

THE CLEVELAND MUSEUM OF ART

ANNUAL REPORT 2004



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Attributed to Praxiteles (Greek, around 400–330 BC). *Apollo Sauroktonos (Lizard-Slayer)*, probably 350–275 BC, possibly 275 BC–AD 300; bronze, copper and stone inlay; h. 150 cm; Severance and Greta Millikin Purchase Fund 2004.30.

Cover: Visitors enjoy the works on view in *Dukes & Angels*.

Back: Detail of *Apollo Sauroktonos (Lizard-Slayer)*.

The Cleveland Museum of Art  
11150 East Boulevard  
Cleveland, Ohio  
44106-1797

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Democratic Republic  
of the Congo, Luba  
people. *Staff of Office*,  
late 1700s to early  
1800s; wood; h. 170  
cm; John L. Severance  
Fund 2004.85.

+ deceased



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## FROM THE DIRECTOR



This was a year distinguished by the kind of opportunity for the collection that rarely happens in a director's career. After a lengthy process of curatorial research, legal advice, and analysis by our conservators, last summer the museum acquired a Classical bronze known from an account by the Roman author Pliny the Elder as the *Apollo Sauroktonos*, or *Apollo the Lizard-Slayer*. With the positive vote of our trustees the piece was acquired and installed immediately in the interior garden court. It is our belief that this bronze closely reflects the qualities of a towering figure in the history of art, the Athenian sculptor Praxiteles, one of the most acclaimed Greek artists of the Classical period. In the mid fourth century BC he perfected a naturalism that, compared to the more idealized sculptures of the fifth century BC, made his representations of gods, goddesses, and mythological characters seem less distant and grand, and more intimate and human in scale. In addition to ancient representations on coins and gemstones, there are later Roman copies of this Lizard-Slayer composition in marble. If the Cleveland *Apollo* is actually Greek and close to the production of Praxiteles, it would be the only surviving life-size bronze closely related to the sculptor. For the present we are proud to have this extraordinary work that is the subject of research by a number of scholars

Scale models at the offices of Collins Gordon Bostwick, a local partner firm in the expansion and renovation project, allow curators to work out gallery installations in the future renovated and new galleries.



In the weeks after *Apollo Sauroktonos* was acquired thanks to the knowledgeable eye of Michael Bennett, curator of Greek and Roman art, Bennett spent hours each day in the interior garden court speaking with visitors about the sculpture.



of ancient art, and we look forward to hearing their opinions. Aside from its extraordinary art-historical implications and remarkable presence, the sculpture is simply gorgeous!

The museum also helped shape a singularly important and lovely exhibition, *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*, a fruitful collaboration between our museum and the Musée des Beaux-Arts in Dijon, France. The long interest and singular strength of the Cleveland Museum of Art's holdings in this area is both a hallmark and a focus of special study at the museum. The dukes of Burgundy, who flourished from the 1360s into the third decade of the 15th century, commanded vast financial resources, achieved through strategic marriages and alliances, and their collective reigns chronicle the rise and fall of one of the most sophisticated courts of Europe. They attracted the greatest artists of their time, who created works of the highest aesthetic refinement—tapestries, illuminated manuscripts, panel paintings, gold and silver objects and jewels, ivories, and, of course, sculpture. The exhibition, which was seen only in Dijon and Cleveland, brought many such works together for the first time since the era of their creation. Our own curator of medieval art, Stephen Fliegel, inspired initially by the desire to reunite Cleveland's four tomb mourner sculptures with their counterparts in Dijon, worked for half a decade with his French colleagues and others to bring this idea to fruition.





Katharine Lee Reid, Lucia Jelior, Linda McGinty, and Cheryl Worner enjoy the opening festivities for *Art from the Court of Burgundy* (top).

During their visit to see the museum's collection of Korean works of art, Chief Conservator Bruce Christman (left) shows a chest to dignitaries from the Korean Consulate in Chicago (bottom).

The late September Cleveland Collects event was an experiment. What would happen if, instead of monthly "first Thursday" informational appointments with curators, members could sign up for a single-day event with experts from a famous auction house as well as museum curators—and get actual dollar-value appraisals of their objects? The experiment worked. Appraisers from Sotheby's and a team of curators (among 106 museum

volunteers) examined works brought in by more than 600 members. The Sotheby's staff said that not only was Cleveland Collects the best organized event of this type they had attended, but also that the quality of the objects brought in was the highest they had seen in any city. Visible here are John Murphy of Akron (in hat) showing a 14th-century Egyptian jar to Louise Mackie, curator of textiles and Islamic art, who is sitting between Joe Hynn-Yang and Sachiko Hori of Sotheby's.

Many other notable events of this year are described elsewhere in this report—fine acquisitions; the appointments of Anita Chung and Holger Klein to curatorial positions in Chinese art and medieval art, respectively; the retirements of Ju-hsi Chou as curator of Chinese art after six years and Karel Paukert as curator of musical arts after thirty; the first-ever Cleveland Collects event where appraisers from Sotheby's examined works of art brought in by more than 600 guests and declared it to be the best organized event they had attended (and with a notably high level of quality in the objects brought in); the exciting evolution of the expansion and renovation plans—and I trust you will read on to learn more.

This will be my final annual report as director of the Cleveland Museum of Art. When I accepted the Board of Trustees' offer in 2000, I knew this would be my last job as a museum director. The events of the intervening years have brought extremes of joy and hardship, sometimes in a single day: on the morning of September 11, 2001, the top of the front page of the *Cleveland Plain Dealer* announced the selection of Rafael Viñoly to design the museum expansion; that same morning terrorists attacked our country with jet planes. The economy, which had already moderated its 1990s pace, stumbled and has yet to regain the lost ground; and yet, the museum weathered that storm thanks to the foresighted donors of our endowments and has emerged in a stronger financial position. Throughout, the museum continued to serve its public. It has been my privilege and a source of great pleasure to preside over a succession of wonderful acquisitions, making this great collection even better for future generations. Despite a host of challenges ranging from creaky plumbing to international politics, our expansion project is well under way, set to break ground in September.



The director stands with Joanna Newton Riccardi, Travers Newton, and Georgia Newton Pulos, donors whose gift helped make possible the acquisition of Fitz Hugh Lane's painting *Boston Harbor*.



When I arrived, it seemed possible that the building project might be complete or nearly so by the time I retired, but before long it became clear that the realities of such a massive project were not aligned with that hope. When this became obvious, I began to consider how to ensure the smoothest transition, and how to allow a new director ample opportunity to shape the project. Those factors suggested stepping aside sooner rather than later. So my husband, Bryan, and I will retire to North Carolina later this year, with enormous gratitude for a remarkable five years with this community and its museum.



Division directors Janet Ashe, Charles Venable, Leonard Steinbach, and Susan Jaros meet with director Katharine Lee Reid.

The Board of Trustees and I have particular confidence in the museum staff to carry forward our mission. Combining professional excellence and good humor, they are passionate individuals who truly care about art and about bringing people to art. Working with them has been my inspiration as director, and the director who follows me will be similarly blessed. Likewise, the Board of Trustees has shown strong devotion to this institution and a laser focus as the museum embarks on its ambitious expansion and renovation. This is a powerful partnership that will take the museum into a new era.

I grew up with this museum in the 1950s and 1960s, when my father, Sherman Lee, was director. It helped shape my values as an arts professional, values that carried me through a fascinating and rewarding career that took me to many wonderful places—and, fittingly, ended up back here. Now, after having enjoyed the privilege of leading this institution through a pivotal five years of its life and helping to set its course toward a bright horizon, I will move on to the next phase of my life, and the museum will continue its own inspirational story. I could not have written a better script. Thank you.

Katharine Lee Reid

## FROM THE CHAIRMAN



Some of our most important work in 2004 took place out of sight, with no public fanfare. Capping off a decade of planning, design, and deliberation, the Board of Trustees voted on March 7, 2005 to proceed with the long-planned renovation and expansion project designed by Rafael Viñoly, assuming that the fixed construction bids come in consistent with our estimates. Though the vote was taken, and construction is expected to commence, in 2005, much of the work was done quietly, by the museum's trustees, staff, and outside advisors, in 2004 and earlier.

The Board had set a fundraising goal of \$100 million before construction could start. By the time of the vote, the total raised was \$116.5 million, with participation from every voting trustee. The first aspects of the project (costing approximately \$160 million) include renovation of the original 1916 and 1970 Breuer building interiors (including new electrical and mechanical systems), the construction of a new east wing, and expansion of the parking facility (to 650 spaces); these will start in September 2005 and conclude by the end of 2007. About 40% of the total project is renovation of existing facilities. Once those tasks are completed, pending Board approval and the receipt of bids consistent with our estimates, work will proceed on removing the 1958 and 1983 buildings, constructing a new west wing and office tower, and creating a dramatic 38,000-square-

Summer Evenings in the outdoor courtyard continued to draw large and enthusiastic audiences.



Every summer Susan Gray Bé leads outdoor evening classes in oil painting.



foot glass-covered piazza at the heart of the complex. The overall square footage of the museum will increase to approximately 590,000, including 31,000 additional square feet of gallery space. The total project budget is estimated at \$258 million.

The generosity of financial support constitutes a rousing vote of confidence in the project. The \$116.5 million raised before the trustee vote came from only 93 donors, with 29 gifts of \$1 million or more, and the combined contributions of all of the museum's trustees account for nearly half of the attainment. Sources of giving include 73 gifts totaling \$55.2 million from individuals and family foundations; 10 gifts totaling \$45.8 million from foundations and trusts; 9 corporate gifts totaling \$7.5 million; and \$8 million in funds from the State of Ohio. Notable among these gifts are a \$5 million commitment from the Gund Foundation and a \$2 million commitment from the Cleveland Foundation.

I thank all of those who have contributed in their various ways to making this dream a reality, and I thank the friends of the museum in advance for their continued support as we strive for a better museum and a better Cleveland.

Michael J. Horvitz

## FROM THE PRESIDENT



This is a bittersweet moment as we say good-bye to Katharine Lee Reid, who has led us so capably over these past five years, and at the same time prepare to launch our exciting project of expansion and renovation. Although Katharine will not be at the helm when the job is completed a few years from now, she will be able to look back with great pride on the role she played in helping the building project become a reality. Cleveland owes her a huge debt of gratitude for her stellar leadership and her genius in forging the necessary consensus needed to complete this highly complex endeavor.

The museum operated at a surplus in 2004, finishing in the black for the fifth year in a row and nine out of the last ten years, a remarkable achievement. The total combined value of endowments and trusts climbed to \$695 million at year end, further enabling the museum to maintain its strong financial position. Donor support to fund operations and also help launch the Capital Campaign has been gratifying as well. In brief, our financial picture is robust, a tribute mainly to Katharine and her staff who have maintained strong financial discipline in trying economic times.

As the renovation and expansion project moves toward ground breaking, many refinements have been made to improve the design, at the same time keeping projected costs in line. For example, a large underground

Docent Nancy Mino leads a student tour in the Armor Court.



This year the annual Chalk Festival delighted participants and observers alike.



parking facility has been scaled back to avoid excessive costs; earlier plans to wrap the entire northwest corner of the parking structure in a concrete abutment have been dropped in favor of screening the structure with foliage and landscaping—at considerable savings—creating a “green effect” more in keeping with the landscape plan of Wade Oval and the Fine Arts Garden. Further, we made the decision to move 40% of the staff to temporary office space in downtown Cleveland in order to accelerate the project timeline and simplify construction logistics.

The success of our Capital Campaign has been especially important as a signal from the community. It is a testament both to the appeal of Rafael Viñoly’s design and to the effectiveness of the community involvement that helped shape the vision. It also reflects well on Cleveland, expressing this city’s determination to look to a future defined by commitments to excellence and outstanding public service. Future generations will look back on 2004–05 as the time when the Cleveland Museum of Art launched a transforming project that reflects the community’s desire to reaffirm the greatness of its city. Thanks to all of you, we will not disappoint Cleveland or the world.

James T. Bartlett



Fitz Hugh Lane  
(American, 1804–  
1865). *Boston Harbor*,  
about 1846–47; oil on  
canvas; 43.2 x 68.6  
cm; Leonard C. Hanna  
Jr. Fund and partial  
gift of Travers  
Newton, Joanna  
Newton Riccardi, and  
Georgia Newton Pulos  
2004.35.

# COLLECTIONS

Every year is a special one for the museum when it comes to collecting art, but 2004 proved particularly noteworthy. The most widely publicized acquisition was the life-size Classical bronze statue *Apollo Sauroktonos* (*Lizard-Slayer*), called by the *New York Times* “the most significant ancient art acquisition by any American museum in the past 50 years.” The sculpture is consistent with the style of the great Praxiteles, who lived in the fourth century BC and influenced centuries of Greek and Roman artists to follow. A symposium in 2006 will explore the Cleveland statue and its relationship to Praxiteles.

Other major acquisitions spanned the globe and millennia. Ju-hsi Chou had one more superb acquisition up his sleeve before he retired: the 13th-century 50-sheet *Album of Daoist and Buddhist Themes* (which he had first learned about while in graduate school) that had been assumed lost during World War II. An exquisite contemporary Japanese box, *Red and White Plum Blossoms*, made of glass, enamel, and metal foils by Kyohei Fujita, was given to the museum by the artist’s family and the Thomas R. Riley Galleries.

China, Southern Song period. First leaf of *Album of Daoist and Buddhist Themes*, 1200s; ink on paper; 34.3 x 38.4 cm; John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian Art (by exchange) 2004.1.1.





Edgar Degas (French, 1834–1917). *Edgar Degas: Self-portrait*, 1857; etching and drypoint; 23 x 14.5 cm; John L. Severance Fund 2004.87.



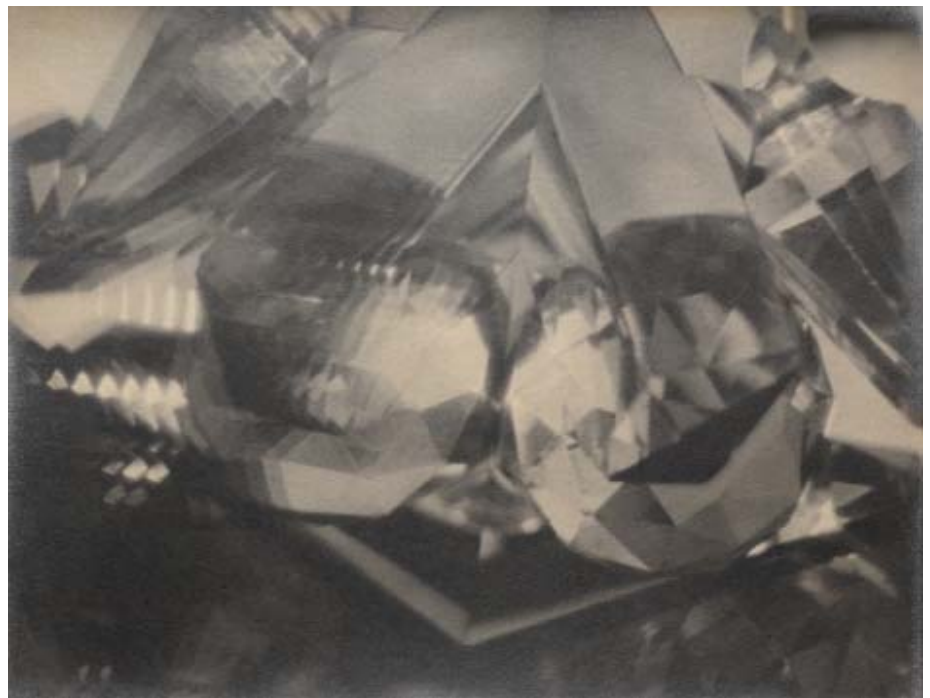
A fine seascape by Fitz Hugh Lane, *Boston Harbor*, enriched the collection of 19th-century American paintings as a museum purchase and partial gift of the Newton family. Later American works by Claes Oldenburg (*Giant Toothpaste Tube*); Marsden Hartley (*New Mexico Recollection*), a partial gift from the Gill and Tommy LiPuma Fund; Ellsworth Kelly [*The River (State)*] and Kiki Smith (*Born*), from Agnes Gund and Daniel Shapiro; and Susan Crile (*Beyond Istanbul*), from Judy Collins, led up to Spencer Tunick's monumental photograph *Ohio 1: Museum of Contemporary Art Cleveland*, given by Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz, for which a few thousand nude models posed on Cleveland's East 9th Street pier.

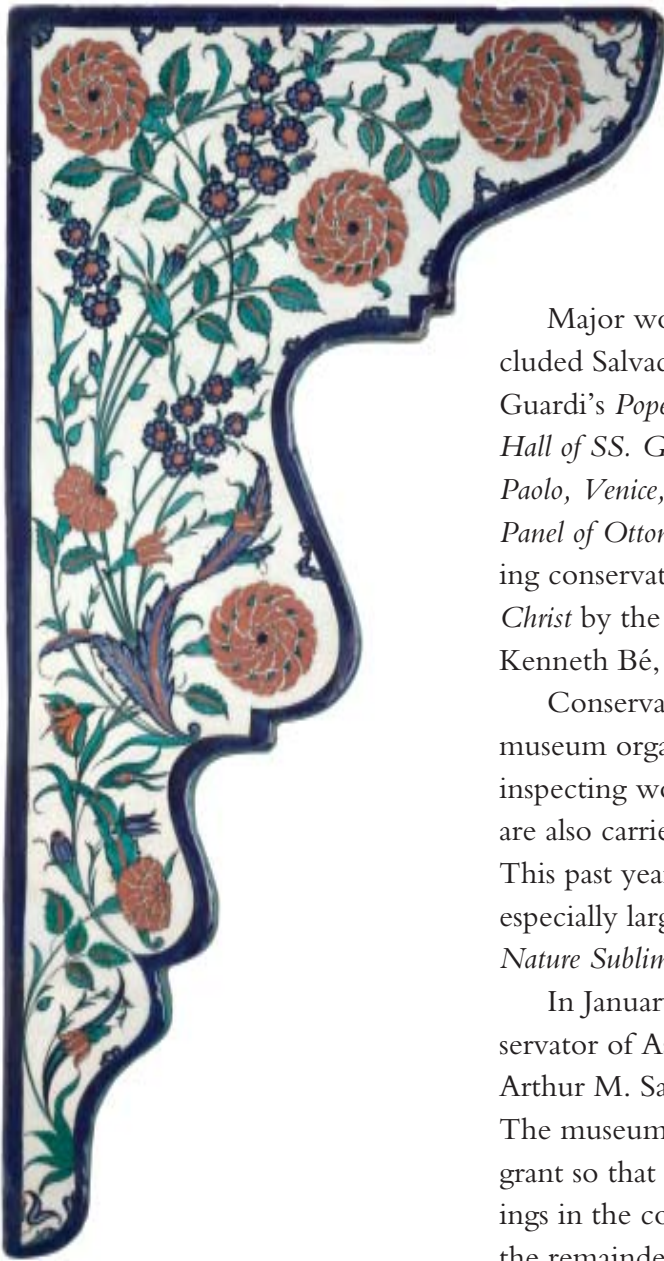
African acquisitions included a striking *Helmet Mask* from the Mandinka people of Mali and a *Staff of Office* from the Luba people of the Democratic Republic of the Congo. An Iznik *Ceramic Tile Spandrel with Floral Sprays* from 16th-century Turkey enriched the Islamic collection, and a Mexican ceramic figure, *Female with Basket*, from Veracruz, made between AD 600 and 1000, strengthened the collection of the art of the ancient Americas.

Europe was also well represented, with Edgar Degas's self-portrait etching, a lovely 19th-century landscape photograph by Henri LeSecq, and a 1917 *Vortograph* by the pioneering British photographer Alvin Langdon Coburn. The *Tiffany Tureen and Lid* designed by Italian Elsa Peretti was the gift of Tiffany & Co. All in all, the museum added 338 works to the collection during 2004.

The curatorial division hired two curators, Dr. Anita Chung as associate curator of Chinese art and Dr. Holger A. Klein as the Robert P. Bergman Curator of Medieval Art, and filled two Cleveland Fellow positions in the European Paintings and Sculpture department with young scholars Margaret Burgess and Jordi Falgas. Charlotte Vignon was appointed the Peter Kruger Fellow in the Decorative Arts department. The year also saw the departure of Jeffrey Grove, associate curator of contemporary art (to become Wieland Family Curator of Modern and Contemporary Art at the High Museum of Art in Atlanta) and Sylvain Bellenger, curator of European paintings (who returned to his native France), and the retirement of Ju-hsi Chou, curator of Chinese art. Ann Abid retired as head librarian, and Elizabeth Lantz was promoted to that position.

Alvin Langdon Coburn  
(British, b. United  
States, 1882–1966).  
*Vortograph*, 1917;  
gelatin silver print;  
20.2 x 26.4 cm;  
Andrew R. and Martha  
Holden Jennings Fund  
2004.33.





Turkey, Iznik, Ottoman period, probably reign of Sultan Selim II (1566–74). *Ceramic Tile Spandrel with Floral Sprays*, about 1570–75; fritware, painted in blue, turquoise, and black, with red slip under a transparent glaze; 76 x 29.9 x 2.5 cm; Dudley P. Allen Fund 2004.70.

Major works of art treated in the Conservation division in 2004 included Salvador Dalí's *The Dream* (treatment by Marcia Steele), Francesco Guardi's *Pope Pius VI Descending the Throne to Take Leave of the Doge in the Hall of SS. Giovanni e Paolo, 1782* and *Pontifical Ceremony in SS. Giovanni e Paolo, Venice, 1782* (both by Kenneth Bé), a 16th-century Turkish *Velvet Panel of Ottoman Velvet with an Italian Pattern* (by Robin Hanson and visiting conservators Kathleen McKay and Jan Williams), and *The Passion of Christ* by the Master of the Schlägl Altarpiece (by Linnaea Saunders, Kenneth Bé, and Jim George).

Conservation staff members are involved with all exhibitions the museum organizes and all traveling shows that come from other sources, inspecting works and documenting their condition. Such examinations are also carried out on our objects going to other institutions on loan. This past year Associate Paper Conservator Moyna Stanton conserved an especially large number of objects for the three Cleveland exhibitions, *Nature Sublime*, *Cleveland in the Jazz Age*, and *Visions of Japan*.

In January, Jennifer Perry began in the new position of associate conservator of Asian paintings, a joint appointment with Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, in Washington, D.C. The museum was awarded an Institute of Museum and Library Services grant so that Perry could survey the Chinese, Japanese, and Korean paintings in the collection. The Chinese paintings were documented in 2004, the remainder of the East Asian paintings in the first half of 2005.





Mexico, Gulf Coast,  
Nopiloa style. *Female  
with Basket*, AD 600–  
1000; ceramic, slip;  
19.7 x 21.6 x 8.3 cm;  
General Acquisition  
Fund 2004.67.

An expansion of the museum’s digital imaging initiative allows all types of conservation images, including photographs, x-rays, infrared reflectograms, and x-ray fluorescence spectra to be accessed from computer terminals. Approximately 5,000 images were entered into the system this past year.

The museum’s presentation of photos from the collections was expanded as well, with more than 3,000 images added to the website, further enriching the museum experience for visitors and distant researchers alike. Web visitors can now create their own personal collections (complete with notes and commentary) to share with friends, colleagues, or students. They can even select from among thousands of works of art from the collection that are currently available online and send out e-mail cards with those images.

Finally, the award-winning interactive, “Exploring Picasso’s *La Vie*,” initially created to accompany the exhibition *Picasso: The Artist’s Studio* in 2002, was permanently installed with the painting *La Vie* in the galleries.



Claes Oldenburg  
(American, b. Sweden,  
1929). *Giant  
Toothpaste Tube*,  
1964; vinyl over canvas  
filled with kapok;  
wood, metal, and cast  
plastic; 64.8 x 167.6 x  
43.2 cm; Leonard C.  
Hanna Jr. Fund  
2004.88.a–b.

## MOCA Collaborations



Left to right: MOCA Cleveland director Jill Snyder, dealer Paul Judelson, Katharine Lee Reid, and artist Spencer Tunick.

The museum played a part in two unusual collaborations with MOCA Cleveland. One involved photographer Spencer Tunick and 2,700 nude models last summer. Over the past ten years, Tunick has achieved equal parts fame and notoriety for the large-format photographs for which he recruits hundreds (sometimes thousands) of people to pose nude in public spaces, often places of civic import. To most observers, the results seem to be works of art in two acts: first a performance/ installation in which the models participate in the creative process; then the photograph, a two-dimensional image not just documenting the event,



One of the museum's art handlers test-drives artist Ilya Kabakov's "interactive" history painting in gallery 229.



Spencer Tunick (American, b. 1967). *Ohio 1* (Museum of Contemporary Art Cleveland), 2004; chromogenic process color print; ed. 1/3; 180.3 x 228.5 cm (overall); Gift of Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz 2004.69.

but transforming it into an aesthetic exploration—in the case of his urban images, of the juxtaposition of soft, rounded organic forms against a hard, angular man-made setting. While “shoot day” may be an unambiguously festive occasion, the resulting photograph can evoke complex reactions ranging from a consideration of nature versus artifice to thoughts of mass catastrophe.

After many months of preparation, MOCA set and publicized a date for Tunick's Cleveland project, and then supervised the throng of shivering models who gathered on the East 9th Street pier just before dawn on a chilly Saturday morning in June. MOCA presents exhibitions but does not collect works of art, and that is where the Cleveland Museum of Art came in: the photograph Tunick eventually selected is now part of the museum's collection, thanks to a generous collaborative gift from MOCA board members and spouses Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz.

The other collaboration was the installation in gallery 229 of a monumental faux-history painting by Russian-born artist Ilya Kabakov. He initially created the work for his exhibition at MOCA, *The Teacher and the Student: Charles Rosenthal and Ilya Kabakov*, but it grew so large that it needed more space. The temporary installation, near examples of the French history painting to which it alludes (and with a cumbersome system of buttons and lights to “assist” in interpretation), provided layers of context and irony that delighted the artist.



Kiki Smith (American, b. Germany, 1954). *Born*, 2002; color lithograph; 172.9 x 141.2 cm; Weitman 128; Gift of Agnes Gund and Daniel Shapiro 2004.34.

## ACQUISITIONS

China, Neolithic period, Majiayao culture. *Jar with Painted Spiral Design*, 3,000–2,500 BC; earthenware painted with dark brown slip; diam. 39.1 cm, h. 45.2 cm; Gift of Donna S. and James S. Reid Jr. in honor of Dr. Ju-hsi Chou 2004.64.



Mali, Mandinka (Malinke) people. *Helmet Mask*, mid to late 1800s; wood; h. 47 cm; Andrew R. and Martha Holden Jennings Fund 2004.84.

### African Art

Democratic Republic of the Congo, Luba people. *Staff of Office*, late 1700s to early 1800s; wood; h. 170 cm; John L. Severance Fund 2004.85.

Mali, Mandinka (Malinke) people. *Helmet Mask*, mid to late 1800s; wood; h. 47 cm; Andrew R. and Martha Holden Jennings Fund 2004.84.

### American Paintings and Sculpture

Fitz Hugh Lane (American, 1804–1865). *Boston Harbor*, about 1846–47; oil on canvas; 43.2 x 68.6 cm; Leonard C. Hanna Jr. Fund and partial gift of Travers Newton, Joanna Newton Riccardi, and Georgia Newton Pulos 2004.35.

Marsden Hartley (American, 1877–1943). *New Mexico Recollection*, about 1923; oil on canvas; 80 x 99.7 cm; Leonard C. Hanna Jr. Fund with additional support from the Gill and Tommy LiPuma Fund 2004.89.

### Art of the Ancient Americas

Mexico, Gulf Coast, Nopiloa style. *Female with Basket*, AD 600–1000; ceramic, slip; 19.7 x 21.6 x 8.3 cm; General Acquisition Fund 2004.67.

### Chinese Art

Neolithic period, Majiayao culture. *Jar with Painted Spiral Design*, 3,000–2,500 BC; earthenware painted with dark brown slip; diam. 39.1 cm, h. 45.2 cm; Gift of Donna S. and James S. Reid Jr. in honor of Dr. Ju-hsi Chou 2004.64.

Southern Song period. *Album of Daoist and Buddhist Themes*, 1200s; album with 50 leaves: ink on paper; 34.3 x 38.4 cm (each leaf); John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian Art (by exchange). *Procession of Daoist Deities* (26 leaves); 2004.1.1–26. *Kings of Hell* (14 leaves); 2004.1.27–40. *Search the Mountain* (10 leaves); 2004.1.41–50.

Chen Jiru (1558–1639). *Four Poems: Calligraphy in Running Script*, 1500s–1600s; handscroll: ink on gold speckled paper; 26.5 x 190.2 cm; Gift of Dr. Roger Y. K. and Mrs. Evangeline C. Hsu, Dr. Daphne T. Hsu, and Dr. Jeffrey T. Hsu in honor of Dr. Ju-hsi Chou 2004.65.



Marsden Hartley  
(American, 1877–1943).  
*New Mexico*  
*Recollection*, about  
1923; oil on canvas; 80  
x 99.7 cm; Leonard C.  
Hanna Jr. Fund with  
additional support  
from the Gill and  
Tommy LiPuma Fund  
2004.89.





Stuart Devlin (British, b. Australia, 1931). *Coffee Set*, designed 1959, made 1960; silver, nylon plastic; h. 33 cm; The Mary Spedding Milliken Memorial Fund 2004.2.1-2.a-b.

### Contemporary Art

Susan Crile (American, b. 1942). *Beyond Istanbul*, 1973; oil on canvas; 157.5 x 104.7 cm; Gift of Judy Collins 2004.44.

Claes Oldenburg (American, b. Sweden, 1929). *Giant Toothpaste Tube*, 1964; vinyl over canvas filled with kapok; wood, metal, and cast plastic; 64.8 x 167.6 x 43.2 cm; Leonard C. Hanna Jr. Fund 2004.88.a-b.

### Decorative Arts

Stuart Devlin (British, b. Australia, 1931). *Coffee Set*, designed 1959, made 1960; silver, nylon plastic; h. 33 cm; The Mary Spedding Milliken Memorial Fund 2004.2.1-2.a-b.

Environmental Ceramics, Inc. (San Francisco). *Egg Tureen on Stand with Ladle*, designed about 1966; glazed whiteware; 29.6 x 35.3 cm; Gift of Charles L. Venable and Martin K. Webb in honor of Gwen Webb Knapp 2004.108.a-c.

Designed by Waylande Gregory (American, 1905-1971), made by Cowan Pottery (Cleveland). *Rhine Maidens Fountain*, about 1929-30; glazed earthenware with gilding; 68.5 x 81.3 cm; The Mary Spedding Milliken Memorial Fund 2004.91.

A. H. Heisey & Co. (Newark, Ohio). *New Era Plate with no. 4045 Fish Pattern, New Era Cup and Saucer*, about 1934; glass with cut decoration; plate, 2.3 x 23 x 18.8 cm; cup, 10.2 x 8.4 cm; saucer, 2 x 13.8 x 10.8 cm; Gift of Charles L. Venable and Martin K. Webb in honor of Carol Ciulla 2004.107.1-2.

Designed by Heinrich Loeffelhardt (German, 1901-1979), manufactured by Jenaer Glaswerk, Schott & Genossen (Jena, Germany). *Tea Service*, designed 1956, made about 1963; glass; teapot, lid, and infuser, 12.4 x 25.1 x 5.9 cm (overall); creamer, 6.2 x 11 x 8.5 cm; sugar bowl, diam. 9.7 cm, h. 5 cm; cup (six), 4.5 x 12.6 x 10.4 cm; saucer (four), diam. 5.4 cm, h. 1 cm; Gift of Bern 1905 2004.11.1-9.

Designed by Charles Noke (British, 1858-1941), manufactured by Doulton & Co. (Burslem, England). *Casino Shape Covered Vegetable Dish with Athlone Pattern*, designed about 1931; earthenware with printed and painted decoration; 11.2 x 26.8 x 22.3 cm (overall); Gift of Charles L. Venable and Martin K. Webb in honor of Lynn Cameron 2004.106.a-b.

Designed by Elsa Peretti (Italian, b. 1940), manufactured by Pampaloni Company (Florence, Italy), commissioned and retailed by Tiffany & Company (New York). *Covered Tureen and Underplate*, designed 1986; silver with gilt interior; diam. 34.4 cm, h. 17.9 cm (overall); Gift of Tiffany & Co. 2004.43.a-c.

Marguerite Wildenhain (American, b. France, 1896-1985). *Vase*, about 1970; stoneware with incised striped lines; h. 25.4 cm; Gift of the Trideca Society in memory of its first President, Ralph Drake 2004.97.

Cornelius Varley (British, 1781-1873). *Landscape with Figure in Foreground*, about 1840; brown ink and brown wash with graphite; 49.1 x 38.1 cm; John L. Severance Fund 2004.40.



William Sommer (American, 1867–1949). *Dancing Nudes with Dog*, about 1925–30; pen and black ink and black and colored pastel with graphite framing lines; 39.7 x 51.4 cm; Gift of Joseph M. Erdelac 2004.45.



### Drawings

Christopher Cook (British, b. 1959). *Enticing*, 2004; graphite, resin, and oil; 102 x 72 cm; Gift of Bob Kaye 2004.109.

Henri Charles Guérard (French, 1846–1897). *Fan (Evantail)*, about 1890; black ink, watercolor, and tinted metal leaf on patterned fabric; 19 x 60.3 cm; Gift of Elizabeth Carroll Shearer in honor of Dr. Mary Ann Carroll 2004.71.

Charles Guilloux (French, 1866–1946). *Valley of the Strangala, near Quimper*, 1896; watercolor and colored chalk over black chalk; 26.1 x 37.3 cm; John L. Severance Fund 2004.92.

Henry G. Keller (American, 1869–1949). *Nude*, about 1940; fabricated chalks: black, brown, red-brown, and white; 45.4 x 30.5 cm; Gift of Charlotte Trenkamp in memory of Henry Trenkamp Jr. 2004.147.

Alfred Leslie (American, b. 1927). *Untitled*, 1958; collage of screenprinted papers; 39.7 x 35.5 cm; John L. Severance Fund 2004.3.

Joseph Norman (American, b. 1957). *Berlin Autumn: Der Tiergarten*, 2002; graphite on two sheets of paper; 38 x 50.7 and 38 x 50.6 cm; Gift of The Print Club of Cleveland 2004.12.

John Opper (American, 1908–1994). Two gouaches; John L. Severance Fund. *Untitled*, 1953; 21.2 x 17.9 cm; 2004.4. *Untitled*, 1954; 6.3 x 12.8 cm; 2004.5.

William Sommer (American, 1867–1949). Gift of Joseph M. Erdelac. *Dancing Nudes with Dog*, about 1925–30; pen and black ink and black and colored pastel with graphite framing lines; 39.7 x 51.4 cm; 2004.45. *Portrait of a Boy in a Green Cardigan*, about 1925–30; watercolor,

gouache, and pen and brown ink with graphite; 45.4 x 32 cm; 2004.49. *Portrait of June Sommer (recto)*, 1935; watercolor and gouache with traces of graphite; 72.1 x 53 cm; 2004.51.a; *Artist's Studio (verso)*, 1927; watercolor and pen and blue-black ink; 53 x 72.1 cm; 2004.51.b. *Portrait of a Woman*, 1923; pen and black ink, black and colored pastel; 41 x 25.3 cm; 2004.47. *Startled Boy*, about 1925–30; watercolor with pen and black ink; 38.1 x 28.2 cm; 2004.46. *Two Cows*, about 1925–30; watercolor and pen and black ink; 34 x 50.8 cm; 2004.48. *Two Cows and a Barn*, about 1925–30; watercolor with pen and gray ink and graphite; 31.9 x 48 cm; 2004.50.

