About This Guide

This Connections Guide is designed as a companion to the special exhibition *Birth of the Cool: California Art, Design, and Culture at Midcentury*. Its primary aim is to facilitate a sense of open discovery, encouraging visitors to explore the connections and intersections among the art forms presented throughout this exhibition. The themes, topics, and discussion questions in this guide are provided as a starting point for such discovery, facilitating the process of looking and making meaning of selected works in the galleries.

This guide was prepared by Michael Murawski, coordinator of education and public programs at the Mildred Lane Kemper Art Museum. The content of this guide is heavily indebted to the published catalog that accompanies this exhibition and other scholarly sources (as noted), as well as the interpretive texts prepared by the Orange County Museum of Art. Special thanks also go to Kyla Hygysician, graduate student in the School of Architecture at Washington University, and Christina Choe, education assistant at the Kemper Art Museum.

Exhibition Overview

*Birth of the Cool: California Art, Design, and Culture at Midcentury* takes a retrospective look at the broad cultural climate of “cool” that informed the architecture, painting, design, photography, furniture, graphic arts, film, and music produced in Southern California during the 1950s. The exhibition includes more than 200 objects as well as a jazz lounge, interactive timeline, and a media bar with film, animation, and television programming.

As referred to in the title of the exhibition, *Birth of the Cool* explores multiple aspects of the “cool” attitude that pervaded midcentury modern art and design. From the pure and rational sensibility of modernist design to the mellow and laid-back sound of West Coast jazz, the essence of cool as defined in the 1950s echoes throughout this exhibition.

The resurgent interest in this aesthetic of cool evidences how many aspects of midcentury culture are still recognized as hallmarks of style and sophistication. *Birth of the Cool* looks back to this distinctive time and place in order to better understand the interrelationships among the arts and artists, acknowledging their innovations and exploring a unique aesthetic and attitude that were nurtured by the culture and remain relevant today.

Organized by the Orange County Museum of Art in Los Angeles and curated by Elizabeth Armstrong.
So what exactly is cool?

Cool is most frequently defined not as something inherent to certain types of films, music, clothes, paintings, or cars, but rather through people’s shifting attitudes to these cultural artifacts. As Dick Pountain and David Robins comment in their book *Cool Rules: Anatomy of an Attitude*, cool is “a phenomenon that we can recognize when we see it.” Therefore, given the word’s subjective nature and changing connotations, there is really no single meaning. The *Birth of the Cool* exhibition explores multiple aspects of cool in the 1950s, a term which was frequently associated with detachment, effortlessness, superiority, rebelliousness, or sophistication.

“Cool is a slippery concept, easy to feel but tough to grasp.”
— Thomas Hine

**FURTHER EXPLORATIONS**

As you explore this exhibition—paintings, photography, music, furniture, architecture, animation, and more—consider what adjectives might describe a visual language of cool in 1950s California art, design, and culture. How may some of these elements apply to what we consider to be cool today?
Why California?

In the 1930s and 1940s, Los Angeles attracted artists and intellectuals from across the United States and, critically, from Europe. Many of these new arrivals, fleeing the Nazis and the impending war, brought with them tenets of international modernism and found employment and safe haven in Hollywood. Following World War II—at a time when many Americans were still experiencing residual fears from the war, as well as new fears of the atomic bomb—a more utopian vision persisted in California.

California enjoyed an explosive population growth during the 1950s, fueled by plentiful jobs in the booming entertainment and aerospace industries. Hardly known as a cultural center, by midcentury Southern California had attracted a number of innovative and original cultural thinkers, along with a burgeoning creative class. Attracted to the favorable climate, optimistic spirit, and relative prosperity of postwar California, a disparate group of painters, filmmakers, designers, and musicians developed new strains of midcentury American modernism. The postwar building boom allowed for a flowering of modernist architecture in the region, as well as an unprecedented growth in the market for home furnishings and accessories. A uniquely California style of design was nationally showcased, including through museum exhibitions organized throughout the 1950s and in the pages of *Arts and Architecture* magazine.

For jazz, California presented a diverse landscape where musicians had the space to go their own way in a manner that might not have been as possible in Manhattan. Paired with a string of local record companies dedicated to presenting the area’s musicians to the nation, West Coast jazz grasped its own separate identity, style, and sound.

