

July 1, 2007–June 30, 2008

ANNUAL REPORT



THE CLEVELAND MUSEUM OF ART

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Cover: Banners get right to the point. After more than three years, visitors can once again enjoy part of the permanent collection.

Right: *Tibetan Man's Robe, Chuba*; 17th century; China, Qing dynasty; satin weave with supplementary weft patterning; silk, gilt-metal thread, and peacock-feathered thread; 184 x 129 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2007.216.



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+deceased since June
30, 2008

A suite of five monumental
canvases by Charles Meynier
impresses visitors in the new
Cutler Gallery.





GREGORY M. DONLEY

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Final touches of caulk and paint complete the transformation of the former garden court into the Reid Gallery, featuring Baroque art.

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A visiting family enjoys a members preview of the reopened 1916 building.

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CMA textile conservator
Robin Hanson and contract
textile conservator
Kathleen MacKay work on
a large carpet.



DAVID A. BRICHFORD

FROM THE DIRECTOR

FISCAL YEAR 2007–8 ended just one day after the newly installed galleries on the main floor of the museum’s venerable 1916 building opened on Sunday, June 29, 2008. Thus, viewing the entire 12 months through the lens of that celebratory weekend is appropriate. Indeed, at times all the varied activities during the period covered by this report seemed focused on helping us get to and then across this important threshold. In retrospect, such concentration was to be expected, given all that had gone into the preparations for this event, which was arguably one of the most important in the history of this institution.

Major exhibitions set the stage for what was to come in the museum’s renovation and expansion project. *Arms and Armor from Imperial Austria*

Timothy Rub presents his report to the community at the first Members Annual Meeting in October 2007.



GREGORY M. DONLEY

During the grand reopening weekend in June, visitors enjoyed the Art Cart, a hands-on experience in the Armor Court.



GREGORY M. DONLEY

brought highlights of one of the world’s great armor collections to Cleveland, presaging the return of our own beloved Armor Court just a few months later. Earlier in the year, in the middle of an extended tour that delighted visitors (more than one million in all in cities as varied as Beijing and Seoul, Vancouver and Salt Lake City), works from our superb holdings of Impressionist art came home for the Cleveland venue of the show *Impressionist and Modern Masters from the Cleveland Museum of Art*.

Sherman E. Lee

1918–2008



One of the legendary museum directors in American history, Sherman E. Lee died on July 9, 2008, at the age of 90. Fortunately for Cleveland, Lee made his mark right here, during a remarkable tenure as director of the Cleveland Museum of Art from 1958 to 1983. In the summer of 2009, the museum will pay tribute to Sherman Lee's distinguished contributions both to this institution and to the international art world with an exhibition featuring the masterworks of Asian art he brought into the Cleveland collection.

The museum welcomed many visitors throughout the year to a broad range of educational offerings, from docent-led tours and studio art classes to the *Chalk Festival* and *Parade the Circle*, which once again enjoyed sunny skies and drew a crowd of more than 60,000. Further, we made many new friends in the community with award-winning distance learning programs, which bring the collection into classrooms throughout the region and beyond, and through the *VIVA! and Gala Around Town* series, which continued to attract a large and enthusiastic following.

The film program covered everything from special previews of forthcoming feature films to masterworks from the earliest days of cinema. In many ways, this was a period during which, after more than three years of intensive renovation and construction work and displaced activity, the museum began to turn back into what we all think of as a museum—and triumphantly so.

While exhibitions and programs captured the attention of the public, the slow and painstaking but richly rewarding task of developing the collection continued behind the scenes. Because the works of art accessioned by the museum during the past year are described in detail in the “Collections” section of this report, I will mention only a few of the nearly 400 works that were acquired by gift or purchase. Among the most significant are two paintings that greatly



ROBERT A. MULLER

Director of Education and Public Programs Marjorie Williams (left) stops to admire an impressive suit in *Arms and Armor from Imperial Austria*.

strengthened our holdings of early modern art: Aleksandra Exter's *Landscape with Houses and Trees* (1914–15) and Emil Nolde's *Goldsmiths* (1919). Notable as well are a large, handsomely illuminated Gothic bible, probably made in the last quarter of the 12th century in a scriptorium in Toulouse in southwestern France, and a superb presentation drawing by the British artist John Flaxman, one of the leading exponents of the neoclassical taste at the end of the 18th century. Other acquisitions also deserve mention, but there is simply not enough space to do so. Suffice it to say that CMA curators continue to do an excellent job finding works that strengthen and expand the scope of our world-renowned collection.

We have also been blessed with the recent addition of a number of talented individuals to our staff. During the past year we appointed a new chief curator, Griffith Mann; promoted our own longtime paintings conservator Marcia Steele to chief conservator; welcomed Cindy Fink as director of Marketing and Communications; and filled two very important curatorial positions: Jon Seydl now oversees European painting and sculpture, and Paola Morsiani is in charge of contemporary art.

The reopening of the 1916 building, which signaled the completion of the first phase of the capital project, was a stirring event and greeted with great excitement. More than 3,000 people came to the CMA that first day. By the end of

the summer, we had welcomed more than 60,000 visitors—many of whom were seeing the museum for the first time. From the many delighted responses we received, it is clear that viewing the renovated and newly reinstalled galleries was a deeply moving experience.

Looking ahead, we are evaluating the collections database and will soon replace it with a new system that will provide greater ease of use and access to this important resource for everyone, from curatorial staff to casual web site visitor. Further, a long-term redesign of the web site is under way, and a new version should be up and running sometime next year. Our long-range plan, begun this past June, should be completed around this time next year, enabling us to move forward with a shared vision both of the future and of how the museum can better serve the needs of the community.

The reinstallation timeline calls for the new east wing (modern and contemporary art) to open in June 2009 and a portion of the ground floor of the 1916 building (ancient through early medieval art) the following summer. With the 1958 and 1983 buildings now undergoing demolition, we will soon begin pouring the foundations for the new atrium and north and west wings. Construction on these additions should begin late next year and be completed in late 2011, followed by the reinstallation of the rest of the collection and the



DAVID A. BRECHFORD

Families streamed through the galleries all summer once the 1916 building was open.



DAVID A. BRECHFORD

outfitting of a number of new public spaces, including the atrium and café and restaurant.

On the financial side, the operating budget for the past fiscal year was smaller than that of the previous year—\$30.7 million vs. \$32.7 million—and the value of our combined endowments and trusts also declined as the stock markets took some losses: \$737 million as of June 30, 2008 vs. \$821 million on June 30, 2007. The Annual Fund, however, brought in a remarkable \$6.3 million, compared with \$5.8 million the previous year, an increase of 8.2%. The recent turmoil in the world's financial markets will affect institutions everywhere in ways that are hard to predict, but fortunately the Cleveland Museum of Art budgets and spends conservatively according to a five-year spending rule, which makes available a set percentage of the average value of the endowments and trusts over the previous five years. This approach has the effect of substantially smoothing out peaks and valleys of market fluctuation and allows the museum to sustain its operations and programs even in turbulent times. I thank those who have supported the museum in the past and will continue to do so in the future, and I look forward to the day a few years from now when we will be able to look at our completed new museum and marvel at the remarkable sustained accomplishment it represents.

Timothy Rub

FROM THE CO-CHAIRMEN

Great things take time to develop and mature. So has it been with the museum's renovation and expansion project, which began with the development of a facilities master plan in the late 1990s. Over time, and with discerning and crucial input from many of you, a plan for the Cleveland Museum of Art was developed that set our long-term strategic direction to fulfill the museum's mission and to address urgent needs. From practical concerns such as updating the utility plant and providing modern facilities for the storage and treatment of art to reimagining the aesthetic experience of our physical spaces, the strategy was to prepare the museum for a bright future in a comprehensive way. Above all, it represented the museum's strong and abiding commitment to forging a stronger relationship with and providing greater access to the community it was founded to serve.

What we have achieved thus far—and anyone visiting the museum can readily see that progress has been significant—confirms the wisdom of the decision to launch this bold project. In addition to the exciting physical changes, undertaking this project has also ignited sustained input from the community this institution serves, enriching all of us and bringing new insights from many perspectives. And with the opening of the first

Left to right: Rafael Viñoly, project architect; Alfred M. Rankin Jr., President, Board of Trustees; Michael J. Horvitz, Chair, Board of Trustees; Ellen Stirn Mavec, Vice President, Board of Trustees, and Co-Chair, The Campaign for the Cleveland Museum of Art; Robert W. Gillespie, Trustee; and Timothy Rub, Director, at the ribbon-cutting ceremony on June 29.



ROBERT A. MULLER

Rafael Viñoly spends a few minutes in the galleries before the ribbon-cutting ceremony.



GREGORY M. DONLEY

set of newly reinstalled galleries this past summer, we have begun to see once again what a superb resource we have in the CMA's world-renowned collection.

The community—and most especially the many generous donors to this project—has stepped up to help in a way that few thought possible at the outset. Indeed, our annual capital campaign crossed an important threshold in June, with more than \$200 million raised. For without your unflagging support the progress we have made to date would not have been possible. When historians look back on this time they should marvel at the determination and focus of those who, in the face of a host of challenges, made sure that the CMA would be a steady beacon leading northeast Ohio into this new century.

As the project takes shape and opens phase by phase, the community is rediscovering the Cleveland Museum of Art and affirming the value of the renovation and expansion project not just for the museum and the collections it holds, but for everyone who lives here and takes advantage of this remarkable treasure.

Michael J. Horvitz
James T. Bartlett

FROM THE PRESIDENT

The Cleveland Museum of Art's ideals are driven by a compelling shared vision whose realization is made possible by both an eye to the long view and attention to operational detail. Fiscal year 2007–8 was operationally strong despite a weakening economy. That we continue to see such solid support from the community is an inspiring affirmation of the long-term commitment of our supporters.

The capital project passed the halfway point, with the construction of the east wing nearly finished, the renovation of the Breuer and historic 1916 buildings completed, the new central utility plant coming online, and the garage expanded and open: altogether a remarkable record of achievement in little more than three years.

The grand opening of the main floor of the 1916 building on June 29, followed by a very busy summer—with many old friends and first-time visitors coming to see a suite of newly reinstalled galleries—was a testament to the strong and enduring bond between the museum and the community it serves. This response augurs well for the future of both the museum and the Greater Cleveland area—and indeed, this is a primary motivation of the project. After all, we had a great museum before the expansion began, but we all feel called to do more.



By fall 2007, the new east wing had largely taken shape, and visitors enjoyed the hometown Cleveland stop on the worldwide tour of *Modern Masters*.

Despite volatile news from the stock markets and persistent challenges in rebuilding this region's economy, the museum and its peer institutions in University Circle have remained committed and made steady progress toward making this already extraordinary place a true engine of revitalization for all northeast Ohio. The treasures within the museum's walls provide this value, as well as the intellectual power and cultural insight embodied in our staff and supporters.

On behalf of the museum, I offer my deep and sincere thanks to a strong and supportive board of



DAVID A. BRICHFORD

Isamu Noguchi's
*Rock Carvings:
Passage of the
Seasons* is reinstalled
north of the Breuer
building.

trustees—and I firmly believe this board is one of the best in this community—as well as to all those who continue to give generously to sustain the work of this great institution. We look forward to the coming years, not only to the completion of the current renovation and expansion in 2012, but also to the celebration of the museum's 100th anniversary in 2016 and, I am confident, an exciting new era for University Circle and Cleveland.

Alfred M. Rankin Jr.

RENOVATION AND EXPANSION

The Interpretation Committee deliberates over the reinstatement of the American collections. Left to right: Amy Sparks, Jinai Amos, Mark Cole, and Constantine Petridis.



ON JUNE 29—one day before the end of the 2007–8 fiscal year—more than three years of renovation work came to fruition with the public reopening of the upper level of the museum’s original 1916 building, featuring masterworks of later Western art.

The upper-floor galleries of the south building contain the heart of the museum’s collection of Western European art as well as the formative stages in the development of American art. The spine around which the perimeter galleries are arranged is a suite of three large spaces: the Armor Court, the central rotunda, and the former interior garden court, now transformed into a new gallery of painting and sculpture of the 17th and 18th centuries (with even the former organ loft overlooking that room having found a new life as an intimate space for the display of small-scale European sculpture). Cleared of display cases, the rotunda is now simply the central orientation spot from which to explore the south building. The Armor Court, meanwhile, is virtually unchanged: still magnificent.

Visitors entering the building through the south entrance look straight ahead into the rotunda, with cases displaying the art of Fabergé on the left side of the entrance and American decorative art, including the work of Louis Comfort Tiffany, on the right. A turn to the left leads into the Reinberger Gallery and

Jacques-Louis
David’s *Cupid and
Psyche* returned to
public view in a new
setting.



With restored skylights, the entry foyer and rotunda have become a bright and elegant setting at the heart of the historic south building.



starts the visit with masterworks including Nicolas Poussin's *Holy Family on the Steps*, El Greco's *Christ on the Cross*, Diego de Velázquez's *Jester Calabazas*, Francisco de Zurbarán's *Christ and the Virgin in the House at Nazareth*, Peter Paul Rubens's *Diana and Her Nymphs Departing for the Hunt*, and Anthony van Dyck's *Portrait of a Woman and Child*. Next comes 17th-century Dutch art, including landscapes, genre paintings, still lifes, and portraits. The following three rooms feature European sculpture, decorative art, and painting from the 17th and 18th centuries.

French and German art from the 18th century and Rococo decorative art and furniture grace the next room, which opens into the new gallery of Neoclassical painting and sculpture. For most of the

past five decades this room was a transitional space to the 1958 addition; today its original skylighting and vaulted ceiling provide a suitably grand new home for Jacques-Louis David's great painting *Cupid and Psyche* and Antonio Canova's marble sculpture *Terpsichore*, behind which hangs a suite of five monumental paintings by Charles Meynier—paintings so large that, until this renovation, they had never been displayed together since their acquisition in 2003. Adjacent is a gallery of French Neoclassical decorative art.

British painting, sculpture, and decorative art of the 18th and 19th centuries continue the clockwise tour in a room featuring J. M. W. Turner's *Burning of the Houses of Lords and Commons* and works by Thomas Lawrence, Thomas Gainsborough, John Constable, and Joshua Reynolds. The jump to the New World begins with a small space devoted to silver and ceramics from London and Colonial America as well as porcelain and pottery from England's greatest manufactories.

Displays of Colonial American portraiture and decorative art in the next room include canvases by John Singleton Copley, Gilbert Stuart, and Benjamin West, as well as fine examples of furniture, and silver by Nathaniel Hurd and others. American art from the Federal period is next, followed by a spectacular room of mid 19th-century landscape paintings, with masterpieces by Thomas Cole and Albert Bierstadt as well

Appreciative crowds welcomed the return of the iconic knight on horseback in the Armor Court.



DAVID A. BRICHFORD

as Frederic Church’s astounding *Twilight in the Wilderness*. The following gallery celebrates more icons of American art by such artists as Winslow Homer, Thomas Eakins, and William Sidney Mount. Concluding the circuit is a large gallery featuring elegant paintings by John Singer Sargent and William Merritt Chase, exemplars of America’s Gilded Age, juxtaposed with the work of Ashcan School painters such as George Bellows, whose *Stag at Sharkey’s* explores a less glamorous side of American life.

Back at the entrance, a right turn leads to the rotunda, where the Armor Court lies to the right



Transferring works of art from storage spaces to public display requires thoughtful, careful effort—something second nature to CMA art handlers.

Above, left to right: Arthur Beukemann and Mike Marks; top, left to right: Joe Blaser, John Beukemann, Barry Austin, and Todd Hoak; bottom: Barry Austin and Gary Feterle.



Few visitors would suspect the contentious debate surrounding the colors for gallery walls.



and the barrel-vaulted gallery of Italian Baroque painting and sculpture to the left and down a short flight of stairs. In the lower-level lobby at the base of the stairs from the rotunda is a small exhibition about the 1916 building.

Some 3,000 visitors strolled through the galleries opening day, and more than 60,000 visited during July and August. Many commented on the increased impression of natural light in the galleries. Hubbell & Benes, the architects of the museum's 1916 building, brought a sophisticated understanding of how to make the most of daylight in a large public space, and the gracious atmosphere of the building embodies that expertise. During the renovation, the museum sought to reconcile the historic architecture with modern standards of light control. Most dramatically, skylights over the central rotunda and two adjacent galleries, long ago blocked by office construction, were reopened, but in all the galleries the impression of natural light is stronger because of a new skylight and laylight system covering the entire building.

Architect Rafael Viñoly, in Cleveland for the reopening, summed up his feelings in a brief speech on the south steps before the ribbon was cut. "I feel enormous pride in what you, the citizens, have demonstrated in having gone as far as you have already, because this affirms a commitment to Cleveland and to the future you will all have here. This is an extraordinary museum, and Cleveland

is an extraordinary place with many extraordinary people. All of us are now in the story of bringing Cleveland back as a world-class city.” He looked over his shoulder at the gleaming white façade and then gestured out over the Fine Arts Garden. “We have to remember that the foundation of the design is the treasures you had before any of us got here: this incredible landscape and this jewel of a collection.”

While the public spaces were met with appreciation and awe, some new behind-the-scenes facilities have met with similar approval from the staff. A new suite of conservation laboratories consolidates in the east wing functions that had previously been located in disparate areas of the museum. Rafael Viñoly’s design puts these rooms at the northeast corner of the new building, where ample but diffused natural light from banks of windows and overhead skylights provides the ideal conditions for the care and treatment of works of art. The new prints and drawings offices and a print study room are located adjacent to the conservation labs.

An enormous and largely unseen effort was undertaken by the Collections Management office, which managed simultaneously to track all the works of art on loan to other institutions, oversee the installation and de-installation of four exhibitions on-site, prepare for the reopening of the 1916 building galleries, and move all the

Comprehensive, state-of-the-art collection storage facilities are an important feature of the new construction.

Here, Lori Karpinecz of the Collections Management department (on ladder) and summer intern Claire Tramba

carefully place ceramics on new shelving units.



DAVID A. BRICHFORD



Going up: The museum's first escalators take visitors from one level to another.

other works of art temporarily stored in the 1958 and 1983 buildings into locations in parts of the museum complex not slated to be demolished.

As the construction continues, former pathways through the 1958 and 1983 additions will become impassable, requiring visitors and staff to follow an alternate route from the north entrance through the new east wing in order to get into the restored galleries of the historic 1916 building. This path, dubbed the "Art Detour," is labeled with colorful and entertaining informational and directional graphics that lead visitors through behind-the-scenes spaces and point out key points of the project along the way.



To avoid construction areas, a graphic program dubbed the "Art Detour" guides visitors through behind-the-scenes spaces en route to the open galleries.

COLLECTIONS

Antonio Canova's
marble sculpture
Terpsichore is only one
of the muses in the
Cutler Gallery.



THE PRINCIPAL CURATORIAL FOCUS this past year was the reinstallation and reinterpretation of parts of the permanent collection. The project required collaboration among many departments—most notably, Conservation, Curatorial, Design, and Education. On June 29, 2008, those efforts were rewarded as the museum opened 19 galleries holding about 900 works of art in a suite of refurbished galleries on the top level of the museum’s renovated south building. Curators actively involved in the process were Mark Cole, Stephen N. Fliegel, Stephen Harrison, Louise W. Mackie, and Jon L. Seydl.

The task was especially daunting for Seydl, who moved from the J. Paul Getty Museum in Los Angeles in July 2007 to become the museum’s Paul J. and Edith Ingalls Vignos Jr. Curator of

Within minutes of his arrival as curator of European painting and sculpture, Jon Seydl was in the art storage area examining the collection he now oversees in preparation for the 1916 reinstallation.



GREGORY M. DONLEY

The room most altered by the renovation is the Reid Gallery of Italian Baroque art, formerly the interior garden court.



GREGORY M. DONLEY

European Painting and Sculpture 1500–1800. Not only did Seydl have to acquaint himself with an expansive collection of paintings and sculptures from roughly 1600 to 1870 in less than a year, none of those works was readily accessible.

In addition to his involvement in the reinstallation of the ever-popular Armor Court, Stephen N. Fliegel published a revised and updated edition of his collection catalogue *Arms and Armor* and served as host curator of *Arms and Armor from Imperial Austria*, an exhibition showcasing the holdings of the Landeszeughaus in Graz, Austria.



PHOEBE ROURKE-CHABRIEL

Paola Morsiani joined the staff as curator of contemporary art and immediately began planning the installation of the contemporary galleries, scheduled to reopen in June 2009.

In January 2008 the museum welcomed Italian-born Paola Morsiani to its curatorial ranks. Morsiani had most recently been at the Contemporary Arts Museum Houston. Her appointment as curator of contemporary art entailed a redefinition of the chronological reach of the CMA's contemporary collection in that works made before 1960, which had traditionally been catalogued as "contemporary," were reallocated to the collections of modern European art and American painting and sculpture. She has been kept busy with public presentations ever since her arrival in Cleveland, and her main task will be the reinstallation and interpretation of selections of the contemporary collection in the museum's newly built east wing, scheduled to open next year.

The reinstallation of the museum's holdings of 19th-century American painting provided an ideal opportunity to launch a framing initiative, with the dual goal of restoring antique frames still in the

A number of key American paintings received brand-new frames in period style or antique frames the curator found to match the era of the works they were to hold.



GREGORY M. DONLEY

collection and, through careful research, securing top-quality and appropriate antique or replica frames for paintings whose original adornments no longer exist. Working with Eli Wilner & Co., New York, the museum restored or replaced frames for 13 paintings, including important works by Albert Bierstadt, William Merritt Chase, Frederic Edwin Church, Thomas Cole, Thomas Eakins, and George Inness.

The John and Helen Collis Lecture, organized by the department of Ancient Art and a highlight of the curatorial division's recurrent scholarly programs, took place on Sunday, September 30, 2007. The invited speaker, Robert S. Nelson, Robert Lehman Professor of the History of Art at Yale University, presented a lecture titled "The Light of Icons at St. Catherine's Monastery at Mt. Sinai, Egypt."

Associate Curator of American Painting and Sculpture Mark Cole shares a laugh with, from left, Kathy and Dennis Barrie and Nancy and Joe Keithley at the Circle Members party for the 1916 building reopening.



ROBERT A. MULLER



Tapestry Tunic; AD 600–1000; Central Andes, Wari people; single interlock tapestry; camelid fiber (probably alpaca) weft and cotton warp; 202.6 x 112 cm; John L. Severance Fund 2007.179.



As every year, major works of art were added to the collection during 2007–8. This year's Amerindian acquisitions focused on the ancient Andes. Aside from a handsome vessel in the shape of a deer made by a Moche artist, the museum acquired an impressive tapestry tunic once worn by an elite member of the Wari Empire. The inhabitants of the region prized fine cloth above most other artistic media and regarded it as a form of wealth and prestige. The imagery of this tunic reveals that its owner justified his (or her) claim to power by association with cosmic forces, in this case a supernatural creature known as the Sacrificer. Another valuable addition to

Container in the Form of a Sacrificer; AD 600–1000; Central Andes, Wari people; wood and pigment (cinnabar); 10.8 x 7 x 7.5 cm; John L. Severance Fund 2007.193.a–b.

the collection is a magnificent Wari container in the form of a feline-headed Sacrificer. Made of a dense, hard wood and small in size, the object's concept, carving, realism, and composition command awe—a fitting response to the solemn sacrificial rite with which the Sacrificer was associated. This wooden container and the tapestry tunic mentioned earlier will feature prominently in the future exhibition *Realm of the Condor: The Art of Wari, a Pre-Inka Empire*, which is being organized by curator Susan E. Bergh.





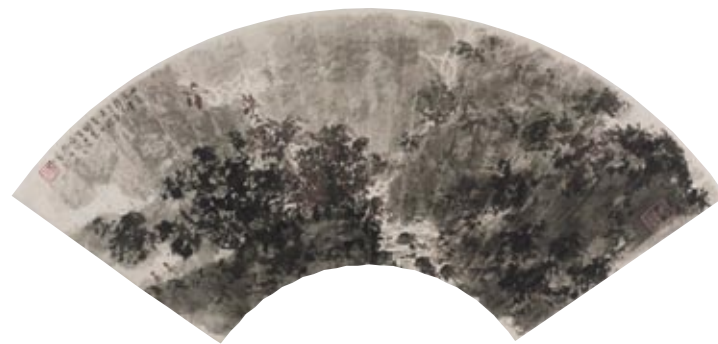
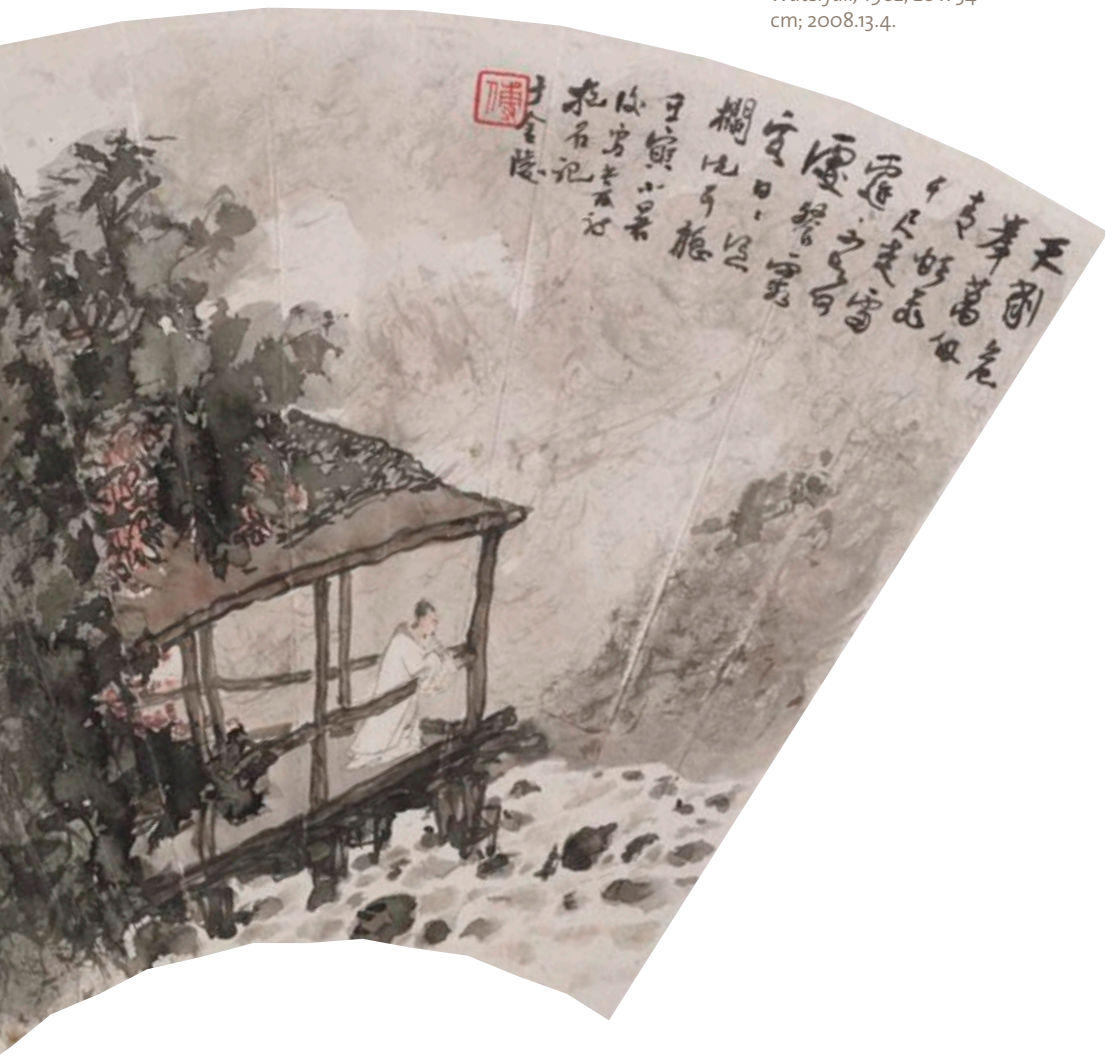
The Asian collection added 13 significant modern Chinese paintings. *Three Perils Mountain* by Zhang Daqian, one of the most versatile and prolific artists in 20th-century China, captures the rugged terrain of the Buddhist site of Dunhuang; dry brushwork and pale color washes transmit its “spirit resonance.” Exemplifying the artist’s passion for nature, the work synthesizes Zhang’s understanding of Chinese painting traditions and interest in the past into an individualistic new creation. The *Set of Twelve Fan Paintings* mounted as album leaves attests to Fu Baoshi’s brilliance in his late career. Despite their small size, these paintings have an extraordinary depth and breadth of vision and a monumentality of scale. Inscriptions indicate the some of the paintings were dedicated to the artist’s wife and eldest daughter.



