Amanda Thompson Rundahl engages visitors in the exhibition *Global Threads: The Art and Fashion of Indian Chintz*

Works on Paper

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

Architectural Photography from the Collection, 1850–2000 traced the representation of architecture over a period of 150 years, presenting significant examples of photographic prints and illustrated books by European and American artists. Drawn primarily from the Museum’s permanent collection, the works displayed in the exhibition created journeys through expanses of both geography and history, from the surviving abbeys of medieval Europe to the skyscrapers of modern America. The exhibition was on view from July 2, 2021, to January 2, 2022.

Impressionism and Beyond traced artists’ complex and generative encounters with modern life, highlighting the diverse conversations between tradition and innovation, representation and abstraction, and the artist’s studio and the art market. Drawing on works exclusively from St. Louis collections, the exhibition was informed by overarching themes that guided artists in their examinations of modernity. Subjects of modern urban life such as the domestic interior and the modern woman of fashion thrived during the 1870s and the following decades. Meanwhile, experimental treatments of the figure and landscape highlight the new ways artists viewed the world around them, sometimes giving way to quirky, even frightening, visions. The exhibition was on view from February 1 to July 31, 2022.

Day & Dream in Modern Germany, 1914–1945. In the turbulent period between the two World Wars, German art ranged from an activist realism to a utopian idealism. This exhibition presented a selection of work that questions the relationship among art, the visible world, and contemporary society. It featured prints, photographs, drawings, and watercolors by some of the most celebrated artists of their generation selected from the Museum’s collection and from local museums. The show’s title was inspired by a highlight of the exhibition, Max Beckmann’s 1946 lithographic portfolio *Day & Dream*. Made at the end of his wartime exile in Amsterdam, only a year before he immigrated to St. Louis, the 15 prints of *Day & Dream* take viewers on a Surrealistic tour of Beckmann’s dreamworld, populated by kings and lovers, soldiers and athletes, blended seamlessly with scenes from his life in exile. The exhibition was on view from August 26, 2022, to February 26, 2023.

Currents Series

- Currents 119: Dana Levy*
February 26 to August 15, 2021
Gallery 250
- Currents 120: Jess T. Dugan*
September 17, 2021, to February 20, 2022
Gallery 250
- Currents 121: Oscar Murillo*
March 18 to August 28, 2022
Gallery 250 and the Gary C. Werths and Richard Frimel Gallery 249
- Currents 122: Meleko Mokgosi*
September 30, 2022, to February 19, 2023
Gallery 250 and the Gary C. Werths and Richard Frimel Gallery 249

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.

Textiles

- Carolyn C. and William A. McDonnell
Gallery 100
- Signed in Silk: Introducing a Sacred Jewish Textile*
March 19 to October 3, 2021
- Woodlands: Native American Art*
October 29, 2021, to April 4, 2022
- Chinese Silk Textiles of the Ming and Qing Dynasties*
July 1 to December 18, 2022

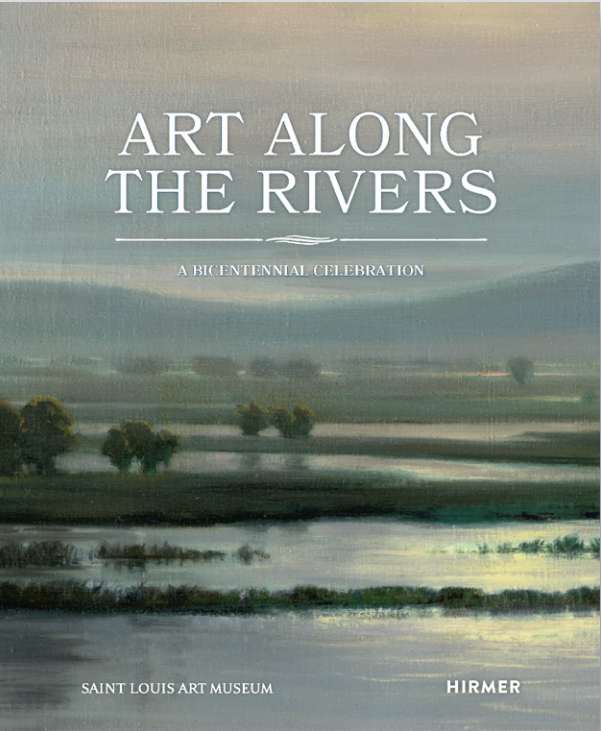
Media Series

- Gallery 301
- Dana Levy*
February 26 to August 15, 2021
- Nicholas Lowe*
August 20, 2021, to January 9, 2022
- Nuotama Frances Bodomo: Afronauts*
February 1 to May 1, 2022
- Liliana Porter: Fox in the Mirror*
May 6 to September 11, 2022
- Sampson Young: Sonata for Smoke*
September 16, 2022, to April 9, 2023

Gallery Exhibitions

- Oliver Lee Jackson*
July 16, 2021, to February 22, 2022
Gary C. Werths and Richard Frimel Gallery 249 and the Roxanne H. Frank Gallery 257

Publications



2021

Art Along the Rivers: A Bicentennial Celebration

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2022

Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection

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Curatorial



Senior Curator Judith Mann leads a lively tour in the exhibition *Paintings on Stone: Science and the Sacred, 1530–1800*

The years 2021 and 2022 proved to be remarkable ones for the Curatorial division, as they certainly have been for the Museum staff as a whole. Judith Mann was promoted to Senior Curator in 2022 and has represented the division on Museum-wide initiatives. In the absence of a division head for Curatorial Affairs, the seven Curatorial department heads have devoted time to division administration, benefiting enormously from the tireless efforts and dedication of the division’s administrative staff.

The division has enjoyed the talents and efforts of three Andrew W. Mellon Foundation Fellows. Melissa Venator, in Modern and Contemporary Art, is preparing a catalogue of the Museum’s German Expressionist paintings, slated for publication in early 2024. Andrea L. Ferber in the Department of Prints, Drawings, and Photographs was among the curators of the 2022 exhibition *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection*. Maggie Crosland, who holds a shared appointment with the Department of Art History and Archaeology at Washington University in St. Louis, is preparing a 2024 reinstallation of the medieval gallery that will feature a global perspective.

