Conceived as a resource for the entire community and committed to maintaining free admission to its permanent collections, the Cleveland Museum of Art is a place where visitors can explore both the art of their time and the cultural achievements of distant times and places. Looking back on fiscal year 2009–2010, we celebrate the third chapter in the sequence of openings that have marked the return of the museum’s permanent collection to refurbished galleries, in this case on the first level of the 1916 building. As familiar works of art returned to public view in new spaces, the addition of new objects to the collection testified to the museum’s ongoing efforts to strengthen its holdings across four millennia of art history. The expansion of the collection through significant purchases and gifts remains a fundamental expression of the museum’s mission and reaffirms the primacy of collecting in the life of the institution. Selective acquisition of works of art attests to the values of excellence, rarity, and quality that are an essential
part of the museum’s legacy and reputation. The museum’s permanent collection is its core asset, the source of its personality, the engine of its visitor experience, and the source of many of its programs, exhibitions, and publications.

In reviewing notable acquisitions of 2009–2010, we examine the challenges of building a collection that remains both internationally significant and locally relevant.

Although founded as a general art museum, with collections stretching from Asia to America and spanning ancient to contemporary, the Cleveland Museum of Art cannot properly be called an encyclopedic collection, but rather a selective survey of the history of art, with an emphasis on works of the highest aesthetic quality and historical significance. Over the course of the past several decades, especially as the art
The museum has sought to build on its traditional strengths rather than begin to collect in entirely new or significantly underrepresented areas. The fields in which the museum presently collects are already supported by its library, conservation, and curatorial resources, and the days when the museum could expect to launch new collections that match the quality of its current holdings are likely past. By matching collection strengths with core research and preservation competencies, the museum can expect to capitalize on the specialized knowledge, professional networks, and market experience that are critical to securing noteworthy acquisitions. In deciding to focus acquisition resources on building upon the present strengths of the collection, the museum also acknowledges an ongoing obligation to use special exhibitions as a means of covering those historic periods, geographic areas, or media that are absent from or not adequately represented in the collection. The spring 2010 exhibition of Native American works from the Thaw collection is a perfect example.
Considerations of aesthetic quality, historical significance, and typological importance are paramount. In addition, the museum remains committed to developing a broad and representative survey of the history of art. This has historically included a commitment to the art of the region as well as art from distant times and places. The character of the collection, which remains selective and small relative to our peers, continues to serve as the guiding principle of our acquisition program. Additions to the collection should also feed the museum’s exhibition, research, and publication efforts, which collectively help to advance the museum’s reputation as one of the great collecting institutions in the country.

Although we continue a long-standing practice of collecting broadly across a range of world cultures and art historical periods, we also aspire to make a significant and sustained commitment to expanding our holdings of contemporary art, defined as work produced after 1960. Even as we accept that there are major gaps in this part of the collection, the growth of the contemporary holdings should ideally mirror the geographic scope of the collection as a whole. Consequently, the acquisition of contemporary art should not be limited—as it has been in the past—largely to works of European and American origin, but rather be much broader in scope, encompassing East Asia, the Indian subcontinent, and the Islamic world. Our efforts in these areas increasingly demand an engaged, creative dialogue between our contemporary and “historic” collections.

While the criteria of aesthetic quality, historic significance, and typological importance should be applied with equal rigor to decisions about the acquisition of contemporary art, we recognize that the considerations used for judging such art may sometimes differ considerably from those outlined for other parts of the collection. Indeed, the strategies employed by artists working today often
defy categorization according to traditional terms. The choices we make regarding contemporary acquisitions are guided by an understanding of contemporary art’s relationship to the art of the past, its relationship to the salient issues of our time, and our assessment of the achievement and vision of individual artists. The criteria used in the selection of contemporary art for the collection are also guided by a sense of the “future’s past,” which means that it is essential to anticipate the historical significance of the art of our time. Broadly speaking, this means that we should be willing to acquire works by emerging and mid-career artists and not limit ourselves to established “blue chip” artists. This approach entails greater risk, but also ensures we actively collect in areas of the market where prices could expand beyond our reach as emerging and mid-career artists gain status. For this reason, the museum’s collecting activities in contemporary art are generally governed by the assumption that the museum should review the collection on a regular basis and be prepared to deaccession those works that fail to meet the test of time.

Given our continued emphasis on artistic excellence, and the increased competition for significant acquisitions, purchase funds could well be concentrated on a relatively small number of objects, especially in those areas where prices are set by the rarity of works available on the market. The museum should also be willing to collect against the grain of market trends and to seek acquisitions at auction, especially if significant economies can be achieved. This requires us to act decisively when such opportunities arise, which is why strategic alignment between staff and trustees on major acquisition priorities is so essential.

While many museums have dedicated funds for collecting in specific areas, Cleveland has always used a general acquisitions fund as the primary resource for the purchase of works of art. This philosophy is based on the assumption that competition among acquisitions proposed by

curators and the ability to allocate a significant portion of the museum’s acquisition endowment to the purchase of a relatively small number of objects has had a positive impact on the quality of the collection and will continue to do so in the future. With purchasing power limited by market prices, relationships with private collectors are increasingly important. Indeed, the knowledge that significant gifts will eventually come to the museum allows the curatorial staff to concentrate attention on areas where collectors have been less active. The cultivation and stewardship of collectors capable of making significant gifts to the museum is especially important now, as the museum enters the final stage of its capital campaign and approaches its centennial celebration in 2016.

This fiscal year, Paola Morsiani, curator of contemporary art, pursued acquisitions by established artists not represented among the museum’s holdings. Selected acquisitions were made directly from artists in the wake of studio
visits. A more recent addition to the collection is part of a new body of work produced by the Mexican artist Gabriel Orozco, whose sculptures and installations have marked a change from the pop-influenced, high-end production artworks of the 1980s in both Europe and the United States. Orozco’s *Mapa estelar en árbol* (2009) was created from a fallen mango tree found in the state of Morelos, in the south of Mexico, where remnants of century-old mango trees are used by indigenous inhabitants for cooking and heating.

Early last year, the museum was fortunate to be offered a painting by Jack Whitten, who began exploring painting as a visual field in the 1960s. Interested in articulating space and rendering painting as an actual, tangible presence, Whitten devised a very personal way to apply paint with a solution that, in his words, would “expand the gesture while taking my hand out of it” and make it impersonal, as opposed to the dramatic abstract expressionist brushwork. *Rho I* is part of Whitten’s Greek Alphabet Series consisting primarily of black-and-white paintings, and its purchase strengthened the museum’s ability to offer visitors a more in-depth consideration of the role of abstraction in contemporary painting. In *Rho I*, the canvas was first painted in white and stapled to a platform on the floor. Thin objects, such as cotton strings, were thrown onto and adhered to the canvas. A layer of acrylic gray paint,
obtained by mixing black with graphite and silica, was then poured over the entire canvas. Finally, Whitten ran a long metal rod regularly notched at eighth-inch intervals across the length of the canvas, exposing the underlying white paint. This intricate process confers an unusual vibrancy of the painting’s overall surface, where the pure order of the dense linear pattern plays with the pure chance of the traces embedded under the gray layer. Rho I embodies a unique blend of sensual physicality and cool formal composition.