Zhang Daqian
(Chinese, 1899–1983);
Three Perils Mountain;
1941; hanging scroll;
ink and light color on
paper; 96.5 x 33 cm;
Purchase from the J. H.
Wade Fund 2007.197.

Clockwise from
top right. Fu Baoshi
(Chinese, 1904–1965); 12
fan paintings mounted
as album leaves; ink
and color on paper and
silk; Leonard C. Hanna
Jr. Fund. Leaf 1: *Gazing
at the Waterfall in the*

Shade of Pines; 1962; 21
x 55.5 cm; 2008.13.1. Leaf
3: *Clear Brook from the
Mountains*; 1962; 19 x
52.5 cm; 2008.13.3. Leaf
5: *Boating in a Spring
River*; 1963; 13.5 x 42.5
cm; 2008.13.5. Detail of
Leaf 4: *Listening to the
Waterfall*; 1962; 20 x 54
cm; 2008.13.4.





In the field of Contemporary Art, *Stay*—blending emotional intensity and material presence—is one of the best in Sean Scully’s series of monochromatic black paintings created between 1978 and 1980. An interlocking rhythm and pattern created by a shift in texture and tone of alternating horizontal stripes characterize this early minimalist work by Scully. The contemporary collection was also enriched through the gift of Scott C. Mueller and Margaret Fulton Mueller of *Anne Frank* by Keith Mayerson, a reflection on the relevance of painting as an artistic language and on the recurrence of historical references in contemporary art.

Sean Scully (American, b. Ireland, 1945); *Stay*; 1979; acrylic on canvas; 213.4 x 213.4 cm; John L. Severance Fund 2007.196.

Keith Mayerson (American, b. 1966); *Anne Frank*; 2007; oil on linen; 101.6 x 96.6 x 3.8 cm; Gift of Scott C. Mueller and Margaret Fulton Mueller 2008.14.





Among the works acquired by Decorative Art and Design, two stand out. René Lalique, the master of 20th-century French glass production, had combined carved glass with gold, gems, and other materials in his jewelry since 1900. Once he recognized the potential of glass as a medium, he purchased a glass manufactory and began trying different techniques of molding glass that could achieve his style of naturalistic motif combined with dynamic forms. A unique experiment from this period, the *Frogs and Lily Pads Vase* is one of his most important and strikingly beautiful works.

The carved gilt wood *Console Table* is attributed to the Société pour les Bâtiments du Roi, the architects and specialized tradesmen of Louis XIV's great building campaign. After Louis died, members of this group took private commissions from wealthy Parisians, providing not only architectural work but also furniture. The table and its marble top are exactly the sort of work the Société supplied: large-scale, architectural, and heavily carved to fit within the decorative scheme of an opulent interior.

René Lalique (French, 1860–1945); detail of *Frogs and Lily Pads Vase* (*Grenouilles et Nénuphars*); 1909–12; glass; 21 x 29.8 cm; John L. Severance Fund 2007.180.

Attributed to the
Société pour les
Bâtimens du Roi
(French); *Console Table*;
about 1725; carved
gilt wood and marble
(*Griotte de Campan*);
92 x 202 x 69.5 cm;
Purchase from the J. H.
Wade Fund 2008.6.



Paul Klee (German, b. Switzerland, 1879–1940); *Ghost Rider Late in the Evening* (*Reiterspuk Abends Spät*); 1929; watercolor and gouache; 46.5 x 31 cm; Gift in loving memory of Martha Higgins Laundon (Mrs. Arthur S.) by her children Lloyd Laundon Taplin, Ann Laundon Kendall, Arthur Higgins Laundon, and Gail Laundon Hussey, and Purchase from the J. H. Wade Fund 2007.195.

Ghost Rider Late in the Evening, a large gouache and tempera, is Paul Klee's personal response to World War II. A marvelous example of the artist's late style, the drawing came to the collection as a combined gift from the children of Martha Higgins Laundon, and a museum purchase.



John Flaxman (British, 1755–1826); *The Judgment of Paris or Paris and Oenone*; 1791; gray ink wash with pale black-gray ink line, graphite, and brown ink; 30 x 48.8 cm; Purchase from the J. H. Wade Fund 2008.35.

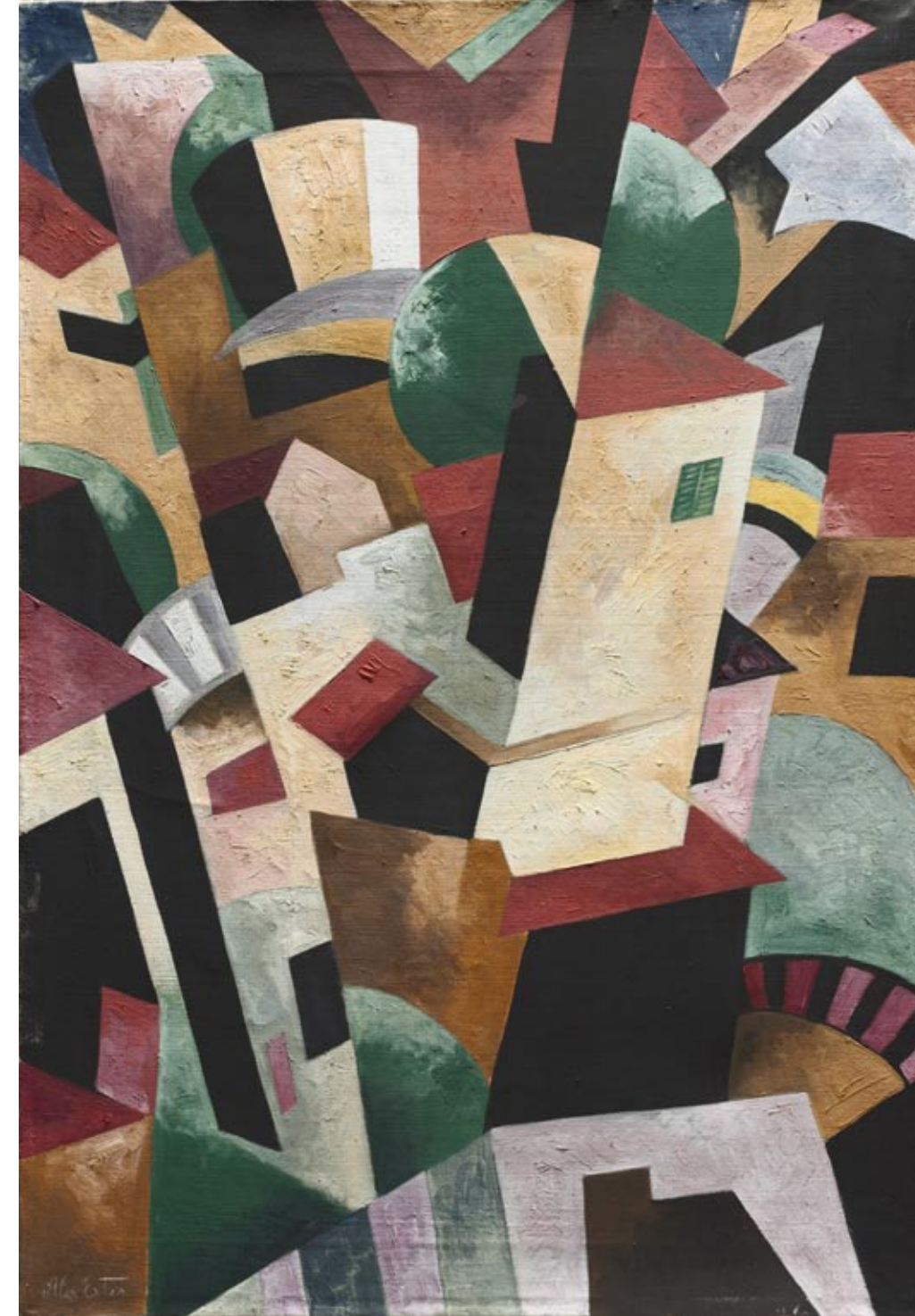


John Flaxman's *The Judgment of Paris*, also identifiable as *Paris and Oenone*, is without doubt the most finished drawing by the artist to come on the market in decades. Exemplifying Flaxman's highly individual Neoclassical aesthetic, this extraordinary creation is characterized by singular purity, elegance of line, delicacy of washes, and high degree of detail.

Emil Nolde
(German, 1876–
1956); *Goldsmiths*
(*Goldschmeide*); 1919;
oil on plywood; 69 x 51
cm; Leonard C. Hanna
Jr. Fund 2008.36.

The modern European art collection added two masterworks. Emil Nolde's *Goldsmiths*—provoking intense, visceral emotion through a stunningly simple yet powerful composition—is a major example of German Expressionism. The painting's subject may have been inspired by the biblical story of the goldsmiths Bezalel and Oholiab, although it may also reflect Nolde's admiration for the simple virtues of traditional





Aleksandra Exter
(Russian, 1882–1949);
*Landscape with Houses
and Trees*; about
1914–15; oil on canvas;
79.7 x 59.5 cm; John L.
Severance Fund
2008.37.

craft labor. Aleksandra Exter, one of the most important artists of the Russian avant-garde and one of the leading women artists of the early 20th century, created *Landscape with Houses and Trees* in a style that art historians have labeled Cubo-Futurism. The dynamic and colorful composition features a complex interweaving of fragmented planes that move, collide, and intersect in a collapsed space.



Pompeo Batoni (Italian, 1708–1787); *Study for Antiochus and Stratonice*; about 1746; oil on canvas; 24.2 x 30.5 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.69.

European Painting and Sculpture received a bequest from Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro: a painting by Pompeo Battoni, *Study for Antiochus and Stratonice*; a painting attributed to Pierre Guérin, *The Death of Sophonisba*; and a bronze sculpture by James Pradier portraying the French chemist Jean-Pierre-Joseph Darcet.



James Pradier (Swiss, 1790–1852); *Portrait of Jean-Pierre-Joseph Darcet*; 1834; bronze; 37.5 x 16.2 x 13 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.70.

Gothic Vulgate Bible; about 1275–1300; Southern France, Toulouse(?); bound illuminated manuscript; brown morocco binding; ink, tempera, gold on vellum; 533 leaves; 35.6 x 24.2 cm (closed); John L. Severance Fund 2008.2.



An exceptional Gothic vulgate bible in quarto format was added to the medieval collection. Despite formal affinities with the small single-volume octavo bibles produced in Paris from the 1220s onward, this bible's very large size sets it apart entirely. Extensively decorated with more than 150 initials and elaborate full-page initials at the beginning of the Old and New Testaments, the work's format and palette suggest Toulouse, a prominent center of theology at this time, as its likely place of origin.



Below: Danny Lyon
(American, b. 1942);
*Navajo Boy, Gallup,
New Mexico*; 1971;
gelatin silver print;
23.4 x 33.8 cm; Mr.
and Mrs. Richard W.
Whitehill Art Purchase
Endowment Fund
2008.40.

Brassaï (French, 1899–
1984); *Folies Bergères*;
1932; gelatin silver
print, ferrotyped; 22.3
x 15 cm; Gift of David
Raymond 2007.281.



The photography collection significantly strengthened its holdings of works from the 1960s and 1970s with multiple iconic vintage prints by Danny Lyon, Tony Ray-Jones, and William Larson. Generous gifts of four outstanding portfolios of images by Larry Fink, Frank Gohlke, Jennie Jones, and John Sobczak were most welcome additions to the impressive collection of subjects specific to Cleveland.





Jean Antoine Watteau
(French, 1684–1721); *The
Clothes Are Italian (Les
Habits sont Italiens)*;
1715–16; etching; 27.5
x 20 cm; Dacier and
Vuaflart 130, state I/VI;
Severance and Greta
Millikin Purchase Fund
2008.3.



Of the numerous prints acquired for the collection, at least three merit special mention. *The Clothes Are Italian* is considered the most important of the merely 14 etchings executed by Jean Antoine Watteau. This scene of five theatrical figures reveals a painter's instinctive awareness that alternately broken or flickering lines can effectively evoke form and light. Edgar Degas's fascination with the Parisian café-concert, an outdoor form of entertainment held on the



Champs-Élysées, is illustrated in *Mlle Bécot at the Café des Ambassadeurs*. Thanks to his mastery of the technique of lithography, Degas was able to render the dramatic effects of different forms of natural and artificial light. *Self-Portrait in a Bowler Hat* by Max Beckmann, one of more than 80 self-portraits by the artist in different mediums, confronts the viewer with an intensely piercing gaze and melancholy expression, reflecting the artist's

Edgar Degas (French, 1834–1917); *Mlle Bécot at the Café des Ambassadeurs*; 1877–78; lithograph; 20.8 x 19.5 cm; Reed and Shapiro 31; Purchase from the J. H. Wade Fund 2007.194.

Max Beckmann (German, 1884–1950); *Self-Portrait in Bowler Hat (Selbstbildnis mit steifem Hut)*; 1921; drypoint; 31.6 x 24.6 cm; Hoffmaier 180, trial proof state III A/IV B; Severance and Greta Millikin Purchase Fund 2008.4.



pessimistic view of Germany after World War I. A welcome gift of Nancy and Joseph P. Keithley also joined the print collection: Pierre Bonnard's *Nursemaids' Promenade (Frieze of Carriages)*, an exquisite example of the artist's favorite subject of children and adults in parks and gardens. Japanese woodcuts first arrived in Paris in about 1860, and Bonnard's set of four color lithographs was meant to be displayed as a screen.



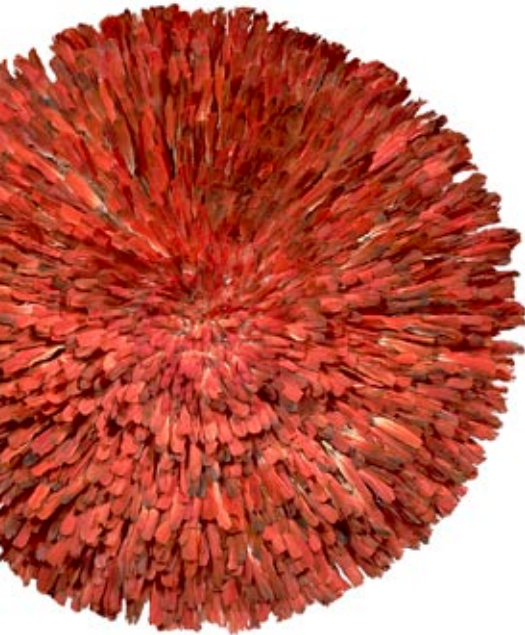
Loincloth with Feather(?) Motifs
(detail of front panel);
AD 1000 to 1470;
Central Andes, Chimú
people; cotton and
camelid fiber; 207
x 96 cm, without
ties; Charlotte Ekker
and Charlotte Van der
Veer Memorial Fund
2008,58.

There were two particularly noteworthy acquisitions to the textiles collection. The first is from the late 17th-century Kangxi period of the Qing dynasty: a Tibetan man's robe made with opulent brocaded Chinese silk for an aristocrat or high-ranking monk. Typically, skilled tailors pieced such robes together from treasured fabrics. The second is a virtually complete loincloth from the Chimú Empire (AD 1000–1470) in the Central Andes region of contemporary Peru. The decorative motif is usually interpreted as a feather,

perhaps in imitation of valuable examples of feathered cloth.

With the help of consultant Madelyn Shaw, the collection of 20th-century textiles was greatly expanded by the transfer from the Education Art Collection of no fewer than 111 printed textiles from all over the world. In addition to numerous American examples, this collection contains superb pieces from a variety of European countries, including Germany, France, and England.

ACQUISITIONS



Headdress; 1900s; Cameroon, possibly Bandjoun Kingdom, Bamileke people; feathers, vine, cotton, cloth, and string; w. 90 cm; Sundry Purchase Fund 2007.181.

African Art

Diviner's Staff; early to mid 1900s; Nigeria, Ekiti region, Yoruba people; iron; 117 x 14 x 10 cm; Gift of Arthur Olson 2007.186.

Headdress; 1900s; Cameroon, possibly Bandjoun Kingdom, Bamileke people; feathers, vine, cotton, cloth, and string; w. 90 cm; Sundry Purchase Fund 2007.181.

Male Figure; 1800s; Republic of the Congo, Teke people; wood; 44 x 7 x 7 cm; The Nina M. Traub Trust 2008.59.

American Art

Walter A. Sinz (American, 1881–1966); *Jacob Wrestling with the Angel*; 1943; ceramic; 32.2 x 37.8 x 14.4 cm; Gift of Hilda Kisella 2007.187.

Art of the Ancient Americas

Container in the Form of a Sacrificer; AD 600–1000; Central Andes, Wari people; wood and pigment (cinnabar); 10.8 x 7 x 7.5 cm; John L. Severance Fund 2007.193.a–b.

Deer-headed Figure Vessel; AD 50–650; Central Andes, Moche people; ceramic and slip; 25.4 x 15.2 x 26 cm; Jo Hershey Selden Fund 2008.1.

Recliner-shaped Vessel (Reclinatorio); 200 BC–AD 300; West Mexico, Colima state, Comala style; ceramic and slip; 22 x 20 x 22 cm; Gift of Clara Taplin Rankin 2008.60.

Seated Figurine Wearing a Bracelet; 300 BC–AD 300; West Mexico, Michoacán or Guanajuato state, Chupícuaro culture; ceramic and pigment; 7.2 x 4.4 cm; Gift of Clara Taplin Rankin 2008.19.

Standing Figurine; 300 BC–AD 300; West Mexico, Michoacán state; ceramic; 11 x 6.7 cm; Gift of Clara Taplin Rankin 2008.20.

Standing Figurine Holding an Animal (Dog?); 300 BC–AD 300; West Mexico, Colima or Jalisco state, possibly Tuxcacuesco-Ortices municipality; ceramic and pigment; 16 x 8 cm; Gift of Clara Taplin Rankin 2008.21.

Tapestry Tunic; AD 600–1000; Central Andes, Wari people; single interlock tapestry; camelid fiber (probably alpaca) weft and cotton warp; 202.6 x 112 cm; John L. Severance Fund 2007.179.

Vessel with Peccary; 500–200 BC; Central Andes, North Coast, Cupisnique people; ceramic; 17.8 x 12.7 x 11.4 cm; The Jane B. Tripp Charitable Lead Annuity Trust 2008.33.

Asian Art

Bird-shaped Urn; middle of 3rd millennium BC; China, Neolithic period, Majiayao culture, Banshan type; earthenware and painted decoration; 26.7 x 31.1 x 27.9 cm; Gift of Dr. Norman Zaworski in honor of Dr. Ju-hsi Chou 2007.276.

Portrait of Hafiz Abd al-Rahim Khan; about 1815–20; India, Company School, Delhi; opaque watercolor and gold on paper; 27 x 19.1 cm (image); Gift of Robert and Amy Poster in honor of Stan Czuma 2007.220.

Fu Baoshi (Chinese, 1904–1965); 12 fan paintings mounted as album leaves; ink and color on paper and silk; Leonard C. Hanna Jr. Fund. Leaf 1: *Gazing at the Waterfall in the Shade of Pines*; 1962; 21 x 55.5 cm; 2008.13.1. Leaf 2: *Listening to the Waterfall*; 1962; 20 x 54.5 cm; 2008.13.2. Leaf 3: *Clear Brook from the Mountains*; 1962; 19 x 52.5 cm; 2008.13.3. Leaf 4: *Listening to the Waterfall*; 1962; 20 x 54 cm; 2008.13.4. Leaf 5: *Boating in a Spring River*; 1963; 13.5 x 42.5 cm; 2008.13.5. Leaf 6: *Ramblers by the Waterfall*; 1963; 19 x 51 cm; 2008.13.6. Leaf 7: *The Poet Du Fu in a Pine Grove*; 1964; 21 x 55 cm; 2008.13.7. Leaf 8: *Travelers in Green Mountains*; 1965; 18 x 52.5 cm; 2008.13.8. Leaf 9: *Two Elders Ascending the Mountain*; 1960s; 20.5 x 54.5 cm; 2008.13.9. Leaf 10: *Gazing at the Waterfall in Solitude*; 1960s; 20.7 x 54.8 cm; 2008.13.10. Leaf 11: *Two Elders Gazing at the Waterfall*; 1960s; 20.3 x 55.4 cm; 2008.13.11. Leaf 12: *Mist and Clouds at Mount Taihua*; 1960s; 18.5 x 51.4 cm; 2008.13.12.

Yu Peng (Chinese, b. 1955); *Boating Before the Rain*; 1990; handscroll; ink on paper; 179 x 31.5 cm; Gift of Su Mei Ho and John D. Daughenbaugh 2008.61.

Zhang Daqian (Chinese, 1899–1983); *Three Perils Mountain*; 1941; hanging scroll; ink and light color on paper; 96.5 x 33 cm; Purchase from the J. H. Wade Fund 2007.197.

Contemporary Art

Varujan Boghosian (American, b. 1926); *Pipe Dreams*; 1983; mixed media; 21.6 x 31.8 x 8.9 cm; Gift of the Artist 2008.62.

Keith Mayerson (American, b. 1966); *Anne Frank*; 2007; oil on linen; 101.6 x 96.6 x 3.8 cm; Gift of Scott C. Mueller and Margaret Fulton Mueller 2008.14.

Jedd Novatt (American, b. 1958); *Untitled*; 2000; welded steel and bronze; 60.9 x 35.5 x 45.7 cm; Gift of Lauren and Steven Spilman 2008.63.

Sean Scully (American, b. Ireland, 1945); *Stay*; 1979; acrylic on canvas; 213.4 x 213.4 cm; John L. Severance Fund 2007.196.

Decorative Art and Design

Firescreen; about 1870–80; French; gilt wood and silk; 135.9 x 86.4 x 40.6 cm; Dudley P. Allen Fund 2007.182.

House of Fabergé (Russian, St. Petersburg); *Inkwell*; about 1899; glass and silver; 13 x 9 cm; In loving memory of Donald M. Robiner 2008.64.

KPM (Königliche Porzellan-Manufaktur, German); *Plate*; 1901; porcelain; diam. 25 cm; Gift of Martin K. Webb and Charles L. Venable 2007.188.

René Lalique (French, 1860–1945); *Frogs and Lily Pads Vase (Grenouilles et Nénuphars)*; 1909–12; glass; 21 x 29.8 cm; John L. Severance Fund 2007.180.

Pallme-König & Habel (Bohemian, established 1889); *Inkwell*; about 1899; glass and bronze; 6 x 9.9 cm; In loving memory of Donald M. Robiner 2008.67.

Sèvres Factory (French, established 1756); modeled by Jules-Constant Peyre (French, b. after 1811); decorated by Léopold Jules Gély; *Vase Bertin*; about 1855; porcelain with pâte-sur-pâte decoration; h. 99 cm; Gift of Darrell, Steven, Brian, and Neil Young in memory of their parents, Mardelle J. and Howard S. Young 2007.277.

George W. Shiebler (American, 1846–1920); *Inkwell*; about 1900; swirl glass and silver; 11.5 x 14.6 cm; In loving memory of Donald M. Robiner 2008.65.

Attributed to the Société pour les Bâtiments du Roi (French); *Console Table*; about 1725; carved gilt wood and marble (*griotte de campan*); 92 x 202 x 69.5 cm; Purchase from the J. H. Wade Fund 2008.6.

Attributed to Wilhelm Kralik Sohn (Bohemian, established 1881); *Inkwell*; about 1900; glass and bronze; 7 x 12.4 cm; In loving memory of Donald M. Robiner 2008.66.

Drawings

Marcel Breuer (American, b. Hungary, 1902–1981); *Façade of the 1970 Addition of the Cleveland Museum of Art*; 1967; watercolor; 44.9 x 101.6 cm; Purchase from the Building and Development Fund 2008.32.

Stacey Davidson (American, b. 1961); *Goatlegs*; 2007; gouache; 22.6 x 17.3 cm; Andrew R. and Martha Holden Jennings Fund 2007.199.

Rackstraw Downes (American, b. England, 1939); 5 graphite drawings; Gift of the Artist. *A Page of maps showing where the artist stood while working on the four parts of "Under the Gowanus on Hamilton Avenue"*; 1999; 12.4 x 78.4 cm; 2008.7. *Under the Gowanus, Sketch for Part 1* (2 pieces); 1999; 38.2 x 79.2 cm; 2008.8. *Under the Gowanus, First Sketch for Part 2* (2 pieces); 1999; 13.5 x 40.9 cm; 2008.9. *Under the Gowanus, Sketch for Part 3* (2 pieces); 1998; 24 x 50.2 cm; 2008.10. *Under the Gowanus, Sketch for Part 4* (8 pieces); 1999; 31.9 x 69.1 cm; 2008.11.

Rackstraw Downes; *Under the Gowanus, Sketch for Part 3*; 1999; graphite; 38.1 x 79 cm; Purchase from the Karl B. Goldfield Trust 2008.12.

John Flaxman (British, 1755–1826); *The Judgment of Paris or Paris and Oenone*; 1791; gray ink wash with pale black-gray ink line, graphite, and brown ink; 30 x 48.8 cm; Purchase from the J. H. Wade Fund 2008.35.

Mabel A. Hewit (American, 1903–1987); 2 drawings; graphite; 28 x 21.5 cm each; Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit. *Landscape with Buildings*; 2007.279. *Tree with Table and Benches*; 2007.278.

Joy Jacobs (American, 1932–2004); *Golden Shadows*; about 1987; mixed media; 93.5 x 94 cm; Gift of Dr. and Mrs. Norman L. Roulet 2008.23.

Paul Klee (German, b. Switzerland, 1879–1940); *Ghost Rider Late in the Evening (Reiterspuk Abends Spät)*; 1929; watercolor and gouache; 46.5 x 31 cm; Gift in loving memory of Martha Higgins Laundon (Mrs. Arthur S.) by her children Lloyd Laundon Taplin, Ann Laundon Kendall, Arthur Higgins Laundon, and Gail Laundon Hussey, and Purchase from the J. H. Wade Fund 2007.195.

Thomas R. Roese (American, b. 1948); 2007; 2 drawings; Gift of Sandra and Gary Kaufman in honor of the Fine Print Fair. *Cleveland Urban Series: Through*; graphite with white heightening; 30.5 x 23 cm; 2007.218. *Cleveland Urban Series: West Bank*; graphite; 30.5 x 22.8 cm; 2007.217.

Charles Sallée Jr. (American, 1911–2006); *Cheryl*; 1952; brown chalk; 45.9 x 30.4 cm; Gift of June Sallee Antoine in honor of her brother, Charles Louis Sallée Jr. 2008.22.

George Sand (French, 1804–1876); *Self-Portrait with Portrait of Delacroix*; about 1845; pen and ink; 16.5 x 11.2 cm; Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2007.219.

Mark Sheinkman (American, b. 1963); 12.22.2006; 2006; graphite and eraser; 52.9 x 73.4 cm; Andrew R. and Martha Holden Jennings Fund 2007.198.

Phyllis Sloane (American, b. 1921); *Collection Reflection*; 1997; watercolor; 97.5 x 119.9 cm; Gift of Phyllis Sloane 2008.68.

European Painting and Sculpture

Pompeo Batoni (Italian, 1708–1787); *Study for Antiochus and Stratonice*; about 1746; oil on canvas, 24.2 x 30.5 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.69.

Alexandre Cabanel (French, 1823–1889); *Algae*; about 1857; oil on canvas; 62.2 x 68 cm; Bequest of Elizabeth Ludwig Fennell 2007.275.

Aleksandra Exter (Russian, 1882–1949); *Landscape with Houses and Trees*; about 1914–15; oil on canvas; 79.7 x 59.5 cm; John L. Severance Fund 2008.37.

Attributed to Pierre Guérin (French, 1774–1833); *The Death of Sophonisba*; about 1810; oil on canvas; 40 x 60 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.71.

Emil Nolde (German, 1876–1956); *Goldsmiths (Goldschmeide)*; 1919; oil on plywood; 69 x 51 cm; Leonard C. Hanna Jr. Fund 2008.36.

James Pradier (Swiss, 1790–1852); *Portrait of Jean-Pierre-Joseph Darcet*; 1834; bronze; 37.5 x 16.2 x 13 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.70.

Medieval Art

Belt Buckle; about 525–60; Iberian Peninsula, Visigothic, level II; bronze and glass; 14.1 x 8 x 1.4 cm; Gift of Joe Hatzenbuehler 2007.227.

Belt Buckle; about 525–60; Iberian Peninsula, Visigothic, level II; bronze and glass; 12.8 x 6.7 x 2.4 cm; Gift of Joe Hatzenbuehler 2007.228.

Bow Fibula; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 2 cm; Gift of Joe Hatzenbuehler 2007.221.

Bow Fibula; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 1.3 cm; Gift of Joe Hatzenbuehler 2007.223.