Cornelius Varley (British, 1781–1873). *Landscape with Figure in Foreground*, about 1840; brown ink and brown wash with graphite; 49.1 x 38.1 cm; John L. Severance Fund 2004.40.

John Woodrow Wilson (American, b. 1922). *Coastal Landscape*, 1945; charcoal; 44.7 x 60.1 cm; Gift of the family of Ernest Wasser 2004.72.



India, Bronze Age. *Anthropomorph Figure*, about 1500–1300 BC; copper; 23.5 x 36.5 x 0.5 cm (overall); Norman O. Stone and Ella A. Stone Memorial Fund 2004.31.

### European Paintings and Sculpture

Alexandre LePage (French, d. 1878). *Self Portrait*, 1824; oil on canvas; 41.3 x 32.8 cm; Gift of Dr. and Mrs. Sherman E. Lee in honor of Henry Hawley 2004.17.

### Greek and Roman Art

Attributed to Praxiteles (Greek, c. 400–330 BC). *Apollo Sauroktonos (Lizard-Slayer)*, probably 350–275 BC, possibly 275 BC–AD 300; bronze, copper and stone inlay; h. 150 cm; Severance and Greta Millikin Purchase Fund 2004.30.

Moesia Inferior, near modern Veliko Tarnovo, Bulgaria, Roman. *Profile Head of Antoninus Pius, mint of Nicopolis (Nikopolis) ad Istrum* (obverse) and *Apollo Sauroktonos* (reverse), AD 138–61; bronze; diam. 2.5 cm; John L. Severance Fund 2004.93.a–b.

### Indian and Southeast Asian Art

India, Bronze Age. *Anthropomorph Figure*, about 1500–1300 BC; copper; 23.5 x 36.5 x 0.5 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2004.31.

India, Mewar school. *Sindhu Raga*, about 1720; ink and color on paper; 48.1 x 27.9 cm; Gift of Dr. Norman Zaworski 2004.110.

### Islamic Art

Turkey, Iznik, Ottoman period, probably reign of Sultan Selim II (1566–74). *Ceramic Tile Spandrel with Floral Sprays*, about 1570–75; fritware, painted in blue, turquoise, and black, with red slip under a transparent glaze; 76 x 29.9 x 2.5 cm; Dudley P. Allen Fund 2004.70.



India, Mewar school. *Sindhu Raga*, about 1720; ink and color on paper; 48.1 x 27.9 cm; Gift of Dr. Norman Zaworski 2004.110.

Fujita Kyohei (Japanese, 1921–2004). *Red and White Plum Blossoms*, 1998; mold-blown glass, with enamel, gold and platinum foil, and silver; 18.8 x 30 x 24 cm; Gift of the Kyohei Fujita family and the Thomas R. Riley Galleries 2004.148.a–b.



### Japanese Art

Edo period, Rimpa School, seal of “Inen,” probably associated with the workshop of Tawaraya Sōtatsu (about 1600–1640). *God of Thunder*, mid 1600s; six-panel screen: ink, color, and gold dust on paper; 150.3 x 343.6 cm; Andrew R. and Martha Holden Jennings Fund 2004.86.

Kyohei Fujita (1921–2004). *Red and White Plum Blossoms*, 1998; mold-blown glass, with enamel, gold and platinum foil, and silver; 18.8 x 30 x 24 cm; Gift of the Kyohei Fujita family and the Thomas R. Riley Galleries 2004.148.a–b.

### Medieval Art

Three Byzantine gold coins, minted in Constantinople; Gift of Dr. Thomas S. and Marion Korllos. *Half Tremissis (?) of Justinian I*, facing bust of Justinian I (obverse) and Victory with wreath and globus cruciger (reverse), 527–65; diam. 1.5 cm; 2004.149.a–b. *Solidus of Justin II*, facing bust of beardless Justin II (obverse) and seated personification of Constantinople (reverse), 565–78; diam. 2 cm; 2004.151.a–b. *Solidus of Maurice Tiberius*, facing bust of Maurice Tiberius with globus cruciger (obverse) and angel with staff and globus cruciger (reverse), 586–602; diam. 2.2 cm; 2004.150.a–b.

### Photography

Steven W. Albahari (American, b. 1957). *Surfside*, about 1986; gelatin silver print; 23.3 x 32 cm; Gift of the Artist 2004.53.

E. J. Bellocq (American, 1873–1949). *Storyville Portrait*, about 1912, printed by Lee Friedlander (American, b. 1934) after 1970; three gelatin silver prints with the same title, gold toned; Gift of Friends of Photography. 24.2 x 19.7 cm; 2004.24. 25 x 20.1 cm; 2004.25. 20.3 x 24.8 cm; 2004.26.

Michael Berman (American, b. 1956). Gelatin silver prints; Gift of William S. Lipscomb in memory of his father, James S. Lipscomb. *Predator's View*, 2004; 46.1 x 58.1 cm; 2004.101. *Spur, Aztec Hills*, 2001 (printed 2004); 45.8 x 58.3 cm; 2004.100.

Dawoud Bey (American, b. 1953). Gelatin silver prints; 1993; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art. *Cordele, Kendra, Gussie, Dan, and Mark Humphrey*; 8.3 x 6.5 cm (each), 17.5 x 21 cm (overall); 2004.127.a–f. *Donna, Lonnie, Paris, LaDonna, Linda, and Desiree Smith, and Leon and Dorean Anderson*; 8.3 x 6.5 cm (each), 17.1 x 35.2 cm (overall); 2004.130.a–j. *Jessica and Pamela Williams*; 8.3 x 6.5 cm (each), 17.5 x 13.7 cm (overall); 2004.128.a–d. *John, Mandy, Stephanie, J. Art II, Bobbi, and Tiffany Shaffer*; 15.2 x 11.7 cm (each), 15.2 x 49.8 cm (overall); 2004.126.a–d. *Karla and Devin Marciszewski*; 10.8 x 8.1 cm (each), 10.8 x 17.3 cm (overall); 2004.124.a–b. *Luis, Jose, Maria, Meescha, and Tomas Gonzalez*; 8.7 x 6.7 cm (each), 18.1 x 28.6 cm (overall); 2004.123.a–h. *Mildred Allen, Nathaniel, Dominic, Nathaniel Jr., Jessica, and Jean Martin*; 9.5 x 7.1 cm (each), 9.5 x 22 cm (overall); 2004.129.a–c. *Nora, Mohamud, Dega, and Fos Osman, and Rukio, Safi, and Fiesal Omar*; 14.9 x 11.9 cm (each), 14.9 x 50.6 cm (overall); 2004.125.a–d.

Linda Butler (American, b. 1947). Gelatin silver prints; 2003, printed 2004; 32 x 55.9 cm; Gift of the Artist. *New Port, Wanxian*; 2004.112. *Old Town Destroyed, Wanxian*; 2004.111.

Linda Butler. *Wanxian Old Town, Wanxian*, 2001, printed 2004; gelatin silver print; 76.2 x 116.8 cm; Anonymous gift in honor of Tom E. Hinson 2004.98.

Norman S. Carr (American, b. 1936). *Peyote, Mexico City*, 2003; gelatin silver print; 49.4 x 31.5 cm; Gift of Norman S. and Carolyn K. Carr 2004.141.

Alvin Langdon Coburn (British, b. United States, 1882–1966). *Vortograph*, 1917; gelatin silver print; 20.2 x 26.4 cm; Andrew R. and Martha Holden Jennings Fund 2004.33.

Lois Conner (American, b. 1951). *Elizabeth, Virginia*, 2002, printed 2003; inkjet print; ed. 2/10; 86.7 x 34.4 cm; Gift of Friends of Photography 2004.23.

Terry Evans (American, b. 1944). *Farm South of Saskatoon, Saskatchewan, October 24, 1996*, 1996, printed 2000; chromogenic process color print; ed. 4/10; 75.7 x 75.2 cm; Gift of Friends of Photography 2004.19.

Larry Fink (American, b. 1941). Twenty-six (including cover) gelatin silver prints, printed 2002; Gift of Mark Schwartz and Bettina Katz. *The Boxing Portfolio*, 2002; 52.8 x 42.6 x 7.6 cm; 2004.153. *Blue Horizon, Philadelphia, PA, January 1989, 1989*; 31.5 x 36.8 cm; 2004.153.12. *Blue Horizon, Philadelphia, PA, January 1990, 1990*; 35.7 x 36.6 cm; 2004.153.5. *Blue Horizon, Philadelphia, PA, January 1991, 1991*; 36.8 x 36.9 cm; 2004.153.7. *Blue Horizon, Philadelphia, PA, January 1991, 1991*; 36.9 x 36.9 cm; 2004.153.14. *Blue Horizon, Philadelphia, PA, January 1991, 1991*; 36.2 x 36.8 cm; 2004.153.16. *Blue Horizon, Philadelphia, PA, January 1991, 1991*; 36.1 x 37 cm; 2004.153.18. *Blue Horizon, Philadelphia, PA, January 1991, 1991*; 35.9 x 36.9 cm; 2004.153.19. *Blue Horizon, Philadelphia, PA, January 1992, 1992*; 36.8 x 36.9 cm; 2004.153.13. *Blue Horizon, Philadelphia, PA, July 1991, 1991*; 36.5 x 36.8 cm. 2004.153.2. *Blue Horizon, Philadelphia, PA, March 1989, 1989*; 36.2 x 36.9 cm; 2004.153.24. *Blue Horizon, Philadelphia, PA, November 1996, 1996*; 36.7 x 36.9 cm; 2004.153.4. *Blue Horizon, Philadelphia, PA, October 1992, 1992*; 36 x 37 cm. 2004.153.1. *Blue Horizon, Philadelphia, PA, October 1994, 1994*; 36.5 x 36.8 cm. 2004.153.3. *Blue Horizon, Philadelphia, PA,*

Henri Le Secq (French, 1818–1882). *Behind the Troglodyte Farm*, about 1853; salted paper print from waxed paper negative; 50.9 x 31.1 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2004.32.



October 1994, 1994; 36.8 x 36.9 cm; 2004.153.6. *Champs Gym, Philadelphia, PA, February 1993, 1993*; 36.8 x 37 cm; 2004.153.8. *Champs Gym, Philadelphia, PA, February 1993, 1993*; 36.6 x 36.9 cm; 2004.153.20. *Champs Gym, Philadelphia, PA, February 1993, 1993*; 36.3 x 37 cm; 2004.153.22. *Champs Gym, Philadelphia, PA, January 1993, 1993*; 36.3 x 37 cm; 2004.153.23. *Larry Holmes Gym, Easton, PA, January 1992, 1992*; 36.6 x 36.7 cm; 2004.153.17. *Ring Girls, Madison Square Garden, NY, May 1996, 1996*; 36.8 x 36.9 cm; 2004.153.11. *Silky Smooth, Blue Horizon, Philadelphia, PA, January 1991, 1991*; 36.4 x 37 cm; 2004.153.9. *State Theatre, Easton, PA, February 1994, 1994*; 36.8 x 37 cm; 2004.153.10. *State Theatre, Easton, PA, February 1994, 1994*; 40.7 x 37.2 cm; 2004.153.21. *Tyson-Ruddock Fight, Las Vegas, NV, March 1991, 1991*; 36.9 x 36.9 cm; 2004.153.15. *Tyson-Ruddock Fight, Las Vegas, NV, March 1991, 1991*; 36.8 x 36.8 cm; 2004.153.25.

Abe Frajndlich (American, b. 1946). Gelatin silver prints; Gift of Joseph M. Erdelac. *John Coplans, Photographer. New York City, December 23, 1988, 1988*, printed 2001; 43.3 x 20.6 cm; 2004.54. *Dennis Hopper, Director, Actor, and Photographer. Venice, California, October 14, 1988, 1988*, printed 1993; 78.9 x 93.6 cm; 2004.55.

Paul Cary Goldberg (American, b. 1950). *Fruits de Charlevoix, 1999*, printed 2004; inkjet print (iris); 48.7 x 55.9 cm; In honor of Brother Thomas Bezanson 2004.114.

Chip Hooper (American, b. 1962). *Moonlight, Garrapata Beach, 1999*, printed 2004; gelatin silver print; ed. 34/40; 66 x 81.3 cm; Gift of Katherine Solender and William E. Katzin 2004.103.

Chip Hooper. *Six Rocks, One Bird, Garrapata Beach, 2002*, printed 2004; gelatin silver print; ed. 2/10; 63.5 x 80 cm; Gift of the Artist and Robert Mann Gallery 2004.142.

Chip Hooper. *Triangle Rocks, Garrapata Beach, 1998*, printed 2004; gelatin silver print; ed. 23/90; 66 x 81.3 cm; Gift of Michele and Michael Belkin 2004.102.

Dale Kistemaker (American, b. 1948). *Track #2, 1999*; gelatin silver print; ed. 1/9; 101.6 x 243.8 cm (overall); Gift of Friends of Photography 2004.56.a-c.

Henri Le Secq (French, 1818–1882). *Behind the Troglodyte Farm*, about 1853; salted paper print from waxed paper negative; 50.9 x 31.1 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2004.32.

Laura Letinsky (Canadian, b. 1962). *Untitled #35, 2001*, printed 2002; chromogenic process color print; ed. 8/15; 145.7 x 62.2 cm; Judith K. and S. Sterling McMillan III Photography Purchase Fund 2004.41.

Sal Lopes (American, b. 1943). *Horse Spirits #001, Maine, 1985, 1985*; platinum print; ed. 3/15; 29.2 x 42.8 cm; Gift of Sal Lopes, Boston, Massachusetts 2004.152.

Loretta Lux (German, b. 1969). *At the Window, 2004*; silver dye bleach process; Ilfochrome (printer's proof); 22.8 x 22.8 cm; Gift of the Artist and Yossi Milo Gallery 2004.113. *Isabella, 2000*, printed 2001; chromogenic process color print; ed. AP I/V; 22.8 x 22.8 cm; Gift of William S. Lipscomb in memory of his father, James S. Lipscomb 2004.99.

Andrea Modica (American, b. 1960). *Treadwell, NY*; three platinum palladium prints; ed. 3/20; Gift of Friends of Photography. 2000; 19.1 x 23.9 cm; 2004.22. 2001; 18.9 x 23.2 cm; 2004.20. 2001; 24 x 19 cm; 2004.21.

Vik Muniz (American, b. Brazil, 1961). *Still Life after Morandi* (from *Pictures of Magazines*), 2004; chromogenic process color print; 182.8 x 214.6 cm; John L. Severance Fund 2004.68.

Nicholas Nixon (American, b. 1947). Gelatin silver prints. Gift of Robert Adams. *12th Street West, Tampa, Florida, 1982*; 19.5 x 24.5 cm; 2004.169. *Bebe, Sam, and Clementine, Cambridge, 1989*; 19.6 x 24.5 cm; 2004.172. *Bebe's Roses, Broddine, 2001*; 24.5 x 19.7 cm; 2004.179. *Boston Common, 1978*; 19.5 x 24.6 cm; 2004.166. *Boston Common, 1999*; 24.5 x 19.7 cm; 2004.177. *Brattle Street, Cambridge, 1979*; 19.6 x 24.6 cm; 2004.167. *Cambridge, 1989*; 19.6 x 24.6 cm; 2004.173. *Campville, New York, 1976*; 19.5 x 24.5 cm; 2004.162. *The Charles River, Boston, 1980*; 19.5 x 24.6 cm; 2004.168. *Clem and I, Revest des Brosses, France, 1997*; 24.7 x 19.6 cm; 2004.176. *Inuina Restaurant, 1974*; 19.6 x 24.6 cm; 2004.155. *J.Q., J.G., Boston, 2000*; 24.5 x 19.7 cm;

2004.178. *Lee Gardens, New Canaan, Connecticut*, 1977; 19.5 x 24.5 cm; 2004.164. *New Canaan, Connecticut*, 1976; 19.5 x 24.5 cm; 2004.163. *Newton, Massachusetts*, 1976; 19.6 x 24.5 cm; 2004.159. *Revere, Massachusetts*, 1976; 19.5 x 24.5 cm; 2004.160. *Royal Oak, Michigan*, 1984; 19.5 x 24.5 cm; 2004.170. *Sam, Cambridge, October*, 1985; 19.5 x 24.5 cm; 2004.171. *Sam's Fastest Airplane, Lexington*, 1997; 24.6 x 19.6 cm; 2004.175. *Sam with Black, Cambridge*, 1995; 19.6 x 24.5 cm; 2004.174. *South View of Banking District, Boston*, 1976; 19.5 x 24.5 cm; 2004.161. *St. Elmo Avenue, Chattanooga, Tennessee*, 1979; 19.5 x 24.5 cm; 2004.157. *Summer Cottage Camp, Chatham, Massachusetts*, 1976; 19.6 x 24.5 cm; 2004.158. *View of Cambridge from Boston University*, 1975; 19.6 x 24.6 cm; 2004.156. *Wellfleet, Massachusetts*, 1978; 19.5 x 24.5 cm; 2004.165.

Matthew Pillsbury (American, b. 1973). Inkjet prints. *Mary Anderson, The Oprah Winfrey Show*, 2003; ed. 2/20; 31.8 x 40 cm; Judith K. and S. Sterling McMillan III Photography Purchase Fund 2004.28. *Tanya & Sartaj Gill, CSI Miami*, 2002; ed. 11/20; 31.7 x 40.2 cm; Gift of Friends of Photography 2004.27.

Judith Joy Ross (American, b. 1946). Twelve gold-toned printing-out paper prints; 1992; 24.5 x 19.5 cm; The George Gund Foundation Collection in honor of David Bergholz,

The Cleveland Museum of Art. *Alisha Scalf*; 2004.138. *Anton Miller*; 2004.137. *Brandon Brown*; 2004.132. *Christopher Ray, Randy Mosley Jr., James Reese*; 2004.140. *Cynthia Redding, James Gloeckner*; 2004.135. *Destiny Anderson*; 2004.139. *Dionte D. Dennis*; 2004.136. *Laquida Watkins, China Smith, Taria Sanders*; 2004.131. *Leoncio Cardona Lopez*; 2004.133. *Toiya Phillips*; 2004.134.

Art Sinsabaugh (American, 1924–1983). *New Mexican Landscape #8*, 1980; gelatin silver print; 29.8 x 49.7 cm; Gift of Mark Schwartz and Bettina Katz 2004.154.

Aaron Siskind (American, 1903–1991). *Peru 129*, 1983; 27.9 x 35.5 cm; Gift of the estate of Aaron Siskind 2004.52.

Aaron Siskind. *Peru 297*, 1983; gelatin silver print; 27.9 x 35.5 cm; Gift of Friends of Photography 2004.118.

Aaron Siskind. Gelatin silver prints; 1983; 27.9 x 35.5 cm; Gift of Mark Schwartz and Bettina Katz. *Peru 222*; 2004.118. *Peru 282*; 2004.119. *Peru 287*; 2004.115. *Peru 341*; 2004.116. *Peru 359*; 2004.120. *Peru 401*; 2004.117.

Willard Traub (American, b. 1943). Chromogenic process color prints; Gift of the Artist. *Freedom 2*, 1995; ed. 12/25; 57.8 x 46.1 cm; 2004.121. *Ice Glen Road, Stockbridge, Massachusetts*, 2000; ed. 11/25; 44.5 x 55.7 cm; 2004.122.

Spencer Tunick (American, b. 1967). *Ohio 1 (Museum of Contemporary Art Cleveland)*, 2004; chromogenic process color print; ed. 1/3; 180.3 x 228.5 cm (overall); Gift of Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz 2004.69.

Cary Wolinsky (American, b. 1947). *Sand House Blue Wide*, 2004; inkjet print (iris); 46.3 x 69 cm; Gift of Pucker Gallery in honor of Cynthia and Richard Egdahl 2004.180.

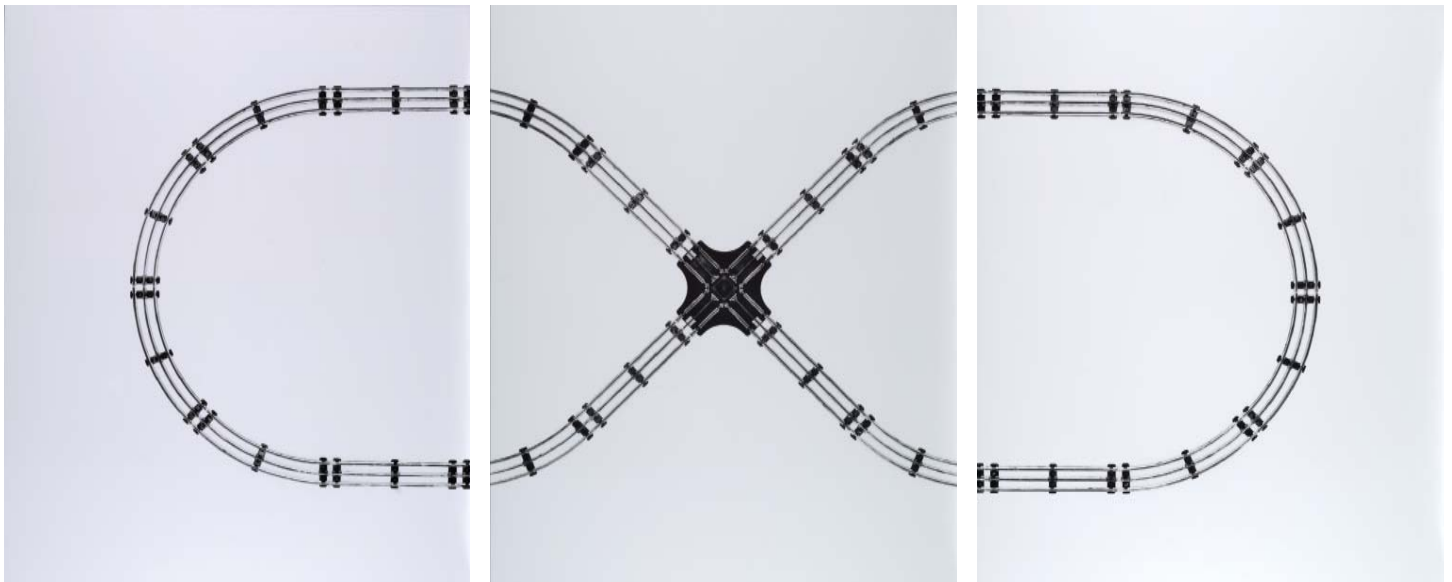
Zachary Zavislak (American, b. 1965). *Wrapped Lemons*, 2002, printed 2003; chromogenic process color print; ed. 1/10; 65.6 x 93.8 cm; Gift of Friends of Photography 2004.29.

## Prints

Sybil Andrews (Canadian, b. England, 1898–1992). *Scholar's Lane, Stratford-on-Avon*; dry-point; 25 x 20 cm; Gift of Carole W. and Charles B. Rosenblatt 2004.221.

Robert Austin (British, 1895–1973). *Four Friends*, 1947, engraving; 16.4 x 12.9 cm; Cooke 137; Gift of Carole W. and Charles B. Rosenblatt 2004.224.

Harry Bertoia (American, 1915–1978). *Monotype 2302*, about 1945; color monotype; 21.4 x 27.9 cm; John L. Severance Fund 2004.9.



Dale Kistemaker (American, b. 1948). *Track #2*, 1999; gelatin silver print; ed. 1/9; 101.6 x 243.8 cm (overall); Gift of Friends of Photography 2004.56.a-c.

Vik Muniz (American, b. Brazil, 1961). *Still Life after Morandi* (from *Pictures of Magazines*), 2004; chromogenic process color print; 182.8 x 214.6 cm; John L. Severance Fund 2004.68.



Jean-Jacques de Boissieu (French, 1736–1810). *View of Saint-Andeol (Vue de Saint-Andeol)*, 1774; etching and drypoint; 28.8 x 37.2 cm; Perez 76, state IV/IV; John L. Severance Fund 2004.96.

Jac Boonen (Belgian, 1911–1968). *Fair (Kermis)*; etching and aquatint; 65.7 x 72.3 cm; Gift of Linda and Roland Philip in memory of Juliette Hamilcourt 2004.206. *Landscapes (Landschappen)*, 1943; seven etchings; Gift of Linda and Roland Philip in memory of Juliette Hamilcourt. *Corn (Koren)*; 20 x 24.6 cm; 2004.205.2. *Evening (Avond)*; 19.5 x 24.3 cm; 2004.205.5. *Flowering (Bloei)*; 19.8 x 24.5 cm; 2004.205.1. *Rain (Regen)*; 19.6 x 24.3 cm; 2004.205.6. *Sea (Zee)*; 19.7 x 24.9 cm; 2004.205.7. *Snow (Sneeuw)*; 19.4 x 24.5 cm; 2004.205.4. *Tomorrow (Morgen)*; 19.7 x 24.7 cm; 2004.205.3.

Arthur Briscoe (British, 1873–1943). Ten etchings; Gift of Carole W. and Charles B. Rosenblatt. *Abandoned*, 1930; 22.4 x 40.1 cm; Hurst 277; 2004.217. *The Beacon*, 1925; 13.7 x 22.8 cm; Hurst 105; 2004.209. *Bending the Foresail*, 1928; 17.7 x 29 cm; Hurst 222; 2004.215. *The Bowsprit*, 1928; 22.3 x 35.2 cm; Hurst 209; 2004.214. *The Calm*, 1925; 8 x 18.1 cm; Hurst 132; 2004.210. *Dunkerque*,

1937; 12.8 x 27.8 cm; Hurst 317; 2004.218. *The Gale*, 1926; 25.2 x 35 cm; Hurst 172; 2004.212. *Hove To*, 1929; 20.3 x 30.2 cm; Hurst 241; 2004.216. *Oyster Grounds*, 1925; 18.2 x 27.4 cm; Hurst 138; 2004.211. *Sorting Fish*, 1926; 17.4 x 27.7 cm; Hurst 178; 2004.213.

Gerald Brockhurst (British, 1890–1978). Two etchings; Gift of Carole W. and Charles B. Rosenblatt. *Anais No. 2*, 1930; 22.5 x 17.7 cm; Fletcher 67, state VIII/VIII. 2004.222. *Mélanide (Anais) or Head of a Girl*, 1920; 13.7 x 11 cm; Fletcher 7; 2004.223.

Jacques Callot (French, 1592–1635). *The Bohemians (Les Bohémiens)*, about 1621–25; four etchings and engraving; John L. Severance Fund. *The Bohemians Marching: The Rear Guard (Les Bohémiens en Marche: L'arrière-garde)*; 12.4 x 23.8 cm; Lieure 374, state II/IV; 2004.42.a. *The Bohemians Marching: The Vanguard (Les Bohémiens en Marche: L'avant-garde)*; 12.4 x 23.6 cm; Lieure 375, state II/II; 2004.42.b. *The Stopping Place: The Feast of the Bohemians (La Halte des Bohémiens: Les apprêts de Festin)*; 12.5 x 23.8 cm; Lieure 377, state II/II; 2004.42.d. *The Stopping Place: The Fortune Teller (La Halte des Bohémiens: Les diseuses de bonne aventure)*; 12.4 x 23.6 cm; Lieure 376, state II/II; 2004.42.c.

Jean Baptiste Carpeaux (French, 1827–1875). Two etchings; Alma and Robert D. Milne Fund. *Bacchanal with Children and Chariot (Bacchanale d'enfants au charriot)*; Delteil 9; 11.1 x 14.5 cm; 2004.38.2. *Bacchanal with Children and Donkey (Bacchanale d'enfants à l'âne)*; 11.3 x 14.4 cm; Delteil 8; 2004.38.1.

Samuel Colman (American, 1832–1920). *The Olive Trees of the Riviera*, 1884; etching; 28 x 37.7 cm; Gift of Mitzie Verne in memory of Dr. Daniel Verne 2004.207.

Johann Christian Clausen Dahl (Norwegian, 1788–1857). *Rough Seas with a Two-master and Sailboat (Bewegte See mit Zweimaster und Segelboot)*, 1838; etching; 8.4 x 10.8 cm; Andresen 1; John L. Severance Fund 2004.94.

Charles-François Daubigny (French, 1817–1878). *The Boat Trip (Voyage en bateau)*, 1861 (published 1862); 16 etchings with chine collée; John L. Severance Fund. *The Boat Trip: Title Frontispiece (Voyage en bateau: Titre-Frontispiece)*; 18.2 x 13.2 cm; Delteil 99, state III/III; 2004.95.1. *Bedding Down Aboard the "Botin" (Coucher à bord du bottin)*; 13.5 x 14 cm; Delteil 113, state III/III; 2004.95.14. *The Cabin Boy Fishing (Le Mousse à la Pêche)*; 14 x 19 cm; Delteil 110, state III/III; 2004.95.11. *Cabin*

*Boy Hauling the Tow-Rope (Le mousse tirant le cordeau)*; 12.9 x 18 cm; Delteil 103, state III/III; 2004.95.5. *The Departure (Le Départ)*; 13 x 18.2 cm; Delteil 115, state III/III; 2004.95.16. *Guzzling (Avallant)*; 13 x 18 cm; Delteil 104, state III/III; 2004.95.6. *Heritage of the Cart (L'héritage de la voiture)*; 12.8 x 18.3 cm; Delteil 102, state III/III; 2004.95.4. *Interior of an Inn (Intérieur d'une auberge)*; 11.7 x 15.1 cm; Delteil 107, state III/III; 2004.95.9. *The Lunch before Going Aboard at Asnières (Le Déjeuner du Départ à Asnières)*; 13 x 18 cm; Delteil 100; 2004.95.2. *Moving into "Le Botin" (L'emménagement au Botin)*; 13.9 x 19.1 cm; Delteil 101, state III/III; 2004.95.3. *Night Voyage (Voyage de Nuit)* (2nd version); 14.1 x 19 cm; Delteil 109, state III/III; 2004.95.10. *Rejoicing of the Fish at the Departure of the Cabin Boy (Réjouissances des poissons du départ du mousse)*; 13.9 x 19.1 cm; Delteil 114, state III/III; 2004.95.15. *The Search for an Inn (La Recherche d'une auberge)*; 12.9 x 18.2 cm; Delteil 106, state VII/VII; 2004.95.8. *The Slanging Match (Le Mot de Cambromne)*; 14 x 19.1 cm; Delteil 105, state III/III; 2004.95.7. *The Steamboats (Les bateaux à Vapeur)*; 13.9 x 19 cm; Delteil 112, state III/III; 2004.95.13. *The Studio on the Boat (Le Bateau-atelier)*; 13 x 18 cm; Delteil 111, state II/II; 2004.95.12.

Edgar Degas (French, 1834–1917). *Edgar Degas: Self-portrait (Edgar Degas par lui-même)*, 1857; etching and drypoint; 23 x 14.5 cm; Reed and Shapiro 8, state III/IV; John L. Severance Fund 2004.87.

Erik Desmazières (French, b. Morocco, 1948). *Atelier René Tazé VI*, 1993; etching, aquatint, roulette, and engraving; 65.5 x 100.5 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.36.

Francis Dodd (British, 1874–1949). Two drypoints; Gift of Carole W. and Charles B. Rosenblatt. *Charles Cundall*, 1926; 45.5 x 30.3 cm; Schwabe 171 (*Print Collector's Quarterly*, vol. 13); 2004.226. *Ponte di Mezzo, Pisa*, 1915; 13 x 27 cm; Schwabe 133 (*Print Collector's Quarterly*, vol. 13); 2004.225.

M. C. [Maurits Cornelis] Escher (Belgian, 1898–1972). Two wood engravings for *The Terrible Adventures of Scholastica (De Vreeselijke Avonturen van Scholastica Houtsneden)*; Gift of Michael S. Sachs. *Illustration, Page 5*, 1931; 22.9 x 16.7 cm; Bool 191; 2004.79. *Illustration, Page 25*, 1932; 23 x 16.8 cm; Bool 203; 2004.80.

Henry Farrer (American, 1843–1903). *Evening, New York Harbor*, 1884, etching; 24.7 x 34.7 cm; Gift of Mitzie Verne in memory of Dr. Daniel Verne 2004.208.

Claude Flight (British, 1881–1955). *Swing Boats*, 1921; color linocut; 22.2 x 29 cm; Coppel CF 5; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.104.

Sergio Hernández (Mexican, b. 1957). *Mosquitos #2 (Zancudos #2)*, 2003; color aquatint; 32.8 x 49.6 cm; Gift of 17 members of The Print Club of Cleveland 2004 Mexico Trip 2004.60.

Mabel A. Hewit (American, 1903–1987). Fifteen color woodcuts; Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit. *Artists Working*; 30.6 x 27.5 cm; 2004.197. *Carrier Guatemala*, 1956; 23.7 x 17 cm; 2004.188. *The Draftsman's Conference*, 1944; 25.2 x 16.7 cm; 2004.186. *Drinking Fountain, Saratoga*, about 1933–34; 26.3 x 20.6 cm; 2004.195. *Homeward Bound*, 1956; 20.2 x 14.6 cm; 2004.196. *Horse Back Riding*; 28.3 x 22

cm; 2004.182. *Janitzio*, 1955; 29.5 x 24 cm; 2004.183. *Market, Chichicastenango*, 1956; 20.5 x 14.5 cm; 2004.187. *The Newsboy*; 27.6 x 22.5 cm; 2004.191. *The Old House*; 27.6 x 22.7 cm; 2004.184. *Rosita*, 1957; 17.7 x 14.6 cm; 2004.190. *Self-Portrait*; woodcut; 30.4 x 28.6 cm; 2004.181. *Tree and Houses*; 23.9 x 34.8 cm; 2004.185. *Vacation Photographers*, 1954; 29.7 x 24 cm; 2004.194. *Woman Washing Clothes*, 1933; 35.6 x 24.4 cm; 2004.189. Four double-sided woodblocks; Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit. *Carrier Guatemala*, 1956, and *HE* (monogram); 23.5 x 17.3 x 2 cm; 2004.198.a–b. *Market Chichicastenango*, 1956, and *Homeward Bound*, 1956; 20.5 x 14.5 x 2 cm; 2004.193.a–b. *Vacation Photographers*, 1954, and *Janitzio*, 1955; 29.4 x 24 x 2.6 cm; 2004.192.a–b. *Woman Weaving*, about 1955, and *Hanging Up Cloth Strips*, about 1955; 20.1 x 14.6 x 2 cm; 2004.199.a–b.

Jules Jacquemart (French, 1837–1880). *History of the Ceramic Art: A Descriptive and Philosophical Study of the Pottery of All Ages and All Nations*, 1877; 12 etchings in a book by Albert Jacquemart; 25.5 x 18 cm; Gift of John Bonebrake 2004.73.a–l.

Jasper Johns (American, b. 1930). *Untitled*, 1977; color screenprint; 23 x 23 cm; Field S 13; Gift of Mr. and Mrs. William S. Clark in memory of Harold T. Clark 2004.143.

Alex Katz (American, b. 1927). *Superb Lilies*, 1972; color lithograph; 48.3 x 51 cm; Maravell 62; Gift of Harlan Givelber 2004.75.

Ellsworth Kelly (American, b. 1923). *The River (State)*, 2003; lithograph; 101.6 x 276.9 cm; Gift of Agnes Gund and Daniel Shapiro 2004.66.