Overall, this overlapping group of artists, architects, designers, and musicians who lived in or immigrated to Southern California established a dynamic community that was the foundation for the region’s rise to cultural prominence over the next half-century.
“[California] was a gift of circumstance, a happy accident, a comfortable place, relatively affluent and easily traversed. It was very quiet . . . and absolutely secret, culturally isolated, ill formed, and magnificently disorganized—an imported jungle of tribal enclaves, autonomous subcultures, ghettos, cults, scenes, and secrets that blurred into one another at the edges.”

—Dave Hickey
The 1959 exhibition *Four Abstract Classicists* at the Los Angeles County Museum brought together the work of four California-based painters who shared an interest in hard-edge abstraction. Organized by critic Jules Langsner, the exhibition featured works by Karl Benjamin, Lorser Feitelson, Frederick Hammersley, and John McLaughlin. As seen in this exhibition, the overall aesthetic tone of these artists’ work is characterized by an emphasis on symmetry, flatness, and a purification of form—quite distinct from the then dominant New York style of Abstract Expressionism.

While these paintings may appear clean, sharp, rational, and calculated—perhaps even cold—the process for many of these artists involved intuition, chance, and what Hammersley referred to as “just a feeling to make a shape.” Benjamin’s hard-edge geometric paintings, for example, were made with a sort of automatist technique in which he let his charcoal wander over the canvas until it achieved the shapes he liked. Then he used a ruler and compass to create the precise lines and angles of the final forms, assigning colors to each shape on the canvas.

In a similar vein, for his “hunch” paintings—as he referred to them—Hammersley would begin without a clear plan, painting one shape on the canvas and then adding other shapes, always in response to the previous forms. We can see the completion of this process in a work such as *Up Within* (1957-58), which highlights this directed interplay of shapes, angles, and color combinations.7

Similar to an architect, McLaughlin would begin with a plan and, through a step-by-step process of trial and error, he would place cut pieces of construction paper on the canvas to determine the final design. The reduced forms in such works appear “structurally sound,” as cultural critic Dore Ashton later commented, and certainly reflect the elemental structures of modernist architecture in Los Angeles.8

The work of Feitelson along with Helen Lundeberg—a fifth hard-edge painter on view in this exhibition—also make enigmatic allusions to landscape and architectural space. Lundeberg’s hard-edge paintings from this period rely on precise compositions and restricted palettes to create works that exist somewhere between representation and abstraction.

“I am an intuitive painter, despite the ordered appearances of my paintings, and am fascinated by the infinite range of expression inherent in color relationships.”

—Karl Benjamin

FURTHER EXPLORATIONS

Listening with Your Eyes - Similar to many jazz musicians, the creative process hard-edge painters adopted combines strict underlying structures with a dynamic and skillful set of improvisational elements.

As Elizabeth Armstrong notes, for example, “Hammersley’s description of laying down the colors and shapes in his paintings could just as easily be a jazz artist’s description of a musical jam session, in which one musician lays down a note or plays a riff and another responds to it.” Especially in the jazzy compositions of Karl Benjamin, we can see a playful tension between the work’s calculated geometric structures and the expressive possibilities of space, form, and color.

After spending some time in this exhibition’s jazz lounge, return to the painting galleries and reconsider these works in light of the “cool jazz” sounds and styles of Miles Davis, Art Pepper, or Gerry Mulligan. What are some compositional elements, structures, or even rhythms that you can find in these abstract paintings that might connect with the sounds of West Coast jazz?
Case Study House Program

The Case Study House program was initiated in 1945 by Arts and Architecture magazine to support low-cost, reproducible, and experimental building projects. The program allowed a group of innovative architects to test ideas about the new modern home for postwar America—and to bring those ideas beyond a phase of speculation. Arts and Architecture magazine also became the primary tool to help disseminate and popularize California modernist design to the American public.

Every house in the Case Study program, while responding to a specific living condition, had to be affordable, reproducible, and innovative, with the ultimate goal to produce a prototype that made good design accessible to all economic classes. While the program ended in 1966 when the magazine stopped publication, a total of twenty-four Case Study Houses were eventually built.

As can be seen in the images and architectural model on display in this exhibition, some of the common characteristics of Case Study Houses are:

- an open and flexible floor plan, with a kitchen at its core
- separation of public and private zones
- horizontal roof planes
- glass exterior walls opening up views and access to the outdoors
- reduction of form
- experimental application of materials and techniques

Julius Shulman

Through his iconic photographs of the Case Study Houses, architectural photographer Julius Shulman infused these homes with a sense of the “new.” While most photographers prefer to shoot empty buildings, Shulman included contemporary furniture designs, light fixtures, appliances, dishware, and models wearing contemporary fashions to make the images more interesting.