Bow Fibula; first half 6th century; Frankish; silver gilt and niello; 7.7 x 4.5 x 1.1 cm; Gift of Joe Hatzenbuehler 2007.222.

Bow Fibula; 6th century; Frankish; silver gilt and garnets; 9.1 x 5.7 x 2.7 cm; Gift of Joe Hatzenbuehler 2007.224.

Eagle Fibula; 6th century; Frankish; silver and garnets; 2.2 x 2.8 x 0.8 cm; Gift of Joe Hatzenbuehler 2007.225.

Eagle Fibula; 6th century; Alemannic; silver gilt, garnets, and niello; 2.2 x 1.6 x 0.8 cm; Gift of Joe Hatzenbuehler 2007.226.

Gothic Vulgate Bible; about 1275–1300; Southern France, Toulouse(?); bound illuminated manuscript; brown morocco binding; ink, tempera, and gold on vellum; 533 leaves; 35.6 x 24.2 cm (closed); John L. Severance Fund 2008.2.

Photography

Mario Algaze (Cuban, b. 1947); *Daniel Montenegro, Trinidad 1990–2000*; 1990–2000; gelatin silver print; 25.1 x 25.1 cm; Gift of Javier Silva Meinel 2007.233.

Tom Baril (American, b. 1952); *Bethlehem Steel #2*; 2003, printed about 2005; gelatin silver print from wet collodion negative, selenium-toned; 73.3 x 55.8 cm; Gift of Friends of Photography 2008.76.

Julie Blackmon (American, b. 1966); *Dinner Party*; 2005, printed 2007; inkjet print, Epson 9880 ProStylus printer; 80.6 x 80.8 cm; Gift of Friends of Photography 2008.75.

Julie Blackmon; *Before the Storm*; 2007; inkjet print, Epson 9880 ProStylus printer; 80.7 x 80.5 cm; Judith K. and S. Sterling McMillan III Photography Purchase Fund 2008.46.

Howard Bond (American, b. 1931); 2 gelatin silver prints; Gift of the Artist. *Procession*; 1967, printed about 1988; 35.1 x 58.3 cm; 2008.73. *The Tetons and the Snake River*; 1980, printed about 1999; 46 x 59.4 cm; 2008.72.

Brassaï (French, 1899–1984); 2 gelatin silver prints, ferrotyped; Gift of David Raymond. *Folies Bergères*; 1932; 22.3 x 15 cm; 2007.281. *Novice Prostitute*; 1931, printed 1950s; 23.5 x 17.5 cm; 2007.282.

Debbie Fleming Caffery (American, b. 1948); 2005, printed 2007; 2 gelatin silver prints; Gift of Paul and Kelly Fleming in honor of the Artist. *9th Street Ward Devastation, New Orleans, Louisiana*; 55.7 x 45.3 cm; 2008.44. *We R Alive, Chalmette, Louisiana*; 44 x 56.9 cm; 2008.45.

Gregory Conniff (American, b. 1944); *E. 61st, between Quincy and Central*; 1996; gelatin silver print; 24.6 x 24.7 cm; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art 2007.236.

Jen Davis (American, b. 1978); *Untitled 17*; 2005; chromogenic process color print; 45.4 x 55.6 cm; Gift of Friends of Photography 2008.87.

Robert Doisneau (French, 1912–1994); *Man under the Gazomètre (L'Homme sur la Gazomètre)*; 1949; gelatin silver print; 24 x 8.3 cm; The Severance and Greta Millikin Purchase Fund 2008.53.

Marcel Duchamp (French, 1887–1968) and George Hugnet (French, 1906–1974); *The Seventh Side of the Die, Deluxe Edition (La Septième Face du Dé, Deluxe Edition)*; 1936; artist's book; original gelatin silver print on back and front covers by Duchamp, original collage by Hugnet; 27.9 x 21.5 cm (overall); Gift of David Raymond 2007.280.

Frederick Fiebig (German, 19th century); *Mosque, Madras*; 1851–52; salted paper print from wet collodion negative; 19.1 x 23.2 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2007.200.

Larry Fink (American, b. 1941); 50 gelatin silver prints; Gift of Mark Schwartz and Bettina Katz in honor of Tom Hinson. *Adrianna, Torrente House, Paris, France*; 1998; 27.3 x 27.5 cm; 2007.190.5. *Aga, Thierry Mugler Haute Couture, Paris, France*; 1998; 27.5 x 27.6 cm; 2007.190.7. *Benefit Party, New York City*; 1993; 27.3 x 27.4 cm; 2007.190.39. *Cameron Richardson and Jared Paul Stern, Fashion Shoot, New York City*; 1999; 27.7 x 27.6 cm; 2007.190.17. *Devon Aoki, Thierry Mugler Haute Couture, Paris, France*; 1998; 27.6 x 27.6 cm; 2007.190.24. *Dolce and Gabbana Party, Fashion Week, Milan, Italy*; 1999; 27.6 x 27.5 cm; 2007.190.46. *Donatella Versace, Vogue Fashion Awards, New York City*; 1999; 27.5 x 27.7 cm; 2007.190.36. *Eartha Kitt, Ally Sheedy, Fashion Shoot, Sonnenberg Mansion, Gramercy Park, New York*; 2000; 27.6 x 27.6 cm;

2007.190.29. *Edwardian Ball, Frick Museum, New York City*; 2000; 35 x 24.3 cm; 2007.190.33. *Edwardian Ball, Frick Museum, New York City*; 2000; 27.5 x 27.4 cm; 2007.190.38. *Edwardian Ball, Frick Museum, New York City*; 2000; 27.4 x 33.9 cm; 2007.190.47. *Edwardian Ball, Frick Museum, New York City*; 2000; 27.4 x 33.9 cm; 2007.190.48. *Esther DeJong, Julia Schonberg, Christian La Croix (Haute Couture Summer), Paris*; 1998; 27.2 x 27.4 cm; 2007.190.2. *Fall Collections, Paris, France*; 1998; 27.4 x 27.5 cm; 2007.190.42. *Fashion Shoot, CBGB, New York City*; 1997; 26.9 x 27.5 cm; 2007.190.40. *Fashion Shoot, Elaine's, New York City*; 1999; 27.6 x 34 cm; 2007.190.12. *Fashion Shoot, Elaine's, New York City*; 1999; 27.5 x 27.5 cm; 2007.190.25. *Fashion Shoot, Elaine's, New York City*; 1999; 27.3 x 33.7 cm; 2007.190.27. *Fashion Shoot, Elaine's, New York City*; 1999; 27.3 x 34.2 cm; 2007.190.32. *Fashion Shoot, Larry Fink's Farm, Martin's Creek, Pennsylvania, June 1999*; 1999; 27.5 x 27.5 cm; 2007.190.50. *Fashion Shoot, Moomba Club, New York City*; 1999; 27.6 x 27.6 cm; 2007.190.26. *Fashion Shoot, New York City*; 1999; 27.2 x 27.5 cm; 2007.190.23. *Fashion Shoot, New York City*; 1998; 30.4 x 27.6 cm; 2007.190.43. *Fashion Shoot, Sardi's, New York City*; 1998; 27.5 x 27.5 cm; 2007.190.19. *Fashion Week, Milan, Italy*; 1999; 27.4 x 27.6 cm; 2007.190.49. *Filipa Da Cunha Reis, Gretha Cavazzoni, Daria Richter, Marilyn Gauthier Dinner, Paris*; 1998; 27.5 x 27.6 cm; 2007.190.16.

George Plimpton, Jared Paul Stern, and Cameron Richardson, Fashion Shoot, Elaine's, New York; 1999; 27.5 x 27.5 cm; 2007.190.1. *Getting Ready for MTV Awards, New York City*; 1999; 27.5 x 27.5 cm; 2007.190.31. *Gianni Versace, Fashion Week, New York City*; 1996; 27.3 x 27.5 cm; 2007.190.13. *Gucci, Fashion Week, Milan, Italy*; 1999; 27.5 x 27.7 cm; 2007.190.22. *Hair Wars, Detroit, Michigan*; 1997; 27.7 x 27.4 cm; 2007.190.28. *Hair Wars, Detroit, Michigan*; 1997; 27.5 x 27.6 cm; 2007.190.30. *James Woods, Alexis Thorpe, Deborah Reed, Ving Rhames, Oscar Party, Hollywood*; 2000; 27.5 x 34 cm; 2007.190.9. *Junko Ouchi, Blumarine, Fashion Week, Milan, Italy*; 1999; 27.5 x 27.6 cm; 2007.190.21. *Kelly Lynch, Graydon Carter, Fran Lebowitz, David Geffen, Cynthia Carter, Oscar Party, Hollywood*; 2000; 27.5 x 33.7 cm; 2007.190.10. *Nadja Auermann and Alexandre de Paris, Thierry Mugler Haute Couture, Paris, France*; 1998; 27.6 x 27.6 cm; 2007.190.6. *Nick Hilton Suits, New York*; 1995; 27 x 27.2 cm; 2007.190.15. *Oscar Party, Hollywood, California, March 2000*; 2000; 27.4 x 34.1 cm; 2007.190.14. *Outside the Chanel House, Paris, France*; 1998; 27.2 x 27.6 cm; 2007.190.41. *Paris, France*; 1998; 27.3 x 27.6 cm; 2007.190.11. *Paris, France*; 1998; 27.5 x 27.6 cm; 2007.190.34. *Radana, Thierry Mugler Haute Couture, Paris, France*; 1998; 27.6 x 27.6 cm; 2007.190.4. *Rebecca Moses, Fall Collections, Fashion Week, Milan, Italy*; 1999; 27.4 x 27.4 cm; 2007.190.37. *Tatiana Sorokko, Vivienne Westwood*

Gold Label, Paris, France; 1998; 27.3 x 27.4 cm; 2007.190.3. *Thierry Mugler Haute Couture, Paris, France*; 1998; 27.3 x 27.5 cm; 2007.190.20. *Thierry Mugler, Paris, France*; 1998; 27.5 x 27.5 cm; 2007.190.35. *Thierry Mugler Ready to Wear, Paris, France*; 1998; 27.4 x 27.4 cm; 2007.190.18. *Torrente House, Paris, France*; 1998; 27.6 x 27.7 cm; 2007.190.8. *Torrente House, Paris, France*; 1998; 27.5 x 27.7 cm; 2007.190.44. *Vogue Fashion Awards, New York City*; 1999; 27.4 x 27.6 cm; 2007.190.45.

Abe Frajndlich (American, b. 1946); *Portrait of Ralph Gibson*; 1996; gelatin silver print; 111.6 x 89.2 cm; Gift of Abe Frajndlich in honor of Simona Frajndlich 2007.189.

Louis-Antoine Froissart (French, 1815–1860); *Untitled (Place des Cordeliers)*; about 1852–53; salted paper print from waxed paper negative; 34.7 x 26.3 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2008.39.

Frank Gohlke (American, b. 1942); 1997; 10 gelatin silver prints; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art. *Bratenahl Place, Bratenahl; View Northwest*; 24.3 x 34.4; 2008.82. *Cahoon Creek Boating Club, Bay Village; View Northwest*; 24.3 x 34.4 cm; 2008.78. *Edgewater Park, Cleveland; View Southeast*; 24.2 x 34.4 cm; 2008.86. *Gordon Park, Cleveland; View Northwest*; 24.3 x 34.4 cm; 2008.77. *Gwinn Estate, Bratenahl; View Northwest*; 24.3 x 34.4 cm; 2008.79.

Imperial House, Lakewood; View East; 24.4 x 34.2 cm; 2008.85. *Lakeshore Boulevard, Euclid; View North*; 24.3 x 34.5 cm; 2008.84. *Parkside Drive, Rocky River; View North*; 24.3 x 34.4 cm; 2008.83. *Sims Park, Euclid; View Northwest*; 24.3 x 34.4 cm; 2008.81. *Superior Viaduct, Cleveland; View North*; 24.2 x 34.4 cm; 2008.80.

Arthur Smith Gray (American, 1884–1976); late 1920s–early 1940s; 5 gelatin silver prints; Gift of Teresa M. DeChant. *Untitled (Boat on Dock)*; 25.6 x 33 cm; 2008.25. *Untitled (Car in Landscape)*; 27.3 x 34.8 cm; 2008.27. *Untitled (Detail of Landscape)*; 33.4 x 25.9 cm; 2008.26. *Untitled (Detail of Waterfalls)*; 33.4 x 25.9 cm; 2008.24. *Untitled (Woman Looking at Tree)*; 34.5 x 23.5 cm; 2008.28.

Pieter Hugo (South African, b. 1976); *Wonderful Nokukhanya, Pietermaritzburg*; 2005, printed 2008; inkjet print, Epson Ultrachrome; 46.8 x 37.5 cm; L. E. Holden Fund 2008.74.

Jennie Jones (American, b. 1931); *The Rowfant Club Portfolio*; 2000; Gift of Dr. Osman and Betty Mawardi. *Book and Candle*; gelatin silver print; 19 x 24.2 cm; 2007.229.15. *Dining Room*; gelatin silver print; 19 x 24.1 cm; 2007.229.6. *The East Sitting Room*; gelatin silver print; 19 x 24.1 cm; 2007.229.10. *The Exterior*; chromogenic process color print; 19.5 x 24.1 cm; 2007.229.1. *The Grandfather Clock*; gelatin silver print; 24.2 x 19 cm; 2007.229.11. *The Inglenook*; gelatin silver print; 24.2 x 19 cm; 2007.229.7.

The Jazz Bowl; gelatin silver print; 24.2 x 19 cm; 2007.229.12. *The Lion*; gelatin silver print; 19 x 24.1 cm; 2007.229.3. *The Mantle Detail*; gelatin silver print; 24.2 x 19 cm; 2007.229.14. *The Meeting Room*; gelatin silver print; 19 x 24.2 cm; 2007.229.9. *Stair Detail*; gelatin silver print; 24.1 x 19 cm; 2007.229.5. *Still Life with Skulls and Candles*; gelatin silver print; 19 x 24.1 cm; 2007.229.8. *Vestibule*; gelatin silver print; 24.1 x 19 cm; 2007.229.4. *The West Reading Room*; chromogenic process color print; 19.5 x 24.1 cm; 2007.229.13. *The Window*; chromogenic process color print; 19 x 24.1 cm; 2007.229.2.

William Larson (American, b. 1945); Andrew R. and Martha Holden Jennings Fund. *Figure in Motion*; 1966–70; gelatin silver print; 6 x 23 cm; 2007.202. *Untitled*, from the “Fireflies” series; 1969–75; electrocarbon transmission print; 28 x 21.6 cm; 2007.201. *Untitled*, from the “Fireflies” series; 1972; electrocarbon transmission print; 28 x 21.4 cm; 2007.203.

John Dillwyn Llewelyn (British, 1810–1882); *The Country Bridge (Staplylton Bridge, Bristol)*; about 1854–57; albumen print; 15.4 x 20.2 cm; L. E. Holden Fund 2008.54.

Danny Lyon (American, b. 1942); 4 gelatin silver prints; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund. *Clarksdale, Mississippi*; 1963, printed about 1972; 16.8 x 25.2 cm; 2008.42. *Ellis*

Dining Room; 1968, printed 1970; 23.5 x 34.9 cm; 2008.43. *Mary, Los Arbolitos, Colombia*; 1972; 20.2 x 33.3 cm; 2008.41. *Navajo Boy, Gallup, New Mexico*; 1971; 23.4 x 33.8 cm; 2008.40. Ray K. Metzker (American, b. 1931); 2 gelatin silver prints; Dudley P. Allen Fund. *Atlantic City (66-Ha-2)*, from the “Under the Boardwalk” series; 1966; 15.2 x 15 cm; 2007.206. *Untitled (Photogram #52)*; 2007; 40.2 x 49.7 cm; 2007.207.

Paul Nash (British, 1889–1946); 2 gelatin silver prints; L. E. Holden Fund. *The Bull Ring, Ronda, Spain*; 1934; 14.6 x 20.5 cm; 2008.48. *Totems, Old Shipyard, Rye*; 1935, printed 1945–46; 20.5 x 13.6 cm; 2008.49.

Suzanne Opton (American, b. 1950); *Soldier Bruno: 355 Days in Iraq*; 2006, printed 2007; inkjet print; 36.8 x 4.6 cm; Gift of Friends of Photography 2008.88.

Tony Ray-Jones (British, 1941–1972); 3 gelatin silver prints; The Severance and Greta Millikin Purchase Fund. *Regents Park*; 1969, printed 1972–about 1982; 20.5 x 31.2 cm; 2008.51. *Salvation Army Band, Brighton Beach*; 1968, printed 1972–about 1982; 21.7 x 32.2 cm; 2008.50. *Windsor Horse Show*; 1968, printed 1972–about 1980; 21.5 x 32.1 cm; 2008.52.

William Richards (American, 1917–2004); 3 chromogenic process color prints; Gift of Gail, Nancy, and Steven Richards. *Desert Colors*; 1986; 61 x 76.3

cm; 2007.230. *Oriental Thoughts*; 1986; 49 x 39.8 cm; 2007.232. *X-11*; 1987; 50.3 x 39.5 cm; 2007.231.

Sean Scully (American, b. Ireland, 1945); 2005; 24 gelatin silver prints; Gift of an Anonymous Donor. *Aran 1*; 32.2 x 48.3 cm; 2007.234.1. *Aran 2*; 32.6 x 48.3 cm; 2007.234.2. *Aran 3*; 32.2 x 48.3 cm; 2007.234.3. *Aran 4*; 32.2 x 48.3 cm; 2007.234.4. *Aran 5*; 32.2 x 48.3 cm; 2007.234.5. *Aran 6*; 32.2 x 48.3 cm; 2007.234.6. *Aran 7*; 32.2 x 48.3 cm; 2007.234.7. *Aran 8*; 32.2 x 48.3 cm; 2007.234.8. *Aran 9*; 32.2 x 48.3 cm; 2007.234.9. *Aran 10*; 32.2 x 48.3 cm; 2007.234.10. *Aran 11*; 32.2 x 48.3 cm; 2007.234.11. *Aran 12*; 32.6 x 48.3 cm; 2007.234.12. *Aran 13*; 32.6 x 48.3 cm; 2007.234.13. *Aran 14*; 32.6 x 48.3 cm; 2007.234.14. *Aran 15*; 32.6 x 48.3 cm; 2007.234.15. *Aran 16*; 32.6 x 48.3 cm; 2007.234.16. *Aran 17*; 32.6 x 48.3 cm; 2007.234.17. *Aran 18*; 32.6 x 48.3 cm; 2007.234.18. *Aran 19*; 32.6 x 48.3 cm; 2007.234.19. *Aran 20*; 32.6 x 48.3 cm; 2007.234.20. *Aran 21*; 32.6 x 48.3 cm; 2007.234.21. *Aran 22*; 32.6 x 48.3 cm; 2007.234.22. *Aran 23*; 32.6 x 48.3 cm; 2007.234.23. *Aran 24*; 32.6 x 48.3 cm; 2007.234.24.

John Sobczak (American, b. 1960); *The Cleveland Classics Portfolio*; 2003, printed 2007; 10 inkjet prints; Andrew R. and Martha Holden Jennings Fund. *Arsenio Hall*; 20.2 x 13.6 cm; 2007.204.8. *Bob Feller*; 20.4 x 13.5 cm; 2007.204.2. *Harrison Dillard*; 20.4 x 15.1 cm; 2007.204.1. *Harvey Pekar*; 20.4 x 14.6 cm; 2007.204.6.

Helga Sandburg; 20.3 x 13.5 cm; 2007.204.4. *Jim Brown*; 16.6 x 19.1 cm; 2007.204.3. *Louis Stokes*; 20.3 x 14.6 cm; 2007.204.5. *Richard Gildenmeister*; 20.2 x 13.7 cm; 2007.204.9. *Sam Miller*; 16.4 x 17.8 cm; 2007.204.10. *Viktor Schreckengost*; 20.2 x 14.2 cm; 2007.204.7.

Alec Soth (American, b. 1969); *Misty*; 2005, printed 2007; chromogenic process color print; 91.4 x 76.2 cm; Gift of the Contemporary Art Society 2007.235.

Michael Wolf (American, b. 1954); *Architecture of Density #45*; 2005, printed 2008; chromogenic process color print; 63.5 x 95.6 cm; Gift of Amy and Neil Viny 2008.47.

Francesca Woodman (American, 1958–1981); *From Space 2, Providence, Rhode Island*; 1975–78; gelatin silver print; 13.9 x 13.9 cm; Dudley P. Allen Fund 2008.38.

Unidentified photographer (American, 19th century); *Untitled (Pennsylvania Railroad Engine)*; about 1868; albumen print from wet collodion negative; 27.3 x 43.3 cm; Andrew R. and Martha Holden Jennings Fund 2007.205.

Prints

Norman Ackroyd (British, b. 1938); *Landscape with a Gray Sky*; 1975; color aquatint; 49.6 x 46 cm; Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer 2007.296.

Cynthia Back (American, b. 1956); 2002; 2 prints; color open bite, sugar lift, and aquatint; 19.9 x 61.2 cm; Gift of the University Print Club. *Subalance #1*; 2007.312. *Subalance #2*; 2007.313.

Christiane Baumgartner (German, b. 1967); *Amsterdam*; 2005; woodcut; 119.9 x 159.8 cm; Gift of Friends of the Department of Prints and Drawings 2008.17.

Ramón Bayeu y Subias (Spanish, 1746–1793); *Madonna and Child (after Francisco Bayeu y Subias)*; etching; 20.9 x 16.5 cm; Morales y Marin 92; Bequest of Lillian M. Kern by exchange 2008.16.

Max Beckmann (German, 1884–1950); *Self-Portrait in Bowler Hat (Selbstbildnis mit steifem Hut)*; 1921; drypoint; 31.6 x 24.6 cm; Hoffmaier 180, trial proof state III A/IV B; Severance and Greta Millikin Purchase Fund 2008.4.

Karen Beckwith (American, b. 1964); *Storm*; 1995; color lithograph; 36.1 x 43.2 cm; Gift of the University Print Club 2007.301.

Pierre Bonnard (French, 1867–1947); *Nursemaids' Promenade, Frieze of Carriages (Promenade des nourrices, frise des fiacres)*; 1895; 4 color lithographs; Roger-Marx 47; Gift of Nancy and Joseph P. Keithley by exchange. 137.4 x 47.3 cm; 2008.31.a. 136.9 x 47.7 cm; 2008.31.b. 136.7 x 46.3 cm; 2008.31.c. 137 x 48.4 cm; 2008.31.d.

Louise Bourgeois (American, b. France, 1911); *Triptych for the Red Room*; 1994; color aquatint, drypoint, and engraving; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund. 48.1 x 60.5 cm; 2007.209.a. 48 x 90.6 cm; 2007.209.b. 48.1 x 60.5 cm; 2007.209.c.

Jacques Callot (French, 1592–1635); *The Beggars (Les Gueux)*; about 1623; The Jane B. Tripp Charitable Lead Annuity Trust. *Frontispiece, Captain of the Barons (Frontispice, Capitano de baroni)*; etching; 14.8 x 9.5 cm; Lieure 479, state I/I; 2008.34.1. 24 etchings; state I/II. *The Beggar at Her Rosary (La Mendiante au rosaire)*; 13.7 x 8.8 cm; Lieure 485; 2008.34.7. *The Beggar Leaning on a Stick (Le Gueux appuyé sur un baton)*; 13.7 x 8.7 cm; Lieure 497; 2008.34.19. *The Beggar on Crutches, Wearing a Cap (Le Mendiant aux béquilles, coiffé d'un bonnet)*; 13.8 x 8.7 cm; Lieure 482; 2008.34.4. *The Beggar on Crutches, Wearing a Hat (Le Mendiant aux béquilles, coiffé d'un chapeau)*; 13.8 x 8.8 cm; Lieure 483; 2008.34.5. *The Beggar on Crutches with a Bag (Le Mendiant aux béquilles et à la besace)*; 13.8 x 8.8 cm; Lieure 488; 2008.34.10. *The Beggar Sitting Down and Eating (Le Gueux assis et mangeant)*; 13.8 x 8.8 cm; Lieure 502; 2008.34.24. *The Beggar with Pot (Le Mendiant au couvot)*; 13.8 x 8.7 cm; Lieure 484; 2008.34.6. *The Beggar with Rosary (Le Mendiant au rosaire)*; 13.7 x 8.8 cm; Lieure 489; 2008.34.11. *The Beggar with Wooden Leg (Le Mendiant à la jambe de bois)*; 13.7 x 8.8

cm; Lieure 493; 2008.34.14. *The Beggar without Hat or Shoes (Le Mendiant à la tête découverte et aux pieds nus)*; 13.8 x 8.8 cm; Lieure 490; 2008.34.12. *The Beggar Woman Coming to Receive Alms (La Mendiante venant de recevoir la charité)*; 13.7 x 8.8 cm; Lieure 501; 2008.34.23. *The Beggar Woman on Crutches (La Mendiante aux béquilles)*; 13.8 x 8.8 cm; Lieure 494; 2008.34.16. *The Beggar Woman with Her Alms Bowl (La Mendiante à la sébille)*; 13.8 x 8.8 cm; Lieure 498; 2008.34.20. *The Blind Man and His Companion (L'Aveugle et son compagnon)*; 13.8 x 9.2 cm; Lieure 487; 2008.34.9. *The Blind Man with His Dog (L'Aveugle et son chien)*; 13.8 x 8.8 cm; Lieure 500; 2008.34.22. *The Hurdy-Gurdy Player (Le Joueur de vielle)*; 13.9 x 8.8 cm; Lieure 480; 2008.34.2. *The Malingerer (Le Malingreux)*; 13.8 x 8.8 cm; Lieure 491; 2008.34.13. *The Mother and Her Three Children (La Mère et ses trois enfants)*; 13.7 x 8.7 cm; Lieure 496; 2008.34.18. *The Obese Beggar with Lowered Eyes (Le Mendiant obèse aux yeux baissés)*; 13.8 x 8.8 cm; Lieure 499; 2008.34.21. *The Old Beggar on One Single Crutch (Le Vieux mendiant à une seule béquille)*; 13.8 x 8.8 cm; Lieure 495; 2008.34.17. *The Old Woman and Cats (La Vielle aux chats)*; 13.9 x 8.8 cm; Lieure 503; 2008.34.25. *The One-Eyed Woman (La Borgnesse)*; 13.8 x 8.8 cm; Lieure 492; 2008.34.15. *The Two Beggar Women (Les Deux Mendiante)*; 13.8 x 8.8; Lieure 486; 2008.34.8. *The Two Pilgrims (Les Deux Pèlerins)*; 14.4 x 8.9 cm; Lieure 481; 2008.34.3.

Mary Cassatt (American, 1844–1926); *Lydia and Her Mother at Tea*; about 1880; softground etching and aquatint printed in brown; 17.9 x 27.9 cm; Breeskin 69, state I/V; Severance and Greta Millikin Purchase Fund 2008.5.

Jean Kubota Cassill (American, b. 1926); *Trees and Quiet Stream*; 1998; etching; 15 x 25.2 cm; Gift of the University Print Club 2007.305.

Ada Gilmore Chaffee (American, 1883–1955); *Cagnes*; 1921; 2 prints; Carole W. and Charles B. Rosenblatt Endowment Fund. Color woodcut; 29.5 x 41.2 cm; 2007.183. Color woodcut hand-colored with watercolor; 29.8 x 41.3 cm; 2007.184.

John Robert Cozens (British 1752–1797); *Delineations of the General Character Ramifications and Foliage of Forest Trees: Cedar*; 1789; softground etching and aquatint; 24.3 x 31.7 cm; The A. W. Ellenberger Sr. Memorial Endowment Fund 2008.56.

Edgar Degas (French, 1834–1917); *Mlle Bécot at the Café des Ambassadeurs*; 1877–78; lithograph; 20.8 x 19.3 cm; Reed and Shapiro 31; Purchase from the J. H. Wade Fund 2007.194.

Eugène Delacroix (French, 1798–1863); *A Lord in the Time of Francis I (Un seigneur du Temps du François 1^{er})*; 1833; etching and drypoint; 18 x 13.3 cm; Delteil 16, state II/V; Andrew R. and Martha Holden Jennings Fund 2007.214.

Siemen Dijkstra (Dutch, b. 1968); *Above the Uithuizer Wetland (Over Het Uithuizer Wad)*; 2007; color woodcut; 38 x 102.3 cm; Gift of Elizabeth Carroll Shearer in honor of Adrian L. Scott 2007.272.