Camille Pissarro (French, b. St. Thomas, Danish West Indies, 1830–1903). *Wooded Landscape at L'Hermitage, Pontoise*, 1879; softground etching, aquatint, and drypoint; 21.9 x 26.8 cm; Gift of The Print Club of Cleveland 2004.105.





Jane Kent (American, b. 1952). *Paphiopedilum*, 2003; color aquatint; 60.3 x 45.1 cm; Gift of Jane Kent in memory of Pegram Harrison 2004.74.

Margaret Yuko Kimura (American, b. 1968). Two etchings, collage, and paint; 2004; Gift of The Verne Collection. *Moonlight 6*; 14.2 x 11 cm; 2004.203. *Moonlight 8*; 13.9 x 10.8 cm; 2004.204.

R. B. [Robert Brooks] Kitaj (American, b. 1932). *Civic Virtue*, 1967, color screenprint; 53.3 x 66.2 cm; Kinsman 25; Gift of Adele Silver in memory of Daniel Jeremy Silver. 2004.201.

Willem de Kooning (American, b. The Netherlands, 1904–1997). *Frank O'Hara Portfolio: Untitled*, published 1988; two lithographs with chine collé; 36 x 28.5 cm (each); John L. Severance Fund 2004.7–8.

Vicomte Ludovic Napoléon Lepic (French, 1839–1889). *Dutch Riverscape*; etching printed in brown ink; 23.6 x 31.8 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.228.

Cynthia Martínez (Mexican, b. United States, 1967). *Voyage with Ulysses and Xavier to Vallarta (Viaje con Ulises y Xavier a Vallarta)*, 2003; three color etchings and aquatint; Gift of 17 members of The Print Club of Cleveland 2004 Mexico Trip. 19.6 x 78.7 cm; 2004.61.1. 19.3 x 79.3 cm; 2004.61.2. 19 x 79.8 cm; 2004.61.3.

James McConnell (American, 1914–1988). *About Face*, 1948; color screenprint; 28 x 18 cm; John L. Severance Fund 2004.6.

Joseph Norman (American, b. 1957). *Berlin Autumn: Der Tiergarten*, 2002; two-color lithograph; The Print Club of Cleveland Publication Number 82, 2004. Gift of The Print Club of Cleveland. 25.5 x 86.3 cm; 2004.13. Proofs A–E; 25.5 x 86.3 cm (each); 2004.14.1–6. BAT; 22.5 x 86.3 cm; 2004.15.

Fernando Olivera (Mexican, b. 1962). *The Disappeared Ones (Desaparecidos)*, 2002; color etching and aquatint; 32.7 x 49.5 cm; Gift of 17 members of The Print Club of Cleveland 2004 Mexico Trip 2004.59.

Camille Pissarro (French, b. St. Thomas, Danish West Indies, 1830–1903). *Wooded Landscape at L'Hermitage, Pontoise (Paysage sous bois, à l'Hermitage, Pontoise)*, 1879; softground etching, aquatint, and drypoint; 21.9 x 26.8 cm; Delteil 16, state V/V; Gift of The Print Club of Cleveland 2004.105.

Henri Rivière (French, 1864–1951). *Breton Landscape: Departure of the Sardine Fishermen for Tréboul (Paysages Bretons: Départ de Sardiniers à Tréboul)*, 1893–94; color woodcut; 23 x 35.1 cm; Fields, p. 82, XXXIX; Gift of The Print Club of Cleveland 2004.16.

Johnnie Winona Ross (American, b. 1949). Two color lithographs with chine collé, 2003; Gift of Kevin and Dana Risen and Dr. Gerard and Phyllis Seltzer. *Salt Creek Seeps X*; 19.5 x 18.3 cm; 2004.82. *Salt Creek Seeps XI*; 20.7 x 19.7 cm; 2004.83.

Henry Rushbury (British, 1880–1968). *Cotswoold Farm*, 1914, drypoint; 17.8 x 30.7 cm; Gift of Carole W. and Charles B. Rosenblatt 2004.220.

Phyllis Seltzer (American, b. 1928). *Hospital 2 (Ospedale 2)*, 2003; electrostatic copier and heat transfer; 46 x 121 cm; Gift of Dr. Gerard and Phyllis Seltzer in memory of Dr. Raymond Glaubinger 2004.57.

Louis Paul Henri Sérusier (French, 1864–1927). *Landscape (Paysage)*, 1893; color lithograph on yellow paper; 23.1 x 30.1 cm; Stein and Karshan 80; Alma and Robert D. Milne Fund 2004.39.

Ben Shahn (American, b. Lithuania, 1898–1969). *Blind Botanist*, 1963; color lithograph; 67.5 x 52 cm; Prescott 50; Gift of Mary and Sylvan Cole Jr. 2004.58.

Yamamoto Shoun (Japanese, 1870–1965). *Scenes of the Four Seasons: The Conversation*, 1906; color woodcut; 20.3 x 30 cm; Gift of Frederick, Tina, and Zoe Zwegat 2004.227.

Kiki Smith (American, b. Germany, 1954). *Born*, 2002; color lithograph; 172.9 x 141.2 cm; Weitman 128; Gift of Agnes Gund and Daniel Shapiro 2004.34.

David Smith-Harrison (American, b. 1959). *Olive Tree II (El Olivo II)*, 1996; color etching, aquatint, roulette, and engraving; 63.8 x 60.3 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.37.

Paul Travis (American, 1891–1975). *Rooster*, 1924; etching; 40.5 x 38 cm; Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2004.78.

Emily Trueblood (American, b. 1942). *Dusk at the Brooklyn Bridge*, 2004; color linocut; 20.3 x 15.2 cm; Gift of The Old Print Shop 2004.200.

Sidney Tushingam (British, 1884–1968). *Ca d'Oro, Venice*, 1925; drypoint; 38.4 x 16.9 cm; Salaman 67; Gift of Carole W. and Charles B. Rosenblatt 2004.219.

John Woodrow Wilson (American, b. 1922). Two lithographs; Gift of the family of Ernest Wasser. *Mother and Child*, 1944; 33.8 x 23.2 cm; 2004.76. *Rooftops*, 1949; 30 x 28 cm; 2004.77.

Circle of Andrian Zingg (Swiss, 1734–1816). *I Was Also in Arcadia (Kai ego en Arkadia)*, about 1780/90; etching hand-colored with brown wash; 44.5 x 61 cm; John L. Severance Fund 2004.10.

## Textiles

James Bassler (American, b. 1933). *Cubes for M.C. 2004*, 2004; 16 waxed linen cubes: some scaffold weave, some tapestry weave; wood checkered board with four legs; 3.9 x 3.9 x 3.9 cm (each cube), 20.4 x 20.4 x 5.2 cm (stand); Gift of Mildred Constantine 2004.144.

Joanne Segal Brandford (American, 1933–1994). *Peppi's Flowers*, 1988; knotless net; silk, potato print; 193 x 43.2 cm; Gift of Marina Whitman 2004.145.

Helen Escobedo (Mexican, b. 1934). *Miss Spongeface*, 2003; estropajo (sponge made from the inside of a gourd); 28 x 15.2 x 16.5 cm; Gift of Mildred Constantine 2004.62.

Sheila Hicks (American, b. 1934). *Reprisage Repertoire*, 1977; three-part fabric hanging; plain weave; linen, embroidered with silk running stitches and embellished with pigments; 520 x 380 cm, 760 x 360 cm, and 850 x 500 cm; Gift of Sheila Hicks 2004.81.a–c.

Akiko Kotani (American, b. 1941). *Untitled*, 2003; plain weave, embroidered; secured within metal armature; 17.8 x 19 x 19 cm; Gift of Mildred Constantine 2004.63.

## Education Art Collection

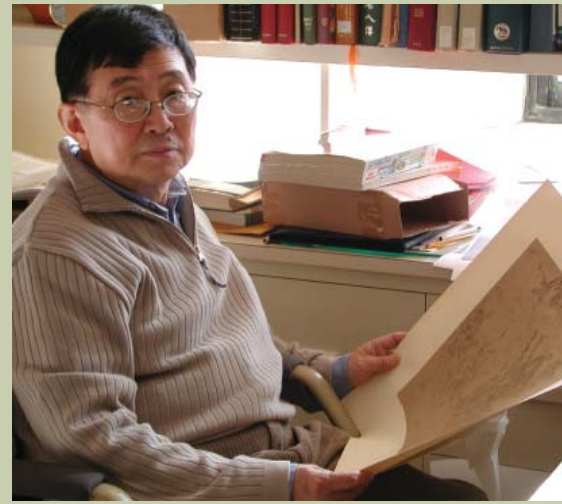
Roman, Imperial period, reign of Constantine the Great (AD 330–337). *Bronze Follis of Constantine I "the Great"*; minted in Arles, France; bronze; diam. 1.75 cm; Gift of Michael von Glahn in memory of Robert P. Bergman 2004.1001.

China, Ching dynasty (1644–1911). *Pair of Vases*, 1880–1920; red lacquer; h. 53.5 cm, w. 20.5 cm; Gift of Mr. and Mrs. Barring Coughlin 2004.1000.1–2.

Arthur J. Stone (American, 1847–1938). *Covered Cup*, 1917; silver; h. 13.8 cm, w. 10.2 cm; Gift of Cyril Irwin Nelson in devoted memory of his grandparents Guerdon Stearns and Elinor Irwin Holden 2004.1002.a–b.

## Ju-hsi Chou retires

Careers have an interesting symmetry sometimes. About 40 years ago, a young graduate student named Ju-hsi Chou was laboring in the library at Princeton University when he came across an unusual album of Chinese paintings. The printed volume, published in Munich in 1913, reproduced 50 paintings from the Southern Song period; the originals probably date to the late 12th or early 13th century. Excited, he determined to find out more about the album from which the printed volume had been made, but his search proved fruitless. He found no sign of it after the 1913 publication and feared that it might not have survived the Second World War. After graduating from Princeton, he went on to teach at the University of Wisconsin at Madison and embarked on a long and notable career that eventu-



ally brought him to the Cleveland Museum of Art, where he has been curator of Chinese art since 1998.

Last year, as Dr. Chou prepared to retire, that original album of paintings from which the printed volume had been made joined the Cleveland collection. “You’re lucky if you’re able to find one Southern Song painting,” he said. “This is a bundle of 50, expressing three distinct themes.” The acquisition was a fitting conclusion to a distinguished career in collecting.

The persistence and scholarship behind this acquisition marked Ju-hsi Chou’s curatorship here in Cleveland. Among the notable achievements of his tenure were the museum’s first acquisitions of large calligraphic works and the reunification of a group of four Yuan dynasty paintings depicting bamboo in spring, summer, fall, and winter—two had been in the Cleveland collection since 1982, and Dr. Chou located and acquired the other two in 2003.



Leaf 41 of *Album of Daoist and Buddhist Themes* (detail), 1200s; ink on paper; 34.3 x 38.4 cm; John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian Art (by exchange) 2004.1.41.

## LOANS TO OTHER INSTITUTIONS



In an unusual collaborative arrangement, Jennifer Perry, associate conservator of Asian paintings, splits her time between Cleveland and the Freer Gallery in Washington, D.C.

American Federation of Arts, New York (organizing institution); National Gallery of Art, Washington; Detroit Institute of Arts  
*Gerard ter Borch*

The Art Institute of Chicago  
*Seurat and the Making of "La Grande Jatte"*

Asia Society Galleries, New York; Arthur M. Sackler Gallery, Smithsonian Institution, Washington  
*Asian Games: The Art of Contest*

Bowes Museum, County Durham, England  
*Boudin, Monet, and the Sea Painters of Normandy*

Brauer Museum of Art, Valparaiso University, Indiana  
*Visions Out the Window and Down the Street: Golden Anniversary Celebration of the Art of Charles E. Burchfield at the Brauer Museum of Art*

Castello di Rivoli Museo d'Arte Contemporanea, Turin  
*Franz Kline (1910–1962): A Survey of Works*

Centre Pompidou, Musée National d'Art Moderne, Paris  
*Sonss et Lumières*

Cincinnati Art Museum; Bruce Museum of Arts and Science, Greenwich, Connecticut; Berkeley Art Museum/Pacific Film Archives, California  
*Oil Sketches by Peter Paul Rubens*

Dahesh Museum of Art, New York  
*From Homer to the Harem: The Art of Jean Lecomte du Nouÿ*

Denver Art Museum  
*Tiwanaku: Ancestors of the Inca*

Emily Davis Gallery, University of Akron  
*Steve Mumford: Images from Iraq, Visions of War*

Istituto di Storia dell'Arte, Fondazione Giorgio Cini, Venice  
*Comicity and Caricature in Tiepolo's Art*

Georgia O'Keeffe Museum, Santa Fe; Columbus Museum of Art, Ohio  
*O'Keeffe and New Mexico: A Sense of Place*

Governor's Residence Foundation, Bexley, Ohio  
Long-term loan to the Ohio governor's residence

International Arts, Memphis, Tennessee (organizing institution); University of Michigan Museum of Art, Ann Arbor; Fresno Metropolitan Museum, California  
*Georgia O'Keeffe and the Sublime Landscape*

Isabella Stewart Gardner Museum, Boston  
*The Palazzo Barbaro Circle: John Singer Sargent, Isabella Stewart Gardner, Henry James, and the Curtis Family*

Kunsthaus Zürich  
*Monet's Garden*

The Metropolitan Museum of Art, New York  
*Byzantium: Faith and Power (1261–1557)*

*China: The Dawn of the Golden Age (200–750 AD)*

The Metropolitan Museum of Art, New York; The National Portrait Gallery, Smithsonian Institution, Washington; National Gallery of Art, Washington  
*Gilbert Stuart*

Mount Holyoke College Art Museum, South Hadley, Massachusetts  
*Sporting Women*

*Views and Visions: French Landscape Painting from Classicism to Naturalism*

Museale di Santa Maria della Scala, Siena  
*Ililio Federico Joni e la cultura del falso a Siena tra Ottocento e Novecento*

Musée des Beaux-Arts, Dijon; The Cleveland Museum of Art (organizing institutions)  
*L'art à la cour de Bourgogne: Le mécénat de Philippe le Hardi et de Jean sans Peur (1364–1419) [Art from the Court of Burgundy: The Patronage of Dukes Philip the Bold and John the Fearless, 1364–1419]*

Musée du Luxembourg, Paris; Museo Correr, Venice  
*The Secular Veronese*

Museo Adriano Bernareggi, Bergamo  
*Giovan Battista Moroni: The Glance on Reality*

Museo di Capodimonte, Naples; National Gallery, London  
*Caravaggio: The Last Years*

Museo Thyssen-Bornemisza, Madrid  
*Gauguin and the Origins of Symbolism*

*Gerard David and Flemish Landscape*

Museum of Fine Arts, Boston (organizing institution); The Art Institute of Chicago  
*Rembrandt's Journey: Painter, Draftsman, Etcher*

Museum of Fine Arts, Boston  
*Games for the Gods: The Greek Athlete*

National Gallery of Art, Washington; California Palace of the Legion of Honor, Fine Arts Museums of San Francisco (organizing institution)  
*Courty Art of the Ancient Maya*

National Museum of Modern Art, Tokyo  
*Rimpa*

The exhibition *Dukes & Angels* featured stars of Cleveland's collection and that of the Musée des Beaux-Arts in Dijon, as well as loans from other institutions such as this *Madonna and Child* from the Metropolitan Museum of Art in New York.



The National Museum of Western Art, Tokyo  
*Henri Matisse: Process and Variation*

Newark Museum of Art  
*Unearthing Hidden Treasure: The Work of F. Walter Lawrence*

Palais des Beaux-Arts, Lille  
*Rubens*

Palazzo Reale, Milan  
*Anton van Dyck: Riflessi Italiani*

Peggy Guggenheim Collection, Venice  
*William Baziotes: Metamorphosis*

Palazzo Grassi, Venice; Philadelphia Museum of Art  
*Savador Dalí Exhibition*

Portland Museum of Art, Maine  
*European Muses, American Masters: 1870–1950*

Réunion des Musées Nationaux, Paris (organizing institution); Musée du Louvre, Paris  
*Paris 1400. Les arts sous Charles VI*

Réunion des Musées Nationaux, Paris (organizing institution); Musée National Picasso, Paris  
*Picasso et Ingres*

Riffe Gallery, Columbus, Ohio; Butler Institute of American Art, Youngstown; Cleveland Institute of Art  
*Educators/Educated: Jewelry and Metals in Ohio*

San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Museum of Fine Arts Houston; The Metropolitan Museum of Art, New York  
*Diane Arbus Retrospective*

Solomon R. Guggenheim Museum, New York  
*The Aztec Empire*

Soprintendenza di Urbino, Italy (organizing institution); Palazzo del Duca, Senigallia  
*I Della Rovere: Storia di una Dinsatia*

Southern Ohio Museum, Portsmouth; The Beck Center for the Arts, Lakewood, Ohio  
*Clarence Carter: The Snapshot Studies*

Staatliche Kunstsammlungen Dresden (organizing institution); Hartenfels Castle, Torgau, Germany  
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*Edward Hopper Retrospective*

The Western Reserve Historical Society, Cleveland  
*Standing on Ceremony: Traditional African Arms from the Donna and Robert Jackson Collection and the Cleveland Museum of Art*

Whitney Museum of American Art, New York  
*Cotton Puffs, Q-tips, Smoke and Mirrors: The Drawings of Ed Ruscha*

# COMMUNITY SUPPORT



Jane Horvitz, Board Chairman Michael Horvitz, Marcie Bergman, and Al DeGulis (top) and Phyllis Seltzer, Judith McMillan, and Honorary Trustee Barbara S. Robinson (bottom) at the annual Founders Society dinner.

Northeast Ohio is home to a treasure. The Cleveland Museum of Art is one of the premier cultural institutions in the world, recognized by scholars who travel from around the world to study here, by the half-million museumgoers who visit each year, and by journalists who document the life of the museum in print and other media.

Vital recognition of the museum's work also comes from the support the museum receives from individuals, local companies, foundations, and government agencies. These leaders understand that great art enhances our community and makes northeast Ohio a place where people want to live. We continue to be humbled and gratified by the generosity of our supporters, which enabled the Development and Membership department to raise \$5.5 million in annual operating support in 2004. The Board of Trustees led the way, with not only increased financial support but also extraordinary commitments of time and talent. Again this year, many trustees were Patron Sponsors, members at the highest level of our Donor Circles program. Under their leadership, gifts from individual donors surpassed the previous year's support by 17 percent, contributing more than \$2 million in 2004, exceeding that of any other year. We offer our sincere thanks to the Circles Leadership Committee, energetically directed in 2004 by co-chairs Nicki and Robert Gudbranson. For the third year in a row, the Donor Circles program exceeded its goal. In 2004 Circles members contributed \$1,739,000 in unrestricted operating support, a 15 percent increase over 2003. Thank you!

The northeast Ohio corporate community also increased its involvement with the museum, providing nearly \$1 million in multi-year support for exhibitions and programs beginning in 2005.

The museum continued to receive strong grant support from foundations and government agencies, exceeding its goal and raising \$1,956,000 for a variety of programs and initiatives. The Andrew W. Mellon Foundation awarded the museum a \$1,250,000 challenge grant to endow the Chinese art curatorial chair, and we are currently raising money to match this generous gift. The Mellon Foundation also provided \$340,000 to fund the curatorial transition in Chinese art, as former Mellon Fellow Anita Chung took over as associate curator of Chinese art after curator Ju-hsi Chou retired. Other notable grants in 2004 included \$500,000 from the Institute of Museum and Library Services for "Knowledge Building and the 21st Century Learning Community: A Partnership between the CMA

and the Cuyahoga County Public Library System”; \$210,469 in third-year funding from the Freeman Foundation for “Asian Odyssey: A National K-12 Interdisciplinary Curriculum Model”; \$40,000 in exhibition support from the E. Rhodes and Leona B. Carpenter Foundation for the special exhibition *Dukes and Angels: Art from the Court of Burgundy, 1364–1419*; and a \$37,500 ACE Grant from the Cuyahoga County Board of Commissioners to support marketing efforts in recognition of the potential economic impact of the special exhibition *Masterworks from The Phillips Collection*. Thanks to members of the northeast Ohio congressional delegation, the museum also received \$650,000 through the Fund for the Improvement of Education budget of the federal Department of Education.



Mitzie Verne and Dan Rocker enjoy the festivities during the preview of *Dukes & Angels* for Donor Circles members.

The museum is extremely fortunate to have a broad foundation of support through its membership program. The dedication of our members, more than 21,000 households strong, is truly extraordinary. Membership revenue increased in 2004, buoyed by the popularity of *The Quilts of Gee’s Bend* in the summer, *Dukes & Angels: Art from the Court of Burgundy, 1364–1419* in the fall, and the allure of the 2005 and 2006 special exhibition schedule, which kicked off with *Masterworks from The Phillips Collection* in early 2005. In addition to our current member benefits and programs, we look forward to offering new opportunities to our members to participate in programs throughout the community in 2005 and 2006, including special exhibitions, education programs, and an exciting season of performing arts, music, and film.

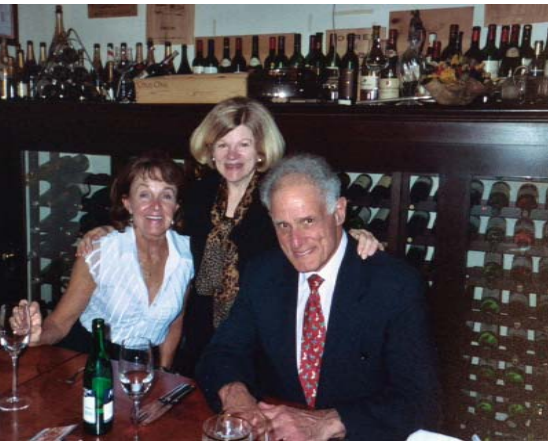
The museum was founded with four planned gifts: bequests of land, works of art, cash, and securities. Today our donors continue preserving this world-renowned institution for future generations through deferred gifts. Overall, such gifts in 2004 increased by 52 percent compared to the previous year. Donors established 11 new bequest intentions and 17 new members joined the Legacy Society, bringing the group to nearly 400 households. Annuities exceeded last year’s figures in both numbers of annuitants and dollars raised. Through the generosity of our donors, the museum also added to its endowment and its permanent collection.

The campaign for the renovation and expansion project concluded a successful Advance Fund with the announcement in March 2005 that more than \$116 million has been raised for the project. Thanks to the remarkable generosity of our donors, the museum was able to increase operating and endowment support while at the same time realizing unprecedented support for the renovation and expansion project.

The Constituent Relations, Protocol, and Events division choreographed a lively procession of special events over the year, from parties for the *Draped in Splendor* and *Nature Sublime* exhibitions and lectures with guests including record producer/art collector Tommy LiPuma, author Ross King, and artist Faith Ringgold (sponsored by the Womens Council) to donor and member opening parties for the *Time Stands Still: Muybridge*

and the *Instantaneous Photography Movement*, *The Quilts of Gee's Bend*, and *Dukes & Angels: Art from the Court of Burgundy* exhibitions and for artists Ilya Kabakov and Spencer Tunick. The popular Summer in the Courtyard series continued its run as did Cool Fridays during the winter months.

Keynote speakers in 2004 included Steve Oliver, chairman of the San Francisco Museum of Modern Art, at the annual corporate dinner and Glenn Lowry, director of the Museum of Modern Art, at the Founders Society dinner. A black-tie evening—a collaboration with the French Heritage Society—with chef Jacques Pépin and six international scholars to celebrate *Dukes & Angels*, Councilwoman Sabra Pierce Scott's State of the Ward address and reception, and a daylong forum on Ohio's past presidents coordinated with Case Western Reserve University's hosting of the vice-presidential debate capped the more than 200 special events held at the museum during the year. In addition, Collectors Circle members and Patron Sponsors joined Director Katharine Lee Reid and Board President Jim Bartlett on an art and architecture filled trip to Berlin and Prague.



Susan Turben, Trustee Virginia Barbato, and Honorary Trustee Robert Gries took the Collectors Circle trip to Berlin and Prague.

The Volunteer Initiatives office coordinated the efforts of 760 volunteers (up from 599 in 2003) who contributed 36,730 hours. Highlights of the year included trips to University Circle institutions for information desk volunteers, hosted by directors of the Cleveland Botanical Garden, Cleveland Museum of Natural History, UCI Inc., Western Reserve Historical Society, MOCA, and the Peter B. Lewis Building. We initiated “distance” volunteering in a corporate collaboration with MBNA in addition to long-established volunteering initiatives with KeyBank. Large-scale done-in-a-day projects brought 71 University School seniors who worked on the grounds for a total of 248 hours, and Case Freshman Day of Service volunteers who donated 48 hours of work to the Fine Arts Garden. The department published an exhaustive intern manual for staff in collaboration with Human Resources, advocating “best practices” for employing interns in an art museum setting.

The Womens Council added 25 new members for a total of 648. In addition to volunteering 14,000 hours to help the museum and its educational activities, the Womens Council donated \$51,500 to the museum, including \$25,000 for Parade the Circle Celebration, \$20,000 for the museum's Bus Fund to help schools take field trips to the museum, \$3,000 in seed money for distance learning at the Cuyahoga County Juvenile Detention Center, which resulted in a \$40,000 matching grant, and \$1,500 to support our participation in “Boo at the Zoo.” The Womens Council also renewed a three-year commitment to the Museum Ambassadors program.

The big event in the external affairs area was the launch of a new logo and positioning campaign, which inspired a number of new collaborations. A preferred hotel program encouraged area hotels to work together with the museum to attract out-of-town visitors, and similar goals led the museum to a partnership with the AAA Ohio Motorist Association. Radio

## Jacques Pépin

The exhibition *Dukes & Angels: Art from the Court of Burgundy, 1364–1419* provided the perfect opportunity to host a gourmet French dinner. On October 29, the renowned chef Jacques Pépin, contributing editor to *Food & Wine* magazine and one of America's best known chefs, cooking teachers, and cookbook authors—and, it so happens, a native of Bourg-en-Bresse, a town in the empire of the dukes of Burgundy—appeared with a team of cooks to prepare a seven-course meal in the style of old Burgundy, complete with a selection of Burgundian wines.

One hundred twenty guests each paid \$450 and enjoyed a correspondingly lavish gastronomic extravaganza. After welcoming festivities with caviar canapés, caviar puffs, and quail eggs with caviar (plus champagne) and a reception in the Armor Court featuring goose liver paté, cornettes of salmon, seafood sausages, and escargot (with a 2002 Puligny-Montrachet by Olivier Leflaive), the group was seated in the Interior Garden Court where the dinner began in earnest with a mousseline of scallops (with a 2001 St. Martin chablis by Michel Laroche), followed by a red oak duck salad (with a 2002 Louis Jadot pommard). The entrée was rack of lamb with potatoes and a gratin of but-



ternut squash, served with a 2002 Gevrey chambertin by Louis Jadot. A cheese course offered poached pears with regional specialty cheeses and sliced baguette, and, of course, wine: a 2001 Marcel Martin muscadet la sablette. Dessert included a chocolate chestnut terrine, galette of lemon, crème brulée, and almond brittle, with a selection of sauternes by Barton & Guestier.

Even the décor was done in old French style, as Ann Koslow, special events manager, recalls: “We rented chairs that resembled thrones and the linens for each table weighed about 90 pounds.” The flowers were arranged by members of the Womens Council.



Katharine Lee Reid, Dr. Shattuck Hartwell Jr., Board President James Bartlett, and chef Jacques Pépin.





Café Bellas Artes, the monthly Spanish-language café, was an instant hit.

Disney came to the museum for events in April and September and was very successful in attracting families. The museum also collaborated with the Rock and Roll Hall of Fame and Museum by cross-promoting exhibitions. Gala music subscriptions were up about 8 percent over 2003 and *Northern Ohio LIVE* became a sponsor of the VIVA! series. The Marketing department continued using the PowerNetworking Conference and Frasersnet to reach the African American population as well as targeting the college audience with specific ads promoting a \$5 college ID ticket price for selected events.

Press coverage was strong as the efforts of the Media Relations office provided the museum with a circulation of almost 150 million readers and viewers, as estimated by Burrell's clipping service. The *Dukes & Angels* exhibition generated coverage in French publications from *Le Chirurgien Dentiste* to *Bourgogne* magazine. More international exposure came as the Greater Cleveland Visitors Bureau brought several tours of media representatives and tour operators from England and Germany. More than 140 news releases and media alerts were e-mailed to local, regional, national, and international media, and a new feature allowed the inclusion of audio and video clips with online news releases. *Plain Dealer* food reporter Gary Farkas invited three Cleveland chefs—Donna Chriszt from Grey Hawk Golf Club in LaGrange, Parker Bosley of Parker's American Bistro, and Michael Symon of Lola Bistro & Wine Bar—to create a meal inspired by a painting of their choosing at the museum. On October 1, CNN arrived to begin staging and production of its national news programming in conjunction with the vice-presidential debate the following week. CNN broadcast live from the south lawn of the museum the subsequent Monday through Wednesday.

The Print Communications department implemented the museum's new graphic identity program, creating more than 100 new designs for everything from rack flyers and advertisements to the cover of the *Members Magazine*. The new program paid dividends as the museum won nine awards (five gold and four silver) at the Ohio Museum Association Annual Visual Communications Awards: the *2003 Annual Report* and "Picture Yourself at the Cleveland Museum of Art" ad campaign featuring local heroes won their categories, and the *Members Magazine* won the Gold Award for the fourth year in a row. The department closed the year by mailing the first issue of a redesigned and renamed members magazine, *Cleveland Art*.



Katharine Lee Reid addresses the crowd at a State of the Ward presentation by Councilwoman Sabra Pierce Scott.

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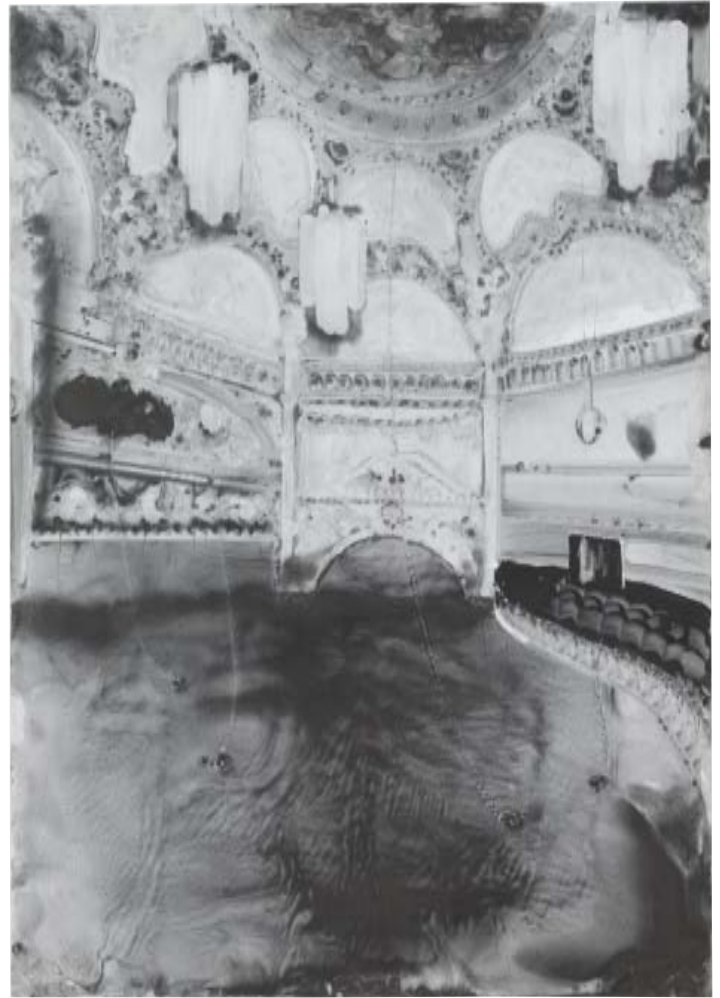
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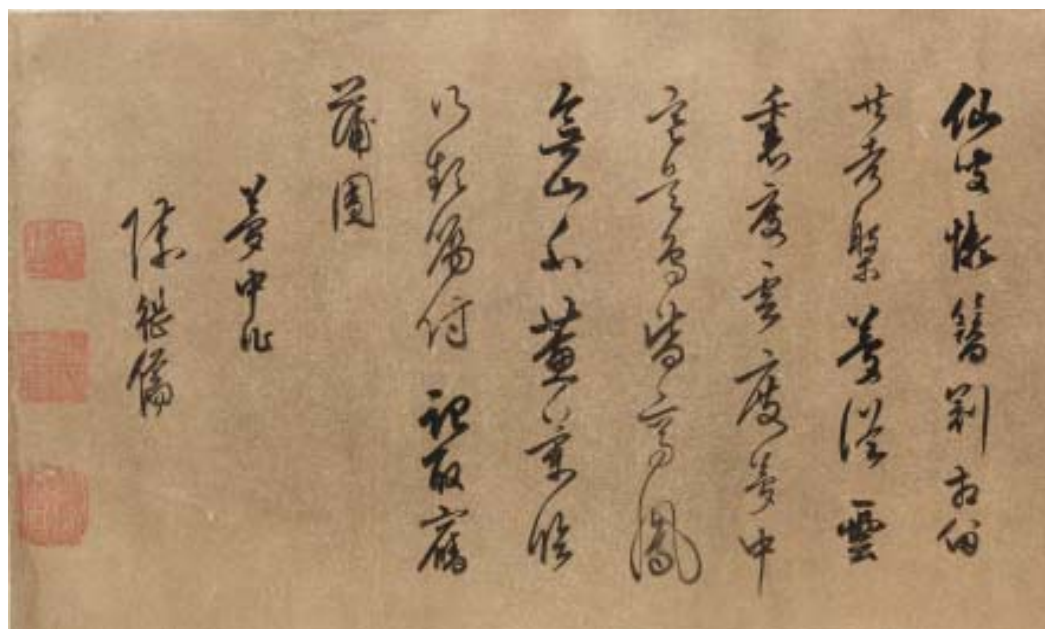
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Chen Jiru (Chinese, 1558–1639). *Four Poems: Calligraphy in Running Script, 1500s–1600s*; handscroll: ink on gold speckled paper; 26.5 x 190.2 cm; Gift of Dr. Roger Y. K. and Mrs. Evangeline C. Hsu, Dr. Daphne T. Hsu, and Dr. Jeffrey T. Hsu in honor of Dr. Ju-hsi Chou 2004.65.





Aaron Siskind  
(American, 1903–1991).  
*Peru 359*, 1983; gelatin  
silver print; 27.9 x 35.5  
cm; Gift of Mark  
Schwartz and Bettina  
Katz 2004.120.

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John Opper (American, 1908–1994). *Untitled*, 1953; gouache; 21.2 x 17.9 cm; John L. Severance Fund 2004.4.

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Laura Letinsky  
 (Canadian, b. 1962).  
*Untitled #35*, 2001,  
 printed 2002;  
 chromogenic process  
 color print; ed. 8/15;  
 145.7 x 62.2 cm; Judith K.  
 and S. Sterling McMillan  
 III Photography  
 Purchase Fund 2004.41.







Designed by Waylande Gregory (American, 1905–1971), made by Cowan Pottery (Cleveland). *Rhine Maidens Fountain*, about 1929–30; glazed earthenware with gilding; 68.5 x 81.3 cm; The Mary Spedding Milliken Memorial Fund 2004.91.