Marked by strong geometric compositions, high contrast, and evenly exposed interior and exterior spaces, these widely published photographs also served to spread an appreciation for midcentury modern architecture. Through scenes such as his photograph of Case Study House #21 depicting a husband and wife at home, Shulman created a total image of modern life that has an essence of elegance, sophistication, and cool.

FURTHER EXPLORATIONS

How might the Case Study House designs and their photography align with a cool aesthetic?

In what ways did Shulman’s signature images of the Case Study Houses shape the perception of modernist architecture in the 1950s? How might they continue to do so today?
One of the most reductive designs of the program—as well as one of its most iconic images—is Case Study House (CSH) #22. Built on a canyon edge overlooking Los Angeles and the surrounding landscape, it was designed by architect Pierre Koenig and completed in 1960. The design and floorplan of CSH #22 illustrates the organization and layout of a typical Case Study house.

The floorplan of the public living space was entirely open and surrounded by glass walls, half of which are sliding glass doors—opening up as much of the house as possible to exterior views and natural ventilation. As stated in the February 1960 issues of *Arts and Architecture* magazine, “the total effect is one of a free-floating span of roof.”

The ground plan (including interior spaces, outdoor terraces, carport, and pool) was thought of as a compositional whole. As in most Koenig houses, water became a central element of the L-shaped floorplan. In addition, the underlying spacing module of the steel columns in CSH #22 was based on the standard stock size of twenty feet, reducing building costs by applying materials in their existing sizes.

“We’ve always had green . . . so why should we suddenly discover that green is good? In the fifties and sixties it was done automatically. The term *green* meant you related to the environment. That’s all green means: you are the environment.”

—Julius Shulman

**Case Study House #22**

**The Roots of Green Design** - While sustainable or green designs are buzzwords in architecture today, in the 1950s and ’60s early examples of sustainable design were abundant. According to Shulman, it was not written about because “green” design choices were made automatically. In Case Study House #22, the following sustainable characteristics can be found:

- wide roof overhangs to protect the interior from the sun
- large sliding glass partitions permitting natural ventilation
- the use of hot-water radiant pipes in the floor to warm the house
- solar panels on the roof to heat the pool

While these iconic Case Study Houses did exhibit many elements of sustainable design, in what ways have the ideas and motivations of green design changed since the 1950s? What are some current environmental or energy concerns that might not have been addressed in the designs of Case Study Houses?
A Taste of “Cool Jazz”

Cool jazz was a term used to describe the music recorded by a group of California-based artists—a music that was largely defined in contrast to the rapid-fire, loud, and sometimes fragmented sounds of 1940s bebop. As Thomas Hine writes about this style, “the tunes were usually succinct and accessible, and the innovations were more often formal experiments than personal explorations.”

Jazz writer and pianist Ted Gioia states, “the geography of jazz has never made much sense.” New York saxophonist Gerry Mulligan teamed with Oklahoma-born trumpeter Chet Baker to form one of the most creative jazz combos in Los Angeles, and this duo legitimized and publicized West Coast jazz more than any other musicians of the period. Their clean, smooth, lyrical approach would come to define the West Coast sound.

While there certainly was no single West Coast jazz style in the 1950s, there were many common ingredients to be found throughout recordings from this period. Here are just a few elements to listen for:

- complex compositional structures
- clean, uncluttered melody lines
- use of unique instruments (woodwinds, strings other than bass, etc.)
- formal structures combined with improvisational innovations
- subdued solos and accompaniment


David Stone Martin (designer), album cover for West Coast Jazz, with Stan Getz and Shelly Manne (Verve Records, 1955).
Now Playing

Here’s a list of the jazz tracks being played in the exhibition’s jazz lounge. Spend some time in this gallery and get to know some of the greats of cool California jazz.

Download and listen to all these tracks through the Kemper Art Museum’s iTunes iMix. Go to kemperartmuseum.wustl.edu/cool.html and click on the iMix link.