Pamela Dodds (American, b. Canada, 1956); *Ebb*; 2006; 6 linocuts; Sundry Purchase Fund. *Depths*; 60 x 39.7 cm; 2007.185.3. *Drift*; 60.1 x 39.9 cm; 2007.185.4. *Ebb*; 59.9 x 39.8 cm; 2007.185.6. *Flow*; 59.8 x 39.4 cm; 2007.185.1. *Rip*; 59.5 x 39.6 cm; 2007.185.5. *Undertow*; 59.9 x 39.7 cm; 2007.185.2.

Bonnie Dolin (American, b. 1938); *Urban Landscape #1*; 2001; color electrostatic copier and heat transfer; 41.3 x 25.7 cm; Gift of the University Print Club 2007.311.

Cindi Ettinger (American, b. 1956); 3 color aquatints; 2004; Gift of the University Print Club. *Grass*; 10 x 9.6 cm; 2007.322. *Rose*; 10 x 9.5 cm; 2007.323. *Sun*; 10 x 9.5 cm; 2007.321.

Louise Fishman (American, b. 1939); *Black and White Suite*; 2005; 5 prints; Anne Elizabeth Wilson Memorial Fund. *Black and White #1*; spitbite aquatint; 22.7 x 25.1 cm; 2007.208.1. *Black and White #2*; white ground aquatint; 22.6 x 25 cm; 2007.208.2. *Black and White #3*; drypoint; 20 x 40.2 cm; 2007.208.3. *Black and White #4*; white ground aquatint; 27.1 x 36.6 cm; 2007.208.4. *Black and White #5*; spitbite and white ground aquatint; 27.2 x 36.7 cm; 2007.208.5.

Nancy Friedemann (Colombian, b. 1962); *Fagua at Night*; 2006; 2 panels; color lithograph on 4 sheets of paper; Gift of 28 members of The Print Club of Cleveland's 2007 Williamstown Trip. 152.5 x 56 cm; 2007.285.a. 152.7 x 56 cm; 2007.285.b.

Honoré Guilbeau (American, 1907–2006); 7 prints; Gift of Dr. Jeremy Cooke. *Ahuehuete (The Old One)*; woodcut; 57 x 45.3 cm; 2008.102. *Artist's Life*; lithograph; 29.2 x 25.6 cm; 2008.106. *Brief Encounter*; lithograph; 28.4 x 22.3 cm; 2008.103. *Janitizio*; lithograph; 22.7 x 28.1 cm; 2008.104. [Palm Trees]; color woodcut; 61.3 x 43 cm; 2008.101. *Water Boys*; lithograph; 25.8 x 21.8 cm; 2008.107. [Woman Sitting under Tree]; lithograph; 27.6 x 20.2 cm; 2008.105.

Laurent Guyot (French, 1756–after 1806); *Bacchanal, The Game of Leap Frog (Bacchanal, Les Jeux de Coupe-Tête)* (after wax relief by Antoine-François Gérard, designed by Jean-Guillaume Moitte); about 1785; etching and aquatint on silk; 17 x 39.4 cm; Gift of Friends of the Department of Prints and Drawings 2008.18.

Yuji Hiratsuka (Japanese, b. 1954); 2005; 9 prints; color etching, aquatint, and roulette; Gift of the Getscher-Wilkinson Collection in honor of Jane Glaubinger. *Levitation*; 40.4 x 30.1 cm; 2007.283. *Mystic Spell*; 40.3 x 30.1 cm; 2007.284.

Sidney Hurwitz (American, b. 1932); *Duisburg-Thyssen III*; 2002; aquatint hand-colored with watercolor; 40.3 x 50.6 cm; Gift of Thomas R. Roese 2007.274.

Eugène Isabey (French, 1803–1886); 10 prints; lithograph on chine collée; Gift of John Bonebrake. *Picturesque and Romantic Journeys in Old France: Auvergne (vol. II): Gorge of Royat, Plate 79 (Voyages Pittoresques et Romantiques dans l'ancienne France: Auvergne, Gorge de Royat)*; 1830; 21 x 31 cm; 2007.239. *Picturesque and Romantic Journeys in Old France: Auvergne (vol. II): Pesteil Chateau at Polminhac, Plate 202 (Voyages Pittoresques et Romantiques dans l'ancienne France: Auvergne, Château de Pesteil à Polminhac)*; 1832; 23.2 x 31 cm; 2007.240. *Picturesque and Romantic Journeys in Old France: Auvergne (vol. II): St. John Church, Thiers, Plate 129 (Voyages Pittoresques et Romantiques dans l'ancienne France: Auvergne Église St. Jean, Thiers)*; 1831; 38.4 x 31.1 cm; 2007.242. *Six Seascapes: Environs of Dieppe (Six Marines: Environs de Dieppe)*; 1833; 21.4 x 28.8 cm; 2007.238.1. *Six Seascapes: Interior of a Port (Six Marines: Intérieur d'un Port)*; 1833; 31.3 x 23.6 cm; 2007.238.5. *Six Seascapes: Low Tide (Six Marines: Marée basse)*; 1833; 31 x 24.6 cm; 2007.238.6. *Six Seascapes: Refitting of a Boat at Low Tide (Six Marines: Radoub d'une Barque à Marée basse)*; 1833; 31.5 x 24.8 cm; 2007.238.4. *Six Seascapes: Return to Port (Six Marines: Retour au Port)*; 1833; 21.4 x 28.5 cm;

2007.238.2. *Six Seascapes: Souvenir Saint Valéry-sur-Somme*; 1833; 30.3 x 24.3 cm; 2007.238.3. *Souvenirs: Souvenir of Brittany, Plate 5 (Souvenirs: Souvenir de Bretagne)*; 1832; 26.2 x 28.6 cm; 2007.241.

William Martin Jean (American, b. 1936); 3 prints; 2002; Gift of the University Print Club. *Four Square I*; color woodcut with silver leaf; 41 x 41.2 cm; 2007.314. *Four Square II*; color woodcut with silver leaf; 41 x 41.1 cm; 2007.315. *Kimono*; color woodcut; 52.3 x 38 cm; 2007.316.

Carol Jessen (American, b. 1951); *Ecce Panis*; 1995; color woodcut; 30.9 x 23.5 cm; Gift of the University Print Club 2007.300.

Alex Katz (American, b. 1927); *Ten Lithographs by Ten Artists: Late July I*; 1971; color lithograph; 57.7 x 73.7 cm; Maravell 38; Gift of Teresa M. DeChant 2007.191.

Maxime Lalanne (French, 1827–1886); 1866; book with 4 etchings; Gift of John Bonebrake. *Traité de la Gravure a l'eau forte* (book); 2007.237. *Traité de la Gravure a l'eau forte: Plate 1, Woman Seated at a Bridge in Ruins*; 18.2 x 11.5 cm; Villet 26, state AI/All; 2007.237.a. *Traité de la Gravure a l'eau forte: Plate 2, Woman Seated at a Bridge in Ruins*; 18.2 x 11.7 cm; Villet 26, state AI/All; 2007.237.b. *Traité de la Gravure a l'eau forte: Plate 5, Two Scenes (one with lightning)*; 18.1 x 11.6 cm; Villet 30, state I/V; 2007.237.c. *Traité de la Gravure a l'eau forte: Plate 4*; 1866; 18.2 x 11.7 cm; Villet 29; 2007.237.d.

Auguste Louis Lepère (French, 1849–1918); 7 prints; Gift of Carole W. and Charles B. Rosenblatt. *Bread Sellers (Marchandes au panier)*; 1889; color woodcut; 12.1 x 15 cm; Lotz-Brissonneau 187; 2007.288. *Fishermen's Quarters (Saint-Jean-de-Monts) (Quartiers de pêcheurs [Saint-Jean-de-Monts])*; 1915; etching; 19.2 x 20.1 cm; 2007.289. *Fontainebleau Forest: The Cirque of Long-Rocher (Forêt de Fontainebleau: Le cirque du Long-Rocher)*; 1888; wood engraving; 8.1 x 16 cm; Lotz-Brissonneau p. 267; 2007.291. *Liberty Enlightening the World, Offered to the City of Paris by the Americans (La Liberté éclairant le Monde, offerte à la Ville de Paris par les Américains)*; 1885; wood engraving; 26.2 x 20.2 cm; Lotz-Brissonneau p. 285; 2007.293. *Old Houses at Amiens (Vieilles Maisons à Amiens)*; 1907; etching; 12.5 x 20 cm; Lotz-Brissonneau Supplement (Texier-Bernier) 341; 2007.290. *Sentimental Colloquy of Paul Verlaine (Colloque sentimental de Paul Verlaine)*; 1897; etching and aquatint; 29.9 x 21.7 cm; Lotz-Brissonneau 107, state I–II/II; 2007.287. *The Woodcutter's House (Vendée) (La maison du bûcheron [Vendée])*; 1915; etching; 21 x 30.1 cm; Lotz-Brissonneau Supplement (Texier-Bernier) 434, state III/III; 2007.292.

Auguste Louis Lepère; 22 prints; Gift of John Bonebrake. *Amiens Cathedral, Inventory Day (Cathédrale d'Amiens, Jour d'inventaire)*; 1887; etching; 37.7 x 26 cm; Saunier 344, state III or IV/IV; 2007.251. *Boulevard Montmartre,*

Evening (Le Blvd. Monmatre, Le Soir); 1890; wood engraving; 19 x 12.2 cm; Lotz-Brissonneau 209; 2007.253. *The Centaur (Le Centaure)*; 1896; woodcut; 20.8 x 14.2 cm; Lotz-Brissonneau 252, state III/III; 2007.263. [City Fire, possibly Hongrie. *Les Troubles de Szent-Miholy or La Catastrophe de la Rue des Prêcheurs*]; 1884; 22.1 x 15.6 cm; Lotz-Brissonneau pp. 282–83; 2007.266. [Festival]; wood engraving; 22 x 10.5 cm; 2007.270. *Festival at the Tuileries (Fête donnée aux Tuileries)*; 1887; wood engraving; 35.9 x 56.7 cm; Lotz-Brissonneau 162; 2007.260. *The Festival for the Victims of Duty (La fête de la presse pour les victimes du devoir)*; 1884; wood engraving; 21.2 x 14.6 cm; Lotz-Brissonneau p. 281; 2007.259. *The Festival of 14 July, Illumination of the Place of the Republic (after H. Scott) (La Fête du 14 Juillet, Illumination de la Place de la République [after H. Scott])*; 1880; wood engraving; 31.4 x 45.3 cm; 2007.250. [Fishermen on a Pier, Paris, possibly La Passerelle du Pont de l'Alma, Vue du Pont]; 1889; wood engraving; 20.1 x 11.9 cm; 2007.265. *Fishing for Pignons, Saint-Jean-de-Mont (Les Pêcheuses de Pignons, Saint-Jean-de-Mont)*; 1903, printed 1904; color woodcut; 22.1 x 15.1 cm; Lotz-Brissonneau 294, state II/II; 2007.257. *The Gobelins District (Le Quartier de Gobelins)*; 1893, printed 1896; etching; 23.1 x 15 cm; Lotz-Brissonneau 96, state IV/IV; 2007.254. *In the Flooded Marsh. The Shepherd (Vendée) (Au Marais Inondé. Le Berger [Vendée])*; 1911; wood engraving; 32 x 24.5 cm; Saunier 394,

state III/III; 2007.264. *Italy. The Festival of Pompeii, the Circus of Gladiators (Italie. Les fêtes de Pompéi, le cirque des gladiateurs)*; 1884; wood engraving; 21 x 31.5 cm; Lotz-Brissonneau p. 281; 2007.258. *Landscapes and Street Corners: Moving (Paysages et Coins de Rues: Déménagement)*; 1900; color woodcut; 6.6 x 8.5 cm; Lotz-Brissonneau, pp. 253–54; 2007.269. [Large Steamer Ship at Dock, Paris]; wood engraving; 22.6 x 32.2 cm; 2007.267. [Peasants by a Dock, Paris]; color lithograph; 23.4 x 16.3 cm; 2007.249. *The Lock of the St. Martin Canal (L'Écluse du Canal Saint-Martin)*; 1890; wood engraving; 8.8 x 10.3 cm; Lotz-Brissonneau 223; 2007.268. *The Stevedore, Monday (Le Débauteur, le Lundi)*; 1897; color lithograph; 23.4 x 16.3 cm; Lotz-Brissonneau 303; 2007.249. *Summer Evening (Soir d'Été)*; 1910; woodcut in black and brown; 15.2 x 12 cm; Saunier 518, state IV/IV; 2007.256. *The Two Hunchbacks (Les deux Bossus)*; 1893; etching; 17.6 x 26.3 cm; Lotz-Brissonneau 84; 2007.261. *Unloaders of Plaster (Canal St. Martin) (Les Déschargeurs de Plâtre [Canal St. Martin])*; 1890; wood engraving; 7.8 x 11.2 cm; 2007.252. *The War of 1914. First Series. Emperor William in Anger (La Guerre de 1914. Première série. L'Empereur Guillaume en colère)*; 1915; woodcut; 20.3 x 15.9 cm; Saunier 529; 2007.262. *The Watering Place at Marie Bridge (L'Abreuvoir au Pont-Marie)*; 1902; etching; 20.1 x 27 cm; Lotz-Brissonneau 129, state II or III/III; 2007.255.

Auguste Louis Lepère and Henri Pierre Paillard (French, 1844–1912); *The Potato Market, Seen from the Louis-Philippe Bridge (Le Marché aux Pommes, Vu du Pont Louis-Philippe)*; 1883; wood engraving; 32 x 21.3 cm; Gift of John Bonebrake 2007.271.

Sol LeWitt (American, 1928–2007); *Six Geometric Figures*; 1977; 6 prints; etching and aquatint; Tate E23; Bequest of Lillian M. Kern by exchange. *Circle*; 29.1 x 29.2 cm; 2008.15.1. *Parallelogram*; 29.2 x 29.2 cm; 2008.15.6. *Rectangle*; 29.1 x 29.2 cm; 2008.15.4. *Square*; 29.2 x 29.2 cm; 2008.15.2. *Trapezoid*; 29.1 x 29.2 cm; 2008.15.5. *Triangle*; 29.1 x 29.2 cm; 2008.15.3.

Michael Loderstedt (American, b. 1958); *Utopia Unrealized*; 1994; color lithograph and photolithograph; 51.4 x 38.3 cm; Gift of the University Print Club 2007.299.

Kyra Markham (American, 1891–1967); *Sleep*; 1945; lithograph; 24 x 33.9 cm; The A. W. Ellenberger Sr. Memorial Endowment Fund 2008.55.

Cameron Martin (American, b. 1970); *Conflation*; 2006; color screenprint; 76.3 x 102 cm; Alma and Robert D. Milne Fund 2007.210.

John McLaughlin (American, 1898–1976); *Untitled*; 1963; color lithograph; 40.9 x 55.8 cm; Tamarind 792; The A. W. Ellenberger Sr. Memorial Endowment Fund 2008.57.

Charles Meryon (French, 1821–1868); Gift of John Bonebrake. *The Admiralty,*

Paris (Le Ministère de la Marine); 1865; etching; 16.8 x 14.7 cm; Schneiderman 94, state VII/VII; 2007.245. *Casimir le Conte, after Gustave Rodolphe Boulanger (Casimir le Conte, after Boulanger)*; 1856; etching in brown ink on chine collé; 34.2 x 26.4 cm; Schneiderman 63, state II/II; 2007.248. *House with a Turret, No. 22, rue de L'École de Médecine, Paris (called the Turret of Marat) (Tourelle, Rue de l'École de Médecine, 22)*; 1861; etching and drypoint on chine collé; 21.4 x 13.2 cm; Schneiderman 72, state XIII/XIV; 2007.246. *House with a Turret, rue de la Tixéranderie (Tourelle, Rue de la Tixéranderie)*; 1852, printed 1861; etching; 25 x 13.3 cm; Schneiderman 24, state IV/V; 2007.247. *Notre Dame Pumphouse, Paris (La Pompe Notre-Dame)*; 1852; etching on chine collé; 17.2 x 25.2 cm; Schneiderman 26, state VIII/X; 2007.243. *Part of the City of Paris at the End of the Seventeenth Century (Partie de la Cité vers la fin du XVIIe Siècle)*; 1861; etching; 15 x 32.3 cm; Schneiderman 73, state XI/XI; 2007.244.

Alan (A. D.) Peters (American, b. 1946); 1990; 2 prints; Gift of the University Print Club. *Blue Shadowpath*; lithograph printed in blue; 40.3 x 27.5 cm; 2007.298. *Shadowpath*; lithograph; 40.3 x 27.5 cm; 2007.297.

Gloria Plevin (American, b. 1934); *Mr. Fisher's Little Corn Patch*; 2000; color etching and aquatint; 15.1 x 32.7 cm; Gift of the University Print Club 2007.310.

Jeanne S. Regan (American, b. 1952); *Blue Willow*; 1998; color lithograph and screenprint; 31.9 x 31.2 cm; Gift of the University Print Club 2007.306.

Paula Rego (British, b. Portugal, 1935); *After Hogarth: After Hogarth II*; 2000; etching and aquatint; 30.5 x 35.7 cm; Rosenthal 171; Dr. Gerard and Phyllis Seltzer Fund 2007.211.

J. Noel Reifel (American, b. 1948); *Still Life with Coffee Filter*; 1997; 2 prints; Gift of the University Print Club. Color etching and aquatint printed from 2 plates; 11.6 x 9.5 cm and 20.3 x 27.8 cm; 2007.303. Etching and aquatint; 35.6 x 53.3 cm; 2007.304.

Thomas R. Roese (American, b. 1948); 2 color linocuts; 2003; Gift of the University Print Club. *Night*; 8.6 x 61.4 cm; 2007.318. *Snow*; 8.5 x 61.9 cm; 2007.317.

Ron Rumford (American, b. 1962); *Luna Moth*; 1996; carborundum with chine collé; 16.9 x 51 cm; Gift of the University Print Club 2007.302.

Lisa Schonberg (American, b. 1954); *Tree Sounds*; 2006; color monotype and woodcut; 46.5 x 23.4 cm; Gift of the University Print Club 2007.325.

Phyllis Seltzer (American, b. 1928); *Stratum V*; 1999; electrostatic copier and heat transfer; 67.6 x 52.4 cm; Gift of the University Print Club 2007.307.

Phyllis Sloane (American, b. 1921); 12 prints; Gift of Phyllis Sloane. *Brambles*; 2002; etching and open bite; 30.2 x 22.4 cm; 2008.96. *By the Window*; 1977; screenprint; 50.9 x 40.7 cm;

2008.98. *Collection Reflection*; 1997; etching, aquatint, and drypoint; 19.8 x 25.1 cm; 2008.97. *The Daydream*; 1977; screenprint; 60.7 x 45.9 cm; 2008.100. *Homage to Demuth and Sukenobu*; 1983; screenprint; 60.2 x 80.4 cm; 2008.95. *Morning Glories*; 2006; color etching and aquatint; 26.3 x 30 cm; 2008.93. *Night in the City*; 2004; color etching; 30.1 x 26.5 cm; 2008.89. *PS 5 lb.*; 2002; color etching and aquatint; 26.2 x 30 cm; 2008.94. *Repose*; 1977; screenprint; 60.9 x 45.5 cm; 2008.99. *Santa Fe Rooftops*; 2002; etching and aquatint; 22.5 x 30.2 cm; 2008.92. *Still Life with Elephant*; 1999; etching and aquatint; 22.5 x 30 cm; 2008.91. *10 P.M.*; 2002; etching and aquatint; 22.2 x 30.3 cm; 2008.90.

Phyllis Sloane (American, b. 1921); 1999; 2 prints; electrostatic copier and heat transfer; Gift of the University Print Club. *Dark Glasses*; 23.5 x 42.1 cm; 2007.309. *Off Hand*; 26.2 x 42.1 cm; 2007.308.

Donald Sultan (American, b. 1951); *Six Blues, Dec 12, 2006*; 2006; screenprint and collage; 56.4 x 76.3 cm; Gift of Deborah and Kenneth Cohen in memory of Mary B. Gorman 2007.273.

Stephen Talasnik (American, b. 1954); 2002; 2 prints; etching and chine collé; The A. W. Ellenberger Sr. Memorial Endowment Fund. *Ferris*; 27.3 x 27.6 cm; 2007.212. *Mercury*; 28.6 x 27.1 cm; 2007.213.

Henry Ossawa Tanner (American, 1859–1937); *Christ Walking on the Waters*; about 1910 (published posthumously); etching; 18.3 x 24.2 cm; Gift of Mr. and Mrs. Samuel L. Rosenfeld, New York City 2007.286.

Shelly Thorstensen (American, b. 1953); *Guys and Dolls*; 2005; etching, lithograph, screenprint, and linocut with chine collé; 17.6 x 25.5 cm; Gift of the University Print Club 2007.324.

Gretchen O. Troibner (American, b. 1953); 2003; 2 prints; color etching and aquatint; Gift of the University Print Club. *Pink Pitcher*; 18.3 x 15.2 cm; 2007.320. *Sunflowers*; 17.5 x 12.2 cm; 2007.319.

Cheryl Warrick (American, b. 1956); *Peace Makes Plenty*; 2006; 2 prints; color etching, softground, white ground, drypoint, and chine collé; The Print Club of Cleveland Publication No. 86, 2008; Gift of The Print Club of Cleveland. 78.8 x 28.2 cm; 2008.29. BAT; 78.9 x 28.3 cm; 2008.30.

Jean Antoine Watteau (French, 1684–1721); *The Clothes Are Italian (Les Habits sont Italiens)*; 1715–16; etching; 27.5 x 20 cm; Dacier and Vuaflart 130, state I/VI; Severance and Greta Millikin Purchase Fund 2008.3.

Anders Zorn (Swedish, 1860–1920); 2 etchings; Gift of Carole W. and Charles B. Rosenblatt. *The Bride's Maid (Brudtärnan)*; 1905; 15 x 19.8 cm; Hjert and Hjert 204; 2007.295. *Djos Mats*; 1911; 17.8 x 12 cm; Hjert and Hjert 153, state III/III; 2007.294.

Textiles

Loincloth with Feather(?) Motifs; 1000–1470; Central Andes, Chimú people; cotton and camelid fiber; 207 x 96 cm, without ties; Charlotte Ekker and Charlotte Van der Veer Memorial Fund 2008.58.

Tibetan Man's Robe, Chuba; 17th century; China, Qing dynasty; satin weave with supplementary weft patterning; silk, gilt-metal thread, and peacock-feathered thread; 184 x 129 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2007.216.

Manufactured by H. R. Mallinson & Co. (American, New York); *Covered Wagons Oregon Trail*; 1929; light-weight warp-faced plain weave, called Pussy Willow; printed silk; 99.1 x 198.1 cm; James Parmelee Fund 2007.215.

Lenore Tawney (American, 1907–2007); *Mask*; 1960s; warp-dominant plain weave, attachments; linen, beads (possibly pre-Columbian), and wood sticks; 24.2 x 16.5 cm overall; Gift of John Paul Miller 2007.192.

Education Art Collection

Door Lock; 1900s; Africa, Mali, Bamana people; wood; 3 x 9 cm; The Nina M. Traub Trust 2008.1013.a–b.

Figure; possibly 1600s; Africa, Sierra Leone or Guinea, Sapi people; soapstone; 21 x 4 x 10 cm; The Nina M. Traub Trust 2008.1007.

Figure; 1900s; Africa, Republic of the Congo, Teke people; wood; 33 x 7 cm; The Nina M. Traub Trust 2008.1009.

Figure; 1900s; Africa, Nigeria, Yoruba people; wood; 32 x 9 x 18 cm; The Nina M. Traub Trust 2008.1010.

Figure; 1900s; Africa, Cameroon; wood, shells, and beads; 50 x 13 x 10 cm; The Nina M. Traub Trust 2008.1012.

Folk Textile; late 1800s–early 1900s; India, Bhakti movement; cotton, undyed ground with embroidery, and blue/green binding; 158.8 x 152.5 cm; Gift of Anne E. Wardwell 2007.1015.

Half-figure; early 1900; Africa, Democratic Republic of the Congo, Luba people; wood; 27 x 8 x 10 cm; The Nina M. Traub Trust 2008.1008.

Hauberk (Mail Shirt) Reproduction; 2007; steel rings; 81.3 x 121.9 cm; Educational Purchase Fund 2008.1000.

Headdress; 1900s; Africa, Mali, Bamana people; wood; 79 x 6 x 28 cm; The Nina M. Traub Trust 2008.1011.

Helmut Mask; early 1900; Africa, Mali, Marka people; wood; 10 x 13 cm; The Nina M. Traub Trust 2008.1005.

Helmut Mask; early 1900; Africa, Nigeria, Yoruba people; wood; 28 x 20 x 34 cm; The Nina M. Traub Trust 2008.1006.

Chang Tsung-li (Chinese, active late 1800s); *Fan Painting*; pigment on paper; 34.9 x 59.7 cm; Bequest of Lillian M. Kern 2008.1002.

Martin Linsey (American, b. 1915); 1946; 8 lithographs with cover sheet; 35.6 x 48.3 cm; Gift of the Cleveland Museum of Art Ingalls Library. *Cover Sheet*; 2008.1001.9.

Cuyahoga River; 2008.1001.2. *East 39th Street*; 2008.1001.1. *Euclid Avenue*; 2008.1001.5. *Euclid Beach*; 2008.1001.7. *High Level Bridge*; 2008.1001.4. *Shaker Square*; 2008.1001.3. *Public Square (Vertical)*; 2008.1001.6. *Wade Pond*; 2008.1001.8.

Mary Dice Pettit (American, b. 1920); 1963; 2 watercolors; 46 x 61 cm; Gift of Marilyn Fisher. *Weeds Fantastique*; 2008.1003. *Winter Dream*; 2008.1004.

Unidentified artist(s); 1900s; Japan; 17 woodcuts; Bequest of Lillian M. Kern. *Beach at Night*; 11.8 x 17.9 cm; 2007.1016.9. *Bird on a Branch*; 24.8 x 12.1 cm; 2007.1016.17. *Bird with Pink Blossoms*; 19.5 x 9.3 cm; 2007.1016.14. *Bluebird Diving*; 12.8 x 12.1 cm; 2007.1016.8. *Boats at Night*; 24.8 x 11.2 cm; 2007.1016.3. *Creature at Night*; 19.2 x 9.1 cm; 2007.1016.12. *Landscape with Three Bridges*; 24.8 x 11.9 cm; 2007.1016.4. *Rooster, Hen, and Chick*; 17.9 x 11.8 cm; 2007.1016.13. *Seven Quail at Night*; 24.8 x 11.8 cm; 2007.1016.6. *Three Coi Fish Swimming*; 24.25 x 12.20 cm; 2007.1016.2. *Two Birds on a Vine*; 24.8 x 12.1 cm; 2007.1016.5. *Two Birds on a Vine*; 24.8 x 12.1 cm; 2007.1016.15. *Two Boats with Blackbirds*; 24.8 x 12.1 cm; 2007.1016.7. *Two Cranes*; 19.8 x 9.4 cm; 2007.1016.10. *Two Geese*; 19.4 x 9.4 cm; 2007.1016.11. *Two Quail*; 20.5 x 9.7 cm; 2007.1016.16. *Woman with a Comb*; 24.8 x 15.3 cm; 2007.1016.1.

