



ANNUAL REPORT 2000

THE CLEVELAND MUSEUM OF ART

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

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Museum of Art

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Mission Statement

The mission of the Cleveland Museum of Art is to fulfill its dual roles as one of the world's most distinguished comprehensive art museums and as one of northeastern Ohio's principal civic and cultural institutions. The museum, established in 1913 "for the benefit of all the people forever," seeks to bring the pleasure and meaning of art to the broadest possible audience in accordance with the highest aesthetic, intellectual, and professional standards. Toward this end, the museum enhances, preserves, exhibits, and fosters understanding of the outstanding collections of world art it holds in trust for the public and presents complementary exhibitions and programs. The Cleveland Museum of Art embraces its leadership role in collecting, scholarship, education, and community service.

Strategic Plan Goals

1. To articulate and implement a strategic collections plan with an emphasis on acquiring, conserving, and exhibiting to maximum advantage the highest quality works of art.
2. To articulate and implement an excellent and varied exhibition program, including exhibitions of international stature that put important art and scholarship in the service of a broad audience.
3. To produce and publish intellectually superior scholarship on the collections and related issues on a regular basis.
4. To create a rich and diverse education and public programs initiative that serves and engages many different audiences and communities in an innovative and dynamic fashion.
5. To continue to change the CMA, both in reality and perception, into a museum for “all the people” by placing the interests of its various communities – ranging from local to international, from schoolchildren to senior citizens, from scholars, artists, and collectors to first-time visitors – at the core of the museum’s activities.
6. To transform the CMA into a visitor-centered museum that communicates the pleasures and meanings of art to visitors of all backgrounds and that removes potential barriers, both real and perceived, to the realization of that end.

7. To become a national leader in the use of new and emerging technologies to enhance the value to society of the museum's collections, intellectual initiatives, and other activities.

8. To complete a space and facilities master plan for the museum that, in keeping with the museum's collections plan, addresses the exhibition and preservation needs of the collection and focuses on the buildings' structure, mechanical systems, public circulation patterns, staff work areas, and accommodations for necessary public amenities.

9. To attract and retain a diverse staff of the highest quality dedicated and trained to fulfill the CMA's mission and to realize the goals of the strategic plan.

10. To develop a financial plan calling for the operation of the museum in a fiscally responsible manner while meeting the funding needs arising from the CMA's mission statement and strategic plan, focusing on the board's role, on increasing annual support, and on generating revenues.

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during 2000

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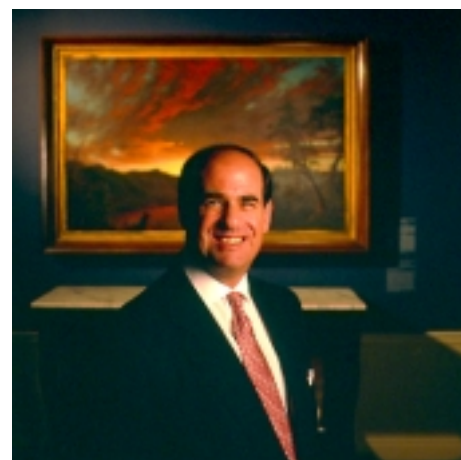
The Cleveland Museum of Art's year began with the appointment of Katharine Lee Reid as the museum's sixth director. On her first day, March 13, 2000, we announced a \$12.4 million restoration plan for the original 1916 building and south terraces. We are grateful to the State of Ohio, the HRH Family Foundations, the Kelvin and Eleanor Smith Foundation, and the Sears-Swetland Family Foundation for making this three-year project possible.

In April, we joined other major institutions in releasing online information about European paintings that may have been plundered by the Nazis. This effort reflects our ongoing commitment to making collections information readily available.

The museum remains financially healthy, and donor support continues to be strong. In 2000, we received matching commitments to complete a Mellon Foundation grant for the Bergman Medieval Art Curatorship. We also dedicated the Robert P. Bergman Gallery of Early Christian and Byzantine Art and convened a conference on the museum and the community, featuring a live "Webcast" of the proceedings. The museum received a \$545,000 grant (the only one to an art museum) for new technology uses from the Technology Opportunities Program of the U.S. Department of Commerce.

Mrs. Quentin Alexander became an honorary trustee, and William R. Anderson completed his term as a board representative from the Young Friends. We also lost a devoted friend in Louis Kacalief, a Museum Council member since 1974 and its president from 1995 to 1997. I am inspired by the great commitment shown to the Cleveland Museum of Art by our trustees, staff, volunteers, donors, members, community supporters, and civic leaders as we move forward under the fine leadership of Katharine Lee Reid.

Michael J. Horvitz
President



WELCOME



Many, many visitors enjoyed the portraits in the *Faces of Impressionism* exhibition.

It is an honor and pleasure to serve as the sixth director of the Cleveland Museum of Art, charged with the responsibility of leading this beloved museum, with your help, to new heights of achievement. I embrace the long-held values of excellence in scholarship and the recently reinvigorated efforts for expanded community service. These values have been strongly supported by the trustees, and I am especially grateful to them and to the spirited and devoted staff and volunteers of this museum for their warm and gracious welcome throughout this year.

In this first year of my directorship I have undertaken some initial steps to address how we communicate with our public, how we display our collections, and how we can be accessible to all. This annual report reflects a new spirit in bringing you all that we do in a comprehensive yet lively format. We tell this year's story through chapter headings drawn from our "tagline": A World of Great Art for Everyone.

These are changing times for the Cleveland Museum of Art, times filled with both appreciation for the past and an exhilarating sense of promise of things to come. The present commitment of our community reflects its recognition of what this museum can do for all who make use of its resources. As we look to the future, we have the opportunity to reinvent ourselves in the languages and terms of evolving times and, importantly, to stretch our thinking to engage future generations. The renewal and expansion of our facilities, a fundamental theme of the year 2000, symbolize our present priorities and also our optimism that we will make a solid investment in our future.

Katharine Lee Reid
Director



**For the first time
in the museum's
history, annual
membership ex-
ceeded 30,000
households.**

A **world** of great art for everyone

Today, the world—and space—of the Cleveland Museum of Art is both physical and conceptual: building, grounds, and art objects are brought to new audiences, including classrooms, with virtual extensions made possible through technology and the Internet. This happens in part because generous patrons provide both funding and moral support. During the year 2000, the museum embarked on several important projects, from the restoration of the 1916 building exterior and the renovation of galleries and visitor service areas

to technology initiatives including interactive displays supporting exhibitions, innovative presentations on the Web site, and advanced use of digital imaging. Support for the museum continued to thrive, from planned giving and corporate grants to unprecedented levels of membership. Together, these building blocks—people and technology—provide a renewed and forward-looking foundation that advances our basic purpose of presenting and educating about wondrous works of art.

Eaves ornament,
1916 building,
August 2000





RENOVATION

In March, the board of trustees approved a budget for the renovation of the 1916 building exterior, thereby implementing the first phase of the 1999 facilities master plan. The result will be a superbly lit landmark, cleaned and restored after the ravages of time and pollution, with enhanced landscaping around the welcoming terraces and paths. The goal is to restore the building's original appearance, while providing modern-day accessibility.

Guided by Jeffrey Streaan, director of design and facilities, with Facilities Architect Randy Von Ryan, the museum hired Vitetta restoration architects and engineers and landscape architects Sasaki & Associates to analyze the existing conditions and recommend appropriate actions. The findings of their studies were encouraging. The museum and its grounds remain relatively intact for a building and site that are more than 80 years old. Suffering the most wear over the years were the features that have taken the brunt of the weather, such as the cornices and drip edges projecting outward over the wall surface, but even they were found to be in generally good condition. The masonry of the exterior walls was completely repointed in 1950 and new mortar was installed where it was missing or had failed. While the color of the 1950 pointing mortar matched the original, it was harder than the marble, causing small fractures to the stone during warm/cold cycles. Thus a first task this year was to replace the old mortar with a more suitable material. The original bronze windows and doors were in fine shape, but the hollow metal storm windows and grilles added later had deteriorated badly and were replaced with anodized aluminum fixtures that match the patina of the original window frames.

Beyond the building walls, roughly half the terraces, paving, balustrades, and steps had been damaged or displaced over the past eight decades: the original drainage system was insufficient, causing winter frost

Examples of the work involved in cleaning and repairing the 1916 building, September 2000



A new approach to gallery design has engendered a more direct connection between the thinking of the curator and the experience of the visitor.

heaves. The balustrades will be completely taken apart and rebuilt over a renewed footing and more effective drainage system.

Finally, although the Fine Arts Garden was planned by the renowned Olmsted brothers in the 1920s, the museum's immediate grounds have never benefited from a comprehensive design. A compatible new planting and lighting scheme will provide the needed landscaping during the summer of 2002.

The year's restoration work, the first of three construction cycles planned from 2000 through 2002, was limited to restoring and cleaning the exterior. As a result of the cleaning, the white marble now glows with a brilliance that has probably not been seen since the day the museum opened in 1916. "If you look at the photographs from 1926," says Randy Von Ryan, "the buildup is obvious by mid century. It looked more like limestone than marble. Cleveland has cleaned up a lot since then. I wouldn't anticipate it will get dirty so quickly this time."

Phase two, in 2001, entails restoring and/or replacing terraces, balustrades, retaining walls, steps, and lighting. Phase three, in 2002, involves new landscaping, a project that will include adding a fountain, providing more seating, and relocating outdoor sculp-



Community Fence

In August 2000, a construction fence began to go up around the 1916 building in preparation for the restoration of the exterior stonework. Although necessary and practical, the fence was certainly not a welcoming feature. Was there some way to turn the wall of blank plywood into something visually exciting, something that could engage the community, something that might

brighten the approaching Cleveland winter?

Nancy McAfee, manager of outreach and audience development, had an idea. Why not paint pictures on the fence? Better yet, why not invite people from all around the community to decorate the fence?

In just four months beginning in August, the Community Fence idea grew from a fanciful notion into a colorful reality. To make it easier for



tures. Restoration of the Fine Arts Garden, the park around the lagoon owned by the City of Cleveland but maintained by the museum, will be coordinated with the work on museum property. Funds to support the refurbishing have come from a number of sources, including the HRH Family Foundations, the Kelvin and Eleanor Smith Foundation, and the State of Ohio. Michael Sherwin, a former board president, has been chairman of the 1916 Building Oversight Committee.

Meanwhile, inside the museum, the steady program of renewal continued, highlighted by the spectacular reinstallation of the Early Christian and Byzantine gal-



artists to work, create a better installation process, and coordinate the designs under a nominally consistent organizational concept, the museum decided to provide standard square panels of weatherproof material onto which designs could be

Community Fence before painted panels were installed

Volunteers from the Cleveland Sight Center prepare a panel in one of our classrooms.

These panels could be created either at the museum or at remote sites, and the finished products could then be screwed into the plywood walls at consistent intervals.

Details came together. The Sherwin-Williams Company made generous paint and brush donations, and Nancy McAfee organized a two-day workshop for community painters and coordinated raw materials and installa-

tions with the museum's Buildings and Grounds department and the Design and Facilities division.

By mid-fall, 58 panels had been painted by different artists and groups, creating a composite "self-portrait" of the Cleveland community. Panels will continue being added as they are created during 2001. It will almost be a shame when the time comes to remove the fence to unveil the completed restoration work.



Robert P. Bergman Memorial Fund

More than 250 donors contributed to the Robert P. Bergman Memorial Fund to support the renovation and endowment of the gallery. Leadership gifts have been made by the following donors.

Anonymous

Mr. and Mrs. Michael J. Horvitz

Mr. and Mrs. James D. Ireland III

The Sherwick Fund

Michael and Carol Sherwin

The Kelvin and Eleanor Smith
Foundation

Hanna H. and James T. Bartlett

Ellen Wade Chinn

The F. J. O'Neill Charitable Corp.

Mary and Leigh Carter

Sally and Bob Gries

Agnes Gund and Daniel Shapiro

Peter B. Lewis

Jon and Virginia Lindseth

The Payne Fund

Mr. and Mrs. James S. Reid Jr.

Sarah P. and William R. Robertson

Sarah and Edwin Roth

lery, renamed in honor of the museum's late director, Robert P. Bergman. The themes revealed in these collections—the intermingling of diverse cultures over centuries, influencing and influenced by the evolution of Christianity—have continued relevance today. Simultaneously renovated was a smaller adjacent gallery that features art of the contemporaneous nomadic Germanic peoples from the Migration period. This gallery houses the museum's first permanent collection “study center,” a setting outfitted with table and chairs, related exhibition catalogues and other books, plus laminated cards that provide more information about the art in both galleries.

Earlier, the Dutch and British collections were conserved and reinstalled in a gallery space whose modification was spurred by the temporary installation there of an exhibition examining the museum's great painting by Nicolas Poussin, *The Holy Family on the Steps*. The removal of partitions that had divided the space exemplifies the museum's gallery design philosophy: creating more open rooms with longer sight lines to enhance the spaces, making them easier to understand and navigate. Jeffrey Streaun sums up the approach: “It really is rediscovering the original architecture of the building and reconsidering the nature of the collection that is displayed in a particular space. Our hope is that the result is a more direct connection between the work of art and the experience of the visitor.”

In the fall, a program of exhibitions of photographs from the permanent collection was initiated in galleries on the ground floor of the 1916 building. This location not only affords considerably more space than was previously available for photography, but its adjacency to the gallery normally devoted to photography exhibitions (gallery 105) allows a much more substantial and dramatic presentation of works in that medium.

An important behind-the-scenes project was completed in the Prints and Drawings area where, at any

given time, the majority of the museum's collection of works on paper is preserved in dark, humidity-controlled storage. A new system of movable shelves makes possible more space-efficient organization and better protection of these light-sensitive works on paper.

Changes to the Museum Store allowed the creation of a new art books section, adding a congenial reading-room atmosphere complete with comfortable chairs and side tables. Because this additional space was carved out of the corridor adjacent to the Still Lifes Café, it is no longer necessary to use the area across the lobby from the main entrance for temporary store facilities — and thus the daylight-to-daylight vista from beneath Marcel Breuer's concrete canopy through the lobby and into the sculpture courtyard is happily restored.

This expansion, together with the strategy of creating "mini-stores" contiguous to some exhibitions, alleviates the need to build temporary store facilities such as the tent erected outside the north entrance during *Faces of Impressionism* in the summer of 2000 or the annexes built in the courtyard in some previous years.



Photographs from the permanent collection are now displayed in galleries 103 and 104.

The museum's gallery design philosophy is to create more open rooms with longer sight lines, which will make the spaces easier to understand and navigate.



Jane Glaubinger in the renovated print storage area

INNOVATION

An online tour developed in collaboration with Carter E. Foster, associate curator of drawings, used works from the collection to illustrate terms and techniques associated with drawing. Although created for the *Master Drawings* exhibition, these features will continue to be a valuable resource on the Web site for years to come.

HOME MASTER DRAWING MAIN

Drawing Techniques In Detail


From The Cleveland Museum of Art

LIST OF TERMS

- Hatching
- Stumping, Stump work
- Wash
- Metalpoint
- Black chalk**
- Charcoal
- Red Chalk
- Trois Crayons
- Pen and Ink
- Watercolor
- Gouache
- Pastel
- Squaring
- Crayon

Black Chalk

Cortona's idealized head of a youth shows the extremely refined shading that is possible with black chalk. Cortona used a combination of parallel hatching and stumping to achieve the fine gradations of surface tone that give this head three-dimensional volume.



Click To Enlarge Detail

Pietro Benetti, called Pietro da Cortona
(Rome, 1596-1660)
Detail from *Study for the Head of St. Michael*,
1633
Black chalk on beige laid paper, perimeter
mounted to cream laid paper, 10 x 10.8
centimeters Leonard C. Hanna Jr.
Fund 1996.267

FULL GLOSSARY

Innovation emerges from all parts of the museum. But this year the Information Technology (IT) division, led by Chief Information Officer Leonard Steinbach, ended its first full year of operation with an impressive number of accomplishments. Aside from comprehensively addressing the general technological needs of the staff—supporting everything from telephones and computers to digital imaging and distance learning, IT also led new Web site and exhibition-based technology initiatives.

Much of this was achieved through the New Media Initiatives department, headed by Holly Rarick Witchey, a 1989 Ph.D. graduate of Case Western Reserve University, who brought a familiarity with the museum's collection and a national reputation as associate curator of European art and then manager of new media at the San Diego Museum of Art. Her department is responsible for all multi-media, Web-related, and other interactive technologies.

With the guidance of a team chaired by Holly Witchey, the museum unveiled several Web sections on the *Royal Tombs of Ur*, *Faces of Impressionism*, *Master Drawings*, and *Viktor Schreckengost and 20th-Century Design* exhibitions and for the opening of the Robert P. Bergman Early Christian and Byzantine Gallery. "The Museum and the Community," a conference associated with the opening of the gallery, became the museum's first live, interactive "Webcast," and it remains on the site as a permanent resource. Other features designed to enhance exhibitions included *Curator's Tours*, such as Associate Curator of Drawings Carter E. Foster's *Drawing Techniques in Detail*, which demonstrates a wide range of techniques and terms using magnified details of drawings from the collection. Other important enhancements included a "provenance research" area for objects that might relate to Nazi-era art looting during 1933–45 (ours was among the first and most extensive of such sites on the World Wide Web); membership sales online; easier ways of navigating the site; and a revised look and feel that is better coordinated with other ele-

ments of the museum's new graphic program. By December, the site was experiencing 500,000 or more hits in a typical week, with roughly 40,000 page requests from 13,000 distinct hosts.

Viktor Schreckengost and 20th-Century Design presented the perfect opportunity for technology to enhance both curatorial interpretation and exhibition design, making the exhibition more meaningful. Jazz music enlivened the Jazz Bowl Room and computer-controlled wall-sized projections expanded the scope of Schreckengost's work. Two interactive displays employed new media technology: *The World of Viktor Schreckengost*, with its large, wall-mounted display panel, demonstrated the artist's creative methods, intent, and underlying design philosophy; and *Viktor and You*, a smaller, more personal kiosk, featured audio, video, and text remembrances of the artist and his work by people



Interactive modules enlivened and enriched the exhibition *Viktor Schreckengost and 20th-Century Design*.

connected with him. Visitors to *Viktor and You* contributed their own comments, which were then shared with subsequent viewers. An analogous version of each of these displays was also on the Web site.

On another front, the museum was awarded a grant to use advanced telecommunications technology to bring “Lifelong Learning and the Arts” to older and disabled persons in adult residencies, community centers, and some private homes. Through high-quality, arts-related programming that is live, interactive, and on-demand, participants will have the opportunity not only to enjoy the programs, but also to become more socially engaged and intellectually stimulated, which may reduce their sense of isolation. Research suggests that such programs may result in overall improved health and sense of well-being, and independent evaluators will assess whether this supposition turns out to be true. This innovative project represents a partnership between IT and the museum’s Education department; it was built upon a wealth of existing community relationships, especially those with our co-producers of program content including the Cleveland Orchestra, the Western Reserve Historical Society/Crawford Auto-Aviation Museum, WVIZ/PBS, and others. It was made technically feasible through the support of Keane, Inc., APKnet, Inc., WVIZ/PBS, and Cisco, Inc. The enabling grant from the U.S. Department of Commerce (see the “Giving” section of this report for details) was the largest such award in the country in 2000 and the only one given to a major museum.

To foster corporate support for these initiatives, IT and the Development division jointly established the Technology Partnership Program to encourage and recognize companies that help the museum use technology in innovative and effective ways. Keane, Inc., through its Cleveland office, is the first partner, having provided substantial assistance in the “visioning process” of the Web site, as well as evaluation of the technical implementation of the lifelong learning project.



The projected images in this gallery changed frequently, providing a historical overview of items designed by Viktor Schreckengost.

The museum continued to share images of its objects with the academic community around the world.

Various other initiatives significantly strengthened internal operations. Wholesale and retail systems were consolidated to support that area's reorganization and growth. The museum's first use of wireless networking made possible the installation of a computer for volunteers at the north lobby information desk and supported the in-gallery store during the Schreckengost exhibition. The computer systems in the Membership and Development departments were improved. Meanwhile, a successor system has been identified that will ultimately unify membership, development, ticketing, retail, and parking systems to provide much better service for our members. A staff-only Intranet was established to both improve productivity and help build a sense of community among the staff members. Facilities and resources for videotaping and/or broadcasting programs and producing distance-learning content were substantially improved as well.

At the same time, the museum continued to pursue a digital imaging initiative, a comprehensive multi-year plan to compile digital images of objects in the collection and slide library, using the files to produce publications as well. Along those lines, the museum continued to share images of its objects with the academic community around the world through participation and leadership in AMICO, a consortium to which we have

now contributed close to 3,000 images. Katharine Lee Reid is on AMICO board of directors.

Finally, to further the museum's goal of establishing national leadership in the use of technology, Len Steinbach's speaking engagements included several national and international conferences as well as local technology professional groups, such as the Northeast Ohio Software Association, which was hosted at the museum. He was also elected president of Museum Computer Network, the premier association for museum professionals involved in technology. The museum's technology progress and leadership have also been covered in the media by *Crain's*, *Inside Business*, *CIO Magazine*, *Forbes-online*, and others.

"Ultimately, the spirit of innovation that drives the museum's information technology efforts derives from the broader mission to help visitors connect with art in meaningful ways," says Len Steinbach, "and we look forward to exploring new ways to encourage that connection as the future unfolds."

A world of **great art**



The heart of the museum is great art. Art is the medium through which the museum's two most important constituencies—the artists who create art and the visitors who are enriched through the experience of art—can connect with one another. The museum exists so that artists' work can be seen and audiences can respond. The key to doing justice to

for everyone

both artist and audience is to exhibit and interpret the greatest works of art, for great works are those that speak most eloquently. In 2000, the museum collected, exhibited, and cared for an extraordinary range of art, producing along the way a correspondingly rich variety of supporting programs and publications.



COLLECTIONS



Yu Zhiding (1647–after 1709). *Cleansing Medicinal Herbs in the Stream on a Spring Day*, 1703; handscroll: ink and color on paper; 36.2 x 132.4 cm; Severance and Greta Millikin Purchase Fund 2000.69

Previous pages: *Pair of Tomb Guardian Figures*. Tang dynasty (618–907); ceramic *sancai* ware (three-color glazes); Gift of various donors to the department of Asian Art (by exchange) 2000.118.1–2. *Animal*

Head, 92.3 x 43.8 x 41.9 cm; *Human Head*, 88.9 x 41 x 50.8 cm

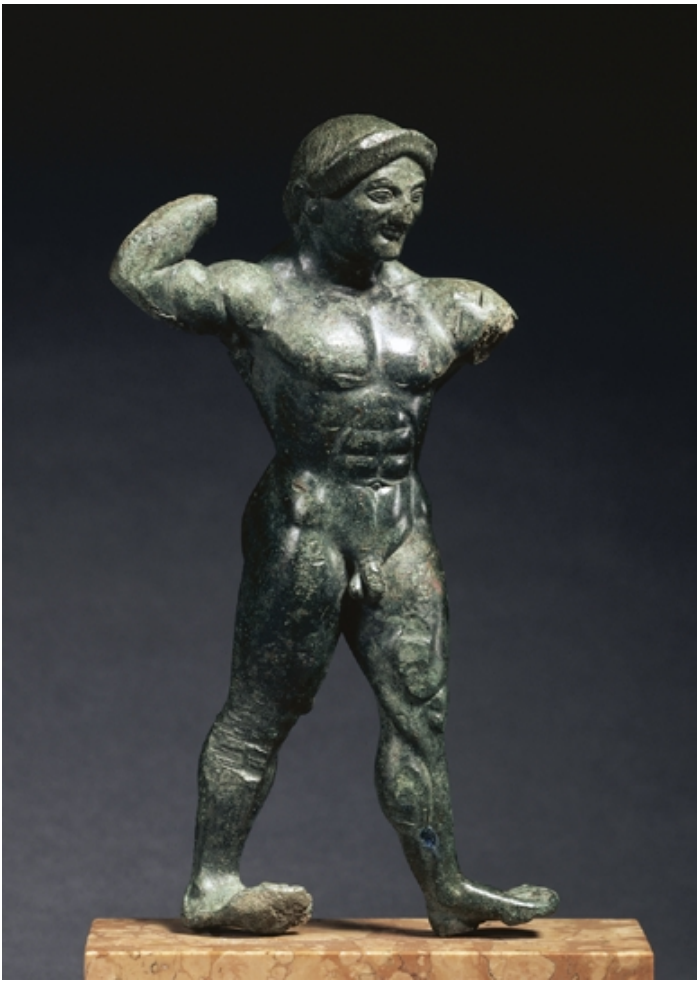
The museum acquired 232 works in 2000, ranging across millennia, media, and cultures of origin. Undoubtedly the most imposing acquisition of the year was in Chinese art: a pair of brightly colored ceramic *Guardian Figures* from the Tang dynasty (618–907). More subtle but also remarkable was a handscroll by Yu Zhiding, *Cleansing Medicinal Herbs in the Stream on a Spring Day*, 1703. A pair of Japanese folding screens from the Edo period (1615–1868) joined the collection, *Autumn Evening with Full Moon on Musashino Plain*, which will be seen in the 2001 exhibition featuring the museum's collection of Japanese screens. T. Dixon Long gave a large number of contemporary Japanese ceram-



ics to the museum as well. Acquisitions of Indian and Southeast Asian art included rare Tibetan thangkas from the 12th and 13th centuries.

In the area of ancient art of the Mediterranean world, the museum acquired a bronze, *Statuette of an Athlete*, from 510–500 BC Greece, which is thought to be a missing link between the archaic and classical styles. From the later period, the *Panel with Scenes of Revelry and Abundance from a Large Curtain*, a 6th-century Byzantine tapestry made in Egypt, was given in part by the Textile Art Alliance in memory of Robert P. Bergman. A pair of Alemannic silver *Fibulae* from the Migration period (6th–7th century) also joined the collection.

Paintings acquisitions were led by (Jean-) Hippolyte Flandrin's portrait of the Dassy brothers from 1850. Drawings from four centuries came into the collection, among them sheets by Girodet (*The Oath of the Seven Chiefs against Thebes*, c. 1800), Charles-Nicolas Cochin (*Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Nôtre Dame, Paris, on November 24, 1746*, c. 1746), and Cleveland artist William Sommer (*Self-Portrait*, c. 1917). Print acquisitions were numerous and wide ranging, with artists including Pablo Picasso (*Vollard Suite: Minotaur Caressing a Sleeping Woman*, 1933, drypoint), Oskar Schlemmer (*Play with Heads*, 1923, eight lithographs), Roy Lichtenstein (*Landscape*



Statuette of an Athlete.
Greece, Peloponnesus;
510-500 BC; bronze
(solid cast); h. 21.5 cm;
John L. Severance
Fund 2000.6

with Boats, 1996, color lithograph and screenprint), and Elizabeth Catlett (*I Have Always Worked Hard in America*, 1946, linocut).

Notable in the decorative arts area was a rosewood veneer sideboard and cellarette from about 1840 by the American firm Duncan Phyfe and Son and two Cowan Pottery bowls designed by Viktor Schreckengost: one of his famous *Jazz Bowls* of 1931 and another, more unusual object made that same year, the *Cocktails and Cigarettes Punch Bowl*, a generous gift to the museum by Elizabeth Mather McMillan, in whose family the bowl resided for the better part of seven decades.

In contemporary art, the most outstanding addition was a large monochromatic canvas by the Argentinean artist Guillermo Kuitca, *Crown of Thorns (Songs on the Death of Children)*, a gift of the Contemporary Art Society on the occasion of its 40th anniversary. Photography acquisitions, including seminal prints by Henri Cartier-Bresson, William Dassonville, and Edward Weston, were as strong as they have been in recent years.

According to Chief Curator Diane De Grazia, "A quick review of the year's acquisitions demonstrates our enviable capacity to add terrific things to an already stellar collection. It makes thinking about the future exciting."

The museum's collection policy states that works that do not meet our standards of quality, authenticity, or condition may be deaccessioned to raise funds for other acquisitions. Before any object is deaccessioned, it goes through a rigorous examination by the curator, conservators, and outside experts, who must agree on these criteria. This year several pieces of European furniture and a group of Chinese ceramics were sold at auction.

The most significant changes in the curatorial division during the year 2000 had to do with refinements to the department structures within the division. In order to devote her undivided attention to her duties as chief



curator, Diane De Grazia devolved the responsibilities of drawings curator to Associate Curator of Drawings Carter E. Foster and her role as paintings curator to Curator of Paintings Sylvain Bellenger. The department of Contemporary Art and Photography was divided into two distinct entities, with Tom E. Hinson taking the new position of curator of photography. The position of curator of contemporary art will be filled during 2001. The former department of the arts of Africa, Oceania, and the Americas was also divided into two distinct areas of responsibility, with Susan Bergh arriving to take the position of associate curator of art of the Americas. A curator of African art will be hired in 2001 in a joint appointment with Case Western Reserve University.