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Henri Rivière (French, 1864–1951). *Breton Landscape: Departure of the Sardine Fisherman for Tréboul*, 1893–94; color woodcut; 23 x 35.1 cm; Gift of The Print Club of Cleveland 2004.16.



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Memorial Music  
Fund\*\**

Charles Frederick  
Schweinfurth  
Scholarship

H. E. Weeks  
Memorial for Art  
and Architecture

Mary H. White  
Dorothy H. Zak

### **Endowment Funds Operating**

#### **\$10,000,000 and more**

Leonard C. Hanna Jr.  
Bequest

Membership  
Endowment

#### **\$1,000,000 to \$5,999,999**

Dorothea Wright  
Hamilton

Leonard C. Hanna Jr.  
Benjamin S. Hubbell  
Family Fund

Andrew R. and  
Martha Holden  
Jennings

William G. Mather  
*Mr. and Mrs. James S.  
Reid Jr.\*\**

Katherine Holden  
Thayer

#### **\$500,000 to \$999,999**

Charles R. and  
Emma M. Berne  
Memorial Fund

Roberta Holden  
Bole

Josephine P. and  
Dorothy B. Everett

Alison Loren and  
Leslie Burt Fund in  
memory of Albert  
and Doris Glaser

Charles W. Harkness

Louise H. and David  
S. Ingalls

Margaret  
Huntington Smith  
McCarthy

F. J. O'Neill

Mr. and Mrs. Richard  
W. Whitehill

Silvia and Justin  
Zverina Fund in  
memory of Lillie and  
Adolph Wunderlich

#### **\$250,000 to \$499,999**

Julia Cobb and  
Benedict Crowell  
Memorial Fund

George P. Bickford  
Elizabeth G. Drinko

Richard B. and  
Chaille H. Tullis

Anna L. Vanderwerf  
Memorial Fund

G. Garretson Wade

Lewis C. and Lydia  
Williams

#### **\$100,000 to \$249,999**

Quentin and  
Elisabeth Alexander

Julia and James  
Dempsey

Frances W. and  
David S. Ingalls

Mr. and Mrs.  
Edward A. Kilroy Jr.

Ada E. Koehler  
Memorial

Mr. and Mrs.  
William H. Marlatt  
Fund

Estate of Malcolm L.  
McBride

Ruth K.  
McDonough

Laurence H. Norton

Helen G. and A.  
Dean Perry

William B. Sanders

Paul J. and Edith  
Ingalls Vignos

Alton and Helen  
Whitehouse

Lewis B. and Helen  
C. Williams

#### **Up to \$99,999**

Arthur, Asenath, and  
Walter H. Blodgett  
Memorial Fund

Mr. and Mrs.  
Wilbert S. Brewer

Noah and Muriel  
Butkin

Julius Cahan

Mrs. Harold T.  
Clark Memorial

Mary Elder  
Crawford

Nancy W. Danford

Bernard and Sheila  
Eckstein

Adele C. and  
Howard P. Eells Jr.

Eleanor and Morris  
Everett

Elsa C. and Warren  
C. Fargo

Robert I. Gale Jr.  
and Frances W. Gale

*Newman T. and  
Virginia M.  
Halvorson\*\**

Mr. and Mrs. Arthur  
S. Holden Jr.

Ralph and Mildred  
Hollander

Mr. and Mrs.  
Michael J. Horvitz

James D. and  
Cornelia W. Ireland

*James Endowment\*\**

*Martin A.  
LoSchiavo\*\**

Caroline  
MacNaughton

Mr. and Mrs.  
Severance A.  
Millikin

David and Dorothy  
Morris Memorial

Mr. and Mrs. George  
Oliva Jr.

Rudolph J. Pepke  
Memorial

Mr. and Mrs. Alfred  
M. Rankin

*Mr. and Mrs. Louis  
Rorimer Memorial \*\**

Glenn C. Sheidler

Francis M. and  
Margaret Halle  
Sherwin

James N. and  
Kathleen B. Sherwin

*Margaret E. and Frank  
E. Taplin Jr.\*\**

Jane B. Tripp

George Garretson  
Wade Memorial

Worcester Reed and  
Cornelia Blakemore  
Warner Memorial

Paul D. and Odette  
V. Wurzburger

Designed by Elsa  
Peretti (Italian, b.  
1940), manufactured  
by Pampaloni  
Company (Florence,  
Italy), commissioned  
and retailed by Tiffany  
& Company (New  
York). *Covered Tureen  
and Underplate*,  
designed 1986; silver  
with gilt interior;  
diam. 34.4 cm, h. 17.9  
cm (overall); Gift of  
Tiffany & Co.  
2004.43.a-c.



**Individual and Contributing Membership Endowments for General Operations**

The following list salutes the individuals, families, and organizations whose named membership endowment funds for operations provide an assured source of income for the museum and serve as a lasting legacy to their generosity and foresight.

Based on cumulative giving as of December 31, 2004

\*\* new fund or activity in 2004

**\$25,000 to \$49,999**

- Anonymous #5
- Marie N. Agee
- Arthur, Asenath, and Walter Blodgett Memorial
- Myrta Jones Cannon
- Howard Melville
- Hanna III Memorial
- Lawrence Hitchcock Memorial
- David H. Jacobs
- Franny Tewksbury and Ralph T. King Memorial
- G. Robert and Mary Elizabeth Klein
- Jack and Carolyn Lampl
- Patricia C. LeMaster Memorial
- Aline McDowell Memorial
- Mr. and Mrs. Eugene R. Miles
- Ralph J. Mueller Memorial
- Carl L. and Florence B. Selden
- John and Frances W. Sherwin
- Mr. and Mrs. Nelson S. Talbott Fund in memory of Mr. and Mrs. Edwin Kirk Large
- Frank E. and Edith S. Taplin Memorial
- Mr. and Mrs. Thomas V. H. Vail
- Dr. William F. Zornow

**\$10,000 to \$24,999**

- Anonymous #3
- Anonymous #9\*\**
- Raymond Q. and Elizabeth Riely Armington
- Barbara J. and Matthew A. Baxter
- Virginia R. Billinghamurst Memorial
- Eleanor and Sevier Bonnie
- Frances Kelleher Bradner
- Linda Bole Brooks Memorial
- Louise Brown
- Katherine Ward Burrell
- The Champney Fund
- Harold T. Clark
- Cleveland-Cliffs Foundation
- Phyllis G. and Jacob D. Cox Jr. Memorial
- Estelle M. and Alton C. Dustin Memorial
- Pamela Humphrey Firman
- Mr. and Mrs. J. Harrington Glidden
- Edgar A. Hahn
- Robert L. and Lois M. Hays

- Mr. and Mrs. George M. Humphrey II
- George M. and Pamela S. Humphrey
- Albert S. Ingalls
- David S. Ingalls Jr.
- Ruthalia Keim
- Richard and Gina Klym
- Harley C. and Elizabeth K. Lee
- Helen S. Leisy Memorial
- Robert Arthur Mann
- Samuel and Grace Mann
- Judith K. and S. Sterling McMillan III
- Donna and Ruben Mettler
- Marilyn B. Opatrny
- Aurel F. Ostendorf
- S. V. Palda Memorial
- Franklin and Helen Elizabeth Rockefeller Memorial
- Daniel and Adele Z. Silver
- Chester D. Tripp
- Atheline M. and John S. Wilbur
- Womens Council of The Cleveland Museum of Art
- Susan Barber Woodhill Memorial
- Dr. and Mrs. E. K. Zaworski Memorial

**Up to \$9,999**

- Anonymous #1
- Anonymous #2
- Anonymous #8
- Anonymous #10
- Frances Adams and Mary E. Adams Memorial
- Walter S. and Mabel Croston Adams
- Alfred S. and Estelle G. Andrews
- Stella Minor Arntisdale
- Eva M. Baker Memorial
- S. Prentiss Baldwin Memorial
- Mr. and Mrs. A. Beverly Barksdale
- Esther K. and Elmer G. Beamer Foundation
- Mr. and Mrs. Arnold Bellowe
- W. Dominick Benes Memorial
- George P. and Clara G. Bickford
- George T. Bishop Memorial
- Roberta Holden Bole Memorial
- Alfred M. and Palmyre C. Bonhard Memorial
- Helen and Albert Borowitz

- Alva Bradley Memorial
- Mr. and Mrs. Morris A. Bradley
- Emma G. Brassington Memorial
- Arthur L. and Virginia Brockway
- Arthur D. and Marion W. Brooks Memorial
- The Oliver and Harriet G. Brooks Memorial
- Glenn and Jenny Brown
- Helen C. Brown
- Erza and Rose Brudno Memorial
- Polly S. and Clark E. Bruner\*\**
- Laura Merryweather Burgess Memorial
- Mr. and Mrs. Courtney Burton
- Alice Carothers Memorial
- Katherine Hodell Chilcote Memorial
- Alvah Stone and Adele Corning Chisolm Memorial
- Kenneth L. and Karen M. Conley
- Charles E. Cooper
- Delos and Anita Cosgrove
- Tina V. Cowgill
- Mrs. Harry J. Crawford
- Harris Creech

Japan, Edo period, Rimpa School, seal of "Inen," probably associated with the workshop of Tawaraya Sôtatsu (about 1600–1640). *God of Thunder*, mid 1600s; six-panel screen: ink, color, and gold dust on paper; 150.3 x 343.6 cm; Andrew R. and Martha Holden Jennings Fund 2004.86.



Mary Elizabeth Crawford Croxton	Karen Freeman	Florence A. Hamilton	Dr. and Mrs. Victor C. Laughlin	Anna Willett Miter and Harry Fancher Memorial
Nathan L. Dauby Memorial	Miriam and Harry M. Friedman	Colburn Haskell Memorial	Caral Gimbel Lebworth	Fanny Hanna Moore
Bernice and David E. Davis	Edward M. Fritz Memorial	Mr. and Mrs. Robert Heller	Mr. and Mrs. Elmer Lindseth	Mrs. J. E. Morley
Elaine Davis Memorial	W. Yost Fulton	Birdie B. Herzog Memorial	Dr. and Mrs. Sidney Lobe	Mrs. Cox Morrill
<i>Helen and Albert DeGulis**</i>	Frederick William Gehring Memorial	Laurence A. and Margarete S. Higgins	William A. Lowry	Gordon K. Mott
Elizabeth Brainard Thomson Denison Memorial	Hulda B. Gehring	Eleanor Hilliard Memorial	Mr. and Mrs. George C. Lucas Memorial	Mr. and Mrs. Werner D. Mueller
Edwin A. Dodd	Myron E. and Rose B. Glass	Mrs. J. Howard Holan	Mr. and Mrs. John S. Lucas	Jeanie C. Murray
Mr. and Mrs. John R. Donnell	Mary G. and Frances K. Glidden Memorial	Elinor Irwin Holden Memorial	Marilyn Lurie Memorial	Mary and Louis S. Myers Foundation
Daniel W. Dority Memorial	George C. Gordon	Allen C. and Louise Q. Holmes	Charlmer F. Lutz Memorial	Robert C. Norton
Mr. and Mrs. Robert P. Duvin	Mr. and Mrs. Herbert G. Goulder Memorial	Helen Chisholm Hord	Hilda B. Lyman Memorial	Harry D. and Blanche E. Norvell
William Joseph Eastman Memorial	Mr. and Mrs. Gary Graffman	Mr. and Mrs. Bird W. Housum Memorial	Isabel Marting	John O'Connor
Ella C. Edison	C. A. Grasselli Memorial	Mrs. Gene C. Hutchinson	Grace Harman Mather Memorial	Crispin and Kate Oglebay Memorial
Maud Stager Eells and Howard Parmelee	Edward Grasselli Memorial	Albert S. Ingalls Jr. Memorial	Katherine L. Mather Memorial	Mr. and Mrs. George Oliva III
Mr. and Mrs. Frederick L. Emeny	Mr. and Mrs. Jerome Gratry	Jane Taft Ingalls	William G. and Elizabeth R. Mather	William M. O'Neill
Sam W. and Florence Taylor Emerson	John Adam Green	Richard Inglis Memorial	Mike Matsko Memorial	Marion A. and Amelia G. Parsons Memorial
Dr. and Mrs. Michael D. Eppig	Martina D. Grenwis	Dr. and Mrs. Scott R. Inkle	Ruth A. Matson	G. G. G. Peckham Memorial
Alwin C. and Charlotte F. Ernst Memorial	Mr. and Mrs. Richard C. Gridley	Ireland Foundation	Kathryn Arns May	Mrs. Heaton Pennington
Neil and Marian Evans	Mr. and Mrs. Frank K. Greisinger	Paul F. and Lucretia B. Ireland	Clara Mayer Memorial	Drake T. Perry
Mr. and Mrs. Harold Fallon	<i>Frank J. and Anastasia M. Grossman Memorial**</i>	Mr. and Mrs. Henry L. Jackson	William B. McAllister Memorial	Mr. and Mrs. M. H. Pierce
Adolph J. and Esther S. Farber Memorial	Mrs. Ray J. Groves	Ann J. and E. Bradley Jones	Malcolm L. and Lucia McCurdy McBride	Mary B. S. Pollock
Paul Louis and Edith Lehman Feiss Memorial	Mr. and Mrs. David L. Grund	Issac and Jennie B. Joseph Memorial	Ellen E. and Lewis A. McCreary Memorial	Mr. and Mrs. Henry F. Pope
James Edward Ferris Memorial	Agnes Gund Memorial	Louis D. Kacalieff, M.D.	Mr. and Mrs. S. Sterling McMillan	Eda Sherwin Prescott
C. J. and Elizabeth Fiordalis	George Gund III, Agnes Gund, Gordon Gund, Graham de C. Gund, Geoffrey de C. Gund, and Louise L. Gund	I. Theodore Kahn	Moselle Taylor Meals	John B. Putnam Memorial
Royal and Pamela H. Firman Jr.	Mr. and Mrs. James C. Hageman	Mrs. I. Theodore Kahn	Dr. and Mrs. Harvey J. Mendelsohn	Frank J. and Rita M. Rack
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Mr. and Mrs. Walter L. Flory	Bertha Halber	Marie and John Kern Memorial	H. Oothout Milliken Memorial	Robert S. and Sylvia K. Reitman
Mary Eileen Fogarty	Eugene S. and Blanche R. Halle Memorial	Charles G. King III Memorial	Hugh K. Milliken Memorial	James McElroy Richardson Memorial
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Dr. and Mrs. Finley M. K. Foster	Salmon P. Halle Memorial	Louise Delaney Kiphuth Memorial	Julia Severance Millikin	Dr. and Mrs. Ronald J. Ross
I. T. Frary Memorial	Harold A. and Claribel B. Hallstein	Jessie Effler Kneisel		Walter Ross
		Ella Konigslow		Walter D. Sayle
		Elroy J. Kulas Memorial		Mrs. William Cramp Scheetz Jr.
				Else Schmelzer
				Heinz Schneider
				Ellen Schultz
				Charles P. and Ella R. Scovill Memorial



Susan Crile (American, b. 1942). *Beyond Istanbul*, 1973; oil on canvas; 157.5 x 104.7 cm; Gift of Judy Collins 2004.44.

The Sears-Swetland Foundation  
 Elizabeth and Ellery Sedgwick  
 Mary H. Severance Memorial  
 Samuel Paisley Shane Memorial  
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 Judith Helen and Martha A. Stewart Memorial  
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 Morris and Maxeen Stone  
 Selina J. Sullivan Memorial  
 Seth and Frances Taft  
 Mr. and Mrs. Charles Farrand Taplin  
 Stan Thomas  
 Brenda and Evan Turner  
 Joseph and Edwin Upson Memorial  
 Mary Southworth Upson  
 Samuel H. and Bessie Shaw Urdang Memorial  
 Dorothy T. Van Loozen Memorial  
 Visible Language  
 George Garretson Wade Memorial  
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 Roland W. White Memorial  
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 Mr. and Mrs. Douglas Wick  
 R. C. Williams  
 Captain and Mrs. Thomas Wilson Memorial  
 Boris Witzer Memorial  
 Elbert C. and Henrietta S. Wixom Memorial  
 J. D. Wright  
 Clara Gordon York  
 Wilbur H. and Robert L. Zink  
 William H. and Bertha S. Zink Memorial

**General Operating Endowment Contributors**

The Figgie Family Charitable Foundation, Inc.  
 Estate of David J. Rollins

**Building Endowment Contributors**

Frances T. Fangboner  
 Mary T. Gruber  
 Edward F. and Mary F. Intihar  
 Muriel Kozlow  
 James Edward Peck  
 Franklin H. Schaefer  
 Nicholas J. Velloney  
 Helen Zmek

**Trust Fund Income for Art Purchase, Specific Purpose, and Operations**

The following list acknowledges the individuals and families whose trusts provided income to the museum in 2004.

**Art Purchase**

Dudley P. Allen  
 Karl B. Goldfield  
 Severance and Greta Millikin  
 John L. Severance  
 Norman O. Stone and Ella A. Stone Memorial  
 J. H. Wade

**Specific Purpose**

Leonard C. Hanna Jr.  
 Hermon A. Kelley Art Library  
 P. J. McMyler Musical Endowment

**Operating**

Harry F. and Edna J. Burmester  
 Caroline E. Coit  
 Henry G. Dalton  
 General Endowment  
 Guerdon S. Holden  
 John Huntington Art and Polytechnic Trust  
 Hinman B. Hurlbut  
 Horace Kelley Art Foundation  
 William Curtis Morton, Maud Morton, and Kathleen Morton  
 Elisabeth Severance Prentiss  
 Katherine Holden Thayer Fund #3  
 John Mason Walter and Jeanne M. Walter Memorial  
 William E. Ward

### Capital Gifts

The following list acknowledges the individuals, families, and organizations whose generosity supported capital projects in 2004.

James and McKey Berkman  
Alfred C. Body Trust  
Muriel S. Butkin  
Peter A. and Rita M. Carfagna  
Leigh and Mary Carter  
Charter One Foundation  
Ellen Wade Chinn  
George W. Codrington Charitable Foundation  
Mr. and Mrs. Alexander M. Cutler  
Jeffrey R. Dross  
Garden Club of Cleveland  
Mr. and Mrs. Robert P. Gillespie  
Mr. and Mrs. Robert D. Gries  
The George Gund Foundation  
Arlene and Arthur S. Holden Jr.  
Constance Holden-Somers

Mr. and Mrs. Michael J. Horvitz  
The HRH Family Foundations  
Louise H. and David S. Ingalls Foundation  
Jochum-Moll Foundation  
Dr. and Mrs. Donald W. Junglas  
Mr. and Mrs. Dieter Kaesgen  
Robert M. Kaye  
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Victor G. and Anna M. Kmetich  
Mr. and Mrs. Gregory G. Kruszka  
Amanda and William P. Madar  
S. Livingston Mather Charitable Trust  
Eleanor Bonnie McCoy and Sevier Bonnie Jr.  
Sarah Holden McLaren  
Mr. and Mrs. S. Sterling McMillan III  
Mr. and Mrs. John C. Morley  
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Bruce T. Rankin  
Mr. and Mrs. James S. Reid Jr.  
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Mr. and Mrs. David M. Schneider  
Sears-Swetland Family Foundation  
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Mr. and Mrs. Alvin A. Siegal  
The Kelvin and Eleanor Smith Foundation

Mr. and Mrs. Eugene Stevens  
Susan and John Turben Foundation  
Mr. and Mrs. David Haber Warszawsky  
Mr. and Mrs. Richard T. Watson  
Mr. and Mrs. Alton W. Whitehouse Jr.  
Mr. and Mrs. Alfred C. Woodcock  
Dr. Norman W. Zaworski

### Restricted Gifts (Special Projects, Programs, and Exhibitions)

#### \$500,000 or more

Institute of Museum and Library Services

#### \$200,000 to \$499,999

The Freeman Foundation  
The Andrew W. Mellon Foundation  
United States Department of Education

#### \$25,000 to \$199,999

E. Rhodes and Leona B. Carpenter Foundation  
Cuyahoga County Board of Commissioners  
Jimmy Dimora  
Tim Hagan  
Peter Lawson Jones  
Hahn Loeser & Parks, LLP  
Malcolm E. Kenney  
The Samuel H. Kress Foundation  
National Endowment for the Arts  
United States Department of Commerce  
Womens Council of CMA

#### \$5,000 to \$24,999

Bank One, N.A.  
Berry-Hill Galleries, Inc.  
Conley and Canitano Charitable  
Endowment Fund of The Cleveland Foundation  
Zoann Little Dusenbury Fund  
The Florence Gould Foundation  
Great Lakes Brewing Company  
Henkel Consumer Adhesives  
International Partnerships Among Museums  
Jo-Ann Stores, Inc.  
Laub Foundation  
Mr. and Mrs. Thomas LiPuma  
The Peter Krueger-Christie's Foundation  
Sky Bank  
Target Stores  
VSM Sewing Incorporated  
Young Audiences of Greater Cleveland, Inc.

#### \$1,000 to \$4,999

Anonymous  
Anonymous #2  
American Greetings Corporation  
Central Cadillac Limited  
Karen Fifer Ferry  
Dr. and Mrs. Patrick M. McCarthy  
Wipper Family Fund

#### Under \$1,000

Mr. and Mrs. David A. Daberko  
Paul Day  
Joseph M. Erdelac Gallery Group, Inc.  
Idarose and Ted Luntz Philanthropic Fund  
Mr. and Mrs. Kenneth L. Rogat  
Dr. Catherine Rose

Sheila Hicks (American, b. 1934). *Reprise Repertoire*, 1977; three-part fabric hanging: plain weave; linen, embroidered with silk running stitches and embellished with pigments; 520 x 380 cm, 760 x 360 cm, and 850 x 500 cm; Gift of Sheila Hicks 2004.81.a-c.





# ANNUAL GIVING

Annual Giving includes all gifts to support the museum's annual operating budget. We wish to thank members of our donors circles and corporate membership programs, patron and contributing members, and the many others who contributed to the annual giving program in 2004.

## \$50,000 or more

Charles+ and Marguerite C. Galanie  
Iara Lee and George Gund III  
Peter B. Lewis

## \$25,000 to \$49,999

Mr. and Mrs. Randall J. Barbato  
Mr. and Mrs. James T. Bartlett  
Mr. and Mrs. Leigh Carter  
Alexander M. and Sarah S. Cutler  
Mr. and Mrs. Robert W. Gillespie  
Janice Hammond and Edward Hemmelgarn  
Mr. and Mrs. Michael J. Horvitz  
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Mr. and Mrs. Joseph P. Keithley  
Mr. and Mrs. Alex Machaskee  
Amanda and William P. Madar  
Barbara and Morton Mandel  
Mr. and Mrs. Bruce V. Mavec  
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Mrs. Alfred M. Rankin  
Mr. and Mrs. James Ratner

Donna and James Reid  
Mr. and Mrs. Michael Sherwin  
Mr. and Mrs. Eugene Stevens

## \$10,000 to \$24,999

Anonymous  
Anonymous+  
Mr. and Mrs. B. Charles Ames  
Dr. Ronald and Diane Bell  
James and McKey Berkman  
Richard J. Blum and Harriet L. Warm  
Mr. and Mrs. Charles P. Bolton  
Mrs. Noah L. Butkin  
Mrs. Austin B. Chinn  
Mrs. M. Roger Clapp  
Dr. and Mrs. Michael D. Eppig  
Joseph M. Erdelac+  
Dr. and Mrs. John Flower  
Mrs. Robert I. Gale Jr.  
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Mr. and Mrs. John C. Morley  
Mary Schiller Myers

Mr. and Mrs. Stephen E. Myers  
Lucia S. Nash  
Mr. and Mrs. Albert B. Ratner  
Andrew K. Rayburn and Heather Guess  
Sarah P. and William R. Robertson  
Barbara S. Robinson  
Edwin M. Roth  
Mr. and Mrs. Elliott L. Schlang  
Dr. and Mrs. Gerard Seltzer  
Laura and Alvin A. Siegal  
Mr. and Mrs. Steven Spilman  
Mr. and Mrs. John F. Turben  
Dr. and Mrs. Paul J. Vignos Jr.  
Mr. and Mrs. Richard T. Watson

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Dr. and Mrs. Ronald J. Ross  
Mr. and Mrs. Robert S. Rutledge  
Mr. and Mrs. James A. Saks  
Mr. and Mrs. David M. Schneider  
Mr. and Mrs. Viktor Schreckengost  
Leonard S. Schwartz and Charlotte R. Kramer  
Mark Schwartz and Dr. Bettina Katz  
Mr. and Mrs. Boake A. Sells  
Mr. and Mrs. Edward C. Smith  
Richard A. Statesir and Georganne Vartorella  
Mr. and Mrs. Howard Fenno Stirn

+ deceased

Mr. and Mrs. Donald W. Strang Jr.  
Mr. and Mrs. David Haber Warshawsky  
Mr. and Mrs. Bertram L. Wolstein  
Mrs. Paul Wurzburger  
Dr. Norman W. Zaworski

**\$2,500 to \$4,999**

Anonymous (2)  
Mr. and Mrs. Paul R. Abbey  
Mr. and Mrs. A. Chace Anderson  
Elizabeth L. Armington  
Agnes M. Armstrong  
Mrs. Patrick H. Beall  
Mrs. Robert P. Bergman  
Mr. and Mrs. Edward B. Brandon  
Mr. and Mrs. William R. Calfee  
Francis J. Callahan  
Mr. and Mrs. George B. Chapman Jr.  
Dr. and Mrs. John Collis  
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Mr. and Mrs. William H. Coquillet  
Dr. and Mrs. Dale H. Cowan  
Mrs. George N. Daniels  
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Dr. and Mrs. Richard C. Distad  
Pete and Margaret Dobbins  
Mr. and Mrs. Robert P. Duvin  
Mrs. Morris Everett Sr.  
Mr. and Mrs. Allen H. Ford  
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Judith Gerson  
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Mrs. Charles Hickox  
Elizabeth A. Holan  
Mr. and Mrs. Arthur S. Holden Jr.  
Dr. and Mrs. William L. Huffinan  
Patience and George M. Humphrey II  
Mrs. Morris and Adrienne Jones  
Mr. and Mrs. John E. Katzenmeyer  
Ralph and Terry Kovel  
Mr. and Mrs. Marvin L. Lader  
Mr. and Mrs. Kurt Liljedahl  
Mr. and Mrs. Edward A. Lozick  
Mr. and Mrs. Randall D. Luke  
Mr. and Mrs. Stanley A. Meisel  
Lester Theodore and Edith D. Miller  
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Democratic Republic of the Congo, Luba people. *Staff of Office* (detail), late 1700s to early 1800s; wood; h. 170 cm; John L. Severance Fund 2004.85.

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The Race at Case Vice Presidential debates brought international media to Cleveland. CNN set up a soundstage and broadcast political talk shows from the museum's south steps.





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Katharine Lee Reid joins Diane DeBevec and Liz Pim at the luncheon celebrating Honor Roll volunteers for 2004.

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A major project to upgrade the museum's utility infrastructure took place on (and under) the east terrace.

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## WiFi

The museum has always been a “hot spot” for great art and performance but in 2004 the CMA became an internet wi-fi “hot spot” as well. All public spaces in the museum, including the café, garden court, and library started offering free public wireless internet access. Younger visitors and students expect constant communication and information, but you might also have spotted Katharine Lee Reid answering her e-mail wirelessly under the summer sun. This internal public access, along with antennas on the roof, helped “light up” all of Wade Oval and the Lagoon, in conjunction with Case Western Reserve University, to make University Circle the largest free public wi-fi zone in the country. It also served to demonstrate the museum’s continuing technology leadership role in the Cleveland community and in the museum field.

The benefits of wireless communication also went well beyond the courtesy of providing public web and e-mail access. Wireless networks also added to the efficiency and innovation of museum operations. Now, portable carts with digital imaging photography gear could operate in difficult-to-reach areas without the constraint of tethering cables. An exhibition store operates wirelessly where no store had ever gone before. Professional staff started appearing at meetings with their wireless-enabled laptop computers, able to record notes and look up information with an ease not envisioned even five years ago. Experiments with wireless handheld devices demonstrated how sounds and images could enhance the visitor experience and be tailored to specific visitor interests. Forthcoming experiments with wireless networks and RFID technology will help us explore how we can better understand how visitors travel through an exhibition, and how curatorial and design staff can help make the visit experience more relevant and meaningful.

It has only been about ten years since traditional wired networking became an integral part of the museum’s technology infrastructure. Our newly renovated and expanded museum will be saturated with high-bandwidth wireless connectivity throughout, enabling innovative operations from inventory control to security and safety, new opportunities for distance learning and broadcast programming, and exciting new ways of enhancing the Cleveland Museum of Art visitor experience.



Cool Cleveland impresario Thomas Mulready gets unwired in the museum café.

Dinny Bell	Jeremy Callahan	Phyllis Cunningham	Bonnie Femec	Nola Haiss	Carolyn Karch
Sharon Bell	Eloise Canzator	Maria Cutler	Ronald and Jamie Fish	Maryellen Hammer+	Audrey Kasper
Emma Benning	Beverly Canzator-Jacobs	Margaret Cutter	Ruth Fisher	Michelle Hannah	Wilma Kasper
Anne Berk	Margaret Carpenter	Sarah Czika	Joan Fitchet	Robertra Hardacre	Donna Kasunic
Nikki Berkebile	Bobbie Carr	Susan Dahm	Joan Fletcher	DeNise Hardy-Green	Barbara Kathman
Marianne Bernadotte	JoAnn Carr	Martha Dalton	Samantha Fletcher	Margit Harris	Daniel Katz
Arlene Bialic	Dana Carson	Barbara Darragh	Marcia Floyd	Bill Hartshorn	Deanna Katz
Lois Bialosky	Alyssa Carswell	Ranajit Datta	Deborah Foise	Vicki Hartzell	Dudley and Blanche Katz
Kristi Biddinger	Dee Carter	Barbara Davis	Marianne Foley	Betsy Hegyes	Cindy Katzan
Margie Biggar	Case Western Reserve University	Lois Joan Davis	Mary Lou Foley	Lee Heinen	Mary Ann Katzenmeyer
Joanne Billiar	Freshman Day of Service Volunteers	Lois L. Davis	Caroline Folkman	Paul Heller	Gillian Kazura
Jean Bingay	Vicki Catozza	Rachel Davis	Joan Fountain	Bettyann Helms	Patricia Kelley
Ellen Bishko	Dorothy Ceruti	Sarah Davis	Charlotte Fowler	David Hennel	Linda Kendall
Carl Bitikoffer	Merry Cerwin	Michelle DeCillo	Anne Frank	Kristen Hennel	Jane Kern
Eric Bitikoffer	Ryan Chamberlain	Mary Kay DeGrandis	Barbara Franklin	Mike Hennel	Mavis Kerr
Ginger Bitikoffer	Helen Cherry	Rosemary Deioma	Mary Kate Fredriksen	Maya Hercbergs	KeyBank Neighbors Make the Difference
Christy Bittenbender	Joseph and Karen Chinnici	Marie Dellas	Leonard and Susan Freed	Pauline Hermann	Evelyn Kiefer
Theresa Blackman	Nancy Cimballa	Rett Dennis	Ann Friedman	Maryanne Hertzner	Nancy Kiefer
Dorothy Blaha	Thomasine Clark	Ninna Denny	Linda Friedman	Martha Hickox	Anne Kilroy
Suzanne Blaser	Lou Clay	Joellen DeOreo	Jean Gaede	Corinne Hill	Christie Klubnik
Joanne Blazek	Mildred Clay	Nancy De Robertis	Frances Gale	Dale Hilton	Lois Koeckert
Gert Bleisch	Ricky Clark	Beth Desberg	Barbara Galvin	Robin Hitchcock	Deborah Koerwitz
Susan Block	Phyllis Cleary	Anne Deucher	Mary Gardner	Carol Holder	Joan Kohn
Lois Bluhm	Sue Clegg	Susan Deutsch	Gail Garon	Melinda Holmes	Phyllis Koons
Flora Blumenthal	Mandy Clemens	Diane Dick	Alicia Hudson Garr	Jann Holzman	Megan Korey
Muffy Boland	Mary Ann Clymer	Pete and Margaret Dobbins	Emily Garratt	Denise Huck	Elaine Koskie
Anna Bolman	Mary Coleman	Jackie Dohoda	Jane Garrett	Ann Hunter	Ann Koslow
Jane Bondi	Diane Collier	Patricia Dolak	Marjorie Garrett	Colleen Ialacci	Debbie Kowatch
Jennifer Bonner	Margaret Collings	Eleanor Donley	Jenna Garron	Sabrina Inkley	Gwen Kraeff
Elda Borroni	Esther Collins	Edward Donnelly	Robert Getscher	Joe Ionna	Andrea Krist
Dorel Boswell	Kathy Colquhoun	Kay Donovan	Carrie Gibbons	Frank and Vicki Isphording	Universe Krist
Judy Bourne	Marty Conway	Betty Downie	Anne Ginn	Pamela Isquick	Margaret Krudy
Karen Bourquin	Hallie Cook	Molly Downing	Ronald and Carol Godes	Marta Jack	Peggy Kundtz
Doris Boxerbaum	Patricia Coppedge	Jeffrey Doyne	Lois Goldberg	James Jackson	Pilar LaBianca
Kevaly Bozes	Janet Coquillette	Michael Dunn	Nancy Goldberg	Greg Jacobs	Sally Lacombe
Emily Brasfield	Olivia Corey	Mary Dyke	Lowell Good	Laurie Jacobs	Bonnie Laessig
Judy Breen	Inez Corrado	Linda Easton	Sally Good	Helene James	Joann Lafferty
Ben and Mary Ann Breisch	Rachel Costanzo	Erwin Edelman	Sue Grant	Jean Janis	Karen LaFond
Amanda Brewton	Mary Kay Covington	Betsy Eells	Kermit and Ann Greeneisen	Lucia Jezior	JoAnne Lake
Joann Broadbooks	Joanne Cowan	Alice Eilers	Wendy Grew	Gwendolyn Johnson	Carolyn Lampl
Ann Brown	Eloise A. Coxe	Laurie Eldridge	Carolyn Griffen	Jacqueline Johnson	Joanne Lane
Mebby Brown	Emma Craig	Dorothy Elliott	Elaine Gross	Candace Jones	Stephanie Lang
Claire Brugnoletti	Judy Crawford	Andrea Ellis	Marsha Gross	Diane Jones	Barbara Langlotz
Philip Brutz	Lois Crawford	Robert English	Graham Grund	Lawrence Jones	Jennifer Langston
Rita Buchanan	Helen Cromling	Lee Ensign	Lois Guren	Amelia Joynes	Amanda Latarski
Linda Buchler	Al and Shirley Culbertson	Tanya Ericsson	Joyce Hackbarth	Susan Kaesgen	Denise Latarski
Lynne Bufford		Betty Eutsey	Karen Hahn	Ann Kahn	Bonnie Lau
Frances Buford		Jerrell Evans	Haidi Haiss	Elizabeth Kalinsky	Shirley Lavalli
Diamond Burress		Cavana Faithwalker			Nancy Lavelle
Sally Burton		Mary Louise Falkner			
Pat Butler		Dorie Farley			
Gail Calfee		Robertra Farrell			