Alice Neel’s Jackie Curtis and Ritta Redd (1970), acquired at auction in New York, is an especially welcome addition to the collection. On loan to the museum from a private collection in northeast Ohio, this painting offered visitors to the inaugural installation of the contemporary galleries a glimpse of the complex interconnections among styles and ideas during the fertile decades of the 1950s and 1960s in the United States. When the owners decided to sell the work at auction, the museum organized an aggressive bid in order to ensure that it would remain in Cleveland for future generations of visitors. Now part of the museum’s collection, Neel’s painting offers a significant parallel to Andy Warhol’s Marilyn x 100 (1962), resonates strongly with earlier figurative works and portraiture represented in the collection, and further strengthens the representation of work by women artists at a seminal moment in American art.
The suite of new photography galleries in the east wing, which opened in late June 2009, underscores the museum’s commitment to photography as a form of visual expression and fueled the further growth of the collection through purchase and gift. Under the direction of Tom E. Hinson, curator of photography, additions to the collection covered the full scope of the medium—from its origins in the mid 19th century to the present day. Especially notable among early works are images by Étienne-Jules Marey, Carlo Naya, and Louis-Pierre-Théophile Dubois de Nehaut. Acquired works by major photographers of the 20th century include images by Shelby Lee Adams, Henri Cartier-Bresson, Sharon Core, and Larry Clark. The collection also gained a number of important images by Cleveland photographers, including Christopher Pekoc and Douglas Lucak, as well as striking imagery of northeast Ohio by Brian Ulrich.

In anticipation of the debut of the new galleries of medieval art, Stephen Fliegel, curator of medieval art, acquired an exceptional example of Frankish metalwork, a brooch featuring a fantastical animal turning back to grasp its own tail in its mouth. Produced in the late eighth or early ninth century and designed to be worn on the body, this brooch adds a distinctive and rare object to the museum’s small collection of European migration jewelry. The brooch belongs to a small subset of Frankish jewels conforming to a form that takes its inspiration from a hexagram motif known as the Seal of Solomon, and later known as the Star of David. Such surviving brooches number fewer than 30, and of these the CMA’s acquisition is among the finest in quality, materials, and execution. In the realm of illuminated manuscripts, the museum also added a remarkable book of hours that serves as an important benchmark in the shift from the handmade books of the Middle Ages to the printed texts of the early modern period. Produced around 1520 by Guillaume Le Rouge after the advent of the printing press, the book features printed text pages interspersed with hand-colored illuminations. A hybrid work that stands between two epochs of the art of the book, this work will be displayed in rotating installations of the museum’s collection of illuminated manuscripts.

Stephen Fliegel also capitalized on the opportunity to add an important devotional icon to the museum’s collection of Byzantine art. The monumental icon, from a private European collection, is attributed to the Cretan icon painter Angelos Akotantos (died c. 1450). Akotantos has been the subject of intense research by numerous specialist scholars over the past 15 to 20 years. He signed as many as 30 of his icons and an additional 20 are reliably attributed to his hand. Akotantos had a workshop in Candia, the capital of Crete, from which he supplied icons to Greek churches and monasteries on Crete, Patmos, and Rhodes at a time when the Byzantine Empire
was increasingly pressed by the Ottomans, who captured Constantinople in 1453.

Despite the fact that icons were (and remain) an essential element of the devotional culture of Orthodox Christianity, the museum’s Byzantine collection has always lacked a major painted icon. Although several icons have been considered for purchase over the years, the museum elected to eliminate them from consideration because they failed to meet the standards of excellence established by its Byzantine collection. The newly acquired painting, executed in tempera on panel, meets or exceeds the quality of other icons by Akotantos. The treatment of the faces and draperies is handled with great fluency and skill, revealing Akotantos to be a painter of great talent. This acquisition not only places the museum firmly on the map in an international arena—few museums have recently succeeded in acquiring icons of similar importance and significance—but also establishes a strong connection to northeast Ohio’s Orthodox Christians, who are familiar with the powerful visual language represented by this tradition. In achieving these two objectives, the icon strikes the perfect balance between international significance and local relevance.
Louise Mackie, curator of textiles and Islamic art, also made several notable acquisitions, deepening the museum’s already distinguished holdings of textiles produced in the Islamic world, a collection that is internationally recognized for its breadth, quality, and variety. Perhaps most impressive among the acquired textiles is a 16th-century Ottoman Velvet Cushion Cover, a sumptuous work of velvet brocaded with gilt metal thread.
In 2010, the museum’s collection of textiles benefited from an unexpected gift brokered by Louise Mackie. Two monumental tapestries by the renowned fiber artist Helena Hernmarck, *Poppies* and *Bluebonnets*, were offered to the museum in the wake of a smaller gift, a study for *Poppies*, accepted last year. The addition of these works dramatically testifies to the impressive revival of a historic art form by a contemporary artist. The two spectacular tapestries feature Texas wildflowers rendered on a grand scale in a semi-photorealistic style in 1978 and 1979. They were designed as complementary images rather than as a pair and display a radiance rarely seen since 16th-century European tapestries.
Hernmarck is one of the most prominent and successful artists working in the field of fiber in the past 50 years, during which time textiles developed into a new art form. She is known for corporate commissions of public textiles designed and woven on a grand scale.

A photograph of poppies in and out of focus that Hernmarck had received as a Christmas card became the model for one tapestry. She asked the same photographer, John Simle, to photograph bluebonnets with her; she ultimately cut up and rearranged the images so that they were somewhat similar to the poppy image. These two tapestries are outstanding additions to the collections that enrich the museum’s small but distinguished European tapestry collection, but can equally hold their own in the contemporary galleries.

Stephen Harrison, curator of decorative arts and design, was fortunate to acquire an extremely rare pair of neoclassical candelabra produced in Tula, a center for arms manufacture in Russia established by Peter the Great in 1705. Their acquisition offers a shining example of the serendipitous alignment of curatorial expertise and a dealer’s eagerness to place a significant treasure in an important public collection. The Tula candelabra significantly enhance the museum’s renowned collection of neoclassical decorative arts by adding masterworks from Russia, a seminal center of production and commission in the late 18th century. Catherine the Great, during whose reign these candelabra were produced, was so enamored of the virtuoso displays of cut steel, gilt bronze, silver, and gold showcased by Tula craftsmen that she bestowed these wares as diplomatic gifts, thereby conveying her pride in their distinctively Russian contribution to metalworking.