In 2022, the division resumed the paid summer-internship program, selecting four outstanding students for Curatorial projects. Talia Abrahams worked in the Department of the Arts of Africa, Oceania, and the Americas. Nicole Block worked with the Department of American Art. Eve March worked in Decorative Arts and Design, and Kellen Wright worked on a collaborative project with the Departments of Prints, Drawings, and Photographs, and American Art.

Arguably the most profound impact on the myriad tasks that comprise our working days came from the Diversity Study Group Report to the Board of Commissioners. It has transformed priorities for exhibitions as well as building, presenting, and labeling the collection and also reinforced the Curatorial departments’ increasingly collaborative approach. The first manifestation of this change was in a September 2021 report by the curators to the Museum’s Collections Committee outlining priorities for expanding the representation of African and African-diasporic (including African American) artists. The curators are in the process of developing a follow-up report that will present a more comprehensive, cross-departmental plan for building the collection.

The Print Study Room continues to be a valuable asset, affording Museum visitors access to the growing collection of works on paper. In 2021, there were 101 appointments with 293 visitors, and in 2022, 117 appointments allowed 400 people opportunities to view works on paper in the Study Room.

Division members have been busy, and their efforts have met with individual successes. Melissa Venator was a 2022 Scholar-in-Residence at the Robert Gore

Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art. Meagan McKay and Katherine Feldkamp were part of a new Museum undertaking to design a program to appeal to underserved audiences that earned the 2022 Arts and Culture Accessibility Cooperative IDEA Award for Initiative. Clare Kobasa was selected to participate in the 2022–23 Getty Paper Project workshop “Color on Paper.”



A visitor viewing Expressionist art in the Caro Nichols Holmes Gallery Given by Carol Smith Schneithorst and Fielding Lewis Holmes Gallery 214



Learning and Engagement

Saint Louis Art Museum educators, librarians, and archivists interpret art, facilitate meaningful learning experiences, and support research for audiences of all ages at the Museum, online, and offsite throughout the St. Louis region and beyond. The year 2021 saw the return of public access to the Richardson Memorial Library and the initial resumption of some docent-led tours, while 2022 was marked by the phased return of in-person programs and tours, all of which had been suspended in March 2020 due to the COVID-19 pandemic. Many digital resources and virtual programs initially developed during the suspension of in-person offerings also continued with strong participation.

Community Partnership and Access Programs

Each year, the Saint Louis Art Museum creates educational programs in partnership with St. Louis-area artists and organizations.

Youth SmART

Youth SmART is a free program that welcomes community organizations, camps, and homeschool groups to the Museum during the school year and summer and includes creative art projects, guided tours, and lively discussions designed for youth 5 to 12. In 2021–22, Youth SmART served over 3,200 participants through virtual and in-person options. Some of the participating organizations included Delta Gamma Center, Momentum Academy, Paraquid (Youth Transition Group), St. Louis Torchbearers, and Strictly Pediatrics Center. Virtual Youth SmART themes included Amazing Art Materials, Clay Creations, Wearable Treasures, and Woven Together. In 2022, the summer program returned in person for the first time since 2019 with the theme Art Now: Artists, Ideas, and Materials. During the summer months, program activities are led by area high school and college students who work part-time as Museum Assistants.

In partnership with the Missouri Botanical Garden, the Museum hosted a Green Living Festival Pop-up in 2022 as part of the Garden’s “Summer of Sustainability” initiative. The day-long event included exhibitors, tours, presentations, and family-friendly activities.

Access Programs

During 2021 and 2022, Museum educators and docents worked to develop audio descriptions of artworks, to be made available in the future at slam.org.

Teacher and Student Learning

Teacher Programs

Teacher workshops and professional-development experiences offered opportunities to engage with the collection and exhibitions through cross-curricular approaches to teaching and learning. More than 450 area educators representing over 20 school districts participated in virtual and in-person professional-development opportunities during 2021–22. These included presentations and in-services for pre-service and current pre-K- through 12th-grade teachers as well as a variety of workshops. Among the latter were two workshops with artists Damon Davis and Oscar Murillo and others in conjunction with the exhibitions *Art Along the Rivers: A Bicentennial Celebration* and *Paintings on Stone: Science and the Sacred, 1530–1800*. Additionally, more than 300 teachers interacted with Museum educators at two Missouri Art Education Association conferences held in 2022.

As a follow-up to an initial gathering held in late 2020, a group of regional art, social studies, and elementary classroom teachers reconvened virtually in 2021 to provide input on the online Educator Resource developed for *Art Along the Rivers*.

Student Programs

Student programs emphasizing visual literacy, communication, and global awareness were offered virtually throughout 2021 and 2022.

Live virtual field trips invited students to observe closely, think critically, and creatively respond to artwork across cultures and time periods. Themes included Amazing Art Materials, American Stories, Art Along the Rivers, Artists and the Outdoors, and Full STEAM Ahead.

In 2021, the self-directed virtual field trip Storytelling in Art made its debut at slam.org, featuring looking, sketching, writing prompts, and art activities. It also includes a Create Space video, which guides students through an art-making project of their own.

Learning and Engagement

Beginning in late 2021, a phased return of in-person student offerings was implemented. In 2021 and 2022, 516 and 10,608 students, respectively, participated in Museum- and teacher-led experiences.

Museum educators collaborated with prominent artists to offer Exploring with the Artist workshops for high school art students. In 2021, Damon Davis gave a live virtual artist talk about his career and artistic practice, after which Museum educators led a related art project. In 2022, in conjunction with his *Currents 121* exhibition, Colombian-born artist Oscar Murillo gave a live virtual artist talk, after which students visited the Museum to see the exhibition and do a hands-on art project inspired by Murillo’s mark-making process. Additionally, Museum educators collaborated with Murillo’s team to cover desks in St. Louis–area schools with canvas as part of *Frequencias*, the artist’s long-term international arts project that affixes raw canvases to the tops of classroom desks, inviting students to freely mark, draw, and write on the surfaces.

The longstanding multi-visit Arts in the Basic Curriculum (ABC) student program resumed in the fall of 2022 with strong participation by fourth- and fifth-grade students, as did the Fifth-Grade Explorers program for St. Louis Public Schools students.