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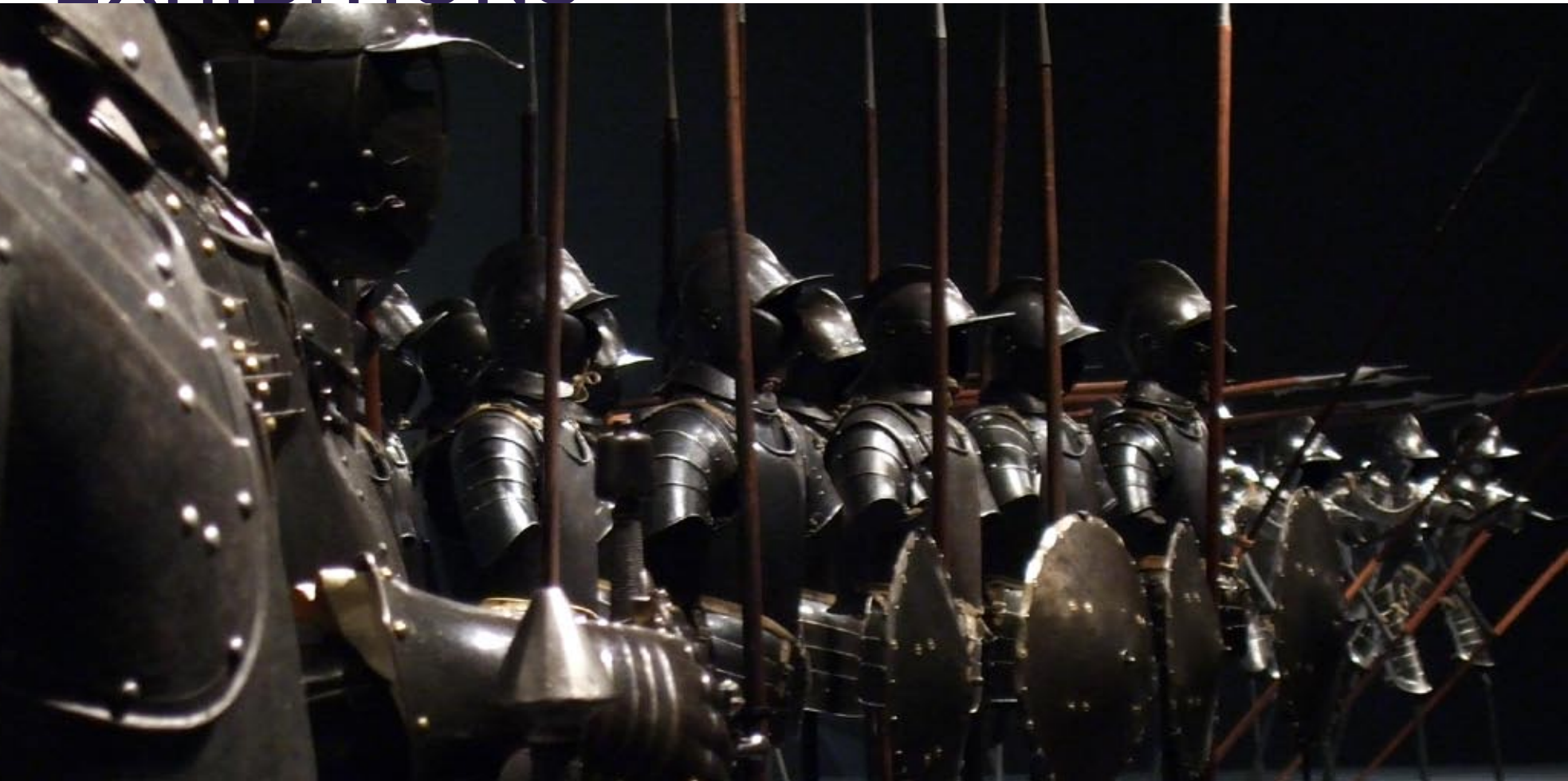
Vancouver Art Gallery, British Columbia
Georgia O’Keeffe: Nature and Abstraction

Western Reserve Historical Society, Cleveland, Hanna House
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EXHIBITIONS

The final room of *Arms and Armor from Imperial Austria* exemplified the exhibition's two-fold appeal: while these suits of armor were

used as protection in life-or-death conflicts, they are also beautiful objects whose form and finish attain the level of art.



THE EXHIBITION YEAR was a continual feat of inspired improvisation. *Impressionist and Modern Masters from the Cleveland Museum of Art*, the traveling exhibition of works from the Impressionist and modern collections whose organization was occasioned by the closing of the galleries for renovation, made a hometown stop in the fall, offering visitors simultaneously a chance to get reacquainted with favorite works as well as a sneak preview of the contents of the new east wing, set to open in June 2009.

Modern Masters offered visitors the chance to experience a favorite part of Cleveland's collection through fresh eyes.



HOWARD AGRESTI



ROBERT A. MULLER

The museum's version of *The Thinker* by Auguste Rodin (damaged in a 1970 bombing) spent a few months in the warm exhibition before heading back outside for its reinstallation on the south terrace.

In a remarkable testament to the quality of the collection, the show had attracted more than 700,000 visitors, as it traveled to Asia and Vancouver, BC, before arriving in Cleveland. After the venue here, the exhibition traveled on (under slightly varying titles) to the Frist Center for the Visual Arts in Nashville, the Utah Museum of Fine Arts in Salt Lake City, and the Detroit Institute of Arts, where it will close on January 18, 2009, in time to come back home for installation in the new galleries. Also traveling the world was *Sacred Gifts and Worldly Treasures: Medieval Masterworks from the Cleveland Museum of Art*, which visited the Bavarian National Museum in Munich and the J. Paul Getty Museum in Los Angeles.

Following *Modern Masters* was the last show to be presented in the temporary exhibition space that had been created in what were permanent collection galleries in the 1958 addition: *Arms and Armor from Imperial Austria*. Running from February 24 to June 1, 2008, this exhibition of about 280 items presented outstanding examples of the armorer's craft, including imperial suits of armor, from the important historic collection of the Landeszeughaus, one of the largest and best-preserved armories in existence. These spectacular examples of armor and weapons were displayed in the broader context of paintings—portraits, in particular—graphics, and decorative arts of the period. The exhibition offered a comprehensive overview of arms and armor produced in imperial Austria under the Habsburgs, the ruling family of the Holy Roman Empire and great patrons of Austrian armor. Created for real battles as well as sporting jousts and purely ceremonial display, suits of armor and arms were elaborately decorated with innovative, intricate designs that reflected the owner's social status. These works of art, embellished with gilding, painting, heat coloration, etching, and inlay, display a wide variety of designs and motifs that add an important artistic dimension. The objects in the final room of the exhibition were arranged to evoke a field battle, with arrays of suits in different fighting postures lined up in formation.

The early weeks of *Arms and Armor from Imperial Austria* took place in the middle of a major snowstorm. An intrepid group of students from Lomond Elementary School in Shaker Heights made the trip nonetheless.



GREGORY M. DONLEY

The new Art Carts instantly became a popular Education department initiative, using the education art collection to give visitors the chance to touch and handle real works of art.



HOWARD AGRIESTI

Part way through the run of the exhibition, a mysterious “runaway knight” was seen in various places throughout the city. A brainchild of the museum’s Marketing and Communications office, the knight helped spark interest in the exhibition and was complemented by a series of humorous print advertisements. Together these efforts not only promoted the exhibition, but served to build anticipation in the community looking ahead to the June reopening of the museum’s own Armor Court.

While the city mourned the passing of Viktor Schreckengost, the museum put on view the very popular *Jazz Bowl*, a masterpiece by this influential Cleveland artist.

Helmets are not required for museum visits, but these kids found them an appropriate accessory (after making them in a special workshop).



ROBERT A. MULLER

LOAN EXHIBITIONS

Arms and Armor from Imperial Austria

February 24–June 1, 2008

The approximately 280 objects in this exhibition included weapons and imperial suits of armor from the important historic collection of the Landeszeughaus, one of the largest and best-preserved armories in existence. Curated by Stephen N. Fliegel.

KeyBank was a supporting sponsor. Support for the educational programs was made possible in part by a grant from Giant Eagle. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

PERMANENT COLLECTION EXHIBITIONS

Focus Exhibitions

Jazz Bowl

February 1–March 2, 2008

On the occasion of the passing of Viktor Schreckengost, the museum exhibited the very popular *Jazz Bowl*, a masterpiece by this influential Cleveland artist.

CMA Traveling Exhibitions

Impressionist and Modern Masters from the Cleveland Museum of Art

October 21, 2007–January 13, 2008

Impressionist and Modern Masters from the Cleveland Museum of Art featured 142 works from the museum's distinguished collection of 19th- and 20th-century European art. Organized as a large touring exhibition, the presentation was expanded here in Cleveland to include works seen only at this venue: a selection from the collection of pastels and other works on paper. Curated by William H. Robinson.

The presenting sponsor was Hahn Loeser + Parks LLP. Admission was free thanks to the generosity of



Hahn Loeser + Parks LLP. Additional support was provided by Key Bank. Underwriting for the world tour of *Modern Masters* was provided in part by The Timken Company, a CMA Global Partner. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Visitors enjoyed *Impressionist and Modern Masters from the Cleveland Museum of Art* during its hometown stop.

PERFORMING ARTS, MUSIC, AND FILM

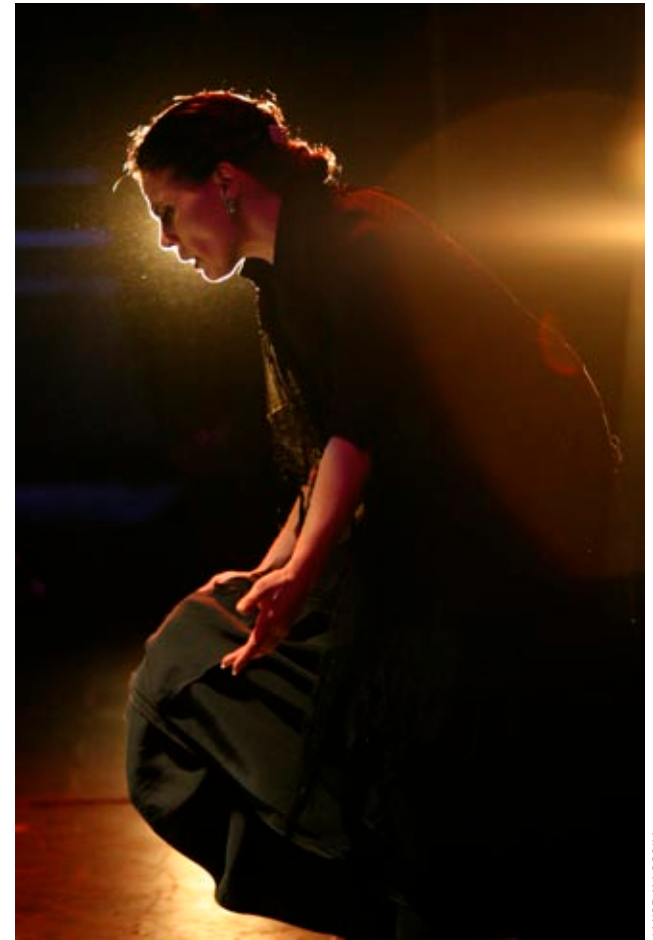
The Badakhshan Ensemble of Tajikistan, one of three to take the stage during the VIVA! & Gala Around Town program “The Spiritual Sounds of Central Asia,”

performed a dance characterized by graceful movements of the arms and hands that are believed to symbolize the flight of birds.



THE THIRD SEASON of *VIVA! & Gala Around Town* featured 17 performances (10 sold out) from 16 countries. Four of the ten performing spaces were new for this season. Audience surveys conducted in 2006 and 2008 indicate that 90% of respondents find the series exhilarating and important. Massoud Saidpour, director of Performing Arts, Music, and Film, was interviewed by local and national media including Don Rosenberg of the *Plain Dealer*, Dee Perry of WCPN radio's daily arts-oriented program *Around Noon*, and WCLV. Interviews with Thomas Welsh, who is associate director for music, appeared in the *Plain Dealer*, *Free Times*, and *Scene*.

A central feature of *VIVA! & Gala Around Town* this year was the music of Central Asia and the Near East, a part of the world with musical and artistic riches almost entirely unknown in the West. Complementing this group of concerts were four talks on Islamic architecture showcasing aspects of traditional arts of the area and a year-long film series "Silk Road Movies" focusing on the region's contemporary life and aesthetic expression. Other highlights: Trio Mediæval, the premier Scandinavian vocal trio, returned for another sold-out performance at Trinity Cathedral in a special joint program with male vocal ensemble Cantus. Severance Hall was filled



Soledad Barrio of Noche Flamenca during a performance at Playhouse Square's Ohio Theatre.

JANET MACOSKA



JANET MACOSKA

Cantus performed to a sold-out house at Trinity Cathedral, with light from the setting sun shining through the stained-glass windows.

with the music of Beethoven and Schumann when celebrated Polish-Hungarian pianist Piotr Anderszewski joined the Swedish Chamber Orchestra under the baton of Thomas Dausgaard. The Brentano String Quartet performed exquisite music by Mendelssohn, Brahms, and Gabriela Lena Frank at the acoustically perfect Plymouth Church of Shaker Heights, UCC. Famed violinist Hilary Hahn joined singer/songwriter Josh Ritter for an evening of creative melding of classical and new folk music. Thousands attended the tango and flamenco performances held at Playhouse

Square. Massoud Saidpour directed “Masters of Russian Drama” with a four-week sold-out run of Nikolai Gogol’s *The Gamblers* in the intimate cabaret ambiance of Kennedy’s at Playhouse Square to enthusiastic reviews. Thomas Welsh hosted an informative and exciting evening with the renowned music critic of the *New Yorker*, and 2008 MacArthur Foundation “genius grant” winner Alex Ross, who surveyed the music of the 20th century in his “iPod Talk.”

The museum collaborated with the American Music Center’s groundbreaking classical music webzine, *NewMusicBox.org*, and its companion, Counterstream Radio. Further, a new relationship was established with American Public Media’s “Performance Today,” broadcast on 245 public radio stations across the country and heard by about 1.1 million people each week. Programs of both organizations featured recordings of performances from *VIVA! & Gala Around Town*.

The Panorama Film Series presented 98 feature films (or feature-length programs of short films) in 128 separate screenings. Forty-one of the presentations were exclusive Cleveland-area first-run films. All programs were shown in the museum’s renovated Lecture Hall. John Ewing, associate director, film, was a regular guest on WCPN’s *Around Noon*.

Special guests during the year included Bonnie Erickson, former design director for the Jim Henson Company and president of the Jim Henson

Violinist Hilary Hahn and singer/songwriter Josh Ritter collaborated in a special program melding classical and folk music.

Legacy, who presented the first three programs—all to sold-out audiences—in the film series “Muppets, Music & Magic: Jim Henson’s Legacy.” Cinematographer Stefan Czapsky spoke after a showing of Tim Burton’s *Edward Scissorhands*, one of the many Hollywood movies he has photographed. Local writer Kristin Ohlson, co-author of the best-selling book *Kabul Beauty School: An American Woman Goes Behind the Veil*, answered questions after a screening of the new documentary *The Beauty Academy of Kabul*. Tennessee filmmaker Steven John Ross introduced and answered questions after an advance screening of his new movie *Winslow Homer: Society and Solitude*. Sebastian Birch, an Ohio composer and Kent State music professor,



JANET MACOSKA

Two members of 50 Percussion displayed their percussive prowess during the group’s sold-out performance at the Cleveland Museum of Natural History.



JULIE FINLEY

provided live piano accompaniment for the silent film *The Last Command*. CMA director Timothy Rub introduced one of his all-time favorite films, *Children of Paradise*. Once again the museum sponsored a film at the Cleveland International Film Festival at Tower City Cinemas in downtown Cleveland: *One Man in the Band*, a new documentary about one-man (and one-woman) bands.

Special advance screenings of four new commercial releases occurred during the year: *Goya’s Ghosts*, *The Kite Runner*, *Sweeney Todd: The Demon Barber of Fleet Street*, and *The Diving Bell and the Butterfly*.

PERFORMING ARTS, MUSIC, AND FILM

VIVA! & Gala Around Town

Berlin Philharmonic Wind Quintet; Brentano String Quartet with Todd Palmer, clarinet; Sara Daneshpour; Hilary Hahn + Josh Ritter; Paul Jacobs; Natalie MacMaster; “Masters of Russian Drama: The Gamblers”; Noche Flamenca; Qawaals of Pakistan: “Sufi Devotional Music”; Alex Ross iPod Talk; Shoghaken Ensemble: “Music of Armenia”; Sō Percussion; “The Spiritual Sounds of Central Asia: Nomads, Mystics, and Troubadours”; Swedish Chamber Orchestra with Thomas Dausgaard, conductor, and Piotr Anderszewski, piano; Tango Buenos Aires; Trio Mediæval + Cantus; Zarbang: “The Percussions of Iran and Afghanistan.”

Panorama Film Series

SERIES OF NOTE: “Masters of American Cinematography,” nine films spotlighting the work of some of America’s greatest DPs (directors of photography), presented as a complement to the *Icons of American Photography* exhibition; “Pioneers of the American Avant-Garde Cinema,” five recent documentaries exploring the lives and work of five of the earliest and most influential underground filmmakers; “Still Lives: The Films of Pedro Costa,” six features and two shorts by a fast-rising Portuguese auteur celebrated for his poetic portraits of the residents of a Lisbon shantytown; “Silk Road Movies,” a year-long series of movies from Central Asia and the Near East, shown to complement the *VIVA! & Gala Around Town* miniseries of concerts of music from that region; “50 Years of Janus Films,” a dozen international film classics distributed by the venerable U.S. art-film distributor; “Modern Masters on Film,” five feature films about some of the artists featured in the *Modern Masters* exhibition; “Muppets, Music & Magic: Jim Henson’s Legacy,” a nine-part celebration of the life and work of TV’s most famous puppeteer; and “Manoel de Oliveira: The First 100 Years,” a nine-film centenary salute to a 99-year-old master Portuguese filmmaker little known in America (shown in conjunction with the Cleveland

Institute of Art Cinematheque).

COMPLETE FILM LISTING: *Abraham’s Valley; Angel on the Right; Anger Me; The Art of Puppetry & Storytelling; Avenue Montaigne; Bab’Aziz: The Prince Who Contemplated His Soul; The Beauty Academy of Kabul; Belle Toujours; Benilde or the Virgin Mother; A Better World: Living in Harmony; The Blood; Brakhage; Camille Claudel; Casa de Lava (Down to Earth); The Cats of Mirikitani; Children of Paradise; Chuck Close; Cléo from 5 to 7; Colonel Wolodyjowski; The Color of Pomegranates; Colossal Youth; Cries and Whispers; Crossing the Line; The Dark Crystal; Death of a Cyclist; Defenders of Riga; The Diving Bell and the Butterfly; Dog City; Doomed Love; Double Indemnity; Edward Scissorhands; Eloquent Nude: The Love and Legacy of Edward Weston and Charis Wilson; Fanny and Alexander (original, uncut version); Forever; Francisca; The Gates; Goya’s Ghosts; I’m Going Home; In Cold Blood; In the Mirror of Maya Deren; In Vanda’s Room; Iran: A Cinematographic Revolution; Half Moon; High and Low; Jack Smith and the Destruction of Atlantis; Jim Henson Commercials & Experiments; Jules and Jim; The Kite Runner; Lagerfeld Confidential; The Last Command; The Legend of Suram Fortress; Looking for an Icon; The Magic Gloves; The Makioka Sisters; Man Follows Birds; Man in the Chair; McCabe and Mrs. Miller;*

Modigliani; Muppet Fairytales; The Muppet Movie; Muppet Musical Moments; Muppets History 101; The Mystery of Picasso; Note by Note: The Making of Steinway L1037; Notes on Marie Menken; The Organizer; Ossos (Bones); The Other Side of the Mirror: Bob Dylan Live at the Newport Folk Festival, 1963–1965; The Past and the Present; PlayTime; Primo Levi’s Journey; The Purple Rose of Cairo; Queen Christina; The Rape of Europa; The Rules of the Game; Sacco and Vanzetti; Short Films by Apichatpong Weerasethakul (two different programs); ShowBusiness: The Road to Broadway; Silk; Sound of the Soul; Sweeney Todd: The Demon Barber of Fleet Street; Sweet Smell of Success; A Talking Picture; The Tiger and the Snow; Tokyo Story; Tony ‘n’ Tina’s Wedding; Vincent & Theo; Visions of Light: The Art of Cinematography; Voyage to the Beginning of the World; Walkabout; A Walk into the Sea: Danny Williams and the Warhol Factory; Where Lies Your Hidden Smile?; Who the #&% Is Jackson Pollock?; Winslow Homer: Society and Solitude; Wolf at the Door; The Wonderful, Horrible Life of Leni Riefenstahl; Wuthering Heights.

COMMUNITY SUPPORT



Jay and Chuck Ames (standing third and fourth from the right) are surrounded by their children and grandchildren on the south terrace,

where Timothy Rub led a toast to honor all those who had made leadership commitments to the Campaign for the Cleveland Museum of Art.

A REMARKABLE YEAR OF FUNDRAISING came to a close just as activities involving the reopening of the historic 1916 building took center stage. Timothy Rub surprised campaign donors at an event on May 31 with his announcement that a fundraising milestone had been reached—the Campaign for the Cleveland Museum of Art had raised \$204,591,647, surpassing the Phase I goal of \$160 million and taking the campaign well into Phase II. He then raised his glass in a tribute not only to the donors in the crowd, but to their children, grandchildren, and even a few great-grandchildren who were present to celebrate the

Courtyard windows bloom with spring colors at the celebratory dinner for campaign supporters and their families.



ROBERT A. MULLER

Trustee Adrienne Jones and her husband, Morris, along with Collin Knisely and his daughter Lauren, share conversation during the May 31 donor event.



ROBERT A. MULLER

generosity of their families. Several weeks later, trustees encouraged by the campaign's success voted unanimously and enthusiastically to proceed with the next phase of the museum's \$350 million renovation and expansion. CMA standing trustees are among the project's staunchest backers, with 100% having made commitments to the campaign.

The campaign also enjoyed a wide range of support within the greater Cleveland community, with donations ranging from \$25 to \$25 million coming from 286 individuals, families, corporations, government entities, and foundations. Significant leadership commitments include those of Chuck and Jay Ames, the Gund Foundation and Gund

families, the families of Michael and Jane Horvitz and Milton and Tamar Maltz, the Kelvin and Eleanor Smith Foundation, and the State of Ohio.

Activities associated with the campaign kicked into high gear during the year and resulted in new commitments totaling \$27,802,529. Members of the Campaign Cabinet gave tirelessly of their time to accompany many of the 126 hardhat tours conducted by Timothy Rub and campaign staff. These behind-the-scenes looks at the progress of the 1916 gallery renovations and new east wing construction offered those with an interest in preserving the heritage of the CMA a special perspective on the

Timothy Rub leads trustees of the Kelvin and Eleanor Smith Foundation on a hardhat tour through the new exhibition hall named in the foundation's honor.



HOWARD AGRIESTI

Nearly 1,000 CMA members—including Senator George Voinovich, here talking with Timothy Rub—attended the preview party for the reopening of the museum's 1916 building.



ROBERT A. MULLER

transformation of a beloved civic asset. During the spring, some of the museum's most generous benefactors gathered with their families, friends, foundation trustees, and employees for private previews of the 1916 galleries named in their honor: Mary and Leigh Carter, Sally and Sandy Cutler, Walter and Jean Kalberer, Ellen and Bruce Mavec, Donna and James Reid, the Payne Fund, the Reinberger Foundation, the Harold C. Schott Foundation, and Baker & Hostetler LLP. Other galleries opening in June carry the names of John and Elizabeth Drinko, Howard F. Stirn, and the Cleveland Foundation. And, one of the most anticipated social events of the year, "The Return to 1916: Picture Yourself Inside," planned and organized by the

Benefit chair Joanne Cowan and Womens Council chair Kate Stenson celebrate the success of "The Return to 1916."



ROBERT A. MULLER

Womens Council, drew more than 900 guests for an evening that provided a first look at the newly reinstalled galleries. With the spectacular success of this June 21 benefit, the council was able to add an additional \$327,000 to their previous year's campaign gift.

Beyond the capital campaign, donors at all levels gave generously, providing critical support for the museum's annual operations. An increase of 96 new memberships in Donor Circles resulted in an all-time high of 520 members and \$2,005,067 in revenue. Circles members enjoyed a variety of parties, including exhibition and 1916 gallery openings,

while the annual Founders Dinner featured guest speaker Alex Katz, internationally acclaimed artist. Timothy Rub and curators Stephen Harrison, William Robinson, and Jon Seydl accompanied 25 Circles members, who through the museum's unique Donor Circles travel program had the opportunity to explore cultural and historic venues in Italy and France.

Museum membership peaked at an eight-year high of 25,000 member households during the spring. The CMA is extremely fortunate to benefit from such a strong membership base, especially in light of closed galleries during renovation and construction. In appreciation of this loyalty, members were invited to the museum's first annual Report

At the annual corporate dinner, trustee Sue Kaesgen and her husband, Dieter, discuss details of the architectural model with architect Robert Madison.



ROBERT A. MULLER

to the Community on October 19. It was standing room only as Timothy Rub recapped the events and financials of the previous fiscal year and previewed the year to come. Guests were then treated to a light supper and a first look at the exhibition *Impressionist and Modern Masters from the Cleveland Museum of Art*. And in January, the Akron Art Museum was the destination for two sold-out day trips taking 80 members to view the *American Chronicles: The Art of Norman Rockwell* exhibition.

The museum was founded through the generosity of four men whose bequests established a long-standing tradition of philanthropy. Over the years, the number of benefactors has grown and, today, 565 Legacy Society members have expressed their intent to provide for the museum in their es-

After the ribbon-cutting ceremony, project architect Rafael Viñoly mingled with guests A. Grace Lee Mims and Alfred Bright.



ROBERTA MULLER

Deputy Director Susan Stevens Jaros and City Councilwoman Sabra Pierce Scott watch the ribbon-cutting festivities on the south terrace.



GREGORY M. DONLEY

tate planning; 15 new individuals were welcomed this year alone. Other giving benefiting the CMA's endowment and permanent collection extended to the establishment of ten new charitable gift annuities and donations of works of art.

The museum is fortunate to have a committed group of corporate members. More than 100 companies from northeast Ohio donated a total of \$628,863 to corporate membership and exhibition and program sponsorships. Thanks to Hahn Loeser + Parks LLP's sponsorship of *Impressionist and Modern Masters from the Cleveland Museum of Art*, the museum's world-traveling masterpieces came home, albeit temporarily, for a three-month exhibition. Underwriting was received from KeyBank, sponsor of *Arms and Armor from Imperial Austria*, the last traveling exhibition to be held at the museum until the new special exhibition space opened in

the east wing in October 2008. In addition to their corporate memberships, the law firms Jones Day, Kohrman Jackson & Krantz, and Squire, Sanders & Dempsey LLP were among new commitments for the capital campaign.

The museum further expanded its relationships with local and national foundations and government grant-making agencies. Total revenue from these sources at \$2,190,241 was well over the previous year and funded a wide range of museum programs. In collaboration with the Walters Art Museum, the CMA was awarded a grant from the National Endowment for the Humanities for the development and planning of the 2010 exhibition *A Matter of Faith: Relics and Reliquaries in the Middle Ages*. New funding came from the residents of Cuyahoga County through Cuyahoga Arts and Culture, which announced in November its initial distribution representing local government's first sustained backing for arts and culture. The \$1,506,553 award was the CMA's largest single source of unrestricted operating support, representing 5% of the annual operating budget. In addition, the Ellsworth Kelly Foundation, through a grant for the conservation of contemporary art, paid tribute to longtime museum donor and advocate Agnes Gund, "who continues to be one of the greatest friends of art in the world."

Sixty-eight undergraduate and graduate students from colleges and universities around the

world were admitted into the museum's internship program—including those enrolled in the joint program in art history and museum studies at Case Western Reserve University. Interns gained invaluable hands-on experience while providing assistance with research, collections management, curatorial, and administrative projects.

The office of Volunteer Initiatives found many ways for enthusiasts to help the museum with their time and talent. More than 450 volunteers logged 43,767 hours of time during the year. Calculated at the national value for volunteer work, their hours equaled \$853,894—a significant extension of the museum's programs and resources. Nearly half of these hours were contributed by 149 dedicated Womens Council members, many of whom planned the June benefit.

Kurt and Mary Beth Karakul and Duane Deskins pause in the galleries during the members preview party for the reopening of the museum's 1916 building.



ROBERT A. MULLER

As part of the council's ongoing speaker series, CWRU art historian Dr. Ellen Landau presented her research into the artistic relationship between photographer and graphic designer Herbert Matter and abstract painter Jackson Pollock on September 23. Continuing efforts to engage younger, nontraditional audiences included hosting events at the museum for CWRU medical students, coordinating a cooperative program with the Fairhill Inter-generational School, Ratner School, and Judson Park, and guiding 64 students from ten Greater Cleveland high schools involved with the Museum

Guests at the Textile Art Alliance's annual meeting and luncheon look over hundreds of ethnic, antique, collectible, and exotic textiles, formerly in the museum's Education Art Collection, that were offered in a silent auction to benefit the museum's textile collection and Education department programs.



TEXTILE ART ALLIANCE

Ambassadors program. In a new initiative and collaboration with the museum's Education department, the council sought and received funding to provide the museum's award-winning distance learning programs to Cleveland's Juvenile Detention Center.

The Textile Art Alliance's "Wearable Art Fashion Show & Boutique" raised more than \$26,000 for acquiring contemporary fiber art for the textile collection.

As the museum embarks on the next phase of renovation and expansion, there is still much work to be done in achieving the campaign's ambitious goals. But we are most grateful for those who invest so generously their time and money in the future of Cleveland and the Cleveland Museum of Art.

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CAPITAL PROJECTS SUPPORT

As of June 30, 2008, the following individuals, corporations, and foundations have provided generous support of \$500 or more to ongoing capital projects and/or the Viñoly building endowment.

The museum makes every effort to ensure that donor lists are complete and accurate. If you believe there may be an error or omission, please notify us.

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The following list acknowledges the individuals and families whose trusts provided income to the museum in 2007–8.