The most recognizable characteristic of Tula was the use of multifaceted cabochons and beads of steel that replicated faceted diamonds and crystals.
No other region surpassed the brilliance of this technique in cut steel. Works produced in Tula primarily remain in the former imperial collections in Russia or in select museums in northern Europe as the result of diplomatic provenance, and rarely appear on the art market. In the United States, only the Metropolitan Museum in New York and the Legion of Honor in San Francisco own single examples from this seminal period in Tula production. Comparison of these works with those acquired by the CMA highlights the ways in which the museum insists that acquisitions should distinguish its collections from those of its peers.

Most works in Tula steel that left Russia during the period and later in the 19th century were small precious objects such as inkstands, bobbin holders, buttons, footstools, or single candlesticks. The acquisition of the small table at the Metropolitan Museum of Art was especially noteworthy in 2001 because it was the most significant piece of Tula known to exist in private hands outside of Russia. Compared with the table in New York, Cleveland’s candelabra are packed with finely wrought details and, with the exception of a few minor missing elements, have survived in remarkably pristine condition. With their chased, inlaid, and applied decoration of classical trophies, incorporation of iconic swags and geometric forms, and patinated surfaces of mixed metal, especially steel, these candelabra shimmer with a luster that approaches diamond and crystal, achieving a stunning combination of artistic ingenuity and technical virtuosity. Their dark, shimmery tones invite close inspection. The fact that the top of the table acquired by the Metropolitan Museum of Art has been replaced makes these objects that much more remarkable as exceptionally intact examples of the highest achievements of Tula craftsmen.

The most remarkable addition to the Asian collection came in the final meeting of 2009, when the museum acquired a Yuan dynasty triptych through private sale. Depicting the historic Buddha Shakyamuni flanked by two attending bodhisattvas, Manjushri (the Bodhisattva of Wisdom) and Samantabhadra (the Bodhisattva of Universal Virtue), the set of three hanging scrolls is a rare survivor of Buddhist painting of the 13th and 14th centuries and reaffirms the museum’s status as holder of one of the preeminent collections of early Buddhist paintings in the country.

In American art, there were a number of significant additions to the collection of works by artists with ties to Cleveland. The establishment in the east wing of a dedicated gallery for art produced in Cleveland marked the museum’s commitment to a regular rhythm of exhibitions and installations featuring the work of local artists, both now and in the past. Especially notable was the purchase of a remarkable narrative sculpture
by Viktor Schreckengost entitled *Jonah* (1937). Schreckengost’s narrative subjects are his most complex and highly regarded sculptures; this acquisition represents the first narrative sculpture by the artist to enter the collection.

Several gifts by Cleveland artists were precipitated by the museum’s decision to stage an installation in celebration of the 50th anniversary of the Cleveland Arts Prize, featuring works by winners of the prize drawn from the museum’s permanent collections. Gifts of important works by Brent Kee Young, Laurence Channing, and Tashiko Takezu were especially welcome additions to the collection.

Mark Cole, associate curator of American art, also addressed the collection’s long-standing priority to expand the representation of American artists active outside the country’s major artistic centers. Raymond Jonson’s *Rock at Sea* (1920–22), a highly stylized representation of the coast of Ogunquit, Maine, presented a rare opportunity to acquire a seminal work by an artist who developed his modernist aesthetic in the American Southwest and on the West Coast. Practicing his craft first in Chicago and then in Albuquerque, Jonson is best known for co-founding the Transcendental Painting Group, a consortium based in New Mexico and California that constituted a West Coast correlative to the Abstract American Artists organization in New York. The painting is a visually striking, impressively scaled, and stylistically rich example of early modernism by one of America’s leading avant-garde painters.

While many additions to the collection were featured in exhibitions and permanent collection galleries during 2010, other notable acquisitions will take their place in installations slated to debut upon completion of the museum’s north galleries. Over the course of 2010, Sue Bergh, Curator of Pre-Columbian and Native North American Art, continued her efforts to expand the museum’s holdings of works of art from the Central Andes.
The museum’s Pre-Columbian collection is one of the most refined and comprehensive of its size outside of Latin America, but its Central Andean holdings, where many of the hemisphere’s most complex cultures took root, is small in relation to regional importance and artistic production.

The year 2010 also brought the addition of a number of important works on paper, recommended for purchase by the museum’s associate curator of drawings, Heather Lemonedes. Remarkable among these is a stunning exhibition watercolor by William Turner of Oxford (1789–1862), *A View from Moel Cynwich: Looking Over the Vale of Afon Mawddach and Toward Cader Idris.*

William Turner was born in rural Oxfordshire. His artistic ability manifested itself early, and in 1804 he was sent to London to take lessons with the watercolorist John Varley. In 1808, at age 18, Turner was elected an associate of the Society of Painters in Watercolor, making him the group’s youngest member. Turner’s early promise was noted in that year by a critic who observed that two of his watercolors displayed “the wide range of a veteran landscape painter.” Like many of his contemporaries, his large, highly finished exhibition watercolors were typically derived from studies made during summer sketching tours. He traveled to Wales in 1817, and in later years to Scotland, the Wye Valley, the Lake District, and Derbyshire. Turner’s range extended beyond the conventionally picturesque to include many detailed panoramic views, remarkable for their breadth and delicacy. By his 1838 visit to Scotland, the mystery and power of the uncultivated landscape had become a theme in his work. His
time in Scotland may have prompted Turner to return to Wales as a subject late in his career. *A View from Moel Cynwich* describes the dramatic mountain scenery of north Wales. The view in this drawing is seen from the steep slopes of Moel Cynwich, along what is now known as the Precipice Walk, overlooking the River Mawddach. The Cader Idris, a famous mountain in Snowdonia, and Barmouth Bay can be seen in the far distance. The close-up view of the hillside and sheep in the left foreground with its details of ferns and foliage juxtaposed with the sweeping vista of the background invites a comparison of the minute with the infinite. The inclusion of the shepherd by the dead fir trees calls up feelings of awe and infinity: the result is a meditative sense of man’s insignificance in the face of the vast world. Indeed, this drawing will hold its own among Cleveland’s most prized British watercolors by artists such as John Robert Cozens, John Martin, J. M. W. Turner, and Samuel Palmer.

Taking advantage of a new space in the contemporary galleries devoted to the display of prints and drawings, Lemonedes also collaborated with Contemporary curator Paola Morsiani to acquire several contemporary drawings. These acquisitions were guided by the understanding that the museum would seek out works by contemporary artists whose principal means of expression consists of works on paper.
most significant among these is Nancy Spero’s Codex Artaud XXI (1972), a drawing from the artist’s most important body of work, the so-called Codex Artaud, made between 1971 and 1972 in New York. The series of drawings unite texts of Antonin Artaud, the French actor, playwright, and poet of highly allusive writings, with Spero’s decidedly personal imagery. Other acquired contemporary drawings include works by the Cuban artists known as Los Carpinteros.