Youth and Family Learning

Winter Celebrations

The family-friendly Winter Celebrations is a multicultural weekend festival emphasizing the breadth of the collection and of the cultures represented by communities from across St. Louis. During 2021, Winter Celebrations was a hybrid program, with the on-demand video “Art Quest: Woven Together,” which could be experienced from home; related Take-and-Make Art Activity Kits available at the Museum; and a Festive Gatherings scavenger hunt available at the Museum and online. The following year witnessed the return of an in-person Winter Celebrations, attracting 3,150 visitors over two days. The 2022 festival featured art activities, a scavenger hunt, and performances and partnerships with community organizations including Afriky Lolo, Dance Center of Kirkwood, Hispanic Festival Inc., and St. Louis Osuwa Taiko.

Family Sundays

The in-person Family Sundays program began a phased return in August 2022, with a twice-monthly format that engaged 2,029 children and adults. The free program includes hands-on art activities, gallery tours, special performances, and artist demonstrations. Family Sunday themes in 2022 included Celebration of Light (Diwali), City Scenes, Nature Narratives, and Repeating Patterns, among others.

In collaboration with longtime partner Delta Sigma Theta Sorority, St. Louis Metropolitan Alumnae Chapter, Inc., the Museum produced its second virtual Kwanzaa Celebration in 2021. The popular in-person program format returned in 2022, featuring a hands-on art activity, a scavenger hunt, a photo booth, presentations by Delta Sigma Theta Sorority members, and a performance by the Spirit of Angela West African Dance and Drum.

Wee Wednesdays

In 2021, eight new virtual Wee Wednesdays episodes were produced. Each 30-minute video designed for children 3 to 5 and their adult caregivers includes reading a story, looking at art from the collection, and creating an art activity with materials that can be found at home. Through a new partnership with Nine PBS, select episodes began airing in 2021 as part of the station’s award-winning *Teaching in Room 9* television series for kids.

Art Quest

A new virtual program called Art Quest was launched in 2021. Designed for children 6 to 12 and their adult companions, each on-demand video has its own theme, with educators leading viewers on a quest to explore art from around the globe, learn how and why artists create, and make art with materials available at home.

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 thus should play an integral role in the design and implementation of the programming for their age group. TAC regularly involves public, private, and homeschooled students from St. Louis City and County. The Museum provides TAC members with modest stipends and transportation assistance to increase the accessibility of the opportunity.

TAC met virtually in 2021. The 14 participants received behind-the-scenes experiences and learned about museum careers from staff in a variety of departments, enjoyed a bookmaking workshop led by a Museum educator, planned and led a virtual Open Studio for teens inspired by the theme of the upcoming *Young Artists Exhibition*, and helped plan, jury, and promote an exhibition for the Student Gallery entitled *Metamorphosis: Yesterday, Today, Tomorrow*.

Museum Assistants

This is an employment and mentoring opportunity for St. Louis–area high school students. Museum Assistants provide support for Learning and Engagement programs throughout the year, and through their work they gain life skills to prepare for college and beyond. Many Museum Assistants participate for multiple years, even returning after they have started college. Five Museum Assistants were employed in 2021 and eight in 2022, reduced numbers compared to other years corresponding to pandemic-related reductions in programming.

Pop-up Family Spot

As part of ongoing efforts to welcome families, the Museum piloted a Pop-up Family Spot in the Carolyn C. and William A. McDonnell Gallery 100 during the early summer of 2022. The drop-in space included seating, charging stations, drawing, and creative play, and a selection of early childhood literature on the Ollie Family Resource Cart. Educators facilitated family gallery walks and art activities.

Adult Learning

SLAM Underground

SLAM Underground returned in 2022 with live music, Create Labs, DJs, bands, gallery games, artist talks and demos, and access to ticketed exhibitions. Some 3,226 young adults were attracted to the STL- and VIBRANT-themed SLAM Underground evenings held on the final Fridays of August and October.

Rev. Dr. Martin Luther King Jr. Celebration

This annual program was offered virtually in 2021 and 2022. Inspired by Pulitzer Prize–winning photographer Moneta Sleet Jr.’s depictions of Dr. King and the Civil Rights Movement, local Black performing artists Heather Beal, Anita Jackson, and Joel P. E. King

responded to Sleet’s photographs through original dance, music, and theatrical presentations in 2021, under the creative direction of Kathryn Bentley, associate professor of theater performance, and artistic director of Southern Illinois University’s Black Theatre Workshop. In 2022, actor, director, and Associate Professor at the University of Missouri–St. Louis, Jaqueline Thompson, served as creative director, and Robert Crenshaw, Alicia Revé, and Freeman Word responded to photographs by Sleet from the collection through original dance, and music, and spoken-word performances. Both years, a representative from the Epsilon Lambda Chapter of Alpha Phi Alpha Fraternity provided words of reflection and a call to action to carry forward the work of Dr. King.

Slow Art and Art Speaks

Serial virtual offerings designed for lifelong learners include Slow Art and Art Speaks. Slow Art invites viewers to relax, practice mindfulness, and discover the joy of looking slowly at art through brief, on-demand guided looking experiences. Some of the artworks featured in Slow Art episodes produced in 2021 and 2022 included *Seated Woman* by Elizabeth Catlett, *View of the St. Anne’s River* by Robert Duncanson, *Pheasant and Pine* by Kan Ki, and *Olla* by a Zia Pueblo artist.

Art Speaks, live lunchtime virtual programs, offer insightful, informal, and engaging conversations about art with curators, artists, educators, and other experts, from a variety of viewpoints. Those from 2021 and 2022 include Denise M. Doxey, curator, ancient Egyptian, Nubian, and Near Eastern art at the Museum of Fine Arts, Boston; Jon Encarnación, professor of geology, Saint Louis University; Tiffany Momon, founder and codirector, Black Craftspeople Digital Archive; Tom Ridgely, producing artistic director at St. Louis Shakespeare Festival; artist Buzz Spector; and many Saint Louis Art Museum curators, fellows, and conservators.

Learning and Engagement

Artist Talks, Lectures, and Panels

Esteemed artists, scholars, and thought leaders engaged enthusiastic online and in-person audiences. Highlights from 2021–22 included talks by artists Norman Akers, Damon Davis, Jess T. Dugan, Oliver Lee Jackson, Dana Levy, Meleko Mokgosi, Oscar Murillo, Cara Romero, and Judy Watson.