The museum published two exhibition catalogues that drew exclusively on material from the permanent collection—*Circles of Reflection: The Carter Collection of*

Anne-Louis Girodet de Roucy-Trioson (French, 1767–1824). *The Oath of the Seven Chiefs against Thebes*, c. 1800; black and white chalk with stumping; 41.8 x 62 cm; Purchase from the J. H. Wade Fund 2000.71



Panel with Scenes of Revelry and Abundance from a Large Curtain. Egypt; Byzantine period, 6th century; tapestry weave with supplementary weft wrapping; undyed

linen and dyed wool; 143.5 cm x 57.1 cm; Purchase from the J. H. Wade Fund and Gift of the Textile Art Alliance in memory of Robert P. Bergman 2000.5

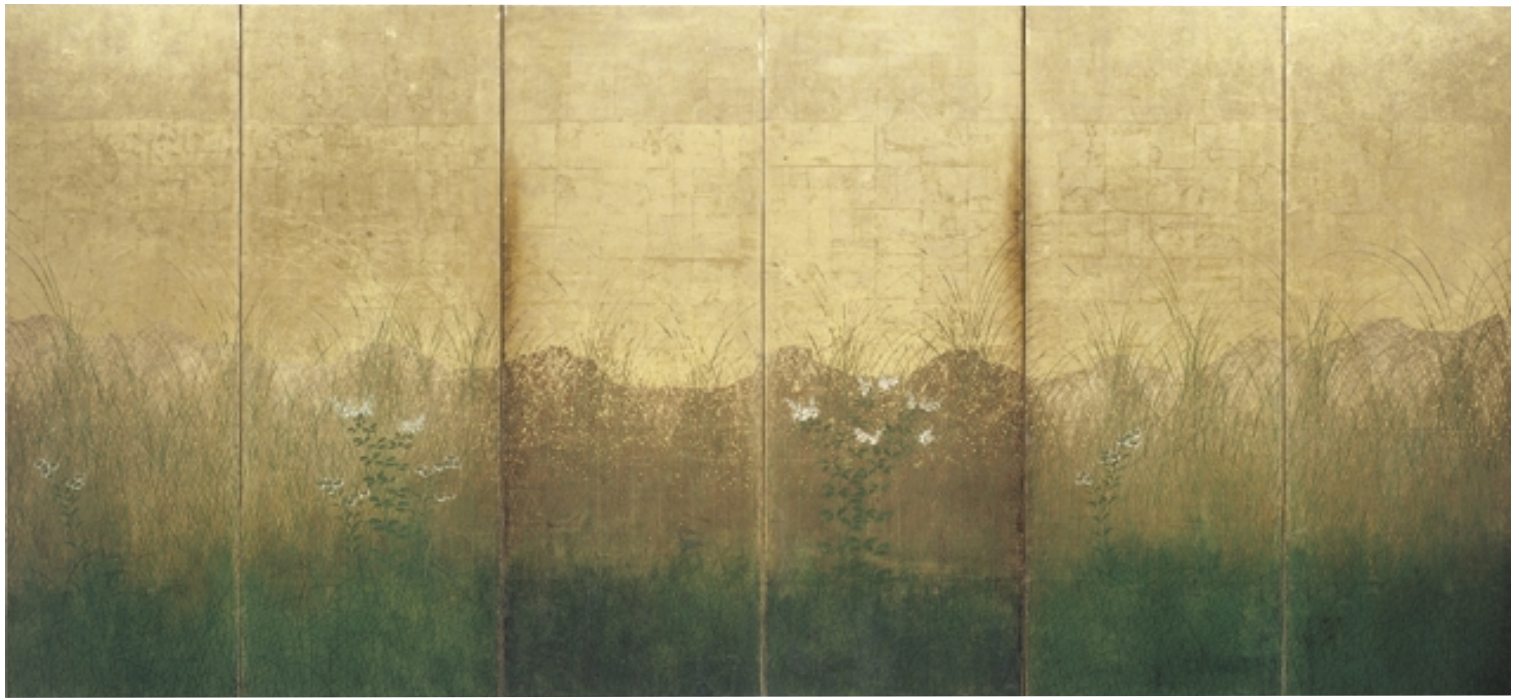
Chinese Bronze Mirrors and Master Drawings from the Cleveland Museum of Art—as well as two other catalogues, *Viktor Schreckengost and 20th-Century Design* and *Ink Painting and Ash-Glazed Ceramics*, medieval Japanese and Korean works from the collection of George Gund. Other major publications included Cleveland's second volume of the *Corpus Vasorum Antiquorum*, volume five of *Cleveland Studies in the History of Art* (publication in January 2001), and the *Annual Report* for 1999. Periodicals included ten issues of the *Members Magazine* and various regular brochures and newsletters. In the last few months of the year, the Publications department was involved in revising the museum's graphic identity. Publications efforts were also increasingly coordinated with the museum-wide initiative to focus exclusively on digitally based image reproduction methodology.

The Conservation division completed major treatments of three especially important paintings in the permanent collection: Frans Hals's portrait *Tieleman Roosterman*, acquired in 1999; the great Francisco Zurbarán canvas *Christ and the Virgin in the House at Nazareth*; and Édouard Vuillard's *Under the Trees*. All three are now back on view. Extensive conservation work was also required for the remodeling of the Early Christian and Byzantine gallery, which entailed thorough examinations of all the objects. The wide range of materials in the gallery—from the most light-sensitive textiles to ivory, gold, and marble—presented special challenges, the response to which was to create micro-environments for groups of objects that share similar conservation issues.

Pablo Picasso
(Spanish, 1881-1973).
Vollard Suite:
Minotaur Caressing a
Sleeping Woman (Suite
Vollard: Minotaure

caressant une
dormeuse), 1933;
drypoint; 29.6 x 36.5
cm; Geiser/Baer 369,
state IIIb/IIIc; John L.
Severance Fund
2000.20





Acquisitions

Autumn Evening with Full Moon on Musashino Plain. Japan; Edo period (1615–1868), early 17th century; pair of six-fold screens: ink and color with cut-gold foil and silver pigment on gilded paper; 170.2 x 346.7 cm each; John L. Severance Fund 2000.4.1–2

Baroque and Later Decorative Arts and Sculpture

Bowl. Made by Georg Jensen Firm (Denmark); 1955; silver; h. 19.7 cm, diam. 24.5 cm; Gift of John E. Doxsey in memory of Walter S. and Esther E. Doxsey 2000.13

Cocktails and Cigarettes Punch Bowl. Designed by Viktor Schreckengost (American, b. 1906); made by Cowan Pottery (Cleveland); 1931; glazed earthenware with engobe, sgraffito; h. 23.5 cm, diam. 42.8 cm; Gift of Elizabeth Mather McMillan 2000.128

Ewer. Made by the firm of Jean-Valentin Morel (French, 1794–1860); c. 1845; gilded silver; 21.4 x 15 x 12.8 cm; John L. Severance Fund (by exchange) 2000.138

High Chest of Drawers. Connecticut; c. 1770–85; cherry, pine; 202 x 98 x 52.1 cm; Gift of Lillian and Derek Ostergard in honor of Charles and Norma Shirk 2000.199

Jazz Bowl (or New Yorker). Designed by Viktor Schreckengost (American, b. 1906); made by Cowan Pottery (Cleveland); 1931; glazed earthenware with engobe, sgraffito design; h. 28.6 cm, diam. 41.3 cm; John L. Severance Fund 2000.65

Seashell Salt with Shell and Crab Spoon. Made by Gorham Manufacturing Company (Providence, Rhode Island); 1884; handwrought sterling silver, partially gilt; 2.8 x 12.3 x 6.1 cm (salt); length of spoon 13 cm; Gift of the Trideca Society 2000.14.a–b

Sideboard and Cellarette. Made by firm of [Duncan] Phyfe and Son (New York City); c. 1840; chiefly rosewood veneer with pine and poplar secondary woods; 99 x 168.9 x 59.7 cm (sideboard); 59.4 x 72.4 x 50.2 cm (cellarette); John L. Severance Fund 2000.72.1–2

Stand. Made by Chelsea Porcelain Factory (England); c. 1755; porcelain; 6.4 x 48.7 x 37.7 cm; Purchase from the J. H. Wade Fund 2000.3

Velvet Vase. Designed by Lena Bergstrom (Swedish); made at Orrefors; c. 1998–99; glass; 20.5 x 15.4 x 10.3 cm; Gift of Lillian and Derek Ostergard in loving memory of William Gerhauser 2000.198

Fance Franck (American, active France). *Vase*, c. 2000; porcelain; 19.6 x 21 x 5.8 cm; Gift of the artist and Bernie and Sue Pucker in honor of Henry Sayles Francis 2000.62

Maurice Marinot (French, 1882–1960). *Plate*, c. 1920s; glass with enamel decoration; h. 3.3 cm, diam. 20 cm; Gift of the Foster Family Foundation and the Trideca Society 2000.102

Auguste Rodin (French, 1840–1917). *Vénus Astarté* (Semitic Goddess of Fertility and Love), c. 1900; plaster; 14.2 x 9.5 x 1.6 cm; John L. Severance Fund 2000.22

Phil Rogers (British, b. 1951). *Tall Bottle*, c. 2000; stoneware; h. 45 cm, diam. 24 cm; Gift of Bernie and Sue Pucker in honor of Yasuko and John Dower 2000.200

Thomas Wilfred (American, b. Denmark, 1889–1968). *The Clavilux Home Instrument, Called "Lumina" (Light and Music)*, 1930; 85 x 55.8 x 39.6 cm; Gift of the artist 2000.129

Chinese Art

Pair of Tomb Guardian Figures. Tang dynasty (618–907); ceramic sancai ware (three-color glazes); *Animal Head*, 92.3 x 43.8 x 41.9 cm; *Human Head*, 88.9 x 41 x 50.8 cm; Gift of various donors to the department of Asian Art (by exchange) 2000.118.1–2

Wu Rangzhi (1799–1870), also known as Wu Xizai. *Flowering Plants*; hanging scroll: ink and color on paper; 127 x 36.80 cm; Bequest of Elizabeth Treuhaft 2000.7

Yu Zhiding (1647–after 1709). *Cleansing Medicinal Herbs in the Stream on a Spring Day*, 1703; handscroll: ink and color on paper; 36.2 x 132.4 cm; Severance and Greta Millikin Purchase Fund 2000.69



Contemporary Art

Guillermo Kuitca (Argentinean, b. 1961). *Crown of Thorns (Songs on the Death of Children)*, 1994; acrylic on canvas; 240 x 189.9 cm; Gift of the Contemporary Art Society on the occasion of its 40th anniversary 2000.21

John Rood (American, 1902–1974). *Indian Head*, 1943; mahogany; 46.4 x 12.3 x 22.4 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.41

Drawings

Anonima Group (active 1960s): Edwin Mieczkowski (American, b. 1929), Francis Hewitt (American, 1936–1992), Ernest Benkert (American, b. 1928). Gift of Helen A. Weinberg in memory of her husband, Kenneth G. Weinberg. *Untitled*, 1968; black paint and graphite; 50.9 x 56 cm; 2000.46. *Untitled*, 1960s; black paint and graphite; 62 x 57.3 cm; 2000.47. *Untitled*, 1960s; gray paint and fiber-tipped pen; 51.4 x 54.3 cm; 2000.48

Giovanni Francisco Barbieri, called Guercino (Italian, 1591–1666). *Landscape with a Man Leaning on a Bale*, c. 1640; pen and brown ink; 18.5 x 26.3 cm; John L. Severance Fund 2000.23

Charles-Nicolas Cochin the Younger (French, 1715–1790). *Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Notre Dame, Paris, on November 24, 1746*, c. 1746; pen and black ink and brush and gray wash, heightened with white gouache; incised (verso coated with red chalk); 45 x 30.9 cm; John L. Severance Fund 2000.2

Jean-Pierre David (David d'Angers) (French, 1788–1856). *Head of a Woman in Profile*, first half of the 19th century; graphite; 20.6 x 15.8 cm; Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2000.40

Anne-Louis Girodet de Roucy-Trioson (French, 1767–1824). *The Oath of the Seven Chiefs against Thebes*, c. 1800; black and white chalk with stumping; 41.8 x 62 cm; Purchase from the J. H. Wade Fund 2000.71

Yvonne Jacquette (American, b. 1934). *Bridges over Cuyahoga River, Cleveland*, 1999; white pastel; 43.4 x 55.9 cm; Gift of The Print Club of Cleveland 2000.10

Sargent C. Johnson (American, 1888–1967). *Abstract*, 1938; graphite and charcoal with graphite framing lines; 35.6 x 20 cm; Dudley P. Allen Fund 2000.70

Manner of Nicolas Lagneau (French, 1590–1666). *Portrait of an Old Man*, 1600s?; black, red, and brown chalk, with stumping; 38.9 x 27.7 cm; Gift of Mr. and Mrs. Anthony R. Michel in honor of Diane De Grazia and Carter E. Foster 2000.139

Beatrice Riese (American, 20th century). *Brazza River*, 1998; graphite, gouache, and pen and black ink; 66.5 x 56.5 cm; Gift in memory of Ida and Sam Mosesson 2000.55

William Sommer (American, 1867–1949). *Self-Portrait*, c. 1917; watercolor and black crayon; 30.3 x 23.9 cm; John L. Severance Fund 2000.73

Eugene Speicher (American, 1883–1962). *Portrait of a Young Girl*, 1930; black crayon or charcoal, with stumping and scratching out; 34.6 x 27.9 cm; John L. Severance Fund 2000.24

Myron Stout (American, 1908–1987). *Untitled*, early 1950s. Charcoal and white chalk (or white pastel); 64.3 x 48.3 cm; Alma Kroeger Fund and The Judith Rothschild Foundation 2000.121

Stephen Scott Young (American, b. 1958). *Scar*, 1988. Watercolor with gouache and charcoal over traces of graphite over black crayon; 57.6 x 75.8 cm; Gift of Eli Wilner 2000.103

Egyptian and Near Eastern Art

Seal Amulet in the Form of a Lion's Head. Southern Mesopotamia (Iraq) or Elam (Iran); Protoliterate period, c. 3800–3500 BC; agate; l. 2.3 cm, w. 2.5 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.42

Greek and Roman Art

Horse Figurine with Looped Legs. Northern Greece; mid 6th century BC; bronze; h. 3.6, w. 5.8 cm; Gift of Bruce Ferrini 2000.204

Idol (Anthropomorphic Figurine). Serbia, Vinča culture; 4th millennium BC; fired clay with paint; Gift of Bruce Ferrini. H. 16.1 cm; 2000.201. H. 9.5 cm; 2000.202

Necklace with Hanging Pendants. Northern Greece; 8th century BC; bronze; l. 40.6 cm; Gift of Bruce Ferrini in honor of Trustee Emeritus Dr. Norman Zaworski on the occasion of his 90th birthday, June 12, 2000 2000.105

Stater (coin). Greece, Ionia, Miletus; mid 6th century BC; gold (electrum); 1.6 x 2 x .8 cm, irregular; Gift of Bruce Ferrini 2000.203

Statuette of an Athlete. Greece, Peloponnesus; 510–500 BC; bronze (solid cast); h. 21.5 cm; John L. Severance Fund 2000.6

Volute Krater Base. Greece, Peloponnesus, Laconia; late 6th century BC; bronze; 5.1 x 2.5 cm; Gift of Bruce Ferrini 2000.104

Indian and Southeast Asian Art

Comb. India; Sunga period, style of Chandraketugarh (2nd–1st century BC); ivory; 5.1 x 7 cm; John L. Severance Fund 2000.74

Preaching Śākyamuni. West Himalayas, Tholing Monastery; 11th century; miniature votive painting on paper (*tsa-kali*); ink, color, and gold on paper; 11.6 x 10.7 cm; John L. Severance Fund 2000.67

Seated Amitabha with Attendants. Western Himalayas, from Tabo Monastery; c. 12th century; thangka: color on fabric; 78.2 x 62.9 cm; Mr. and Mrs. William H. Marlatt Fund 2000.68

Japanese Art

Autumn Evening with Full Moon on Musashino Plain. Edo period (1615–1868), early 17th century; pair of six-fold screens: ink and color with cut-gold foil and silver pigment on gilded paper; 170.2 x 346.7 cm each; John L. Severance Fund 2000.4.1–2

Hamada Shōji (1884–1978). Gift of T. Dixon Long. *Box with Lid*; stoneware with brown iron oxide, celadon glazes, and resist grid pattern decoration; 6.3 x 14.8 x 8.3 cm; 2000.147.a–b. *Flattened Bottle Vase*; stoneware with iron rust glaze over resist sugarcane decoration; h. 20 cm, diam. 17.2 cm; 2000.146. *Hexagonal Vase*; stoneware with black iron glaze trailing over a white ash glaze; interior black iron glaze; h. 19.8 cm, diam. 9 cm; 2000.140. *Plate*; stoneware with black iron glaze and poured persimmon decoration; diam. 27.3 cm; 2000.143. *Rectangular Bottle Vase*; stoneware with celadon, copper green, and black iron glazes and resist decoration in two panels; h. 20 cm, diam. 12.8 cm; 2000.144. *Rectangular Bottle Vase*; stoneware with celadon, copper green, and black iron glazes and resist decoration in four panels; h. 20 cm, diam. 12.8 cm; 2000.145. *Tubular Vase*; stoneware with black iron, celadon, and white ash glazes; interior black iron glaze; h. 21 cm, diam. 9 cm; 2000.141

Studio of Hamada Shōji (1884–1978). *Plate*; stoneware with black iron glaze and poured persimmon decoration; diam. 28.3 cm; Gift of T. Dixon Long 2000.142

Hiroaki Morino (b. 1934). *Ovoid Jar*; stoneware with red glaze and metallic resist overglaze decoration; h. 28.7 cm, diam. 23.3 cm; Gift of T. Dixon Long 2000.160

Kano Tanyū (1602–1674). *Eight Views of the Xiao and Xiang Rivers*; handscroll: ink on silk; 31 x 784.9 cm; Gift of Mitzie and Daniel Verne in honor of Sherman E. and Ruth W. Lee 2000.126

Studio of Kitaoji Rosanjin (1883–1959). *Rectangular Oribe-style Footed Dish*; stoneware with white and green overglaze and underglaze iron reed decoration; 11.4 x 19 cm; Gift of T. Dixon Long 2000.159

Kuroda Taizo (b. 1946). *Prunus Jar*; unglazed porcelain; h. 30.5 cm; Gift of T. Dixon Long 2000.43

Shimaoka Tatsuzo (b. 1919). Gift of T. Dixon Long. *Box with Lid*; stoneware with impressed herringbone pattern, impressed and painted designs, and applied overglazes; 7.3 x 15.6 x 15.6 cm; 2000.148.a–b. *Flattened Bottle Vase*; stoneware with incised linear design and inlaid and applied glazes; 19.7 x 13.4 cm; 2000.151. *Rectangular Dish*; stoneware with impressed and painted designs and inlaid and applied overglazes; 19.8 x 19.8 cm; 2000.149. *Square Bottle Vase*; stoneware with incised and painted designs and inlaid and applied overglaze; h. 18.4 cm, diam. 9 cm; 2000.150

Tani Seimon (b. 1913). Gift of T. Dixon Long. *Moon Flask*; stoneware with natural ash glaze; h. 28 cm, diam. 22.3 cm; 2000.154. *Water Jar with Lid*; stoneware with natural ash glaze; h. 17.2 cm, diam. 16.5 cm; 2000.153.a–b

Tsujimura Shirō (b. 1947). Gift of T. Dixon Long. *Flat-bottomed Vase*; stoneware with natural ash glaze; h. 12.7 cm, diam. 18.2 cm; 2000.156. *Jar*; stoneware with natural ash glaze; 50 x 54 cm; 2000.158. *Korean-style Teabowl*; stoneware with applied and natural

ash glazes; 7.7 x 15.8 cm; 2000.155. *Square Dish*; stoneware with natural ash glaze; 28 x 28 cm; 2000.157

Yagi Akira (b. 1955). *Water-Dropper*, 1995; porcelain with applied celadon glaze; h. 7.7 cm, diam. 20.4 cm; Gift of T. Dixon Long 2000.152

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Pair of Fibulae. Alemannic; Migration period, 6th–7th century; cast silver, parcel gilt, with niello; 10.5 x 6.4 cm each; Purchase from the J. H. Wade Fund 2000.119.1–2

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William Essex (British, 1784–1869). *Napoléon*, 1841; enamel on porcelain; 6.6 x 5 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.106

(Jean-) Hippolyte Flandrin (French, 1809–1864). *René-Charles Dassy and His Brother Jean-Baptiste-Claude-Amédée Dassy*, 1850; oil on canvas; 133.4 x 92.7 cm; Leonard C. Hanna Jr. Fund 2000.17

Jean Jacques Thérèze de Lusse (French, 1757–1833). *Mademoiselle Colombi*, 1788; watercolor or gouache on bone or ivory; diam. 7 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.107

Viktor Schreckengost (American, b. 1906). *Blue Revel*, 1931; oil on canvas; 127 x 81.3 cm; Gift of Vik Schreckengost 2000.127

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Berenice Abbott (American, 1898–1991). *Focusing Water Waves*, 1959–61; gelatin silver print, photogram; 17.7 x 10.3 cm; John L. Severance Fund 2000.80

Olympe Aguado (French, 1827–1894). *Six Oxen Team with Their Driver*, c. 1853; salt print from wet collodion negative; 11 x 15 cm; John L. Severance Fund 2000.124

Richard Avedon (American, b. 1923). *Paris*, 1954; gelatin silver print; 24.5 x 19.2 cm; John L. Severance Fund 2000.88

Jeff Brouws (American, b. 1955). *Abandoned Apartment Complex, East Cleveland, Ohio*, 1998 (printed 1999); chromogenic process color prints (diptych); ed. 4/20; 28.1 x 27.8 cm each; Gift of the artist 2000.44. *Bridgeport, NE*, 1999; gelatin silver print; 45.9 x 45.5 cm; Gift of the Cleveland Museum of Art Photography Seminar, 2000 2000.91. Chromogenic process color prints (printed 1999); ed. 1/20; 45.7 x 45.7 cm; John L. Severance Fund. *New Home Adjacent to Vacant Building, Hough, Cleveland, Ohio*, 1998; 2000.35. *Working Class Neighborhood / LTV, Cleveland, Ohio*, 1995; 2000.36

Linda Butler (American, b. 1947). Gelatin silver prints, A/P #2; Gift of the artist in memory of Robert P. Bergman. *Jester, Ostuni*, 1994 (printed 1998); 47.9 x 38.2 cm; 2000.113. *Silverware, Genova*, 1992 (printed 2000); 49.5 x 38.6 cm; 2000.112

Keith Carter (American, b. 1948). Gelatin silver prints, toned. *Bird Cage*, 1998; ed. 19/50; 38.6 x 39 cm; John L. Severance Fund 2000.131. *Liam*, 1996; ed. 29/50; 38.9 x 39.1 cm; Gift of Friends of Photography 2000.137

Henri Cartier-Bresson (French, b. 1908). Gelatin silver prints. *Calle Cuauhtemotzin, Mexico City*, 1934 (printed c. 1960); 35.7 x 23.7 cm;

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Bruce Checefsky (American, b. 1957). *Untitled (#1029c)*, 1997–99; photogram; 102.7 x 124 cm; John L. Severance Fund 2000.37

Carl Chiarenza (American, b. 1935). *Untitled (Boston Tar Abstraction)*, 1959; gelatin silver print; 26.9 x 34.3 cm; John L. Severance Fund 2000.79

Chuck Close (American, b. 1940). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 1987 (printed 2000); iris print (diptych); ed. 22/75; 46 x 50.6 cm overall; Gift of Agnes Gund and Daniel Shapiro 2000.161.1

Lois Conner (American, b. 1951). *Fengdu Sichuan, China*, 1997; platinum print; ed. 1/25; 16.8 x 41.2 cm; Judith K. and S. Sterling McMillan III Photography Purchase Fund 2000.136. *Xi Hu, Hangzhou, Zhejiang, China*, 1998; platinum print; ed. 6/25; 16.3 x 41.1 cm; Gift of Friends of Photography 2000.135

Domini [Paul-Charles Duseigneur] (French, 1829–1895). *View of a Village (Vue d'un Village)*, late 1850s; albumen print from waxed paper negative; 25.3 x 19.6 cm; John L. Severance Fund 2000.86

Rena Bass Forman (American, b. 1954). *Detail, Ranakpur, Rajasthan, India, Corridor with Buddha, Jain Temple, 15th Century Marble*, 1998 (printed 1999); gelatin silver print, toned; ed. 4/7; 76.6 x 76.7 cm; John L. Severance Fund 2000.83

Lynn Geesaman (American, b. 1938). *Antietam National Battlefield, Maryland*, 1996; chromogenic process color print; ed. 5/15; 48.1 x 48.1 cm; John L. Severance Fund 2000.78. *Monet's Garden, Giverny, France*, 1992; gelatin silver print; ed. 4/15; 47.9 x 48.2 cm; Gift of the Cleveland Museum of Art Photography Seminar, 2000 2000.90

Auguste Giraudon's artist (French, active 1870s). *Two Peasant Girls Seated*, 1870s; John L. Severance Fund; albumen print from wet collodion negative; 17 x 12.7 cm; 2000.34.1; glass negative; 17.9 x 13.5 cm; 2000.34.2

Nan Goldin (American, b. 1953). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 1985 (printed 2000); color print, silver dye bleach process (Cibachrome); ed. 22/75; 60.8 x 39 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.2

Lauren Greenfield (American, b. 1966). Color prints, silver dye bleach process (Cibachromes). *Mijanou and Friends from Beverly Hills High School on Senior Beach Day, Will Rogers State Beach*, 1993 (printed 2000); ed. 8/25; 50.8 x 76.6 cm; Gift of Friends of Photography 2000.132. *Skylar on the Phone with His Father, Malibu*, 1993; ed. 3/25; 32 x 49.1 cm; John L. Severance Fund 2000.130

Vernon Heath (British, 1819–1895). *View from the Lawn, Dennicamby*, 1870s; carbon print; 58.5 x 72.5 cm; John L. Severance Fund 2000.85

Jim Hodges (American, b. 1957). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Really*, 2000; iris print, double-sided; ed. 22/75; 13.5 x 20.2 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.3.a–b

B. A. King (Canadian, b. 1934). *Pears*, c. 1952; iris print; 16 x 22.9 cm; Gift of Bernie and Sue Pucker in honor of Joan Blanus and Stan Golub 2000.163

Douglas Lucak (American, b. 1951). *Sunday Blue*, 1996 (printed 1997); gelatin silver print, hand-colored; ed. 8/10; 8.6 x 19.2 cm; Gift of Friends of Photography 2000.133

Sally Mann (American, b. 1951). *Jessie at 5*, 1987 (printed 1990); gelatin silver print; 19.4 x 24.4 cm; John L. Severance Fund 2000.87

Léonard Missone (Belgian, 1870–1943). *Women on a Country Road*, c. 1928; oil print; 29.1 x 39.3 cm; John L. Severance Fund 2000.81

Abelardo Morell (American, b. Cuba, 1948). *Camera Obscura Image of Canal Park, Akron, Ohio*, 2000; gelatin silver print; ed. 4/30; 19.4 x 24.5 cm; Gift of the Cleveland Museum of Art Photography Seminar, 2000 2000.92

Barbara Morgan (American, 1900–1992). *Doris Humphrey—My Red Fires*, 1938; gelatin silver print, toned; 27.3 x 35 cm; John L. Severance Fund 2000.19. *Icons in Time—Stream*, 1963; gelatin silver print, photomontage; 22.8 x 16.2 cm; Gift of Peter and Judy Wach and the estate of Barbara Morgan 2000.45

Daido Moriyama (Japanese, b. 1938). *Untitled* (sunglasses), 1978, from “Tokyo—City of Webs” series (printed 1980); gelatin silver print; 39.2 x 32.1 cm; John L. Severance Fund 2000.15

NASA, Lunar Surveyor I. *Lunar Panoramic Mosaic/Montage*, 1966 (printed c. 1966); ten gelatin silver prints; 24.1 x 104 cm each; John L. Severance Fund 2000.84

Paul Outerbridge Jr. (American, 1896–1958). *Semi-Abstraction*, c. 1923; platinum print; 9 x 7.7 cm; John L. Severance Fund 2000.18

Jack Pierson (American, b. 1960). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Johnnie Ray*, 2000; color print, chromogenic process; ed. 22/75; 50.7 x 60.8 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.6

John K. Rose (American, b. Canada, 1849–1932) and Benjamin S. Hopkins (American, b. Canada, 1861–1915). *Runs Medicine, Arapaho*, 1898–99; platinum print; 23.4 x 18.9 cm; John L. Severance Fund 2000.38

Albert Rudomine (French, b. Russia, 1892–1975). *Rouen Railway Station*, 1937; gelatin silver print, toned; 11 x 15 cm; John L. Severance Fund 2000.125

Cindy Sherman (American, b. 1954). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 1980 (printed 2000); color print, chromogenic process; ed. 22/75; 28 x 38.9 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.8

Laurie Simmons (American, b. 1949). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 1987; color print, chromogenic process; ed. 22/75; 25.4 x 15.2 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.9

Aaron Siskind (American, 1903–1991). *Untitled*, c. 1952; gelatin silver print; 35.7 x 47.7 cm; Gift of Natalie and Robert Mosher 2000.162

Mike Smith (American, b. 1951). *Chuckey, TN*, 1992; color print, silver dye bleach process (Ektacolor); ed. 7/30; 36.9 x 53.2 cm; Gift of Friends of Photography 2000.134

Elisabeth Sunday (American, b. 1958). Gelatin silver prints, gold-toned. *Africa II Portfolio: Conversation, the Turkana Tribe, Kenya*, 1988 (printed 2000); ed. 26/35; 53.7 x 41.7 cm; Gift of Warren and Ruth Wolfson 2000.111. *Africa III Portfolio: Guardian, the Efe Tribe, the Ituri Rain Forest, Zaire*, 1989; ed. 8/10; 85.7 x 71.4 cm; Gift

of Marty Alpert 2000.109. *Mystics and Healers Portfolio: Emergence from the Dreamtime, Aboriginal Women, Australia*, 1995; ed. 3/10; 89.5 x 73 cm; Gift of Warren and Ruth Wolfson 2000.108. *Mystics and Healers Portfolio: Hand of the Divine, A Hindu Swami's Blessing, India*, 1995 (printed 1999); 73.5 x 73.2 cm; Gift of Warren and Ruth Wolfson 2000.110

Carrie Mae Weems (American, b. 1953). “Africa Series”: *Untitled*, 1993 (printed 2000); gelatin silver prints (triptych); ed. 5/10; 150.2 x 150 cm overall; John L. Severance Fund 2000.89.a–c

Edward Weston (American, 1886–1958). *Study of David Alberto's Left Hand*, c. 1930; gelatin silver print; 20.6 x 18 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2000.123