Under the leadership of Jon Seydl, curator of European painting and sculpture, in the area of Italian Renaissance art, the museum acquired Mino da Fiesole’s Julius Caesar (about 1455–60)
providing the museum with a major work of 15th-century Florentine sculpture exemplifying many of the innovations that characterize a seminal moment in art history. Mino is one of a handful of great Italian sculptors of monumental objects working in the 1400s between Donatello and Michelangelo. He trained under Desiderio da Settignano and carved the first portrait bust since antiquity (Piero de’ Medici, 1453). Working for many of the era’s key patrons in Rome and Florence, Mino made monumental tomb sculptures, portrait busts, and refined reliefs. The addition of his *Julius Caesar* to the collection makes key connections to extant strengths, including the museum’s Italian Renaissance medals and plaquettes, as well as one of the museum’s great sculptures, *Madonna and Child* (also by Mino)—a marvelous religious counterpoint to *Julius Caesar*.

In 2010, the bequest of Muriel Butkin continued to ensure that important gifts added depth to the museum’s renowned holdings of European easel paintings. Eugène Boudin’s *View of the Port of Saint-Valéry-sur-Somme*, which was recommended as a gift by William Robinson, curator of modern European painting and sculpture, depicts Saint-Valéry-sur-Somme, located in Picardy at the mouth of the Somme where the river empties into the English Channel. Boudin was an important landscape painter and a major influence on Claude Monet and the
Impressionists. During his early years, Monet painted with Boudin along the Normandy coast and credited Boudin with teaching him to observe nature closely. The view looks north toward the sea, which can be seen along the distant horizon. Sailboats, one of Boudin’s favorite subjects, are docked along the east bank of the river with their sails rolled up. The opposite side of the river is deserted except for rocks, grass, and trees. The sky is heavy with gray clouds, and a strip of sunlight in the distance illuminates a slice of the east riverbank, suggesting late afternoon. The museum currently has an interesting collection of five oil paintings by Boudin, including two early scenes of figures on the beach dating from the 1860s, a large view of Bordeaux harbor from 1874, and a late view of Deauville harbor from 1891. As a group, these paintings provide an important context for understanding the development of plein-air painting in 19th-century France.

The growth of the collections across the full scope of the museum’s holdings serves as a vital reminder that the current capital project is about much more than creating a state-of-the-art building. It is fundamentally driven by the broader ambition of creating a museum that aspires to the marriage of international significance and local relevance, and thus serves as a source of inspiration for the city and the region.

In 2009–2010, the Conservation Department continued to play an essential role in acquisitions, exhibitions, and loans, and in treating and preparing works of art for re-installation in the new galleries. This year the lower level of the 1916 building galleries and the permanent galleries for rotating works of art on paper were opened. The ongoing work of the department included examination and survey of more than 4,000 works of art; more than 1,000 received major and minor treatment, and more than 1,000 were prepared for storage, display, or loan. In addition, the department accomplished research and other special projects.

Paper Conservator Moyna Stanton published her research on Mabel Hewit’s printing techniques in the exhibition catalogue Midwest Modern: The Color Woodcuts of Mabel Hewit. In addition to caring
for the prints and drawings collections, Moyna worked closely with contract conservators for the collections of furniture, portrait miniatures, manuscripts, and photographs for re-installation as well as special projects. Over the past year numerous major treatments were carried out in the paper lab. Of special note was the treatment of an important large-scale watercolor titled *Bolton Abbey* by British artist David Cox (1783–1859) accomplished by Amy Crist, Andrew W. Mellon Fellow in Paper Conservation.

Painting Conservator Dean Yoder worked at the J. Paul Getty Museum for short periods of time cleaning the CMA panel painting from the 1500s titled *Christ with Joseph of Arimathea* by Giovanni Savoldo. In May, Dean attended an international conference in Valencia titled “New Insights into the Cleaning of Paintings.” In the paintings lab, 14 paintings received major treatment. Highlights include four tondi titled *Scenes with Witches* by Salvator Rosa (1615–1673) and *A Windmill Near Fields* by Jacob van Ruisdael (1628/29–1682). Associate Conservator of Asian Paintings Jennifer Perry worked with the facilities department to outfit the lab for Asian painting conservation with cabinetry and equipment while she continued to treat and properly house the collection of hanging scrolls. In addition, Jennifer was invited to lecture in Tokyo for an international symposium on the conservation of Asian paintings and gave a talk entitled “The Conservation of East Asian Paintings at the Cleveland Museum of Art: Preserving the Legacy.”

Conservator of Objects Shelley Paine, assistant conservators Samantha Springer and Rachael Penniman, and intern Jennifer Dennis were focused on treating and preparing three-dimensional artwork for the reinstallation of the east side of the lower level of the 1916 building. Shelley’s work included close collaboration with Curator of Ancient Art Michael Bennett on the re-stringing of a bronze Greek necklace. A necklace of this type has no known reference for

Jennifer Dennis, a third-year graduate intern from the Buffalo State College conservation program, put some final inpainting touches on an Egyptian stele in a gallery light setting recreated in the objects lab. The treatment required continued discussion with the curator to accomplish the desired balance for the areas of fill and inpainting.
its appearance and research was vital to its present display. Shelley also worked closely with Arthur Heuer, Case Western Reserve University professor, and Jaques Castaing, scientist from the Louvre Museum, on the analysis of glazes on the CMA Palissyware collections. Samantha and Jennifer worked on an ancient Assyrian relief sculpture, *Saluting Protective Spirit* (883–859 BC), and an Egyptian stela. These lengthy treatments focused on reintegrating the appearance of these previously damaged and repaired objects.

Associate Conservator of Textiles Robin Hanson examined textiles being considered for acquisition; examined, treated, and mounted textiles for display at CMA in the galleries of French decorative art, early Christian and Byzantine art, African art, and western medieval art as well as the special exhibitions *Art of the American Indians: The Thaw Collection* and *Midwest Modern: The Color Woodcuts of Mabel Hewit*. Utilizing the talents of interns and volunteers, the textile lab completed numerous storage projects including re-housing a portion of the museum’s sampler collection and extensive lace collection. Two graduate interns from the conservation training program at Buffalo State College completed their third-year training in the objects and paintings lab. Eileen Sullivan was awarded a Kress Fellowship to continue for an additional year in the paintings lab and Jennifer Dennis will be working part time on special projects in the objects lab.


Conservation technicians Jim George, Joan Neubecker, Steve Fixx, and Elizabeth Wolfe, as well as Administrative Assistant Joan Bewley continued to provide essential support for the work carried out in the department, including tracking the ongoing activities of the department, preparation of artwork for exhibition, loan, and storage, as well as photo documentation for examination and loan.
ACQUISITIONS

American Art


Art of the Ancient Americas


Ancient Art

Ribbed Bowl, 100 BC–AD 100. Roman. Glass; h. 6.5 cm. Gift from Norman W. Zaworski 2009.474.