In conjunction with the exhibition *Nubia: Treasures of Ancient Africa*, Solange Ashby, President’s Postdoctoral Fellow, University of California, Los Angeles, delivered the virtual lecture “Women of Nubia: Earthly Representatives of the Goddess.” Melissa Wolfe, curator of American art, and Amy Torbert, Andrew W. Mellon Foundation Assistant Curator of American Art, delivered a series of talks exploring the themes of their exhibition *Art Along the Rivers: A Bicentennial Celebration*. Focusing on the prints and drawings on view in the exhibition *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection*, the panel conversation “Catching the Moment: Perspectives on the Contemporary Print World,” featured artist Enrique Chagoya; Larissa Goldston, Universal Limited Art Editions; David Kiehl, curatorial advisor; Susan Sheehan, Susan Sheehan Gallery, and Elizabeth Wyckoff, curator of prints, drawings, and photographs. Sarah Fee, senior curator of global fashion & textiles, Royal Ontario Museum, delivered an opening lecture for the exhibition *Global Threads: The Art and Fashion of Indian Chintz*.

Music and Film

“The Sounds of Day & Dream” offered a record-listening session in the exhibition *Day & Dream in Modern Germany, 1914–1945*, with curator Melissa Venator, the Andrew W. Mellon Foundation Fellow for Modern Art. Film returned to The Farrell Auditorium in late 2022 with a screening of the Bollywood movie *Bajirao Mastani* during *Global Threads*.

Donald Danforth Jr. Lecture

In 2021, the Donald Danforth Jr. Lecture—dedicated to sharing recent research by scholars in the field of Plains Indian art—was given virtually by Joe D. Horse Capture, vice president of Native collections and the Ahmanson Curator of Native American History and Culture at the Autry Museum of the American West. Horse Capture’s lecture, the 10th in the series, was “Native Collections: Past, Present, and Future.” The 2022 Danforth Lecture returned in person and featured Christina E. Burke,

curator of Native American Art, Philbrook Museum of Art. Burke delivered the lecture “Between the Lines: Mark Making on the Plains, 1872–2022.”

Ronald M. and Monique M. Ollie Education Endowment Fund for Abstraction by Black Artists

The Ollie Education Endowment provides annual support for educational programing on African American abstraction and related topics inspired by the Thelma and Bert Ollie Memorial Collection. Courtney J. Martin, Paul Mellon Director, Yale Center for British Art, delivered the 2022 lecture, “Sam Gilliam, Painting the Wall.”

Ann W. Olin Lecture

The Ann W. Olin Lecture Endowment focuses on the intersections between art and business. In 2022, Diana Seave Greenwald, William and Lia Poorvu Interim Curator of the Collection at the Isabella Stewart Gardner Museum, spoke about her book *Painting by Numbers: Data-Driven Histories of Nineteenth-Century Art*.

Women in the Arts Lecture

The Mary Strauss Women in the Arts Endowment supports a lecture that occurs annually in March, to commemorate Women’s History Month. Wendy Wassyng Roworth, professor emerita of art history, University of Rhode Island, delivered the 2021 lecture, “Angelica Kauffman: An Enterprising Artist in 18th-Century Britain.” In 2022, the speaker was Bridget Quinn, author of *Broad Strokes: 15 Women Who Made Art and Made History (in That Order)*, who delivered the lecture “She Persisted: Women Artists in Art History.”

Symposium

The Museum hosted a two-day virtual symposium in 2022 in conjunction with the exhibition *Paintings on Stone: Science and the Sacred, 1530–1800*. Scholars and curators based in Asia, Europe, and North America led sessions addressing a variety of topics concerning the use of stone as a painting support. Symposium presenters were Fabio Barry, Samuel H. Kress Senior Fellow at the Center for Advanced Studies in the Visual Arts, National Gallery of Art in Washington, DC; Andrea G. Donati, independent art historian; Judith Mann, senior curator for European art to 1800 and curator of the exhibition; Christopher

Nygren, Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, and associate professor of early modern art & architectural history at the University of Pittsburgh; Nicholas Penny, visiting professor at the China Academy of Art, Hangzhou, and former director of the National Gallery, London; and Suzanne van de Meerendonk, Bader Curator of European Art, Agnes Etherington Art Centre, Queen’s University, Kingston, Ontario.

Festivals

Art in Bloom

Art in Bloom is the popular celebration of art and flowers, normally held the first weekend in March. Due to the ongoing COVID-19 pandemic, the Museum hosted virtual Art in Bloom festivals in March of 2021 and 2022. The 2021 program included a live virtual Art Speaks on floral motifs in Chinese blue-and-white porcelains with Curator of Asian Art Philip Hu, a guided looking Slow Art experience focused on Kehinde Wiley’s painting *Charles I*, floral-arranging demonstrations, nature-inspired programming for families, and a virtual tour of the Urban Buds farm in St. Louis. Virtual offerings

in 2022 featured a live virtual demonstration with Hitomi Gilliam, “FLOWER X ART: Cross-Pollination of Inspiration from Art and Flowers”; an Art Speaks on floral textiles in 18th-century European fashion with Genevieve Cortinovia, Andrew W. Mellon Foundation Associate Curator of Decorative Arts and Design; a spirited race-against-time competition among three St. Louis–area florists to create the most creative, inspired, and visually appealing arrangement interpreting a work of art in the collection; a Slow Art focused on an olla created by a Zia Pueblo artist; and family-friendly “Art Quest: Painting Nature” video and “Inspired by Nature” scavenger-hunt offerings. In addition to the robust virtual programming, copies of the 2021 and 2022 scavenger hunts were available at the Museum. In 2022, more than 600 families picked up Take-and-Make Art Activity Kits to do a project at home related to “Art Quest: Painting Nature.” An Art in Bloom virtual tour was also available exclusively to Museum Members in 2022.

More than 33,000 viewers took part in virtual Art in Bloom offerings each year in 2021 and 2022.



Docent Monica McFee leads an animated discussion in an arms and armor gallery

Learning and Engagement

Art Hill Film Series

In 2021, the popular summer tradition of the Art Hill Film Series was replaced by the virtual alternative “Art + Movies: Through the Lens.” In this series of short virtual programs, Museum curators, research assistants, and fellows explored facets of paintings, decorative arts, sculpture, and more from the SLAM collection, and the entertaining and sometimes unexpected connections to the popular movies *Lord of the Rings: The Fellowship of the Ring*; *The Pursuit of Happyness*; *Shrek*; *Whale Rider*; and a Member-exclusive showing of *Funny Face*. Art + Movies programs were viewed more than 43,000 times in 2021 and 2022.