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Ernst Barlach (German, 1870–1938). *Faust: Gretchen*, 1923; woodcut; 19.1 x 14.4 cm; Schult 222 (19); Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.49

Rudolf Bauer (German, 1889–1953). *Bauhaus Portfolio III (Bauhausmappe III): Untitled*, 1921 (published 1922); lithograph; 39 x 30.2; Gift of Frederick Woodworth Pattison in memory of Hilla Rebay 2000.185

Alberto Beltrán (Mexican, b. 1923). *Album TGP Mexico: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work* (Album TGP México: El Taller de Graphica Popular dos años de obra artistica colectiva): *Untitled*, 1940s; linoleum cut; 12.6 x 16.8 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.b

Byron H. Bratt (American, b. 1952). *Light Bondage*, 1981; mezzotint, hand-colored with watercolor; 40 x 29.6 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.167

Heinrich Campendonk (German, 1889–1967). *Bauhaus Portfolio III (Bauhausmappe III): Nude Woman Seated in Landscape with Farmhouse* (Sitzender weiblicher Akt in Landschaft mit Bauernhaus), 1920–21 (published 1922); woodcut; 21.9 x 28.7 cm; Engels 51; Gift of Frederick Woodworth Pattison in memory of Katherine Dreier 2000.184

Elizabeth Catlett (Mexican, b. United States, 1919). *I Have Always Worked Hard in America* (Siempre he trabajado duro), 1946; linocut; 21.6 x 15.2 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.95

Samuel Chamberlain (American, 1895–1975). Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. *The Curiosity Shop, Rue Campagne Première, Paris*, 1925; etching; 14.1 x 19 cm; Chamberlain and Kingsland 9; 2000.53. *Noon in Noyers*, 1936; drypoint; 19.4 x 22.8 cm; Chamberlain and Kingsland 122; 2000.54

Judy Chicago (American, b. 1939). *Five Images from The Birth Project: Birth Tear/Tear*, 1985; color screenprint; 61 x 88.8 cm; Gift of Mickey and Albert Stern 2000.197

Willie Cole (American, b. 1955). *Man, Spirit, and Mask*, 1999; John L. Severance Fund 2000.75.a–c; triptych, left panel: *Man*; photoetching, embossing with hand coloring (lemon juice), and scorching; 99.8 x 67.5 cm; center panel: *Spirit*; screenprint with lemon juice and scorching; 99.5 x 68 cm; right panel: *Mask*; photoetching and color woodcut; 99.6 x 67.6 cm



Pair of Fibulae.
Alemannic; Migration period, 6th–7th century; cast silver, parcel gilt, with niello; 10.5 x 6.4 cm each; Purchase from the J. H. Wade Fund 2000.119.1–2

(Jean-) Hippolyte Flandrin (French, 1809–1864). *René-Charles Dassy and His Brother Jean-Baptiste-Claude-Amédée Dassy*, 1850; oil on canvas; 133.4 x 92.7 cm; Leonard C. Hanna Jr. Fund 2000.17



- Eugène Delacroix (French, 1798–1863). *Sheet of Four Antique Medals* (Feuille de Quatre Médailles Antiques), 1825; lithograph; 17.2 x 19.4 cm; Delteil 43, state II/IV; Gift of Harvey and Penelope D. Buchanan 2000.186
- Arthur Wesley Dow (American, 1857–1922). *Dragon and Orchard or Ipswich Marshes*, about 1908; color woodcut; 15.8 x 12.2 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.1
- Yizhak Elyashiv (Israeli, b. 1964). *Handful of Grains Map #6*, 1997–98; color drypoint and punch; ten sheets, 524.3 x 326.8 cm overall; Gift of family and friends in memory of Clarence P. Bryan 2000.16.a–j
- Katsunori Hamanishi (Japanese, b. 1949). Gift of Carole W. and Charles B. Rosenblatt. *Division-H*, 1992; color mezzotint with metallic collage; 18 x 15.1 cm; 2000.168. *Division-N*, 1994; color mezzotint; 20.2 x 11.3 cm; 2000.169. *Game—Work No. 4*, 1983; mezzotint; 35.9 x 25.5 cm; 2000.170
- Gabriel Huquier (French, 1695–1772) after Juste-Aurèle Meissonier (French, 1695–1750). *Works of Juste-Aurèle Meissonier: Silver Sculptural Project for a Large Centerpiece and Two Tureens Which Have Been Executed for His Lordship the Duke of Kingston* (Oeuvre de Juste-Aurèle Meissonier: Project de Sculpture en Argent d'un Grand Surtout de Table et les Deux Terrines qui Ont Été Exécutées pour le Millord Duc de Kin[g]ston), c. 1735–37; etching; 38 x 64 cm; Fubring 118, 1st edition, 2nd printing; John L. Severance Fund 2000.76
- Robert Indiana (American, b. 1928). *LOVE*, 1966; color screenprint; 60.7 x 60.9 cm; Gift of Harvey and Penelope D. Buchanan 2000.196
- Yvonne Jacqueline (American, b. 1934). The Print Club of Cleveland Publication No. 78, 2000. *Bridges over Cuyahoga River, Cleveland*, 1999; woodcuts; 45.1 x 58.4 cm; Gift of The Print Club of Cleveland 2000.11–12
- Jasper Johns (American, b. 1930). Gift of Harvey and Penelope D. Buchanan. *Coat Hanger II*, 1960; lithograph; 66.7 x 54.2 cm; Field 6; 2000.188. *Figure 6*, 1968; lithograph; 69.6 x 53.3 cm; Field 50; 2000.189. *Figure 9*, 1968; color lithograph; 71.6 x 54.8 cm; Field 53; 2000.190. *Ten from Leo Castelli: The Critic Sees*, 1967; embossing, screenprinting, and collage; 60.6 x 50.7 cm; Field 39; 2000.194
- Erasto Cortes Juarez (Mexican, b. about 1911). *The Guerrilla Fighter Aureliano Rivera* (El Guerrillero Aureliano Rivera), 1951; linocut or wood engraving; 27.3 x 21.7 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.98
- Ellsworth Kelly (American, b. 1923). *Behind the Mirror* (Derrière Le Miroir), 1964; 20-page folio containing four color lithographs and two black-and-white lithographs; 39.2 x 29.2 x 2.6 cm; Axsom 1b; Gift of Donald F. Barney Jr. and Ralph C. Burnett II in honor of Diane De Grazia 2000.39.a–f
- Gabriel Fernández Ledesma (Mexican, 1900–1983). *Album TGP Mexico: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work* (Album TGP México: El Taller de Graphica Popular dos años de obra artística colectiva): *Death to the Fascist Traitors* (Mueran los traidores fachitas), 1940s; linoleum cut; 10 x 15.1 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.c
- Roy Lichtenstein (American, 1923–1997). *Landscape with Boats*, 1996; color lithograph and screenprint; 70.8 x 147.4 cm; Gift of Helen Greene Perry Charitable Trust in honor of Katharine Lee Reid 2000.101. Gift of Harvey and Penelope D. Buchanan. *Foot Medication Poster*, 1963; offset lithograph; 39.6 x 40.1 cm; Corlett Appendix 3; 2000.192. *Ten from Leo Castelli: Fish and Sky*, 1967; screenprint on silver gelatin photographic paper mounted on three-dimensional lenticular offset lithograph mounted on composition board; 27.9 x 35.6 cm; Corlett 50; 2000.193
- Craig McPherson (American, b. 1948). *The Rear Window*, 1984; mezzotint; 24.8 x 17.6 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.182
- Leopoldo Méndez (Mexican, 1902–1969). *Album TGP Mexico: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work* (Album TGP México: El Taller de Graphica Popular dos años de obra artística colectiva): *Untitled*, 1940s; 14 x 13.9 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.d. *In the Name of Christ: Professor Jose Martinez Ramirez* (En Nombre de Cristo: Profesor Jose Martinez Ramirez), 1938; lithograph; 30 x 21 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.100
- Frank Moore (American, b. 1953). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Radio Pudding*, 2000; monotype and photo engraving; 47.9 x 61 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.4
- Francisco Mora (Mexican, b. 1922). *Album TGP Mexico: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work* (Album TGP México: El Taller de Graphica Popular dos años de obra artística colectiva): *Untitled*, 1947; linoleum cut; 7.7 x 12.9 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.e. *Miner* (Minero), 1945; lithograph; 35 x 28.3 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.94
- Robert Motherwell (American, 1915–1991). *Gray Open with White Paint*, 1981; softground etching and pochoir; 50.2 x 66.9 cm; Belknap 246; Gift of Diane and Arthur Stupay 2000.115
- Shiko Munakata (Japanese, 1903–1975). *Cherry Blossoms* (Han-ō), 1957; woodcut hand-colored with watercolor; 45 x 34.8 cm; Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.50.
- Pablo O'Higgins (Mexican, b. United States, 1904–1983). *Cardenas and the Expropriation of Oil* (Cardenas y la expropiación petrolera), 1952; linocut; 26 x 18.8 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.99
- Jorge Pardo (American, b. Cuba, 1963). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 2000; crystal archive-type chromogenic print; 60.9 x 50.7 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.5
- Joseph Pennell (American, 1860–1926). Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. *Sunlight Soap*, 1905; etching; 21.6 x 27.4 cm; Wuerth 385; 2000.51; *Edgar Thomson Works, Bessemer*, 1909; etching; 27.9 x 20.3 cm; Wuerth 517; 2000.52
- Pablo Picasso (Spanish, 1881–1973). *Vollard Suite* (Suite Vollard). 1989: *A Portfolio of 11 Images Honoring Artists Lost to AIDS: All That Glitters Is Gold*, 2000; pigment ink jet print; 51.1 x 61.4 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.7
- Jose Guadalupe Posada (Mexican, 1852–1913). *The Skeleton of the Buses* (La Calavera—De los Camiones), printed c. 1918; metalcut on tan newsprint; 39.4 x 29.3 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.97
- Mily Possoz (French, b. Portugal, 1888–1967). *Untitled*; color drypoint and roulette; 32.7 x 26.8 cm; Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.60
- Fanny (Rabinovitch) Rabel (Mexican, b. Poland, 1924). *Teacher* (Maestra), 1953; woodcut; 32.2 x 25.4 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.96
- Robert Rauschenberg (American, b. 1925). *Ten from Leo Castelli: Passport*, 1967; screenprint on plexiglass panels; circle: 50.9 cm; Foster 39, Gift of Harvey and Penelope D. Buchanan; 2000.191
- Louis G. (Luigi) Rist (American, 1888–1959). *Sea Shell and Garlic*, 1947; color woodcut; 23.7 x 18.4 cm; Williams 22; John L. Severance Fund 2000.25
- Henri Rivière (French, 1864–1951). Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr.; color lithographs. *The Town of Perros-Guirrec* (Le Bourg de Perros-Guirrec), 1896; 14.9 x 22.9 cm; Fields p. 75; 2000.56; *The Enchanted Hours: Rainbow* (La Féerie des Heures: L'Arc en ciel), 1901; 24 x 59.9 cm; Fields p. 77; 2000.57. Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer; illustrated books. *Moonlight* (Clair de Lune), 1897; book with 13 photomechanical reproductions (half-tone); 24.5 x 32.5 x 1 cm; 2000.164. *The Wandering Jew* (Le Juif Errant), 1898; book with 10 color lithographs; 24.5 x 32.2 x 1 cm; 2000.165.a–j. *The Temptation of Saint Anthony* (La Tentation de Saint-Antoine), c. 1898; book with 47 line blocks (some photomechanical), hand-colored with stencils; 25 x 32.8 x 1.5 cm; 2000.166.a–oo
- Arnold Rönnebeck (American, b. Germany, 1885–1947). *Skyline or Manhattan*, 1928; lithograph; 22.5 x 35 cm; John L. Severance Fund 2000.26
- Georges Rouault (French, 1871–1958). *Passion: Ecce Dolor*, 1936 (published 1939); color aquatint, engraving, and roulette; 31.1 x 22 cm; Rouault 265; Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.55
- Robert Ryman (American, b. 1930). *Two Stones*, 1971; color lithograph; 35 x 50.3 cm; Sandback RRG 3; Gift of The Print Club of Cleveland in memory of Robert P. Bergman 2000.9
- Tanaka Ryohei (Japanese, b. 1933). Gift of Carole W. and Charles B. Rosenblatt. *Autumn Mountain*, 1991; color etching; 29.8 x 29.7 cm; 2000.171. *Crow #2*, 1984; etching; 23.9 x 14.8 cm; 2000.172. *Iné #2*, 1988; etching and aquatint; 21.2 x 23.4 cm; 2000.173. *Reflection*, 1987; etching and aquatint printed in brown; 21.2 x

23.5 cm; 2000.174. *Ruined Farmhouse—Kameoka*, 1990; etching and aquatint; 27.9 x 46.4 cm; 2000.175. *Snow Village*, 1985; etching and aquatint; 29.7 x 29.8 cm; 2000.176. *Twilight*, 1983; etching and aquatint printed in green; 26.7 x 34.9 cm; 2000.177

Betye Saar (American, b. 1926). *Keep for Old Memoirs*, 1976. Photolithograph (artist's proof), 35.2 x 46 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.93

Oskar Schlemmer (German, 1888–1943). John L. Severance Fund. *Play with Heads* (Spiel mit Köpfen), 1923; color lithographs. Cover; 49 x 33.6 x 7 cm; Grohmann GL 11a; 2000.120.1. Title Page; 42.2 x 28.9 cm; Grohmann GL 11b; 2000.120.2. 25.1 x 20.1 cm; Grohmann GL 12; 2000.120.3. 25.2 x 20 cm; Grohmann GL 13; 2000.120.4. 25.7 x 19.8 cm; Grohmann GL 14; 2000.120.5. 25.3 x 20 cm; Grohmann GL 15; 2000.120.6. 26 x 19.8 cm; Grohmann GL 16; 2000.120.7. 25.2 x 20 cm; Grohmann GL 17; 2000.120.8

Birgit Skiöld (British, b. Sweden, 1923–1982). *Zen Gardens*, 1973; Poems by James Kirkup, photoetchings and linocut relief; 9.7 x 12.2 cm; 12.1 x 8.5 cm; 9.6 x 13.2 cm; 9.4 x 11.6 cm; 8.7 x 13 cm; 8.8 x 11.3 cm; 9.2 x 12.3 cm; Gift of Jane Weiss Garrett 2000.114.1–7

Kiki Smith (American, b. Germany, 1954). 1989. *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 2000; etching, aquatint, spitbite, and sugarlift; 59.2 x 49 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.10

Joel Stewart (American, b. 1959). *Moonstone*, 1998; aquatint; 87.9 x 71.7; Gift of Joel Stewart in honor of his parents 2000.117

Katzutoshi Sugiura (Japanese, b. 1938). *Iris #118*, 1995; color screenprint; 40.4 x 28.5 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.178

Takao Tanabe (Canadian, b. 1926). *Shuttleworth Sunset*, 1993; color woodcut; 34 x 53.2 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.179

Yves Tanguy (French, 1900–1955). *The Foreigners or Open Sky* (Les Étrangers or Plein Ciel), 1947; etching and aquatint; Wittrock 12; 17.3 x 12.5 cm; Gift of The Print Club of Cleveland in memory of Robert P. Bergman 2000.8

Ikeda Terukata (Japanese, 1883–1921). *Brocade of Edo: Cherry Blossoms*, 1903; color woodcut; 21.1 x 31.8 cm; Gift of Frederick and Tina Zwegat 2000.61

Henri de Toulouse-Lautrec (French, 1864–1901). Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. Lithographs. *Portraits of Actors and Actresses: Thirteen Lithographs* (Portraits d'Acteurs et d'Actrices: Treize Lithographies); *Anna Held*, 1898; 29.1 x 24.1 cm; Wittrock 251; 2000.58. *Portraits of Actors and Actresses: Thirteen Lithographs* (Portraits d'Acteurs et d'Actrices: Treize Lithographies); *Sarah Bernhardt*; 28.2 x 24 cm; Wittrock 249; 2000.59

Andy Warhol (American, 1928–1987). *Seven Objects in a Box: Kiss*, 1966; screenprint on plexiglass. 31.2 x 20.3 x 13.7 cm; Feldman and Schellman II.8; Gift of Harvey and Penelope D. Buchanan 2000.187

Tom Wesselman (American, b. 1931). *Ten from Leo Castelli: Still Life*, 1967; embossing and graphite; 42.6 x 56.1 cm; Gift of Harvey and Penelope D. Buchanan 2000.195

Frank Wilcox (American, 1887–1964). *The Skater*, 1938; etching; 8.6 x 5.5 cm; Gift of Ray W. Clarke in honor of Charlotte and Henry Trenkamp Jr. 2000.116

Brian Williams (American, b. 1950). *Tamba*, 1983; etching and aquatint; 12.7 x 21.4 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.181

Robert Wilson (American, b. 1941). 1989. *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Untitled*, 2000; iris print; 60.8 x 50.7 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.11

Tomoe Yokoi (Japanese, b. 1941). *Orange and Apple*, 1984; color mezzotint; 30.3 x 32.6 cm; Gift of Carole W. and Charles B. Rosenblatt 2000.180

Alfredo Zalce (Mexican, b. 1908). *Album TGP Mexico: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work* (Album TGP México: El Taller de Graphica Popular dos años de obra artística colectiva); *Untitled*, 1940s; linoleum cut; 13 x 14 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.a

Textiles

Dodot Lampong. India, Coromandel Coast; 18th century; cotton; plain weave; drawn resist, painted mordants, dyed; 318 x 232 cm; John L. Severance Fund 2000.27

Hip Wrapper (tapis). India, Coromandel Coast; first half of 19th century; cotton; plain weave; block printed, drawn resist, painted mordants, dyed; John L. Severance Fund. 252 x 107.5 cm; 2000.29. 250 x 107.5 cm; 2000.30. 263 x 109 cm; 2000.31. 266 x 108.5 cm; 2000.32. 252 x 108.5 cm; 2000.33

Oversize Hip Wrapper (tapis). India, Coromandel Coast; mid 18th century; cotton; plain weave; drawn resist, painted mordants, dyed; 294 x 122 cm; John L. Severance Fund 2000.28

Panel with Scenes of Revelry and Abundance from a Large Curtain. Egypt; Byzantine period, 6th century; tapestry weave with supplementary weft wrapping; undyed linen and dyed wool; 143.5 x 57.1 cm; Purchase from the J. H. Wade Fund and Gift of the Textile Art Alliance in memory of Robert P. Bergman 2000.5

Woman's Silk Robe. China; c. 1770–80; silk; satin weave with supplementary weft pattern; 132.1 x 142.5 cm; John L. Severance Fund 2000.77

Louisa Joiner (American, 19th century). *Crazy Quilt*, 1887 or later; silk ribbons, lace, velvet, embroidery, heat transfer; 186.7 cm x 182.9 cm; Gift of Mr. and Mrs. John Morrissey 2000.63

John W. Weaver (American, 19th century). *Woven Coverlet*, 1853; cotton; wool, compound weave; 231.2 x 204.5 cm; Gift of Mr. and Mrs. John Morrissey 2000.64

Deaccessioned works

Baroque and Later Decorative Arts and Sculpture American, probably Virginia. *Mahogany chairs*, c. 1780 (Chippendale style, pair); 1969.263.1–2 French. *Six armchairs and a settee* (Louis XV style); 1942.584.1–7

Chinese art

Jar and cover (famille verte); 1940.976.a–b
Vase (famille noire, club-shaped); 1942.650
Vase (famille rose, pear-shaped); 1944.199
Yen yen vase (large, famille verte); 1930.637

Zhou dynasty (about 1023–256 BC), late. *Tripod jar*; 1938.196

Han dynasty (206 BC–AD 220). *Jar*; 1946.239

Song dynasty (960–1279). *Bowl* (small, blue, junyao); 1947.565

Southern Song dynasty (1127–1279). *Jar* (qing bai ware); 1917.264

Yuan dynasty (1279–1368). *Jar* (cizhou ware); 1915.368. *Vase* (qing bai ware); 1949.155

Ming dynasty (1368–1644). *Bottle* (ivory white); 1917.4. *Fish bowl* (small, blue and white, Jiajing mark); 1974.270. *Jar* (ivory white); 1915.370. *Vase* (fa hua ware); 1916.1194. *Vase* (tu ting yao [tu ding yao]); 1915.358

Qing dynasty (1644–1911). *Baluster vases with knobbed cover* (pair); 1944.152.1.a–b, 1994.152.2.a–b. *Bottle Vase* (yuhu chun ping, celadon); 1917.381. *Double-gourd vase* (coral ground, gilt decorated); 1930.632. *Quatrefoil vase* (camelia leaf green); 1942.679. *Vase* (black iron glaze); 1920.1453. *Vase* (club-shaped); 1944.172

Qing dynasty, Kangxi period. *Baluster vase*; 1944.143. *Bottle vase* (blue and white); 1942.705.2. *Bottle vase* (langyao); 1944.201. *Bottle vase* (small, apple green); 1942.700. *Carved vase* (white); 1940.700. *Jar and Cover*; 1947.571.a–b. *Jar and Cover* (small, langyao); 1942.678.a–b. *Doucai octagonal jardinières* (large, pair); 1944.135.1–2. *Dragon bowl* (small, blue and white); 1970.134. *Figures of ladies* (famille verte, pair); 1944.167.1–2. *Ginger jar* (ovoid, celadon); 1956.715. *Jar* (apple green); 1930.638. *Meiping* (small, apple green); 1942.682. *Peach-bloom taibozun*; 1942.723. *Point bottle* (langyao); 1942.649. *Point bottle* (large, turquoise); 1930.631. *Rouleau vase* (famille verte); 1930.641. *Rouleau vase* (large, famille verte); 1942.654. *Rouleau vase* (large, famille verte); 1942.691. *Rouleau vases* (famille verte, powder blue ground, pair); 1942.709.1–2. *Rouleau vase* (powder blue, gilt decorated); 1944.221. *Triple-gourd vases* (famille verte, pair); 1950.246.1–2. *Triple-gourd vases* (imari, pair); 1930.650–51. *Winepot and cover* (turquoise); 1940.964.a–b. *Yen yen vase* (famille verte); 1942.714. *Yen yen vases* (famille verte, pair); 1930.645–46. *Yen yen vase* (famille verte, iron red decorated ground); 1944.170. *Yen yen vase* (large, famille verte); 1944.179. *Yen yen vase* (large, famille verte); 1942.707. *Yen yen vase* (small, turquoise); 1942.688

Qing dynasty, Yongzheng period. *Double-gourd vase* (lobed, clair-de-lune); 1944.163. *Hu vase* (large, guan type, glazed); 1940.966. *Jar* (ovoid); 1944.194. *Vase* (famille rose); 1942.692. *Vases and covers* (famille rose, black ground, pair); 1930.647.a–b, 1930.648.a–b

Qing dynasty, Qianlong period. *Bottle vase* (impressed mark, teadust glaze); 1939.202

Qing dynasty, Qianlong period (probably later). *Bottle vase* (large, carved, celadon); 1939.207

Qing dynasty, 18th century. *Double-gourd bianhu flask* (doucai); 1940.958. *Dragon jar* (Qianlong mark, likely not Qianlong, green); 1920.406. *Gu vase* (famille jaune); 1942.718. *Rouleau* (langyao); 1942.698. *Vase* (famille rose); 1944.192. *Vase* (famille jaune, club-shaped); 1942.683. *Vase* (famille jaune, club-shaped); 1947.511. *Vase* (famille verte, biscuit); 1942.680.a–b. *Vase* (large, langyao, pear-shaped); 1944.173. *Yen yen vase* (large, famille verte); 1942.708



Guillermo Kuitca
(Argentinean, b.
1961). *Crown of
Thorns (Songs on the
Death of Children)*,
1994; acrylic on can-
vas; 240 x 189.9 cm;
Gift of the Contem-
porary Art Society on
the occasion of its
40th anniversary
2000.21

Qing dynasty, 19th century. *Dishes* (coral ground, gilt decorated, pair); 1930.633–34. *Gu beakers* (famille rose, pair); 1944.186.1–2. *Hu vase* (large, doucai); 1930.635. *Jars and covers* (famille verte, iron red ground, pair); 1950.80.1.a–b, 1950.80.2.a–b. *Lanterns* (famille verte, pair); 1942.694.1–2. *Rouleau* (Kangxi period style, small, famille verte); 1947.672. *Rouleau vase* (large, famille verte); 1942.655. *Vase* (famille verte, club-shaped); 1942.684

Qing dynasty, 19th century or later. *Gu vase* (famille verte); 1947.517

Qing dynasty (modern copy). *Vase*; 1940.974

The museum's collection continues to be in high demand, as dozens of works were lent to other museums for exhibitions around the world.

Loans to Other Institutions

Accademia Carrara di Belle Arti, Bergamo, Italy; Galleria d'Arte Moderna e Contemporanea, Bergamo
The Light of Truth

Allen Memorial Art Museum, Oberlin, Ohio
Changing Visions of the North American Landscape

The Art Institute of Chicago; Chong-Moon Lee Center for Asian Art and Culture, Asian Art Museum of San Francisco
Taoism and the Arts of China

The Bard Graduate Center for Studies in the Decorative Arts, New York
Women Designers in the USA, 1900–2000: Diversity and Difference

Benaki Museum, Athens
The Mother of God: Representations of the Virgin in Byzantine Art

Casa de Carraresi, Treviso, Italy (organized by Linea d'Ombra srl)
La Nascita dell'Impressionismo

China Institute Gallery, New York
The Chinese Painter as Poet

The College of Wooster (Ohio) Art Museum
Steel and Real Estate(s): Margaret Bourke-White and Corporate Culture in Cleveland

The Columbus (Ohio) Museum of Art
Illusions of Eden: Visions of the American Heartland

Davis Museum and Cultural Center, Wellesley College, Massachusetts
long-term loan

The Detroit Institute of Arts; Museum of Fine Arts, Boston; Philadelphia Museum of Art
Van Gogh Face to Face: The Portraits

Galleries Nationales du Grand Palais, Paris 1900
Méditerranée, de Courbet à Matisse 1850–1925

Georgia O'Keeffe Museum, Santa Fe, New Mexico
Views of the City

Heckscher Museum of Art, Huntington, New York
Aaron Copland's America

The Israel Museum, Jerusalem
Landscape of the Bible

The J. Paul Getty Museum, Los Angeles
The Gualenghi-d'Este Hours: Art and Devotion in Renaissance Ferrara

The Metropolitan Museum of Art, New York
Perfect Documents: Walker Evans and African Art
Rain of the Moon: Silver in Ancient Peru

Michael C. Carlos Museum, Atlanta
From Caligula to Constantine: Tyranny and Transformation in Roman Portraiture

long-term loan through Museum Loan Network

The Montreal Museum of Fine Arts; Centre Georges Pompidou, Paris
Hitchcock and Art: Fatal Coincidences

Musée du Louvre, Paris
long-term loan

Musée Granet, Aix-en-Provence
Cézanne au fil de l'eau

Museum für Moderne Kunst, Frankfurt am Main
Lucian Freud: Naked Portraits. Works from the 1940s to the 1990s

Museum of Art, Rhode Island School of Design, Providence
Image and Enterprise: The Photographs of Adolphe Braun (1812–1877)

Museum of Fine Arts, Boston; The Art Institute of Chicago; Rijksmuseum van Oudheden, Leiden
Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen

Palazzo Reale, Milan
Tanzio da Varallo: Realismo fervore e contemplazione in un pittore del seicento

Philadelphia Museum of Art
The Arts of Hon'ami Koetsu: Japanese Renaissance Master

Philadelphia Museum of Art; Museum of Fine Arts, Houston
Art in Rome in the Eighteenth Century

Samuel P. Harn Museum of Art, Gainesville, Florida
Intimate Rituals and Personal Devotions: Spiritual Art Through the Ages

Solomon R. Guggenheim Museum, New York
1900: Art at the Crossroads

The Taft Museum of Art, Cincinnati
The Great Migration: The Evolution of African American Art, 1790–1945

The Toledo Museum of Art
Art in Miniature: Japanese Netsuke from The Toledo Museum of Art

Worcester Art Museum; Cleveland Museum of Art; Baltimore Museum of Art
Antioch: The Lost Roman City

*Sideboard and
Cellarette.* Made by
firm of [Duncan]
Phyfe and Son (New
York City), c. 1840;
chiefly rosewood
veneer with pine and

poplar secondary
woods; 99 x 168.9 x
59.7 cm (sideboard);
59.4 x 72.4 x 50.2 cm
(cellarette); John L.
Severance Fund
2000.72.1-2



GIVING

Our gratitude extends to our many donors for their priceless gifts of time, talent, and funds, and for their high regard of this institution and its programs and staff. Thanks to this tremendous support, 2000 was a record-breaking year for the museum's fundraising efforts.

The Annual Giving Campaign, which comprises all gifts that support the operating budget, garnered a record \$6,193,908. Elliott Schlang, John Morley, and the volunteers on the Circles Leadership Committee and Corporate Council deserve special recognition for their leadership in helping to secure gifts for the museum. The Donor Circles program raised \$1,602,214 from 487 members, an increase of 26 percent over 1999. The 152 members of the museum's Corporate Membership Program provided significant support with \$414,115 in unrestricted gifts. With the generous support of corporations such as MBNA and National City, more than \$737,000 was raised to support our special exhibitions and public programs. The Young Friends of the Cleveland Museum of Art contributed \$17,500 to the museum's outreach program following its annual benefit.

One of the goals put forth in the 1996–2001 Strategic Plan was to increase our efforts to secure grants from competitive national and international foundations and agencies. The technological vision of Chief Information Officer Len Steinbach and the grantsmanship of development officers Judith Paska and Rob Krulak together resulted in the award to the museum of a three-year \$545,000 grant from the Technology Opportunities Program (TOP), National Telecommunications and Information Administration, U.S. Department of Commerce to present programming electronically to elderly and disabled people unable to visit in person (see the "Innovation" section of this report for details).