Chinese Art

Shakyamuni Triad: Buddha Attended by Manjushri and Samantabhadra, 1200s–1300s. China, Yuan dynasty (1279–1368). Triptych of three hanging scrolls, ink and color on silk; 106.9 x 46.4 cm each. Purchase from the J. H. Wade Fund 2009.342.1–3.
Contemporary Art


Decorative Art and Design


*Bowl,* about 1950–60. Reed & Barton (United States, Taunton, Massachusetts, established 1840). Silver plate; 7.6 x 34.3 cm. Gift of Barry Bradley 2009.446.

*Bread Plate,* about 1850. Augustus Welby Northmore Pugin (English, 1812–1852). Stoneware; diam. 33 cm. Gift in memory of Mr. and Mrs. Orrel A. Parker 2009.377.

*Brooch,* about 1890–1910. United States, New Jersey. Diamonds, pearls, enamel, gold, platinum; 5.3 x 3.7 x 1.8 cm. Bequest of Muriel Butkin 2009.361.

*Pair of Candelabra,* about 1790–95. Russia, Tula. Cut and polished steel with gold and silvered decoration; 40.7 x 24.8 cm. Leonard C. Hanna Jr. Fund 2010.2.18–2.


*Cigarette Box,* about 1895–1910. House of Fabergé (Russia, St. Petersburg, 1842–1918), workmaster Mikhail Perkhin (Russian, 1860–1903). Rock crystal, enamel, gold, sapphire, diamond; 1.8 x 8 x 5.7 cm. Bequest of Muriel Butkin 2009.365.


*Cup and Saucer,* about 1880–1900. France. Enamel, silver; 6.5 x 8.5 x 6.5 cm. Bequest of Muriel Butkin 2009.366.a–b.

*Deserted Throne,* 1990. Stanislav Libensky (Czech, 1921–2002) and Jaroslavá Brychtova (Czech, born 1924). Cast glass; 86.4 x 71.1 x 35.6 cm. Gift of Helen Kangesser 2010.17.


*Figure of Earth and Figure of Water,* 1755. Bow Porcelain Factory (England, established 1747). Porcelain; 28.5 x 12.5 x 10 cm; 27.5 x 11.7 x 11.5 cm. Gift of Henry Hawley 2009.375, 2009.376.

*Fruit Bowl,* 1911. Designed by Wilhelm Süs (German, 1861–1933), manufactured by Grossherzogliche Majolika-Manufaktur (Germany, established 1901). Earthenware; 15 x 29 x 24.5 cm. Gift of Henry Hawley 2009.371.

*Handbag,* about 1900. Attributed to Marcus & Co. (United States, active New York, 1892–1941). Gold mesh bag and frame, faceted stones of amethyst, diamonds, and demantoid garnets; 13.4 x 11.5 x 1.8 cm. Gift of Andi and Larry Carlini in memory of Lois F. Cohen 2009.458.

*Handbag,* about 1920–30. Van Cleef & Arpels Firm (France, Paris, established 1906). Gold, enamel, diamonds,
sapphires, silk, cotton; 21.1 x 16 x 2.5 cm. Gift of Mr. and Mrs. Lee Lyon 2009.378.


Libbey Glass Company (United States, Toledo, established 1892), designed by A. Douglas Nash (American, 1885–1940). *Candy Jar (Knickerbocker Pattern)*, 1933, glass; 15.5 x 17 cm (2009.448.a–b). *Compote (Knickerbocker Pattern)*, 1933, glass; 5.5 x 11 cm (2009.447). Gift of Barry Bradley.


*Matrix Series: Catenary Ellipsoid...Bi*, 2010. Brent Kee Young (American, Cleveland, born 1946). Lampwork glass; 88.9 x 55.9 x 28 cm. Gift of Linda Burwasser Schneider 2010.156.


*Ring*, about 1910. Potter & Mellen (United States, Cleveland, established 1900). Enamel, gold, yellow stone; 2.1 x 2.1 x 2.7 cm. Bequest of Muriel Butkin 2009.363.


Drawings

A Seated Shepherdess, 1800s. Jules Dupré (French, 1811–1889). Black chalk with white heightening and white pastel on brown paper laid down on board; 61.1 x 47.6 cm. Bequest of Muriel Butkin 2009.314.

A View from Moel Cynwich: Looking Over the Vale of Afon Mawddach and Toward Cader Idris, about 1850. William Turner of Oxford (British, 1789–1862). Watercolor with scratching out, heightened with white; 48.9 x 70.3 cm. Purchase from the J. H. Wade Fund 2010.147.

Armenian Gypsy, 1800s–1900s. Edgar Chahine (French, 1874–1947). Graphite; 50.3 x 41.6 cm. Bequest of Muriel Butkin 2009.313.

François Bonvin (French, 1817–1887). *Portrait of a Woman*, 1800s; pastel on tan paper; 29.2 x 17.4 cm (2010.170).

*Study for The Blacksmith’s Shop: Remembrance of Le Trefort (Les Forgerons)*, 1854; watercolor with gouache and iron gall ink; 26.4 x 22.2 cm (2010.160). *The Stretcher Bearer (Study for “Le Couvreur tombé”),* 1876; black and red chalk with colored chalks, stump work, and graphite accents, squared for transfer in red chalk; 33.9 x 20.2 cm (2010.158).

*Woman at the Spinet*, 1860; fabricated black chalk with touches of brown and red chalk and stumping; 42 x 30.5 cm (2010.166). Bequest of Muriel Butkin.


Achille Devéria (French, 1800–1857). Two drawings: *Study for Four Stained Glass Windows “Généalogie d’Abraham,”* 1844; black and brown ink, watercolor with graphite; 32.5 x 23.8 cm (2010.169). *Young Woman Combing Her Hair*, 1800s, before
Two Women Sketching a Sculpture, 1878. 
Gabriel von Hackl (German, 1843–1926). Pen and black ink; 40.3 x 32.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2010.148

1857; graphite and brown wash on off-white wove paper; 22.6 x 17.5 cm (2009.303). Bequest of Muriel Butkin.

Eugène François Marie Joseph Devéria (French, 1805–1865). Two drawings: A Concert: Laura Devéria Singing, 1831; watercolor with black and brown ink, some pastel and lead white on off-white heavy-weight wove paper mounted to heavy white cream wove paper—a page from an album; 20.8 x 24.6 cm (2009.305). Portrait of his Mother, 1851; graphite with slight red chalk on cream wove paper pasted down on heavy-weight cream wove paper; page from album; 25.3 x 32.3 cm (2009.307). Bequest of Muriel Butkin.


My Houses (Dining Room with Horse Painting), 2006. Julia Jacquette (American, born 1964). Watercolor; 40.6 x 50.8 cm. Gift of The Print Club of Cleveland 2010.175.

Aesculapius. Pierre-Paul Prud’hon (French, 1758–1823). Brown ink wash, white paint, black chalk, and possibly charcoal and white chalk; 56.7 x 41.8 cm; Bequest of Muriel Butkin 2009.298.