+ deceased

Kelly Lawrence	Claire Morgan	David Porter	Julia Schickel	Kate Stenson	Lori Whittington
Alice Lefkowich	Jane Morgan	Fran Porter	Gail Schlang	Mary Ann Stepka-Warner	Louinia Mae Whittlesey
Ginny Leonard	June Morgan	Mary Porter	Susan Schloss	Mia Stromberg	Chris and Jenn Wick
Sheila Levine	Andrea Morris	Charlene Powers	Laura Schmidt	Diane Stupay	Lori Wienke
Sharon Lewis	Betsi Morris	Lisa Powers	Nancy Schneider	Rosalyn Sukenik	Bradford Williams
Debra Light	Helene Morse	Sarah Pritchard	Dorothy Schnell	Mary Lane Sullivan	Marjorie Williams
Mary Anne Liljedahl	Marjorie Moskovitz	Edie Musa Pruitt	Arnold and Barbara Schreibman	Mary Lou Sullivan	Joan Wilson
Barbara Lind	Peta Moskowitz	Joan Query	Sally Schwartz	Kendall Swett	Margaret Wilson
Tracey Lind	Rooney Moy	Ella Quintrell	Emily Scocos	Nancy Swizynski	Monica Wilson
Rob Lingle	Mary Jo Mudgett	Lynn Quintrell	Nancy Seitz	Edith Taft	Beth Wolfe
Sandra Littman	Emily Mueller	Gavin Raker	Marian Sells	May Targett	Nancy Wolpe
Isabelle Lobe	Lara Mullen	Cathy Randall	Michelle Sempolski	Sarah Taylor	David Woods
Julie Lobo	Tamara Murphy	Seema Rao	Eleanor Shankland	Jane Thomas	Matthew Wright
Nan Lowerre	Ophelia Myers	Adrienne Rasmus	Carolyn Shanklin	Martha Thompson	Sana Yared
Idarose Luntz	Jai Nagaraj	Virginia Ratcliffe	Jane Shapard	Julia Thornton	Martha Young
Sara Mack	Nithya Nagaraj	Susan Rathbone	Marian Shaughnessy	Jean Thorrat	Young Friends of the Cleveland Museum of Art
Peg MacNaughton	Sitha Nagaraj	Howard Reinmuth	David Shaw	Allison Tillinger	Renate Zeissler
Lorrie Magid	Pari Naraghipour	Shirley Ann Ricketts	Kelley Shealy	Betty Toguchi	Susan Ziegler
Diane Maher	Simin Naraghipour	Pam Riczo	Elizabeth Shearer	Ruth Toth	Elizabeth Zweig
Jan Mahusky	Eric Nardone	Sarah Riczo	Laura Shields	Nina Traub	
Carole Majewski	Janet Neary	Robin Ritz	Kate Shobert	Marty and Gail Trembly	
Pamela Maloney	Elise Newman	Georgianna Roberts	Dorothy Shrier	Mary Trevor	
Marvin Mandel	Gail Newman	Sarah Roberts	Jeremy Shubrook	Frank Tufts	
Janet Maranciak	Nancy Newman	Carole Robinson	Molly Silver	Shilpi Tyagi	
Teri Markel	Daurine Noll	Kathy Rockman	Patricia Simpfendorfer	Zoe Tyler	
Patricia Markey	Christine Norman	Teddy Rockwell	Ora Sims	University School students	
Teddy Marks	June Nosan	Rocky River High School Fine Arts Club	Carol Skoglund	Beverly Vail	
Scott Mars	Alyce Nunn	Claire Rogers	Marguerite Skorepa	Kathy Vilas	
Laura Marshall	Lisa O'Brien	Monica Rogers	Peggy Sloan	Deirdre Vodanoff	
Maguy Mavissakalian	Oliver	Thomas Rohweder	Barbara Smeltz	Chris Vuyancih	
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Steve Melis	Jordan Perme	Dosie Rymond	Jackie Spieler	Hannah Weil	
Mary Merkel	Matthew Perse	Kaylie Rymond	Sue Spring	Eric Weinberger	
Lorna Mierke	Jennifer Petriella	Margie Sachs	Ruth Stahler	Kurt and Darlene Weisner	
Betty Miller	Bill and Peg Petrovic	Marilyn Sampson	Julie Stanger	Lois Weiss	
Cathy Miller	Nina Pettersson	Mitzi Sands	Rosemary Stanitz-Skove	Kay Wellman	
Eugenia Miller	Emily Phillips	Katherine Sargent	Diana Starcic	Lisa Wells	
Suzanne Miller	Susan Pim	Linda Saslow	Michael Starinsky	Kitty Wesley	
Nancy Mino	Patricia Plotkin	Phyllis Saul	Shirley Steigman	Nancy West	
Nancy Mino	Margaret Plumpton	Miriam Schallman	Lorelei Stein-Sapir	Suzanne Westbrook	
Dolly Minter	Elinor Polster	Catherine Scharon		Linda Wetzel	
Ted Monty	Frances Polster	Ellen Schermer			
Rita Moore					
Marie Morelli					



**Interns**

Gerald Abt  
 Peter Adams  
 Nicholas Agriesti  
 Nicole Bahl  
 Colleen Barni  
 Sarah Beiderman  
 Philip Berkman  
 Elise Birkmeier  
 Paula Blackman  
 Carolyn Boebinger  
 Lenaia Burbank  
 Megan Carpenter  
 Amy Chmielewski  
 Dana Cowen  
 Aimee Macereau  
 DeGaian  
 Annie Dominique  
 Denhez  
 Reagan Duplisea  
 Rachel Duszynski  
 Alicia East  
 Karelisa Falkner  
 Deborah Foise  
 Sayaka Fujioka  
 Rachelle Galecki  
 Amy Gillman  
 Leanne Gross  
 Tammy Hagan  
 Samatha Hansen  
 Lacey Harrington  
 Katherine Hartwyk  
 Talliesin Reid  
 Haugh  
 Brittany Henderson  
 Shawn Hillard  
 Erin Hollenbank  
 Amy Horvat  
 Gillian Kazura  
 Jillian Kramer  
 Marilyn Kraska  
 Lauren Kuntzman  
 Meng Li  
 Lorenza Macchi  
 Emmanuelle Mace  
 Emily Martin  
 Lori Ann Martin  
 Divya Menon  
 Allison Minni  
 Joanne Morse  
 Miriam Norris  
 Rebecca Norris  
 Meghan Olis  
 Julia Pankhurst

Tiara Paris  
 Ian Petroni  
 Sarah Pritchard  
 Ariel Pruitt  
 Anne Putnam  
 Aniela Rahardja  
 Christine Renko  
 Story Rhinehart  
 Rebecca Robertson  
 Carol Roger  
 Allison Rood  
 Lisa Roth  
 Maddalena Rumor  
 Benjamin Sabol  
 Elizabeth Saluk  
 Tiziana Sbisà  
 Ann Schorgl  
 Gina Shelling  
 Tammy Starzyk  
 Bryan Stewart  
 Sarah Thacker  
 Armine Thompson  
 Carol Traynor  
 Christopher Utter  
 Lindsay Vandevier  
 Vanessa Venditti  
 Megan Walker  
 Monica Weiss  
 Meghan Williams  
 Nina Yancich  
 Lydia Yun  
 Katie Zaller





**THE CLEVELAND MUSEUM OF ART**



## Great on the Canvas

Cleveland's 12-year old Golden Gloves champ Sabrina Calloway and painter George Bellows find they have a lot in common. Picture yourself at the Cleveland Museum of Art.

**Free to All**  
 In University Circle  
 11150 East Boulevard  
 Tue-Sun 10-5  
 Wed and Fri 10-9  
 Closed Mondays  
[www.clevelandart.org](http://www.clevelandart.org)  
 1-888-CMA-0033

George Bellows, *Stay of Shirley's 1906*, oil on canvas, Filmmaker's Heritage Collection (1999), Photo by Howard Agresti

 The Art Council

Boxer Sabrina Calloway—a Golden Gloves champ at 12 years old—launched the “Picture Yourself at the Cleveland Museum of Art” ad campaign to introduce the museum’s new graphic identity program.

# Picture Yourself at the Cleveland Museum of Art

In April and May of 2004, the museum rolled out a new graphic identity program. Eighteen months in the making, the system is built around a two-part logo that combines the name of the museum, set in the typeface “Trajan” (which is based on ancient Roman letters), with a graphic icon representing the neoclassical and modern faces of the building (and symbolically suggesting the historic and stylistic breadth of the collection). The process drew on research and discussions with a full range of visitors, friends, and admirers to articulate what the museum “brand” is—that is, what the museum stands for. Internationally renowned, the museum is a jewel of the community, committed to the highest quality; it embraces diversity in its collections and in the audience it welcomes. The goal of the graphic identity program is to symbolize and reinforce those qualities.

A staff committee worked with LaPlaca-Cohen—a New York agency with a “who’s who” client list of cultural institutions—through many iterations to develop a graphic system



Jane Pozydaev, Kaylee Wolfe, and Katalin Blakenship from Cyrano’s Place Fencing Club of Lakewood.

that has the flexibility to express the museum’s many roles, ranging in tone from formal dignity to a more playful attitude. After the agency and Director Katharine Lee Reid had arrived at a final format for stationery and business cards, the museum staff created more than 100 new designs ranging from coffee cups and comment cards to exhibition graphics and a redesigned *Members Magazine*.

The most public expression of the new branding program was a series of advertisements in the Cleveland *Plain Dealer* in which “local heroes” posed in various galleries. As the expansion and renovation project proceeds, the graphic identity program’s expression of traditional and contemporary in balance will continue to be an effective means of communicating what the museum is all about.



**Lively Debate Encouraged**

Fencers Kaylee Wolfe and Katalin Blakenship, from Cyrano’s Place Fencing Club of Lakewood, discuss the merits of their favorite works in the Armor Court. Picture yourself at the Cleveland Museum of Art.

**Free to All**  
In University Circle  
1150 East Boulevard  
Tue–Sun 10–5  
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Closed Mondays  
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The enlargement of a stop-motion photograph by Eadweard Muybridge at the entrance to the exhibition *Time Stands Still* provides the backdrop for a fifth-grade class.

# EXHIBITIONS

The four major loan exhibitions of 2004 covered quite a bit of artistic territory. On view in the North Galleries, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* was the first comprehensive presentation of the landmark motion photographs of British-born photographer Eadweard Muybridge; it chronicled the development of instantaneous photography from the invention of the medium to the rise of cinema. *The Quilts of Gee's Bend* featured stunning quilts with bold innovative patterns that women of the remote African American community of Gee's Bend, Alabama, have been making for generations. A video projection helped set the tone for visitors entering the exhibition, and a group of community quilters stitching on an actual quilt showed the process. Complementing this exhibition, *Memory Quilt: Photographs of Gee's Bend* by Arthur Rothstein and Marion Post Wolcott was on view in the lower level special exhibition gallery. *Dukes and Angels: Art from the Court of Burgundy, 1364–1419* assessed the artistic legacy of the first two Valois dukes of Burgundy, Philip the Bold and his son John the Fearless. This exhibition, co-organized with the Musée des Beaux-Arts in Dijon, assembled the finest examples of court patronage (sculpture, panel paintings, illuminated manuscripts, textiles, gold- and silversmith works, jewelry, enamels, and ivories). Curator in charge Stephen Fliegel and his French colleagues broke new scholarly ground and the museum's exhibitions office collaborated with the Dijon co-organizers to introduce the fascinating show to appreciative audiences in both countries. The museum's leadership in the innovative use of technology was evident in the exhibition, with an interactive station helping visitors understand the importance of the dukes of Burgundy and a mesmerizing 3D animation showing how the museum's medieval table fountain would have operated.

*Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection*—highlights from the private collection of Cleveland native and Grammy-winning record producer Tommy LiPuma—was on view in the South Galleries. Along with his wife, Gill, LiPuma has amassed an extraordinary group of paintings and watercolors by such artists as Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman. However, although he has long been renowned in the music industry, until this exhibition LiPuma was not widely known as an aficionado of the visual arts. The exhibition provided a perfect opportunity to celebrate both the

Grammy-winning music producer Tommy LiPuma lent works from his collection of American art for *Modern American Masters*.





The team that created the Table Fountain animation for *Dukes & Angels* (left to right): from the Cleveland Institute of Art, Matt Lisuch, Mark Schroeder, and Dave Fleischer and, from

the museum, Curator of Medieval Art Stephen Fliegel, Information Technology Chief Len Steinbach, and New Media Manager Holly Witchey.

LiPumas' collecting and the quality of the artistic expression evident in their collection, and it led to the museum's acquisition of works including the gift/purchase of Marsden Hartley's *New Mexico Reflection*.

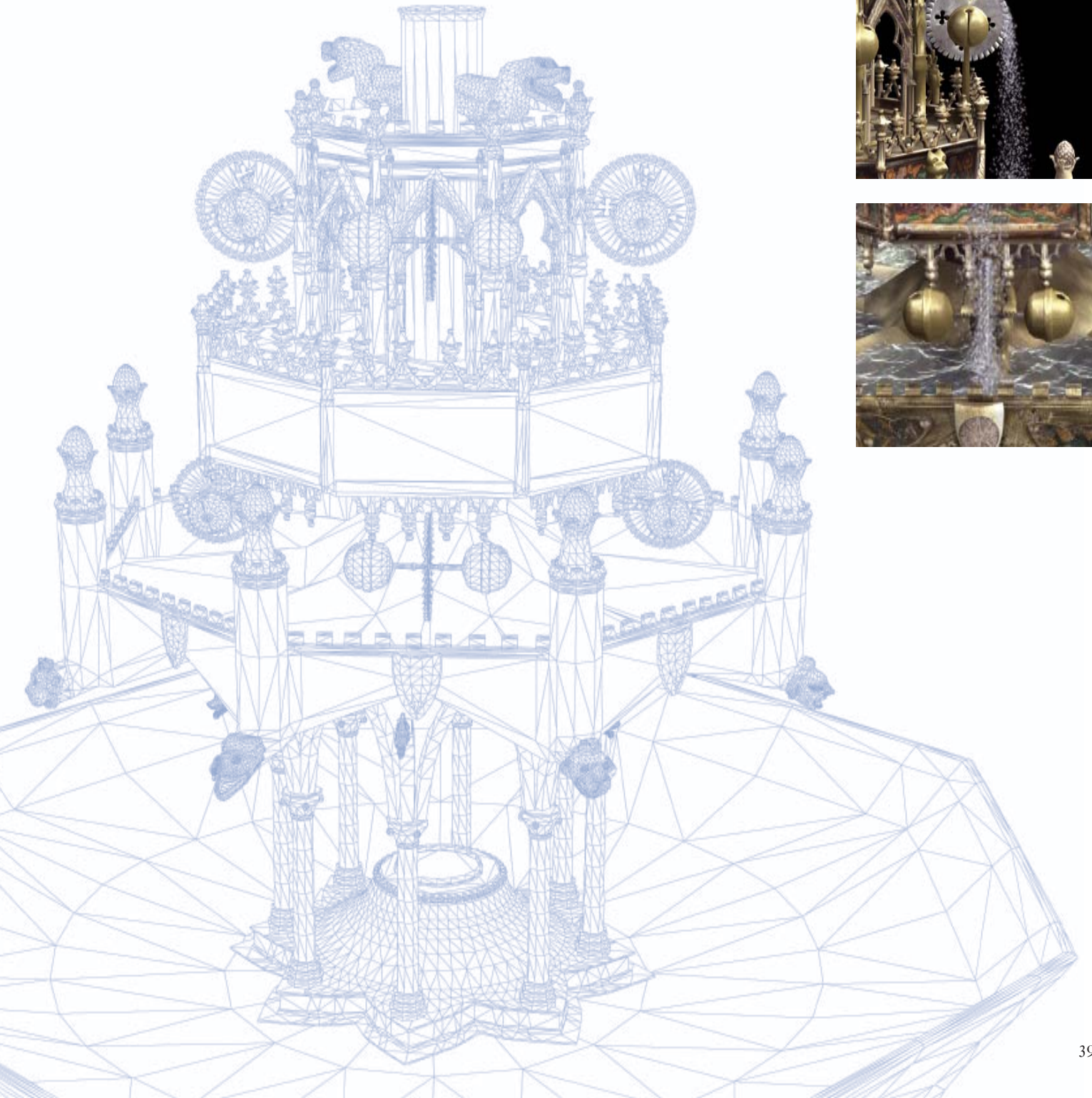
Project 244 continued presenting art by living artists, highlighting the latest trends. *Kelly McLane: My Blue-Green Algae* featured drawings and paintings exploring literal and imaginary scenarios that evolved from McLane's musings on the theoretical dispute of "nature versus nurture." *Needful Things: Recent Multiples* was a survey of about 60 witty, absurd, and provocative editions of three-dimensional works produced since 1994 by more than 40 artists from around the world. It examined issues related to affordable collecting and art as commodity.

The program of contemporary photography shows again brought important work to Cleveland. *Aftermath: Laura Letinsky Still-Life Photographs* added a twist to the still-life genre with evocative, stylized translations of the mundane fashioned from what remains after preparing food and then eating. *Tracing Light: Garry Fabian Miller Photographs* presented abstract works distinguished by intense color, visual nuance, and emotive power. *Luc Delahaye Photographs: History* showcased riveting, large-scale (4 x 8 feet) works from an ongoing series showing world events.

The museum also mounted an enormous installation in collaboration with the Museum of Contemporary Art Cleveland, one part of a narrative included in MOCA's *The Teacher and The Student: Charles Rosenthal and Ilya Kabakov*. The painting and interactive element shown in gallery 229 related a vision or dream surrounding the travels of Marco Polo.

Permanent collection exhibitions continued to explore the strengths of the museum's holdings. *Burchfield to Schreckengost: Cleveland Art of the Jazz Age*, organized to complement the Gill and Tommy LiPuma exhibition, featured works by Charles Burchfield, William Sommer, Hughie Lee-Smith, Clarence Carter, Margaret Bourke-White, Max Kalish, and Viktor Schreckengost. *Nature Sublime: Landscapes from the Nineteenth Century* examined the ways that the major artistic movements of the 19th century responded to the landscape. *Visions of Japan: Prints and Paintings from Cleveland Collections* traced the evolution of Japanese printmaking and related paintings from the early 1700s into the 21st century. *Signs of Life: Recent Photography Acquisitions* was the third installment in a yearlong survey of images added to the museum's photography holdings during the past decade. *Trophies of the Hunt: Capturing Nature as Art* highlighted historic and contemporary images that share the goal of capturing nature as the subject of artwork. *Draped in Splendor: Renaissance Textiles and the Church* featured textiles displayed in churches or depicted in religious paintings.

Animators from the Cleveland Institute of Art worked with the New Media department to re-create the sound and motion of the museum's 600-year-old table fountain.



## LOAN EXHIBITIONS

### **Aftermath: Laura Letinsky Still-Life Photographs**

January 24–April 7, 2004  
Galleries 103–105

For centuries artists have explored the table as a place of intimacy and metaphor. Canadian-born Laura Letinsky (born 1962) adds to that rich tradition with her evocative, stylized translations of the mundane fashioned from the “aftermath” of making food and eating. Taken from the series “Morning, and Melancholia” and “I did not remember I had forgotten,” the warmly illuminated domestic still lifes that made up the exhibition are alive with sensual colors, altered perspectives, and textured surfaces. Letinsky has said of her work, “I want to explore the formal relationship between ripeness and decay, delicacy and awkwardness, control and haphazardness, waste and plenitude, pleasure and sustenance.” Curated by Tom E. Hinson.

### **Time Stands Still: Muybridge and the Instantaneous Photography Movement**

February 15–May 16, 2004  
North Gallery

This show, the first comprehensive exhibition of the motion photographs of British-born photographer Eadweard Muybridge (1830–1904), chronicled the development of instantaneous photography from the invention of the medium to the rise of cinema. The stunning photographs capture events that occur too rapidly to be seen by the naked eye. Many of the 183 objects (photographs, equipment, drawings, and ephemera) were drawn from the rich collections of Muybridge images and equipment at Stanford University, supplemented with loans from other public and private collections. Curated in Cleveland by Tom E. Hinson.

This exhibition was organized by the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University. The exhibition and catalogue were made possible through the generosity of Carmen Christensen and additional support from The Bernard Osher Foundation and the Cantor Arts Center Members.

### **Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection**

March 28–July 18, 2004  
South Galleries

Along with his wife, Gill, Tommy LiPuma began collecting in the early 1970s and has amassed an extraordinary group of paintings and watercolors by leading American artists of the early 20th century. Reflecting the personal taste of a man who has a deep passion for experimental American modernism, the LiPuma exhibition featured works spanning the years 1906–46 by such artists as Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman. Curated in Cleveland by William H. Robinson.

This exhibition was supported in part by the generosity of Berry-Hill Galleries, New York.

### **Tracing Light: Garry Fabian Miller Photographs**

April 10–July 21, 2004  
Galleries 103–105

Inspired by renowned British artists J. M. W. Turner (1775–1851) and Gwen John (1876–1939), *Tracing Light* surveyed two remarkable groups of photographs produced by Garry Fabian Miller (born 1957). Abandoning camera and film in 1985, Miller works exclusively with other photographic material. Attracted by its special qualities to render the subtleties of light, Miller relies on a photographic paper (Cibachrome) that must be handled in total darkness, without the aid of a safety light to see his working space and materials. In order to control form, brightness, and tonal values, the projected light source is filtered through a variety of organic materials and substances such as leaves, oil, or water. The resulting abstract images are unique and ethereal, with intense color, visual nuance, and emotive power. Curated by Tom E. Hinson.

### **The Quilts of Gee’s Bend**

June 27–September 12, 2004  
North Gallery

To keep their families warm, women of the remote African American community of Gee’s Bend, Alabama, have created stunning quilts with bold innovative patterns for generations. The resourceful quilters recycle cloth, including worn blue jeans, in large blocks of color to form dynamic compositions. Sixty-four quilts made since the 1930s were featured in this special exhibition. Their significance, as one quilter stated, “represents safekeeping, it represents beauty, and you could say it represents family history.” Curated in Cleveland by Louise W. Mackie.

*The Quilts of Gee’s Bend* was organized by the Museum of Fine Arts, Houston, and Tinwood Alliance, Atlanta. The Cleveland showing was sponsored by Jo-Ann Stores. Additional sponsorship was provided by Husqvarna Viking and White Sewing Machines.

Promotional support provided by *The Plain Dealer* and WZAK.

### **Memory Quilt: Photographs of Gee’s Bend by Arthur Rothstein and Marion Post Wolcott**

June 27–September 12, 2004  
Lower Level Lobby

The 34 black-and-white photographs in this small exhibition documented the buildings and people of Gee’s Bend. Curated in Cleveland by Louise W. Mackie.

This exhibition was organized by the Corcoran Gallery of Art, Washington, D.C.

**Dukes & Angels: Art from the Court of Burgundy, 1364–1419**

October 24, 2004–January 9, 2005

North Gallery

This international loan exhibition assessed the artistic legacy of the first two dukes of Burgundy from the French royal house of Valois: Philip the Bold (1364–1404) and his son John the Fearless (1404–1419). Active patrons of the arts, the dukes attracted to their service the most accomplished artists of their time, including Claus Sluter, Claus de Werve, the Limbourg Brothers, Melchior Broederlam, and Henri Bellechose. This exhibition of 135 objects, co-organized with the Musée des Beaux-Arts in Dijon, where it opened in May, took advantage of recent research to assemble the finest examples of Burgundian court patronage. The sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver works, jewelry, enamels, and ivories illustrated the development of what art historians call the “Burgundian court style.” Curated by Stephen N. Fliegel.

Organized by the Cleveland Museum of Art and the Ville de Dijon. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities and by an indemnity from the Direction des Musées de France and the Conseil Régional de Bourgogne. Support for this project was received from the Samuel H. Kress Foundation

and from the International Partnerships Among Museums (IPAM) program of the American Association of Museums (AAM), through the generosity of The Florence Gould Foundation. Promotional support provided by The Wave 107.3, *The Plain Dealer*, and *City Visitor Publications*.

**Ilya Kabakov Collaboration with Museum of Contemporary Art, Cleveland**

September 1, 2004–January 2, 2005

Gallery 229

The installation in gallery 229 of an enormous painting and accompanying interactive panel was part of the Museum of Contemporary Art, Cleveland’s exhibition *The Teacher and The Student: Charles Rosenthal and Ilya Kabakov*. A leading figure in Russian contemporary art, Ilya Kabakov (born 1933) creates complex environments called “total installations.” The MOCA exhibition featured works by fictional artists Charles Rosenthal and Ilya Kabakov (creations of the real Ilya Kabakov). Rosenthal was described as a late 19th-century representational painter who, upon seeing the work of Kasimir Malevich, sought to integrate abstraction with Soviet Realism. Rosenthal died in 1933 (the year Kabakov was born), but his works were rediscovered in 1999 and exhibited in Japan at the Contemporary Art Center. In this story, the fictional Kabakov saw that

Richard Tyler, Shyvonne Coleman, Valerie Weaver, and Rance Mack observe an artist from Cleveland’s quilting community in *The Quilts of Gee’s Bend*.





exhibition and spent the next two years feverishly creating a body of work that completes Rosenthal's ideas. The painting and interactive element shown at the CMA, created by Kabakov/Rosenthal, related Rosenthal's vision or dream surrounding the travels of Marco Polo. Forty-two texts on the panel told the story sequentially, and buttons could be pushed to illuminate sections of the painting. An entry in Rosenthal's diary related that this work arose from his desire to create a grand history painting like Théodore Géricault's *Raft of the Medusa*, 1818–19. That canvas, which hangs in the Louvre, measures more than 16 by 23 feet and is considered among the greatest history paintings of all time. Curated by Jeffrey D. Grove.

**Luc Delahaye Photographs: History**

November 6, 2004–February 23, 2005  
Galleries 103–105

The seven riveting, large-scale (4 x 8 feet) works in this exhibition are from an ongoing series by Luc Delahaye (born 1962), begun in 2001, containing tableaux of world events such as the military conflict in Afghanistan, the Pope naming a new group of cardinals in St. Peter's Cathedral, and Slobodan Milosevic on trial in the Hague. Taken with a panoramic camera, these richly detailed color photographs are characterized by spare, frontal compositions that include a large amount of peripheral information—elements often missing in close-up photojournalism pictures of news events. The distanced and all-encompassing presentations are rendered in a “reticent, understated, and impersonal” manner, attributes Delahaye ascribed to the American documentary photographer Walker Evans (1903–1975). Delahaye's vivid images have a power, solemnity, and scale reminiscent of the French 19th-century history paintings he admires in the Louvre. Curated by Tom E. Hinson.

**Project 244**

**Kelly McLane: My Blue-Green Algae**

May 1–August 22, 2004

Los Angeles-based Kelly McLane (born 1968) is fascinated by the ambivalence of nature, a system both logical in its structure and capricious in its force. In this series, McLane used blue-green algae as a metaphor to explore physical, metaphysical, and familial relationships. These drawings and paintings connect a “flood” of literal and imaginary scenarios that evolved from McLane's musings on the theoretical dispute of “nature versus nurture”: whether environmental factors or genetics control one's destiny. Curated by Jeffrey D. Grove.

**Needful Things: Recent Multiples**

September 19, 2004–January 2, 2005

The multiple—a limited-edition sculptural object—has played a defining role in the history of contemporary art. Today, younger and emerging artists find the multiple an effective way to market their ideas; in multiples, private and institutional collectors find an attractive and effective palliative to their cravings for larger, more expensive, original works of art. *Needful Things: Recent Multiples* surveyed a selection of about 60 witty, absurd, and provocative editions of three-dimensional works produced since 1994 by more than 40 artists, including Robert Beck (United States), Boym Studio (Constantin and Laurene Boym, United States), Damien Hirst (England), Iran do Espirito Santo (Brazil), and Not Vital (Switzerland). Curated by Jeffrey D. Grove.

This exhibition was supported in part by a generous gift from Central Cadillac-Hummer.

A work by Claude Closky from *Needful Things: Recent Multiples* [Untitled (15 francs, 20 francs, 25 francs, 30 francs), 2000; silk-screened cigarette lighters; private collection, except 20 francs, which was courtesy the artist].



## PERMANENT COLLECTION EXHIBITIONS

### **Burchfield to Schreckengost: Cleveland Art of the Jazz Age**

March 28–July 18, 2004  
South Galleries

Cleveland artists of the early 20th century were among the first to embrace the new spirit of the Jazz Age, with its emphasis on innovation, experimentation, and uninhibited freedom. Artists working in a variety of media accepted the challenge of finding new forms of expression for the frenetic culture of soaring skyscrapers, fast cars, and improvised music. These artists developed energetic styles that echoed society's infatuation with youth, speed, motion pictures, and airplanes. This exhibition featured 71 works (paintings, sculptures, photographs, and decorative arts) produced between 1914 and 1945 by leading Cleveland artists of the period, including Margaret Bourke-White, Charles Burchfield, Clarence Carter, Max Kalish, William Sommer, Hughie Lee-Smith, and Viktor Schreckengost. Curated by William H. Robinson.

This exhibition was supported in part through the generosity of Tommy and Gill LiPuma.

*Visions of Japan: Prints and Paintings from Cleveland Collections.*



### **Trophies of the Hunt: Capturing Nature as Art**

July 24–November 3, 2004  
Galleries 103–105

A mounted deer head gazing coyly from the wall, a grizzly bear swiping his paw in mid growl, a tiger crouching to attack—these traditional hunting trophies freeze nature in place. The animal's permanent pose reflects aesthetic decisions, much like the careful arrangement of dead birds and rifles or flowers and fruit in a still-life painting. Such artistic presentations of the spoils of the hunt are part of the ancient rite of trophy taking and were a popular subject not only for 17th-century still-life painters but early photographers as well. Some photographic pioneers intended their compositions to echo familiar still lifes and compare favorably with painting. As this new medium evolved, artists used faster shutter speeds to

stop nature in its tracks, crafting innovative photographic still lifes. The images reveal a concordance between the hunters who stalk and shoot their prey and photographers who rely on patience and determination to get the "perfect shot."

Beginning with 19th-century photographs of trophies of the hunt, this exhibition highlighted both historic and contemporary images that share a similar goal: to capture nature as the subject of artwork. Curated by Cathleen Chaffee.

### **Nature Sublime: Landscapes from the Nineteenth Century**

August 15–November 14, 2004  
South Galleries

During the nineteenth century, the landscape became a subject of supreme importance in art. This exhibition charted the evolution of the theme, examining the ways that the major artistic movements of the period—Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism—responded to the subject of the landscape. The more than 100 European and American prints and drawings from the collection included works by such celebrated artists as William Blake, Edgar Degas, Caspar David Friedrich, and James Abbott McNeill Whistler, and introduced visitors to less well-known artists working in the genre such as John Henry Hill, Samuel Palmer, Henri Rivière, and Karl Friedrich Schinkel. Among the varied media were watercolor, pastel, graphite, charcoal, monotype, etching, woodcut, lithography, and cliché verre. Curated by Heather Lemonedes.

This exhibition was made possible in part by the generous support of the Malcolm E. Kenney Special Exhibition Endowment Fund. Promotional support provided by WCLV 104.9 FM.

### **Visions of Japan: Prints and Paintings from Cleveland Collections**

December 12, 2004–April 10, 2005  
South Galleries

Featuring works from the collection primarily donated by Clevelanders Kelvin Smith, Dr. and Mrs. Daniel Verne, and William E. Ward, this exhibition traced the evolution of Japanese printmaking and related paintings from the early 1700s into the 21st century. The exquisitely crafted traditional color woodcuts and paintings of the 18th and 19th centuries depict *ukiyo-e*: scenes of daily life and worldly pleasures such as beautiful women, Kabuki actors, and landscapes. Since the early 20th century, Japanese artists have assimilated Western ideas and techniques so that contemporary printmakers often use lithography, mezzotint, or etching to create modern, abstract compositions. Curated by Jane Glaubinger, Nancy Grossman, and Marjorie Williams.

This exhibition was made possible in part through the generous support of the Malcolm E. Kenney Special Exhibition Endowment Fund. Promotional support provided by 90.3 WCPN ideastream.

## Quilters visit

On Wednesday morning, June 23, nine women from Gee's Bend, Alabama, climbed into a van and headed for the airport in Birmingham to catch a flight to Atlanta and another from there to Cleveland. Mary Lee Bendolph, Mary L. Bennett, Arlonzia Pettway, China Pettway, Essie Pettway, Sue Willie Seltzer, Florine Smith, Annie Mae Young, and Nettie Young all had works of art in *The Quilts of Gee's Bend*, a colorful exhibition of textiles set to open the following weekend.

The work these artists produce is striking in its modernity, with bold geometric patterns and subtle interplays of surface textures. This distinctive art form was initially born of cold necessity—sometimes remaking old clothes into quilts was the only way to keep a family warm—but with time it took on a life of its own, a fascinating complement to “establishment” art



Quilters Annie Mae Young, Arlonzia Pettway, and Mary Lee Bendolph pose with Dee Perry of WCPN (second from right).

being created contemporaneously in the major art centers. The personal impression left by the quilters was just as strong, as their warmth and generosity (and spontaneous singing) enriched the lives of everyone they met.





Annie Mae Young, Essie Pettway, and Mary Lee Bendolph sign copies of the exhibition catalogue.

For the next four days, the quilters were everywhere: live on the radio at WCPN, at the media preview for the exhibition, recording video for television, signing books, speaking to museum affiliate groups, appearing at the Saturday-night members party, and participating in a roundtable discussion on Sunday. They even found time for a river cruise on the *Goodtime III* in downtown Cleveland. After a Sunday-evening trolley tour and a lakeside dinner, the quilters got some well-deserved sleep and on Monday morning headed back to the airport and Gee's Bend.

While none of the artists from Gee's Bend actually worked on quilts while in Cleveland, volunteers from Cleveland's quilting community did, and their quilting frame in the next-to-last room of the exhibition became a buzz of activity where visitors could see how different kinds of quilt patterns were planned and carried out.



Mary Lee Bendolph is interviewed on WCPN's *Around Noon* program.

# EDUCATION AND PUBLIC PROGRAMS

The division of Education and Public Programs builds relationships with the community through dynamic programs and community partnerships. During 2004, more than 415,000 people went to onsite and offsite events, a more than 6 percent increase over 2003 attendance. Visitors experienced innovative “high-tech” and “high-touch” programs whose goal is using the collection to create models for interdisciplinary learning for every age and background. The Distance Learning program featuring the African collection was a Roll Call Winner in the international Megaconference, Jr., demonstrating programming via the high-speed Internet2 network to K–12 sites around the world. Distance Learning classes via video-conferencing served more than 19,500 students and teachers, an almost 6 percent increase over 2003. Research for the Lifelong Learning Center, an interpretative facility in the new building plans, inspired much forward thinking during 2004.



Visitors make their own lanterns at the Winter Lights Lantern Festival, part of Holiday CircleFest.

The Education department assisted in the presentation of *Return to the Titanic*, a series of programs broadcast live at sea, June 4–9. The museum was the only Ohio location for this unique educational and scientific experience of satellite broadcasts—including live connection from the depths of the Atlantic Ocean—visiting Dr. Robert Ballard’s return expedition to the *Titanic*. Each showing was accompanied by a video tour of art in the museum from “the age of the *Titanic*.” One of the participants in the question-and-answer period live from the museum to Dr. Ballard’s ship was the daughter of a Youngstown, Ohio, survivor of the *Titanic*. The Case Western Reserve University/Cleveland Museum of Art joint program in art history continued to offer students the unique opportunity to build their degrees around study in one of the world’s great collections. A new collaboration between the NASA Glenn Research Center and the Education department inspired new curricula demonstrating the intersection of art with science. “Eye on the Moon” provides classrooms in the United States, Europe, and Japan with the opportunity to see the moon through the scientific lenses and the aesthetic eye of the arts and humanities. Education staff conducted numerous teacher training workshops.