The CMA was one of 177 museums out of 823 applicants to receive operating support from the Institute of Museum and Library Services (IMLS). Major institutional support from government agencies like the IMLS and the Ohio Arts Council is a stamp of approval recog-

nized by other funders. Finally, the museum received one of four Samuel H. Kress Foundation curatorial fellowships to support a research assistant in the Prints and Drawings department. We are now able to proceed with a multi-year project to publish a scholarly catalogue of the museum's collection of European drawings.

In the process of establishing a memorial to the late Bob Bergman, who died in May 1999 and had served as the museum's fifth director, the museum secured a 2:1 matching grant from the Andrew W. Mellon Foundation to endow a medieval curatorship. Thanks to the generosity of more than 240 friends who gave more than \$5 million in his memory, we are now able to proceed with an endowed position, the Robert P. Bergman Medieval Curator. The remaining funds will endow the newly renovated Robert P. Bergman Early Christian and Byzantine Gallery, dedicated in September 2000.

An additional grant from the Andrew W. Mellon Foundation challenged us to raise funds for a chair in paintings. In November, the Louise H. and David S. Ingalls Foundation pledged the full amount to meet the challenge and name the curatorial chair, now held by Sylvain Bellenger, in honor of the Ingalls family's long involvement in the museum.

Local foundations continued their generous support. The Cleveland Foundation and the George Gund Foundation supported aspects of the museum's community outreach activities, while the Martha Holden Jennings Foundation, the Hershey Foundation, the John P. Murphy Foundation, and others supported unique projects. For example, the Raymond John Wean Foundation provided a grant for the publication of a story, written by Penelope Buchanan of the education staff and inspired by the museum's statue of Minemheb, which explores daily life in ancient Egypt through a fictionalized character.

An advocacy effort, spearheaded by trustee Jon Lindseth (chair of the committee on legislative affairs formed at year's end), helped secure \$3 million from the



The annual Collectors Circle trip in 2000 was to Spain. Some of the travelers pose here in front of a fountain in Barcelona (left to right): Jack Turben, Jamie Ireland, Michael Horvitz, Amanda Madar, Joe Keithley, Nancy Keithley, Bill Madar, Laura Siegal, Al Siegal, Jon Lindseth, Ginny Lindseth, and Ron Bell.



U.S. Representative Stephanie Tubbs Jones with Oliver and Sally Henkel



U.S. Representative Dennis Kucinich with honorary trustee Franny Taft and Director Katharine Lee Reid

State of Ohio Capital Appropriations Bill for the conservation and restoration of the 1916 building façade and terrace. Grassroots letter writing and advocacy efforts of the Womens Council Advocacy committee and museum members also contributed significantly to the effort. The appropriation also resulted in a cooperative agreement with Cuyahoga Community College (Tri-C), which promises to yield other important benefits through Tri-C's diverse programs and student population. The State of Ohio is the museum's largest single contributor. According to Grants Manager Rob Krulak, "This support acknowledges that the museum is an important part of the vitality of this area, and that our work benefits a broad segment of the community." The Government Relations Committee, a new effort of our board of trustees, will lend additional rigor to the stewardship of government leaders as the museum increases its efforts to secure support for its upcoming building and expansion project.

Phase one of the renovation of the 1916 building, begun in the summer, was made possible by two

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pacesetting gifts from longtime museum supporters, the HRH Family Foundations and the Kelvin and Eleanor Smith Foundation. As we continue implementation of the facilities master plan with the selection of an architect in 2001, these leadership gifts will provide the impetus for others to follow when a capital campaign gets under way.

Bequests and additions to the endowment have long sustained the growth and vitality of the museum. Each year, loyal supporters, through their forward-looking estate plans, help secure the museum's future. The museum received \$760,282 from estates and miscellaneous gifts. Among the most generous benefactors were the Estate of Gladys Goetz and the Estate of Kathleen E. Smith. Gifts to endowments totaled \$582,330, compared to \$441,626 in 1999.

The Planned Giving program, led by Karen Jackson, facilitated numerous gifts of art, published two newsletters, and conducted estate planning seminars for collectors and for women. An increasingly valuable aspect of the program is the availability of estate planning infor-

mation on the museum's Web site. With the addition this year of a gift calculator, permitting members and legal and financial advisors to test the effects of various gifts, this site is one of the most comprehensive online planned-giving resources offered by a museum in the country.

Growth is strong in the Legacy Society, which recognizes those who include the museum in their wills, trusts, and estate plans or who make the museum a beneficiary of retirement plans or life insurance. It also honors supporters who create endowments or annuities. CMA trustee Jim Bartlett and his wife, Hanna, "are proud to be a part of a tradition that plays a significant role in the future well-being of the museum. Members of the Legacy Society have a long history of helping to build a solid future for the museum through their gifts."

The museum purchased one ceramic bowl by Viktor Schreckengost, the *Jazz Bowl* of 1931—and was given another, the *Cocktails and Cigarettes Punch Bowl*, presented to the museum by Elizabeth Mather McMillan.



Cocktails and Cigarettes Punch Bowl. Designed by Viktor Schreckengost (American, b. 1906); made by Cowan Pottery (Cleveland);

1931; glazed earthenware with engobe, sgraffito; h. 23.5 cm, diam. 42.8 cm; Gift of Elizabeth Mather McMillan 2000.128

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Benefactors

The Cleveland Museum of Art recognizes the cumulative giving of individuals, corporations, and organizations by listing their names on the lobby walls. The names of 420 donors have been placed on the walls since the museum's founding in 1916.

**Added or moved to a higher level in 2000*



Jazz Bowl (or New Yorker). Designed by Viktor Schreckengost (American, b. 1906); made by Cowan Pottery (Cleveland); 1931; glazed earthenware with engobe, sgraffito; h. 28.6 cm, diam. 41.3 cm; John L. Severance Fund 2000.65

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More than \$1,000,000

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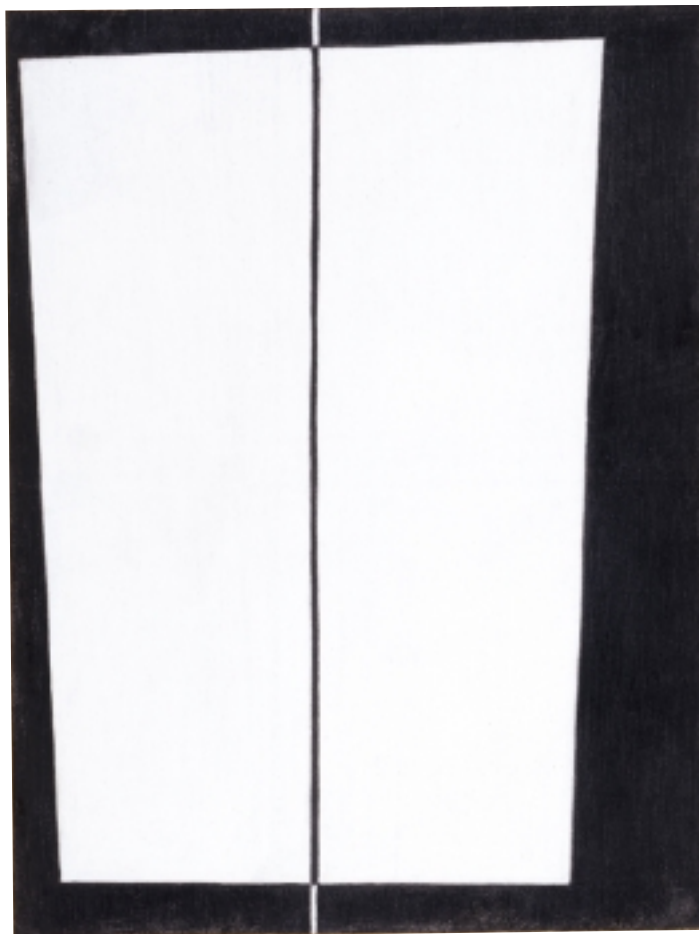
Charles-Nicolas Cochin the Younger (French, 1715–1790). *Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Notre Dame, Paris, on November 24, 1746*, c. 1746; pen and black ink and brush and gray wash, heightened with white gouache; incised; 45 x 30.9 cm; John L. Severance Fund 2000.2



Sargent C. Johnson
(American, 1888–
1967). *Abstract*, 1938;
graphite and char-
coal with graphite
framing lines; 35.7 x
20 cm; Dudley P.
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Myron Stout (American, 1908–1987).
Untitled, early 1950s;
 charcoal and white
 chalk (or white pas-
 tel); 64.3 x 48.3 cm;
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als, families, and
organizations whose
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endowment funds for
operations provide
an assured source
of income for the
museum and serve
as a lasting legacy to
their generosity and
foresight.

Based on cumulative
giving as of
December 31, 2000.

***Activity in 2000*

\$25,000 to \$49,999

Anonymous # 5

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Howard Melville

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Oskar Schlemmer
(German, 1888–
1943). *Play with
Heads (Spiel mit
Köpfen)*, 1923; color
lithograph; 26 x 19.8
cm; Grohmann GL
16; John L. Severance
Fund 2000.120.7

Jasper Johns (American, b. 1930). *Coat Hanger II*, 1960; lithograph; 66.7 x 54.2 cm; Field 6; Gift of Harvey and Penelope D. Buchanan 2000.188



Yves Tanguy (French, 1900–1955). *The Foreigners or Open Sky* (Les Étrangers or Plein Ciel), 1947; etching and aquatint;

Wittrock 12; 17.3 x 12.5 cm; Gift of The Print Club of Cleveland in memory of Robert P. Bergman 2000.8

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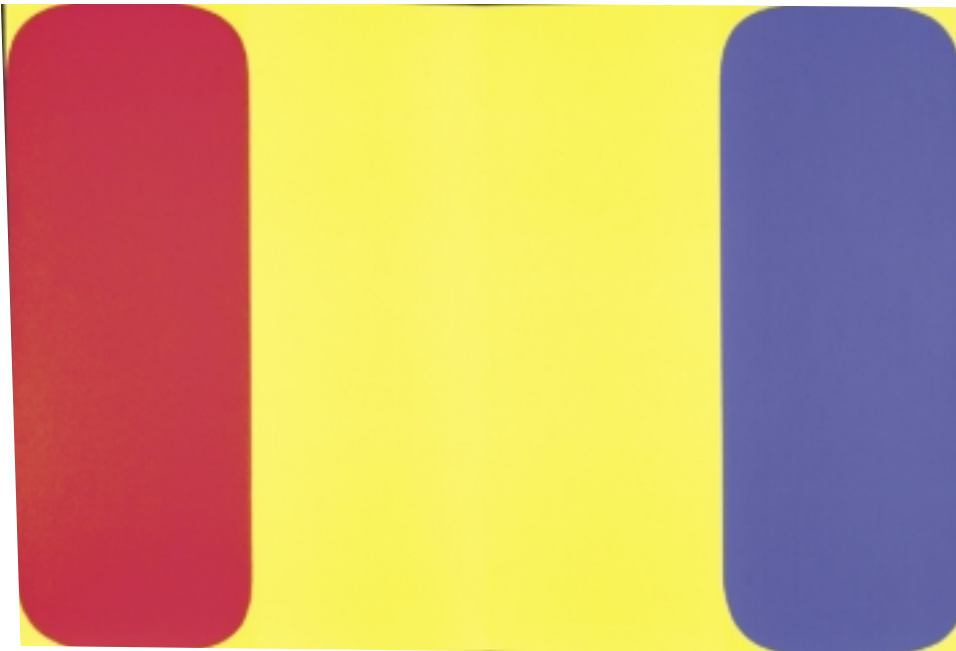
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Ellsworth Kelly
(American, b. 1923).
Behind the Mirror
(Derrière Le Miroir):
Untitled, 1964; litho-
graph; 39.2 x 29.2;
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Roy Lichtenstein (American, 1923–1997). *Landscape with Boats*, 1996; color lithograph and screenprint; 70.8 x

147.4 cm; Gift of Helen Greene Perry Charitable Trust in honor of Katharine Lee Reid 2000.101



Jean Jacques Théréza de Lusse (French, 1757–1833). *Mademoiselle Colombi*, 1788; watercolor or gouache on bone or ivory; diam. 7 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.107

Capital and Special Projects

We wish to express our gratitude to the donors listed below whose contributions supported the renovation of the 1916 building, sponsorship of exhibitions and special programming, and gifts to purchase works of art.

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William Essex (British, 1784–1869). *Napoléon*, 1841; enamel on porcelain; 6.6 x 5 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.106



Henri Cartier-Bresson (French, b. 1908). *Calle Cuauhtemotzin, Mexico City, 1934* (printed c. 1960); gelatin silver print; 35.7 x 23.7 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2000.122

Vernon Heath (British, 1819–1895). *View from the Lawn, Dennicanniby, 1870s*; carbon print; 58.5 x 72.5 cm; John L. Severance Fund 2000.85

Annual Giving

The Annual Giving Campaign includes all gifts to support the museum's annual operating budget. Our supporters—many individuals, corporations, foundations, and organizations—gave \$6.2 million in the year 2000. We wish to express our gratitude to all listed here, to members who make additional gifts, to members of our Donor Circles and Corporate Membership programs, to Patron and Contributing members and the many others whose gifts support the Annual Giving Campaign.

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Edward Weston (American, 1886–1958). *Study of David Alberto's Left Hand*, c. 1930; gelatin silver print; 20.6 x 18 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2000.123

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Hen and Chicks Well Served by a Platter

The Cleveland Museum of Art's collection of decorative arts is renowned not only for its objects of great character and sophistication, but also for things that have the simple and unpretentious grace that defines the most memorable objects of everyday life. The museum's life-sized *Hen and Chicks Tureen* had been a perennial favorite since its acquisition 16



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years ago. One of the very best examples of the handful like it that have survived from the mid 18th century, the tureen is one of those rare works of art that manage to be at once aesthetically refined and down-home charming. You can picture it on the dining room table as easily as in a climate-controlled vitrine.

When Henry H. Hawley, curator of baroque and later decorative arts and sculpture, was told of a porcelain

platter made by the Chelsea Porcelain Factory that was the perfect mate for the tureen, naturally he jumped at the chance to acquire it. Last March, the platter (technically called a "stand") joined the collection. Colorfully glazed, with designs of sunflowers and leaves, it now comfortably supports the hen in the newly reinstalled gallery of 17th- and 18th-century British art.

Bringing these two works together constitutes much

more than a simple congenial pairing. Together, says Henry Hawley, the two pieces create "an outstanding example of the first phase of English porcelain manufacture, an example perhaps without equal in any other collection, English or American."



Hen and Chicks Tureen. Made by Chelsea Porcelain Factory (England); c. 1755; porcelain; 24.8 x 34.9 x 25.7 cm; Purchase from the J. H. Wade Fund 1984.58.a-b

Stand. Made by Chelsea Porcelain Factory (England); c. 1755; porcelain; 6.4 x 48.7 x 37.7 cm; Purchase from the J. H. Wade Fund 2000.3

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Viktor Schreckengost
(American, b. 1906).
Blue Revel, 1931; oil
on canvas; 127 x 81.3
cm; Gift of Vik
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Preaching Śākyamuni.
West Himalayas,
Tholing Monastery;
11th century; minia-
ture votive painting
on paper: ink, color,
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Tsujimura Shirō (Japanese, b. 1947). *Jar*; stoneware with natural ash glaze; 50 x 54 cm; Gift of T. Dixon Long 2000.158





Woman's Silk Robe.
China; c. 1770-80;
silk; satin weave
with supplementary
weft pattern; 132.1 x
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During their trip to France, members of the Painting and Drawing Society stand in front of the palace at Versailles outside Paris (left to right): Curator Bill Robinson, Randall Luke, Ann Gridley, Richard Gridley,

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Mr. Roosterman Gets a Makeover

When the museum acquired the dashing oil portrait *Tieleman Roosterman* by the 17th-century Dutch master Frans Hals in 1999, a coat of arms identifying the sitter occupied the upper right corner. Curators and conservators knew it was a later addition because one of the pigments used, Prussian blue, was not available until 1704, 70 years after the canvas was originally

painted. The design was probably added by a family member or someone else who wanted to indicate the identity of the sitter in this manner.

While this detail had been part of the painting for hundreds of years and while it provided historically important information, the museum also found it to be a serious visual distraction. A thorough cleaning and revarnishing offered an opportunity to consider various

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**Wonderful details of
Hals's virtuoso high-
speed brushwork,
previously all but in-
visible under the old
cloudy varnish, are
revealed—perhaps
for the first time in
centuries.**



Frans Hals (Dutch, c. 1581–1666). *Tieleman Roosterman*, 1634; oil on canvas; 117 x 87 cm; Leonard C. Hanna Jr. Fund 1999.173

options: leaving the design as it was, removing it completely, or covering it to protect it from damage while also hiding it from view.

The museum chose the last approach. After Associate Conservator of Paintings Kenneth Bé had removed the discolored and oxidized varnish, cleaned the painting, and revarnished the entire surface, he painted over the coat of arms using an easily removable pigment that matches the background

color. The result is striking. Not only is the visual distraction of the coat of arms obscured, but wonderful details of Hals's virtuoso high-speed brushwork, previously obscured under the old cloudy varnish, are freshly revealed—perhaps for the first time in centuries.



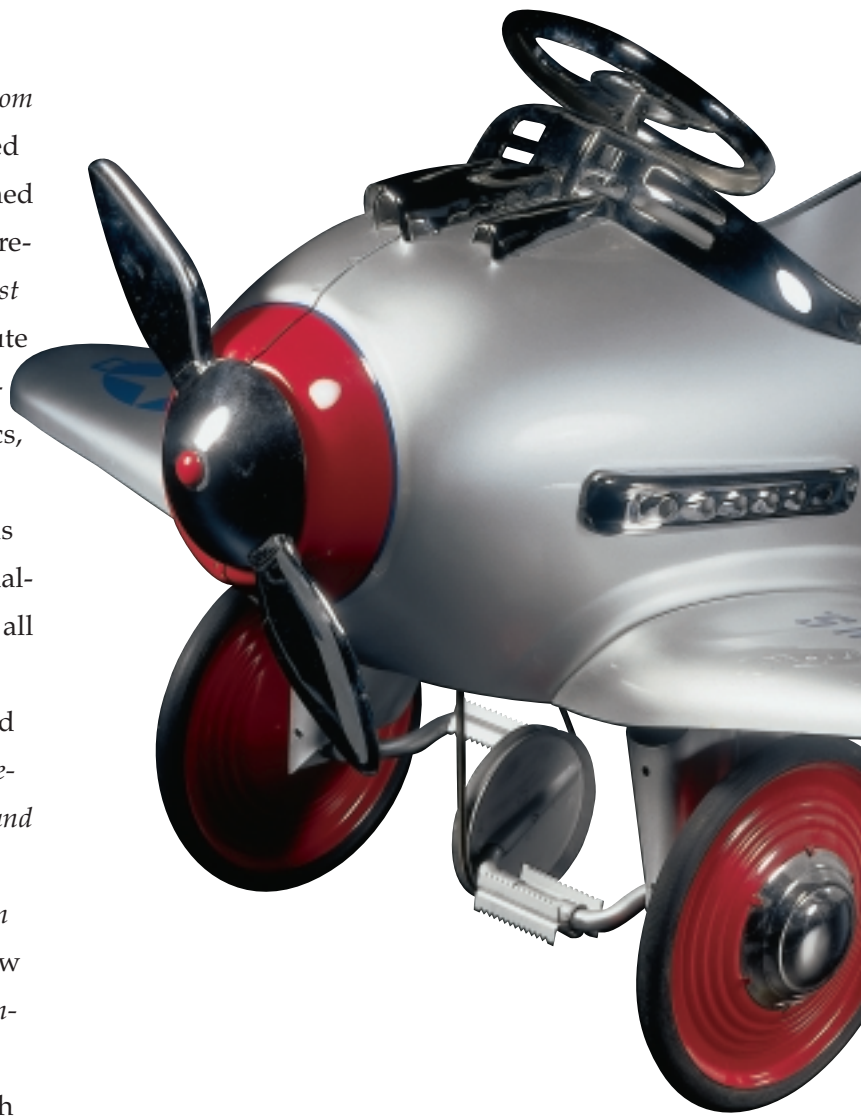
EXHIBITIONS

Great Lyre from the "King's Grave" (detail). Mesopotamia, Ur; c. 2685 BC; gold, silver, lapis lazuli, shell, bitumen, and wood; Royal Tomb

PG 789 (the "King's Grave"). Collection of the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, B17694

The museum's program of special exhibitions began at the dawn of civilization with *Treasures from the Royal Tombs of Ur*, which gathered striking works created by the ancient Sumerians near the Tigris and Euphrates rivers. Then *Faces of Impressionism: Portraits from American Collections* brought nearly 60 portraits by such artists as Mary Cassatt, Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Berthe Morisot, and Pierre-August Renoir. *Master Drawings from the Cleveland Museum of Art* highlighted rarely exhibited works from our relatively small but highly distinguished collection and was the occasion for publishing a comprehensive scholarly catalogue. Finally, *Viktor Schreckengost and 20th-Century Design* served as a long overdue tribute to the Cleveland artist and designer (b. 1906) who produced pioneering work in painting, sculpture, ceramics, and industrial design. The works in the Schreckengost show included numerous media and arrived in various conditions, presenting a wide array of conservation challenges. Major lectures and conferences complemented all four special exhibitions.

Smaller exhibitions also covered many cultures and time periods. *Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea* introduced works from the George Gund collection. *East Meets West: Tradition and Innovation in Modern Japanese Prints* complemented the Gund collection show with works from our extensive collection. *Image and Enterprise: The Photographs of Adolphe Braun* was the first American exhibition to examine the work of the French 19th-century photographer who managed to achieve commercial and creative success in an extraordinary range of subjects. *From Rembrandt to Rauschenberg: Recently Acquired Prints* served as both a review of recent additions to the collection and a mini-history of printmaking in America and Europe. *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors* presented more than 90 bronze mirrors (whose dates range over more than 2,000 years) from a collection recently given



Pursuit Plane (Child's Pedal Car) (detail). Designed by Viktor Schreckengost, first issued by Murray Ohio, 1941. Metal rubber, plastic. Collection of Paul and Renee Schreckengost

to the museum by Martha and Thomas Carter; a November conference further explored the topic. And *Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection* placed colorful textiles made during the late 18th to the mid 20th century in an aesthetic, social, and historical context.

“During the past year we’ve made a real effort to emphasize the significance of the shows in our South Galleries,” says Exhibitions Director Katie Solender. “A successful exhibition program is as much about revealing the little-known gems as it is celebrating the most famous masters, and we try to strike a good balance among media and cultures as well.”

The popular and acclaimed series of small photography exhibitions continued to give viewers the opportunity to see work by many of today’s most accomplished photographers. Shown in this series were works by Jeff Brouws (views of industrial Cleveland), Lynn Geesaman (atmospheric landscapes), Sheron Rupp (documentary photos of a Montana family), and Yasuhiro Ishimoto (abstract studies of snow, leaves, and other common forms). An exhibition of French portrait photographs from the 19th century was also assembled from the permanent collection to complement the *Faces of Impressionism* exhibition. In the fall,

Viktor’s Fan Club

One of the unique aspects of *Viktor Schreckengost and 20th-Century Design* actually had two parts. The exhibition was dedicated to the work of a single living artist, and that artist happened to live just up the hill in Cleveland Heights and was able and eager to spend a lot of time at the museum during the run of the show. In these unusual circumstances, a striking phenomenon evolved: a large group of people was

able to discover an artist whose work had for generations been more familiar than his name, and the artist himself was present to enjoy the late surge in his renown—a rare privilege for any artist.

Viktor attended receptions, presented lectures, and greeted visitors. To a remarkable number of visitors, the name Schreckengost will be associated not just with the impressive quality and range of the artist’s creative pro-



the reconfiguration of an adjacent gallery space allowed what had been small rotations of photographs from the permanent collection to become more substantial thematic displays conceived as exhibitions. The first was a group of 19th-century landscape photographs. The new program provides a much-improved opportunity to bring the museum's fine collection of photographs to the public.

"Object in Focus," the series of smaller exhibitions built around works from the permanent collection, featured curators' choices for in-depth examinations of individual works. Offering our visitors the chance to make important visual connections, these little exhibitions often include related objects or comparative illustrations and extensive label text.

For the sixth year running, annual attendance was near 600,000.

duction, but with the experience of meeting the man himself. For hours on end, often many times a week, the indefatigable 96-year-old Viktor and his wife, Gene, would set themselves up at a small round table in the lobby and lines would spontaneously form. People brought posters, catalogues, toys, and various objects of personal significance to be autographed. As they stood in line, they shared stories: the bike they had 30 years

ago, the plates and bowls they found in grandma's attic, the works in the exhibition they remembered seeing decades earlier, their child or friend or acquaintance who had studied with Viktor at the Cleveland Institute of Art. Then they'd shake his hand and share it all over again as Viktor carefully inscribed the requested words, finishing with "Viktor Schreckengost, Designer" in distinctive slanting capital letters.



Viktor Schreckengost and Eddie Baccus Jr. at the members preview party



Visitors contemplate works by the masters in the exhibition *Faces of Impressionism: Portraits from American Collections*.

Loan Exhibitions

Jeff Brouws Photographs: A City Renewed, January 15–March 15, 2000

This exhibition was drawn from a series, the “American Cities Project,” which captured the evolution of the American urban landscape. Jeff Brouws photographed in Cleveland in 1995 and again in 1998. Initially drawn to inner-city neighborhoods, the industrial panoramas of the Flats, and decaying commercial corridors, he also documented the renewals in the downtown and midtown areas. Images of familiar locations presented opportunities for reflection on both the city’s rich history and its future. Curated by Tom Hinson.

Treasures from the Royal Tombs of Ur, February 20–April 23, 2000

The ancient Sumerians filled their royal and divine buildings with elegant statuary and furnished their dead with elaborate gold jewelry and other precious gifts. The tomb of the royal woman Pu-abi, excavated in the 1920s by the University of Pennsylvania, the British Museum, and the government of Iraq, has provided the single most amazing array of such objects. The gold and lapis lazuli “ram caught in a thicket,” the reconstructed lyre with the gilt bull’s head and plaques with animal figures, and Pu-abi’s intact gold head-dress were some of the incredible objects from this find on view. Curated in Cleveland by Ken Boháč.

Organizing institution: University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia.

Sponsor: The Pew Charitable Trusts. Cleveland showing sponsors: The Hershey Foundation, John C. and Sally S. Morley Family Foundation, and Korhman Jackson & Krantz. Promotional support: *Avenues Magazine* and WCLV 95/5.

Lectures: “Ur of the Chaldees: Inside Woolley’s Excavations at the Birthplace of the Biblical Patriarch Abraham,” Richard Zettler, University of Pennsylvania Museum of Archaeology and Anthropology; “Artifacts from the Royal Tombs of Ur,” Irene Winter, Harvard University; “The Craft Specialists of Power and Prestige: Traders, Jewelers, and Metallurgists of the Third Millennium BC,” Aslihan Yener, Oriental Institute, University of Chi-

cago; “At the Courts of the Kings of Ur,” Denise Schmandt-Besserat, University of Texas, Austin; “The Reconstruction of Ancient Mesopotamian Music,” Anne Draffkorn Kilmer, University of California, Berkeley; “Kings, Schools, and Bureaucrats: Writing and Society in Early Mesopotamia,” Stephen Tinney, University of Pennsylvania Museum of Archaeology and Anthropology; “Women of Ur: Gender and Sexuality in Ancient Mesopotamia,” Jerrold Cooper, Johns Hopkins University.

Public programs: “Ancient Voices: Music and Tales from Sumer,” Gayle Stuwé Neuman and Phillip Neuman (Ensemble de Organographia) and Jay Lemanski, independent scholar.

Lynn Geesaman Photographs: Poetics of Place, March 18–May 24, 2000

A native Clevelander, Geesaman has concentrated on photographing the landscape, especially formal gardens in England, France, Holland, Belgium, and Italy. In the United States, stately gardens as well as natural parks and battlegrounds have captured her attention. Taken between 1992 and 1997, the meticulously composed photographs in this exhibition stressed the beauty and pristine quality of manicured or natural settings, all devoid of people. Through her distinctive use of natural illumination and technical approaches such as cropping and camera position, she described unexpected perspectives, bold silhouettes, striking patterns of light and shade. Curated by Tom Hinson.

Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea, March 19–May 28, 2000

This exhibition introduced ink paintings and calligraphy from the George Gund collection. The works offered a comprehensive view of the different painting styles then popular among the monk-painters and professional artists of Kyoto, Kamakura, and in Korea. Several medieval stoneware vessels from traditional ceramic production centers complemented the paintings’ hanging scroll and folding screen formats. Curated by Michael Cunningham.

Lectures: “Ikkyū Sōjun: The Crazy Cloud Priest,” Donald Keene, Columbia University.

Public programs: “Buddhist Ritual Performing Arts of Korea,” Byong Won Lee, University of Hawaii, and the Revs. Gosan, Donghee, Hyosang, and Puphyon. Co-sponsored by the Korea Foundation.

Gallery talks: “Medieval Japan: Ink Painters and Potters”; “Medieval Japan: Zen Monk Painters and Calligraphers,” Michael Cunningham.

Music programs: “A Concert of Japanese Music,” Michael Gould, shakuhachi, and Chieko Iwasaki, koto.

Faces of Impressionism: Portraits from American Collections, May 28–July 30, 2000

The nearly 60 portraits in this exhibition—by such artists as Mary Cassatt, Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Berthe Morisot, and Pierre-August Renoir—came from well-known public and private collections. These works provided insight into the genre as it was practiced by the masters of the influential movement, and this exhibition demonstrated how the Impressionists created a “modern” form of portrai-

ture. Featured were individual and group portraits, figures in landscape settings, and self-portraits. The Cleveland showing was curated by Sylvain Bellenger.

Organizing institution: Baltimore Museum of Art.