The Film Series returned in person in 2022 with thousands of St. Louisans enjoying music, food trucks, and films outdoors in the picturesque setting of Forest Park. The 2022 series theme “Game On!” was a nod to the summer exhibition *Catching the Moment*, which celebrated the acquisition of more than 800 works of contemporary art assembled by Cardinals Hall of Famer Ted L. Simmons and his wife, fine-art printer and publisher Maryanne Ellison Simmons. The lineup of popular films featured sports— *Bend It Like Beckham*, *A League of Their Own*, *Love & Basketball*, and *The Sandlot*. Summer storms forced the cancellation of the outdoor screenings of *A League of Their Own* and *The Sandlot*, both of which were shown in the subsequent weeks in The Farrell Auditorium.

Engagement and Interpretation

Docent Services

The volunteer docents engaged 10,090 visitors ranging from preschool children to older adults in late 2021 and 2022. Following a suspension of in-person guided tours for much of 2020, docents returned to the galleries and resumed touring in November 2021, on a limited basis. Initially offering drop-in collection tours two days per week for visitors of all ages, in 2022 the Museum presented a broad range of docent-led tour options and in-gallery docent-led experiences including Arts in the Basic Curriculum (ABC) for fourth and fifth graders, Fifth-Grade Explorers for St. Louis Public Schools students, as well as exhibition and themed collection tours.

Docent-led tours of Andy Goldsworthy’s outdoor, site-specific sculpture *Stone Sea* launched in a pilot format in 2022. These experiences proved highly popular and

will continue in warm-weather months going forward. Additionally, in 2022 Museum educators and docents renewed their collaboration with Arts & Faith St. Louis and Interfaith Partnership of Greater St. Louis to deliver interfaith tours to teenagers and adults. The Museum also resumed its longstanding association with Opera Theatre of Saint Louis, offering gallery tours related to their spring 2022 production of *Harvey Milk*. During this period, 66 docents contributed a combined 7,237 volunteer hours.

Interpretation

Museum educators worked across departments with curators, designers, and media producers to create print, digital, and hands-on interpretive resources to engage visitors for 21 exhibitions in 2021 and 2022 including: *Architectural Photography from the Collection, 1850–2000*; *Art Along the Rivers: A Bicentennial Celebration*; *Catching the Moment: Contemporary Art from the Ted L. and Maryanne Ellison Simmons Collection*; *Chinese Silk Textiles of the Ming and Qing Dynasties*; *Day & Dream in Modern Germany, 1914–1945*; *Global Threads: The Art and Fashion of Indian Chintz*; *Impressionism and Beyond*; *Nubia: Treasures of Ancient Africa*; *Oliver Lee Jackson*; *Paintings on Stone: Science and the Sacred, 1530–1800*; *Signed in Silk: Introducing a Sacred Jewish Textile*; and *Woodlands: Native American Art from St. Louis Collections*. Educators collaborated with curators and designers to offer print resources related to artists featured in *Currents and Media* series: Bani Abidi, Nuotama Frances Bodomo, Jess T. Dugan, Dana Levy, Nicholas Lowe, Meleko Mokgosi, Oscar Murillo, and Liliana Porter.

In 2022, a new series of digital interpretive guides launched, focusing on collection works of art for visitors to enjoy in the galleries or virtually. Two Collection Guides debuted in 2022: *Power of Place* and *Animals in Art*. *Power of Place* celebrates arts of the African diaspora, featuring diverse Black, African, and African American people, artists, and cultures with audio commentary provided by Museum staff and St. Louis community members Ron Himes, founder and producing director of The Black Rep, and Cathy Jenkins, owner of Cathy’s Kitchen in Ferguson, Missouri. *Animals in Art*, a guide designed for all ages, invites visitors to hear from experts, including staff from the St. Louis Zoo, who share their knowledge and experiences with animals to broaden

our understanding of animal behavior and how animals are represented in art. Additionally, Museum educators continued to produce the highly popular Object of the Day offerings that showcase the breadth and depth of the collection to virtual audiences.

Richardson Memorial Library and Museum Archives

Library and Archives staff engaged in major initiatives to enhance online services and resources for both Museum staff and external researchers, to improve collections care, to diversify library collections, and to process institutional records of enduring value. In an ongoing response to the global pandemic, the Library continued to offer expanded scanning services and contactless book retrievals.

The department adopted a new content-management platform to improve access and inform data-driven collection-development strategies. The Archives initiated a project to implement a new online information-management application for its collection guides.

In 2020, the department collaborated with Conservation and Registration to complete a Preservation Needs Assessment (PNA) focused on improving care for library and archival materials, art-collection documentation, and institutional records. The PNA outlined risks and proposed corresponding interventions. In response, the collaborative team launched a five-year project (2021–25) to implement recommended actions. Resulting Library upgrades in 2021 and 2022 included ballast and window-film replacements to reduce energy consumption and limit light damage.

The department prioritized projects aimed at enhancing access to diverse content. Library and Archives staff completed the cataloging and processing of the Thomas Alexander and Ronald Maurice and Dr. Monique McRipley Ollie gifts related to the African and African American collections. The Library increased acquisitions focused on diversity and multiculturalism. Archives strategically processed records documenting the Museum’s cross-cultural programming.

The Library continued to provide reference, circulation, and interlibrary loan services throughout much of the period. Public-facing activities (instruction, reference, shadowing) reached 2,818 patrons. Department staff supported in-person and virtual educational programming by providing instruction and development opportunities to Orchard Farm, Parkway North, and University City High School students, as well as students enrolled in courses at Indiana University–Purdue University Indianapolis, San Jose State University, the University of Illinois Urbana–Champaign, the University of Missouri–Columbia, the University of North Carolina–Greensboro, Webster University, and Washington University in St. Louis.

Due to extended shutdowns at the nation’s college and university libraries, the Library was a net lender across regional and national interlibrary loan networks throughout 2020 and 2021. Lending and borrowing activities began to return to pre-pandemic levels in 2022. Library and Archives staff continued to provide scan-on-demand services for Museum staff and external researchers.