In 2004 two international student exchange programs were launched. An exchange program between Laurel School and the Lycée Carnot, a school in Dijon, France was inspired by the exhibition *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*. Ten students from Laurel vis-

The museum unveiled "CMA Kids" in 2004. With its visual style and vocabulary aimed at introducing 6- to 13-year-olds to the wonders of the collection, the Cleveland Museum of Art stands among the few great museums to prominently welcome children on its front page.



ited Dijon in June and toured the exhibition at the Musée des Beaux-Arts. In return, ten students visited Cleveland to see the installation of the exhibition here. The second exchange program was inspired by the museum's Chinese collection and funded by a generous grant from the Freeman Foundation. The museum forged the partnership among Shaker Heights High School, Beachwood High School, and Westerville High School and the top academic high school in China, the Shanghai Foreign Language School. Fourteen students from Cleveland traveled to China and, in turn, 14 Chinese students from Shanghai visited Cleveland for a three-week residence at Shaker Heights High School and the museum.

Grants during 2004 fostered new thinking for future expansion to Cleveland communities through the use of new media. Through an SBC Excelsior Grant, the SBC Foundation provided \$12,500 to fund artists and scholars who conducted professional development workshops and public programs. Specialists in the areas of art, technology, and interactivity presented workshops on innovative technologies and human interaction. Visitors included Slako Milekic, associate professor of cognitive sciences and digital design at the University of Arts in Philadelphia, and Dr. Roy Ascott, founder and director of the Centre for Advanced Inquiry in the Interactive Arts, University of Wales College in Newport, England (an artist, scholar, and author), who presented the works of artists who use technology and science as creative media. The U.S. Department of Education grant, Arts 21, provided research funds for travel to muse-

The Heritage Chorale performs on Martin Luther King Jr. Day.



ums in the United States and abroad to study interactive installation and interpretation systems. These visits will help in planning the museum's future Lifelong Learning Center and gallery reinstallations. Last fall, the Institute for Museum and Library Services awarded \$500,000 to the Education department and the Cuyahoga County Public Library System to create the Educators Academy, a two-year partnership between the two institutional collections of visual and text resources. The shared audiences of teachers, teens, adults, and children will be connected via high-speed broadband technology to participate both in poetry slams (a single event located simultaneously at three different places) and in classes on travel destinations—France, Italy, Japan. Participating teachers will create media-rich lessons on American history and culture with the collection at the center of each lesson.

Attendees at professional development workshops reached record numbers during the summer, with approximately 300 teachers attending three intensive interdisciplinary sessions demonstrating how art is the center of all learning. Celebrating their fifth anniversary, the docents (contributing 8,800 volunteer hours) guided more than 30,000 students through the collections. Partnerships with local schools thrived thanks to the gener-



The inaugural speaker for the John and Helen Collis Lecture was Carlos A. Picón, curator of the Greek and Roman collection at the Metropolitan Museum of Art, who stands here between the patrons.

ous support of the Womens Council, which donated \$25,000 to the bus fund that brought 3,915 students from the Cleveland Municipal School District to our galleries. In addition, the Art to Go program was presented free of charge to 2,300 Cleveland public school students and youth. Museum art classes, family programs, and special community days provided studio experiences for ages 3 to 93, serving more than 21,000 people.

Lectures by international scholars on timely topics accented the calendar of public programs for the museum's adult audience. The inaugural speaker for the John and Helen Collis Lecture, an annual talk devoted to ancient Greek and Byzantine art, was Carlos A. Picón, curator in charge of Greek and Roman art at the Metropolitan Museum of Art; his timely topic, *Reinstallation of the Classical Collection: The Metropolitan Museum of Art Masterplan*, drew an audience of 230. Ricardo Agurcia F., executive director of the Copán association in Honduras, discussed the Maya way of life and his 25 years of archaeological experience in his talk, *Of Gods, Kings, and Peasants: Unscrambling Maya Ruins at Copán, Honduras*; Robert Lehrman, chairman of the board of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, introduced his DVD on Joseph Cornell, *Shadowplay—Eterniday*; and finally, Dr. Zahi Hawass, secretary general of the Supreme Council of the Antiquities and director of the Giza Pyramids Excavation, discussed his new book, *Hidden Treasures of Ancient Egypt*.

Notable in exhibition programs for adult audiences were the diverse offerings associated with *The Quilts of Gee's Bend*. Approximately 400 people attended the *Quilters Roundtable*, featuring eight of the quilters visiting from Gee's Bend. One hundred and sixty patrons attended the lecture by Reverend Francis X. Walter, *Beginning the Freedom Quilting Bee*. More than 140 visitors attended Dr. Marlene O'Bryant-Seabrook's lecture, *African-American Quilting: What Is It?* A two-day symposium focusing

An Art To Go workshop on Martin Luther King Jr. Day allows visitors to handle an armor helmet.





The parade moves quite slowly, so spectators get a chance to interact with some of the participants.



on the patronage of the dukes Philip the Bold and John the Fearless brought ten international scholars to Cleveland, with almost 320 people in attendance to hear the papers.

The Mask Festival is the opening event for the Parade the Circle Celebration season. About 850 visitors attended this event featuring dance performances and mask-making workshops. The parade theme, *It's Not "All" Black and White*, inspired participants in the preparade workshops beginning in February at offsite venues and through June in public workshops at the museum. Guest artists from Trinidad and Tobago, Puerto Rico, Canada, Mexico, California, Vermont, and Connecticut worked with neighborhood groups in schools and community centers. Some 50,000 people attended the 15th annual Parade the Circle Celebration, which featured art ensembles representing some 100 community groups. The parade was taped by Classic Teleproductions and aired Saturday, June 26, on WKYC Channel 3. Directors of University Circle institutions led the way around Wade Oval. The Chalk Festival added colorful accents to the South Terrace during the fall, with about 8,000 viewers and 1,725 participating in chalking. At year's end 15,000 revelers celebrated winter and the holiday season with the UCI CircleFest and museum's Lantern Festival. Throughout the year staff members of the Community Arts department frequented cultural events in the city, including the Cleveland Public Art Xpressionz Aerosol & Urban Festival, Sparx in the City Urban Gallery Hop, Playhouse Square Centerfest, and the Tremont Arts and Cultural Festival.

Putting the finishing touches on a parade participant.



# PERFORMING ARTS, MUSIC, AND FILM

The end of 2004 marked a change in the musical life of the museum. Karel Paukert, curator of musical arts for 30 illustrious years, retired amid fanfare at the end of December. A special tribute concert in early December, produced by several museum departments along with members of the Musart Society, honored Karel and his many contributions to the museum and the city throughout his tenure. During the year, Karel undertook several CD recording projects, playing the McMyler Memorial Organ for Azica records: *Noëls* (released December 2004), *Aubade (Music of Ohio Composers)* (recorded March/April 2004, still in production), and *Music from Prague* (recorded May 2004, also still in production).

The department of Musical Arts produced 66 concerts, lectures, and demonstrations serving 11,574 visitors in 2004. Highlights included “Music from the Court of Burgundy,” a series of concerts and lectures presented in collaboration with the “Chapel, Court, and Countryside” early music series at Case Western Reserve University and offered in conjunction with the exhibition *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*. *Purim Carnevale*, a multi-disciplinary collaboration of director Anna Levenstein, Newfangled Productions, and the early music group Ciaramella, thrilled audiences with the rare reconstruction of an early Hebrew play *A Comedy of Betrothal* by Leone de Sommi (1525–1590).

The Marian Logan Wendell Harpsichord, given by the family of Marian Logan Wendell and dedicated by former students of the esteemed teacher, added to the department’s keyboard collection a perfect foil to another of its instruments by William Dowd. Together, these Dowd harpsichords are especially suitable for concerts of double harpsichord works.

The department of Performing Arts and Film presented fine live performance events and films to northeast Ohio audiences. In total more than 20,500 people attended. The annual *VIVA! Festival of Performing Arts* and *Carnevale World Music and Dance Series* featured 29 ensembles from 17 countries, most playing to capacity crowds. Many of the artists in the series were making their Ohio debuts, continuing the museum’s well-established reputation as the premier venue for the presentation of world music and dance in northeast Ohio. Highlights of the year included a captivating performance by German chanteuse Ute Lemper, the mystical ceremonies of the Whirling Dervishes of Turkey, Flamenco Festival, incomparable jazz by Wynton Marsalis, a special concert by Pink Martini,



Trumpeter and bandleader Wynton Marsalis led off the Carnevale series in June.

and the infectious Congolese rumbas of Kékélé. *Jazz on the Circle*, a collaboration among the museum, the Cleveland Orchestra, Tri-C JazzFest, and the Northern Ohio Jazz Society, hosted concerts by artists including trumpeter Terence Blanchard and fusion pioneers The Yellowjackets. Two moving tribute concerts in honor of Dr. Martin Luther King Jr. brought gospel and American spirituals into the museum.

As part of “Panorama: Moving Pictures @ the Art Museum,” the film program presented 90 different films in 130 separate screenings. Fifty of the films were exclusive Cleveland premieres. There were a number of special guests during the year. Cleveland comic book artist Harvey Pekar, his wife, Joyce Brabner, and their daughter, Danielle, gave a live, onstage commentary during a screening of *American Splendor*, the film based on Pekar’s life and work. Nathaniel Kahn answered questions after a sneak preview of his Oscar-nominated documentary *My Architect: A Son’s Journey*, about his famous father, Louis I. Kahn. Other guest appearances included Vermonter John O’Brien, who screened his latest independent comedy, *Nosey Parker*; Kelley Baker (“the Angry Filmmaker” from Portland, Oregon), who offered a selection of his short films; New Yorker Julie Talen, who presented her split-screen feature *Pretend*. Nora Stewart, a teenager from Oberlin who starred in the movie, also attended the screening. Dave Filipi, associate curator of film/video at the Wexner Center in Columbus, gave a program of *Rare Films from the Baseball Hall of Fame*. Five guest musicians accompanied silent films on either the piano or organ: Joseph Rubin of Canton (*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*, *The Girl with the Hatbox*, *The House on Trubnaya Square*); Dennis James of Tacoma, Washington (*The Man Who Laughs*); David Drazin of Chicago (*Piccadilly*); Philip Carli of Rochester, New York (*The Haunted Castle*, *Journey into the Night*); and Sebastian Birch of Canton (*Phantom*, *The Burning Soil*, *The Finances of the Grand Duke*, *Tartuffe*). Film program head John Ewing was a regular guest on WCPN’s “Around Noon” show and also interviewed Cleveland philanthropist (and film producer) George Gund III for a WCLV “Arts on the Air” broadcast.

At the end of the year, a new curatorial-level department was created by consolidating the separate operations of Performing Arts, Music, and Film, all of which had been located within the Education and Public Programs division since the 1990s (though both music and film had originated in curatorial departments). The new arrangement reflects a desire to simplify the presentation of these events to the public, coordinate operations for greater efficiency, and reinforce the museum’s longstanding philosophy that performance, music, and film are appropriately treated with the same curatorial attitude accorded visual art. Massoud Saidpour was appointed artistic director of the new department.



The heavenly voices of the St. Paul’s Episcopal Church choir resonate through the interior garden court during the annual holiday concert.



Katharine Lee Reid chats with Karel Paukert on the way from a reception in the interior garden court to a celebratory concert in Gartner Auditorium.

## Karel Paukert retires

Curator of Musical Arts Karel Paukert retired in December, having blessed the museum and Cleveland with many years of unrelenting commitment to excellence and creative progress. In his three decades at the museum, Paukert championed new music as well as underappreciated older music, in addition to applying his talents to the more familiar repertoire. In just the past five years, the department of Musical Arts won three national awards from ASCAP/Chamber Music America for adventurous programming. Paukert brought numerous composers to the museum, including Karel Husa and Olivier Messaien, and supported Cleveland composers as well; the museum has played host at one time or another to most of the major chamber ensembles in the world. An energetic organist, Paukert has performed on most of the world's great instruments, from the National Cathedral in Washington to Notre-Dame in Paris.

During his tenure, the museum acquired fine instruments, including four harpsichords, two fortepianos, a clavichord, a positive organ, and a stage console for the McMyler Memorial Organ in Gartner Auditorium. A recording spree begun last year continues unabated, with a CD (*Noëls*) released for the Christmas holiday season and recordings of organ music by Ohio composers (*Aubade*), Czech composers, and J. S. Bach all in the works.

While no going-away party could do justice to such a contribution, an attempt was made, with a cast of local stars and roasters assembling for a reception and concert on December 12. Highlights included Charles-Marie Widor's rousing *Toccata* played by organist Todd Wilson and a mesmerizing performance of an excerpt from Messaien's *Quartet for the End of Time* by clarinetist Kristina Belisle. Paul Cox, assistant curator of musical arts, served as the master of ceremonies.

Karel greets Seth Taft, husband of life trustee Frances P. Taft.



The maestro poses with Graham Grund, longtime museum friend, and Gratian

Nugent of the American Guild of Organists.

## School and Teacher Services

### Art To Go and the Education Art Collection

Events: Conducted 260 suitcase presentations for 5,674 students in 89 different schools overall; awarded 92 scholarships to 37 Cleveland Municipal School District (CMSD) schools for a cash value of \$4,600 serving 2,300 students (40% of total attendance); presentations to special groups outside of classrooms: Art Teachers Summit for CMSD, Borders Books, Chagrin Falls Library, The Cleveland Museum of Art (CMA), MLK Day, CMA Teacher Resource Center, The Cleveland Plain Dealer, Cleveland Public Library, The Cleveland Sight Center, Curator's Choice, Future Connections Program (University Circle Inc.), Mayfield Regional Library, The Museum Council, and the Ohio Art Educators conference.

Presentation topics: "Ancient Americas: Art from Mesoamerica"; "The Art of Writing: The Origin of the Alphabet"; "China: Art and Technology"; "Classical Art: Ancient Greece and Rome"; "Cool Knights: Armor from the European Middle Ages and Renaissance"; "Diego Rivera: A Mexican Hero and His Culture"; "Early America: Artistry of a Young Nation"; "Journey to Africa: Art from Central and West Africa"; "Journey to Asia"; "Journey to Japan: A Passport to Japanese Art"; "Let's Discover Egypt"; "Masks: Let's Face It"; "Materials and Techniques of the Artist"; "The Museum Zoo: Animals in Art"; "Native American Art: Clues from the Past"; and "Problem Solving: What in the World?"

CMSD participants: Almira Elementary, Audubon Middle, Newton D. Baker Elementary School for the Arts, Alexander Graham Bell Elementary, Alfred A. Benesch Elementary, Mary Bethune Elementary, Brooklawn Elementary, Buckeye-Woodland Elementary, Case Elementary, Clark Elementary, Cleveland School of the Arts, Collinwood High, Cranwood Elementary, Paul Dunbar Elementary, Euclid Park Elementary, Benjamin Franklin Elementary, Robert Fulton Elementary, Joseph Gallagher Elementary, Glenville High, Stephen Howe Elementary, Robert H. Jamison Computech, R. G. Jones Elementary, John F. Kennedy High, Kentucky Elementary, Lincoln-West High, Douglas MacArthur Elementary, John Marshall High, McKinley Elementary, Charles A. Mooney Middle, Mound Elementary, Oliver Hazard Perry Elementary, Captain Arthur Roth Elementary, Marion Seltzer Elementary, Tremont Elementary, Walton Elementary, Watterson-Lake Elementary, and Waverly Elementary.

Schools outside Cleveland: Agnon, All Saints of St. John Vianney, Art House, Ascension, Bryden Elementary, Canterbury Elementary, Chagrin Falls Intermediate, Citizen's Academy, Coventry Elementary, Dike Montessori, Direction for Tomorrow Home School, Fuchs Mizrahi School, Gates Mills Elementary, Eleanor Gerson School, Hannah Gibbons Elementary, Greenview Elementary, Hathaway Brown, Hawken, Highland

Elementary, Holy Cross Elementary, Holy Redeemer, Holy Trinity, Thomas Jefferson Elementary, Lakewood Lutheran, Laurel, Lutheran West High, Mayfield High, Mercer Elementary, Mt. Auburn, Onaway Elementary, Oxford Elementary, Roxboro Elementary, University School, Parma Heights Christian Academy, Parma High Able Learners, Ratner School, Raymond Elementary, Ruffing Montessori, St. Ann, St. Columkille, St. Gregory the Great, St. Josephat, St. Mark School, St. Michael Elementary, St. Robert Bellarmine, St. Terese, Shaker Heights High, University Settlement, Valley Forge High, and Woodbury Elementary.

Teachers Advisory Committee: Ellen Battle, Carole Brown, Nancy Dvorak, Sue Foley, Cindy Guertin, Kathy Heidleberg, Dale Hilton, Christina Holtier, Phil Klienhenz, Mary Ann Popovich, John Prim, Joan Querry, Kitty Rose, Betty Jo Scurei, Sister Mary Francismarie Seiler, Jean Sommers, Michael Starinsky, and Sue Wilson.

Support: Gifts from Mrs. Warren Dusenbury, The Gallery Group, Henkle Tape Manufacturing, Catherine Rose, Target Stores, and Tops Friendly Markets.

Education Art Collection: Approximately 18,000 objects—ceramics, costumes, drawings and other works on paper, folk art, glass, prints, paintings, textiles—spanning several thousand years from all over the world. The collection is the basis for the Art To Go program.

### Distance Learning

Events: 963 videoconferences to 19,569 students.

Class topics: "A Is for Apple"; "A Is for Animal"; "African Art: Secular and Supernatural"; "African Masks"; "America's Story through Art" (five-part series): America Emerging—1700s, America Expanding—1801–1861, America Transforming—1861–1918, America Enduring—1913–1945, and America Diversifying—1945–2000; "Ancient American Art: The Aztec and Their Ancestors"; "Arms, Armor, and Simple Machines"; "Art + Science: 'How Does a Camera Work?' 'What Makes a Good Photograph?'" "The Art and Science of Natural Dyes"; "The Art of Adornment"; "Aztec, Maya, and More!"; "The Chemistry of Art" (four-part series): Examining the Authenticity of Museum Objects, Extending the Senses: Using the Electromagnetic Spectrum to Probe Works of Art, Restoring Works of Art—Chemistry to the Rescue, and Paper Chemistry and Conservation; "Contemporary Art"; "Egyptomania" (four-part series): Daily Life, Hieroglyphics, Mummification, and Animals in Art; "Form, Function, and Faith"; "Gods and Heroes from Greece and Rome"; "Gods and Heroes of India"; "Gods and Heroes of the Maya"; "Harlem Renaissance"; "Impressionism"; "Knights, Castles, and Kings: L'Art de L'Afrique"; "Math Connections";

"Medieval Masterpieces"; "Modernism: Early 20th Century Art"; "Museum Careers"; "Native Americans and Settlers: Encounters in Early Ohio History"; "Professional Development: DL and Your Curriculum"; "'Race' Is a Four Letter Word"; "Renaissance Painting: An Overview"; "Scary Art: A Halloween Special"; and "Spanish Art."

Distance Learning participants from the following Ohio communities: Akron, Alliance, Avon, Baltimore, Bath, Bealsville, Bellbrook, Bellevue, Bellfontaine, Belpre, Boardman, Broadview Heights, Byesville, Cambridge, Canal-Fulton, Canfield, Canton, Celina, Centerville, Chagrin Falls, Cincinnati, Cleveland, Columbiana, Columbus, Dover, Dresden, East Canton, Enon, Fairborn, Fairview Park, Gahanna, Garrettsville, Geneva, Gnadenhutten, Hamilton, Hartville, Hilliard, Huron, Jefferson, Lakewood, Lebanon, Leesburg, Litchfield, Lorain, Massillon, Medina, Mentor on the Lake, Metamora, Middletown, Montpelier, Mt. Orab, Newark, Newbury, New Carlisle, New Philadelphia, New Richmond, New Riegel, North Canton, North Ridgeville, Oberlin, Parma, Perry, Portage, Ravenna, Revere, Ritchfield, Rock Creek, Rocky River, Rootstown, Shelby, Sidney, South Euclid, Springfield, Strongsville, Thornville, Tiffin, Trenton, Trotwood, Troy, Uhrichsville, Vincent, Warren, Waterford, West Carrollton, West Milton, Westerville, Wickliffe, Wooster, Xenia, Youngstown, Yellow Springs, and Zanesville.

Distance Learning participants from the following states and communities: Illinois: Chicago and Edwardsville; Michigan: Au Gres, Macomb, Marquette, Novi, Shelby Township, Standish, and Sterling Heights; Missouri: Valley Park; New Jersey: Absecon, Bay Port, Bridgeton, Galloway, Linden, Littlestown, Mays Landing, Neptune, Oceanside, Voorhees, Wall, and Waterford; New York: Absegami, Albany, Berlin, Carle Place, East Chester, Franklin Square, Glen Falls, Massapequa, Mount Morris, Pennfield, Romulus, Troy, and West Hempstead; Pennsylvania: Albion, Erie, Fawn Grove, Media, Milford, Philadelphia, and Port Washington; Texas: Paint Rock, Richardson, and San Antonio; and Wisconsin: Kennewick and Racine. Support: Gift from Ida and Ted Luntz, Debbie Daberko, and Michelle McCarthy.

Students from the Cain Park School of the Arts camp stop for lunch on the north lawn.



### School Tour Program

Students from the following Ohio counties and school districts: Allen: Lima City and Perry Local; Ashland: Hillsdale Local; Ashtabula: Ashtabula Area City, Conneaut Area City, Grand Valley Local, Jefferson Area Local, and Pymatuning Valley Local; Auglaize: New Bremen Local and St. Mary's City; Belmont: Union Local; Butler: Edgewood City, Fairfield City, Hamilton City, Lakota Local, and Middletown City; Carroll: Carrollton Exempted Village; Clark: Northwestern Local; Clermont: West Clermont Local; Clinton: East Clinton Local; Columbiana: Beaver Local and Leetonia Exempted Village; Crawford: Buckeye Central Local and Wynford Local; Cuyahoga: Academy of Cleveland, Bay Village City, Beachwood City, Bedford City, Cleveland Catholic Diocese, Cleveland Heights–University Heights City, Cleveland Lutheran, Cleveland Municipal, Cuyahoga Heights Local, Cuyahoga Valley, East Cleveland City, Euclid City, Garfield Heights City, Greater Achievement Community, Hope Academy Cathedral Campus, Independence Local, Intergenerational, International Preparatory, Jewish Education Center of Cleveland, Lakewood City, Lutheran Schools of Ohio, Maple Heights City, Mayfield City, North Olmsted City, North Royalton City, Old Brooklyn Montessori, Olmsted Falls City, Orange City, Parma City, Parma Community, Polaris, Rocky River City, Shaker Heights City, Solon City, South Euclid–Lyndhurst City, Strongsville City, Warrensville Heights City, and Westlake City; Darke: Greenville City; Erie: Berlin–Milan Local, EHOVE, Kelleys Island Local, Sandusky City, and Vermilion Local; Fairfield: Liberty Union–Thurston Local; Fayette: Washington Court House City;

Franklin: Canal Winchester Local, Columbus City, Columbus Diocese, Horizon Science Academy Columbus, Plain Local, Upper Arlington City, and Westerville City; Fulton: Archbold Area Local; Geauga: Cardinal Local, Chardon Local, Kenston Local, Newbury Local, West Geauga Local; Greene: Beaver Creek City, Fairborn City, Greene County, Greeneview Local, and Sugarcreek Local; Guernsey: Cambridge City and Rolling Hills Local; Hamilton: Cincinnati Archdiocese, Cincinnati City, and Mt. Healthy City; Hancock: Findlay City; Henry: Patrick Henry Local; Holmes: West Holmes Local; Huron: Bellevue City, Monroeville Local, New London Local, Norwalk City, Western Reserve Local, and Willard City; Jackson: Jackson City; Jefferson: Steubenville City and Steubenville Diocese; Lake: Auburn, Fairport Harbor Exempted Village, Kirtland Local, Madison Local, Painesville Township Local, Wickliffe City, and Willoughby–Eastlake City; Lawrence: Lawrence County; Licking: Granville Exempted Village, Heath City, Newark City, and Northridge Local; Logan: Bellefontaine City; Lorain: Amherst Exempted Village, Avon Lake City, Avon Local, Columbia Local, Elyria City, Elyria Community School, Firelands Local, Keystone Local, Lorain City, Midview Local, North Ridgeville City, Oberlin City, and Wellington Exempted Village; Lucas: Ohio Virtual Academy, Toledo City, and Toledo Diocese; Mahoning: Boardman Local, Lowellville Local, Poland Local, South Range Local, Springfield Local, Youngstown City, Youngstown Community, and Youngstown Diocese; Medina: Brunswick City, Medina City, and Wadsworth City; Mercer: Celina City; Miami: Upper Valley; Morrow: Highland Local, Mount Gilead Exempted Village, and

Northmor Local; Muskingum: Tri-Valley Local and Zanesville City; Ottawa: Benton Carroll Salem Local and Danbury Local; Paulding: Paulding Exempted Village; Perry: Crooksville Exempted Village, New Lexington City; Portage: Aurora City, Crestwood Local, Maplewood Career Center, Ravenna City, Streetsboro City, Waterloo Local, and Windham Exempted Village; Preble: Tri-County North Local; Richland: Clear Fork Valley Local, Lexington Local, Lucas Local, Mansfield City, and Shelby City; Ross: Adena Local and Chillicothe City; Sandusky: Fremont City; Scioto: Northwest Local; Seneca: Hopewell–Loudon Local; Shelby: Sidney City; Stark: Canton City, Canton Local, Fairless Local, Louisville City, Marlinton Local, North Canton City, Perry Local, Plain Local, and Tuslaw Local; Summit: Akron City, Barberton City, Copley–Fairlawn City, Cuyahoga Falls City, Manchester Local, Revere Local, Stow–Munroe Falls City, Tallmadge City, and Twinsburg City; Trumbull: Champion Local, Lakeview Local, Liberty Local, McDonald Local, and Niles City; Tuscarawas: Claymont City, Dover City, Garaway Local, New Philadelphia City, and Tuscarawas Valley Local; Union: Marysville Exempted Village; Van Wert: Crestview Local; Warren: Franklin City; Washington: Wolf Creek Local; Wayne: Dalton Local, North Central Local, Orrville City, Rittman Exempted Village, Southeast Local, and Wooster City; and Wood: Northwood Local.

Students from the following states and counties: Alabama: Madison; California: Orange; Delaware: Sussex; Florida: Collier; Illinois: Cook; Indiana: Boone, Harrison, Hendricks, Johnson, Marion, and Steuben; Kentucky: Fayette; Maryland: Montgomery; Massachu-

setts: Middlesex; Michigan: Bay, Berrien, Calhoun, Genesee, Gratiot, Ingham, Jackson, Kent, Lapeer, Macomb, Muskegon, Oakland, Saginaw, Washtenaw, and Wayne; New Jersey: Atlantic, Camden, Middlesex, Monmouth, Ocean, and Union; New York: Broome, Cattaraugus, Cayuga, Chautauqua, Chemung, Erie, Lewis, Livingston, Monroe, Montgomery, Nassau, Queens, Richmond, Schenectady, Suffolk, and Westchester; Pennsylvania: Allegheny, Berks, Butler, Chester, Clarion, Crawford, Delaware, Erie, Lawrence, McKean, Mercer, Montgomery, Pike, Venango, Warren, and Westmoreland; Tennessee: Hamilton; Texas: Bexar, Collin, Dallas, Ellis, Harris, Lamar, and Tarrant; Vermont: Rutland; Virginia: Norfolk City; West Virginia: Harrison and Monongalia; Wisconsin: Fond Du Lac and Racine.

### Teacher Resource Center

Participants from Ashland, Carroll, Columbiana, Coshocton, Crawford, Cuyahoga, Delaware, Erie, Franklin, Geauga, Holmes, Huron, Lake, Lorain, Lucas, Mahoning, Medina, Muskingum, Portage, Richland, Seneca, Summit, Stark, Trumbull, Tuscarawas, and Wayne counties in Ohio as well as counties in Michigan and Pennsylvania.

Teachers participate from 49% of CMSD schools: Jane Adams High, Audubon Intermediate, Newton D. Baker Elementary School of the Arts, Alexander Graham Bell Elementary, Mary Bethune Elementary, Buckeye-Woodland Elementary, Case Elementary, Clark Elementary, Moses Cleaveland Elementary, Cleveland School of the Arts, Collinwood High, Harry E. Davis Elementary, Charles Dickens Elementary, East Tech High, Charles Elliot Middle, Forest Hill Elementary, Benjamin Franklin Elementary, James Gallagher Elementary, Giddings Elementary, Glenville High, Alexander Hamilton Elementary, Albert B. Hart Middle, John Hay High, Patrick Henry Elementary, Margaret A. Ireland Elementary, Thomas Jefferson Elementary, Robinson G. Jones Middle, John F. Kennedy High, Kentucky Elementary, Martin Luther King Jr. High, Lincoln Middle, Lincoln-West High, Douglas MacArthur Elementary, Miles Elementary, Charles Mooney Elementary, Daniel Morgan Middle, Garrett Morgan Elementary, John F. Rhodes High, Harvey Rice Elementary, Andrew J. Rickoff Elementary, Franklin D. Roosevelt Middle, Marion Seitzer Elementary, Carl F. Shuler Middle, Adlai Stevenson Elementary, Sunbeam Elementary, Artemus Ward Elementary, and Willow Elementary.

Schools outside Cleveland: Agnon, Archbishop Lyke, Ascension, Bryden Elementary, Canterbury Elementary, Chagrin Falls Intermediate, Citizen's Academy, Coventry Elementary, Direction for Tomorrow Home School, Lakewood Lutheran, Laurel, Lutheran West High, Gates Mills Elementary, Eleanor Gerson School, Greenview Elementary, Hannah Gibbons Elementary, Halle (Cleveland Learning

Center), Hathaway Brown, Hawken, Holy Redeemer, Holy Trinity, Thomas Jefferson Elementary, Mayfield High School, Mercer Elementary, Metro Catholic School, Mt. Auburn, Onaway Elementary, Oxford Elementary, Parma Heights Christian Academy, Parma High Able Learners, Peaceful Children Montessori, Ratner School, Raymond Elementary, Roxboro Elementary, Shaker Heights High, St. Angela Merici, St. Ann, St. Columkille, St. Gregory the Great, St. Mark, St. Michael, St. Josephat, St. Robert Bellarmine, St. Terese, St. Vitus, and University School.

### Docent Program

School tour topics: "All Creatures Great and Small: Animals in Art"; "American Art"; "Arts of the African Continent"; "Arts of the Americas"; "Arts of the Renaissance and Baroque Eras"; "Castles and Knights: An Introduction in Life in the Middle Ages"; "Children in Art"; "Discover a World of Great Art"; "Dressed for Success"; "Egypt, Greece, and Rome"; "Face to Face"; "From Anubis to Zeus: Myths and Stories in Art"; Impressionism and Post-Impressionism"; "In the Footsteps of Buddha"; "Journey to Asia"; "Landscape Escape"; "Line, Shape, and Color"; "Materials of the Artist: How Do They Do That?"; "Modern and Contemporary Art"; "Speak to the Arts: France"; "Speak to the Arts: Germany"; "Speak to the Arts: Spain"; and "Sports in Art."

### Family and Youth

#### Circle Sampler Camp

Cultural institutions: African American Museum, Cleveland Botanical Garden, The Cleveland Institute of Art, Cleveland Institute of Music, CMA, The Cleveland Museum of Natural History, Museum of Contemporary Art Cleveland, Cleveland Play House, HealthSpace Cleveland, and Western Reserve Historical Society.

Instructor: Debbie Apple-Presser.

#### Early Learning Initiative

Cultural institutions: The Children's Museum of Cleveland, Cleveland Botanical Garden, Cleveland Institute of Music, CMA, The Cleveland Museum of Natural History, The Cleveland Orchestra, Cleveland Play House, Nature Center at Shaker Lakes, Western Reserve Historical Society, and University Circle Inc.

Day care centers: Church of the Covenant, The Cleveland Music School Settlement, Cleveland Sight Center, Karamu House Inc., Daniel Morgan, Louis Pasteur, University Hospitals Kindercare, and Wade Day Care Center.

Instructor: Kate Hoffmeyer.

### Family Express

Program themes: "Printshop"; "That's Amore"; "Medieval Mania"; "Asian Allure"; "Cool Knights"; "Monet's Garden"; "Quilts of Gee's Bend"; "Summer Breeze"; "Egyptian Art-aecology"; "Sculpture Central"; "Maya Rules"; and "Winter Wonderland."

Instructors: Laura Ferrando, Arielle Levine, and Jenny Zito.

Assistants: Joan Hanslik, Arielle Levine, John Sawicki, Victoria Slonaker, and Jaymi Zents.

### Future Connections

Cultural institutions: Case Western Reserve University, The Children's Museum of Cleveland, Cleveland Botanical Garden, The Cleveland Institute of Art, Cleveland Institute of Music, CMA, The Cleveland Museum of Natural History, Cleveland Play House, Museum of Contemporary Art Cleveland, Western Reserve Historical Society, and University Circle Inc.

Business partners: Allen Bradley Company, The Cleveland Clinic Foundation, General Electric, Jones Day Law Firm, Judson Park Retirement Community, and Ohio Savings Bank.

Mentors: Dyane Hronek Hanslik and Arielle Levine.

### Museum Art Classes

Instructors: Ellen Burnside, Pamela Dodds, Laura Ferrando, Jeanna Forhan, Lisa Fucaretto, Justin Garasz, Rich Garr, Kate Hoffmeyer, Connie Hozvicka, Shari Jamison, Christie Klubnik, Andrea LaBlond, Arielle Levine, Michaelle Marschall, Laura Marsh, Aileen McKimm, Kiel Mills, Cliff Novak, Carol Pressler, Alex Prudic-Dennis, Shawn Prudic-Dennis, Mary Ryan, Andrea Serafino, Pam Sika, Amanda Smith, Maria Stenina, Jess Stork, Lauren Voss, Anna Wolfson, Jaymi Zents, and Jenny Zito.

Supervisors: Dyane Hronek Hanslik and Nancy Prudic.

Administrative assistants: Sarah Biederman and Mary Ryan.

### Nia Coffeehouse

House band: Vince Robinson and the Jazz Poets.

Musicians: Trish Carner, Thomas Sayers Ellis, Eddie Harris, Shari Hunter, Derrick James, Nick Moore, Duane Morris, Walt Wali Neil, Chuck Orange, Greg Pickett, Vince Robinson, and Wanda Sobieska.

Guest poets: Thomas Sayers Ellis, Hashim El-Ramun, Kelly Harris, Joseph Primes, Q-Nice from Chief Rocka Entertainment and Host of the "Kamikaze," Vince Robinson, Sky. Open mic poets: Ben-Ammi, Andrea Bozeman, Chosen Prophet, Ehtan, Jacqueline E. Gillon, Trina Jones from "Purify the Mic," George W. "Echo" Lee, Liberty, Kevin "Kaoz" Moore, One Truth, Terry Provost, "Pure," Beth Ann Sadowski, Wanda Sobieska, Brian



Preparation for the parade takes place in a tent near the surface parking lot, on the east side of the building. The tent is set up about six weeks before the event.