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Mark Vance
Lisa Volpe

Leslie Wallace
Hanna Whitehead
Stacy Wideman
Lori Wienke
Emily Wilson
Katherine Wolf
Victoria Wolfe
Erin Wozniak
Esther Wysong
Lee Zickel

EDUCATION AND PUBLIC PROGRAMS

Drawing class led by Michael Starinsky and Mary Ryan at the public reopening of the historic 1916 building.



DAVID A. BRICHFORD

THE REOPENING of the upper-level galleries in the original museum building occupied the Division of Education and Public Programs for many months in advance of the June 29 ribbon cutting. The renovation and construction project provided a unique opportunity to create a comprehensive and consistent interpretive system. To that end, education staff members and docents worked with the curatorial, design, and publications departments in creating a new interpretative labeling system and materials. Printed pieces included an “Art to Find” map designed to combine navigating through the galleries with learning observational skills. Curators and educators designed special training programs for 90 docents so that they could teach in the newly renovated galleries. (Before the 1916 galleries opened, docents were active in supporting this year’s exhibitions, *Ansel Adams: A Legacy, Icons of American Photography, Impressionist and Modern Masters*, and *Arms and Armor from Imperial Austria*.)

Education director Marjorie Williams chaired the committee for the public reopening. Education staff members planned programs to engage visitors with the collection, offering “Art Cart” stations in the Armor Court, gesture drawing sessions in the Neoclassical gallery, and hands-on studio classes in the classrooms. Architectural tours by Michael

Architectural tours by Michael St. Clair introduced the newly renovated 1916 building.



GREGORY M. DONLEY

St. Clair, Peter van Dijk, and Ted Sande introduced the newly renovated 1916 building. In all, nearly 3,000 people attended the ribbon-cutting ceremony and the afternoon activities.

The Distance Learning department reaches beyond the museum walls into classrooms nationally and internationally. Live videoconference classes introduce CMA collections in places as far away as Canada, England, and Mexico. Distance Learning won two awards this year: the Teacher's Choice Award for favorite content providers in the Art

The "Art to Find" map, available at museum entrances, was designed to combine navigating through the galleries with learning observational skills and vocabulary.



THOMAS BARNARD

This architectural collage class was one of many workshops offered during the week the 1916 building reopened.



GREGORY M. DONLEY

Museum category in a competition sponsored by Polycom, the leading vendor of videoconferencing equipment; and the Center for Collaboration and Interactivity's Pinnacle Award for videoconference providers with outstanding evaluation from their clients. The program reached 28,745 students and teachers, the highest number in its history.

In the Art to Go program, which served approximately 7,000 students and adults this year in free presentations to schools in the Cleveland Metropolitan School District, regional audiences learn by handling real works of art. The "Art Cart," a completely new hands-on initiative built around objects from the Education Art Collection, served

approximately 1,500 people during *Arms and Armor from Imperial Austria* and 700 visitors during the opening events of the 1916 building. In addition, nearly 9,000 students from schools throughout Ohio and neighboring Pennsylvania toured the special exhibitions.

The Educators Academy offers professional development opportunities for K–12 educators, and this year was spent introducing teachers to exhibitions and preparing for the reopening of the upper-level galleries in the 1916 building. Approximately 70 teachers participated in workshops featuring the exhibition *Impressionist and Modern Masters from the Cleveland Museum of Art*. The Educators Advisory Committee helped plan teacher open houses for the coming year.



DAVID A. BRICHFORD

At long last, school tours began visiting the permanent collection again.



DAVID A. BRICHFORD

The museum's collaboration with John Hay High School of Architecture and Design is a model partnership between a museum and an urban school. John Hay is governed by a board of trustees with representatives from universities, architectural firms, and businesses; CMA director Timothy Rub co-chairs the board along with Paul Clark, president of National City Bank. An IMLS grant supports the initiative. During this year Claire Gallagher, an architect/educator, led teacher training workshops featuring concepts of space and architecture in Cleveland. The museum's collection and architectural principles are integrated into all academic subjects, and the arts-infused curriculum was supported last year by field trips to CMA exhibitions including *Monet and Normandy* and *Arms and Armor from Imperial Austria*. Student achievement is high; more than 50% of 10th-grade students passed



DAVID A. BRICHFORD

Lantern workshops during Holiday CircleFest let families partake in the lantern procession that concludes the afternoon.

the 12th-grade level Ohio Graduation exam, and John Hay students won a citywide math competition at John Carroll University.

The Museum Ambassador Program, sponsored by the Womens Council of the Cleveland Museum of Art, introduced 64 students from 10 urban and suburban high schools to the different staffing functions within the museum and the process of putting together an exhibition.

The four major exhibitions—*Icons of American Photography* and *Ansel Adams: A Legacy* (co-hosted by the Cleveland Institute of Art), *Impressionist and Modern Masters from the Cleveland Museum of Art*, and *Arms and Armor from Imperial Austria*—were accompanied by contextual lectures by leading scholars. The photography shows opened in fiscal year 2006–7; see last year’s annual report for a discussion of each.

Last year marked the 40th anniversary of the joint CMA/CWRU program in art history. To celebrate this momentous occasion, the museum developed a cohesive orientation for CWRU’s incoming M.A. and Ph.D. students and expanded internship offerings structured to give these students an introduction to all aspects of museum work—from the financial and marketing departments to education and curatorial areas. During this year, the CMA began for the first time a teaching partnership with the Cleveland Clinic Lerner School of Medicine, capitalizing on the intersection between the observation skills needed for the medical profession and the connoisseurship skills needed for museum careers. Finally, for the sixth year,

Circle of Masks workshops are part of the April festival that kicks off Parade the Circle season.



DAVID A. BRICHFORD

the museum welcomed the collaboration with the CWRU SAGES (Seminar Approach to General Education and Scholarship) program for first-year students.

Planning continued for the Lifelong Learning Center, a 12,000-square-foot space located adjacent to the north door and dedicated to interactive learning for audiences of all ages. Cross-divisional teams of curators, educators, conservators, archivists, librarians, and designers met regularly to develop learning environments and activities that build on the interpretation system designed for the new galleries.

Community Engagement initiatives establish vital relationships for the museum, identifying neighborhoods, urban and suburban, located on the east and west sides of the city that will figure prominently in community development plans in future years. The neighborhoods within walking distance of the museum are a high priority, and a pilot plan to work with organizations in Fairfax, Glenville, Hough, and East Cleveland was drafted.

Community festivals present dynamic opportunities for engaged learning through the creative collaborations between artists and community

Dancers from the Cleveland School of the Arts Urban Dance Collective perform during the annual Circle of Masks.



DAVID A. BRICHFORD



DAVID A. BRICHFORD

Parade the Circle.

groups. Four festivals accented 2007–8: the Circle of Masks in April, June’s Parade the Circle, the Chalk Festival in September, and the December Winter Lights Lantern Festival. An essential part of life and expressions of cultures around the world, festivals are exciting ways of creating partnerships between community groups and the museum. The 19th annual Parade the Circle, the flagship event in the museum’s festival schedule, was the largest in its history, with more than 60,000 people attending and approximately 1,700 participants dazzling spectators on Wade Oval. The parade takes a whole year of preparation and building relationships with schools, churches, and neighborhood groups. This year’s parade theme, “Skipping the Muse, Running the Fiddle,” began with leader-



DAVID A. BRICHFORD

Above: Chalk Festival.

Left: Winter Lights Lantern Festival.



DAVID A. BRICHFORD

ship and outreach workshops in March and April. Community leaders attending these workshops returned as the organizing “artists-leaders” for their groups. The museum builds community through the event and strengthens relationships between individuals who might not otherwise encounter one another.

ADULT PROGRAMS

Parade the Circle staff artist Lizzie Roche puts the final touches on a giant spider web.



DAVID A. BRICHFORD

Art and Fiction Book Club

Education department and Ingalls Library staff. Umberto Eco, *The Name of the Rose*. Karen Essex, *Leonardo's Swans*. Victoria Finley, *Color: The Natural History of the Palette*. Janet Gleeson, *The Arcanum*. Kazuo Ishiguro, *An Artist of the Floating World*. Sue Roe, *Private Lives of the Impressionists*. Mary Taylor Simeti, *Travels with a Medieval Queen*.

Continuing Education

Courses. Education department staff: "Art Appreciation: An Introduction to the History of Art"; "Imperial Austria: Power, Patronage, and Art"; "Impressionist and Modern Masters from the Cleveland Museum of Art"; "Introduction to Tibetan Art." Heather Lemonedes, CMA: "A Day with the Masters at the Cleveland Museum of Art."

Lectures. Harvey Buchanan Lecture in Art History and the Humanities: Patricia Fortini Brown, Princeton University, "Seen But Not Heard From: Renaissance Children and Their Visual World." John and Helen Collis Lecture devoted to Ancient Greek and Byzantine Art: Robert S. Nelson, Yale University, "The Light of Icons at St. Catherine's Monastery." Ellen Landau, Case Western Reserve University: "Action/Reaction: The Artistic Friendship of Jackson Pollock and Herbert Matter." Tehnyat Majeed, CMA, "Ethereal Beauty and Geometric Lyricism" (2 lectures on

Central Asian architecture). Christina Pereyma, artist, "Primroses and Eggshells: Ritual Textiles."

Studio Classes. Instructors: Susan Gray Bé, Kate Hoffmeyer, Mitzi Lai, and Jesse Reinhardt.

Docent Program

Special exhibition presentations to students/adult chaperones and families in the museum, and "A Masterpiece in the Making" to adults offsite.

Exhibition Programs

Arms and Armor from Imperial Austria. Lecture series. Stephen Fliegel, CMA, "The Forge of Vulcan: Arms, Armor, and European Culture." Dr. Matthias Pfaffenbichler, Hofjagd- und Rüstammer Kunsthistorisches Museum, "Imperial Armor in the Hofjagd- und Rüstammer." Johannes Ramharter, director, PONTE, "The Holy Roman Empire: Problems of a Federal Structure in Early Modern Times." Dr. Leopold Toifl, Landesmuseum Joanneum, "The Armory in Graz: Its Historical Meaning and Treasures."

Impressionist and Modern Masters from the Cleveland Museum of Art. Education department staff. Object in Focus lectures.

Ingalls Library Programs

What's an ALEPH? Training sessions using the library's new online catalog for finding books, journals, videos, and DVDs.

Going Once, Going Twice, SOLD. Find resources for researching works of art sold at auction.

Tracking Roosterman. Trace the provenance, exhibition history, published scholarship, and acquisition of a work of art in the museum's collection.

Research Roadshow. Learn the basics of art research using an object from your collection.

Architecture to Archives. Discover methods of archival research by looking into the history of the museum's original building.

COMMUNITY ENGAGEMENT

We thank the following organizations for their support and assistance with the museum's Community Engagement programs.

Case Western Reserve University, Youth Philanthropy and Service Department; Cleveland State University, Office of Diversity and Multicultural Affairs; Esperanza Inc. Promoting Hispanic Education; Hispanic Arts and Culture Collaborative; Northeastern Ohio Inter-Museum Council; Sankofa Fine Arts Plus; Urban League of Greater Cleveland.

Community Arts

Chalk Festival

Professional artists and members of the community create street paintings in chalk on pavement around the museum accompanied by live entertainment.

Featured artists: Tim Haas, Wendy Mahon, A. D. Peters, Rafael Valdivieso, Robin VanLear, and Edwige Winans.

Musicians: Blues de Ville, Panic Steel Ensemble, and Hue People.

Participating groups: Brunswick High, Girl Scout Troop 219 (Valley View), Lake Center Christian School (Hartville), Mayfield High Italian classes, Rocky River High art and service clubs.

Sponsors: The Chalk Festival is sponsored by CMA Community Arts Partner Medical Mutual of Ohio. It is a featured event on the Sparx Gallery Hop, a Downtown Cleveland Alliance program.

Circle of Masks

A free festival of mask making and dance performances marks the beginning of Parade the Circle season.

Artists: Tanya Gonzalez and Johnnie Smart.

Movement performers: Cleveland School of the Arts Urban Dance Collective, choreographers Terence Greene and Story Lee Cadiz. Encore Performance for Turkish exchange group funded by the Council of International Programs USA.

Parade the Circle

International, national, and regional artists join families, schools, and community groups working over a six-month period to create the annual arts parade in University Circle, complemented by Circle Village activities, entertainment, and food presented by UCI.

Guest artists: Veanne Bonas (Trinidad and Tobago), Kelvin Keli Cadiz (Trinidad and Tobago), Anne Cubberly (Connecticut), Felix Diaz (Mexico), Liza Godell (Pennsylvania), Brad Harley (Canada), Ana Paula Jones (Brazil), Nickocy Phillips (Trinidad and Tobago), Nkhruma Potts (Trinidad and Tobago), Lari Richardson (Trinidad and Tobago), Rick Simon (Canada), and Rudolph "Murphy" Winters (Trinidad and Tobago).

Artists and support staff: Sarah Alhaddad, Debbie Apple-Presser, Chris Begay, Sue Berry, Story Lee Cadiz, Michael Crouch, Denajua, Nan Eisenberg, JoAnn Giordano, Tanya Gonzalez, Marlon Hatcher, D. Scott Heiser, Ann Koslow, Wendy Mahon, Julia Pankhurst, Ian Petroni, Nancy Prudic, Jesse Rhinehart, Lizzie Roche, Donna Spiegler, Chuck Supinski, Gail Trembly, Rafael Valdivieso, Alexandra Underhill, Robin VanLear, Bill Wade, and Craig Woodson.

2008 poster and T-shirt: Rafael Valdivieso.

University Circle Incorporated (UCI) member institution groups: Abington Arms, Cleveland Museum of Art (CMA), Cleveland Museum of Natural History (CMNH), Cleveland Music School Settlement (CMSS), Cleveland Public Library (CPL), Mt. Zion Congregational Church, and St. Adalbert.

Directors ensemble: City of Cleveland (Sabra Pierce Scott, councilwoman, Ward 8), Cleveland Hearing & Speech Center (Bernard P. Henri, executive director), CMA (Timothy Rub, director; Alfred M. Rankin Jr., president; Michael J. Horvitz, chairman), CMNH (Bruce Latimer, executive director), Cleveland Play House (Michael Bloom, artistic director), CPL (Holly Carroll, deputy director), Cleveland Sight Center (CSC) (Michael E. Grady, director), Dunham Tavern Museum (Marsha French, president), Epworth-Euclid United Methodist Church (L. Chris Martin, pastor), Junior League of Cleveland, Inc. (Susan Larson, president), Maltz Museum of Jewish Heritage (Judi Feniger, executive director), MOCA Cleveland (Jill Snyder, executive director), Mt. Zion Congregational Church (Paul Hobson Sadler Sr., pastor), UCI (Chris Ronayne, president), and Womens Council of the CMA (Kate Stenson, chair).

School and education groups: Cleveland Heights–University Heights Schools: Boulevard Elementary, Canterbury Elementary,

Fairfax Elementary, Mosaic Experience at Cleveland Heights High, Noble Elementary; Cleveland Metropolitan School District (CMSD): Cleveland School of Architecture and Design at John Hay Campus, Cleveland School of the Arts, Motivation through Excellence Program (students from Mary M. Bethune Elementary, George Washington Carver Elementary, Scranton Elementary, Wade Park Elementary); CMSS departments of Early Childhood and Music Therapy; Hawken School; Holy Name Elementary; Laurel School; Mayfield Middle; Montessori School at Holy Rosary; Our Lady of Mount Carmel; Peaceful Children Montessori School; Ruffing Montessori School; St. Adalbert School; and Urban Community School.

Community groups: Abington Arms Art Therapy Program; Asian Services in Action, Inc.; Beck Center for the Arts; Broadway Public Art; Broadway United Methodist Church; Cleveland Metropolitan Housing Authority, Lake View Terrace Community Center; Cleveland Peace Action; CMNH Book Explorers; CPL; Cleveland Public Theatre; Enhancement Ministries, Inc.; Extended Family; Firelands Association for the Visual Arts (FAVA); Girl Scouts of Lake Erie Council, Troop 598 (Olmsted Falls); Golden Ciphers; Hessler Street Fair; Jewish Family Service Association, YouthAbility; Kole Artistry; Mount Zion Congregational

Church; New Life Community; No Rulz Art Collective; Oberlin Big Parade; Passport Project Global Community Arts Center; Rafael's Art Studio; Rainey Institute; Raízes da Tradição Institute (Brazil); St. Vincent Charity Hospital Building Healthy Communities, EMBRACE; Standing Rock Cultural Arts; Thea Bowman Center; and Trinity Cathedral.

Music and dance groups: 7 Mile Isle; African Soul International; Berço do Samba de São Mateus (Part of Brasil Fest); CMSS Suzuki Program; Cleveland Saxtet; C-Life and the Leaders of Tomorrow; Crooked River Dance Troupe; Gypsy Soul; Harem Shar'eem; Inlet Dance Theatre, Inlet's Mosaic Experience at Cleveland Heights High, and Inlet Youth Ensemble; Joia Escola de Samba; Kent African Drum Community; Mystic Motions; Navel Academy; Panic Steel Ensemble; Pick Up Stix; Polyrhythmics; Praise Dance Academy; Samba e Coisas; Shuvani Jezebels Bellydance Troupe; and Sutphen School of Music at Phillis Wheatley Association.

Groups on Community or Wade Oval stage: 7 Mile Isle; African Soul; Berço do Samba de São Mateus; Crooked River Dance Troupe; Joia Escola de Samba; Motivation through Excellence; Panic Steel Ensemble; Passport Project; Praise Dance Academy; Samba e Coisas; and Sutphen School of Music.

Circle Village activities presenters: American Heart Association; Children's Museum of Cleveland; Cleveland Botanical Garden; Cleveland Clinic's Children's Hospital; Cleveland.com; Cleveland Hearing & Speech Center; Cleveland Institute of Art; Cleveland Institute of Music; CMA; CMNH; CMSS; Cleveland Orchestra; Cleveland Play House; CPL; CSC; Cuyahoga Valley National Park Association; Dunham Tavern Museum; Epworth–Euclid United Methodist Church; Famicos Foundation; Hawken School; Invest in Children; Junior League of Cleveland, Inc.; Lake View Cemetery; Maltz Museum of Jewish Heritage; MOCA Cleveland; Montessori High School at University Circle; Nature Center at Shaker Lakes; Park Lane Villa; Rainbow Babies & Children's Hospital; Rainey Institute; Ronald McDonald House of Cleveland; St. Clair Superior Development Corporation; Western Reserve Historical Society; WKSU; Womens Council of the Cleveland Museum of Art; and Young Audiences of Northeast Ohio.

Pole banner artists (new banners): Centers for Dialysis Care, Children's Museum of Cleveland, CMSS, Kate Hoffmeyer, Junior League of Cleveland, Inc., and Mary Ryan.

Sponsors: Womens Council of the Cleveland Museum of Art. Additional support from Medical Mutual; University Hospitals Case Medical Center; Cleveland City Council members Mamie J. Mitchell, Ward 6, Sabra Pierce Scott, Ward 8, and Kevin Conwell, Ward 9; Cuyahoga Arts and Culture; and the Ohio Arts Council. Promotional support provided by 89.7 WKSU, Cleveland.com, and Hughie's. Special thanks to Charlie's Fabrics, Distillata, and Ohio City Bicycle Co-op.

Winter Lights Lantern Festival

Lantern workshops, displays, Wade Oval installation, and procession highlight the museum's contribution to Holiday CircleFest, University Circle's seasonal community open house.

Environment of Lights installation: concept and design, entry arch artist: Robin VanLear; corn crib artists: Hector Castellanos-Lara and Rafael Valdivieso, Mark and Patty Jenks, Mark Jenks and Robin Van Lear, Carl Johnson and Abby Maier, Story Lee Cadiz and Lizze Roche; centerpiece artist Ian Petroni. Technical assistance: Kelvin Keli Cadiz, Marlon Hatcher, Mark Jenks, Ian Petroni, and Jesse Rhinehart. Music: Joe DeJarnette and Friends. Puppets: Scott Heiser and Inlet Dance Theatre. Dancers: Inlet Dance Theatre, Melanie Fioritto, Story Lee Cadiz, and Lizzie Roche.

Guest lantern artists: Debbie Apple-Presser, Diana Bjel, Barbara Chira, Tanya Gonzalez, Scott Heiser, Wendy Mahon, Ian Petroni, and Mark Yasenchack.

Lantern displays within museum: *Alluvial Cairns*; *Han Dynasty Reflections*; *The Firebird: In the King's Orchard*; *In Memory of You*, artists Debbie Apple-Presser and Wendy Mahon; *Suburban Hawk Angel*, artist Story Lee Cadiz.

Activities: Art Crew characters throughout the museum; Art stories with celebrity readers: Colleen Brown (FBI), Ella Fong (WVIZ and WCPN, Ideastream), Kuan-Foung Fong Sr. (General Motors), Merlene Santiago (*Plain Dealer*); Chroma Key Technology: Wanna Be in Pictures?; Gallery talk: Heather Lemonedes; Illustrated books by Kate Greenaway in Ingalls Library; Lantern-making workshops; Seasonal music: Cleveland Boychoir, Sylvia Smith, director.

Sponsors: The Winter Lights Festival receives generous support from CMA Community Arts Partner Medical Mutual of Ohio and the Womens Council of the Cleveland Museum of Art.

Community Arts around Town

Puppets, stilt-dancers, musicians, costumed dancers, and visual artists promote Community Arts festivals and the museum at selected community events throughout the area: American Heart Association; Arts Collinwood Holiday Gallery Show; Bedford Art Festival; Big Parade Workshop (Oberlin); Broadway United Methodist Church Celebration of Flight and Pan Workshops; Buckeye Road Festival; Burning River Fest; Chagrin Falls Blossom Time Festival; Cleveland Clinic Staff and Families; Cleveland Metroparks Boo at the Zoo (8 days); Cleveland Metroparks ZOOobilee Celebration; Cleveland Metropolitan School District All City Arts Program Open House; CMA Museum Ambassadors; Clifton Arts and Music Festival; Coventry Street Arts Fair; Community Arts Studio Open House; Downtown Cleveland Alliance Winterfest; Great Lakes Towing; Hathaway Brown; Ingenuity Festival (2 days); Jewish Community Federation Yom Ha'atzmaut (Israel Independence Day) Celebration; National City Bank Building; North Coast Community Homes; North Union Farmers Market at Crocker Park, Fairlawn, and Shaker Square (6 appearances); Ohio State University Urban Arts Space *Midnight Robbers: The Artists of Notting Hill Carnival* exhibition; ParkWorks Movie under the Stars (4 appearances);

Robert Ocasio Latin Jazz Camp; Shaker Summer Solstice Festival; Sparx Gallery Hop (3 appearances); Sparx Street Beats (4 appearances); Stan Hywet Hall and Gardens Scarecrows; Summa Health Systems Sapphire Ball; Tower City Holiday Entertainment (22 performances); Tremont Arts and Cultural Festival (2 days); Tri-C Jazz Fest; University Circle Inc. Wade Oval Wednesdays and Scarecrows; University Heights Library; and University Heights Community Concert.

Community Programs

Art Crew

Costumed characters based on objects in the permanent collection and their "handlers" promote the museum.

Cafe Bellas Artes

Monthly gatherings with members of the Latino community to converse in Spanish about current cultural events.

Museum Ambassadors

Students from greater Cleveland high schools, both public and private, are trained at the museum to become ambassadors and volunteers for the arts both at the museum and in their communities.

Participating schools: Bedford High School, Cleveland Heights High School, Cleveland Metropolitan School of the Arts, East High School, Normandy High School, Padua Franciscan High School, Shaker Heights High School, Shaw High School, Strongsville High School, Valley Forge High School.

Womens Council committee co-chairs: Ellen Bishko and Diane Stupay.

Nia Coffee House

Bi-monthly live jazz and poetry for adults.

FAMILY AND YOUTH PROGRAMS

Circle Sampler Camp

Participating cultural institutions: Cleveland Botanical Garden; Cleveland Institute of Art; Cleveland Museum of Art; Cleveland Museum of Natural History; Cleveland Music School Settlement; Cleveland Play House; Museum of Contemporary Art Cleveland; Nature Center at Shaker Lakes; and Western Reserve Historical Society.

ELI Early Learning Initiative

Participating cultural institutions: Cleveland Botanical Garden; Cleveland Institute of Music; Cleveland Museum of Art; Cleveland Museum of Natural History; Cleveland Orchestra; Cleveland Play House; HealthSpace Cleveland; Nature Center at Shaker Lakes; and Western Reserve Historical Society.

Day care centers: Cleveland Municipal School District: Bolton, Cleveland Early Childhood Development Center, Daniel E. Morgan, Dike, Giddings, John Raper, Lois Pasteur, and Wade Park Elementary; Cleveland Music School Settlement Preschool; Cleveland Sight Center Preschool; Karamu Early Childhood Development Center; KinderCare; and Wade Day Care Center.

Families Learning Together

Intergenerational art classes based on special exhibitions: “Call to Arms” and “Learn from the Masters.”

Future Connections

Participating cultural institutions: Case Western Reserve University: Center for Community Partnerships, Center for Science and Mathematics, Francis Payne Bolton School of Nursing, Kelvin Smith Library, Office of Urban Health/Urban Area Health Education Center; School of Dental Medicine, School of Law, School of Medicine; Children’s Museum of Cleveland; Cleveland Botanical Garden; Cleveland Museum of Art; Cleveland Museum of Natural History; Cleveland Music School Settlement; Cleveland NAACP; Cleveland Play House; Free Clinic of Greater Cleveland; Maltz Museum of Jewish Heritage; Museum of Contemporary Art Cleveland; and Progressive Arts Alliance.

Museum Art Classes

Classes for children ages 4 to 17.

Instructors: Amy Ankrom, Debbie Apple-Presser, Melissa Corcoran, Candice Dangerfield, Pamela Dodds, Lisa Focareto, Jeanna Forhan, Ashley Gerst, Joseph Gosar, Shanna Henry, Kate Hoffmeyer, Shari Jamieson, Erin Kenney, Christie Klubnik, Michaelle Marschall, Aileen McKimm, Colleen O’Malley, Carol Pressler, Shawn Prudic-Dennis, JoAnn Rencz, Kate Ryan, Mary Ryan, Pamela Sika, Betsy Stanbro, and Jess Stork.

SCHOOL AND TEACHER SERVICES

Art to Go

Museum professionals and trained volunteers visit area classrooms, libraries, and community centers to teach students and adults about art and art history using objects from the museum's Education Art Collection.

Distance Learning

Through live videoconferencing, students view art and artifacts from around the world while sharing in two-way conversations with museum educators. These interactive programs are designed for grades K–12, and workshops for teachers are offered as well. Presentations to client schools in 26 states: Alabama, Arizona, California, Florida, Georgia, Illinois, Indiana, Kentucky, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New Hampshire, New Jersey, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, West Virginia, and Wisconsin.

Educators Academy

Workshops for teachers, focusing on the classroom, that carry graduate credit.

Advisory Board: Cleveland Metropolitan School District: Diane Joy Stone; Cleveland School of Architecture & Design @John Hay High School: Sarah Dalrymple, Jakki Dukes, Peggy Wertheim; Shaker Heights High School: Ellen Kelly; Shaker Heights Middle School: Maureen Carrol, Mike Sears, Kim Woodruff.

Workshops: "Modern Masters," "Photography in Focus."

School Tours

Tours of the permanent collection galleries as well as special exhibitions.

Ohio counties and school districts: Columbiana: Beaver Local; Cuyahoga: Bay Village, Beachwood, Brecksville–Broadview Heights, Brooklyn, Catholic Diocese of Cleveland, Chagrin Falls, Cleveland Clinic Center for Autism, Cleveland Heights–University Heights, Cleveland Metropolitan, Euclid, Lakewood, Maple Heights, Mayfield, North Olmsted, North Royalton, Olmsted Falls, Orange, Parma, Rocky River, Shaker Heights, Solon, Westlake, Westlake Christian Academy; Erie: Franklin: Bexley, Grove City; Geauga: Chardon, Ledgemont, Newbury; Lake: Hershey Montessori, Kirtland,

Madison Local, Painesville, Perry Local, Willoughby–Eastlake; Lorain: Avon, North Ridgeville, Sheffield; Medina: Highland Local, Medina City; Mahoning: Austintown, Campbell, Warren, Youngstown Catholic Diocese; Ottawa: Danbury Local; Portage: Kent City; Stark: Marlinton Local; Summit: Cuyahoga Falls, Stow–Munroe Falls, Woodridge Local; Warren: Franklin.

Other states: Pennsylvania: Edinboro (General McLane).