A visitor listens to the audio guide for the exhibition *Art Along the Rivers*



Resources

This report covers a transformational moment in the history of the Saint Louis Art Museum, including both the continuing pandemic, when the Museum was intermittently shuttered and programming was offered virtually, and the generational transition of the Barbara B. Taylor Director. Throughout this evolutionary period, the Museum continued its mission thanks to the generous support of valued friends and patrons of the St. Louis philanthropic community and substantial tax revenue through the Metropolitan Zoological Park and Museum District. Contributions from donors make the Museum the treasure that it is for our region and allow the Museum to expand and care for the collection of art, present engaging exhibitions, build and nurture relationships through educational programming, and support both short- and long-term institutional priorities. Donor-established endowments also provide perpetual legacies of support and recognition.

While the uncertainty of the pandemic resulted in decreased membership revenue for many peer institutions across the country, remarkably, the Saint Louis Art Museum saw its most loyal supporters maintain and even increase their support during these challenging times. The unwavering dedication of the community, paired with the Museum's responsible budget management, resulted in a year-over-year increase in generous, unrestricted operating support from the Leadership Council, the Beaux Arts Council, and regular Members. Support from Corporate Partners remained steady, with only a moderate decline.

During 2021 and 2022, tax revenue exceeded projections due to an increase in the personal property tax. Supply-chain shortages caused increases in assessed values of used vehicles, driving up the personal property tax in 2022 and resulting in an increase of 10 percent more tax revenue than budgeted.

Two significant fundraising initiatives were undertaken over the past two years. In 2021, there was notable growth of the Romare Bearden Graduate Museum Fellowship, a nearly 30-year program that has been hailed as a national model for increasing diversity among professional staff in the museum field. The program was expanded to support two fellows per year, each for a two-year term. To celebrate the expansion, the Museum launched an endowment fundraising campaign, anchored by a significant donation from Colin and Emily Frost, and the Frost Family. Additionally, a micro-campaign was conducted and generously supported to acquire the c.1653 print *St. Jerome Reading in an Italian Landscape* by Rembrandt van Rijn to honor Brent R. Benjamin's tenure.

The Saint Louis Art Museum thrives as a direct result of the generous support and investment of our community, and the Museum is sincerely grateful. The generosity of countless donors ensures that the experience, meaning, and joy of art remain an integral part of the St. Louis region and beyond.

Resources

Commissioners of the Art Museum Subdistrict of the Metropolitan Zoological Park and Museum District

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Visitors enjoy modern art in Gallery 213 at a Museum Members event



David Obedin, Clare Davis, and Claudia Joyce at the Beaux Arts Council exhibition preview for *Paintings on Stone: Science and the Sacred, 1530–1800*

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A special installation focused on artist Joan Miró highlighted a promised gift from Emily Rauh Pulitzer

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Richardson Memorial Library
Keli Rylance,
Head Librarian
Charles Handy,
Technical Services Librarian
Jenna Stout,
Archivist
Clare Vasquez,
Public Services Librarian
Bryan Young,
Library Assistant

Staff

Development and External Affairs

Bobby Sanderson, <i>Interim Director of Development</i>	Annual Programs Zak Marmalefsky, <i>Membership Records Assistant</i>	Campaigns and Major Gifts Gina Baker, <i>Interim Major Gifts Manager</i>	Visitor and Member Services Stephanie Recht, <i>Visitor and Member Experience Manager</i>
Pat Seratti, <i>Interim Office Manager</i>	Michaelh Metz, <i>Membership and Annual Fund Manager</i>	Sarah Wright, <i>Major Gifts Officer</i>	Alexis Paz, <i>Operations Manager</i>
	Karla Meyer, Jasmine Quintana, <i>Member Experience Coordinators</i>	Marketing and Communications Matthew Hathaway, <i>Director of Marketing and Communications</i>	Kimberly Apicella, James Balmer, Victoria Christopher, Caitlin Lore, Charis Railey, <i>VMS Shift Leads</i>
	Tobias Raiser, <i>Development Operations Manager</i>	Brooke Schmelder, <i>Associate Marketing Manager</i>	Bruna Ayres-Miyamoto, Clinton Barney, Daniel Bextermueller, William Dechand, Paula Ferrario, David Helling, Asia Johnson-Brimmage, Jennifer Jones, Jacqueline Juras, David Lancaster, Terra Laxton, Haruna McAvoy, Madison Pearson, Jane Peters, Emily Spurlock, Kathryn Vaughn, Eric White, David Wilson, Julie Wyatt <i>VMS Representatives</i>
	Vanessa Wear, <i>Development Records Specialist</i>		

Exhibitions and Collections

Jeanette Fausz, <i>Assistant Director for Exhibitions and Collections</i>	Conservation L. Hugh Shockey, <i>Director of Conservation</i>	Design Candice Lake, <i>Design Project Coordinator</i>	Registration Diane Mallow, <i>Director of Registration</i>
Elaine Harris, <i>Senior Administrative Assistant</i>	Sophie Barbisan, Miriam Murphy, <i>Associate Conservators</i>	Wade Howell, Josef Krajnovich, Violet Stopp, <i>Graphic Designers</i>	Sarah Biggs, <i>Cataloguer</i>
Art Preparation and Installation Christopher Moreland, <i>Director of Art Preparation and Installation</i>	Courtney Books, Lea Faoro, Amaris Sturm, <i>Assistant Conservators</i>	Exhibition Design David Burnett, <i>Installation Designer</i>	Patricia Boulware, <i>Collections Documentation Assistant</i>
John Bauer, <i>Lead Preparator</i>	Mary Culver, <i>Collections Care Technician</i>		Elizabeth Casner, <i>Collections Information Manager</i>
Todd McClain, <i>Mount Maker</i>	Melissa Gardner, <i>Conservator</i>	Exhibition Administration Jamie Grandinetti, <i>Director of Exhibitions</i>	Nathan Poetzscher, <i>Assistant Registrar and Preparator</i>
Joshua Meyer, <i>Collections Care Technician</i>	Brian Koelz, <i>Conservation Technician</i>		Shannon Sweeney, <i>Associate Registrar</i>
Mark Pack, Gwendolyn Stewart, Alec Wright, <i>Preparators</i>			

The following individuals were also employed by the Saint Louis Art Museum between January 1, 2021, and December 31, 2022.