Taylor, Kathy Walker, Carey Yancey, UbU IbME, and “Zurub.”

Venues: Oasis Room at CMA; Kiva at Kent State University; and B Side at the Grog Shop, Cleveland Heights.

## Festivals

### Chalk Festival

Featured chalk artists: Augusto Bordelois, Bruno Casiano, Mary Elizabeth Deutschman, Mark Jenks, Wendy Mahon, Walt Wali Neil, Jan Stickney, and Robin VanLear.

Musicians: Blues de Ville and Roberto Ocasio’s Latin Jazz Project.

Saturday music, games, and prizes: Radio Disney Street Team.

Participating groups: Boy and Girl Scout troops; Dover High; Firelands High; Lake Center Christian School, Hartville; Mayfield High; North Olmsted Schools; and Young Audiences of Greater Cleveland.

### Circle of Masks Festival

Artists: Debbie Apple-Presser and Hector Castellanos.

Movement performers: Inlet Dance Theatre with Cleveland School of the Arts student dancers.

### Parade the Circle Celebration

Guest artists: Amy Ballestad (Minnesota), Karryl Lucy Elizabeth Barton (Trinidad and Tobago), Kelvin Keli Cadiz (Trinidad and Tobago), Khadine Cadogan (Trinidad and Tobago), Anne Cubberly (Connecticut), Félix Diaz (Mexico), Alison Egan (California), Ronald Guy (Trinidad and Tobago), Michael Guy-James (Trinidad and Tobago), Brad Harley (Canada), Oliver Hospedales (Trinidad and Tobago), Mary Jo Nikolai (Minnesota), Nkhruma Potts (Trinidad and Tobago), Mark Safford (Minnesota), Rick Simon (Canada), Jill VanOrden (Vermont), and Rudolph “Murphy” Winters (Trinidad and Tobago).

Artists and support staff: Debbie Apple-Presser, Abby Baumgartner, Sue Berry, Philip Brutz, Hector Castellanos, Kathy Colquhoun, Michael Crouch, Kathy Curnow, Nan Eisenberg, Liza Goodell, Dyane Hronek Hanslik, D. Scott Heiser, Ezra Houser, Frank Isphording, Vicki Isphording, Carl Johnson, Buff Jozsa, Barbara Kathman, Wendy Mahon, Abby Maier, Nancy Prudic, John Ranally, Jesse Rhinehart, Lizzie Roche, Donna Spiegler, Jan Stickney, Chuck Supinski, Gail Trembly, Vivian Vail, Robin VanLear, Bill Wade, and Craig Woodson.

2004 poster: Robin VanLear.

University Circle Inc. member institution groups: Abington Arms, The Children’s Museum of Cleveland, Cleveland Cultural Gardens Federation (African American Cultural Garden), The Cleveland Institute of Art, CMA, The Cleveland Music School Settlement, Cleveland Public Library, Cleveland

Sight Center, Judson Retirement Community, Karamu House Inc., Lake View Cemetery, The Sculpture Center, Womens Council of the Cleveland Museum of Art, and Young Audiences of Greater Cleveland.

Directors ensemble: African American Museum (Oba Lloyd, Board President), Case Western Reserve University (Edward M. Hundert, President), The Children’s Museum of Cleveland (Richard Maicki, Board President), City of Cleveland (Patricia Britt, Councilwoman, Ward 6; Kevin Conwell, Councilman, Ward 9), Cleveland Hearing & Speech Center (Bernard P. Henri, Executive Director), The Cleveland Institute of Art (David Deming, President), Cleveland Institute of Music (David Cerone, President), CMA (Katharine Lee Reid, Director; James T. Bartlett, President), The Cleveland Museum of Natural History (Bruce Latimer, Executive Director), The Cleveland Orchestra (James D. Ireland III, President), Cleveland Public Library (Andrew Venable, Director), Dunham Tavern Museum (Garrit Wamelink, President), Epworth-Euclid United Methodist Church (L. Chris Martin, Pastor), Judson Retirement Community (Cynthia Dunn, President), Lake View Cemetery (William L. Garrison, President & CEO), Nature Center at Shaker Lakes (Nancy King Smith, Executive Director), University Circle Inc. (Terri Hamilton Brown, President; R. Thomas Stanton, Chairman), and Western Reserve Historical Society (Patrick H. Reymann, President and CEO).

Schools and education groups: Bethel Home School Group; Chagrin Falls High; Clearview Schools, Lorain: Durling Elementary; The Cleveland Institute of Art; Cleveland Heights–University Heights Schools: Canterbury Elementary, Coventry Elementary; CMSD: Buhner Elementary, Charles Dickens Elementary, Cleveland School of the Arts, Denison Elementary, Kentucky Elementary, Tremont Elementary; The Cleveland Music School Settlement Preschool and Day School; The Cooperative Nursery School at Heights Christian Church; Fairview Park Schools: Parkview Intermediate; Hawken School; Initiative for Cultural Arts in Education (ICARE); Laurel School; Positive Education Program; Shaker Heights Schools: Woodbury Elementary; Strongsville Schools: Chapman Elementary; University School.

Community groups: Abington Arms Art Therapy Program; Art House; Art on Wheels, Inc.; Ashtabula Arts Center; Bainbridge Buddies; Bellefaire Buddies, Jewish Big Brother/Big Sister Association; Catholic Charities/Hispanic Senior Center (senior and teen groups); The Children’s Museum of Cleveland; Cleveland Public Theatre Brick City Players; Cleveland Sight Center, Children and Youth Service Division; Cuyahoga County Board of Mental Retardation and Developmental Disabilities; Davis Art Foundation; Global Awareness through the Arts (& Sciences); Golden Ciphers Entertainment Troupe; Goodrich-Gannett Neighborhood



Center; Gye Nyame Travel Group; Hessler Street Fair; Huntington Road Neighbors; Julia de Burgos Cultural Arts Center; Karamu House Inc.; Konni's Supermarkets, East Cleveland; Lakeview Terrace Community Center; New Life Community; Northeast Ohio's Own OooEeee Teen Talent Troupe; Ohio City Bike Co-op; Playhouse Square Foundation; Rainey Institute; Sacred Path Books & Art, Episcopal Diocese of Ohio; The Sculpture Center; Sierra Club Inner City Outings; Thea Bowman Center; Trinity Commons; and University Settlement, Broadway Angels.

Music and dance groups: Aphrodesiatics; Buccooneers Steel Orchestra; Cleveland School of the Arts student dancers; Hareem Shar'eem; Inlet Dance Theatre; Jerry Keller, Mal Barron, and Tim Miller (Saxophoneville); Kombé Acrobatic Troupe; Louder Than Words; Maravilhas; Mellow Harps Steel Band; PANic; Polyrhythmics Featuring Wall of Sound; Senegalese National Dance Association of Ohio; Sisters in Dance; Verb Ballets; Yiddishe Cup.

Circle Village activities: African American Museum; The Children's Museum of Cleveland; Cleveland Botanical Garden; Cleveland Hearing & Speech Center; The Cleveland Institute of Art; Cleveland Institute of Music; CMA; The Cleveland Museum of Natural History; The Cleveland Music School Settlement; The Cleveland Orchestra; Cleveland Public Library; Cleveland Sight Center; Dunham Tavern Museum; Epworth-Euclid United Methodist Church; Great Lakes Science Center; HealthSpace Cleveland; Karamu House Inc.; KinderCare; Lake View Cemetery; Museum of Contemporary Art Cleveland; Nature Center at Shaker Lakes; Ohio College of Podiatric Medicine/Cleveland Foot & Ankle Clinic; The Ohio Wax Museum; Puppetry Guild of Northeastern Ohio; Ronald McDonald House of Cleveland; Western Reserve Association for the Preservation and Perpetuation of Storytelling (WRAPPS); Western Reserve Historical Society; Womens Council of CMA; Young Audiences of Greater Cleveland.

Pole banner artists (new banner): Cleveland Hearing & Speech Center.

Sponsors: Womens Council of the Cleveland Museum of Art. Additional support from the Ohio Arts Council; the City of Cleveland, Jane L. Campbell, Mayor; Cleveland City Council members Patricia J. Britt, Ward 6, Sabra Pierce Scott, Ward 8, and Kevin Conwell, Ward 9; Cuyahoga County Board of Commissioners Jimmy Dimora, Peter Lawson Jones, and Tim McCormack; and the Cleveland Coca-Cola Bottling Company. Promotional support was provided by 89.7 WKSU and *The Plain Dealer*. Special thanks to BWIA West Indies Airways Ltd., Charlie's Fabrics, Distillata, and Jo-Ann Stores. Outreach support from Young Friends of the Cleveland Museum of Art.

## Winter Lights Lantern Festival

Environment of Lights installation. Artists: Mark Jenks, Wendy Mahon, Jesse Rhinehart, Robin VanLear. Soundscape: Phil Kline. Technical assistance: Scott Heiser and Vicki Isphording. Puppets: Joshua Brown, Mikaela Clark, Melanie Fioritto, Devon Schlegelmilch, Bill Wade, and Chris Whitney. Dancers: Margret Ludlow, Allison Prucha, and Story Rhinehart.

Guest lantern artists: Debbie Apple-Presser, Barbara Chira, Micheal Costello, Kathy Curnow, Tim Haas, Vicki Isphording, Sheila Keller, Annie Peters, Nancy Prudic, Lizzie Roche, Rafael Valdivieso, and Beth Wolfe.

CircleFest musicians: CMSD All-City Combined Choirs (Elementary, Middle School, High School); CMSD All-City Stage Band; and Karel Paukert with Dashon Burton, bass.

## Community Arts Appearances

Beachland Ballroom; City Artists at Work; Cleveland Heights Coventry Community Days (two appearances); Cleveland Metroparks Zoo, Boo at the Zoo (six days); Cleveland Public Art Aerosol Festival; Cleveland Public Library Puppet Initiative Kickoff; Faith Ringgold at CMA; Fashion Week Cleveland, Unclothed; First United Methodist Church; National City Bank Building; North Union Farmers Market (four appearances); North Union Farmers Market AgroArt Festival; Playhouse Square Foundation Centerfest; Puerto Rican Parade; Sergio's in University Circle; Sparx in the City Summer Street Beats (four days); Sparx Urban Gallery Hop; Tremont Arts and Cultural Festival; A Tribute to Karel Paukert; University Circle Inc. Fall for the Circle; University Circle Scarecrows, including vice presidential debate.

## Adult Programs

### Exhibition Programs

*Trenton Doyle Hancock: Moments in Mound History*

Lecture: Trenton Doyle Hancock, "Moments in Mound History"; Valerie Cassel, Contemporary Arts Museum, Houston, and author of *Splat, Boom, Pow! The Influence of Cartoons in Contemporary Art*, "New Mythologies."

Workshop: "Sages and Saga" for high school students in association with the Joyce Foundation Grant award and local partner ArtHouse.

*Reopening of the African Galleries*

Lectures: Nii O. Quarcoopome, Detroit Institute of Arts, "Akan Art: The Splendor of Power and Speech"; Patrick R. McNaughton, Indiana University, Bloomington, "Art of the Bamana."

*Voyages of Discovery: The Landscape Photographs of Ray Metzker*

Lecture: Evan Turner, CMA director emeritus and curator of the exhibition, with Ray Metzker.

*Aftermath: Laura Letinsky Still-Life Photographs*

Lecture: Laura Letinsky, "Still-Life Photographs."

*Time Stands Still: Muybridge and the Instantaneous Photography Movement*

Lecture: Dr. Phillip Prodger, guest curator, "Time Stands Still: Muybridge and the Instantaneous Photography Movement."

Demonstration: Tim Ryan, local camera historian and photographer, "Antique Cameras."

*Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection*

Lecture: William C. Agee, Hunter College, New York, "High Notes: Exploring American Art 1906–1946."

*The Quilts of Gee's Bend*

Special program: Quilters Roundtable.

Lectures: Dr. Marlene O'Bryant-Seabrook, fiber artist, author, historian, and lecturer, Charleston, North Carolina, "African American Quilting: What Is It?" followed by quilt show-and-tell; Reverend Francis X. Walter, founder of the Freedom Quilting Bee cooperative and former Rector of St. Andrews Episcopal Church, Birmingham, Alabama, "Beginning the Freedom Quilting Bee"; Dr. Carolyn Mazloomi, artist, author, historian, and founder of the Women of Color Quilters Network, West Chester, Ohio, "From the Country to the City: A History of African American Quilts," followed by quilt show-and-tell.

Family day: Common Threads Family Day.

Roundtable discussion: Mary Lee Bendolph, Arlonzia Pettway, Essie Pettway, Annie Mae Young, Nettie Young. Moderator: Dee Perry.

Quilt show-and-tell: Ricky Clark, Oberlin; Dr. Carolyn Mazloomi, West Chester, Ohio; and Dr. Marlene O'Bryant-Seabrook, Charleston, South Carolina.

Exhibition tours: Debbie Apple-Presser, Francis Isphording, and Saundy Stemen.

*Kelly McLane: My Blue-Green Algae*

Lectures: Kelly McLane, artist, "My Blue-Green Algae"; Augusto Bordelois, ParkWorks, "Escaping Landscapes: Kelly McLane and Urban Sprawl."

Demonstration: Stephen Seward, "Kelly McLane's Technique and the Use of Thin Oil Glazes."

*Draped in Splendor: Renaissance Textiles and the Church*

Lecture: Rosemond E. Mack, independent scholar, Washington D.C., "Bazaar to Piazza: Islamic Trade and Italian Art, 1300–1600."

*Nature Sublime: Landscapes from the 19th Century*  
Lectures: Heather Lemonedes, CMA, “Nature Sublime: Landscapes from the 19th Century”; Patricia Mainardi, City University of New York, “Landscape at Home and Abroad: Vernacular and Classical Visions”; Anne Helmreich, Case Western Reserve University, “A Purely National and Original School: Watercolor Painting in 19th-century Britain.”

#### *Needful Things: Recent Multiples*

Lectures: Chris Rom, The Cleveland Institute of Art, “Multiples: Artists Make Books”; Russell Calabrese, Editions Fawbush, New York, “Multiples.”

*Dukes & Angels: Art from the Court of Burgundy*  
Symposium: “Art from the Court of Burgundy,” featuring Élisabeth Taburet-Delahaye, Musée du Louvre, “The Princes of the Fleur-de-Lis and Artistic Commissions in the Time of Philip the Bold”; Till-Holger Borchert, Groeningemuseum, Bruges, “Continuity and Innovation: Remarks about the Patronage of Louis de Male, Count of Flanders, and the Artistic Production in Flemish Cities around 1400”; Ann Kelders, Bibliothèque Royale de Belgique, Brussels, “Manuscripts: Library of Philip the Bold and Margaret of Flanders and the Tradition of Book Collecting”; Sherry Lindquist, University of Notre Dame, St. Louis University, “The Chartreuse de Champmol: Foundation and Design”; Renate Prochno, Institut für Kunstgeschichte, Salzburg, “The Chartreuse de Champmol: The Portal, the Tombs, the Well of Moses, and the Genesis of a Burgundian Court Style.”  
Lecture: Laura Gelfand, Myers School of Art, University of Akron, “Pilgrimage to the Chartreuse de Champmol.”

### Lectures

#### *Archaeological Institute of America Series*

James Abardiso, Mercyhurst College, “Who Are the People? Some Biased Views on the Initial Colonization of the New World”; Nabil Khairy, scholar, “Petra and the Nabateans”; Donald Kyle, University of Texas, Arlington, “In Search of the Real Olympics”; Tom Matney, “Recent Archaeology in Ancient Turkey”; Jenifer Neils, Case Western Reserve University, “Coming of Age in Ancient Greece: Images of Childhood from the Classical Past”; Jack Sulak, Cleveland Archaeological Society, “Hidden Rio-Bec in the Maya Area”; Nancy Wilkie, Carleton College, “Archeology of Sri Lanka, Past and Future”; and Marjorie Williams, CMA, “The Quest for Eternity: Chinese Archeological Discoveries.”

#### *Art in Focus: Professors and Curators*

Catherine Scallen, Case Western Reserve University, “The Art of Acquiring Rembrandt Paintings: Scholarship, Commerce, and World Politics a Century Ago.”

#### *Harvey Buchanan Lecture in Art History and the Humanities*

Susan Mullin Vogel, Museum of African Art, New York, “Seeing Double: Art Vision and Film Vision.”

#### *John and Helen Collis Lecture Series*

Carlos A. Picón, Metropolitan Museum of Art, “Reinstallation of the Classical Collection: The Metropolitan Museum of Art Masterplan.”

#### *SBC Lecture Series*

Steve Deitz, freelance curator and curatorial fellow, Walter Phillips Gallery, Banff Center, Canada, “The Horizons of New Media”; Dave Fleischer, The Cleveland Institute of Art, “The Process of Creating and Animating 3D Characters.”

#### *Textile Arts Alliance Lecture*

Susan Shie, quilt artist, Wooster, Ohio, “Quilt Samplers”; and Rebecca Stevens, Textile Museum, Washington, D.C., “The Past Is Prologue for Textile Artists of the 21st Century.”

### Other Lectures

Ricardo Agurcia F., Copan Association, “Of Gods, Kings, and Peasants: Unscrambling Maya Ruins at Copán, Honduras”; Dr. Zahi Hawass, Supreme Council of the Antiquities and director of Giza Pyramids Excavation, “Hidden Treasures of Ancient Egypt”; Ross King, author, “Michelangelo and the Pope’s Ceiling”; Robert Lehrman, Hirshhorn Museum and Sculptural Garden trustee, Smithsonian Institution, “Joseph Cornell: Shadowplay—Eterniday”; Jeannine O’Grody, Birmingham Museum of Art, “The Art of Leonardo: *The DaVinci Code* Deciphered”; and Khenpo Tsewang Gyatso Rinpoche, “How to Live a Fearless Life.”

### Lecture Courses

Education department staff, “Destination Art History: Great Buildings from East and West” and “The World of Great Art”; Constantine Petridis, CMA, “The Art of Sub-Saharan Africa”; Seema Rao, CMA, “History of Photography”; and Mary Woodward, CMA, “History of Frames.”

### Adult Studio Courses

Debbie Apple-Presser: “Memory Scrolls: Exploring Textile Arts”; Susan Gray Bé: “Oil Painting in the Galleries,” “Summerviews,” “Seasonscapes,” “Drawing Sculpture,” and “Drawing for the Painter”; Emily Blaser: “Jewelrymaking”; Kate Hoffmeyer: “Printmaking”; Arielle Levine: “Papermaking” and “Landscape Drawing”; Jesse Rhinehart: “Advanced Watercolor,” “Drawing,” “Watercolor in the Evenings,” “Beginning Watercolor”; Sonja Tugend: “Quiltmaking”; Nathan Wasserbauer: “All-Day Drawing” workshops, “All-Day Acrylic Painting” workshops, and “All-Day Oil Painting” workshops.



*Apollo Sauroktonos* keeps an eye on an adult painting class.

## Performing Arts and Film

### *VIVA! Festival of Performing Arts*

Beijing Opera: The Adventures of the Monkey King; Jane Birkin and Djam & Fam; Bonga Sings Semba: The Music of Angola; Flamenco: Rafael de Utrera & Company; Flamenco Festival: Manuela Carrasco Presents Esencias (two performances); Flamenco Festival: José Mercé Presents Lío; Zakir Hussain Presents Masters of Indian Percussion; Ladysmith Black Mambazo; The Best of Ute Lemper; Masters of Persian Music: The Kayhan Kalhor Ensemble; Peru Negro; Tango for Valentine: Pablo Aslan's Avantango; and The Istanbul Music & Sema Group: Whirling Dervishes of Turkey.

### *Carnevale World Music & Dance Series*

Cibelle: New Brazilian Music; Huun-Huur-Tu: The Throat Singers of Tuva; Inti-Illimani; Kékélé: Congo Rumba; Natalie MacMaster; Vusi Mahlasela: The Voice; Pink Martini; and Wynton Marsalis.

### *Jazz on the Circle*

Terence Blanchard; Caribbean Jazz Project; Paquito D'Rivera & New York Voices; Brazilian Dreams; and the Yellowjackets with Kevyn Lettau.

### *Tri-C JazzFest*

A Tribute to Tommy LiPuma: The Regina Carter Quintet.

### *Martin Luther King Jr. Day Celebration*

The Greater Cleveland Choral Chapter; The Heritage Chorale.

### *Panorama: Moving Pictures @ the Art Museum*

Imitation of Life—and Beyond: two features and one program of shorts (selected by New York filmmaker Ken Jacobs) inspired by the Eadweard Muybridge exhibition; Bloc Party: eight classic comedies and fantasies from behind the Iron Curtain, spotlighting Czechoslovakia's Pavel Juráček and the USSR's Boris Barnet; John O'Brien's "Tunbridge Trilogy": three films (*Vermont Is for Lovers*, *Man with a Plan*, and *Nosey Parker*) set and shot in Tunbridge, Vermont; Murnau Rarities from German Archives: the six rarest silent features by German master F. W. Murnau, shown in conjunction with the German Studies Department at Case Western Reserve University; Non-Fiction Fest: six new documentaries; Jane Birkin on Film: three features starring the British-born French movie star and singer who appeared in the "Viva! Festival of Performing Arts" series; Holiday Film Festival: five neglected foreign films that John Ewing deemed some of the best movies of 2004.

### *Individual Films of Note*

*Dogville*: special advance screening of the Lars von Trier drama, copresented with the Cleveland Institute of Art Cinematheque; *Cowards Bend the Knee*: the latest neosilent film by Canadian auteur Guy Maddin; Commercials and Short Films by Roy Andersson: rarities by the idiosyncratic Swedish filmmaker, copresented with the Cleveland Institute of Art Cinematheque; *Death in Venice*: Luchino Visconti's 1971 drama in a new 35mm print from the British Film Institute; SIGGRAPH Electronic Theatre: West Coast animator Kevin Geiger spoke before a program showcasing the latest in computer graphics; *Los Angeles Plays Itself*: three-hour, clip-heavy essay film by Thom Andersen; Andrew Lloyd Webber's *The Phantom of the Opera*: special advance screening.

## Musical Arts

### *Lectures*

Alexander Blachly, Paul Cox, Ross Duffin, Dana Gooley, Stephen Hefling, Peter Laki, Merry Peckham, Richard Rodda, and Crawford Young.

### *Gala Music Series*

The Czech Nonet; The Ferrara Ensemble (also presented as part of the "Music from the Court of Burgundy Series"); Ruth Laredo, piano; Orpheus Chamber Orchestra with Zhang Qiang, pipa; Susan Platts, mezzo-soprano, and Dennis Helmrich, piano; Pomerium (also presented as part of the "Music from the Court of Burgundy Series"); Three by Three; and The Vermeer String Quartet.

### *Music from the Court of Burgundy Series*

Ciamarella; David Fallows, Case Western Reserve University Early Music Singers and Collegium; The Ferrara Ensemble (also presented as part of the "Gala Music Series"); The Newberry Consort ("Chapel, Court, and Countryside Series"); Pomerium (also presented as part of the "Gala Music Series").

### *Musart Mondial Series*

Imani Winds; Keys to the Future (from Hammers to Bytes): Lambert Orkis, piano and synthesizer; marcolivia duo; Roberto Plano, piano.

### *Musart Matinée Series/Special Musart Concerts*

AGO Open Console; Annual Meeting of the Musart Society; Karel Paukert, harmonium,

members of the Cavani Quartet, and Dashon Burton, baritone, at Gwinn Estate; Apollo's Fire Family Concert: The Muse of the Dance; Apollo's Fire with New York Baroque Dance Company: Splendour of London; Benjamin Britten's *Canticles*; Lorraine Brugh, organ, and Christopher Cock, tenor; A Concert in Observance of the 80th Birthday of Klaus George Roy; Dedication of the Marian Logan Wendell Harpsichord; James Christopher Diaz, organ; Flight of the Swan: Overcoming Social and Physical Barriers through the Power of Music; Paul Jacobs, organ; PIANO/OHIO semi-finals and finals; Music for Christmas; Purim Carnevale: A Theatrical Extravaganza Based on an Early Hebrew Play *A Comedy of Betrothal*, by Leone de Sommi (1525–1590); Quarteto José White; Christopher Stenbridge, chromatic harpsichord and organ; A Tribute to Karel Paukert; University Circle Wind Ensemble; and Vilnius String Quartet.

### *Summer Evenings*

Music for 300 Strings: Lute Festival 2004; The Music of Antonín Dvořák (1841–1904); The Music of Frederick Koch; The New Eclecticism: Piano Music from Israel, Dror Biran, piano; Organ Plus: Lenora-Marya Anop, violin, with Karel Paukert, organ.

### *Curator's Organ and Keyboard Recitals and Demonstrations*

Karel Paukert (12 recitals and 6 demonstrations) with guest performers Lenora-Marya Anop, violin; Sean Gabriel, flute; and Roy Poper, trumpet.

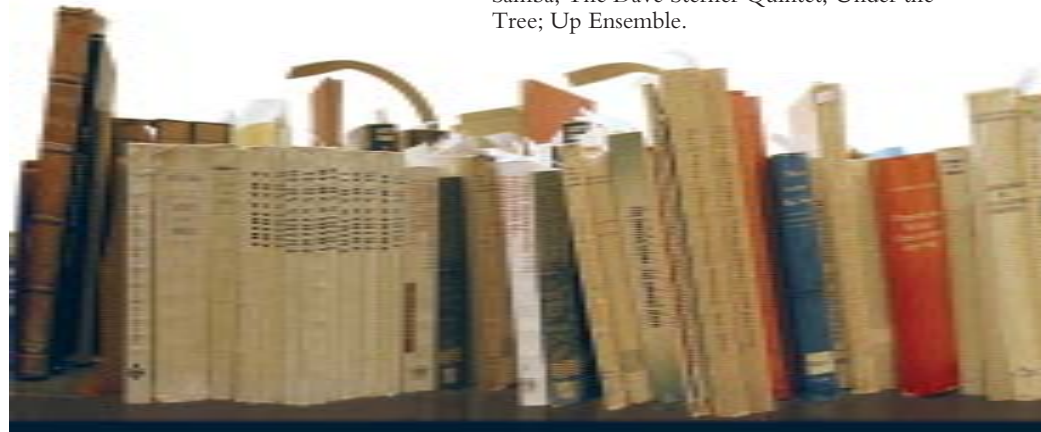
## Special Events

### *Cool Fridays: Indoor Garden Court Music*

Aged to Perfection; Ryann Anderson; Cats on Holiday; Figurehead; The George Foley Jazz Trio; Debbie Gifford; The Harper Productions, Inc.; The Hollywood Slim Band; Severiano Martinez; Tony Pulizzi; The Rob Sikora Jazz Ensemble; Judy Strauss; Under the Tree.

### *Summer Evenings: Courtyard Music*

The Eddie Baccus Quartet; Blue Lunch; Cats on Holiday; The Charged Particles; The Cleveland Trumbadors; Sammy DeLeon; Figurehead; The George Foley Jazz Quintet; Grupo Fuego; Haywire; The Hollywood Slim Band; JT3; The Kingbees; Ernie Krivda; The Latin Crew; The New Harp Experience; Nighthawk; Trisha O'Brien; The Portersharks; Bobby Selvaggio Quintet; Sean Smith; Soul Samba; The Dave Sterner Quintet; Under the Tree; Up Ensemble.



## Summary of Attendance

Total Attendance, Museum	438,569
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## Community Arts

Chalk Festival	9,500
Community Arts (offsite events)	116,710
Circle of Masks	850
Parade the Circle Celebration	53,050
Winter Lights Lantern Festival	15,000
<b>Total</b>	<b>195,110</b>

## School and Teacher Services

Art To Go	5,614
Distance Learning	19,596
Self-guided groups of children	19,413
Staff-guided groups of children	2,714
Docent-guided groups	29,075
School studio programs	3,414
Lunch Space	1,368
Teacher Resource Center	1,533
Teacher Resource Center, offsite	1,335
Monitored drawing in the galleries	80
Freeman Grant	730
ICARE grant	1,420
<b>Total</b>	<b>86,292</b>

## Family and Youth Programs

Community Outreach Programs	2,961*
Family workshops	1,556
High school programs	1,270*
Afternoon with the Arts	40*
Asian Odyssey	912
Future Connections	152*
Theater Arts Camp	166*
Museum Art Classes	7,792*
Special youth programs	851*
Circle Sampler Camp	101
Early Learning Initiative	674
Lion King	76
Special Days	2,243
Martin Luther King Jr. Day	1,993
Gee's Bend Day	250
<b>Total</b>	<b>16,673</b>

\*reflects multi-attendance

The purchase of the research library of the late German-American scholar Hasso von Winning brought books in Spanish, Portuguese, German, French, Italian, English, and other tongues, revealing the range of Western ideas about ancient American culture since the time of the Spanish Conquest.

## For Adults

Case classes	14,271*
Case audit classes for members	2,726*
Gallery talks	1,699
Gallery talks by docents	1,078
Highlights tours by docents	2,948
Public lectures	5,662
Recorded tours	16,487
Sight and Sound	6,443
Gee's Bend	5,697
Court of Burgundy	4,347
Self-guided groups	2,905
Staff-guided groups	6,440
Studio classes	5,592*
Lifelong Learning Program	1,042*
<b>Total</b>	<b>60,850</b>

## Film

	6,582
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## Musical Arts

	11,574
<b>Performing Arts</b>	
VIVA! Festival of Performing Arts	8,722
Jazz on the Circle	2,116
Summer Evenings (Wednesdays and Fridays, door count)	25,603
Carnevale World Music and Dance	5,327
Other concerts, festivals, and workshops	2,373
<b>Total</b>	<b>38,814</b>

<b>Grand Total</b>	<b>415,895</b>
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## Ingalls Library

### Book Library

Cataloging	
Books cataloged	5,899 titles in 6,042 items includes books, serials, electronic resources, microforms, scores, and video and audio recordings, in Roman and CJK scripts
Volume count as of December 31, 2004	313,576 titles in 393,582 volumes
Book repairs	449
Headings added to ArtNACO	79

Acquisitions	
Books ordered	3,400
Books received	4,565
Gifts received	3,704
Exchanges received	536

Public Services	
Staff use (February–December)	1,918
Nonstaff users registered	5,245
Book circulation	25,005
Museum staff	14,169
Case	7,174
Members	738
Other researchers	2,924

Books shelved	32,250
Reference questions answered	1,838
includes 317 e-mail questions	
Books handled via courier run	3,443
Interlibrary loans	1,109
216 as borrower; 893 as lender	

## Serials

Total serial titles	3,046
Total active titles	1,609
Total serials checked in	4,130
Sales catalogs received	2,006
Volumes bound	2,704

SCIPIO (Sales Catalog Index Project Input Online)	
Records added	2,006
Total records in online system	82,075

## Image Library

Slides borrowed	15,867
Museum staff	3,043
Case	7,547
Public	5,277

Slide borrowers	526
Museum staff	106
Case	224
Public	196
Slides filed	21,975
Videos borrowed	31
Videos watched	63
Videos owned	1,081

Acquisitions	
Digital images photographed	1,163
Digital images purchased	8,009

Digital Processing	
Slides scanned	5,502

Cataloging	
Entered	5,029
Cataloged	16,219

Records online in Re:Discovery	179,407
Images online in Re:Discovery	89,929

## Archives

Records accessioned	140 cubic feet
Records processed	62 cubic feet
Total holdings as of December 31, 2004	2,375 cubic feet
Finding aids/box lists prepared	9
Records sent to offsite storage	140 cubic feet
Reference questions answered	200
CMA staff	151
Public	49



# STAFF

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Judy Goslin,  
Administrative  
Assistant

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Administration and  
Treasurer

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and Architecture  
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Exhibition Designer  
Amy Draves,  
Administrative  
Assistant\*

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Production  
Designer\*  
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Production  
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Designer  
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Director, Museum  
Planning and  
Construction  
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Technician/Painter  
Gerald L. Smith,  
Carpenter/Museum  
Technician

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Permanent  
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Graphics Technician  
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Engineer  
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Engineer

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Shift Engineer  
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General Cleaner  
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Cleaner  
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General Cleaner

Brian Fields, General  
Cleaner

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General Cleaner  
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General Cleaner  
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John Sawicki,  
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April 30, 2004)

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Administrative  
Assistant

Louis Adrean,  
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Jennifer Vickers,  
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2004)\*

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Marsha Morrow,  
Acquisitions Assistant

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Romell, Systems  
Librarian

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Archivist

Hilary Bober,  
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Special Programs  
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Department Head,  
Education Programs

Seema Rao,  
Coordinator, Special  
Programs

Claire Lee Rogers,  
Associate Director,  
School and Family  
Services

Cavana I. O.  
Faithwalker, Assistant  
Director,  
Community  
Outreach

Karen Gregg,  
Scheduling  
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Dyane Hanslik,  
Assistant Director,  
Family and Youth  
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Associate Director,  
Distance Learning

David Shaw,  
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Susan Martis,  
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Assistant

Lenaia Burbank,  
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Assistant Director,  
Docent Program

Michael Starinsky,  
Associate Director,  
Education Art  
Collection

Alicia Hudson Garr,  
Assistant Director,  
Art To Go  
Department

Maryann Popovich,  
Assistant Director,  
Teacher Resource  
Center

Massoud Saidpour,  
Artistic Director,  
Performing Arts and  
Film

Jeremy Shubrook,  
Production  
Coordinator

John Ewing,  
Department Head,  
Film\*

Michael St. Clair,  
Department Head,  
Audio Visual  
Services

Laszlo Vince, AV  
Assistant

Tim Harry, AV  
Assistant\*

Robin VanLear,  
Artistic Director,  
Community Arts

Nan Eisenberg,  
Coordinator,  
Community Arts

Gail Trembly,  
Community Arts  
Assistant



The Registrar's Office tracks everything that happens to every work of art. Here, Andrea Bour updates the collections database to reflect the movement of objects from the galleries to storage.