1. Miles Davis band
   “Moon Dreams”
   Birth of the Cool (recorded 1949-50)
2. Chico Hamilton Quintet w/Eric Dolphy
   “In a Mellotone”
   The Original Ellington Suite (1958)
3. Art Pepper
   “What’s New”
   Timeless Art Pepper (1952)
4. Ornette Coleman
   “The Blessing”
   Something Else! (1958)
5. Gerry Mulligan, Joe Benjamin, & Paul Desmond
   “Out of Nowhere”
   Two of a Mind (1962)
6. June Christy
   “Something Cool”
   Something Cool (1953)
7. Chet Baker
   “Let’s Get Lost”
   The Pacific Jazz Years (1952)
8. Zoot Sims Quartet
   “Trouble with Me Is You”
   That Old Feeling (1956)
9. Shelly Manne and His Men
   “A Gem from Tiffany”
   Swinging Sounds (1956)

Chico Hamilton: Contributing greatly to the establishment of a West Coast style of drumming, Hamilton said of the drums, “It is a very melodic instrument; very soft, graceful in motion as well as sound.” Seen by many as a subversion of the modern jazz tradition of high-energy drumming, West Coast percussionists used the drums as a compositional tool and not just a driving beat. In the last part of his quintet’s “In a Mellotone,” listen for Hamilton’s short and subdued drum solos.

Gerry Mulligan: Arguably the most influential baritone saxophonist in jazz, Mulligan was also a commanding composer, arranger, and bandleader, and played a pivotal role in developing the “cool jazz” sound and the West Coast jazz community. Years after his pivotal work with Chet Baker, Mulligan paired with alto saxophonist Paul Desmond to record the Two of a Mind album. In the track “Out of Nowhere,” listen and follow the complex interplay and flowing improvisational solos of Desmond and Mulligan.

Shelly Manne: Described as both an “antidrummer” and the “leader of West Coast drumming,” Manne was the percussionist most associated with the new rhythmic sounds of California jazz. In a 1955 article for Downbeat magazine, he explained that he had “written definite ‘melodic’ lines for the drums to play, and if these lines were left out, it would be like one of the horns dropping out.” Closing his Swinging Sounds album, “A Gem from Tiffany” features just a small taste of Manne’s rhythmic drive.

Ornette Coleman: This Texas-born saxophonist had a compelling knack for melody in his compositions. Describing the spontaneity of Coleman’s changing structures during rehearsals for the album Something Else!, pianist Walter Norris recalled, “This whole process forced us to be intuitive, forced us to listen and be on our toes musically. Because of that, the music we recorded is very much alive.” In the track “The Blessing,” listen to Coleman’s free improvisations placed on top of the more conventional jazz harmony of the rhythm section.

FURTHER EXPLORATIONS

William Claxton - Known as the “dean of jazz photographers,” Claxton began photographing the flourishing California jazz scene in the 1950s. In his photographs—which are accompanied in this exhibition by some of his iconic record album covers—Claxton sought to capture the same cool feel inherent in the jazz of the period.

Consider the elements of cool that can be found in Claxton’s images. His photography came together with jazz music to create a more commercialized brand of cool? How might photography and music function differently in establishing a sense of cultural cool?
In addition to their major contributions in industrial design, furniture design, art, graphic design, and architecture, Charles and Ray Eames also won international acclaim for independent film projects starting in the 1950s. The Eameses approached their filmmaking in much the same way as they approached their design work, putting the same amount of research, insistence on quality, and attention to detail into the shortest of films as into any other project.

“They’re not experimental films; they’re not really films. They’re just attempts to get across an idea.”

—Charles Eames

*Tops (1957)*

Featured prominently in this exhibition, the film *Tops* was produced for the weekly Los Angeles TV program *Stars of Jazz.* Considered as one of Charles and Ray Eames’s “toy films,” or “object films,” the work focuses the viewer’s attention on the significance of the objects—here, a variety of spinning tops. This close study of toys moving to an original jazz score encourages viewers to think about the qualities of design and production that the Eameses regarded as basic to creativity.

This simple, short, black-and-white film also shows the Eameses’ ability to employ the visual spectacle of toys or objects to convey somewhat more complex ideas—about the physics of motion, the universal nature of tops, the world of childhood, or the spinning objects in the galaxy. Yet the object remains at the heart of this project. As director and film critic Paul Schrader stated, “The unaware viewer realizes that he [or she] has never really understood even an insignificant creation like a top, never accepted it on its own terms, never enjoyed it.”