Cleveland showing sponsor: MBNA Marketing Systems. Promotional support: *The Plain Dealer*, WDOK 102.1 FM, AM850 WRMR, and WKYC Channel 3.

Lectures: "Degas and the Modern Portrait," Gary Tinterow, Metropolitan Museum of Art; "Degas and Psychological Impressionism," Harvey Buchanan, Case Western Reserve University; "Renoir's Portraits: Facts and Fictions," Colin Bailey, National Gallery of Canada; "Cézanne's Portraits of Madame Cézanne," George Shackelford, Museum of Fine Arts, Boston; "Facing the Impressionist Portrait," John House, Courtauld Institute of Art, University of London.

Music programs: Dang Thai Son, piano; Cleveland Duo with James Umble, saxophone; Monique Duphil, piano.

Image and Enterprise: The Photographs of Adolphe Braun, June 18–August 27, 2000

This was the first American exhibition to examine the work of the French 19th-century photographer Adolphe Braun. His images, produced with a team of photographers, embody the deepest historical trends of the time in commerce, industry, culture, and politics. They also reveal the way in which an emerging medium offered an international public new ways to understand their rapidly changing world. The show's 90 prints included works from every important period of his photographic career. Curated in Cleveland by Tom Hinson.

Organizing institution: Museum of Art, Rhode Island School of Design.

Lecture: "Adolphe Braun Bouquets," Maureen O'Brien, Museum of Art, Rhode Island School of Design.

Sponsors: Florence Gould Foundation and Robert Mapplethorpe Foundation. Other funding: National Endowment for the Humanities.

Sheron Rupp Photographs: In Montana with Beth, August 12–October 18, 2000

For more than 20 years, Sheron Rupp (b. 1943) has traveled to rural towns in America to photograph people, especially children. The series "In Montana with Beth" is based on numerous visits to Great Falls, Montana, the home of Rupp's niece Beth. The photographs document Beth and her children, their friends, and their hometown and its surrounding environs. Curated by Tom Hinson.

Yasuhiro Ishimoto Photographs: Traces of Memory, October 21, 2000–January 3, 2001

Although born in San Francisco in 1921, Yasuhiro Ishimoto spent most of his childhood in Japan, returning to the United States in 1939. After World War II he studied with Harry Callahan and Aaron Siskind at the Institute of Design in Chicago and became a leading modernist. Ishimoto moved back to Japan in the 1960s to teach photography and has lived there since, earning acclaim as a major figure of his generation. This selection of recent work concentrated on his evocative, abstract studies of clouds, leaves, and footprints. Curated by Tom Hinson.

Viktor Schreckengost and 20th-Century Design, November 12, 2000–February 4, 2001

Viktor Schreckengost (b. 1906) produced pioneering work in painting, sculpture, ceramics, and industrial design – including the first cab-over-engine truck and America's first modernist dinnerware, the Manhattan Dinner Service of 1933. The large punch bowl he created in 1930 for Eleanor Roosevelt, affectionately known as the "Jazz Bowl," has become one of the signature pieces of American Art Deco and an icon of the Jazz Age. This exhibition, the first full-scale retrospective of Schreckengost's work, included drawings, watercolors, ceramics, sculpture, children's toys, and bicycles. Curated by Henry Adams.

Sponsors: Hahn Loeser & Parks LLP, John P. Murphy Foundation. Other funders: Richard Florsheim Art Fund, Northern Trust Company, Nottingham-Spirk Design Associates, Betty and Joe Oros, Mr. and Mrs. Viktor Schreckengost, and the National Endowment for the Arts. Promotional support: *Avenues Magazine*.

Lectures: "Viktor Schreckengost and 20th-Century Design," Henry Adams; "Toy Story III: The Schreckengost Influence on Toy Design," Nina Freedlander Gibans, cultural consultant; "Viktor Schreckengost: 50 Years of Ceramic Design," Shannon Masterson, Snite Museum of Art, University of Notre Dame.

Symposium: "Success by Design: The Schreckengost Legacy." David Deming, Cleveland Institute of Art; John Nottingham, Nottingham-Spirk Design Associates; John Spirk, Nottingham-Spirk Design Associates; Giuseppe Delena, Ford Motor Company; Larry Nagode, Fisher-Price, Inc.; Bob Fisher, Partner, Blue Sky; Lorene Gates-Spears, Industrial Design Consultants, Inc.; Jerry Hirshberg, Nissan Design International; Henry Adams; Panel: Patrick Murray, Lear Technologies, LLC; Martin Spicuzza, Spicuzza, Inc.; Joe Oros, Ford and Lincoln-Mercury; Bruce Claxton, Motorola.

Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection, December 17, 2000–February 11, 2001

This exhibition placed colorful batik from the north coast of Java made during the late 18th to the mid 20th century in an aesthetic, social, and historical context. Long overlooked by both connoisseurs and scholars, who had concentrated on the traditional Indonesian batik of central Java, the foreign-influenced patterns in north coast batik are visually stunning and highly complex. Drawn from the collection of the Los Angeles County Museum of Art, the 48 examples in the show told the story of the development of north coast batik through an examination of the relationship between wearers and makers. Curated in Cleveland by Louise W. Mackie.

Organizing institution: Los Angeles County Museum of Art.

Lecture: "The Lustful Eye – A Designer's Journey," Inger McCabe, photojournalist.

Young artists at work in a drop-in workshop held during the Viktor Schreckengost exhibition.



Permanent Collection Exhibitions

Cleveland Builds an Art Museum, 1884–1916, opened January 21, 2000

In light of the restoration of the south façade and plaza of the 1916 building, this installation features a selection of prints of the original site plans, working drawings, and construction photographs from the archives. Curated by Jeffrey Strean and Randy Von Ryan.

Patron sponsors: Leigh and Mary Carter.

East Meets West: Tradition and Innovation in Modern Japanese Prints, March 19–May 28, 2000

Focused on the museum's extensive collection of modern Japanese prints, this exhibition complemented *Ink Paintings and Ash-Glazed Ceramics*. A survey of the collection, it presented the wide variety of techniques used and subjects portrayed by Japanese artists working in the 20th century. Particular attention was given to the artists' creative approaches to both traditional materials and forms and innovative printmaking techniques and imagery. Curated by Shelley Langdale.

Lectures: "Japanese Prints," Michael Verne, president, the Verne Collection, Inc.

19th-Century French Portrait Photography from the CMA, May 27–August 9, 2000

Complementing *Faces of Impressionism: Portraits from American Collections*, this show featured 22 works by 19 photographers, including outstanding pieces by Nadar (Gaspard-Félix Tournachon), Étienne Carjat, and André Adolphe Eugène Disdéri. During the early to mid 1800s, critical opinion held that French photographers excelled in portraiture. Their exceptional level of technical skill and artistic sensibility was clearly expressed in the photographs in this exhibition. Three of the earliest and most widely used processes were represented: daguerreotypes, calotype (or paper) negatives, and wet collodion negatives. Curated by Tom Hinson.

Master Drawings from the Cleveland Museum of Art, August 27–October 15, 2000

Assembled primarily by curators over the past 80 years, the drawing collection is not large, but its quality is remarkable. This exhibition highlighted the most important of the old master and modern drawings and watercolors with works by major figures in Western art, including Michelangelo, Raphael, Albrecht Dürer, Rembrandt, Claude Lorrain, Tiepolo, Toulouse-Lautrec, Gauguin, Degas, Winslow Homer, Picasso, and Ellsworth Kelly, among many others. Curated by Diane De Grazia and Carter E. Foster.

Organizing institution: Cleveland Museum of Art; tour to Pierpont Morgan Library, New York (May 24–August 19, 2001); Museum of Fine Arts, Houston (October 14, 2001–January 6, 2002).

Sponsor: National City. Promotional support: WCLV 95/5 and *Cleveland Magazine*.

Lectures: "Master Drawings from the Cleveland Museum of Art," Diane De Grazia and Carter E. Foster.



Giovanni Battista Piazzetta (Italian, 1682–1754). *A Young Woman Buying a Pink from a Young Man*, c. 1740; black crayon heightened with white chalk on blue laid paper; 42.7 x 54.9 cm; Purchase from the J. H. Wade Fund 1938.387

Master Drawings

Master Drawings from the Cleveland Museum of Art, on view for a fleeting seven weeks from August 27 to October 15, proved to be a stirring revelation. Like all museums, the Cleveland Museum of Art keeps its drawings in storage and limits their exhibition time be-

cause overexposure to light can damage the images.

This was the first occasion the finest stars of the drawing collection were shown together in a major exhibition. The 120 works on paper were chosen from about 2,700 European and American drawings.

When the exhibition was installed, the strength of the collection became viscerally clear. Visitors wandered in out of curiosity only to find themselves entranced by creative expressions that ranged from briskly spontaneous sketches to highly finished presentation pieces. It was a powerful affirmation of the international status of Cleveland's collection that this exhibition will go on to the Pierpont Morgan Library in New York and the Mu-

From Rembrandt to Rauschenberg: Recently Acquired Prints, September 17–November 26, 2000

The last exhibition of new acquisitions on paper was held in 1994, and since then the collection has been enriched by some especially important purchases. The show thus served as a mini-history of printmaking in America and Europe. Curated by Jane Glaubinger.

Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors, September 17–November 26, 2000

More than 90 bronze mirrors were on view during this comprehensive exhibition. Examples came from major epochs such as the Han (206 BC–AD 220), Tang (618–907), Song (960–1278), and post-Song periods (1279–1800). Drs. Thomas and Martha Carter, singularly bold and venturesome collectors, formed a collection that is unique in the West. Curated by Ju-hsi Chou.

Symposium: Suzanne Cahill, University of California, San Diego; Grace Chuan-ying Yen, Institute of History and Philology, Academia Sinica, Taipei, Taiwan; Eugene Yuejin Wang, Harvard University; Caroline Schulten, Merton College, Oxford University; Chui-mei Ho, Field Museum, Chicago; Tom Chase, independent scholar; Discussants: Claudia Brown, Arizona State University and Phoenix Art Museum; Charles Mason, Oberlin College; Ju-hsi Chou and Bruce Christman, chief conservator, CMA.

Object in Focus

Buddha Head, February 8–April 9, 2000. Korea, late Unified Silla period (668–935) or early Koryŏ period (918–1392); 10th century; cast iron; Leonard C. Hanna Jr. Fund 1997.146. Curated by Michael Cunninghamam.

Apotheosis of a Saint, April 11–June 11, 2000. Sebastiano Ricci (Italian, 1659–1734); c. 1695; oil on canvas; Mr. and Mrs. William H. Marlatt Fund 1980.39. Curated by Diane De Grazia.

Untitled, June 13–August 13, 2000. Lenore Tawney (American, b. 1907); 1974; linen, cotton, metal, wood; warp-faced plain weave with appliquéd blue jean fragments and buttons; Gift of The Textile Arts Club 1975.39. Curated by Louise W. Mackie.

Sponsor: Womens Council of the Cleveland Museum of Art.

Kneeling Male Figure and Kneeling Female Figure, August 15–October 15, 2000. Cambodia, Khmer, Baphuon style; 1010–80; bronze; Leonard C. Hanna Jr. Fund 1978.8 (male figure); lent by the Metropolitan Museum of Art, Purchase, Bequest of Joseph H. Durkee, by exchange, 1972 (female figure). Curated by Stan Czuma.

Sponsor: Womens Council of the Cleveland Museum of Art.

Smithy (Study for "The Judgment [Das Gericht]"), October 17–December 17, 2000. Samuel Hester Crone (American, worked in Europe, 1858–1913); c. 1883; charcoal on brown wove paper; In memory of Sarah H. Crone (née Voegtly), gift of William S. Huff 1999.38. Curated by Carter E. Foster.

Sponsor: Womens Council of the Cleveland Museum of Art.

Group of Crèche Figures: Adoration of the Magi, December 5, 2000–January 7, 2001. Italy, Naples; 1780–1830; painted wood and terracotta with various textiles; Gift of the Womens Council of the Cleveland Museum of Art 1972.368.2–22. Curated by Henry Hawley.

Sponsor: Womens Council of the Cleveland Museum of Art.



Michelangelo Buonarroti (Italian, 1475–1564). *Study for the Nude Youth over the Prophet Daniel*, 1510; red chalk and black chalk on beige laid paper; 34.3 x 24.3 cm; Gift in memory of Henry G. Dalton by his nephews George S. Kendrick and Harry D. Kendrick 1940.465.a–b

seum of Fine Arts in Houston. Visitors to the show here enjoyed an additional treat: an entire room devoted to highlights from the museum's collection of pastels, rarely on view. The exhibition was co-curated by Chief Curator Diane De Grazia and Associate Curator of Drawings Carter E. Foster.

Carter Foster summed up the exhibition's appeal: "Most people enjoy seeing a drawing as a reflection of the artistic process—a very

direct expression of an artist's hand and his or her thoughts. Imagine a glimpse into Michelangelo's mind." Indeed, Michelangelo's own figure study for the Sistine Chapel ceiling in many ways exemplifies the multi-layered fascination of the exhibition—here is an inherently beautiful drawing, a revealing chronicle of a great artist's thought process, and an allusion to a famed interior space thousands of miles away.

PERFORMANCE

The Musical Arts department dedicated a new German-style harpsichord (after Mieke), purchased with funds from Mr. and Mrs. Richard P. McDonough and two anonymous donors.



Massoud Saidpour's performing arts calendar included the second year of the popular and critically acclaimed eight-concert VIVA! Festival of Performing Arts; the Jazz on the Circle collaboration with Severance Hall, Cuyahoga Community College, and the Northeast Ohio Jazz Society; the "Sacred Voices, Traditional Sounds" summer series; and special exhibition-related programs. Virtually all the VIVA! concerts sold out. In these presentations, the museum took on an important role as the primary regional venue for forms of music and performance that might not otherwise have been available to audiences in northeast Ohio.

The department of Musical Arts received a splendid Bösendorfer piano, Model 225, a gift from Dr. and Mrs. Keith P. Smith. During the year, the department produced 80 concerts and lectures for a total audience of almost 16,000 people. Highlights included performances by the Kronos Quartet, the Boston Camerata, and Apollo's Fire, not to mention frequent offerings by organist and Curator of Musical Arts Karel Paukert and a long list of fine collaborators. Paukert received a *Northern Ohio Live Magazine* Lifetime Achievement Award in September, and the department received an award for adventuresome programming from the American Society of Composers and Publishers and Chamber Music America.

Film Coordinator John Ewing organized 86 different film programs (79 features and 79 shorts; 121 screenings). Thirty of the programs were Cleveland premieres, and total attendance was 7,385. A new 18 x 37-foot seamless roll-down screen and new projection lenses were installed in Gartner Auditorium, allowing a bigger, flatter projected image. The sound was improved with the installation of a new amplifier and a rollaway stage speaker. In the Recital Hall, new reflectors were installed in the 16mm projectors, allowing a brighter and more pleasing picture. The offerings during 2000, which ranged from the latest in world cinema to silent classics shown with live musical accompaniment, certainly benefited from these improvements.

FILM

MUSIC

Performing Arts

VIVA! Festival of Performing Arts

Mighty Clouds of Joy; Noche Flamenca; "The Romance of Cape Verdean Music," Fantcha; Virginia Rodrigues; "Music of the Silk Road," Ghazal; "Bulgari: Music and Dance from Bulgaria"; "Flamenco de la Luna," La Macanita and Concha Vargas; "Fado: Passion Songs of Portugal," Mísia; "Jean Ritchie: An American Music Legend."

Sponsors: Barbara S. and Larry J. B. Robinson.

Jazz on the Circle

Count Basie Orchestra directed by Grover Mitchell; Dizzy Gillespie Alumni All-Star Big Band.

Sacred Voices, Traditional Sounds

"Tibetan Sand Mandala Painting," Ven. Tenzin Yigñen; "Source of Happiness," Ven. Tenzin Yigñen and Massoud Saidpour; "Ulali: Music of the Aborigines of the Americas"; "Brad Mehldau: Art of the Trio"; "Music of the Poets and Sufis of Persia: The Sublime Art of Improvisation," Kayhan Kalhor and Ensemble; "Forró: Music from Brazil's Northeast," Ensemble Comadre Florzihna; "Of Bread and Roses: The Music of Lebanon," Marcel Khalife and Simon Shaheen; "French Creole Songs from Haiti," Grupo Vocal Desandann; "Flamenco Vivo!" Carlota Santana Spanish Dancers; "The Mystical Arts of Tibet: Sacred Music, Sacred Dance," Monks of Drepung Loesling Monastery.

Musical Arts

Lectures

Anthony Molinaro, Beverly Simmons, Richard Rodda, Ross Duffin, Robert Finn, Paul Cox.

Gala Music Series

Leonidas Kavakos, violin, with George Lazaridis, piano; The Bottom Line (Paolo Pandolfo and Guido Balestracci, viola da gamba; Scott Pauley, theorbo; Mitzi Meyerson, harpsichord); Bolcom and Morris (William Bolcom, piano; Joan Morris, mezzo-soprano); Kronos Quartet; Artis Quartet; Minoru Nojima, piano; Ensemble Corund and Capriccio Basel; Boston Camerata, Joel Cohen, director; Ysaÿe String Quartet; Julianne Baird, soprano, with the Aulos Ensemble.

Sponsors: Barbara S. and Larry J. B. Robinson. Other funding: The Musart Society.

Musart Series

Marilyn McDonald, baroque violin; David Finckel, cello, with Wu Han, piano; Michael Schönheit, organ; Björn Steinar Sólbergsson, organ, with the Cleveland Institute of Music Orchestra, Carl Topilow, conductor; University Circle Wind Ensemble, Gary Ciepluch, conductor; Apollo's Fire and Opera Atelier; Leon McCawley, piano; "From Steel to Wood," Paul Cox, Robert Essler, Gabe Bolkosky, and David Schotzko, percussion; "The Music of Shulamit Ran," New Music Associates; Richard Stone, lute; Škampa String Quartet; Judith Ingólfsson,

violin, with Ronald Sat, piano; Jeremy Denk, piano; "A Concert of Sacred Choral Music," St. Paul's Episcopal Church Choir; Stephen Salters, baritone, with Margo Garrett, piano; Trio Luwigana; Fry Street String Quartet; Elizabeth Hainen, harp; "Music from Oberlin," Oberlin Contemporary Music Ensemble; "Dedication of the Vincent Arnold Memorial Harpsichord," Skip Sempé, harpsichord, CWRU Early Music Singers; St. Paul's Episcopal Church Choir, Handbell and Children's Choir, and soloists, Karel Paukert, Steven Plank, Cordetta Valthauser, and Rick and Beth Nelson, directors; Janette Fishell, organ; Michael Gould, shakuhachi, with Chieko Iwasaki, koto and shamisen; "Icelandic Music Festival Concert," Jameson Cooper, violin, and Donna Lee, piano; Derek Nishimura, piano; Elizabeth Stuart, mezzo-soprano, with Karel Paukert, piano and organ; Euclid Quartet (Jameson Cooper and Jacob Murphy, violin; Renata Hornik, viola; Jennifer Lee Vaughn, cello); Oberlin Choristers, Katherine Plank, director; "New Music for Organ," Cleveland Composers' Guild.

Curator's Organ and Keyboard Recitals

Karel Paukert (13 recitals, 8 demonstrations), with assisting artists Jack Sutte, trumpet; Paul Cox, percussion; Noriko Fujii, soprano; Bruce Shewitz, moderator.



The annual holiday music performance draws a crowd in the interior garden court.



Film

Highlights from the 1999 New York Video Festival

Five programs of cutting-edge video work from around the world.

The New Iranian Cinema Close Up

An eight-film overview of one of the most exciting and innovative film industries in the world today.

Shakespeare on Film

Five notable Shakespeare adaptations.

Jacques Prévert: Poetic Realist

Eight movies by the great French screenwriter, shown in honor of his centenary.

Treasures from the George Gund Film Collection

Five East European rarities from the 1960s and 1970s.

Fragments*Jerusalem

Ron Havilio's six-hour, seven-part portrait of Israel's long-contested capital.

Buñuel: Mexican Rarities

Six little-known Mexican movies by the great Spanish-born surrealist, shown as part of Cleveland's Festival Hispano in honor of the director's centenary.

Milestone Films: A 10th Anniversary Salute

A retrospective tribute to one of America's most adventurous and respected film distribution companies.

Oskar Fischinger: A Centennial Celebration

Three programs of abstract animated shorts by (or inspired by) the late, great, German-born artist.

Alec Guinness: Screen Chameleon

A free series of six movies starring the great British actor who died in August 2000.

Special Film Events

Before the screening of the 1912 silent *The Life and Death of King Richard III* (the oldest surviving American feature film), local actor Dana Hart performed monologues from Shakespeare's play. Hart's appearance was sponsored by the Great Lakes Theater Festival and the event was part of "Total Will Power," a GLTF initiative in which all of Shakespeare's plays were heard out loud in northeast Ohio during the year.

New York filmmaker Richard Morris (an ex-Cleveland) attended the screening of his movie *Wallowitch & Ross: This Moment*, and Hollywood veteran Richard Fleischer attended an October screening of his *20,000 Leagues Under the Sea*.

Celebrated theater organist Dennis James accompanied the 1926 Douglas Fairbanks silent film *The Black Pirate*.

Linda Ehrlich, associate professor at Case Western Reserve University and editor of the new book *An Open Window: The Cinema of Victor Erice*, introduced two screenings of Erice's *Dream of Light (The Quince Tree Sun)*.

Dr. Norman A. Clemens, training and supervising analyst at the Cleveland Psychoanalytic Institute, introduced and discussed the movie *Young Dr. Freud*.

Tibetan monks performing as part of the series "Sacred Voices, Traditional Sounds"

A world of great art **for everyone**



The theme of Parade the Circle Celebration 2000 was "Painting Songs, Weaving Rhythms"; here the

MellowHarps Steel Band escorts the giant puppets in the finale.

For whom does this world of great art exist?

The creative expressions in the Cleveland Museum of Art are more diverse than the population of the globe because these works of art come not only from all cultures, but from all times.

A fine building, generous support, great exhibitions, and a wonderful collection—even these things are not enough. The museum completes its mission by creating opportunities to bring people and art together. With public fes-

tivals, community involvement, family programs, educational engagement, visitor services, widespread publicity, and effective marketing, the museum seeks in many ways to attract people to this special place and ensure that their experiences here will draw them back again. Last year, 574,692 people visited the museum. While the adage “You can’t be all things to all people” may be true, the world of great art can be—and is—for everyone.

LEARNING



High school students handle ancient Egyptian shawabtys during an Art To Go presentation.

Educational activity, which began even before the museum's doors first opened in 1916, has always been a major engine of our mission. Programs today continue this tradition in myriad ways to help people connect with art.

After two years of development and field-testing, Art To Go was officially launched in September. This program sends volunteer teachers into classrooms where they present thematic lessons with works of art, discussing historical and cultural context. Distance Learning, an interactive videoconferencing program focusing on Ohio schools, continued its rapid growth. Funded by the Ohio SchoolNet Telecommunity with additional support from the Martha Holden Jennings Foundation, the program reached 3,281 students and teachers in 46 Ohio communities.

In February, 48 members of the museum's first docent class began leading school and highlights tours (see p. 103 for the list of docents). All told, the docents and Education department staff members guided more than 53,000 people. Director of Education and Public Programs Marjorie Williams finds the docent program particularly exciting: "It lets us explore a whole new level of interaction by tapping into the enthusiasm and knowledge of a committed corps of volunteers."

Through its newsletter the Teacher Resource Center offered 101 programs to enable some 3,700 area educators to use the collection as a curriculum resource. Meanwhile, school tour and studio programs served more than 65,000 students from public and private schools all over the region.

Future Connections, the summer mentoring program for Cleveland high school students, combined a four-week internship in a cultural institution with an additional month of on-the-job training at a local business. The museum and the Anti-Defamation League together produced a 30-minute video, *World Views*, in which students from Shaker Heights High School explored art as a catalyst for conversations about race,



Canadian artist Ezra Houser demonstrates stilt dancing during a Parade the Circle Celebration workshop for both beginning and experienced stiltwalkers.

Education programs explore art both in purely aesthetic terms and as a catalyst for conversations about social and cultural context.

beauty, and religion. The AP Art History program celebrated its 25th year. Oriental Odyssey continued a 16-year partnership with Shaker Heights and Beachwood high schools to study Asian cultures. The series Afternoons with the Arts brought teens from Cleveland independent schools to several cultural institutions; the CMA's offering was a slide lecture about *The Royal Tombs of Ur* exhibition. In addition, Math Connections—a collaboration with the Western Reserve Historical Society, Cleveland Botanical Garden, and University Circle Incorporated—worked to improve math proficiency scores in Cleveland Municipal Public Schools.

The ICARE program, a collaboration with the Cleveland public schools with sponsorship from the Cleveland Cultural Coalition, supported the Douglas MacArthur Year Round Multiple Intelligence Model School as teachers and the museum worked together to develop units of study integrating the arts into the core curriculum.

Family and Youth Programs continued a number of popular traditions and initiated new ones. As part of a year-long Early Learning Initiative program, 16 classes of preschoolers visited the museum three times; the museum collaborated with teachers and the Western Reserve Historical Society to plan the lessons.



For generations of Clevelanders, memories of art classes evoke pleasant hours in the museum's galleries and lawns.



Dale Hilton, Distance Learning content coordinator, and Debbie Apple-Presser, instructor, during a videoconference at Studio CMA.

Art up Close, from a Distance

The Distance Learning initiative, whereby Education department and other staff members provide live interactive video lessons to classrooms at schools all around the state, continued its growth in content, technical scope, and personnel in its first complete year under the Ohio SchoolNet grant. In 2000, 3,281 students and teachers from 46 Ohio com-

munities (from Alliance to Zanesville) participated.

A total of 14 lesson topics using works from the collection are now offered, as well as a special audience studio series for patients at the Cleveland Clinic Children's Hospital. The course topics, designed in collaboration with participating schools and often with other University Circle institutions to serve specific interdisciplinary curriculum goals, range from *Renaissance Painting, Intro-*

duction to the Harlem Renaissance, Native Americans and Settlers in the Western Reserve, Interpreting America's Story through Art, and Issues in Race to The Art of Adornment, Egyptomania, and Chemistry and Art.

The museum also offers teacher in-service videoconferences for school districts wanting to learn how to connect with the Distance Learning program. In addition, this year the museum remained at the forefront of

Innovative youth programs included Circle Sampler Camp (students visited ten cultural institutions in a week) and Theater Arts Camp (organized in conjunction with Professional Flair/Dancing Wheels Ballet Company). Other programs included weekly Family Express workshops, storytelling programs, and special hands-on art activities designed to complement special exhibitions.

The museum was one of only four institutions in the county to receive a 2000 Inclusion Award from the Cuyahoga County Board of Mental Retardation and Developmental Disabilities, for our program for adults with physical and mental disabilities, their caregivers, and families. A new TTY system keeps the museum connected to hearing-impaired audiences; additional offerings include monthly signed gallery talks as well as special interpretation and touch tours.

There was great sadness when Robert Dewey, supervisor of Museum Art Classes, died in September. An inspiring artist and teacher, he designed many ingenious projects for family programs. Bob joined the Education department in 1974, and his contributions will live for years to come.

Continuing the generations-long tradition of Museum Art Classes, more than 1,700 students enjoyed art in the galleries and then made art themselves in studio classes. A reunion in August was attended by people who have taken art classes here since 1916. According to Dyane Hanslik, coordinator of family and youth programs, "Some students grow up to be artists. Others may not, but decades later they bring their own children (and grandchildren) to the museum."

The Ingalls Library, one of the premier art libraries in the United States, serves art historians and scholars at the museum and around the world. Since 1980, it has been involved in developing automated procedures for cataloguing and research. As 2000 ended, the library's online catalogue became searchable to outside users via a link on the CMA Web site. The archivists sorted through 80 years of accounting invoices, and work continued on arranging and preserving records of the museum's historic May Shows. In addition, organization of the records of Sherman E. Lee, the museum's third director, began, and an ongoing oral history project continued with interviews of retired staff.



Dave Shaw oversees the museum's Distance Learning equipment.

distance learning in University Circle, taking a leadership role in mentoring institutions planning their own programs.

Videoconferencing units were completed during the summer, allowing lessons to originate from the Conservation laboratories. This innovation permits schools to see exciting behind-the-scenes areas of the museum and allows staff members such as Chief Conservator Bruce

Christman to become teachers, explaining and demonstrating their specialized work on camera. One teacher summarized the experience: "Bruce's lesson was excellent. I think it had a good mix of art, audiovisual, and hands-on lab—with the copper plate actually etching while we watched."

School and Teacher Services

Art for Early Childhood Education

Partner: Cuyahoga Community College.
Instructor: Elizabeth Walker-Knauer.

Art To Go

Presentation topics: Ancient Americas: Art from Mesoamerica; Cool Knights: Armor from the European Middle Ages and Renaissance; Diego Rivera: A Mexican Hero and His Culture; Journey to Africa: Art from Central and West Africa; Journey to Asia; Journey to Japan: A Passport to Japanese Art; Let's Discover Egypt; Masks: Let's Face It; Materials and Techniques of the Artist; Native American Art: Clues from the Past; Problem Solving: What in the World?; The Art of Writing: The Origin of the Alphabet. General scholarships to Empire CompuTech, Denison Elementary, Paul Dunbar Elementary, John Hay High School, Health Careers Center, Hanna Gibbons Elementary. Scholarships for Asian presentations to John F. Kennedy High School, Health Careers Center, St. Mary's Mentor, University School.

Distance Learning

Participants from Alliance, Aurora, Berea, Bowling Green, Bradford, Brooklyn, Bryan, Cambridge, Canfield, Canton, Centerville, Cleveland, Columbus, Coshocton, Cuyahoga Heights, Dayton, Dublin, East Canton, East Guernsey, Elyria, Fredericktown, Fremont, Granville, Greenville, Hamilton, Huron, Jackson Center, Lakewood, Lorain, Magnolia, Miller City, Nardon, North Royalton, Painesville, Pepper Pike, Pickerington, Port Clinton, Sandusky, Sardinia, Sheffield Lake, Steubenville, Toledo, University Heights, Wadsworth, Westerville, Zanesville.