SUMMARY OF ATTENDANCE

Museum Visitors

Total Attendance	180,000
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Education and Public Programs

Adult Programs

CWRU audit classes for museum members	78*
CWRU classes	1,575*
Docent-guided groups	1,184
Gallery talks by docents	1,057
Gallery talks by staff	1,794
Public lectures	589
Staff-guided groups	662
Staff-guided groups (offsite)	713
Studio classes	1,070*
Total	8,722

Community Engagement

Community Arts

Chalk Festival	13,500
Circle of Masks	725
Community Arts (offsite)	242,698
Parade the Circle	60,000
Winter Lights Lantern Festival	13,000
Total	329,923

Community Programs

Art Crew	4,583
Cafe Bellas Artes	340
Museum Ambassadors	486*
Nia Coffee House (offsite)	513
Total	5,922
Total	335,845

Family and Youth Programs

Family workshops	357
High school programs	122*
Museum Art Classes	4,120*
Special days (total)	2,242
Martin Luther King Jr.	776
1916 building reopening	489
Exhibition family days	977
Special youth programs	322
Total	7,163

School and Teacher Services

Art to Go	7,830
Asian Odyssey	355*
Distance Learning	28,787
Docent-guided groups	8,497
Educators Academy	933
John Hay High School project	2,525*
School studio programs	1,794
Self-guided groups	951
Staff-guided groups	382
Total	52,054

Grand Total	403,784
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*reflects multi-attendance

Performing Arts, Music, and Film

Panorama Film Series	5,288
VIVA! & Gala Around Town	10,018
Grand Total	15,306

Ingalls Library and Archives

Web site	1,228,315 hits
(January 1–June 30, 2008)	
Library catalog (ALEPH)	382,707 hits
(September 1, 2007–June 30, 2008)	
Library online resources	230,791 hits
(October 1, 2007–June 30, 2008)	

Library

Cataloging

Items cataloged	4,005 titles
	in 4,399 items
	includes books, serials, electronic resources, microforms, sales catalogs, dealer catalogs, and videos/DVDs, in Roman and CJK scripts
Volume count as of June 30, 2008	
	333,416 titles
	in 442,325 volumes
Items reclassified/processed	21,727
Items deaccessioned	10,649
Headings added to ArtNACO	4

Acquisitions

Books ordered	2,397
Books received	4,936
Gifts received	216
Exchanges received	303

Serials

Subscriptions and memberships	1,579
Serials gifts and exchanges	186
Sales catalogs received	2,357
New print subscriptions	8
Total serial issues checked in	4,187
Total serials holdings	64,782

Electronic Resources

Total electronic journal titles	2,247
Total electronic databases	95
Electronic books	186,000

Collections Preservation

Book binding/conservation	2,280
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<i>SCIPPIO (Sales Catalog Index Project Input Online)</i>	
Sales catalogs received and records added	2,227
Total records in online system	87,220

Public Services

Door count	34,476
Elevator count	45,126
Staff use	2,077
Nonstaff users registered	2,609
Book circulation	12,292
Museum members	311
Museum staff	8,523
CWURU	2,028
Other researchers	1,430
Renewals	4,042
Holds placed	1,024
Returns	11,961
Books shelved	7,501
Books handled via courier run	6,280
Interlibrary loans	504
as borrower	351
as lender	153
Reference questions answered	2,246
including 301 e-mail questions	
Web site questions answered	129

Image Services

Images requested	18,433
Images scanned	20,327
Slides cataloged	3,000
CMA image catalog and storage facilities	
Records in Zoph (images) only	258,869
Records with metadata	180,000

Archives

Records accessioned	183 cubic feet
and 10 gigabytes in 79 accessions	
Total holdings as of June 30, 2007	2,356 cubic feet
Plus 65 drawers of architectural drawings, 20 drawers of oversized material in flat files, 57 linear feet of oversized material on shelves, and electronic records	
Finding aids/box lists prepared	5
Record schedules implemented	1
Reference questions answered	240
Museum staff	180
Nonstaff	60

STAFF

Director's Office

Timothy Rub, Director and CEO

Jacqueline Kelling, Executive Assistant

Roberto Prcela, Assistant Secretary of the Board

Administration

Janet Ashe, Deputy Director of Administration and Treasurer

Steve Prcela, Finance Assistant

Finance

Accounting

Ed Bauer, Assistant Treasurer and Controller

Russ Klimczuk, Manager of Financial Planning

Kimberly Cerar, Assistant Controller

Amy Butinski, Construction/Development Accountant

Christine Hoge, Endowment Accountant

Karen Lind, Accounts Receivable Specialist

Patricia Wilson, Payroll Coordinator

Human Resources

Sharon Reaves, Director of Human Resources

Sara Hodgson, Human Resources Generalist

Lauren Petkoff, Human Resources Generalist

Carla Petersen, Benefits Specialist

Information Technology

Information Services

Douglas Hiwiler, Director of Information Technology

Michael Hilliard, Support Analyst

Linda Wetzel, Support Analyst

Adam LaPorta, Digital Imaging Specialist

Media and User Services

Dave Shaw, Manager of Media and User Services

Marvin Richardson, Support Analyst

Michael St. Clair, Support Analyst

Judy Fredrichs, Support Specialist

Laszlo Vince, Support Specialist

Tim Harry, AV Assistant*

Network Engineering and Technical Services

Tom Hood, Manager of Network Engineering and Technical Services

Robert Nuhn, Assistant Manager, Network Engineering

Bob Hlad, Hardware and Software Administrator

Allison Hegedus, Network Technician

Operations

Building Services

Joe Savage, Building Services Supervisor

*part-time

Shawn Burns, General Cleaner

LaTonya Cozart, General Cleaner

Brian Ferguson, General Cleaner

Brian Fields, General Cleaner

Rebecca Harrison, General Cleaner

Deanna Miller, General Cleaner

Jasmine Peterson, General Cleaner

Bobby Shoulders, Group Leader/General Cleaner

John Weems, General Cleaner

Cynthia Wiggins, General Cleaner

Avila Winston, General Cleaner

Construction Services

Mark Unick, Construction Services Supervisor

Daniel Simmons, Construction Services Technician

Distribution Services

Wanda Irwin, Distribution Services Supervisor

Kimberly Grice, Distribution Services Assistant

Michael Meredith, Shipping and Receiving Coordinator

Engineering

Joseph Z. Jamrus, Engineering Supervisor

Anthony Lee, Assistant Engineering Supervisor

Christopher Fredrichs, Facilities Technician

Joseph Klubert, Electrician
Frank Babudar, Engineer
Thomas J. Cari, Engineer
Anthony Ceo, Engineer
Stephen Gause, Engineer
Fred E. Sanders, Engineer
Ibn Taylor, Engineer

Facilities

Thomas Catalioti, Director of
Facilities
Paul Krenisky, Associate Director of
Facility Operations
Michael Mirwald, Associate Director
of Facility Construction
Tonya Pileski, Coordinator

Grounds

Thomas Hornberger, Grounds
Supervisor
Ronald L. Crosby, Group Leader/
Groundskeeper
Allen C. Jesunas, Grounds Assistant
Lott Crosby, Groundskeeper
William Foster, Groundskeeper
Joseph L. Hrovat, Groundskeeper
John Sawicki, Groundskeeper

Museum Store

Catherine Surratt, Manager, Retail
and Merchandising
John Baburek, Buyer/Product
Developer

Dedeja Tsiranany, Office Coordinator/
Retail Analyst
Hedvig Novota, Museum Store
Manager
Lucy Abadier, Museum Store
Assistant Manager
Rachel Coon, Sales Associate, Retail*
Marvin Mandel, Sales Associate,
Retail*
Christine McCall, Sales Associate,
Retail*
Rick Napoli, Sales Associate, Retail*
Tony Shields, Sales Associate, Retail*
Renee Suich, Warehouse Coordinator

Protection Services

Jaime Juarez, Acting Director of
Protection Services
Carol Camloh, Coordinator
Carolyn M. Ivanye, Operations
Manager
Jeff Cahill, Security Manager
Eugene Irwin, Security Manager
Frederick D. Martin Jr., Security
Manager
Basil Reynolds, Security Manager
Steven Witalis, Security Manager
Michael Browne, Security Supervisor
James Donovan, Security Supervisor
Charles Ellis, Security Supervisor
Ken Haffner, Security Supervisor
Carol Meyers, Security Supervisor

David Setny, Security Supervisor
Reginald Sturdivant, Security
Supervisor
John Williams, Security Supervisor
William McGee, Electronic Security
Coordinator
Kamilia Abadier, Security Officer
Jordan Ashberry, Security Officer*
Victor Barnett, Security Officer*
Lashondra Brantley, Security Officer*
Bruce Briggs, Security Officer
Frank Cacciaccaro, Security Officer
Danial Canfield, Security Officer*
Mervin Clary, Security Officer
Dexter Davis, Security Officer
Andrew Demjanczuk, Security
Officer*
Russ Durr, Security Officer*
Carolyn Ernst, Security Officer*
Michael Evans, Security Officer
Derrick Fields, Security Officer
Ted Frisco, Security Officer*
Leonard Gipson Jr., Security Officer
Alexandria Grady, Security Officer*
JoAnne Grady, Security Officer*
Kevin Grays, Security Officer*
Alexander Gulkin, Security Officer
Judith Heard, Security Officer*
Mary Heard, Security Officer*
Clifford Hicks, Security Officer
Emmett Hogg, Security Officer*

George Johnson, Security Officer*
Walter Karoly, Security Officer*
Dwayne Kirkland, Security Officer
Gary Lambert, Security Officer
Calvin Lampkin, Security Officer
Antojuan Latorres, Security Officer*
Areil Latorres, Security Officer*
Shannon Latorres, Security Officer*
Louris Malaty, Security Officer
Dominique Malone, Security Officer*
Henry Maslach, Security Officer*
Candice Matthews, Security Officer
James McCullough, Security Officer*
Hugh McGee, Security Officer*
James McNamara, Security Officer
Salwa Melek, Security Officer
Donald Miller, Security Officer*
Josue Nunez, Security Officer*
Timothy Roach, Security Officer
Bianca Roberts, Security Officer*
Anthony Robinson, Security Officer*
Jason Rudolf, Security Officer*
Albert Russell, Security Officer*
Robert Sahle, Security Officer*
Scott Salzgeber, Security Officer*
Kevin Shepherd, Security Officer*
Abram Shneyder, Security Officer
Tony Smalls, Security Officer*
Camille Smith, Security Officer*
Richard Thompson, Security Officer*

Martin Tkac Jr., Security Officer
Evan Tucker, Security Officer*
Michael Turner, Security Officer*
Alexander Verni, Security Officer
Janet Voss, Security Officer
Timothy Waddell, Security Officer
Thomas Wallace, Security Officer*
Darryl Williams, Security Officer*
Jasmine Williams, Security Officer*
Valerie Williams, Security Officer*
Kenneth Wilson, Security Officer*
Ethan Wilt, Security Officer
Antoine Winston, Security Officer*
Deretha Young, Security Officer*
George Youssef, Security Officer
Alton Avery, Night Watch Person
Joshua Bates, Night Watch Person*
Michael Billingsly, Night Watch Person
Lawrence Fitch, Night Watch Person
Lee Hebebrand, Night Watch Person
Leonard Kile, Night Watch Person
Dwayne Kirkland, Night Watch Person
David Robbins, Night Watch Person
Adam Schonhiutt, Night Watch Person
John Somogyi, Night Watch Person

Chief Curator

Charles L. Venable, Ph.D., Deputy Director of Collections and Programs (until October 2007)
Lynn Cameron, Executive Assistant (until March 2008)

Curatorial

African Art

Constantine Petridis, Ph.D., Curator of African Art
Lisa Simmons, Curatorial Assistant

Ancient Art

Michael Bennett, Ph.D., Curator of Greek and Roman Art
David Smart, Ph.D., Curatorial Assistant

Art of the Ancient Americas

Susan E. Bergh, Ph.D., Associate Curator of Art of the Ancient Americas
Lisa Simmons, Curatorial Assistant

Asian Art

Anita Chung, Ph.D., Curator of Chinese Art
Katie Kilroy, Curatorial Assistant

Contemporary Art

Paola Morsiani, Curator of Contemporary Art
Robin Koch, Curatorial Assistant

Decorative Art and Design

Stephen Harrison, Curator of Decorative Art and Design
Carol A. Ciulla, Senior Curatorial Assistant
Catherine Walworth, Cleveland Fellow for Decorative Art and Design

European and American Painting and Sculpture

William H. Robinson, Ph.D., Curator of Modern European Art
Jon L. Seydl, Ph.D., The Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture
Mark Cole, Ph.D., Associate Curator of American Painting and Sculpture
June de Phillips, Curatorial Assistant
Aimee Marcereau DeGalan, Postdoctoral Research Fellow
Ellen Rudolph, Research Fellow
Julie Dansereau, Research Assistant*

Medieval Art

Stephen N. Fliegel, Curator of Medieval Art
Holger A. Klein, Ph.D., Consulting Curator
Virginia Brilliant, Ph.D., Cleveland Fellow for Medieval Art
Amanda Mikolic, Curatorial Assistant

Photography

Tom E. Hinson, Curator of Photography
Robin Koch, Curatorial Assistant

Prints and Drawings

Jane Glaubinger, Ph.D., Curator of Prints
Heather Lemonedes, Ph.D., Associate Curator of Drawings
Joan Brickley, Senior Curatorial Assistant

Textiles and Islamic Art

Louise W. Mackie, Curator of Textiles and Islamic Art
Deirdre Vodanoff, Curatorial Assistant
Tehynat Majeed, Cleveland Fellow for Islamic Art

Exhibition Office

Heidi Domine Strean, Director of Exhibitions
Morena Carter, Exhibitions Specialist
Sheri Walter, Exhibitions Assistant

Performing Arts, Music, and Film

Massoud Saidpour, Director, Performing Arts, Music, and Film
Tom Welsh, Associate Director, Music
John Ewing, Associate Director, Film
Kyra Burton, Production Manager
Michael McKay, Office Manager
Caren Atanackovic, Administrative Assistant

Publications

Laurence Channing, Director of Publications

Barbara J. Bradley, Senior Editor

Jane Takac Panza, Editor*

Amy Sparks, Assistant Editor

Development and External Affairs

Susan Stevens Jaros, Deputy Director of Development and External Affairs

Laurie Klingensmith, Associate Director, Capital Campaign

Susan Schieman, Manager, Development Communications

Linda Goldstein, Executive Assistant

Rennie White, Capital Campaign Assistant

Development

Jack Stinedurf, Director of Development

Donna Winter, Administrative Assistant

Danica Savchuk, Associate Director, Corporate Relations

Hunter Walter, Corporate Relations Coordinator

Ruth Ann Holt, Senior Development Officer, Institutional Giving

Mary Wheelock, Senior Development Officer, Individual Giving

Emily Goodyear, Individual Giving Coordinator

Joan Ainsworth, Major Gifts Officer

Bishoy Mikhail, Associate Director, Planned Giving

Kathleen Branscomb, Planned Giving Specialist

Patricia J. Butler, Support Services Administrator

Kathy Rowe, Research Specialist

Theresa Mazzola, Development Coordinator

Karen Wellman, Development Coordinator

Membership

Cindy Kellett, Associate Director, Membership

Maureen Kelly, Membership Coordinator

John Kelly, Membership Assistant

Meghan Olis, Membership Assistant

Constituent Relations

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

Eliza Parkin, Senior Special Events Coordinator

Margaret Day, Administrative Assistant/Web Event Coordinator

Martha Lattie, Affiliate Group Coordinator

Special Events

John Royak, Associate Director, Café and Event Management

Terry Bistricky, Food Service

Supervisor

Brittany Hager, Food Service Representative*

Ramon McCall, Food Service Representative*

Maketa White, Food Service Representative*

Volunteer Initiatives

Diane De Bevec, Associate Director, Volunteer Initiatives

Liz Pim, Volunteer Placement Manager

Education and Public Programs

Marjorie Williams, Director of Education and Public Programs

Kathleen Colquhoun, Special Projects Coordinator

Holly Witchey, Ph.D., Director of New Media Initiatives

Shannon Masterson, Associate Director for Interpretation

Thomasine Clark, Assistant*

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

Dyane Hronek Hanslik, Associate Director, Family and Youth Programs

Mary Ryan, Administrative Assistant, Family and Youth Programs*

Dale Hilton, Associate Director, Distance Learning

Arielle Levine, Distance Learning Instructor

Caroline Guscott, Distance Learning Assistant*

Barbara A. Kathman, Associate Director, Docent Program

Michael Starinsky, Associate Director, Education Art Collection

Alicia Hudson Garr, Assistant Director, Art to Go

Joyce Wells-Corrigan, Programs Assistant, Art to Go*

Karen Bourquin, Assistant, Art to Go*

Jesse Hammond, Art to Go Driver*

Seema Rao, Assistant Director, Creative Content, Lifelong Learning Center

Jinai Amos, Administrative Assistant

Claire Lee Rogers, Associate Director, School and Family Services

Cathy Lewis-Wright, Associate Director, Audience Development

Robin VanLear, Artistic Director, Community Arts

Nan Eisenberg, Coordinator, Community Arts

Gail Trembly, Community Arts Assistant

Joe Ionna, Curriculum Liaison, John Hay High School

Joellen Deoreo, Associate Director, Exhibition and Adult Programs*

Alice Barfoot, Scheduling Administrator

Sarah Dagy, Assistant*

Marketing and Communications

Cindy Fink, Director of Marketing and Communications

James Kopniske, Assistant Director, Communications

Laura Andrews, Communications Assistant

Robine Andrako, External Affairs Assistant

Marketing

Susan Watiker, Assistant Director of Advertising and Promotions

Katie Tricarichi, Marketing Coordinator

Publications

Thomas H. Barnard III, Senior Graphic Designer

Gregory M. Donley, Senior Writer/Designer, External Affairs

Charles Szabla, Production Manager

Steven Probert, Production Designer

Mel Horvath, Printer

Guest and Member Services

John Alan, Manager, Guest and Member Services

JC Dunigan, Ticket Center Assistant Supervisor

LaTonya Gibson, Manager, Visitor Services

Sarah Blazek, Sales Associate, Ticket Center*

Susan Cummings, Sales Associate, Ticket Center*

Patricia Dolak, Sales Associate, Ticket Center*

Susan Flickinger, Sales Associate, Ticket Center*

Martha Jacoby, Sales Associate, Ticket Center*

Erin Murray, Sales Associate, Ticket Center*

Ariel Pruitt, Sales Associate, Ticket Center*

Faye Grinage, Switchboard Operator

Museum Services

Collections Management

Mary Suzor, Director of Collections Management

Registrar's Office

Gretchen Shie Miller, Registrar for Loans

Katie Gundlach, Assistant Registrar

Bridget Weber, Assistant Registrar

Andrea S. Bour, Assistant Registrar for Collections Information*

Elizabeth Saluk, Rights and Reproductions Coordinator

Tracy Sisson, Art Movement Supervisor

Barry Austin, Art Handler

Arthur Beukemann, Art Handler*

John Beukemann, Art Handler

Joseph R. Blaser Jr., Art Handler

Gary Feterle, Art Handler*

Todd Hoak, Art Handler*

Michael Marks, Art Handler*

Photographic and Digital Imaging Services

Howard T. Agriesti, Chief Photographer

Gary Kirchenbauer, Associate Photographer

David Brichford, Associate Photographer and Digital Imaging Technician

Bruce Shewitz, Assistant Manager

Conservation

D. Bruce Christman, Chief Conservator (until January 2008)

Marcia C. Steele, Conservator of Paintings

Jennifer Perry, Associate Conservator of Asian Paintings

Robin Hanson, Associate Conservator of Textiles

Beth Wolfe, Textile Conservation Technician

Moyna Stanton, Paper Conservator

James George, Senior Conservation Technician

Joan Neubecker, Conservation Technician

Joan Bewley, Senior Assistant

Design and Architecture

Jeffrey Strean, Director of Design and Architecture

Rusty Culp, Associate Director of Design and Architecture

Andrew Gutierrez, Exhibition Designer

Amy Draves, Administrative Assistant

Design

Lizzy Lee, Graphic Designer

Jeremiah Boncha, Junior Graphic Designer

Terra Blue, Production Designer*

Mary Thomas, Production Designer*

Exhibition Production

Jeff Falsgraf, Chief of Exhibition Production

Robin Roth, Senior Graphics Technician

Mark McClintock, Lighting Technician

Philip Brutz, Mount Maker

Dante Rodriguez, Mount Maker

Robin Presley, Facilities Painter

Joseph Murtha, Lead Cabinet Maker

Justin Baker, Assistant Cabinet Maker

Jim Engelmann, Production Assistant

Mark Gamiere, Production Assistant

Barbara Konrad, Production Assistant*

Ingalls Library And Archives

Elizabeth A. Lantz, Director of Ingalls Library and Archives

Elizabeth Berke, Administrative Assistant

Ingalls Library

Louis Adrean, Senior Librarian for Reader and Circulation Services

Christine Edmonson, Reference Librarian

Matthew Gengler, Instruction and Outreach Librarian

Jennifer Vickers, Circulation Manager

Sheeza Edris, Circulation Assistant

Beverly Essinger, Circulation Assistant

Linda Ayala, Circulation Assistant*

Helen f. Carter, Assistant Librarian for Acquisitions

Marsha Morrow, Acquisitions Assistant

Christine Bardwell, Acquisitions Assistant*

Frederick Friedman-Romell, Systems and Image Librarian

Steve Szatmary, Systems Assistant*

Becky Bristol, Image Manager

Jennie Devaney, Image Digitizer*

Erin Robinson, Image Services Assistant*

Maria C. Downey, Continuations Librarian

Michael Becroft, Continuations Assistant

Susan Miller, Library Technician*

Jennifer Smith, Library Assistant

Lori Thorrat, Associate Librarian for Technical Services

Margaret Castellani, Cataloger

Shaw-Jiun Chalitsios-Wang, Asian Bibliographer/Cataloger

Rachael Mundie, Digital Image Cataloger

Stacie A. Murry, Cataloging Assistant

Violet Ryder, Library Technician

Melanie Seal, Cataloger*

Mark Augustine, Library Technician*

Christine Borne, Library Technician*

Peter Buettner, Library Technician*

Sarah Cristy, Library Technician*

Susan Greenspan, Library Technician*

Jonathan Harris, Library Technician*

Tanya Keaton, Library Technician*

Valerie Kondrich, Library Technician*

Jennifer Morton, Library Technician*

Katherine Norris, Library Technician*

Jose Nunez, Library Technician*

Archives

Leslie Cade, Archivist and Records Manager

Hillary Bober, Assistant Archivist

FINANCIAL REPORT

TREASURER'S REPORT 2008

Fiscal year 2007–8 was a very exciting one for the museum. The second floor galleries of the historic 1916 building reopened to the public on June 29, 2008, just as the contracts for the demolition of the 1958 and 1983 buildings were awarded, clearing the way for Phase II of the expansion project. The significance of the demolition is evident in the year's financial statements. Consistent with the results for 2005, when Phase I began, one-time write-offs for the undepreciated portion of the buildings resulted again in an overall loss for the year. Excluding the write-off, the museum showed an operating surplus of more than \$600,000. Many components led to this surplus, and not the least was reopening the museum in a fiscally prudent fashion.

During the year, the value of the museum's investments and charitable perpetual trusts declined. The prospect for further turbulence in the financial markets leads us to expect a continued reduction in these assets. However, the spending rule the museum uses is based on the trailing 20-quarter average market value, which smoothes out the highs and lows. With

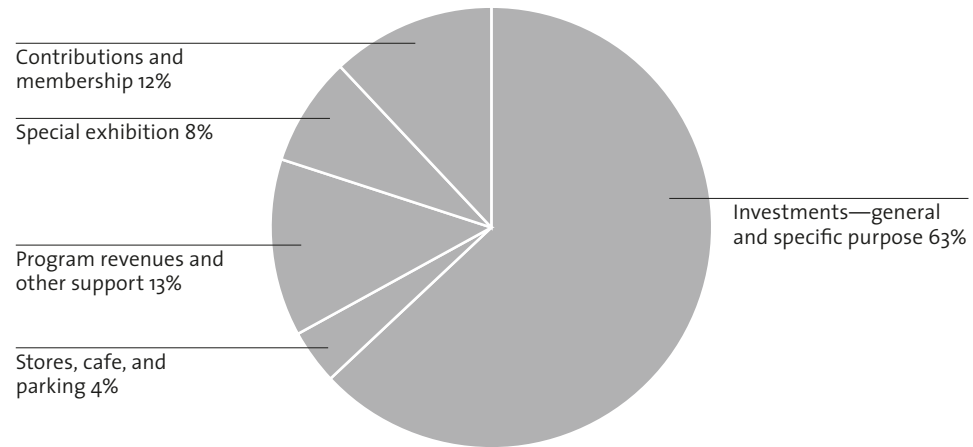
the persistent uncertainty, we will monitor our position regarding both the operating budget and the building project as we move forward.

We look forward to the opening of the east wing galleries in June 2009. The museum is committed to free and open public access during these difficult economic times. Even though the museum's financial strength has been challenged, we have the utmost confidence in its ability to remain a place of solace and artistic value available to all into the future.

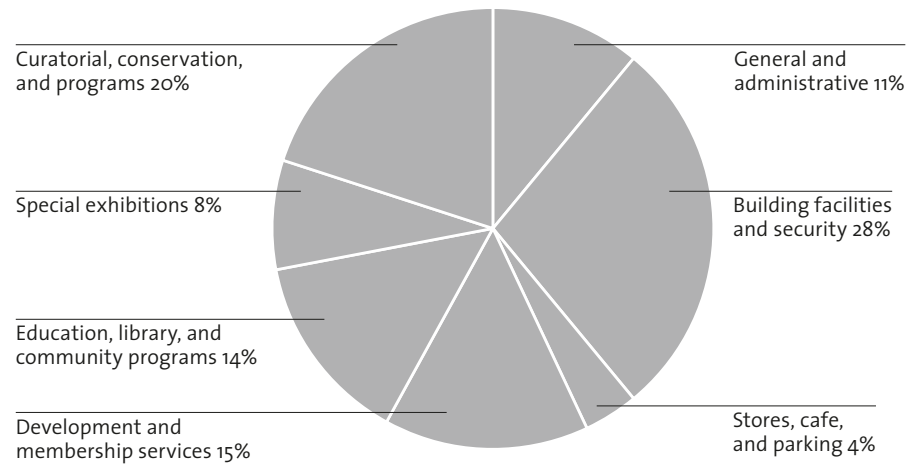
Janet G. Ashe

Deputy Director of Administration and Treasurer

REVENUE



EXPENSE



SUMMARY OF KEY FINANCE DATA

(in thousands)	Audited year ended June 30 2008	Audited year ended June 30 2007	Audited year ended June 30 2006	Unaudited 12 months ended June 30 2005	Audited year ended December 31 2004
Investment	\$418,281.0	\$454,814.1	\$402,671.6	\$382,052.4	\$388,322.3
Charitable perpetual trusts	318,663.0	365,875.8	323,698.5	302,479.0	307,080.2
Total	736,944.0	820,689.9	726,370.1	684,531.4	695,402.5
Art purchase	13,929.0	16,130.1	4,748.3	6,820.1	13,878.6
Unrestricted revenue and support	33,692.0	36,020.7	29,481.3	32,430.7	31,607.9
Operating expenses	35,012.0	35,992.2	29,479.7	34,223.5	31,584.9
Excess (deficiency) of operating revenue and support over operating expenses	(1,320.0)	28.5	1.6	(1,792.8)	23.0
Less one-time expenses	1,967.0			2,390.0 ^A	
Comparative annualized operating position excluding one-time charge	647.0	28.5	1.6	597.2	23.0
Five-year average (excluding one-time charge)	259.5	141.0			

A. Includes one-time charges for building depreciation, severance

REPORT OF INDEPENDENT AUDITORS

The 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 June 30, 2008 and 2007, 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 June 30, 2008 and 2007, 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.

As discussed in note 8 to the financial statements, effective June 30, 2007, the Museum changed its method of accounting for pension and other postretirement medical benefits.