Kaleidoscopic Jazz Chair (1960)

In the late 1950s, Charles and Ray Eames adopted a new approach to documenting the world when they outfitted their camera with a mirrored lens that produced kaleidoscopic effects. Their Kaleidoscopic Jazz Chair, with its jazz score composed by pianist Dick Marx, captures portions of the Eames’ studio, their toy collection, and their now famous multicolored plastic stacking chairs.

Primarily another “object film,” the subject in the latter part of the film becomes the chairs, transformed into aesthetic patterns and set into motion throughout the film. With their bases designed to be reconfigured and interchanged, the chairs’ designs were uniquely suited to the film’s fragmented format. The distorting effect of the mirrored lens operates to shift the work from simple documentation into a striking visual experience.

FURTHER EXPLORATIONS

As you watch these and other short films on display in the exhibition, consider how the cool aesthetic was applied in the language of film or animation.

In these films, what are some of the elements of design that the Eameses might be drawing our attention to? Are there any relationships between these design elements and the films’ catchy jazz soundtracks? How important are the films’ jazz tracks to their cool aesthetic?

Charles and Ray Eames’s films are commonly categorized into two main types: “object” films or “ideas” films. While scholars have primarily categorized Tops and Kaleidoscopic Jazz Chair as “object” films because of their focus on specific objects, in what ways might these projects also be considered “ideas” films?
The Saarinen “Tulip” Chair

Architect and industrial designer Eero Saarinen’s “Tulip” chair designs—part of his Pedestal furniture series (1954-57)—consist of a one-piece cast metal base that rises to meet the molded fiberglass chair shell. His original conception for this design was a chair with a single leg made from a single material, to “make the chair all one thing again,” as he later stated. Through research and collaboration with the Winner Manufacturing Company, Saarinen found a process using reinforced polyester resin—originally developed during World War II for the hulls of Navy vessels. While this plastic material allowed him to develop molded sculptural forms that were easily mass-produced at a low cost, it was not strong enough to support a chair on one leg.

Always tilting the balance of art and technology in his designs toward aesthetic concerns, Saarinen chose to make the single-leg base of the chair from metal. Since the two components are the same color, the end result of the “Tulip” chair still appears as a single, unified form.

““We have four-legged chairs, we have three-legged chairs and we have two-legged chairs, but no one has done one-legged chairs, so we are going to do this.””

—Eero Saarinen

The Eames Plastic Armchair

Classmates at Cranbrook beginning in 1938, Eero Saarinen and Charles Eames collaborated with—and competed against—each other on countless projects throughout their careers, especially their early concepts for furniture design. Similar to Saarinen’s “Tulip” chair design, the Eames’ chair design grew out of an intense concern with new materials and technology.

Working together with Zenith Plastics, the Eameses reconceptualized the use of the fiberglass in creating one of the first one-piece plastic chair shells. Yet, in contrast to Saarinen, the Eames chose to emphasize the materials of the chair’s production as well as its underlying structure. Instead of working to construct a one-piece design from a single material, they focused on the connections between two distinct components made from two different materials—the molded plastic shell and the metal legs. Charles and Ray Eames’s plastic chairs were also the first to reveal the marble-like effect of the fiberglass that was used to reinforce the polyester.

The Eames plastic stacking chair—featured in their film Kaleidoscopic Jazz Chair—was their most popular and most widely produced design, extensively used in public spaces such as restaurants, schools, and office buildings. This chair became so common in everyday life, that it was taken for granted by many who used it. Thus, as design historian Pat Kirkham states, “this chair was at once highly ‘visible’ in design-conscious circles and somewhat invisible in the ordinary world.”

““What works is better than what looks good. The looks good can change, but what works, works.””

—Ray Eames

FURTHER EXPLORATIONS

Is It Comfortable? - Prior to the 1950s, comfort in furniture design was considered a function of mass. The plusher the piece looked, the more comfortable it was considered to be. When Saarinen and the Eameses integrated form, structure, and function in furniture design, other considerations such as the shapes and proportions of the human body were taken into consideration to rethink the concept of a chair and ideas of comfort.

In the jazz lounge section of this exhibition, the Museum has made several of Saarinen’s “Tulip” chairs available for public use. Have a seat in one of these chairs. What do you think? Is it comfortable?