Content: "Renaissance Painting," developed with Orange High School; "Native Americans and Settlers in the Western Reserve," developed with Canton South High School and the Western Reserve Historical Society; "Introduction to the Harlem Renaissance," developed with Gayle Philpot, John F. Kennedy High School, and Prester Pickett, Coordinator of the African American Cultural Center, Cleveland State University; "The Art of Adornment," developed with teachers from the Cleveland Municipal Public Schools and Hudson Local Schools; "Egyptomania," a multi-part series, revised with the assistance of teachers from Hudson Local Schools, Aurora City Schools, and Gesu School (Cleveland); "Chemistry and Art," a multi-part series, developed with Bruce Christman and teachers from Westerville High School and Pickerton High School (Columbus area), Lincoln West High School (Cleveland); "Spanish Art" offered in Spanish, developed with Irma Pianca, Magnificat High School (retired). Other lessons available are "African Art," "Contemporary Art," "Impressionism," "Museum Careers," "Pre-Columbian Art."

Sponsor: Ohio SchoolNet Telecommunity, with additional support from the Martha Holden Jennings Foundation.

El Barrio

Artist: José Casiano.

ELI (Early Learning Initiative)

Artist: Kate Hoffmeyer.

High School

AP Art History

Afternoons with the Arts

Future Connections

Artists: Kate Hoffmeyer, Sandra Stemen, Kelly Williams. Workplace partners: Cleveland Clinic; Jones, Day, Reavis & Pogue; National City Bank.

Oriental Odyssey

S.O.S.S.S. (*Save Our Sons and Sister/Sister*)

Host: St. Adalbert Catholic School.

ICARE

Partners: Cleveland Municipal Public Schools (Douglas MacArthur Year Round Multiple Intelligence Model School), Holden Arboretum, Cleveland Botanical Garden, Park Works.
Sponsor: Cleveland Cultural Coalition.

School Tours

Participants from Ashland, Loudonville-Perrysville (Ashland Co.); Ashtabula Area, Buckeye Local, Conneaut Area, Grand Valley Local, Jefferson Area Local, Pymatuning Valley (Ashtabula Co.); Columbiana Exempted, Crestview Local, Leetonia Exempted (Columbiana Co.); Coshocton City (Coshocton Co.); Buckeye Central, Bucyrus City, Gallion City (Crawford Co.); Bay Village, Beachwood, Bedford, Berea, Brecksville-Broadview Heights, Brooklyn, Chagrin Falls, Cleveland, Cleveland Heights-University Heights, East Cleveland, Euclid, Fairview Park, Garfield Heights, Independence, Lakewood, Maple Heights, Mayfield, North Olmsted, North Royalton, Olmsted Falls, Orange, Parma, Richmond Heights, Rocky River, Shaker Heights, Solon, South Euclid-Lyndhurst, Strongsville, Warrensville Heights, Westlake (Cuyahoga Co.); Berlin-Milan Local, Huron City, Perkins Local, Sandusky City, Vermilion Local (Erie Co.); Hamilton (Fayette Co.); Beaver Creek, Sugar Creek (Geauga Co.); Findlay, Van Buren (Hancock Co.); West Holmes (Holmes Co.); Bellevue, Norwalk, Western Reserve (Huron Co.); Buckeye Local, Steubenville (Jefferson Co.); Fairport Harbor, Kirtland, Madison, Mentor, Painesville, Perry, Wickliffe, Willoughby-Eastlake (Lake Co.); Amherst, Avon Lake, Clearview, Columbia, Elyria, Firelands, Keystone, Lorain, Midview, North Ridgeville, Oberlin, Sheffield-Sheffield Lake, Wellington (Lorain Co.); Springfield (Lucas Co.); Boardman, West Branch (Mahoning Co.); Black River, Brunswick, Buckeye, Cloverleaf, Highland, Medina, Wadsworth (Medina Co.); Tri-Valley, Zanesville (Muskingum Co.); Aurora, Crestwood, Field Local, James A. Garfield, Kent, Ravenna, Rootstown, Southeast, Streetsboro, Waterloo, Windham (Portage Co.); Lucas, Madison, Mansfield, Shelby (Richland Co.); Fostoria (Seneca Co.); Canton, Fairless, Jackson, Massillon, Minerva, North Canton, Perry Local, Sandy Valley, Tuslaw (Stark Co.); Akron, Barberton, Copley-Fairlawn, Coventry, Cuyahoga Falls, Mogadore, Nardon Hills, Revere, Springfield, Stow, Tallmadge, Twinsburg, Woodridge (Summit Co.); Dover, Garaway, Indian Valley, New Philadelphia, Strasburg-Franklin, Tuscarawas Valley (Tuscarawas Co.); Orrville, Rittman, Southeast, Triway, Wooster (Wayne Co.); Bowling Green (Wood Co.); Upper Sandusky (Wyandot Co.).



Mother and daughter enjoy a workshop at the Museum Art Classes reunion.

Symposia and Lectures

Dedication

Robert P. Bergman Memorial Gallery of Byzantine and Early Christian Art

Lectures: "Image and Symbol: The Holy Sepulchre in Early Christian Art, and Its Origins," Bezalel Narkiss, Hebrew University of Jerusalem, Center for Jewish Art; "Icons: An Egyptian Story," Thomas F. Mathews, Institute of Fine Arts, New York University; "The Making and Faking of Byzantine Ivories," Anthony Cutler, Pennsylvania State University; "Luxury and Daily Life in the Byzantine Empire," Eunice Maguire, Johns Hopkins University; "The Art of Dining at the Byzantine Court," Henry Maguire, Johns Hopkins University.

Family Festival: Acting Out Puppet Theater; Textile Art Alliance weaving demonstration and workshop; mosaic workshop; gallery talk; If These Walls Could Talk program.

Symposium

The Museum and the Community

Keynote address: "The American Art Museum and Its Publics: A Historical Summary," Neil Harris, University of Chicago; Katharine Lee Reid; "Museums and Their Communities: Art and the Public Trust," Glen D. Lowry, Museum of Modern Art; "Sacred Art and Civic Rule in Gothic Paris," Daniel H. Weiss, Johns Hopkins University; "Bordering on Biculturalism: Making a Museum for San Diego and Tijuana," Hugh M. Davies, Museum of Contemporary Art, San Diego; "A Grand Tradition: Selective Collecting of Early Christian and Byzantine Art for Cleveland," William D. Wixom, the Cloisters, Metropolitan Museum of Art; "Bringing Art to Life for Everyone – 12 Years at the Minneapolis Institute of Arts," Evan M. Maurer, Minneapolis Institute of Arts; "Art Museums, Antiquities, and the Public's Interest," James Cuno, Harvard University Art Museums; "Civic Pride and Civic Responsibility in Medieval Siena," Dorothy F. Glass, International Center of Medieval Art, New York; "Where's the Other?" Arnold L. Lehman, Brooklyn Museum of Art; "Jesus as a Man of Color: The Role of Museums in Presenting Religion in Art," Gary Vikan, Walters Art Gallery.

Symposium

So We're Doing Outreach

Keynote address: Dr. Michael Lomax, President, Dillard University; Part I: "Defining Outreach: Understanding Terms, Researching Your Project, and Selecting a Focus," Terry Anderson, Greater Columbus Arts Council; Margot James Copeland, Greater Cleveland Roundtable; Nancy McAfee; moderator: Tom Schorgl, Community Partnership for Arts and Culture. Part II: "Challenges: Dealing with Limited Resources and Resistance from Staff, Board, and Traditional Audiences," Carolyn Adams, Virginia Museum of Fine Arts; James Levin, Cleveland Public Theater; John Sherwin Jr., Mid-Continent Ventures; moderator: Mary Woodward.

American Institute of Archaeology: Cleveland Archaeology Society Lectures

"Byzantium," Alice Mary Talbot, Dumbarton Oaks; "Artifacts from the Royal Tombs of Ur," Irene Winter, Harvard University; "Roman Skeletons, Baths, and Kilns: Excavations in the

Port City of Leptiminius, Tunisia," Lea Stirling, University of Manitoba; "Cuneiform Tablets," Gary Oller, University of Akron; "Ohio Archaeology," Brian Redmond, Cleveland Museum of Natural History; "Sailing the Wine-Dark Sea: International Trade and the Bronze Age Aegean," Eric Cline; "Mayan Archaeology," Peter Dunham, Cleveland State University.

Contemporary Art Society Lectures

"Eric Fischl Talks about His Art," Eric Fischl; "Guillermo Kuitca," Paulo Herkenhoff, Museum of Modern Art.

Friends of Photography Lectures

"Adolphe Braun Bouquets," Maureen O'Brien, Museum of Art, Rhode Island School of Design.

General Lectures

"Portrait of Tieleman Roosterman," Seymour Slive, Harvard University; "Cuban Contemporary Art," Helmo Hernandez, sponsored by the Ohio Arts Council; "Eye to Eye with Frans Hals: Restoration and Technical Insights into the Tieleman Roosterman Portrait," Kenneth Bé; "Music in the Time of Frans Hals: Luteworks by Nicholas Vallet," Kenneth Bé; "Exotic Sights from the Middle East," Barbara Kathman; "Introduction to Printmaking," Jane Glaubinger.

Painting and Drawing Society Lectures

"Private Tour of the Newly Reinstalled 17th- and 18th-Century European Galleries," Diane De Grazia; "First Annual Trip to the Salon du Dessin, Paris, France," Diane De Grazia, Carter Foster, Sylvain Bellenger, and William Robinson; "Collecting 19th-Century Paintings for the Metropolitan Museum of Art," Gary Tinterow, Metropolitan Museum of Art; "Second Annual Trip to New York City, International Fine Art Fair," Diane De Grazia, Carter Foster, Sylvain Bellenger, and William Robinson; "Faces of Impressionism," Diane De Grazia; "Problems and Perspectives in Collecting Art," Jean Goldman, Art Institute of Chicago; "The Current Art Market," Rick Lapham, private art dealer, formerly of Sotheby's; "Private Tour of the Cleveland Museum of Art's Painting Conservation Department," Kenneth Bé.

Textile Art Alliance Lectures

"Connecting Artists to Commercial Clients," panel discussion moderated by Karen Brown; "A Turkish Camel Caravan: Life and Weavings of the Nomadic Sacikara Yuruks," Josephine Powell; "Exploring Self – The Weavings of Bhakti Ziek," Bhakti Ziek; "Feltmaking in Review," Renee Harris.

Trideca Society Lectures

"Pylon, Pyramid, Obelisk, and Sphinx: Aspects of Ancient Egypt in 19th-Century Western Art," Ed Polk Douglas; "The Golden Age of Charleston," Virginia Nicholson; "Design Concepts in the New Millennium," Gaetano Pesce; "WPA Ceramic Artists in Cleveland," Mark Bassett; Viktor Schreckengost and 20th-Century Design Dinner, Viktor Schreckengost.

The Teacher Resource Center offered 101 programs to enable some 3,700 area educators to use the collection as a curriculum resource.

Math Connections

Partners: Western Reserve Historical Society, Cleveland Botanical Garden, University Circle Incorporated. Studio artist: Michelle Shuckerow.

Teacher Resource Center

Participants from Ashland, Ashtabula, Carroll, Columbiana, Coshocton, Crawford, Cuyahoga, Delaware, Erie, Franklin, Geauga, Holmes, Huron, Lake, Lorain, Lucas, Mahoning, Medina, Muskingum, Portage, Richland, Seneca, Summit, Stark, Trumbull, Tuscarawas, Wayne counties. In-service workshops helped teachers from public school systems in Cleveland, Euclid, Kirtland, Medina as well as staff from the recreation centers around the community. University and preservice teachers attended from Ashland College, Cleveland State University, John Carroll University, Notre Dame College, Cuyahoga Community College. Special summer workshop on outreach to the community, held in conjunction with Cleveland State.

Special collaborative workshops with Cleveland Opera on Tour on *The Barber of Seville*, with the Western Reserve Historical Society and Playhouse Square on costumes relating *The Scarlet Pimpernel*, and with the Cleveland Museum of Natural History and Cleveland Botanical Garden on patterns (through Cleveland State University).

Guest presenters: Pamela Esch and Ginger Spivey, Center of Contemporary Art; Dr. Arthur Kyung Jae Park and Mrs. Mary Park, Korean Ceramic Project, Wayne State University; Heather Spicuzza and Colleen Porter, Playhouse Square. Artist/teachers: June Bonner, Sue Kaesgen, Jay Lemanski, Julie Mailey, Anita Peeples, Joan Query, Jean Sommer, Peggy Wertheim, George Woideck. Other contributors: Gary Nickerson, Cleveland Botanical Gardens; Matt Sorrich, Cleveland Natural History Museum.

The TRC hosted the North Eastern Ohio Art Association meeting and gave presentations at the Ohio Art Education Association convention in Cincinnati and at the National Art Education Association convention in Los Angeles.



Teachers at a TRC workshop on Korean ceramics

Volumes of Volumes

The Ingalls Library acquired by purchase and gift several significant publications for support of various curatorial research specialties this year.

The entire *Loeb Classical Library* from Harvard University Press, 491 volumes of ancient Greek and Roman texts in translation, was purchased to further the research needs of the department of Greek and Roman Art.

Dr. Ju-hsi Chou, curator of Chinese art, expressed a need for a *Siku Quanshu*, which the library found in a private Ohio collection and purchased to support Chinese scholarship. This 1,500-volume set is the Taiwan reprint (1983–86) of rare books and manuscripts pertaining to 5,000 years of Chinese civilization, a resource compiled by order of the Emperor Qianlong from 1773 to 1782. Including works on literature, history,



Curator Dr. Ju-hsi Chou, Asian Bibliographer Yunah Sung, and Head Librarian

Ann Abid stand in front of Ms. Sung's discovery, a complete set of the *Siku Quanshu*.

Family and Youth Programs

Black History Month

Jazz by Jessy Dandy and Hal Wyant and blues by Clarence Chavers III; poetry by Black Poetic Society and Hashim El Ra Mum; lecture, "Black Women Artists in History," by Dorothy Salem, Cleveland State University.

Camps

Circle Sampler Camp participating institutions: CMA, Cleveland Museum of Natural History, Western Reserve Historical Society, Cleveland Botanical Gardens, African American Museum, Health Museum, Cleveland Center for Contemporary Art, Cleveland Institute of Art, Cleveland Institute of Music, Children's Museum. Theater Arts Camp directors: Sabatino and Barbara Verlezza of Professional Flair/Dancing Wheels; teachers: Linda Nintcheff, Karin Tooley, Jim Marron.

Cuyahoga County Board of Mental Retardation

Facilitator: Carolina Martin, Art on Wheels.

Family Express

If These Walls Could Talk

International AIDS Awareness Day
North Coast Men's Chorus.

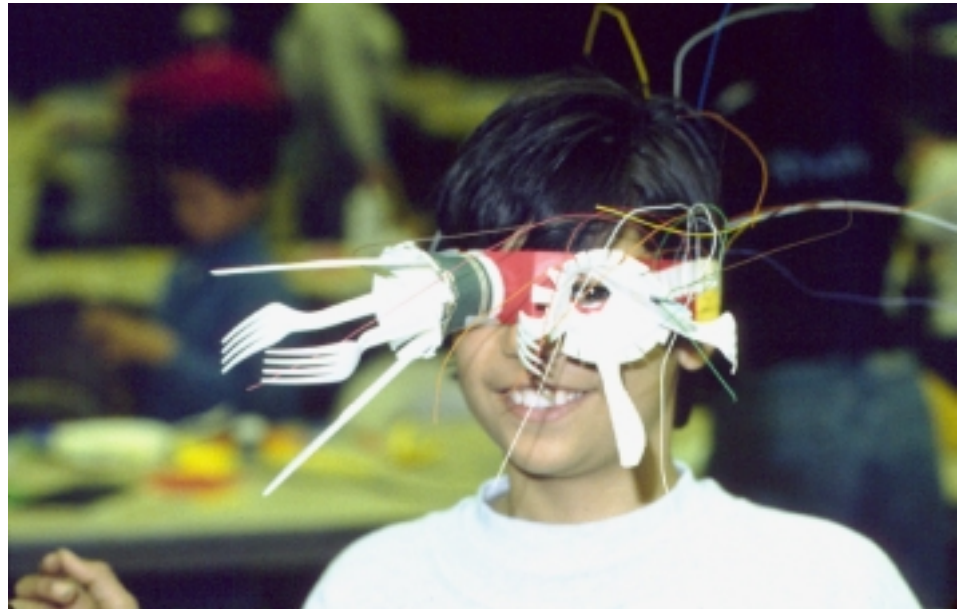
Martin Luther King Jr. Day

"It Takes a Village," family workshop; "If These Walls Could Talk, Don't Pout: Let's Shout," storytelling; The Greater Cleveland Choral Chapter; "Jacob Lawrence's 'Toussaint L'Ouverture' Series," gallery talk.

Museum Art Classes

Reunion artists: Aileen McKimm, Cliff Novak, Marla Papcum, Andrea Serafino, Craig Woodson.

Instructors: Courtney Bryant, Jennifer Cali, Sarah Curry, Laurie Garrett, Kate Hoffmeyer, Connie Hozvicka, Arielle Levine, Julie Mailey, Aileen McKimm, Cliff Novak, Colleen Sanders, Andrea Serafino, Victoria Slonaker, Kelly Williams, and Penny Zsembik.



Circle of Masks participant Abril Diaz shows off his creation.

Nia Coffee House and Art Gallery

Guest writers/poets/performance poets: Tumika Patrice Cain, Hashim El Ra Mum, Mashariki Kelly, Phoenix, Michael Salinger, Gayle Williamson. Black Poetic Society members: Ebani Edwards, Quinten Finley, Shondell Hawkins, Andrea Hooks, Douglas Hoston. Cleveland Association of Black Story Tellers members: Leila Mathews (Shangazi Rabi), Victoria Reed, Naomi Reeves. Professional musicians: Clarence Chavers III, Jesse Dandy, Franky Lopez, John Spizulli and the Tumbadors, Hal Wyant. Lecturers: Dorothy Salem, Cleveland State University; Deborah Upton, proprietor of Timbuktu. Shaw High interns at East Cleveland Adult Training Center Nia: Erica Clemmons, Candace Coulter, Tachelle Nettles.

astronomy, geography, rules and regulations, politics, economics, society, science and technology, and philosophy, it is essential to the study of Chinese art and will serve the museum especially well as the collection of Chinese paintings is researched in preparation for publication.

Further, the library purchased the ten-year updates to the microfiche collection it already owns of the Witt and Conway photographic libraries of the Courtauld Institute of Art, comprising together some three million photographs and entries documenting works of art and architecture. Such visually rich collections are invaluable to curators of Western art for identification of and comparison with objects in the collection. The library also partici-

pated in the Donation by Request Program of the Korea Foundation, which will help meet the research needs of the museum's burgeoning collection of Korean art. Finally, a significant gift of important and obscure books about arms and armor—111 volumes—was made by David Norton Yerkes, enhancing the museum's traditional and continuing interest in acquiring, studying, and exhibiting arms and armor.

Community Arts performers represent the museum around the city; here, giant puppets heralding the *Faces of Impressionism* exhibition visit Tower City Center.



COMMUNITY

The strength of the relationship between the museum and the community is an important factor in bringing individuals together with art, and thus the museum aggressively seeks to build understanding among the diverse citizenry of greater Cleveland.

In 2000, the activities and programs initiated during the 1996–99 Lila Wallace–Reader’s Digest Convening the Community grant were permanently integrated into the museum’s yearly programming, funded entirely by the operating budget and generous grants from the Gund Foundation and the Cleveland Foundation.

The Speakers Bureau trained nine additional speakers and added a new aspect to the ongoing training program: *The Inside Scoop*, a bimonthly presentation by CMA staff to acquaint speakers with the inner workings of the museum. The speakers, who are volunteers, made presentations to 2,000 prospective museum visitors this year. The Art Crew continues to make appearances at a variety of community festivals and special events throughout the region. Two new characters joined the collection of seven inspired by works of art in the permanent collection. The museum relies increasingly on special advisory committees and other groups organized specifically to help coordinate efforts with the greater Cleveland area and with specific community groups. Made up of individuals who understand issues facing these groups, the Convening the Community Advisory Council added four new members while asking others to join new committees within the museum to take full advantage of their expertise. Led by Oberlin professor emeritus and museum trustee Adrienne L. Jones, the African American Community Task Force met six times, providing valuable guidance on assessing and improving staff diversity as well as sponsoring its second public event, *An Evening with Bill T. Jones*.

Three Community Days included Glenville Day and Lakewood Day, both with 500 residents attending, and a third annual Parma Day with 300 residents in atten-

Convening the Community Advisory Council

Anita Brindza, Executive Director, Cudell Improvement, Inc., Co-chair
 Adrienne L. Jones, CMA Trustee, Oberlin College, Co-chair
 Mary Bounds, Deputy Chief of Administrative Operations, Cleveland Police Department
 Christina Bruch, Hispanic Outreach and Retention Coordinator, Tri-C
 Joseph Calabrese, General Manager and CEO, RTA
 Paul Cassidy, Mayor, Parma Heights
 Jeri Chaikin, Euclid Corridor Project Manager, RTA
 James Cody, President, Greater Cleveland Suburban Council
 Sari Feldman, Deputy Director, Cleveland Public Library
 Vickie Hartzell, Branch Regional Services Director, Cuyahoga County Public Library
 George Humphrey, CMA Trustee
 Margaret Lyons, Director of Secondary Schools, Diocese of Cleveland
 Franklin Martin, President, Martin Printing, and past President, Black Professionals Association
 Jo Ann Mason, Director of Government Affairs, Cox Cable
 Pamela McGregor, Features Writer, *Plain Dealer*
 Greg Reese, Director, East Cleveland Public Library
 Donna Reid, CMA Trustee
 Janus Small, Director of Cultural Arts, Tri-C
 Helen Smith, Cuyahoga County Administration

African American Community Task Force

Adrienne L. Jones, CMA Trustee, Oberlin College, Chair
 Montrie Rucker Adams, *Kaleidoscope Magazine*
 June Antoine
 Emma Benning
 Margot Copeland, President and CEO, Greater Cleveland Round Table
 James Crosby, Editor, *City News*
 Helen Forbes Fields, Forbes, Fields and Associates
 Giesele Greene, M.D.
 Bert Holt
 Bracy Lewis, Chairman, Charitable Contributions, Bank One
 Franklin Martin, President, Martin Printing, and past President, Black Professionals Association
 Rev. Marvin McMickle, Pastor, Antioch Baptist Church
 A. Grace Lee Mims, radio host, WCLV
 Howard Mims, Professor, Cleveland State University
 Steven Minter, Executive Director, Cleveland Foundation
 Rev. Dr. Otis Moss, Pastor, Olivet Institutional Baptist Church
 Sharon Patton, Director, Allen Memorial Art Museum, Oberlin College
 Greg Reese, Director, East Cleveland Public Library
 Lawrence Simpson, President, Tri-C East
 Rev. Rodney Thomas, Pastor, St. James Church

Museum Associates

Ann and Dan Austin
 Emma and Calvin Benning
 McKey and Jim Berkman
 Jenny and Glenn Brown
 Brenda and Marshall Brown
 Rosalie and Morton Cohen
 Deborah and David Daberko
 Linda and Manuel Glynias
 Melinda and Douglas Holmes
 Bonnie Humphrey
 Adrienne and Morris Jones
 Robert Kaye and Diane Upright
 Mary Elizabeth and Robert Klein
 Bracy E. Lewis
 Leatrice and Robert Madison
 Barbara and Michael Peterman
 Marilyn and Clinton Sampson
 Cathy and Scott Zeilinger

dance. A “backpack” created by the museum and the Cuyahoga Valley Career Center was distributed to 18 school libraries. In response to the opportunity presented by the extensive construction fence surrounding the 1916 building renovation, the Community Fence project was conceived, planned, and executed in just four months, with 58 panels painted by different community artists and groups.

“The community fence turned the museum inside out, in a way, so the passers-by could see a portrait of our ‘melting pot’ audience,” says Nancy McAfee, manager of outreach and audience development. “We have a waiting list of potential painters. We were even called by a group from Madison, Wisconsin, that wanted to put up something similar.”

A one-day forum for area nonprofit professionals to discuss the issues surrounding outreach brought key speakers and resulted in a program on WVIZ/PBS. Last, but far from least, the department welcomed longtime museum employee Thomasine Clark in the role of outreach associate.

In an example of the power of art to forge connections with diverse communities, the museum was honored with the Friend of India award given by the Federation of India Community Associations of Northeast Ohio, acknowledging the museum’s contribution to greater public understanding of Indian art and culture at the 50th anniversary of Indian independence.

The museum’s marketing and communications efforts continued to help attract visitors. The total attendance for the year 2000 was 574,692, and June’s 68,586 was the highest figure for June in museum history. Overall attendance average for the past five years is 605,000. *Faces of Impressionism* drew more than 91,000, and *Treasures from the Royal Tombs of Ur* drew an unexpected number, almost 72,000 visitors. The more eclectic (and shorter-running) *Master Drawings from the Cleveland Museum of Art* drew about 30,000. Ultimately al-



Youngsters participate at Convening the Community’s Tremont activity booth.



WVIZ/PBS-TV inter-
views Director
Katharine Lee Reid.

most 70,000 people saw *Viktor Schreckengost and 20th-Century Design* (which continued into February 2001).

Marketing initiatives included the first-ever focus group to test advertising concepts for forthcoming exhibitions, the first cooperative campaign with the Cleveland Botanical Garden and Cleveland Convention and Visitors Bureau, the first television sponsorship of a popular television program (WVIZ/PBS *Antiques Roadshow*), ten direct mail campaigns to prospective visitors, and the completion of a year-long visitor survey, data from which was used in an economic impact report compiled by the Cleveland Growth Association. The Growth Association analysis estimates that the museum generates more than \$22.3 million in gross regional product per year, with about \$20.1 million in personal income and \$5.2 million in state and local government revenues. Since the year of the study lacked a “blockbuster” exhibition, the number represents a conservative baseline measure of the museum’s economic impact. With the assistance of Pat Henry Market Research, the museum also arranged a community telephone survey that followed up on one done three years ago under the auspices of the Lila Wallace-Reader’s Digest grant. The findings indicate that the Cleveland Museum of Art is still the area’s favorite museum by a wide margin and that perceptions about the

museum’s commitment to welcoming people from all communities and income levels have improved markedly since 1997.

Communications efforts found much success as well, as evidenced by the warm media reception for Katharine Lee Reid and the significant, thoughtful press the museum received in general. More than 80 news releases were sent to local, regional, national, and international media; the museum even produced its first video news release, for *Faces of Impressionism*. The Cleveland Associated Press reporter’s feature stories on Katharine Lee Reid, the Gund exhibition, and the Schreckengost show all ran in newspapers from coast to coast, and Viktor Schreckengost was featured in the *New York Times*, *Metropolis Magazine*, and many other regional, national, and special interest publications. A 30-minute Schreckengost program co-produced with Glazen Creative and WVIZ/PBS aired around the region, reaching an estimated 400,000 to 500,000 viewers.

In the visitor services area, the ticket center sold more than 198,000 tickets to events and exhibitions; more than 60 percent of the year’s new memberships joined during the *Faces of Impressionism* campaign. The group sales program booked more than 280 adult groups and hosted a site visit for major tour companies.



**Moonlit Monet:
A Summer Soirée**

Held during the *Faces of Impressionism* exhibition, the Young Friends benefit helped generate more than \$17,000 for the outreach program Generation XL.

- Betsy Bell, Co-chair
- Millicent Stoll, Co-chair
- Bill Anderson
- Beth Badzik
- Lloyd Bell
- Christine Croissant
- Chip Fienga
- Charles Getz
- Becky Gruss
- Candace Jones
- Lisa Kaltenberger
- Sara Kresenberg
- Stephen Long
- Tammy Shella
- Susan Silverberg
- Kristin Whiting

Youngsters build a village at Convening the Community's Tremont activity booth.

Young Friends

The Young Friends of the Cleveland Museum of Art is an affiliate group that provides social, educational, and service opportunities to museum members in their 20s, 30s, and 40s. Only officers and committee chairs are listed here.

- Bill Anderson, President
- Katherine Agle
- Betsy Bell
- Lloyd Bell
- Kristie Braley
- Pam Brown
- Laura Charvat
- Joanne Cohen
- Christy Croissant
- Nikki Dobbins
- Chip Fienga
- Charles Goets
- David Gottesman
- Becky Gruss
- Rob Hartford
- Candace Jones
- Pilar Kuhlenschmidt
- Aggie Nagy
- Mike Opatrny
- Laura Schmidt
- David Selman
- Susan Silverberg
- Scott Simon
- Kristy Smith
- Jane Snyder
- Millicent Stoll
- Johnna Walter
- Kristin Whiting
- Shannon Wood

Womens Council

Members volunteer in departments throughout the museum and are listed by name in the volunteer section below. Only officers and committee chairs are listed here.