Talia Abrahams	Marissa Dembkoski	Katherine Langdon	John Ruland
Brooke Agers	Katie Engelmeier	Noah Laster	Mona Sabau
Ann Ahrens	Amanda Ercoli	Adrienne Legault	Phyllis Santamaria*
Hareth Alasady	Jordan Evans	Sabrina Lovett	Teanna Sawyer
Khiara Allen-Fowler	J. Patrick Fisher	Chelsie Low	Lindsey Schifko
Sherry Andrews	Colleen Fitzsimmons-Wiviott	Darion Macker	Matthew Schooley
Jenalie Auth	Danielle Fleming	Eve March	Emily Scott
Mark Bade	Alejandra Franco	Matthew McCartney	Robin Segraves
LaToyria Bell	Andrew Frasca	Courtney McCarty	Jamie Sepich
Brent R. Benjamin	Kolten Frey	Victoria McCraven	Caroline Shaver
Cheryl Benjamin	Kaitlyn Garbarino	Andrea Miller	Ryan Sibley
Dennis Berg	Spring Goodson	Jeremiah Miller	Anne Simon
Michael Blessing	Deanna Griffin	Lisa Mollette	Anthony Skinner
Nicole Block	Randall Guenther*	Sarah Nangle	Timothy Skornia
Jonathan Bloomer	Emilie Hensley	Daniel Newcomb	Christine Smith
Jennie Bogovich	Isaiah Hertel	Sean O’Coyle	Delyn Stephenson
Deborah Boyer	Richard Hiestand	Jake O’Neal	Trenise Troupe
Theresa Brickey	Kelly Howard	Kelsie Pace	Joshua Unger
Aisha Bryant	Charles Hubbs	Brianna Parks	Mia Vance
Warren Buffington	Jack Hulvey	Marguerite Passaglia	Micah Vargas
Peyton Byrd	Deshaun Johnson	Jonathan Pelhank	Karri Vaughn
Katherine Carl	Elizabeth Johnson	Cathleen Pelts	Sonya Walter
Rochelle Caruthers	Laine Johnson	Madeline Perel	Hannah Ward
Alexandra Chipkin	Ronald Johnson	Sofia Perez	Kimberly Wells
Kyle Christopher	Kathleen Joyce	Nicolas Pozzo	Adam Wheelock
Carol Clark	Caitlyn Kennedy	Barbara Pralat	Amber Withycombe
Nicole Colombatto	Daniel Knese	Rebecca Rea	Kellen Wright
Jon Cournoyer	Candece Koontz	John Remelius	Cameron Wulfert
Patricia Crowe	Dylan Kurtz	Laura Richter	Kayla Zack
Tanya Darapiza	James Ladd	Drew Roberson	Deborah Zumwalt
Lakayline Davis	Beverly LaFata	Ella Rothgangel	
John Dean	Cullen Landolt	Jeanne Rozenywaig	

*Deceased



Staff meeting announcing Min Jung Kim as the Barbara B. Taylor Director of the Saint Louis Art Museum

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, 2022

	Business-Type Activities		
	Museum		
	Subdistrict	Foundation	Total
Assets			
Current Assets			
Cash and cash equivalents:			
Unrestricted	\$ 30,077,078	\$ 27,577,185	\$ 57,654,263
Restricted	3,720,279	3,043,903	6,764,182
Due from the Metropolitan Zoological Park and Museum District	2,799,872	—	2,799,872
Investments:			
Unrestricted	574,502	10,067,988	10,642,490
Restricted	—	953,388	953,388
Receivables:			
Tax revenue from the Metropolitan Zoological Park and Museum District, net of an allowance of \$519,739	15,303,737	—	15,303,737
Unrestricted contributions	—	40,920	40,920
Unrestricted interest and investment proceeds	41,752	130,179	171,931
Restricted interest and investment proceeds	12,886	147,394	160,280
Grants	148,898	—	148,898
Accounts - unrestricted	92,865	—	92,865
Prepaid expenses	1,003,063	—	1,003,063
Inventory held for resale	356,871	—	356,871
Total Current Assets	54,131,803	41,960,957	96,092,760
Noncurrent Assets			
Investments:			
Unrestricted	18,896,594	88,271,081	107,167,675
Restricted	6,009,027	133,688,027	139,697,054
Capital assets, net:			
Nondepreciable:			
Construction in process	330,890	—	330,890
Depreciable:			
Buildings and building improvements	107,255,413	—	107,255,413
Furniture, fixtures, and equipment	76,579	—	76,579
Intangible right to use asset - equipment lease, net	223,332	—	223,332
Intangible right to use asset - building leases, net	1,162,515	—	1,162,515
Total Noncurrent Assets	133,954,350	221,959,108	355,913,458
Total Assets	188,086,153	263,920,065	452,006,218
Deferred Outflows Of Resources			
Pension contributions	431,672	—	431,672
Difference between expected and actual earnings on pension investments	5,659,874	—	5,659,874
Difference between expected and actual experience - pension	444,457	—	444,457
Changes in proportionate share - pension	508,112	—	508,112
Total Deferred Outflows Of Resources	7,044,115	—	7,044,115

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

ART MUSEUM SUBDISTRICT OF THE METROPOLITAN
ZOOLOGICAL PARK AND MUSEUM DISTRICT OF THE
CITY OF ST. LOUIS AND ST. LOUIS COUNTY

COMBINED STATEMENT OF NET POSITION

Page 2 Of 2
December 31, 2022

	Business-Type Activities		
	Museum		
	Subdistrict	Foundation	Total
Liabilities			
Current Liabilities			
Accounts payable	\$ 1,506,225	\$ 5,080	\$ 1,511,305
Accrued expenses	1,525,320	—	1,525,320
Leases liability	229,918	—	229,918
Obligations under split-interest agreements	—	58,681	58,681
Other liabilities	659,103	583,495	1,242,598
Total Current Liabilities	3,920,566	647,256	4,567,822
Noncurrent Liabilities			
Net pension liability	19,667,325	—	19,667,325
Leases liability	1,242,753	—	1,242,753
Obligations under split-interest agreements	—	237,706	237,706
Total Noncurrent Liabilities	20,910,078	237,706	21,147,784
Total Liabilities	24,830,644	884,962	25,715,606
Deferred Inflows Of Resources			
Difference between expected and actual experience - pension	77,737	—	77,737
Net Position			
Net investment in capital assets	107,576,058	—	107,576,058
Restricted:			
Expendable:			
Art acquisition and other	4,514,733	62,338,459	66,853,192
Nonexpendable:			
Endowment principal	4,730,589	75,494,253	80,224,842
Unrestricted	53,400,507	125,202,391	178,602,898
Total Net Position	\$ 170,221,887	\$ 263,035,103	\$ 433,256,990