Which of the design elements of this chair do you think were intended to respond to the proportions of the human body, and which may have simply been added for aesthetic reasons?
Traveling Exhibition Support

Birth of the Cool: California Art, Design, and Culture at Midcentury is organized by the Orange County Museum of Art and is curated by Elizabeth Armstrong, assistant director for exhibitions and curator for contemporary art at the Minneapolis Institute of Arts, and former deputy director for programs and chief curator at the Orange County Museum of Art. Major support for Birth of the Cool is provided by Brent R. Harris, The Segerstrom Foundation, and the National Endowment for the Arts, a federal agency. Significant support is provided by Bente and Gerald Buck, Twyla and Chuck Martin, Jayne and Mark Murrel, Pam and Jim Muzzy, Barbara and Victor Klein, and Victoria and Gilbert E. LeVasseur, Jr. Additional support is provided by Toni and Steven Berlinger and Patricia and Max Ellis.

Corporate sponsorship is provided by

Local Exhibition Support

Additional support for the St. Louis presentation of Birth of the Cool is provided by the Missouri Arts Council, a state agency; the Regional Arts Commission; James M. Kemper, Jr.; the David Woods Kemper Memorial Foundation; the Hortense Lewin Art Fund; Centro Modern Furnishings; and individual contributors to the Mildred Lane Kemper Art Museum.
Birth of the Cool
Events & Public Programs

September 19, 7-9 pm
Exhibition Opening
Kemper Art Museum

Featuring a live jazz band performing Miles Davis’s seminal album Birth of the Cool, a martini bar, and a hep 50s vibe.

September 20, 1 pm
Lecture: Elizabeth Armstrong
Steinberg Hall Auditorium

Armstrong’s talk will provide insight about the motivations, processes, and scholarship that went into curating and organizing the Birth of the Cool exhibition.

September 25, 5-7 pm
Teacher Open House
Kemper Art Museum

Don’t miss this chance to learn about the Museum’s school programs, meet educators, gather resources, collect new ideas, and meet other teachers from across the St. Louis area.

October 5, 1-4 pm
Architecture Bus Tour

Eric Mumford, associate professor of architecture and author of Modern Architecture in St. Louis, will lead a bus tour featuring a diverse sampling of key examples of modern architecture in the area. Tour fee: $25; $15 members and students with valid ID. Space is limited, RSVP required.

November 20, 6 pm
Curator’s Dialogue: New York Hot & California Cool
Kemper Art Museum

Curators Sabine Eckmann (Kemper Art Museum) and Charlotte Eyerman (Saint Louis Art Museum) will explore the visual art and culture of New York and California at midcentury.

November 22, 6 pm
Film: Visual Acoustics
Steinberg Hall Auditorium

New documentary explores the monumental career of architectural photographer Julius Shulman. Visit cinemastlouis.org for tickets and details.

Some Like It Cool Film Festival
This mini-festival represents a selection drawing inspiration from the Birth of the Cool era. All films will be presented at 7 pm at the Tivoli Theatre (6350 Delmar). FREE.

Tuesday, December 9 @ 7 pm
Rebel Without a Cause (1955)
Starring James Dean and Natalie Wood

Wednesday, December 10 @ 7 pm
Anatomy of a Murder (1959)
Starring James Stewart, with jazz score by Duke Ellington

Thursday, December 11 @ 7 pm
North by Northwest (1959)
Directed by Alfred Hitchcock, starring Cary Grant

Birth of the Cool Jazz Series
Join us on select Saturday afternoons throughout the fall from 4 to 6 pm for FREE live concerts from a diverse variety of notable St. Louis jazz musicians, plus complimentary refreshments.

September 27
BAG Trio

October 25
William Lenihan Quartet

November 22
Teddy Presberg & the Red Note Revivalists

December 27
Randy Holmes Trio

EDUCATION RESOURCES ONLINE
Visit the Museum’s Education webpage, kempermuseum.wustl.edu/education.html. Access a downloadable PDF file of this Connections Guide, as well as links to related websites and more information about the exhibition Birth of the Cool.

SCHEDULE A FREE TOUR
To schedule a tour for your group, organization, class, or even friends and family, please contact Michael Murawski, coordinator of education and public programs, at murawski@wustl.edu or 314.935.7918.

General Information
The Mildred Lane Kemper Art Museum is always free and open to the public.

HOURS:
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Fri: 11-8
Sat & Sun: 11-6
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