- Peta Moskowicz, Chair
- Josie Anderson, First Vice Chair
- Louinia Mae Whittlesey, Second Vice Chair
- Flora Blumenthal, Third Vice Chair
- Nancy Kiefer, Corresponding Secretary
- Jane Horvitz, Assistant Corresponding Secretary
- Emma Benning, Recording Secretary
- JoAnne Lake, Assistant Recording Secretary
- Margie Biggar, Treasurer
- June Antoine, Assistant Treasurer
- Ellen Gerber, Staff Secretary
- Connie Abbey
- Ann Ames
- Margot Baldwin
- Dinny Bell
- Christy Bittenbender
- Helen Burns
- Nancy Clark
- Ryn Clarke
- Mary Coleman

- Janet Coquillette
- Lois Davis
- Helen DeGulis
- Cindy Denney
- Frances Dickenson
- Mary Dyke
- Joan Fitchet
- Jean Gaede
- Brenda Goldberg
- Sally Good
- Sue Grant
- Ellen Heberton
- Betsy Hegyes
- Nancy Jeffery
- Terry Julien
- Barbara Martien
- Carol Michel
- Kathy Moroscak
- Christine Muddell
- Simin Naraghipour
- Ellen Neye
- Ann Olsen
- Elinor Polster
- Adrienne Rasmus
- Margie Sachs
- Gail Schlang
- Shirley Straffon
- Kate Stenson
- Diane Stupay
- Julia Thornton
- Skip Watts
- Candy Weil
- Maggie Woodcock
- Diane DeBevec, Museum Liaison

+ Deceased

Volunteers

Honor Roll 2000

We thank the members of the honor roll, who were nominated for long-term service, nature of task performed, or outstanding volunteerism.

- The African American Community Task Force
- Erva Barton
- Sharon Bell
- Joe Christoffel
- Mary Dyke
- Joan Fletcher
- Ellen Gerber
- Lowell Good
- Graham Grund
- Lois Koeckert
- Jo Ann Mason
- Peta Moskowicz
- Dolly Pardi
- Leon Plevin
- Dr. Larry J. B. Robinson
- Gail Schlang
- Pat Simpfendorfer
- Naomi Singer

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- Mary Abbott
- Jeanne Ablon
- Steve Abraham
- Ingrid Abram
- Montrie Rucker Adams
- Carolyn Adelstein
- Harriet Adelstein
- The African American Community Task Force
- Elena Alex
- Mary Alexander
- Catherine Alfred
- Marjorie Alge
- Sarah Alhaddad
- Sawson Alhaddad
- Tamara Alibeckoff
- Peggy Allen
- Annie Ames
- Camille Ames
- Jinai Ames
- Kathleen Anchors
- Bill Anderson
- Bob Anderson
- Josie Anderson
- Scott Anderson

- Diane Andrica
- Latonia Angel
- Candace Anker
- June Antoine
- Carol Arnold
- Roma Aronoff
- Ann Austin
- Ron Backos
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- Gauri Bahadur
- Margot Baldwin
- Christie Ballanger
- Brian Barbuto
- Anne Barnes
- Julie Barry
- Jean Barth
- Erva Barton
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- Gerry Bastaich
- Carolyn Batcheller
- Abby Baumgartner
- Tricia Beeman
- Doris Belknap
- Diane Bell
- Sharon Bell
- Aaron Bennett
- Joey Bennett
- Tom Bennett
- Emma Benning
- Erika Bentley
- Elaine Bercu
- Anne Berk
- Yetta Berkowitz
- Helen Berman
- Mildred Berne
- Arlene Bialic
- Helen Biehle+
- Margie Biggar
- Jean Bingay
- Christy Bittenbender
- Mary Bittenbender
- Herb Blackann
- Dorothy Blaha
- Rachel Blair
- Lieselotte Blankenstein
- Gertrude Bleisch
- Pat Blochowich
- Artie Blom
- Lois Bluhm
- Natalie Blum
- Lenore Blume
- Flora Blumenthal
- Michelle Bolin
- Jane Bondi
- Helen Bonebrake
- Beau Bonner



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Judith Botnick
Mary Bounds
Judy Bourne
Karen Bourquin
Doris Boxerbaum
Sue Boyce
Jennifer Boyd
Minna Buxbaum
Ruth Boza
Susan Brachna
B.J. Bradley
Joan Brandeis
Mary Ann Brennan
Amanda Brewton
Anita Brindza
Joann Broadbooks
Connie Brodack
Vikki Broer
Ann Brown
Lesley Brown
Marzella Brown
Mebby Brown
Pat Brownell
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Rita Buchanan
Linda Buchler
Colette Buck
Lynn Bufford
Lynda Bumpus
Gerry Burk
Helen Burns
Pat Butler
Elizabeth Cain
Joseph Calabrese
Gail Calfee
Patricia Callahan
Sandra Canada
Helen Carbon
Rhonda Carder
Dana Carson
Jennifer Cash
Paul Cassidy
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Carla Castro
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Gwen Champlin
Ann Chaney
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Paula Coppedge
Janet Coquillette
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Kevin Cronin
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Culbertson
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Woody Culp
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Margaret Cutter
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Susan Dahm
Martha Dalton
Ruth Dancyger
Ranjit Datta
Paula David
Barbara Davis
Kathy Davis
Lois Davis
Renee de Courville
Helen DeGulis
Paul Deimling
Rosemary Deioma

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Donna Deluca
Lauretta Dennis
Sandy Dennis
Ninna Denny
Corinne Deprano
Ben DeRubertis
Beth Desberg
Elizabeth Deucher
Dawn DiCenzi
Diane Dick
Frances Dickenson
Jill Dickson
Martha Diem
Cecilia Distad
Pete Dobbins
Ann Dobelstein
Patricia Dolak
Eleanor Donley
Nancy Doris
Rosilind Dorsky
Annette Douglass
Betty Downie
Molly Downing
Patricia Doyle
Lisa Drvenkar
Jacqueline Dukes
Rebecca Dunn
Art Duricy
Zoann Dusenbury
Nancy Dvorak
Mary Dyke
Erwin Edelman
Sheryl Edwards
Betsy Eells
Judy Eigenfeld
Dotti Eitel
Dorothy Elliott
Dale Ellrich
Anaita Elmore-
Florence
Marian and Alan
Englander
Jean Ensley
Victoria Erjavec
Elinore Evans
Andrea Fabert
Marjorie Falk
Mary Louise Falkner
Roslyn Fanaroff
Doris Farley
Pauline Farmer
Sari Feldman
Karen Ferguson
Carl Fesler
Helen Forbes Fields
Adele Fike
Melanie Fioritto
Jamie and Ron Fish

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Joan Fitchet
Doreen Flash
Joan Fletcher
Betty Floyd
Marcia Floyd
Marianne Foley
Stephanie Folger
Caroline Folkman
Carol Forbes+
Joan Fountain
Shelia Fox
Dulcemar Francis
Sister M.
Francismarie
Anne Frank
Jane Frankel
Barbara Franklin
Mary Kate
Fredriksen
Gyta Freed
Ann Friedman
Linda Friedman
Nancy Friedman
Jean Gaede
Frannie Gale
Barbara Galvin
Debra Gantz
Gail Garon
Marge Garrett
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Mary Gattozzi
Shirley Gellman
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Ellen Gerber
Kristy Giffin
Jean Gillet
Mell Glaser
Hannah Gleisser
Linda Godwin
Marianne Gogolick
Brenda Goldberg
Adele Goldhamer
Dodie Goncher
Lowell Good
Sally Good
Betsy Goodfriend
Sharon Goodman
Bettyann Gorman
Cleo Gorman
David Gottesman
Susan Graham
Chester Gray
Giesele Green
Miriam Greene
Kermit Greeneisen
Karen Gregg
Martina Grenwis
Wendy Grew

Carolyn Griffen
Barbara Gross
Marsha Gross
Viola Gross
Mary Jane Grossman
Nan Grossman
Graham Grund
Cindy Guertin
Lois Guren
Joyce Hackbarth
Haidi Haiss
Nola Haiss
Bill Hale
Marlana Pugh
Hamer
Loraine Hammack
Maryellen Hammer
Dyane Hanslik
Margit Harris
Vicki Hartzell
Louise Hawthorne
Ellen Heberton
Betsy Hegyes
Bria Heifetz
Reva Heifetz
Lee Heinen
Lila Held
Paul Heller
David Hennel
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Edith Hirsch
Liz Hoffman
Kate Hoffmeyer
Clayton Hogg
Mildred Hollander
Slocumb Hollis
Melinda Holmes
Bert Holt
Jann Holzman
Ed Homberg
Carolyn Horn
Jane Horvitz
Rita Hubar
Jim Hubert
Denise Huck
George Humphrey
Nancy Hyams
Sarah Iammarino
Sarah Ice
Sabrina Inkley
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Patricia
Simpfendorfer
Kate Stenson

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Jean Bingay
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Peggy Sloan
Ruth R. Stahler
Jane S. Steigerwald
Mary Ann Stepka-
Warner
Kathy Vilas
Margaret W. Walton
Barbara A. Kathman,
Coordinator

Volunteers play many important roles behind the scenes.



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 Bertha Jaffee
 Demarie Janik
 Lori Janusko
 Eric Jaworowski
 Bernice Jefferis
 Jean Jensen
 Kathryn Jewett
 Alicia Jimenez
 Rose Marie Jisa
 Gwendolyn Johnson
 Adrienne Jones
 Barbara Jones
 Beverly Grace Jones
 Phyllis Jones
 Shahna Jones
 Sonja Jones
 Sonya Jones
 Pamela Juergens
 Therese Julien
 Ann Kahn
 Erol Kalendar
 Ruth Kalish
 Sandra Kappelman
 Richard Karberg
 Carolyn Karch
 Blanche and Dudley Katz
 Daniel Adam Katz
 Robert Kaye
 Sean Keane
 Paul Keen
 Margaret Kelleher
 Patricia Kelley

Andrew Kelling
 Marietta Kelly
 Linda Kendall
 Eleanor Kendrick
 Aileen Kenny
 Jane Kern
 Nancy Kiefer
 Anne Kilroy
 Rose Kitty
 Katherine and Dicc Klann
 Philip Kleinhenz
 Jan Kodish
 Lois Koeckert
 Ken Koehler
 Kristie Kohl
 Joan Kohn
 Phyllis Koons
 Elaine Koskie
 Diane Kotrlik
 Josie Kramer
 Henrietta Kraus
 Max Krieger
 Universe Krist
 Rob Krulak
 Pilar Kulenschmidt
 Peggy Kundtz
 Holly K'Lynn
 Sally Lacombe
 Joann Lafferty
 JoAnne Lake
 Sharon Lampi
 Carolyn Lampl
 Joseph Langa
 Karen Lange

Linda Larisch
 Bonnie Lau
 Mary Ellen Laurienzo
 Karen Lavelle
 Nancy Lavelle
 Terry Leach
 Kathy Leehan
 Anne Lemon
 Ginny Leonard
 Katie Leovic
 Kathleen LePrevost
 Valerie and Morris Levinsohn
 Rose Lewandowski
 Bracy Lewis
 Mary Ann Liljedahl
 Mary Little
 Miriam Livingston
 Anne Lockhart
 Arlene Loconti
 Frances Lombardo-Lee
 Cathy Lonergan
 Bob Longfellow
 Anne and Kenneth Love
 Sondra Loveman
 Norma Lowe
 Nan Lowerre
 Ingrid Luders
 Rosette Lurie
 Margaret Lyons
 Donna MacDonald
 Peg Machesky
 Peg MacNaughton
 Lorrie Magid
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 Joi Mahoney-Curry
 Abby Maier
 Julie Mailey
 Carol Majewski
 Marvin Mandel
 Denise Marcis
 Kathy Margdin
 Teri Markel
 Patricia Markey
 Maureen Marshall
 Barbara Martien
 Carolina Martin
 Franklin Martin
 Jessie Martin
 Marsella Martino
 Jo Ann Mason
 Maguy
 Mavissakalian
 Mary Kay Maxson
 George McCann
 Peggy McCann

Michelle McCarthy
 Lenore McClelland
 Mary McClung
 Mary Beth McCormack
 Marilyn McDonald
 Linda McGinty
 Alicia McGrain
 Paloma McGregor
 Patricia McIlraith
 Dorothy McIntyre
 Jacklynn McKenney
 Gail McMichael
 Rev. Marvin McMickle
 Jonathan McTier
 Cathy Mecaskey
 Sharon Meixner
 Rhea Meltzer
 Nicole Mercurio
 Mary Merkel
 Danielle Merriman
 Carol Michel
 Lorna Mierke
 Sally Milgram
 Betty Miller
 Cathy Miller
 Eugenia Miller
 Suzanne Miller
 A. Grace Lee Mims and Howard Mims
 Barbara Mines
 Dolly Minter
 Chris Mis
 John Moody III
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 Rita Moore
 Theresa Moran
 Caroline Morgan
 Claire Morgan
 June Morgan
 Florence Moritz
 Kathy Moroscak
 Amanda Morris
 Betsi Morris
 Marjorie Moskovitz
 Peta Moskowitz
 Rev. Dr. Otis Moss
 Mooneen Mourad
 Mary Jo Mudgett
 Emily Mueller
 Ed Musbach
 Celeste Myers
 Nora and Hal Myers
 Beth Namey
 Stephanie Napier
 Rob Naraluski
 Ginny Neary
 Janet Neary

Dorothy Neff
 Betty and Jim Nejedlik
 Belinda Nemeth
 Elise Newman
 Joann Newman
 Ellen Neye
 Christine Norman
 Vanessa North
 June Nosan
 Courtney Novak
 Michael Novak
 Alyce Nunn
 Mark Nykaza
 Tim O'Brien
 Shannon Okey
 Ann Olsen
 Loren Olson
 Jane Onk
 Helen Orton
 Jill Marie Oswald
 William Ott
 Anne Ott-Hansen
 Barb Ottinger
 Lisa Ottrix
 Anne Owens
 Monica Paksec
 Barbara Palumbo
 Dolly Pardi
 Sharon Patton
 Jessica Payne
 Rita Pearlman
 Ethel Pearson
 Jacqueline and William Peck
 Joe Pedro
 Heather Pennington
 Ellen and Jim Peoples
 Willa Percival
 Elaine Peters
 June Petrequin
 Ron Petrie
 Peg and Bill Petrovic
 Deann Petruschke
 Emily Phillips
 James Phillips
 Sue Phillips
 Irma Pianca
 Susan Pim
 Brenda Piraino
 Leon Plevin
 Margaret Plumpton
 Kelley Poling
 Amanda Polster
 Elinor Polster
 Jeremy Polster
 Carole Pompeii
 Fran Porter

Mary Porter
 Susan Powar
 Charlene Powers
 Elizabeth Powers
 Doug Price
 John Prim
 Joan Query
 Ella Quintrell
 Lynn Quintrell
 Myra Rachow
 Patricia and Frank Randol
 Beth Rankin
 Seema Rao
 Adrienne Rasmus
 Ginger Ratcliffe
 Susie Rathbone
 Greg Reese
 Donna Reid
 Howard Reinmuth
 JoAnn Remington
 Mary Reynolds
 Kristin Ricci
 Shirley Ricketts
 Judy Ritzenberg
 Joan Roach
 Margaret Robare
 Gann Roberts
 Dr. Larry J. B. Robinson
 Kathy Rockman
 Laurie Rodney
 Martha Rogers
 Monica Rogers
 Theresa Rogers
 Vivian Rokfalusi
 Roger Romito
 Savery Rorimer
 Catherine Rose
 Kitty Rose
 Mary Rose
 Carole Rosenblatt
 Ronna Rosenthal
 Phyllis Ross
 Tom Ross
 Gene Rucker
 Emanuel Rudy
 Sandra Rueb
 Carolyn Rummery
 Monica Rust
 Katie Ryan
 Mary Ryan
 Marjorie Sachs
 Tom Salomon
 Robin Sampson
 Lourdes Sanchez
 Mitzi Sands
 Phyllis Saul
 Ashley Sayer

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Heather Sherwin	Diane Stupay	Winifred Watts	Interns	Joseph M. Erdelac	Mr. ⁺ and Mrs. Herbert E. Strawbridge
Gail Shipley	Rosalyn Sukenik	Celia Weatherhead	Linda Ayala	Richard Fleischman and Helen Moss	Mr. and Mrs. Seth C. Taft
Dorothy Shrier	Nanette Webb	Nanette Webb	Beth Bosley	Mr. and Mrs. James D. Gibans	Steve Taylor
JoAnn Shubert	Betty Weber	Betty Weber	Andrew Bruner	Mr. ⁺ and Mrs. David L. Grund	William E. Ward
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Jeff Silver	Jean Weil	Jean Weil	Erin Gee	Gerald P. Hirshberg	
Kelly Silver	David Weinstein	David Weinstein	Liza Goodell	John Hradisky	
Anita Silverstein	Lois Weiss	Lois Weiss	Gretchen Hoefler	William Martin Jean	
Kim and Jim Simler	Eunice Wertheim	Eunice Wertheim	Carl Johnson	David W. Johnson	
Patricia Sempfendorfer	Sue Westbrook	Sue Westbrook	Grant Keating	Mr. and Mrs. John E. Katzenmeyer	
Lawrence Simpson	Beth Whalley	Beth Whalley	Sheila Keller	Gregory Keller	
Naomi Singer	Bob Whitcraft	Bob Whitcraft	Melissa King	Mr. and Mrs. Joseph S. Kisvardai	
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Margarite Skorepa	Marilyn White	Marilyn White	Matt MacEwan	Ron Kuchta	
Sylvia ⁺ and Max Slavin	Michelle White	Michelle White	Tiffanie Meese		
David Slezak	Sandy White	Sandy White	Sherrie Morris		
Norma Sliman	Nancy Whiteman	Nancy Whiteman	Robert Nester		
Peggy Sloan	Louinia Mae Whittlesey	Louinia Mae Whittlesey	Julia Pankhurst		
Janus Small	John Wichman	John Wichman	Erin Purnell		
Margaret Smedley	Larry Wickter	Larry Wickter	Taliesin Reid-Haugh		
Barbara Smeltz	Sueann Williams	Sueann Williams	Emma Rivett-Carnac		
Charles Smick	Barbara Williamson	Barbara Williamson	Amir Saleem		
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Mrs. Charles J. Smith	Joan Wilson	Joan Wilson	Alicia Seipser		
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Gretchen Smith	Monica Wilson	Monica Wilson	Shie Urakami		
Pam Smith	Vince Wilson	Vince Wilson	Matt Youngner		
Tom Smith	Vivian Wilson	Vivian Wilson	Jacqueline Waters		
Becky Smythe	Joann Wirtz	Joann Wirtz	Seth Wilshutz		
Mary Snider	Margo Wise	Margo Wise			
Ellen K. Solender	Nancy Wolpe	Nancy Wolpe			
Jean Sommer	Joyce Wolpert	Joyce Wolpert			
	Nick Vodanoff				

⁺ Deceased



FESTIVALS

The Menyhart and Gardner/Smit families brought their dragon to Parade the Circle Celebration 2000.

In the past decade, the museum has developed an annual cycle of public festivals that continue to flourish. “A festival means so many different things to different people,” comments Robin VanLear, artistic director of Parade the Circle. “Some people come for the day, purely as spectators. For other people it’s the culmination of weeks or months of hard work and artistry. If everything goes right (which, miraculously, it often seems to do), the experience is magical for everyone.”

Early June’s Parade the Circle Celebration, a collaboration among 75 cultural and educational institutions presented jointly by the museum and University Circle Incorporated, is foremost among them, with some 45,000 people in attendance. Indeed, as part of the Library of Congress Bicentennial Celebration, Senator Mike DeWine honored Parade the Circle Celebration by designating it a Local Legacy Project. Robin VanLear and Nan Eisenberg, her associate in the museum’s Community Arts department, were cited as well as representatives from event co-presenter University Circle Incorporated. The Circle of Masks festival in April is the museum’s opening event for Parade the Circle Celebration season. Drawing on the Parade 2000 theme, “Painting Songs, Weaving Rhythms,” this year’s mask festival focused on the interplay of cultures and art forms in the contemporary world.

In August, the Family Festival of African Drum and Dance brought dancer and choreographer Abdoulaye Sylla of Guinea, who offered an evening master class for experienced dancers to learn the Yankadi and Soli dances. Free workshops were open to all ages and skill levels, and the Iroko Drum and Dance Society presented a free concert, *Routes/Roots*, in Gartner Auditorium.

The 11th annual Chalk Festival was held on the surface parking lot because of the construction on the museum’s south side, but the mosaic of designs that resulted from the cumulative efforts of hundreds of chalk artists was no less remarkable in this alternate setting.



Chalk Festival artist Wendy Mahon battles gray and drizzling weather with a splash of color.

For the second year, the Winter Lights Festival was a weekend celebration. Artists created Environment of Lights installations on Wade Oval, culminating in Sunday's Holiday CircleFest, a collaborative open house among University Circle institutions that found about 6,500 people visiting the museum over the course of the afternoon.

Many of the giant puppets, stilt dancers, chalk artists, dancers, and musicians who participated in these festivals also appeared at community events throughout greater Cleveland to promote exhibitions and events at the museum and to foster collaborations with selected organizations and neighborhoods.

Though not a festival per se, the annual Summer Evenings programs with music, film, educational programs, dining, and art every Wednesday and Friday all summer long continued to serve as a magnet for community gathering at the museum. Highlights of last year's Summer Evenings included performances of classical music in the Impressionist style, in honor of *Faces of Impressionism*; a film series that ranged from movies about artists to an encore screening of *South*, the harrowing account of Ernest Shackleton's legendary Antarctic expedition; hands-on art projects inspired by the summer's exhibitions; a roster of thought-provoking lectures; and a lively series of world music concerts in Gartner Auditorium. Setting the tone was the nightly dining and live music in the outdoor courtyard, where visitors could hear many of Cleveland's top jazz and blues artists over a leisurely dinner.



Illuminated sculpture by Anna Arnold in the Environment of Lights installation, Winter Lights Festival

Parade the Circle Celebration

Guest artists

Nizam Ali (Trinidad and Tobago)

Félix Diaz (Mexico)

Rosario Fernández (Mexico)

Michael Guy-James (Trinidad and Tobago)

Brad Harley (Canada)

Ezra Houser (Canada)

Mr. Imagination (Gregory Warmack) (Chicago)

Michael Lee Poy (Canada, Trinidad and Tobago)

Rick Simon (Canada)

Cathy Vigo (Puerto Rico)

Parade staff, artists, and choreographers

Debbie Apple-Presser

Sue Berry

Philip Brutz

Kathy Colquhoun

Michael Crouch

Alison Egan

Nan Eisenberg

JoAnn Giordano

Leslie Graham

Dyane Hronek

Hanslik

Scott Heiser

Kenn Hetzel

Hector Castellanos

Lara

Wendy Mahon

Vanessa North

Young Park

Maria de Jesús Paz

Jesse Rhinehart

Lizzie Roche

Jean Russo

SAFMOD (SubAtomic Frequency Modulation OverDose) artists

Jeremy Shubrook

Jan Stickney

Chuck Supinski

Alexandra Underhill

Vivian Vail

Robin VanLear

Jill VanOrden

Kristin Wade

Kelly Williams

Kevin Williams

Craig Woodson

2000 poster and T-shirt

Story Rhinehart

University Circle Incorporated member institution groups

Abington Arms
African American Museum
Case Western Reserve University
Children’s Museum of Cleveland
Cleveland Center for Contemporary Art
Cleveland Cultural Gardens Federation
Cleveland Hearing and Speech Center
Cleveland Institute of Art
Cleveland Museum of Art and Womens Council
Cleveland Music School Settlement
Fairhill Center for Aging
Health Museum of Cleveland
Judson Retirement Community
Karamu House
Lake View Cemetery Association
Nature Center at Shaker Lakes
Ronald McDonald House of Cleveland, Inc.
University Circle Incorporated

Schools and education groups

Berea Schools: Smith Elementary
Cleveland Public Schools: Citizens Academy Charter School, Douglas MacArthur Elementary, Margaret A. Ireland Contemporary Academy, Robinson G. Jones Elementary, Sunbeam Elementary, Audubon Middle, and Cleveland School of the Arts High School

Cleveland Heights–University Heights Schools: Coventry Elementary, Fairfax Elementary, Noble Elementary, Wiley Middle, and Cleveland Heights High
Cleveland Music School Settlement: Early Childhood Department
Eastwood Day Treatment Center: Positive Education Program
Hawken School
Heights Home Schoolers
Holy Family Arts and Education
Laurel School
Our Lady of Peace School
Painesville Riverside High School
Rocky River Schools: Goldwood Primary and Rocky River High
Ruffing Montessori School
St. Margaret Mary School
Shaker Heights Schools: Woodbury Elementary
Streetsboro Schools: Campus Intermediate

Community groups

Abington Arms Art Therapy Program
El Barrio
Catholic Charities/Hispanic Senior Center
City Year Corps
Center for Families and Children: RapArt
Cuyahoga County Board of Mental Retardation
Escuela Popular
Fairhill Center for Aging
Intergenerational Resource Center
Mentoring Program
Hessler Street Fair
Ile Osungbarada
Metropolitan Bank & Trust
Mount Pleasant Boys and Girls Club

New Song Church
Rainey Institute of Art
River Run Arts–Earth Studies Camp/
Cuyahoga Valley Environmental Center
St. Bernard Church (Akron)

Music and dance groups

Agua Sol y Sereno (Puerto Rico)
Case Western Reserve University Dancers
Cleveland Tumbadors
Dance Afrika Dance
Iroko Drum and Dance Society
Jété Dance Company
Les Quarto Phoneys Saxy
Los Quilombos
Matt Apanius All Star Steel Drum Band
Mellow Harps Steel Drum Band
Planeta Azul (Tijuana, Mexico)
SAFMOD
Shadowland Theatre Company (Toronto)
The Swizzlestick Theatre (Toronto)
The YARD (Cleveland School of the Arts)

Wade Oval activities sponsors

African American Museum
American Heart Association
Artists Archive of the Western Reserve
Case Western Reserve University School of Dentistry
Children’s Museum of Cleveland
Cleveland Botanical Garden
Cleveland Center for Contemporary Art
Cleveland Hearing and Speech Center

Cleveland Institute of Art
Cleveland Institute of Music
Cleveland Museum of Art
Cleveland Museum of Natural History
Cleveland Music School Settlement
Cleveland Office for the U.S. Committee for UNICEF
Cleveland Orchestra
Cleveland Play House
Cleveland Shakespeare Festival
Cleveland Sight Center
Health Museum of Cleveland
Judson Retirement Community
Karamu House
Kindercare’s University Hospitals Child Development Center
Lake View Cemetery Association
Metropolitan Bank & Trust
Nature Center at Shaker Lakes
Ohio College of Podiatric Medicine–Cleveland Foot and Ankle Clinic
Puppetry Guild of Northeastern Ohio
Ronald McDonald House of Cleveland, Inc.
Sculpture Center
Shaker Historical Society
University Circle Incorporated
University Hospitals of Cleveland Auxiliary Committee
Western Reserve Association for the Preservation and Perpetuation of Storytelling
Western Reserve Historical Society
Young Audiences of Greater Cleveland

Street banner artists

Kate Hoffmeyer
Anita Silverstein
and collaborative efforts from the
Children’s Museum of Cleveland
Western Reserve Historical Society
high school art students from
Chagrin Falls
Cleveland Central Catholic
Cleveland Heights–University Heights
Hathaway Brown
Lakewood
Painesville Riverside

Sponsors

Metropolitan Bank & Trust with generous support from the George Gund Foundation and additional support from University Hospitals Health System/University Hospitals of Cleveland, the Cleveland Coca-Cola Bottling Co., and the Ohio Arts Council. Promotional support was provided by the *Plain Dealer*, WKYC-TV3, 89.7 WKSU, and Mix 106.5.



A volunteer works on the papier mâché head for a giant puppet.

Parade the Circle Celebration was designated a Local Legacy Project by the U.S. Library of Congress.



Workshops held at the museum help participants prepare for the parade. Here Skip Jamison of Painesville Riverside High School works on the school's giant puppet costume during a batik workshop.

Circle of Masks

Artists: Anna Arnold, Hector Castellanos Lara, Wendy Mahon. Performance artists: Jerome Anderson and Kristi Little, MorrisonDance, Story Rhinehart Group.

Family Festival of African Drum and Dance

Workshop presenters: Abdoulaye Sylla, David Coleman, Craig Woodson. Performance groups: Dance Afrika Dance, Ile Osungbarada, Iroko Drum and Dance Society, Omowale Afrique.

Chalk Festival

Featured artists: Nizam Ali, Anna Arnold, Jose Bruno Casiano, Alison Egan, Tim Haas, Dyane Hronek Hanslik, Wendy Mahon, Jesse Rhinehart, Robin VanLear. Participating groups: Andrews School (Mentor), Kenneth W. Clement Elementary (Cleveland), Keystone District Schools (Penfield Elementary, West Carlisle Elementary, Keystone Middle, and Keystone High), Lake Center Christian School, Painesville Riverside High School. Performance artists: Agua, Sol y Sereno, led by Pedro Adorno. Musicians: Blues DeVille, Sammy De Leon y Su Orquesta.

Winter Lights Lantern Festival

Installation artists: Anna Arnold, Alison Egan, Mark Jenks, Carl Johnson, Mark Sugiuchi, Robin VanLear. Performance artists: Debbie Apple-Presser, Lelani Barrett, Nick Carlisle, Michael Costello, Melanie Fioritto, James Holloway, Sherri Mills, Young Park, Lizzie Roche, Vivian Vail. Musicians: CWRU Early Music Singers, North Coast Men's Chorus. Lantern artists: Sue Berry, Michael Costello, Michael Crouch, Laurie Garrett, Patty Jenks, Hector Castellanos Lara, Wendy Mahon, Jenny Mendes, Helene Morse, Maria de Jesús Paz, Annie Peters, Kristin Wade, Kevin Williams.

Summer Evenings

Dinner Music

Afro-Rican; Eddie Baccus Sextet; Blue Lunch; Blues DeVille; Bob Buschow Jazz Octet; Charged Particles; Jesse Dandy Jazz Ensemble; d.b.c; Mr. Downchild and the House Rockers; Mark Gridley Quartet; Cliff Habian Quartet; Susan Hesse Quartet; Matt Horwich Quintet; JT-3; KingBees; Ernie Krivda Quintet; Ed Michaels Jazz Quartet; New Harp Experience; Trisha O'Brien Quintet; Roberto Ocasio Tropical Jam; Paradise Jazz Band; Larry Patch and the Buddy Griebel Trio; Mike Petrone Quartet; Rare Blend; John Richmond Swingtet; Calvin Stokes Quartet.