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ART MUSEUM SUBDISTRICT OF THE METROPOLITAN
ZOOLOGICAL PARK AND MUSEUM DISTRICT OF THE
CITY OF ST. LOUIS AND ST. LOUIS COUNTY

COMBINED STATEMENT OF REVENUES, EXPENSES
AND CHANGES IN NET POSITION
For The Year Ended December 31, 2022

	Business-Type Activities		Total
	Museum	Foundation	
Operating Revenues			
Merchandise sales and admissions	\$ 1,175,768	\$ —	\$ 1,175,768
Members' contributions	—	3,823,507	3,823,507
Proceeds from deaccessions of collections	1,394,022	—	1,394,022
Contributions of art	9,556,090	—	9,556,090
Other earned revenue	431,089	—	431,089
Total Operating Revenues	12,556,969	3,823,507	16,380,476
Operating Expenses			
Program services:			
Curatorial and conservation	6,091,228	—	6,091,228
Exhibitions	1,941,093	—	1,941,093
Education and library	2,004,837	—	2,004,837
Accessions of art for collections	11,015,765	—	11,015,765
Gallery operations:			
Building operations and maintenance	11,196,851	—	11,196,851
Protective services	4,808,545	—	4,808,545
Management and general:			
Administration	10,194,362	261,173	10,455,535
Museum shop	922,809	—	922,809
Fundraising:			
Development	2,552,013	—	2,552,013
Total Operating Expenses	50,727,503	261,173	50,988,676
Operating Income (Loss)	(38,170,534)	3,562,334	(34,608,200)
Nonoperating Revenues (Expenses)			
Tax revenue from the Metropolitan Zoological Park and Museum District	26,589,267	—	26,589,267
Contributions and bequests	2,651,189	648,460	3,299,649
Grants	148,898	—	148,898
Investment loss	(1,179,134)	(29,424,551)	(30,603,685)
Change in value of split-interest agreements	—	(44,454)	(44,454)
Interest expense, leases	(39,506)	—	(39,506)
Payments from the Foundation (payments to the Subdistrict)	7,703,309	(7,703,309)	—
Total Nonoperating Revenues (Expenses)	35,874,023	(36,523,854)	(649,831)
Loss Before Capital Contributions And Bequests And Additions To Permanent Endowment	(2,296,511)	(32,961,520)	(35,258,031)
Additions To Permanent Endowment	—	10,360	10,360
Decrease In Net Position	(2,296,511)	(32,951,160)	(35,247,671)
Net Position - Beginning Of Year	172,518,398	295,986,263	468,504,661
Net Position - End Of Year	\$ 170,221,887	\$ 263,035,103	\$ 433,256,990

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ART MUSEUM SUBDISTRICT OF THE METROPOLITAN
ZOOLOGICAL PARK AND MUSEUM DISTRICT OF THE
CITY OF ST. LOUIS AND ST. LOUIS COUNTY

COMBINED STATEMENT OF CASH FLOWS
For The Year Ended December 31, 2022

	Business-Type Activities		Total
	Museum	Foundation	
Cash Flows From Operating Activities			
Receipts from patrons	\$ 1,159,955	\$ 3,836,806	\$ 4,996,761
Receipts from deaccessions of collections	1,403,398	—	1,403,398
Other operating cash receipts	449,943	—	449,943
Payments to suppliers of goods and services	(11,941,807)	(260,145)	(12,201,952)
Payments to employees	(19,781,857)	—	(19,781,857)
Net Cash Provided By (Used In) Operating Activities	(28,710,368)	3,576,661	(25,133,707)
Cash Flows From Noncapital Financing Activities			
Cash collections of support from Zoo Museum District	21,711,625	—	21,711,625
Payments to (from) the Foundation	7,703,309	(7,703,309)	—
Proceeds from contributions	2,915,749	994,990	3,910,739
Investment subject to split-interest agreements	—	10,615	10,615
Net payments for split-interest agreements	—	(58,940)	(58,940)
Net Cash Provided By (Used In) Noncapital Financing Activities	32,330,683	(6,756,644)	25,574,039
Cash Flows From Investing Activities			
Purchase of investments	(8,925,532)	(21,033,067)	(29,958,599)
Investment income	278,839	5,305,984	5,584,823
Proceeds from sale of investments	8,420,604	24,245,781	32,666,385
Net Cash Provided By (Used In) Investing Activities	(226,089)	8,518,698	8,292,609
Cash Flows From Capital And Related Financing Activities			
Cash collections of grant support	106,019	—	106,019
Leases	(232,013)	—	(232,013)
Purchase of property and equipment	(2,493,576)	—	(2,493,576)
Net Cash Used In Capital And Related Financing Activities	(2,619,570)	—	(2,619,570)
Net Increase In Cash And Cash Equivalents	774,656	5,338,715	6,113,371
Cash And Cash Equivalents - Beginning Of Year	33,022,701	25,282,373	58,305,074
Cash And Cash Equivalents - End Of Year	\$ 33,797,357	\$ 30,621,088	\$ 64,418,445
Reconciliation Of Operating Income (Loss) To Net Cash From Operating Activities			
Operating income (loss)	\$ (38,170,534)	\$ 3,562,334	\$ (34,608,200)
Adjustments to reconcile operating income (loss) to net cash from operating activities:			
Depreciation and amortization	6,190,259	—	6,190,259
Provision for uncollectible taxes	(76,300)	—	(76,300)
Changes in assets and liabilities:			
Accounts receivable	(48,041)	—	(48,041)
Contributions receivable	—	13,299	13,299
Prepaid expenses	(180,526)	—	(180,526)
Inventory held for resale	(111,398)	—	(111,398)
Accounts payable	1,054,939	1,028	1,055,967
Accrued expenses	80,687	—	80,687
Net pension liability	2,610,069	—	2,610,069
Other liabilities	(59,523)	—	(59,523)
Total adjustments	9,460,166	14,327	9,474,493
Net Cash Provided By (Used In) Operating Activities	\$ (28,710,368)	\$ 3,576,661	\$ (25,133,707)
Supplemental Disclosure Of Cash Flow Information			
Accounts payable incurred for capital asset purchases	\$ 51,000	\$ —	\$ 51,000
Unrealized loss on investments	(1,933,862)	(41,590,583)	(43,524,445)

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Composed in Sabon

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