Dominque Louis Papety (French, 1815–1849). Three drawings: La Saltarelle, 1800s; watercolor and gouache with selective gum glazing over a faint graphite underdrawing; 25.4 x 35.7 cm (2010.171). Seated Italian Woman, 1800s; watercolor with gold paint with traces of graphite underdrawing; 29.7 x 21 cm (2010.164). Sleeping Field Worker, 1842; graphite; 25.7 x 39.7 cm (2010.173). Bequest of Muriel Butkin.


Scène de Carnaval. Philibert Louis Debucourt (French, 1755–1832). Pen and black ink and watercolor; 30.6 x 44.5 cm. Bequest of Muriel Butkin 2009.299.

Seaweed Gatherers, Yport (Ramasseuses de Varech, Yport), 1889. Emile Schuffenecker (French, 1851–1934). Charcoal; 29.2 x 22.7 cm. Gift from Samuel and Paul Josefowitz in tribute to Jane Glaubinger and Heather Lemonedes 2009.380.

Nancy Spero (American, 1926–2009). Two drawings: *Chinese Bomb and Victims*, from *The War Series*, 1967; gouache and ink on paper; 86.4 x 69.2 cm; Purchase from the J. H. Wade Fund 2009.273. *Codex Artaud XXI*, 1972; cut and pasted papers, printed text, watercolor, metallic paints, pen and stamped ink; 173.4 x 52.6 cm; Severance and Greta Millikin Purchase Fund 2009.270.


Study for the Magician in “Conte de Fée” (Story of a Fairy), 1800s. Jehan-Georges Vibert (French, 1840–1902). Black ink (pen and wash); 20.4 x 12.1 cm. Bequest of Muriel Butkin 2010.172.

Study of a Plaster Cast (a la bosse), 1806. Frederic Millet (French, 1786–1859). Black chalk with graphite; 46.3 x 38.2 cm. Bequest of Muriel Butkin 2009.311.

Table Knives (*Cuchillo de Mesa*), 2007. Los Carpenteros: Dagoberto Rodriguez Sánchez (Cuban, born 1969) and Marco Antonio Castillo Valdés (Cuban, born 1971). Watercolor with graphite on two sheets of paper; 70.9 x 199.9 cm. Dudley P. Allen Fund 2009.275.


Two Women Sketching a Sculpture, 1878. Gabriel von Hackl (German, 1843–1926). Pen and black ink; 40.3 x 32.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2010.148.

**European Painting and Sculpture**

*Beggars by a Door*, 1870. Mariano Fortuny y Carbó (Spanish, 1838–1874). Oil on panel, 22.90 x 18.30 cm. Bequest of Muriel Butkin 2010.21.


Ruined Church, about 1840. Adrien Dauzats (French, 1804–1868). Oil on panel; 46.60 x 33.20 cm. Bequest of Muriel Butkin 2010.18.

View of the Port of Saint-Valéry-sur-Somme, 1891. Eugène Boudin (French, 1824–1898). Oil on canvas; 45.20 x 64 cm. Bequest of Muriel Butkin 2010.23.

The Veteran, 1870. Marie-François Firmin Girard (French, 1838–1921). Oil on canvas, 43.00 x 30.30 cm. Bequest of Muriel Butkin 2010.20.

Indian and Southeast Asian Art

Royal Couple Distributing Meals, 1700s. India, Pahari, Guler school. Opaque watercolors on paper; 30.4 x 21.9 cm (image). Bequest of Muriel Butkin 2009.315.

Princess Smoking a Hookah (as Salabhanjika), 1700s. India, Mughal school. Opaque watercolors on paper; 13.4 x 10.2 cm (image only); 30.5 x 21 cm (sheet). Bequest of Muriel Butkin 2009.316.

Victorious Army Entering City After Siege, 1700s–1800s?. India, Mughal school. Opaque watercolors on paper; 41.5 x 27.4 cm (image only), 48.1 x 32.8 cm (sheet). Bequest of Muriel Butkin 2009.319.

Royal Couple Distributing Meals, 1700s. India, Pahari, Guler school. Opaque watercolors on paper; 30.4 x 21.9 cm (image). Bequest of Muriel Butkin 2009.315.
Medieval Art

Brooch in the Form of a Six-Pointed Star, late 700s–early 800s. Frankish, Early Carolingian. Gold with repoussé and filigree decoration; copper backplate; h. 7.7 cm overall. Severance and Greta Millikin Purchase Fund 2009.344.

Icon of the Mother of God and Infant Christ (Virgin Eleousa), about 1425–50. Attributed to Angelos Akotantos (Greek); Crete, Cretan School, Byzantine period. Tempera and gold on wood panel; 96 x 70 cm (unframed). Leonard C. Hanna Jr. Fund 2010.154.


Photography


August Giraudon’s Artist (French, 1800s). Five albumen prints from wet collodion negatives, late 1870s: Dog and Puppy in Barrel, 10.5 x 16.2 cm (2010.9). French Country Study: Two Boys Climbing a Tree, 17.0 x 11.6 cm (2010.6). Man with Walking Stick, 17.1 x 11.2 cm (2010.7). Two Female Peasants Standing, Doing Laundry, 12.4 x 17.1 cm (2010.10). Two Shepherdesses Resting with Two Sheep, 11.2 x 17 cm (2010.8). Purchase from the J. H. Wade Fund.


Reclining Nude with Slave, about 1905–10. Marcel Meys (French, died 1900s). Full-plate autochrome; 9.9 x 14.6 cm. Gift of Charles Isaacs and Carol Nigro 2009.475.


Untitled (Beach Scene), early 1970s. William E. Williams (American, born 1957) and Martin Gutmann (Israeli, born 1957). Chromogenic process color print; 709.6 x 200.2 cm. Gift of Diane and Arthur Stupay 2010.177.


Prints

The Alchemical Properties of Metal: Mercury; Vulcan and the Alchemist in the Cave, 1530s. Domenico Beccafumi (Italian, 1486–1551). Woodcut; 17.6 x 11.6 cm; Passavant 19; Purchase from the J. H. Wade Fund 2010.153.

Edmond François Aman-Jean (French, 1858–1936). Three prints: Girl with Long Hair (Jeune fille à la Chevelure Longue), about 1898; color lithograph; 38.2 x 46.7 cm (2009.529). Under the Flowers (Sous les fleurs), 1897; color lithograph; 35.1 x 27 cm; fonds français 120 (2009.564). Venice (Venise), 1892; lithograph on chine collé; 13 x 18.2 cm; Fonds Français p. 120 (2009.584). Gift of John Bonebrake.

Pig Pen (La Parcherie), 1920; 11.9 x 30.2 cm; Fletcher 83 (2009.638).  
Rural Scene, 1914; 115 x 15.3 cm; not in Fletcher (2009.730). The Sign, Au Bon Café, 1919; 17 x 7.5 cm; Fletcher 17, state VI/VI (2009.639). Sixteenth Century Tower, Lisieux, 1919; 16.4 x 9.5 cm; Fletcher 34, state II/II (2009.660). Somewhere in France, 1919; 30.9 x 15.3 cm; Fletcher 32, state II/IV (2009.739).