Concerts

Cleveland Duo (Carolyn Gadiel Warner, piano, with Stephen Warner, violin), with James Umble, alto saxophone, and Kathryn Thomas Umble, flute; Dang Thai Son, piano; Monique Duphil, piano; Karel Paukert and Friends: Janina Ceaser, harpsichord, Ryan Anthony, trumpet, Felix Kraus, English horn; Rongchun Zhao, erhu, with Karel Paukert, organ; Windsor Duo (Katie Lansdale, violin, with Mark George, piano); Wong Duo (Gilbert and Andrew Wong, piano).

Summer Evenings visitors pack the outdoor sculpture courtyard every Wednesday and Friday evening to have dinner and hear great music.





The increasingly popular Family Festival of African Drum and Dance offers two days of hands-on instruction in drum making and dance, culminating in a lively public performance.

New audiences discover the museum through lively public festivals.

Summary of Attendance

Total Attendance, Museum	574,692
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Community Arts

Circle of Masks	1,200
Parade the Circle Celebration	45,000
Family Festival of African Drum and Dance	750
Chalk Festival	3,000
Winter Lights Lantern Festival including Oval festivities	10,150
Lila Wallace-Reader's Digest Grant outreach events	2,470
Offsite events	101,300
Total	163,870

School and Teacher Services

Art To Go	3,301
ICARE	317
Distance Learning	3,281
Self-guided groups	24,009
Staff-guided groups	10,071
School studio programs	3,078
Teacher Resource Center	2,100
Teacher Resource Center (offsite)	220
Docent-guided groups	22,523
Total	68,900

Family and Youth Programs

Outreach programs	5,516
Museum Art Classes	10,022*
High school programs	1,739
<i>Oriental Odyssey, 450*; AP Art History, 480*; Future Connections, 160*; World of Difference, 300*; Theater Arts Camp, 349*</i>	
Family workshops	2,494
Special youth programs	613
<i>ELL, 320*; Math Connections, 118*; Afternoon with the Arts, 75; Circle Sampler Camp, 100</i>	
Special days	3,697
<i>Martin Luther King Jr. Day, 2,818; Museum Art Classes reunion day, 75; Holiday Family Festival, 804</i>	
Total	24,081

* Reflects multi-attendance

For Adults

CWRU classes	10,948*
CWRU audit classes for members	3,606
Gallery talks	2,257
Highlights tours	2,095
Public lectures	6,129
Recorded tours	40,666
<i>Still Life Paintings from the Netherlands, 1,331; Faces of Impressionism, 33,078; Viktor Schreckengost and 20th-Century Design, 2,103; Sight and Sound, 4,154</i>	
Self-guided groups	1,645
Staff-guided groups	9,142
Studio classes	1,704*
Total	78,192

Film	7,385
Musical Arts	15,961
Performing Arts	47,225
<i>VIVA!, 6,103; Jazz on the Circle, 1,245; Summer Evenings, 34,886; Other concerts, 4,991</i>	
Total	70,571

Total Attendance, Programs	411,738
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Ingalls Library

Book Library

Cataloging	
Books cataloged	6,215 in 7,595 volumes
(includes books, serials, computer files, microforms, scores, and video and audio recordings, in Roman and CJK scripts)	
Volume count as of December 31, 2000	241,690 titles in 313,026 volumes
Book repairs	818
Headings added to ArtNACO	125
Clipping files added to online system	1,556

Acquisitions	
Gifts	1,053
Exchanges	1,762

Public services	
Outside readers registered	4,420
Book circulation	35,390
Books shelved	23,942
Reference questions answered (including 303 email questions)	2,997
Interlibrary loans processed (789 as lender, 370 as borrower)	1,159
Books handled via courier runs	7,034
Book use, total	36,089
Museum staff	22,033
CWRU	7,673
Members	2,022
Other researchers	4,361

Serials

Total serial titles	2,697
Total active titles	1,481
Total serials checked in	4,028
Subscriptions and memberships	1,049
Titles cataloged	81
Sales catalogs received	1,922
Volumes bound	3,234

SCIPPO (Sales Catalog Index Project

Input On-line)	
Records added	518
Records updated	1,404
Records loaded from RLIN	40,603

Slide Library

Slides accessioned	10,947
Gifts and exchanges	384
Slides cataloged	13,227
Slides filed	59,259
Slide count as of December 31, 2000	450,000
Slide records in Re:Discovery online system, as of December 31, 2000	124,451
Videotapes	683
Videotapes borrowed and shown	124
Slide circulation, total	38,141
Staff	11,978
CWRU	18,274
Public	7,889
Slide borrowers, total	1,270
Staff	421
CWRU	573
Public	276

Archives

Records accessioned	197 cu. ft.
Records processed	28 cu. ft.
Total holdings, as of December 31, 2000	1,994 cu. ft.
Records sent to offsite storage	196 cu. ft.
File titles entered in database	4,318
Reference requests, total 220	
Staff	179
Public	41

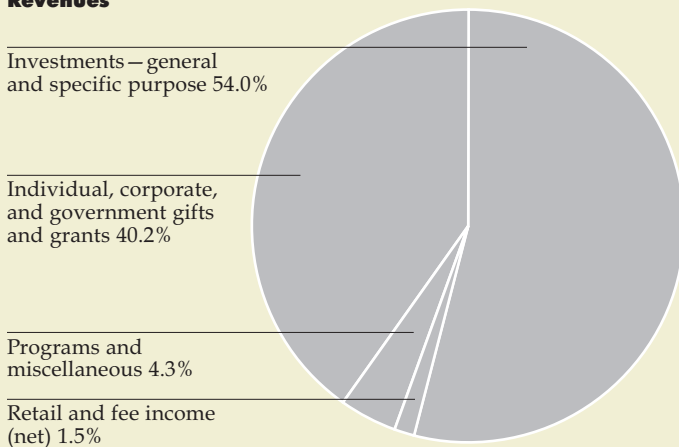
Financial Report 2000

The financial results for fiscal year 2000 reflect the museum's desire to balance strategic investments that benefit future years with investments in current year programs and exhibitions. This prudent balance ensures that the museum will continue to pursue appropriate additions to its collection, invest in its technology and people, and offer outstanding educational programs and exhibitions. This report focuses on the key financial trends that impacted the results for 2000.

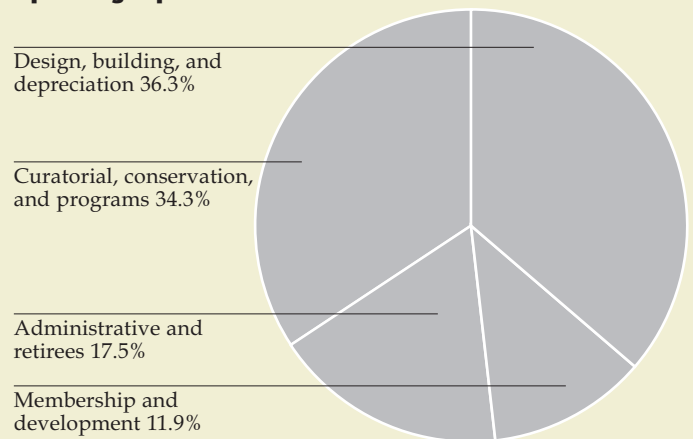
Total Revenues and Support

Total revenue increased to \$59.2 million in 2000 from \$38.1 million in 1999. The most significant part of this increase is the result of a grant from the state legislature and from pledges made in support of the project to restore the exterior of the 1916 building. These items totaled \$11.3 million. In addition, revenue increases were achieved in the areas of membership, retail stores, programs, and special events. These increases would not have been accomplished without the generosity and dedicated efforts of the community at large as well as individuals representing every department of the museum.

Revenues



Operating Expenditures



Total Expenses and Acquisitions

Total expenses and acquisitions were \$36.4 million in 2000 compared with \$45.3 million in 1999, representing a decline of \$8.9 million. The decline in 2000 is largely because of lower spending on acquisitions of \$11.4 million. The comparison to 1999 is skewed, however, by the 1999 purchase of *Tieleman Roosterman* by Frans Hals for approximately \$12.3 million. Offsetting this decline in part were expenses related to the first phase of the restoration of the 1916 building. These expenses, related to the cleaning and repair of the building's exterior, totaled \$1.9 million in 2000. Detailed information on the nature and timing of this project's subsequent phases can be found in the "Restoration" section of this annual report.

Investments and Charitable Perpetual Trusts

The museum receives financial support from charitable perpetual trusts and from its investment portfolio. Taken together, these two sources of support represent the most significant components that affect the ongoing financial strength of the museum. The difficulties experienced in the financial markets during 2000 influenced the returns generated by these two key sources of support. At the end of 2000, the combined market value of the perpetual trusts (\$325.6 million) and the museum's investment portfolio (\$408.5 million) was \$734.1 million. This is a decline from year-end 1999 when the combined value of the trusts (\$351.8 million) and the museum's investment portfolio (\$406.3) million totaled \$758.1 million. Note that the market values quoted above are after the annual drawdown of funds from these two asset groups to support the museum's operating and art purchase needs.

Pledges Receivable

Unconditional pledges of financial support to the museum are recorded at the date of the pledge. Conditional pledges are not recognized until the required condition is satisfied. During 2000, the bulk of the pledges recorded by the museum were in support of the Robert P. Bergman Memorial and the restoration of the 1916 building exterior. After deducting cash received in 2000 from the total amount of the pledges, the remaining amounts receivable from the pledges totals \$11.9 million. At the end of 1999, pledges receivable totaled \$100,000.

Short-Term Borrowings

The museum's short-term borrowing capability comes from a \$40 million line of credit that was entered into during 1999 and provides the museum with short-term financing flexibility. Procedures have been put in place that document the conditions and methodology under which a drawdown of the line could occur.

At the end of 1999, \$11.3 million of the line had been used to finance the purchase of *Tieleman Roosterman*. During 2000, the museum paid \$5.6 million on the line of credit, leaving an outstanding balance at year end of \$5.7 million.

Financial Performance over Five Years

The museum has a stated policy that requires it to operate with an average balanced performance for any consecutive five-year period. This policy recognizes the inevitable variation in year-to-year performance based on changing exhibition and program offerings.

During the past five years, the museum's average surplus was \$597,400. The chart on the facing page highlights the actual performance for each of the last five years.

Audited Financial Statements

The financial results of the museum for both 2000 and 1999 and its financial position are presented in the financial statements that follow. These financial statements have been audited by Ernst & Young LLP, independent certified public accountants. Ernst & Young has expressed an unqualified opinion on the statements.

Financial Outlook

The museum's financial condition is one of its strengths. This strength will be tested, however, as we concurrently enter the implementation phase of the Facilities Master Plan, make additions to the permanent collection, develop educational programs, and invest in the technology and people necessary to maintain the world-class reputation of the Cleveland Museum of Art.

Thomas J. Gentile
Director of Finance

Summary of Key Financial Data

Years Ended December 31 (in thousands)	2000	1999	1998	1997	1996
Investments	\$ 408,479.2	\$ 406,350.5	\$ 366,398.1	\$ 327,151.1	\$ 280,907.9
Charitable perpetual trusts	325,558.7	351,752.1	321,486.7	272,274.7	229,549.9
Total	734,037.9	758,102.6	687,884.8	599,425.8	510,457.8
Art purchases	5,472.7	16,892.1	7,252.1	15,436.1	6,217.7
Unrestricted revenue and support	36,512.6	44,604.7	35,718.9	42,401.0	\$28,674.3
Operating expenses (including art purchases)	36,395.2	45,338.1	35,239.3	39,885.6	28,066.3
Excess (deficiency) of operating revenue and support over operating expenses	117.4	(733.4)	479.6	2,515.4	608.0
Five-year average	\$ 597.4				

Report of Independent Auditors

Board of Trustees
The Cleveland Museum of Art

We have audited the accompanying statements of financial position of the Cleveland Museum of Art as of December 31, 2000 and 1999, and the related statements of activities and cash flows for the years then ended.

These financial statements are the responsibility of the Cleveland Museum of Art'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. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as 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 Cleveland Museum of Art as of December 31, 2000 and 1999, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

Ernst & Young LLP

April 20, 2001

Cleveland, Ohio

Statements of Financial Position

	December 31, 2000	December 31, 1999
Assets		
Cash and cash equivalents	\$ 3,980,399	\$ 5,243,968
Accounts receivable	386,575	910,519
Inventories	1,211,130	969,789
Prepaid expenses and other current assets	4,776,809	1,996,651
Investments (<i>Note B</i>)	408,479,183	406,350,503
Buildings and equipment:		
Buildings and improvements	28,790,648	27,925,950
Equipment	10,576,626	8,911,122
Construction in progress	2,154,908	2,896,422
	41,522,182	39,733,494
Less: accumulated depreciation	27,590,720	25,964,956
Total buildings and equipment – net	13,931,462	13,768,538
Other assets (<i>Note C</i>):		
Charitable perpetual trusts	325,558,743	351,751,976
Pledges receivable	11,969,490	100,000
Total assets	\$ 770,293,791	\$ 781,091,944

	December 31, 2000	December 31, 1999
Liabilities and net assets		
Liabilities:		
Accounts payable	\$ 681,443	\$ 1,355,561
Other liabilities	2,584,034	2,539,588
Short-term borrowings	5,700,000	11,300,000
Deferred revenue	85,445	1,605,384
Total liabilities	9,050,922	16,800,533
Net assets:		
Unrestricted	218,860,353	223,224,690
Temporarily restricted	197,079,516	169,570,488
Permanently restricted	345,303,000	371,496,233
Total net assets	761,242,869	764,291,411
Total liabilities and net assets	\$ 770,293,791	\$ 781,091,944

See notes to financial statements.

Statement of Activities

Year Ended December 31, 2000

	Temporarily Unrestricted	Permanently Restricted	Restricted	Total
Revenues and support				
Annual membership dues	\$ 2,896,218			\$ 2,896,218
Corporate membership	419,454			419,454
Individual annual giving	640,734			640,734
Trust fund revenues	4,052,016	\$ 5,663,445		9,715,461
Gifts from independent dedicated trusts:				
John Huntington Art and Polytechnic Trust	4,612,500			4,612,500
Horace Kelley Art Foundation	235,000			235,000
Ohio Arts Council grant	600,000			600,000
Grants and gifts for capital expenditures		13,043,031		13,043,031
Other grants	1,335,027	4,818,738		6,153,765
Stores, parking, and products	4,179,681			4,179,681
Program revenues	1,626,919			1,626,919
Special events	793,082			793,082
Other	159,034	1,546,299		1,705,333
Investment return designated for current operations (<i>Note B</i>)	7,023,758	5,527,562		12,551,320
Net assets released from restrictions used for operations (<i>Note D</i>)	7,939,174	(7,939,174)		
Total revenues and support	36,512,597	22,659,901		59,172,498
Expenses and acquisitions				
Curatorial, conservation, and art purchase	10,725,943			10,725,943
Design and facilities	4,006,671			4,006,671
1916 building, repairs and maintenance	1,884,117			1,884,117
Education and extensions	2,158,539			2,158,539
Library	1,032,627			1,032,627
Publications, printing, and photography	624,898			624,898
Musical programming	380,028			380,028
Protection services	2,493,849			2,493,849
Membership	883,057			883,057
Development	1,653,344			1,653,344
Special events and visitor services	732,981			732,981
Administration	4,565,087			4,565,087
Stores, parking, and products	3,356,478			3,356,478
Other employee and retiree costs	271,885			271,885
Depreciation	1,625,764			1,625,764
Total expenses and acquisitions	36,395,268			36,395,268
Excess of revenues and support over expenses and acquisitions before other changes	117,329	22,659,901		22,777,230
Other changes				
Gifts and contributions	2,617,214	4,310,956		6,928,170
Investment return designated for current operations in excess of actual investment return (<i>Note B</i>)	(7,427,974)	(4,233,735)		(11,661,709)
Change in fair value of charitable perpetual trusts			\$ (21,092,233)	(21,092,233)
Net assets released from restrictions used for capital (<i>Note D</i>)	329,094	(329,094)		
Transfer of net assets (<i>Note C</i>)		5,101,000	(5,101,000)	
(Decrease) increase in net assets	(4,364,337)	27,509,028	(26,193,233)	(3,048,542)
Net assets at January 1, 2000	223,224,690	169,570,488	371,496,233	764,291,411
Net assets at December 31, 2000	\$ 218,860,353	\$ 197,079,516	\$ 345,303,000	\$ 761,242,869

See notes to financial statements.

Statement of Activities

Year Ended December 31, 1999

	Temporarily Unrestricted	Permanently Restricted	Restricted	Total
Revenues and support				
Annual membership dues	\$ 2,539,808			\$ 2,539,808
Corporate membership	681,530			681,530
Individual annual giving	659,795			659,795
Trust fund revenues	2,141,357	\$ 5,064,261		7,205,618
Gifts from independent dedicated trusts:				
John Huntington Art and Polytechnic Trust	4,200,000			4,200,000
Horace Kelley Art Foundation	240,000			240,000
Ohio Arts Council grant	544,328			544,328
Lila Wallace-Reader's Digest grant	338,300			338,300
Grants and gifts for capital expenditures		1,000,000		1,000,000
Other grants	1,197,634	219,000		1,416,634
Stores, parking, and products	4,016,624			4,016,624
Program revenues	1,326,863			1,326,863
Special events	607,484			607,484
Other	178,018	697,897		875,915
Investment return designated for current operations (Note B)	8,140,770	4,334,889		12,475,659
Net assets released from restrictions used for operations (Note D)	17,792,211	(17,792,211)		
Total revenues and support	44,604,722	(6,476,164)		38,128,558
Expenses and acquisitions				
Curatorial, conservation, and art purchase	22,242,590			22,242,590
Design and facilities	3,903,877			3,903,877
Education and extensions	1,891,216			1,891,216
Library	1,121,528			1,121,528
Publications, printing, and photography	946,931			946,931
Musical programming	426,249			426,249
Protection services	2,574,374			2,574,374
Membership	770,341			770,341
Development	1,397,733			1,397,733
Special events and visitor services	888,597			888,597
Administration	4,223,990			4,223,990
Stores, parking, and products	3,100,260			3,100,260
Other employee and retiree costs	280,122			280,122
Depreciation	1,570,279			1,570,279
Total expenses and acquisitions	45,338,087			45,338,087
(Deficiency) of revenues and support over expenses and acquisitions before other changes	(733,365)	(6,476,164)		(7,209,529)
Other changes				
Gifts and contributions	2,372,822	906,341		3,279,163
Investment return in excess of amounts designated for current operations (Note B)	20,659,372	17,819,896		38,479,268
Change in fair value of charitable perpetual trusts			\$ 30,265,224	30,265,224
Net assets released from restrictions used for capital (Note D)	1,000,000	(1,000,000)		
Increase in net assets	23,298,829	11,250,073	30,265,224	64,814,126
Net assets at January 1, 1999	199,925,861	158,320,415	341,231,009	699,477,285
Net assets at December 31, 1999	\$ 223,224,690	\$ 169,570,488	\$ 371,496,233	\$ 764,291,411

See notes to financial statements.

Statement of Cash Flows

Years Ended	December 31, 2000	December 31, 1999
Reconciliation of change in net assets to net cash provided by (used in) operating activities		
Change in net assets	\$ (3,048,542)	\$ 64,814,126
Adjustments to reconcile change in net assets to cash provided by (used in) operating activities:		
Depreciation	1,625,764	1,570,279
Realized and unrealized gains on investments—net	(889,611)	(38,479,268)
Decrease (increase) in fair value of charitable perpetual trusts	21,092,233	(30,265,224)
Changes provided by (used in) operating assets and liabilities:		
(Increase) decrease in accounts receivable	523,944	34,374
(Increase) decrease in inventories	(241,341)	(38,389)
(Increase) decrease in prepaid expenses and other assets	(2,780,158)	(149,132)
(Increase) decrease in pledges receivable	(11,869,490)	242,188
Increase (decrease) in accounts payable	(674,118)	(3,268,167)
Increase (decrease) in other liabilities	44,446	200,010
Increase (decrease) in deferred revenue	(1,519,939)	464,585
Net cash provided by (used in) operating activities	\$ 2,263,188	\$ (4,874,618)
Cash flows from financing activities		
Proceeds from short-term borrowings	5,300,000	11,300,000
Payments on short-term borrowings	(10,900,000)	
Net cash (used in) provided by financing activities	(5,600,000)	11,300,000
Cash flows from investing activities		
Purchases of building and equipment	(1,788,688)	(2,583,342)
Proceeds from sales and maturities of investments	190,937,781	260,995,452
Purchases of investments	(187,075,850)	(262,468,598)
Net cash provided by (used in) investing activities	2,073,243	(4,056,488)
Net (decrease) increase in cash and cash equivalents	(1,263,569)	2,368,894
Cash and cash equivalents at beginning of year	5,243,968	2,875,074
Cash and cash equivalents at end of year	\$ 3,980,399	\$ 5,243,968

See notes to financial statements.

Notes to Financial Statements

A. 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.

B. Investments

Fair Value

Fair value, based on quoted market prices, of investments at December 31 are as follows:

	2000	1999
Cash and cash equivalents	\$ 15,382,773	\$ 14,375,868
Bonds and combined bond funds	89,379,282	80,458,624
Stocks and combined stock funds	303,715,126	311,453,955
Mortgage notes and other assets	2,002	62,056
	\$ 408,479,183	\$ 406,350,503

Investment Returns

The following summarizes returns from the museum's investments and the related classifications in the statement of activities.

	2000	Temporarily Restricted	Permanently Restricted
Dividends and interest	\$ 3,847,802	\$ 3,359,003	
Realized and unrealized losses net of realized and unrealized gains	(4,252,018)	(2,065,176)	
Change in fair value of charitable perpetual trusts			\$ (21,092,233)
Return on investments	(404,216)	1,293,827	(21,092,233)
Investment return designated for current operations	(7,023,758)	(5,527,562)	
Investment return designated for current operations in excess of actual investment return	\$ (7,427,974)	\$ (4,233,735)	\$ (21,092,233)
	1999	Temporarily Restricted	Permanently Restricted
Dividends and interest	\$ 4,185,836	\$ 4,334,889	
Realized and unrealized gains net of realized and unrealized losses	24,614,306	17,819,896	
Change in fair value of charitable perpetual trusts			\$ 30,265,224
Return on investments	28,800,142	22,154,785	30,265,224
Investment return designated for current operations	(8,140,770)	(4,334,889)	
Investment return in excess of amounts designated for current operations	\$ 20,659,372	\$ 17,819,896	\$ 30,265,224

Spending Rule Concept

The museum uses the spending rule concept in making distributions from its investments. In doing so, the museum takes into account the distributions from the charitable perpetual trusts. Under this method, a portion of its investment earnings is recorded as unrestricted revenue. For 2000 and 1999, the amount of investment income used by the museum for its operations and purchases of art was calculated

using a spending rate of 5.0% of the market value of the investments as of September 30, 1993, as adjusted (subject to certain limitations) for inflation and additional contributions. Investment returns in excess of (less than) amounts designated for current operations are classified as other changes in the statement of activities.

C. 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 pur-

pose, temporarily restricted net assets become unrestricted net assets and are reported in the statement of activities as net assets released from restrictions.

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

Art Collection

In keeping with standard museum practice, expenditures for art objects are charged as acquisitions in the statement of activities and are carried at no value on the statement of financial position of the museum.

Postemployment Benefits

Postemployment benefits of former employees were expensed in 1999. The discounted obligation of \$944,188 is included in 1999 administration expense and the remaining accrual of \$913,472 and \$944,188 at December 31, 2000 and 1999, respectively, is included in other liabilities. An interest rate of 6.77% was used to compute the present value of the obligations that are payable in the future.

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 balance sheets and exclude amounts restricted or designated for long-term purposes.

Inventories

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

	2000		1999
Pledges due:			
In less than one year	\$ 4,078,703		
In one to four years	7,890,787	\$	100,000
	\$ 11,969,490	\$	100,000

Special Exhibitions

Prepaid expenses and deferred revenue include expenditures and revenues in connection with the development of special exhibitions that close in future years, at which time the revenue and expenses are recognized. The 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.

Investment Income

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

Financial Instruments

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

Donated Services

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

Contributions

Unconditional pledges to give cash, marketable securities, and other assets are reported at fair value and discounted to present value at the date the pledge is made to the extent estimated to be collectible by the museum. Conditional promises to give and indications of intentions to give are not recognized until the condition is satisfied. Pledges received with donor restrictions that limit the use of the donated assets are reported as either temporarily or permanently restricted support, or other changes. 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 statement of activities as net assets released from restrictions.

Outstanding pledges receivable at December 31 are as follows:

Charitable Perpetual Trusts

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 recorded as permanently restricted net assets. The charitable perpetual trusts are recorded at the fair value of the museum's portion of the underlying trust assets. The fair value of the charitable perpetual trusts (decreased) increased by (\$21,092,233) and \$30,265,224 in 2000 and 1999, respectively, and the (decrease) increase was recorded as a permanently restricted other change in the statement of activities. Income distributed to the museum by the trusts amounted to \$14,562,961 and \$11,645,618 in 2000 and 1999, respectively, and was recorded as unrestricted and temporarily restricted revenue in trust fund revenues and gifts from independent dedicated trusts.

During 2000, in accordance with the trust agreement, the underlying assets and control of the assets of one charitable perpetual trust were transferred to the museum to be used for restricted purposes. This transfer is reflected in the statement of activities as a transfer of net assets.

Buildings and Equipment

Buildings and equipment are carried at cost. Depreciation is computed by the straight-line method using the estimated useful lives of the assets.

During 2000, the museum undertook a project to restore and renovate the original 1916

building. Included in expenses for 2000 are \$1,884,117 related to the assessment and phase one segments of the project. Phase one expenses relate to repair and maintenance of the exterior of the 1916 building. As of April 20, 2001, approximately \$4 million has been committed to phase two of the project, which is scheduled for completion in 2001. Phase three, which is targeted at approximately \$0.9 million, will commence in the year 2002.

Reclassification

Certain prior-year amounts have been reclassified to conform with the current-year presentation.

D. Net Assets Released from Restrictions

Net assets were released from restrictions during 2000 and 1999 by incurring expenses or making capital expenditures satisfying the restricted purposes as follows:

	2000	1999
Purpose restrictions satisfied:		
Purchase of art	\$ 5,472,706	\$ 16,892,128
Specific operating activities:		
Curatorial and conservation	75,050	142,376
Education and extensions	125,427	108,649
Library	29,569	32,012
Publications, printing, and photography	67,788	241,831
Musical programming	67,956	69,080
Fine Arts Garden	96,836	62,289
Sundry	357,653	243,846
Building, repair, and maintenance	1,646,189	
	<u>2,466,468</u>	<u>900,083</u>
Net assets released from restrictions used for operations	\$ 7,939,174	\$ 17,792,211

Net assets released from restrictions used for capital expenditures were \$329,094 and \$1,000,000 for 2000 and 1999, respectively.

E. Temporarily Restricted Net Assets

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

	2000	1999
Purchase of art	\$ 145,514,856	\$ 131,087,869
Specific operating activities:		
Curatorial and conservation	4,854,160	2,982,784
Education and extensions	11,385,616	11,299,821
Library	1,139,073	879,485
Publications, printing, and photography	764,747	647,339
Musical programming	3,910,107	3,663,156
Buildings, grounds, and protection services	21,534,699	11,131,857
Fine Arts Garden	1,423,297	1,288,895
Sundry	6,552,961	6,589,282
Total temporarily restricted assets available	\$ 197,079,516	\$ 169,570,488

F. Permanently Restricted Net Assets

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

	2000	1999
Purchase of art	\$ 113,826,633	\$ 120,379,214
Specific operating activities	5,145,151	5,316,146
General operating activities	226,331,216	245,800,873
Total permanently restricted net assets	\$ 345,303,000	\$ 371,496,233

G. Pension Plan

The museum has a contributory defined benefit pension plan (the "plan") for eligible employees. Benefits under the plan are based on years of service and the final five-year average compensation. It is the policy of the museum to fund with an insurance company at least the minimum amounts required by the Employee Retirement Income Security Act. Plan assets are invested in group annuity contracts.

The following table sets forth the funded status of the plan at December 31:

	2000	1999
Benefit obligation at year end	\$ 15,618,286	\$ 14,878,815
Fair value of plan assets at year end	18,531,007	15,010,258
Over funded status of the plan	\$ 2,912,721	\$ 131,443
Prepaid benefit cost recognized in the statement of financial position	\$ 859,482	\$ 846,222

	2000	1999
Weighted-average assumptions as of December 31:		
Discount rate	7.25%	7.25%
Expected rate of return on plan assets	7.25%	7.25%
Compensation growth rate	4.00%	4.00%

The following table summarizes the net periodic pension cost and other activity related to the plan for the year ended December 31:

	2000	1999
Net periodic pension cost	\$ 310,864	\$ 414,355
Employer contributions	324,124	427,622
Employee contributions	273,403	262,294
Benefits paid	937,679	944,731

H. Financing Arrangements

At December 31, 2000, the museum has a \$3,000,000 short-term borrowing under a line of credit with a bank. The amount borrowed under the line of credit bears interest at the London Interbank Offering Rate (LIBOR) plus 30 basis points (7.06% at December 31, 2000) and is payable on demand. The unused portion of the line of credit, \$17,000,000 at December 31, 2000, can be drawn upon as needed.

At December 31, 2000 and 1999, the museum has \$2,700,000 and \$11,300,000 of short-term borrowings under a line of credit with a bank. The amount borrowed under the line of credit bears interest at the London Interbank Offering Rate (LIBOR) plus 75 basis points (7.51% and 6.87% at December 31, 2000 and 1999) and is payable on demand. The unused portion of the line of credit, \$17,300,000 and \$28,700,000 at December 31, 2000 and 1999, respectively, can be drawn upon as needed.

I. Income Taxes

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