Penelope D. Buchanan, Consultant  
Christine Bizay-Vuyancih, TRC Assistant\*  
Alexandra Borosova, Docent Assistant\*  
Karen Bourquin, Art To Go Assistant\*  
Katherine Klann, Scheduling Assistant\*  
Anne Kowalski, Distance Learning Assistant\*  
Mary Ryan, Family Programs Assistant\*

#### *Musical Arts*

Karel Paukert, Curator  
G. Paul Cox, Assistant Curator  
Michael McKay, Office and Production Manager\*

#### **Development and External Affairs**

Susan Jaros, Deputy Director of Development and External Affairs  
Jacqueline Kelling, Campaign Coordinator and Division Manager  
Linda Goldstein, Executive Assistant

#### **Development Division**

*Development*  
Cynthia Rallis, Director of Development  
Connie Breth, Administrative Assistant  
Karen Gustafson, Associate Director, Corporate Relations  
Brian Sullivan, Corporate Relations Coordinator  
Amy Martin, Associate Director, Individual Giving  
Dana Myers, Individual Giving Manager

Biserka Mikleus, Individual Giving Coordinator  
Katherine McNally, Development Assistant  
Christina Thoburn, Associate Director, Planned and Major Gifts  
Rebecca Greene, Planned Giving Coordinator  
Kathleen Branscomb, Planned Giving Assistant  
Patricia J. Butler, Support Services Administrator  
Donald Modica, Assistant Director, Research and Communications  
Jack Stinedurf, Associate Director, Development  
Joan O'Brien, Associate Director, Grants and Government Relations  
Rachel Rosenzweig, Foundation Relations Coordinator  
Christine Wright, Development Assistant

#### *Membership*

Andrea Krist, Associate Director, Membership  
Patrick Cassidy, Membership Assistant  
Bill Davenport, Membership Assistant  
Maureen Kelly, Membership Assistant

#### **External Affairs Division**

Donna Brock, Director of External Affairs  
Robine Andrako, External Affairs Assistant

#### *Marketing*

Rebecca Murphy, Associate Director, Marketing  
Nina Arrowood, Marketing Associate  
Thomas H. Barnard III, Graphic Designer  
Gregory M. Donley, Senior Writer/Designer  
Charles Szabla, Production Manager  
Mel Horvath, Printer  
Blaine Stojkov, Press Operator

#### *Communications*

Rob Bruder, Media Relations Coordinator  
Julie Limpach, Media Relations Coordinator

#### *Guest and Member Services*

John Alan, Manager, Guest and Member Services  
Beverly Essinger, Ticket Center Assistant Supervisor  
Karen Wellman, Ticket Center Assistant Supervisor  
Robert Davis, Ticket Agent\*  
Gina Desantis, Ticket Agent\*  
Patricia Dolak, Ticket Agent\*  
John Dunigan, Ticket Agent\*  
Susan Flickinger, Ticket Agent\*  
Sharon Jacobs, Ticket Agent\*  
Martha Jacoby, Ticket Agent\*  
John Kelly, Ticket Agent\*

Cynthia Klenz, Ticket Agent\*  
Katie Klenz, Ticket Agent\*  
Nicholas Petersen, Ticket Agent\*  
Margaret Day, Group Sales Coordinator  
Faye Grinage, Switchboard Operator

#### *Outreach and Audience Development*

Cathy Lewis-Wright, Associate Director, Outreach and Audience Development  
Lisa Roth, Outreach Assistant\*

#### **Constituent Relations Division**

Karen Carr, Director of Constituent Relations, Protocol, and Events

#### *Special Events*

Ann Koslow, Manager  
Eliza Parkin, Senior Coordinator  
Jenna Juredine, Coordinator  
Hunter Walter, Coordinator

#### *Volunteer Initiatives*

Diane De Bevec, Associate Director, Volunteer Initiatives  
Liz Pim, Coordinator

#### **Information Technology**

Leonard Steinbach, Chief Information Officer  
Judy Fredrichs, Department Administrator

#### *Information Services*

Douglas Hiwiller, Information Services Manager  
Robert Hlad, Systems Coordinator  
Margo Frey, User Support Specialist  
Marvin Richardson, User Support Specialist

#### *New Media Initiatives*

Holly Witchey, Manager, New Media Initiatives  
Michael Hilliard, Assistant Manager, New Media Initiatives

#### *Network Services*

Tom Hood, Network Manager  
Robert Nuhn, Assistant Network Manager

#### *Department Support*

Dave Andrews, Department Support Specialist (Administration)  
Linda Wetzel, Department Support Specialist (Development/ External Affairs and Education)





Chalk Festival

# FINANCIAL REPORT 2004

## TREASURER

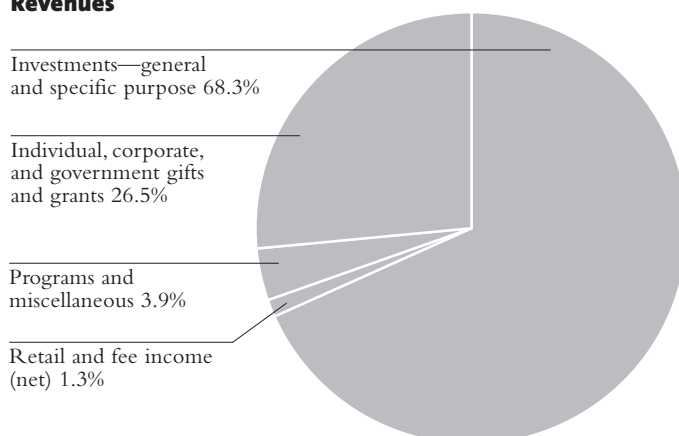
I am pleased to report that the Cleveland Museum of Art had another solid year financially, concluding 2004 with a strong balance sheet and a balanced budget. The continued recovery of the financial markets helped increase the museum's net assets by \$55.2 million with a \$37.5 million improvement in the endowment balance. We also recognized an increase in pledges receivable as we continue to mobilize for the expansion and renovation of our facilities.

Significant cost saving initiatives implemented in the past two years have reduced operating expenses by \$2.3 million from 2003. These reductions will help keep the museum in good financial health as we embark on a construction and renovation plan later in 2005.

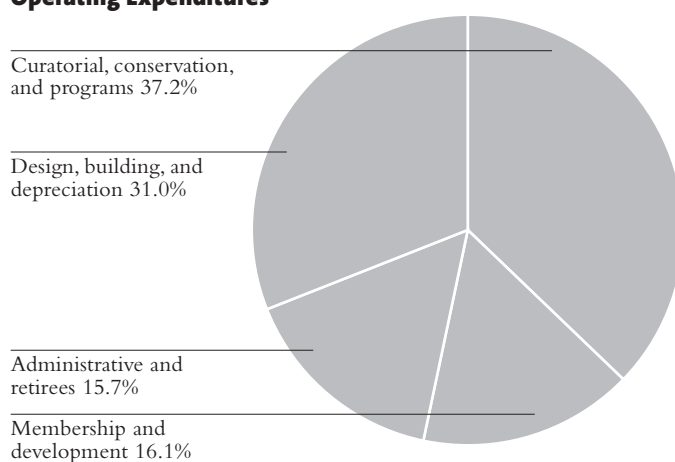
Further, the museum will be converting from a calendar year-end to a June 30 year-end. We are undertaking this effort to align ourselves more closely with other institutions in the art museum world.

Janet G. Ashe  
Deputy Director of Administration and Treasurer

### Revenues



### Operating Expenditures



### Summary of Key Finance Data

Years ended December 31 (in thousands)	2004	2003	2002	2001	2000
Investment	\$388,322.3	\$368,099.9	\$316,259.8	\$384,347.8	\$408,479.2
Charitable perpetual trusts	307,080.2	289,775.5	249,369.2	295,188.1	325,558.7
Total	695,402.5	657,875.4	565,629.0	679,535.9	734,037.9
Art purchases	13,878.6	8,404.7	14,003.0	13,990.0	5,472.7
Unrestricted revenue and support	31,607.9	33,904.6	33,678.9	31,535.6	31,039.9
Operating expenses	31,584.9	33,850.0	33,658.4	31,531.4	30,922.6
Excess (deficiency) of operating revenue and support over operating expenses	23.0	54.6	20.5	4.2	117.3
<b>Five-year average</b>	<b>\$ 43.9</b>				

## Report of Independent Auditors

Board of Trustees  
The Cleveland Museum of Art

We have audited the accompanying statements of financial position of the Cleveland Museum of Art (the Museum) as of December 31, 2004 and 2003, and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. We were not engaged to perform an audit of the museum's internal control over financial reporting. Our audits included consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum's internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Museum as of December 31, 2004 and 2003, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

*Ernst & Young LLP*  
April 29, 2005

## Statements of Financial Position

	December 31, 2004	December 31, 2003
<b>Assets</b>		
Current assets:		
Cash and cash equivalents	\$ 10,986,320	\$ 5,895,733
Accounts receivable	371,415	363,313
Inventories	406,705	491,343
Other current assets	54,815,529	53,517,682
Total current assets	66,579,969	60,268,071
Investments	388,322,373	368,099,940
Buildings and equipment:		
Buildings and improvements	35,581,810	29,416,509
Equipment	14,922,477	13,813,705
Construction in progress	23,535,894	21,451,668
	74,040,181	64,681,882
Less accumulated depreciation	35,652,501	33,565,507
Total buildings and equipment—net	38,387,680	31,116,375
Other assets:		
Charitable perpetual trusts	307,080,225	289,775,520
Pledges receivable	23,886,154	19,888,527
Other	800,140	673,507
Total assets	\$825,056,541	\$ 769,821,940

	December 31, 2004	December 31, 2003
<b>Liabilities and net assets</b>		
Current liabilities:		
Accounts payable and accrued expenses	\$ 11,031,563	\$ 8,568,893
Short-term borrowings	11,250,000	5,250,000
Deferred revenue	155,011	337,997
Other current liabilities	53,982,826	52,566,322
Total current liabilities	76,419,400	66,723,212
Other liabilities:		
Accrued postretirement medical benefits	5,316,056	5,343,541
Other	923,692	977,926
	6,239,748	6,321,467
Total liabilities	82,659,148	73,044,679
Net assets:		
Unrestricted	178,415,058	172,362,762
Temporarily restricted	237,157,853	214,894,722
Permanently restricted	326,824,482	309,519,777
Total net assets	742,397,393	696,777,261
Total liabilities and net assets	\$825,056,541	\$ 769,821,940

See notes to financial statements.

## Statement of Activities

Year Ended December 31, 2004

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Revenues and support</b>				
Contributions and memberships	\$ 3,727,792			\$ 3,727,792
Trust fund revenues	2,887,954	\$ 158,499		3,046,453
Gifts from independent dedicated trusts:				
John Huntington Art and Polytechnic Trust	5,723,729			5,723,729
Horace Kelley Art Foundation	343,210			343,210
Grants	1,031,592	663,338		1,694,930
Program revenues	835,377			835,377
Special events	328,831			328,831
Other	492,951			492,951
Stores, café, parking, and products	1,870,557			1,870,557
Grants and gifts for specific capital expenditures		12,113,550		12,113,550
Investment return designated for current operations	11,625,160	665,267		12,290,427
Net assets released from restrictions used for operations	2,740,763	(2,740,763)		
<b>Total revenues and support</b>	<b>31,607,916</b>	<b>10,859,891</b>		<b>42,467,807</b>
<b>Expenses</b>				
Curatorial, conservation, and registrar	5,963,798			5,963,798
Design and security expenses	6,875,698			6,875,698
Education, library, and extensions	4,621,989			4,621,989
Publications, printing, and photography	600,200			600,200
Membership services	411,792			411,792
Development, special events, and visitor services	4,443,810			4,443,810
Administration	4,717,145			4,717,145
Specific building repairs and maintenance	375,139			375,139
Stores, café, parking, and products	1,488,326			1,488,326
Depreciation	2,086,994			2,086,994
<b>Total expenses</b>	<b>31,584,891</b>			<b>31,584,891</b>
Excess of revenues and support over expenses before other changes in net assets	23,025	10,859,891		10,882,916
<b>Other changes in net assets</b>				
Endowment and trust income for art purchases		12,796,711		12,796,711
Net assets released from restrictions used to fund acquisition of art objects	13,878,558	(13,878,558)		
Expenditures for the acquisition of art objects	(13,878,558)			(13,878,558)
Gifts, contributions, and other changes	106,049	1,270,928		1,376,977
Investment return after amounts designated	5,917,957	11,219,424		17,137,381
Net assets released from restrictions used for capital Change in fair value of charitable perpetual trusts	5,265	(5,265)	\$ 17,304,705	17,304,705
Increase in net assets	6,052,296	22,263,131	17,304,705	45,620,132
Net assets at January 1, 2004	172,362,762	214,894,722	309,519,777	696,777,261
<b>Net assets at December 31, 2004</b>	<b>\$178,415,058</b>	<b>\$237,157,853</b>	<b>\$ 326,824,482</b>	<b>\$ 742,397,393</b>

See notes to financial statements.

## Statement of Activities

Year Ended December 31, 2003

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
<b>Revenues and support</b>				
Contributions and memberships	\$ 3,299,662			\$ 3,299,662
Trust fund revenues	2,801,170	\$ 159,503		2,960,673
Gifts from independent dedicated trusts:				
John Huntington Art and Polytechnic Trust	4,226,271			4,226,271
Horace Kelley Art Foundation	340,000			340,000
Grants	962,967	350,880		1,313,847
Program revenues	720,188			720,188
Special events	544,900			544,900
Other	386,479	481,544		868,023
Stores, café, parking, and products	2,790,058			2,790,058
Grants and gifts for specific capital expenditures		12,194,063		12,194,063
Investment return designated for current operations	14,455,102	335,422		14,790,524
Net assets released from restrictions used for operations	3,377,830	(3,377,830)		—
Total revenues and support	33,904,627	10,143,582		44,048,209
<b>Expenses</b>				
Curatorial, conservation, and registrar	6,668,617			6,668,617
Design and security expenses	6,542,591			6,542,591
Education, library, and extensions	4,205,813			4,205,813
Publications, printing, and photography	555,968			555,968
Membership services	423,333			423,333
Development, special events, and visitor services	4,441,772			4,441,772
Administration	5,199,457			5,199,457
Specific building repairs and maintenance	1,246,832			1,246,832
Stores, café, parking, and products	2,545,121			2,545,121
Depreciation	2,020,551			2,020,551
Total expenses	33,850,055			33,850,055
Excess of revenues and support over expenses before other changes in net assets	54,572	10,143,582		10,198,154
<b>Other changes in net assets</b>				
Endowment and trust income for art purchases		13,108,449		13,108,449
Net assets released from restrictions used to fund acquisition of art objects	8,404,699	(8,404,699)		
Expenditures for the acquisition of art objects	(8,404,699)			(8,404,699)
Gifts, contributions, and other changes	111,563	942,014		1,053,577
Investment return after amounts designated	20,058,962	28,774,316		48,833,278
Net assets released from restrictions used for capital Change in fair value of charitable perpetual trusts	220,145	(220,145)	\$ 40,406,324	40,406,324
Reclassification of net assets	(2,001,989)	2,001,989		
Increase in net assets	18,443,253	46,345,506	40,406,324	105,195,083
Net assets at January 1, 2003	153,919,509	168,549,216	269,113,453	591,582,178
Net assets at December 31, 2003	\$ 172,362,762	\$ 214,894,722	\$ 309,519,777	\$ 696,777,261

See notes to financial statements.



## Statements of Cash Flows

	December 31, 2004	December 31, 2003
<b>Reconciliation of change in net assets to net cash used in operating activities</b>		
Increase in net assets	\$ 45,620,132	\$ 105,195,083
Adjustments to reconcile increase in net assets to cash used in operating activities:		
Depreciation	2,086,994	2,020,551
Investment gain—net	(38,027,808)	(73,015,913)
Increase in fair value of charitable perpetual trusts	(17,304,705)	(40,406,324)
Changes (used in) provided by operating assets and liabilities:		
(Increase) decrease in accounts receivable	(8,102)	32,406
Decrease in inventories	84,638	331,627
Increase in other current assets	(1,297,847)	(20,185,601)
Increase in pledges receivable	(3,997,627)	(8,008,867)
(Increase) decrease in other assets	(126,633)	218,577
Increase in accounts payable and accrued expenses	2,462,670	2,432,199
(Decrease) increase in deferred revenue	(182,986)	37,238
Increase in other current liabilities	1,416,504	20,531,534
(Decrease) in accrued postretirement medical benefits	(27,485)	(18,384)
(Decrease) in other liabilities	(54,234)	(51,700)
Net cash used in operating activities	\$ (9,356,489)	\$ (10,887,574)
<b>Financing activities</b>		
Proceeds from short-term borrowings	6,000,000	
Payments on short-term borrowings		(2,190,000)
Net cash provided by (used in) financing activities	6,000,000	(2,190,000)
<b>Investing activities</b>		
Purchases of buildings and equipment	(9,358,299)	(8,150,792)
Proceeds from sales and maturities of investments	17,942,642	203,379,885
Purchases of investments	(137,267)	(182,204,100)
Net cash provided by investing activities	8,447,076	13,024,993
Net increase (decrease) in cash and cash equivalents	5,090,587	(52,581)
Cash and cash equivalents at beginning of year	5,895,733	5,948,314
Cash and cash equivalents at end of year	\$ 10,986,320	\$ 5,895,733

See notes to financial statements.

## Notes to Financial Statements

### 1. Organization

The Cleveland Museum of Art (the Museum) maintains in the City of Cleveland a museum of art of the widest scope for the benefit of the public.

### 2. Significant Accounting Policies

#### *Use of Estimates*

The preparation of financial statements in conformity with accounting principles generally accepted in the United States requires management to make estimates and assumptions that affect the amounts reported in the financial statements and accompanying notes. Actual results could differ from those estimates.

#### *Temporarily and Permanently Restricted Net Assets*

Temporarily restricted net assets are used to differentiate resources, the use of which is restricted by donors or grantors to a specific time period or for a specific purpose, from resources on which no restrictions have been placed or that arise from the general operations of the Museum. Temporarily restricted gifts, grants, and bequests are recorded as additions to temporarily restricted net assets in the period received. When restricted net assets are expended for their stipulated purpose, temporarily restricted net assets become unrestricted net assets and are reported in the statements of activities as net assets released from restrictions. For temporarily restricted net assets used for major capital projects, the Museum records the additions to temporarily restricted net assets and then records a reclassification to unrestricted net assets as net assets released from restrictions for annual depreciation. There were no such reclassifications in the 2004 or 2003 statements of activities.

Permanently restricted net assets consist of amounts held in perpetuity or for terms designated by donors. Earnings on investments, unless restricted by donors, of the permanently restricted net assets are included in unrestricted revenues and other changes in net assets. Restricted earnings are classified as temporarily restricted revenues until amounts are expended in accordance with the donors' specifications.

#### *Art Collection*

The Museum's collections are made up of art objects and artifacts of historical significance that are held for educational, research, scientific, and curatorial purposes. Each of the items is cataloged, preserved, and cared for, and activities verifying their existence and assessing their condition are performed continuously.

Purchases for the collection are recorded as expenditures for the acquisition of art objects in the statements of activities in the year in which the objects are acquired. Proceeds from the deaccession of art objects are recorded as temporarily restricted net assets and are restricted to the acquisition of other art objects. In keeping with standard museum practice, the collections, which were acquired via purchases and contributions, are not recognized as assets on the statements of financial position.

#### *Cash Equivalents*

Cash equivalents are highly liquid investments with a maturity of three months or less when purchased. Cash equivalents are measured at fair value in the statements of financial position and exclude amounts restricted or designated for long-term purposes.

#### *Inventories*

Inventories consist of merchandise available for sale and are stated at the lower of average cost or market.

#### *Investment Income*

Investment income, including realized gains (losses), is added to (deducted from) the appropriate unrestricted or temporarily restricted net assets. Unrealized gains (losses) are added to (deducted from) the applicable unrestricted, temporarily restricted, or permanently restricted net assets.

#### *Financial Instruments*

The carrying values of accounts receivable, accounts payable, accrued expenses, and short-term borrowings are reasonable estimates of their fair value due to the short-term nature of these financial instruments.

#### *Donated Services*

No amounts have been reflected in the financial statements for donated services. The Museum pays for most services requiring specific expertise. However, many individuals volunteer their time and perform a variety of tasks that assist the Museum with various programs.

### Special Exhibitions

Other current assets and deferred revenue include expenditures and revenues in connection with the development of special exhibitions. Revenues and expenses are recognized pro-rata over the life of the exhibition. Revenues include such items as corporate and individual sponsorships. The expenditures generally include such items as research, travel, insurance, transportation, and other costs related to the development and installation of the exhibition.

### Contributions

Unconditional pledges to give cash, marketable securities, and other assets are reported at fair

value and discounted to present value at the date the pledge is made to the extent estimated to be collectible by the Museum. Conditional promises to give and indications of intentions to give are not recognized until the condition is satisfied. Pledges received with donor restrictions that limit the use of the donated assets are reported as either temporarily or permanently restricted support, or other changes in net assets if designated for long-term investment. When a donor restriction expires, that is, when a stipulated time restriction ends or purpose restriction is accomplished, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the statements of activities as net assets released from restrictions.

	2004	2003
Pledges due:		
In less than one year	\$ 6,806,585	\$ 5,147,905
In one to five years	15,206,643	12,283,488
Greater than five years	6,907,337	7,277,337
	28,920,565	24,708,730
Discount on pledges	(5,034,411)	(4,820,203)
	\$ 23,886,154	\$ 19,888,527

### Buildings and Equipment

Buildings and equipment are carried at cost. Expenditures that substantially increase the useful lives of existing assets are capitalized. Routine maintenance and repairs are expensed as incurred. Depreciation is computed by the straight-line method using the estimated useful lives of the assets. Buildings and improvements are assigned a useful life of up to forty years. Equipment is assigned a useful life ranging from three to five years. Interest cost incurred on borrowed funds during the period of construction of capital assets is capitalized as a component of the cost of acquiring those assets.

During 2000, the Museum undertook a project to restore and renovate the original 1916 building and surrounding walkways and landscaping. Project expenditures are capital in nature and prolong the useful life of the building. The project was completed in 2004 and approximately \$6 million was transferred from construction in progress to building and improvements on the statements of financial position.

The Museum also undertook a project to maintain the area referred to as the Fine Arts Garden, which is located south of the front entrance to the 1916 building. For 2004 and 2003, a total of \$0.4 and \$1.3 million, respectively, was included in operating expenses related to this undertaking.

Approximately \$17.6 million has been committed for architect/contractor fees related to new construction and renovation of existing facilities of which \$5.2 and \$7.7 million have been expended and are included in construction in progress at December 31, 2004 and 2003, respectively. Approximately \$21.5 and \$10.6

million have been expended and included in construction in progress related to the expansion and renovation project at December 31, 2004 and 2003, respectively.

### Other Current Assets and Liabilities

Other current assets and liabilities at December 31, 2004 and 2003, include \$54.0 and \$52.6 million, respectively, of collateral investments related to securities lending whereby certain securities in the Museum's portfolio were loaned to other institutions generally for a short period of time. The Museum receives as collateral the market value of securities borrowed plus a premium approximating 2% of the market value of those securities. In accordance with Statement of Financial Accounting Standards No. 140, *Accounting for Transfers and Servicing of Financial Assets and Extinguishment of Liabilities*, the Museum recorded the collateral received as both a current asset and a current liability since the Museum is obligated to return the collateral upon the return of the borrowed securities. Also included in other current assets are deferred exhibition expenses of \$0.4 and \$0.3 million, grants and other receivables of \$0.3 and \$0.4 million, and prepaid expenses of \$0.1 and \$0.2 million as of December 31, 2004 and 2003, respectively.

### Reclassifications

In 2003, certain assets were reclassified from unrestricted to temporarily restricted based on a review or modification of donor specifications. No such reclassifications were made in 2004. Certain prior year amounts were reclassified to conform with the current year presentation.

**3. Temporarily Restricted Net Assets**

Temporarily restricted net assets are available for the following purposes at December 31:

	2004	2003
Acquisition of art	\$162,767,829	\$ 156,044,057
Specific operating activities:		
Curatorial and conservation	10,879,008	8,071,845
Education and extensions	3,615,398	5,232,059
Library	1,969,376	1,805,463
Publications, printing, and photography	4,439,007	4,057,092
Musical programming	3,812,122	3,453,041
Buildings, grounds, and protection services	44,755,996	31,307,877
Fine Arts Garden	2,701,702	2,486,826
Sundry	2,217,415	2,436,462
<b>Total temporarily restricted net assets</b>	<b>\$237,157,853</b>	<b>\$ 214,894,722</b>

**4. Permanently Restricted Net Assets**

Permanently restricted net assets are amounts held in perpetuity, or for terms designated by donors, the income from which is expendable to support the following purposes at December 31:

	2004	2003
Purchase of art	\$107,155,105	\$ 100,480,396
Specific operating activities	4,823,480	4,633,867
General operating activities	214,845,897	204,405,514
<b>Total permanently restricted net assets</b>	<b>\$326,824,482</b>	<b>\$ 309,519,777</b>

**5. Net Assets Released From Restrictions**

Net assets were released from restrictions during 2004 and 2003 by incurring expenses or making capital expenditures satisfying the restricted purposes as follows:

	2004	2003
Acquisition of art	\$ 13,878,558	\$ 8,404,699
Specific operating activities:		
Curatorial and conservation	\$ 1,375,321	\$ 1,564,272
Education and extensions	654,992	149,358
Library	62,158	55,359
Musical programming	120,596	179,142
Fine Arts Garden	110,586	97,304
Sundry	41,971	85,564
Buildings, repair, and maintenance	375,139	1,246,831
<b>Net assets released from restrictions used for operations</b>	<b>\$ 2,740,763</b>	<b>\$ 3,377,830</b>

Net assets released from restrictions used for capital expenditures were \$5,265 and \$220,145 for 2004 and 2003, respectively.

## 6. Investments and Charitable Perpetual Trusts

The fair value of Museum investments is based on quoted market prices, except for other investments, primarily limited partnerships or limited liability corporations, for which fair value is estimated in an unquoted market. Fair value of other investments is generally determined by principal market makers or an investment manager of the individual investment fund. The valuation of individual investment holdings within other investments may include the last sale or bid price of securities that are listed on a national securities exchange or the last sale or bid price of nonlisted securities, using appraisals or estimates that require varying degrees of judgment. Generally, fair value of other investments reflects net contributions to the investee and an ownership share of realized and unrealized investment income and expenses.

The Museum is the sole income beneficiary of several charitable perpetual trusts and a partial income beneficiary of other charitable perpetual trusts. Because the trusts are not controlled by the Museum, the assets are classified as permanently restricted net assets. The charitable perpetual trusts are presented at the fair value of the Museum's portion of the underlying trust assets. The change in the fair value of the charitable perpetual trusts is classified as a permanently restricted other change in net assets within the statements of activities. Income distributed to the Museum by the trusts amounted to \$13,310,103 and \$11,243,283 in 2004 and 2003, respectively, and is classified as unrestricted and temporarily restricted revenue in trust fund revenues and gifts from independent dedicated trusts, including income restricted for acquisition of art objects of \$4,196,711 and \$3,716,339, in 2004 and 2003, respectively, which is classified as an other change in temporarily restricted net assets.

Museum investments consist of the following at December 31:

	2004	2003
Cash and cash equivalents	\$ 5,150,492	\$ 3,573,214
Bonds and combined bond funds	50,492,899	43,384,319
Stocks and combined stock funds	244,871,078	260,939,166
Other investments	87,807,904	60,203,241
	<b>388,322,373</b>	368,099,940
Charitable perpetual trusts	307,080,225	289,775,520
	<b>\$695,402,598</b>	\$ 657,875,460

The following summarizes returns from the Museum's investments and charitable perpetual trusts and the related classifications in the statements of activities.

2004	Temporarily Unrestricted	Permanently Restricted	Restricted
Dividends and interest	\$ 2,136,734	\$ 2,260,559	
Realized and unrealized gains net of realized and unrealized losses	15,406,383	18,224,132	
Change in fair value of charitable perpetual trusts			\$ 17,304,705
Investment return	17,543,117	20,484,691	17,304,705
Investment return designated for current operations	(11,625,160)	(665,267)	
Investment return designated for art purchase		(8,600,000)	
Investment return after amounts designated	<b>\$ 5,917,957</b>	<b>\$ 11,219,424</b>	<b>\$ 17,304,705</b>
<b>2003</b>			
Dividends and interest	\$ 1,592,064	\$ 1,801,809	
Realized and unrealized gains net of realized and unrealized losses	32,922,000	36,700,040	
Change in fair value of charitable perpetual trusts			\$ 40,406,324
Investment return	34,514,064	38,501,849	40,406,324
Investment return designated for current operations	(14,455,102)	(335,422)	
Investment return designated for art purchase		(9,392,111)	
Investment return after amounts designated	<b>\$ 20,058,962</b>	<b>\$ 28,774,316</b>	<b>\$ 40,406,324</b>

The Museum uses the spending rule concept in making distributions from its investments. In doing so, the Museum takes into account the distributions from the charitable perpetual trusts. Under this method, a portion of its investment earnings is recorded as unrestricted revenue. For 2004 and 2003, the amount of investment income used by the Museum for its operations and purchases of art was calculated using a spending rate of 5% of the market value of the investments for the prior twenty-quarter average ending September 30 of the prior year, as adjusted (subject to certain limitations) for inflation and additional contributions. Investment returns in excess of (less than) amounts designated for current operations are classified as other changes in net assets in the statements of activities.

## 7. Benefit Plans

The Museum converted from a contributory defined benefit pension plan (the Plan) for eligible employees to a noncontributory defined benefit pension plan on January 1, 2002. Eligible participants in the Plan on December 31, 2001 were given the option of continuing to contribute to the Plan. For those employees not making this election, their accumulated benefit was converted to the noncontributory

defined benefit plan (the Plan). For either contributing or noncontributing participants, benefits under the Plan are based on years of service and the final five-year average compensation. It is the policy of the Museum to fund with an insurance company at least the minimum amounts required by the Employee Retirement Income Security Act. Plan assets are invested in group annuity contracts.

The Museum uses December 31 as the measurement date for the Plan. The following table sets forth the actuarial present values of benefit obligations and aggregate funded status of the plans at December 31, 2004 and 2003:

	2004	2003
Projected benefit obligation	\$ 21,102,670	\$ 20,200,023
Fair value of plan assets	21,937,771	21,213,204
Funded status of the plans	\$ 835,101	\$ 1,013,181
Accumulated benefit obligation	\$ 19,070,916	\$ 17,918,574
Prepaid pension cost	\$ 149,301	\$ 149,301
Intangible asset	-	-
Minimum pension liability	-	-
Asset recognized in statements of financial position	\$ 149,301	\$ 149,301

Weighted average assumptions as of December 31, 2004 and 2003, are as follows:

	2004	2003
Discount rate	6.00%	6.25%
Expected rate of return on plan assets	7.00%	7.00%
Compensation growth rate	3.00%	3.00%

The assumptions used in the actuarial valuations were established by the Museum in conjunction with its actuary. The discount rate for the plan was established using the thirty-year Corporate AA bond rate as of December 31, 2004 and adding a premium of 0.30% to account for pension distributions occurring over time periods longer than thirty years. The weighted average rates of increase in compensation were established based upon the

Museum's long-term internal compensation plans. The expected long-term weighted average rate of return on plan assets was established using the Museum's target asset allocation for equity and fixed income and the historical average rates of return for equity and fixed income adjusted by an assessment of possible future influences that could cause the returns to trail long-term patterns.

The following information is provided for the defined benefit plan of the Museum at December 31, 2004 and 2003:

	2004	2003
Components of net periodic benefit cost:		
Service cost	\$ 645,193	\$ 562,727
Interest cost	1,229,593	1,167,784
Expected return on plan assets	1,462,710	1,405,349
	<b>\$ 3,337,496</b>	<b>\$ 3,135,860</b>
Employer contributions	\$ 464,071	\$ —
Benefits paid	1,033,436	969,803
Employee contributions	95,854	114,446

The Plan invests in an unallocated immediate participation guarantee group annuity contract with John Hancock Life Insurance Company (the Insurer). The Insurer credits the Plan's deposits that are intended to provide future benefits to present employees to an account that is invested with other assets of the Insurer. The account is credited with its share of the Insurer's actual investment income.

The actual asset allocations by asset category at December 31 are as follows:

	2004	2003
Debt securities	94%	94%
Equity securities	2	2
Real estate	2	2
Other	2	2
Total	<b>100%</b>	<b>100%</b>

The Museum expects to make a contribution of \$482,730 to the Plan in 2005. Benefit payments over the next five years are estimated as follows: 2005 – \$1,092,751; 2006 – \$1,118,675; 2007 – \$1,163,234; 2008 – \$1,134,043; 2009 – \$1,170,170; and in the aggregate for the five years thereafter is \$6,854,753

In addition, effective January 1, 2002 the Museum initiated a 401(k) savings plan. The Museum matches employee contributions at a rate of 50% of the first 4% of total compensation. The Museum's contributions to the 401(k) plan were \$170,290 and \$170,482 in 2004 and 2003, respectively.

## 8. Postretirement Medical Benefits

The Museum provides health care benefits upon retirement to certain employees meeting eligibility requirements as of December 31, 2001. No other employees are eligible to receive these health care benefits. The Museum's policy is to fund the annual costs of these benefits from unrestricted assets of the Museum.

Net postretirement benefit expense in 2004 was \$336,054 and consisted of interest cost only. Net postretirement benefit expense in 2003 was \$416,329 and consisted of interest cost of \$397,950 and recognized net actuarial loss of \$18,379.

The status of the Museum's postretirement benefit plan at December 31 is summarized below:

	2004	2003
Accumulated postretirement benefit obligation:		
Retired employees	\$ 4,343,701	\$ 4,236,948
Active employees entitled to full benefits	1,062,763	1,324,032
Other active employees	—	—
Total accumulated postretirement benefit obligation	\$ 5,406,464	\$ 5,560,980

The discount rate used in determining the accumulated postretirement benefit obligation was 5.75% and 6.25% at December 31, 2004 and 2003, respectively. The health care cost trend rate used is 13% for fiscal year 2005 declining to 5.5% by 2013.

Payments of postretirement benefits were \$363,539 and \$434,713 in 2004 and 2003, respectively. The gross benefits expected to be paid in each year from 2005 to 2009 are \$517,397, \$566,804, \$597,379, \$622,365, and \$640,663, respectively. The anticipated benefits to be paid in the five years from 2010 to 2014 are \$3,279,436. The Medicare Part B subsidy reduces the payments by approximately \$80,000 on average beginning in 2006.

In December 2003, the Medicare, Prescription Drug, Improvement and Modernization Act of 2003 (the Act) was enacted. The Act established a prescription drug benefit under Medicare, known as "Medicare Part D," and a federal subsidy to sponsors of retiree health care benefit plans that provide a benefit that is at least actuarially equivalent to Medicare Part D.

The Museum believes that benefits provided to some groups of participants will be at least actuarially equivalent to Medicare Part D and accordingly, the Museum will be entitled to a subsidy.

In May 2004, the Financial Accounting Standard Board (FASB) issued FASB Staff Position No. FAS 106-2, *Accounting and Disclosure Requirements Related to the Medicare Prescription Drug, Improvement and Modernization Act of 2003* (FSP 106-2). FSP 106-2 requires (a) that the effects of the federal subsidy be considered an actuarial gain and recognized in the same manner as other actuarial gains and losses and (b) certain disclosures for employers that sponsor postretirement health care plans that provide prescription drug benefits.

The Museum adopted FSP 106-2 prospectively for certain participants as of December 31, 2004. The expected subsidy reduced the accumulated postretirement benefit obligation and reduced the unrecognized actuarial loss by approximately \$767,000.

## 9. Financing Arrangements

At December 31, 2004 and 2003, the Museum has \$11,250,000 and \$5,250,000, respectively, of short-term borrowings outstanding under a line of credit and two demand notes with various banks. Interest rates on the London Interbank Offering Rate (LIBOR) based loans range from 2.43% to 3.26% and 1.91% to 1.92% at December 31, 2004 and 2003, respectively. Capitalized interest amounted to approximately \$161,000 and \$87,000 in 2004 and 2003, respectively. Interest payments amounted to approximately \$161,000 and \$151,000 in 2004 and 2003, respectively. The unused portion of the line of credit, \$14,750,000 at December 31, 2004 and 2003, may be drawn upon as needed.

## 10. Income Taxes

The Museum is a nonprofit organization and is exempt from federal income taxes on related income under Section 501(c)(3) of the Internal Revenue Code.



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