John Taylor Arms (American, 1887–1953). Twelve prints: Ausable Lakes, 1921; etching and aquatint; 5.3 x 10.1 cm; Fletcher 112 (2009.655). The Butterfly, 1920; color etching and aquatint; 25.6 x 18.5 cm; Fletcher 48, state II/II (2009.621). Castles in the Air, 1921; lithograph; 39.3 x 26.2 cm; Fletcher 436 (2009.667). Crystal and Jade, 1940; etching and aquatint; 18.9 x 16.9 cm; Fletcher 301, state VI/VII (2009.677). The Full Moon, 1920; etching and aquatint; 20.1 x 15.1 cm; Fletcher 44, trial proof state II/II (2009.626). A Hong Kong Canal Boat (2 prints), 1919; Fletcher 23, state IV/IV. Etching and aquatint; 20.7 x 14.3 cm (2009.722). Color etching and aquatint; 20.5 x 14.3 cm (2009.731). New York Skyline, Sketch, 1921; lithograph; 17.3 x 12.7 cm; Fletcher 435 (2009.706). On Lake Como, Number One, 1919; etching and aquatint; 25.2 x 11.3 cm; Fletcher 21, state IV/IV (2009.714). On Lake Como, Number Two, 1919; color etching and aquatint; 13.3 x 15.1 cm; Fletcher 22, state III/III (2009.713). Scandinavian Series No. 1: Stockholm, 1940; etching and aquatint; 19.3 x 34.6 cm; Fletcher 346, state III/III (2009.611). Still Waters, 1919; color etching and aquatint; 15.4 x 10.2 cm; Fletcher 28, state IV/V (2009.610). Gift of Carole W. and Charles B. Rosenblatt.


No. 19: Nativity, 1936; 15.1 x 10.9 cm; Fletcher 302, state II/II (2009.705). No. 21: Jewelry: Choir Stalls of the Cathedral of St. Cecelia, Albi, 1938; 5.4 x 3.1 cm; Fletcher 316B, state II/III (2009.689).
No. 27: Yucatán Series No. 1: Plumed Serpent, Chichén Itzá, 1938; 5.4 x 3.1 cm; Fletcher 344, state II/II (2009.719). Gift of Carole W. and Charles B. Rosenblatt.

John Taylor Arms (American, 1887–1953). Twelve prints: Ship Series: No. 1: The Golden Galleon (4 prints), 1921; Fletcher 114. 2 color etchings and aquatint; state IV/IV; 32.7 x 25.6 cm (2009.629-630). Two etchings; trial proof i of state I; 32.7 x 25.3 cm (2009.627) and trial proof ii of state II; 33 x 25.6 cm (2009.628). No. 2: The Dragon Ship (2 prints), 1922; Fletcher 121. Color etching and aquatint; 33.4 x 25.9 cm; state III/III (2009.623). Etching and aquatint; trial proof i/ii of state III; (2009.625). No. 3: The American Clipper Ship, 1922; color etching and aquatint; 31.4 x 33.8 cm; Fletcher 124, state II/II (2009.620). No. 4: Where the Junk Sails Lift, 1922; color etching and aquatint; 31.4 x 33.8 cm; Fletcher 130, state II/II (2009.656). No. 5: Brig “Oleander” (2 prints), 1923; Fletcher 131. Etching and aquatint; printed 1937–38; 22.2 x 25.6 cm; trial proof iii of state II (2009.666). Color etching and aquatint; 22 x 25.7 cm; state II/II (2009.664). No. 6: Bark “Metis” Making Harbor, 1923; color etching and aquatint; 31.5 x 46.5 cm; Fletcher 133; (2009.661). No. 7: Cutting In, 1925; color etching and aquatint; 33 x 41.5 cm; Fletcher 172, state II/II (2009.678). Gift of Carole W. and Charles B. Rosenblatt.
photomechanical reproduction of Go Kill My Husband (Perfidious Woman) [Va tuer mon mari [La femme perfide]], 1892; lithograph; 32.2 x 19.8 cm; Morane 34 (2009.520). Small Flowers of Saint Francis (Les petites fleurs de Saint-François), 1928; color woodcut; 31.1 x 23.9 cm; Morane 100 (2009.524). Gift of John Bonebrake.

Eugène Bléry (French, 1805–1886). Four prints: The Laundresses (Les Laveuses), 1838; etching on chine collé; 25.9 x 18.5 cm; Le Blanc 152, state II/III (2009.567). The Mill and Waterfall of Grésy near Aix-les-Bains (Le moulin et la cascade de Grésy-sur-Aix [Savoie]), 1856; etching on chine collé; 45.6 x 36.5 cm; Fonds Français 139 (2009.491). Plant Study from Group of Various Plants Drawn and Lithographed after Nature (Groupes de Plantes varis dessinées sur Nature et lithographiées), 1848; lithograph on chine collé; 31.6 x 46.7 cm; Fonds Français 202 (2009.493). Studies Drawn and Engraved after Nature: The Beach, Fontainbleau (Études dessinées et Gravées D’apres nature: Le hêtre; Fontainbleau), 1840; lithograph on chine collé; 25.9 x 18.9 cm; Fonds Français 22 (2009.494). Gift of John Bonebrake.


Félix Buhot (French, 1847–1898). Three prints: Geese (Les Oies), 1887; etching; 15.2 x 25.3 cm; Goodfriend 166, state V/V (2009.523). Letters from My Windmill: The Diligence of Beaucaire (Lettres de Mon Moulin: La Diligence de Beaucaire), 1880; drypoint, roulette, and aquatint; 17.2 x 10.3 cm; Boucard 110; state II–III/V (2009.527). Reading Room in Japan (Cabinet de Lecture au Japon), 1872; etching; 6.9 x 13.7 cm; Boucard 58, state II/II (2009.525). Gift of John Bonebrake.

Paul Cadmus (American, 1904–1999). Five etchings: Arabesque, 1947; 17.2 x 16.8 cm; Davenport 47 (2009.597). Nude #1; 2; 3 (Nudo #1; 2; 3), 1984; Davenport 57, state I/II. Nude #1; 23.1 x 20.3 cm (2009.593). Nude #2; 22.9 x 20.3 cm (2009.594). Nude #3; 23 x 20.3 cm (2009.595). Youth with Kite, 1941; 26.2 x 13.7 cm; Davenport 46 (2009.596). Gift of Barry Bradley.


Éugène Carrière (French, 1849–1906). Three prints: Edmond de Goncourt, 1896; lithograph on chine collé; 53.5 x 41.1 cm; Delteil 25 (2009.500). Newborn in a Bonnet (Le nouveau-né au bonnet), 1890; lithograph; 25.5 x 19.2 cm; Delteil 9 (2009.495). Puvis de Chavannes, 1897; lithograph on chine collé; 54.8 x 39.5 cm; Delteil 32 (2009.492). Gift of John Bonebrake.