Ernst + Young LLP

November 26, 2008

STATEMENTS OF FINANCIAL POSITION

(in thousands)

	June 30, 2008	June 30, 2007
Assets		
Current assets:		
Cash and cash equivalents	\$ 2,735	\$ 2,971
Short-term investments	9,559	25,911
Accounts receivable	362	1,150
Inventories	656	339
Other current assets	18,687	42,121
Total current assets	31,999	72,492
Investments	418,281	454,814
Buildings and equipment:		
Buildings and improvements	37,800	43,154
Equipment	15,432	14,339
Construction-in-progress	178,252	135,296
	231,484	192,789
Less accumulated depreciation	36,780	38,567
Total buildings and equipment—net	194,704	154,222
Other assets:		
Charitable perpetual trusts	318,663	365,876
Pledges receivable	39,118	38,584
Other	1,574	2,683
Total other assets	359,355	407,143
Total assets	\$ 1,004,339	\$ 1,088,671

	June 30, 2008	June 30, 2007
Liabilities and net assets		
Current liabilities:		
Accounts payable and accrued expenses	\$ 15,526	\$ 13,923
Deferred revenue	1,625	1,713
Other current liabilities	17,058	40,723
Total current liabilities	34,209	56,359
Long-term debt	90,000	90,000
Other liabilities:		
Accrued postretirement medical benefits	2,530	3,453
Accrued pension obligation	1,361	2,350
Other	2,636	1,431
	6,527	7,234
Total liabilities	130,736	153,593
Net assets:		
Unrestricted	181,396	201,851
Temporarily restricted	353,799	347,607
Permanently restricted	338,408	385,620
Total net assets	873,603	935,078
Total liabilities and net assets	\$ 1,004,339	\$ 1,088,671

See accompanying notes.

STATEMENT OF ACTIVITIES

Year ended June 30, 2008
(in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenues and support				
Endowment and trust income	\$ 19,773	\$ 1,998	—	\$ 21,771
Contributions and membership	3,968	24,729	—	28,697
Gifts, grants, and other revenue for special exhibitions	2,819	—	—	2,819
Program revenues and other support	2,801	2,075	—	4,876
Stores, café, parking, and products	1,235	—	—	1,235
Net assets released from restrictions used for operations	3,096	(3,096)	—	—
Total revenues and support	33,692	25,706	—	59,398
Expenses				
Curatorial, conservation, and registrar	6,846	—	—	6,846
Special exhibitions	2,760	—	—	2,760
Education, library, and community programs	4,858	—	—	4,858
Marketing and communications	1,488	—	—	1,488
Development and membership services	3,714	—	—	3,714
General and administrative	3,992	—	—	3,992
Building facilities and security	6,235	—	—	6,235
Stores, café, parking, and products	1,490	—	—	1,490
Depreciation	1,662	—	—	1,662
Loss on disposal of fixed assets	1,967	—	—	1,967
Total expenses	35,012	—	—	35,012
(Deficiency) excess of revenues and support over expenses before changes in net assets	(1,320)	25,706	—	24,386
Other changes in net assets				
Trust revenue designated for art purchases	—	5,869	—	5,869
Investment return designated for art purchase	—	12,536	—	12,536
Proceeds from the sale of art objects	—	77	—	77
Net assets released from restrictions used to fund acquisition of art objects	13,929	(13,929)	—	—
Expenditures for the acquisition of art objects	(13,929)	—	—	(13,929)
Gifts, contributions, and other changes	4,162	2,321	—	6,483
Investment loss after amounts designated	(22,207)	(26,388)	—	(48,595)
Change in fair value of derivative instrument	(2,481)	—	—	(2,481)
Change in fair value of charitable perpetual trusts	—	—	\$ (47,212)	(47,212)
Unrecognized changes in funded status of pension benefits (note 8)	989	—	—	989
Unrecognized changes in funded status of postretirement medical benefits (note 8)	402	—	—	402
(Decrease) increase in net assets	(20,455)	6,192	(47,212)	(61,475)
Net assets at beginning of year	201,851	347,607	385,620	935,078
Net assets at end of year	\$ 181,396	\$ 353,799	\$ 338,408	\$ 873,603

See accompanying notes.

STATEMENT OF ACTIVITIES

Year ended June 30, 2007
(in thousands)

	Unrestricted	Temporarily Restricted	Permanently Restricted	Total
Revenues and support				
Endowment and trust income	\$ 19,859	\$ 1,599	—	\$ 21,458
Contributions and membership	4,164	35,013	—	39,177
Gifts, grants, and other revenue for special exhibitions	4,560	—	—	4,560
Program revenues and other support	2,670	2,029	—	4,699
Stores, café, parking, and products	2,322	—	—	2,322
Net assets released from restrictions used for operations	2,446	(2,446)	—	—
Total revenues and support	36,021	36,195	—	72,216
Expenses				
Curatorial, conservation, and registrar	4,898	—	—	4,898
Special exhibitions	4,055	—	—	4,055
Education, library, and community programs	4,472	—	—	4,472
Marketing and communications	1,213	—	—	1,213
Development and membership services	4,417	—	—	4,417
General and administrative	4,539	—	—	4,539
Building facilities and security	8,929	—	—	8,929
Stores, café, parking, and products	1,654	—	—	1,654
Depreciation	1,816	—	—	1,816
Total expenses	35,993	—	—	35,993
Excess of revenues and support over expenses before changes in net assets	28	36,195	—	36,223
Other changes in net assets				
Trust revenue designated for art purchases	—	5,327	—	5,327
Investment return designated for art purchase	—	11,530	—	11,530
Proceeds from the sale of art objects	—	1,349	—	1,349
Net assets released from restrictions used to fund acquisition of art objects	16,130	(16,130)	—	—
Expenditures for the acquisition of art objects	(16,130)	—	—	(16,130)
Gifts, contributions, and other changes	882	2,612	—	3,494
Investment return after amounts designated	22,171	22,586	—	44,757
Change in fair value of derivative instrument	(743)	—	—	(743)
Change in fair value of charitable perpetual trusts	—	—	\$ 42,177	42,177
Adoption of FASB Statement No. 158 for pension benefits (note 8)	(2,499)	—	—	(2,499)
Adoption of FASB Statement No. 158 for postretirement medical benefits (note 8)	1,768	—	—	1,768
Increase in net assets	21,607	63,469	42,177	127,253
Net assets at beginning of year	180,244	284,138	343,443	807,825
Net assets at end of year	\$ 201,851	\$ 347,607	\$ 385,620	\$ 935,078

See accompanying notes.

STATEMENTS OF CASH FLOWS

(in thousands)

	Year Ended June 30, 2008	Year Ended June 30, 2007
Reconciliation of change in net assets to net cash provided by operating activities		
(Decrease) increase in net assets	\$ (61,475)	\$ 127,254
Adjustments to reconcile (decrease) increase in net assets to cash used in operating activities:		
Depreciation and amortization	1,662	1,847
Loss on disposal of fixed assets	1,966	—
Change in fair value of derivative instrument	2,481	743
Net realized and unrealized losses (gains) on long-term investments	31,715	(63,527)
Contributions restricted for long-term purposes	(25,292)	(22,955)
Decrease (increase) in fair value of charitable perpetual trusts	47,212	(42,177)
Changes provided by (used in) operating assets and liabilities:		
Decrease (increase) in accounts receivable	788	(751)
Decrease in inventories and other current assets	23,117	6,836
(Increase) in pledges receivable	(534)	(13,037)
Decrease (increase) in other assets	31	149
Increase in accounts payable and accrued expenses	1,603	1,756
Decrease (increase) in deferred revenue	(88)	566
Decrease in other current liabilities	(23,665)	(9,140)
(Decrease) increase in other liabilities	(2,111)	318
Net cash (used in) provided by operating activities	(2,590)	(12,118)
Financing activities		
Proceeds from long-term debt	—	—
Deferred issuance costs	—	—
Contributions restricted for long-term purposes	25,292	22,955
Payments on short-term borrowings	—	—
Net cash provided by financing activities	25,292	22,955
Investing activities		
Purchases of buildings and equipment	(44,109)	(57,669)
Decrease in short-term investments	16,352	838
Proceeds from sales and maturities of investments	13,202	16,240
Purchases of investments	(8,383)	(4,855)
Net cash provided by (used) in investing activities	(22,938)	(45,446)
Net decrease in cash and cash equivalents	(236)	(377)
Cash and cash equivalents at beginning of year	2,971	3,348
Cash and cash equivalents at end of year	\$ 2,735	\$ 2,971

See accompanying notes.

NOTES TO FINANCIAL STATEMENTS

June 30, 2008 and 2007
(in thousands, unless noted)

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 or time restriction expires, 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 an amount equal to annual depreciation. There were no such reclassifications in the 2008 or 2007 statements of activities.

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

In August 2008, the Financial Accounting Standards Board (FASB) issued FSP FAS 117-1, *Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act, and Enhanced Disclosures* (FSP 117-1). FSP 117-1 provides guidance on the net asset classification of donorrestricted endowment funds for not-for-profit organizations that are subject to an enacted version of the Uniform Prudent Management of Institutional Funds Act of 2006 (UPMIFA). FSP 117-1 will be effective for the Museum in fiscal year 2009. The Museum is currently evaluating the potential impact that the adoption of this statement will have on its financial statements and related disclosures.

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.

Short-Term Investments

Short-term investments (maturities of three to twelve months) are liquid investments that are readily convertible into cash, with limited risk of change in value because of interest rate changes.

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, or permanently restricted net assets.

Financial Instruments

The carrying values of cash equivalents, short-term investments, accounts receivable, accounts payable, and accrued expenses are reasonable estimates of their fair value due to the short-term nature of these financial instruments. Investments are reported at fair value. The carrying value of the Museum's long-term debt approximates fair value.

In September 2006, FASB issued FASB Statement No. 157, *Fair Value Measurement* (Statement 157), which establishes a framework for using fair value to measure assets and liabilities, and expands disclosures about fair value measurements. Statement 157 applies to other accounting pronouncements that require or permit fair value measurements and, accordingly, Statement 157 does not require any new fair value measurements. Statement 157 is effective for financial statements issued for fiscal years beginning after November 15, 2007, and interim periods within those fiscal years. The Museum is currently evaluating the potential impact that the adoption of this statement will have on its financial position and results of operations.

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 use 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. Funds received on pledges receivable will be used primarily for long-term purposes; therefore, pledges receivable are classified as long-term in the statements of financial position.

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 40 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.

The Museum is undertaking a major construction, renovation, and expansion project. In total, approximately \$178,252 and \$133,296 have been expended and included in construction-in-progress related to the expansion and renovation project at June 30, 2008 and 2007, respectively. At June 30, 2008, the Museum had outstanding commitments for construction and

other related capital contracts of approximately \$10,000. In June 2008, the Museum's Board of Trustees approved a second phase to the construction, renovation and expansion project. In connection with this project, the Museum identified certain buildings and equipment that will no longer be used. The net book value of these assets of \$1,960 was recorded as a loss on disposal of fixed assets in the statement of activities for the year ended June 30, 2008.

Other Current Assets and Liabilities

Other current assets and liabilities at June 30, 2008 and 2007, include \$16,795 and \$40,723, 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 (SFAS) 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.

Asset Retirement Obligations

Asset retirement obligations (ARO) are legal obligations associated with the retirement of long-lived assets. These liabilities are initially recorded at fair value and the related asset retirement costs are capitalized by increasing the carrying amount of the related assets by the same amount as the liability. Asset retirement costs are depreciated over the useful lives of the related assets. Subsequent to initial recognition, the Museum records year-to-year changes in the ARO liability resulting from the passage of time and revisions to either the timing or the amount of the original estimate of undiscounted cash flows.

Derivative Instruments and Hedge Activities

The Museum follows SFAS No. 133, *Accounting for Derivative Instruments and Hedging Activities*, which was amended by SFAS No. 138, *Accounting for Certain Derivative Instruments and Hedging Activities*, to account for its derivative instruments. SFAS No. 133 requires the Museum to recognize its derivative instrument as either an asset or liability in the statements of financial position at fair value. The gain or loss on the derivative instrument is recognized in the statements of activities in the period of change.

3. Pledges Receivable

Outstanding pledges receivable from various corporations, foundations and individuals are as follows:

	June 30, 2008	June 30, 2007
Pledges due:		
In less than one year	\$ 7,679	\$ 6,312
In one to five years	32,226	30,920
Greater than five years	6,373	8,471
	46,278	45,703
Present value discount on pledges (3.25%–5.38% discount rate)	(7,160)	(7,119)
	\$ 39,118	\$ 38,584

4. Temporarily Restricted Net Assets

Temporarily restricted net assets are available for the following purposes:

	June 30, 2008	June 30, 2007
Acquisition of art	\$ 183,832	\$ 202,656
Specific operating activities:		
Curatorial and conservation	19,668	18,808
Education and extensions	4,250	4,070
Library	3,354	3,576
Publications, printing, and photography	4,954	5,155
Musical programming	4,136	4,480
Buildings, grounds, and protection services	127,176	102,013
Fine Arts Garden	2,909	3,174
Sundry	3,520	3,675
Total temporarily restricted net assets	\$ 353,799	\$ 347,607

5. Permanently Restricted Net Assets

Permanently restricted net assets are amounts held in perpetuity, the income from which is expendable to support the following purposes:

	June 30, 2008	June 30, 2007
Purchase of art	\$ 120,803	\$ 133,381
Specific operating activities	4,988	5,506
General operating activities	212,617	246,733
Total permanently restricted net assets	\$ 338,408	\$ 385,620

6. Net Assets Released From Restrictions

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

Year ended June 30	2008	2007
Acquisition of art	\$ 13,929	\$ 16,130
Specific operating activities:		
Curatorial and conservation	\$ 1,651	\$ 1,420
Education and extensions	623	532
Library	85	60
Musical programming	267	210
Fine Arts Garden	211	172
Sundry	—	4
Buildings, grounds, and protection services	259	47
Net assets released from restrictions used for operations	\$ 3,096	\$ 2,445

7. 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 (i.e., alternative investments), for which fair value is estimated in an unquoted market. Fair value of alternative investments is generally determined by principal market makers or an investment manager of the individual investment fund. The financial statements of the investee funds are audited annually by independent auditors. Generally, fair value of alternative investments reflects net contributions to the investee and an ownership share of realized and unrealized investment income and expenses. Certain alternative investments held by the Museum have withdrawal restrictions. At June 30, 2008, the Museum is committed to invest an additional \$33.7 million in alternative investments; however, it is uncertain as to the timing or level of additional contributions that will ultimately be made.

Alternative investments include certain interests in absolute return, hedged equity, private equity, or fixed income depending on the legal structure and investment strategy of the underlying manager. The investee funds employ various strategies, including traditional strategies (long only) in readily marketable securities (liquid equities or bonds traded on exchanges) and others employing less traditional strategies (long and short equity or fixed income, event driven, macro, relative value, and arbitrage strategies) that may include the use of options, futures, and other derivative instruments. The fair value of limited partnerships and similar nonmarketable equity interests investing in both publicly and privately owned securities is based on estimates and assumptions of general partners or partnership valuation committees in the absence of readily determined market values. Such valuations generally reflect discounts for illiquidity and consider variables such as financial performance of investments, recent sales prices of investments, and other pertinent information. Because alternative

investments are not readily marketable, their estimated fair value is subject to uncertainty and therefore may differ from the value that would have been used had a ready market for such investments existed. Such difference could be material.

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 change in permanently restricted net assets within the statements of activities.

Museum investments consist of the following:

	June 30, 2008	June 30, 2007
Cash equivalents	\$ 11,273	\$ 4,140
Equities:		
Securities/common stock	56,624	80,113
Collective equity funds	135,025	153,175
Subtotal	191,649	233,288
Fixed Income:		
Corporate bonds	26,441	18,474
Foreign bonds	2,706	267
Government bonds	—	9,498
Subtotal	29,147	28,239
Alternative investments:		
Absolute return	66,485	60,679
Hedged equity	91,991	67,281
Private equity	57,736	61,187
Subtotal	186,212	189,147
Total investments	418,281	454,814
Charitable perpetual trusts	318,663	365,876
	\$ 736,944	\$ 820,690

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

Year ended June 30, 2008	Unrestricted	Temporarily Restricted	Permanently Restricted
Dividends and interest	\$ 4,025	\$ 4,363	\$ —
Realized and unrealized losses net of realized and unrealized gains	(15,172)	(16,543)	—
Change in fair value of charitable perpetual trusts			(47,212)
Investment return	(11,147)	(12,180)	(47,212)
Investment return designated for current operations	(11,060)	(1,672)	—
Investment return designated for art purchase	—	(12,536)	—
Investment loss after amounts designated	\$ (22,207)	\$ (26,388)	\$ (47,212)

Year ended June 30, 2007	Unrestricted	Temporarily Restricted	Permanently Restricted
Dividends and interest	\$ 2,332	\$ 2,541	\$ —
Realized and unrealized gains net of realized and unrealized losses	30,544	32,983	—
Change in fair value of charitable perpetual trusts	—	—	42,177
Investment return	32,876	35,524	42,177
Investment return designated for current operations	(10,705)	(1,408)	—
Investment return designated for art purchase	—	(11,530)	—
Investment income after amounts designated	\$ 22,171	\$ 22,586	\$ 42,177

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. The amount of investment income used by the Museum for its operations and purchases of art is calculated using a spending rate of between 4.5% to 5.5% of the market value of the investments for the prior twenty-quarter average ended March 31, 2007 for fiscal year ended June 30, 2008 and March 31, 2006 for the fiscal year ended June 30, 2007, as adjusted (subject to certain limitations)

for inflation and additional contributions. For fiscal 2008 and 2007, the calculations resulted in an annual spending rate of 5%. 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.

The Museum's investments and charitable perpetual trusts are exposed to various risks such as interest rate, market, and credit risks. During the third and fourth quarter of calendar 2008, the Museum's investments and charitable perpetual trusts have been negatively impacted by market volatility.

8. Benefit Plans

The Museum converted from a contributory defined benefit pension plan for eligible employees to a noncontributory defined benefit pension plan (the Pension Plan) on January 1, 2002. Eligible participants in the Pension Plan on December 31, 2001 were given the option of continuing to contribute to the Pension Plan. For those employees not making this election, their accumulated benefit was converted to the noncontributory defined benefit plan. For either contributing or noncontributing participants, benefits under the Pension 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. Pension Plan assets are invested in group annuity contracts.

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

On June 30, 2007, the Museum adopted the recognition and disclosure provisions of SFAS No. 158, *Employers' Accounting*

for Defined Benefit Pension and Other Postretirement Plans, an Amendment of FASB Statements No. 87, 88, 106, and 132(R). This statement required the Museum to recognize in the statement of financial position the funded status of its defined benefit pension and postretirement medical plans, measured as the difference between the fair value of plan assets and the benefit obligation, with a corresponding adjustment to unrestricted net assets. The adjustment to unrestricted net assets at adoption represents the net unrecognized actuarial losses and unrecognized prior service costs, which were previously netted against the funded status in the statements of financial position in accordance with SFAS No. 87, *Employers' Accounting for Pensions*, and SFAS No. 106, *Employers' Accounting for Postretirement Benefits Other Than Pensions*. These amounts will be subsequently recognized as net periodic benefit costs as they are amortized. Further, actuarial gains and losses that arise in subsequent periods that are not recognized as net periodic benefit cost in the same periods will be recognized as a component of unrestricted net assets.

The incremental effects of adopting the provisions of Statement No. 158 on the Museum's statement of financial position are presented in the following table. The adoption of Statement No. 158 did not impact the excess of revenues and support over expenses, any prior periods presented, and any financial covenants.

	Prior to Application of Statement No. 158	Effect of Adopting Statement No. 158	As Reported at June 30, 2007
Defined benefit pension plan:			
Prepaid (accrued) retirement cost	\$ 149	\$ (2,499)	\$ (2,350)
Postretirement medical plan:			
Accrued postretirement cost (current and long-term)	(5,221)	1,768	(3,453)
Change in unrestricted net assets	17,521	(731)	16,790

Included in unrestricted net assets at June 30, 2008 and 2007, respectively, are the following amounts that have not yet been recognized in net periodic benefit cost: unrecognized actuarial loss of \$1,501 and \$2,438; and, unrecognized net prior service cost of \$9 and \$61 for the Pension Plan and unrecognized actuarial gain of \$390 and \$208; and, unrecognized net prior service credit of \$1,780 and \$1,976 for the postretirement medical plan. The actuarial loss and prior service cost for the Pension Plan that will be amortized from unrestricted net assets into periodic benefit cost over the next fiscal year are \$0 and \$52, respectively. The

actuarial loss and prior service credit for the postretirement medical plan that will be amortized from unrestricted net assets into periodic benefit cost over the next fiscal year are \$0 and \$196, respectively.

The Museum uses June 30 as the measurement date for the pension and postretirement medical plans.

The following table sets forth the actuarial present value of benefit obligations and aggregate funded status of the Pension Plan:

	June 30, 2008	June 30, 2007
Change in benefit obligation:		
Benefit obligation at beginning of fiscal year	\$ 24,414	\$ 22,163
Service cost	654	632
Interest cost	1,482	1,346
Actuarial losses (gains)	(1,764)	1,340
Benefits paid	(1,200)	(1,145)
Participant contributions	73	78
Benefit obligation at end of fiscal year	23,659	24,414
Change in plan assets:		
Fair value of plan assets at beginning of fiscal year	22,064	21,590
Actual return on plan assets	672	993
Employer contributions	689	548
Benefits paid	(1,200)	(1,145)
Participant contributions	73	78
Fair value of plan assets at end of fiscal year	22,298	22,064
Underfunded status of the plan and accrued pension obligation	(1,361)	(2,350)
Accumulated benefit obligation	\$ 21,136	\$ 21,700

Weighted-average assumptions are as follows:

	June 30, 2008	June 30, 2007
Discount rate—liability	6.75%	6.25%
Discount rate—cost	6.25%	6.25%
Expected rate of return on plan assets	7.00%	7.00%
Compensation growth rate	3.50%	3.50%

The assumptions used in the actuarial valuations were established by the Museum in conjunction with its actuary. 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.

	June 30, 2008	June 30, 2007
Components of net periodic benefit cost recognized in the statements of activities:		
Service cost	\$ 654	\$ 632
Interest cost	1,482	1,346
Expected return on plan assets	(1,499)	(1,481)
Amortization of prior service cost	52	52
	\$ 689	\$ 549

The Pension Plan invests in an unallocated immediate participation guarantee group annuity contract with John Hancock Life Insurance Company (the Insurer). The Insurer credits the Pension 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 are as follows:

	June 30, 2008	June 30, 2007
Debt securities	94%	94%
Equity securities	2	2
Real estate	2	2
Other	2	2
Total	100%	100%

The Museum expects to make a contribution of \$656 to the Pension Plan in 2008. Benefit payments over the next five fiscal years are estimated as follows: 2009—\$1,278; 2010—\$1,340; 2011—\$1,375; 2012—\$1,406; 2013—\$1,471; and in the aggregate for the five years thereafter is \$8,112.

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 \$204 and \$192 for the years ended June 30, 2008 and 2007, respectively.

The following information is provided for the Museum's postretirement medical benefits plan:

	June 30, 2008	June 30, 2007
Change in benefit obligation:		
Benefit obligation at beginning of fiscal year	\$ 3,453	\$ 4,784
Plan amendments	—	(1,759)
Interest cost	206	286
Actuarial (gains) losses	(599)	438
Benefits paid	(304)	(379)
Retiree drug subsidy	—	53
Participant contributions	36	30
Benefit obligation at end of fiscal year	2,792	3,453
Change in plan assets:		
Fair value of plan assets at beginning of fiscal year	—	—
Participant contributions	36	30
Employer contributions	268	349
Benefits paid	(304)	(379)
Fair value of plan assets at end of fiscal year	—	—
Underfunded status of the plan and accrued postretirement medical benefits	\$ (2,792)	\$ (3,453)

Beginning in January 2007, the Museum no longer offers prescription drug coverage to Medicare eligible retirees.

The discount rate used in determining the accumulated postretirement benefit obligation at June 30, 2008 and 2007 was 6.75% and 6.25%, respectively. The discount rate used in determining the net periodic benefit cost was 6.25% at June 30, 2008 and 2007. The health care cost trend rate used is 10% for

fiscal year 2008 declining to 5.5% by 2014. A one-percentage-point increase or decrease in the health care cost trend rate would have increased or decreased the fiscal 2008 service and interest costs in total by \$17 and \$(15), respectively, and would have increased or decreased the accumulated postretirement benefit obligation by \$208 and \$(187), respectively.

Year ended June 30	2008	2007
Components of net periodic benefit cost recognized in the statements of activities:		
Interest cost	\$ 206	\$ 286
Amortization of prior service cost	(196)	(26)
	\$ 10	\$ 260

The gross benefits expected to be paid in each year for the fiscal years 2009–2013 are \$272, \$284, \$286, \$294, and \$288, respectively. The anticipated benefits to be paid in the five years from 2014–2018 are \$1,283.

9. Financing Arrangements and Long-Term Obligations

Operating Leases

In fiscal 2005, the Museum entered into a three-year operating lease for office space, with an option for an additional two years. Total rental expense for the years ended June 30, 2008 and 2007 was \$432 and \$426, respectively. Minimum operating lease payments for the next fiscal year are approximately \$348.

In fiscal 2007, the Museum entered into a four-year operating lease for warehouse, carpentry and paint workshop space, with an option for three sequential, additional terms of one-year. Total rental expense for the years ended June 30, 2008 and 2007 was \$76 and \$62, respectively. Minimum operating lease payments for each of the next four fiscal years are approximately \$61.

Cultural Facility Revenue Bonds

In October 2005, pursuant to certain agreements between the Museum and the Cleveland-Cuyahoga Port Authority, the Cleveland-Cuyahoga Port Authority issued \$90 million in

variable rate, tax exempt Cultural Facility Revenue Bonds (The Cleveland Museum of Art Project) (the Bonds), Series 2005, payable October 1, 2040. The proceeds of the Bonds will be used to finance the Museum’s construction, renovation, and expansion project. The Bonds were issued in four series (i) the Series A Bonds in the principal amount of \$30,000, (ii) the Series B Bonds in the principal amount of \$20,000, (iii) the Series C Bonds in the principal amount of \$20,000, and (iv) the Series D Bonds in the principal amount of \$20,000. The Bonds have adjustable methods of interest rate determination and interest payment dates, and were in weekly variable rate mode on June 30, 2008 bearing interest at 1.52–1.59% (range from 1.22% to 4.02% during the year ended June 30, 2008). The interest rate is determined by an external agent.

While the Cultural Facility Revenue Bonds are not a direct indebtedness of the Museum, the loan agreement with the Cleveland-Cuyahoga Port Authority obligates the Museum to make payments equal to the principal of and premium, if any,

and interest on the respective Bonds, whether at maturity, upon acceleration, or upon redemption. Bond Service Charges due on the Bonds will be required to be made by the Museum as loan payments under the agreement. Interest only payments are required to be made until October 1, 2036.

Unamortized financing costs are amortized over the period the obligation is outstanding using the bonds outstanding method.

Interest Rate Swap

In connection with the \$90,000 Cultural Facility Revenue Bonds, the Museum entered into a floating-to-fixed rate swap to manage the risk of increased debt service costs resulting from rising interest rates. The swap consists of a \$90 million 8-year floating-to-fixed rate swap whereby the Museum pays a fixed rate of 3.341% and receives 70% of 1-month London Interbank Offer Rate (LIBOR). The nominal amount of the swap will begin to decline on July 1, 2008 and will continue to decline until maturity on January 1, 2014. This derivative instrument is not

designated as a hedging instrument. At June 30, 2008 and 2007, the fair value of the swap agreement, based on mid-market levels as of the close of business that day, was \$(1,404) and \$1,078, respectively, owed to and due from the counterparty and has been recorded in other assets on the statements of financial position. The change in fair value of the swap agreement is recorded in other changes in net assets on the statement of activities. Net interest (benefit) cost incurred under the swap agreement was \$312 and \$(400) for fiscal 2008 and 2007, respectively, and was capitalized as an addition to construction-in-progress.

Interest

Interest paid was approximately \$2.9 million in fiscal years 2008 and 2007, respectively, and was capitalized. In fiscal year 2007, capitalized interest was reduced by interest income on the bond proceeds of \$.065 million. There was no interest income on the bond proceeds in fiscal year 2008.

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.

The Museum adopted the provisions of FIN 48, *Accounting for Uncertainty in Income Taxes—an Interpretation of FASB Statement 109*, in fiscal 2008, as required. FIN 48 requires that realization of an uncertain income tax position must be more likely than not (i.e., greater than 50% likelihood of receiving a benefit) before it can be recognized in the financial statements. Furthermore, FIN 48 prescribes the benefit to be recorded in the financial statements as the amount most likely to be realized assuming a review by tax authorities having all relevant information and applying current conventions. FIN 48 also clarifies the financial statement classification of tax-related penalties and interest and set forth new disclosures regarding unrecognized tax benefits. There was no impact on the fiscal 2008 financial statements from the adoption of FIN 48.

ANNUAL REPORT

July 1, 2007–June 30, 2008

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The Annual Report was produced by
the Cleveland Museum of Art.

Writing: Individual departments and
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Editing: Barbara J. Bradley and
Kathleen Mills

Design: Thomas H. Barnard

Production: Charles Szabla

The type is TheSans and Gotham.

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