Nicolas Toussaint Charlet (French, 1792–1845). Four lithographs: The French Soldier (Le Soldat français), 1818; 46.8 x 34 cm; de La Combe 74 (2009.519). Lithographic Sketches by Charlet: No. 5, Form before Color (Croquis lithographique par Charlet: No. 5, La forme avant la couleur), 1823; 16.7 x 18.7 cm; de La Combe 520 (2009.573). Moral and Philosophical Alphabet for the Use of Little and Big Children: Miseries of War (1812) (Alphabet moral et philosophique à l’usage des petits et des grand enfants [Misères de la guerre [1812]], published 1835; 46.8 x 34 cm; de La Combe 855/13 (2009.545). Sketch Book for the Use of Small Children: The Young Amateurs (Recueil de Croquis à l’usage des petits enfants: Les jeunes amateurs), 1822; 46.8 x 34 cm; de La Combe 505 (2009.532). Gift of John Bonebrake.


Charles François Daubigny (French, 1817–1878). Two prints: *Apple Trees at Auvers (Pommiers à Auvers)*, 1877; etching; 19 x 27.3 cm; Delteil 126, state IV/IV (2009.551). *The Shepherd and Shepherdess (Le Berger et la Bergère)*, 1874; etching on chine collé; 28.8 x 22.7 cm; Delteil 122, state II or III/VIII (2009.566). Gift of John Bonebrake.


*Hell: The Street (Die Hölle: Die Strasse)*, 1919. Max Beckmann (German, 1884–1950). Lithograph; 67.6 x 53.4 cm; Hofmaier 141; Norman O. Stone and Ella A. Stone Memorial Fund 2009.355
Honoré Daumier (French, 1808–1879). Two prints: La Caricature: Pl. 314, Comte de Keratry, 1833; lithograph; 28.1 x 20.7 cm; Daumier Register 70, state II/II (2009.506). Pl. 454, Atheniens Beware of Phillip! (Demosthenes aux Atheniens (Pl. 454, Atheniens prenex Binaire de Phillip! (Demosthenes to the Athenians)). Pl. 454, Atheniens prenex garda a Phillippe! (Demothestrous aux Atheniens). 1835; lithograph sur blanc; 20.3 x 25.5 cm; Daumier Register 102, state II/II (2009.503). Gift of John Bonebrake 2009.554.


Agnes Denes (American, born Hungary, 1938). Suite of five lithographs printed in blue, 1994. Fish Pyramid—A Floating City; 29.9 x 85.3 cm (2009.280.1). Flying Bird Pyramid for the 22nd Century; 54.6 x 74.7 cm (2009.280.4). Flying Half Bird: An Organic Space Station; 53.3 x 85 cm (2009.280.3). The Pyramids as They Were; 52.5 x 72.5 cm (2009.280.2). When the Pyramid Awakens; 59.3 x 68.3 cm (2009.280.5). Purchase from the Karl B. Goldfield Trust.

Achille Devéria (French, 1800–1857). Two prints: Henri Herz, Pianist (Henri Herz, pianiste), 1832; lithograph on chine collé; 38.3 x 29 cm; Béraldi 23 (2009.522). Madam Pauline Garcia-Viardot, 1840; lithograph; 29.3 x 24.3 cm; Béraldi 220 (2009.521). Gift of John Bonebrake.


Fleeting Time, Thou Hast Left Me (La Caricature: Pl. 314, Comte de Keratry, 1833). Lithograph; 30.3 x 43.4 cm (2009.568). The Café of the New Athens (Le Café de la Nouvelle Athènes), about 1876; etching; 15.9 x 11.9 cm; Guérin 8 (2009.548). The Folies-Bergère (First Plate) (Les Folies-Bergère [ièrè planche]), about 1880–86; etching; 9.8 x 15 cm; Guérin 17 (2009.546). The Walker (L’Ambulante), 1880–86; etching; 15 x 9.8 cm; Guérin 18 (2009.547). Gift of John Bonebrake.

Frederick Douglass, 1865. Thomas Cornell (American, born 1937). Etching; 49.3 x 37.7 cm. Gift of Barry Bradley 2009.598.

Game of Bowls (Jeu de Boules), 1934. Lili Tschudi (Swiss, 1911–2004). Color linocut; 25.6 x 35.7 cm. Dudley P. Allen Fund 2010.13

Paul Gavarni (French, 1804–1866). Five prints: Ancient and Modern Artists: Satan (Les Artistes Anciens et Moderne: Satan), about 1854; lithograph on chine collé; 21.1 x 17.8 cm; Armelhault and Bocher 1671 (2009.530). Baliverneries Parisiennes: Pl. 15, Ah! Mosieu Radiguet, 1847; lithograph; 19.2 x 16.3 cm; Armelhault and Bocher 1018, state II/II (2009.528). Émile Forgues (Old Nick), about 1835–40; lithograph on chine collé; 19.8 x 17 cm; Armelhault and Bocher 33 (2009.582). Masques et Visages: Par-ci; Par-la, 1850s; lithograph; 29.1 x 19.1 cm; Armelhault and Bocher 1826 (2009.531). Parish Physiognomy: Street Sweeper (Physionomes Parisiennes: Le Cantonnier), 1857–58; lithograph; 29.1 x 19.1 cm; Armelhault and Bocher 1870, state II/II (2009.534). Gift of John Bonebrake.


Théodore Géricault (French, 1791–1824). Two lithographs on chine collé, 1823. Horse Devoured by a Lion (Cheval Dévoré par un lion); 19.3 x 23.8 cm; Delteil 67 (2009.533). Suite of Eight Small Works: Postman or Two Harnessed Horses (Suite de Huit Petites Pièces: Un Postillon ou Les Deux Chevaux Harnachés); 12.8 x 17 cm; Delteil 61, state II/III (2009.536). Gift of John Bonebrake.

Théodore Géricault (French, 1791–1824). Three lithographs: Lithographed Studies of Horses (Études de Chevaux Lithographiées), 1822: Pl. 3, Chevaux d’Auvergne (Pl. 3, Chevaux d’Auvergne); 19 x 23.2 cm; Delteil 48, state I / IV (2009.535). Pl. 7, Horse from the Caen Plain (Pl. 7, Cheval de la Plaine de Caen); 19.1 x 22.7 cm; Delteil 52, state II / V (2009.585). Pl. 12, Egyptian Mare (Jument Égyptienne); 18.1 x 23.5 cm; Delteil 57, state I or II or IV/IV (2009.537). Gift of John Bonebrake.

Henri Charles Guérard (French, 1846–1897). Two prints: Duquesne Basin (Dieppe). Effect of the Moon (Bassin Duquesne [Dieppe], effet de lune), before 1889; color aquatint and etching; 29.6 x 47.5 cm; Bertin 224 (2009.553). Head of an Old Man (Tête de Vieillard), 1872; etching; 12.2 x 9.9 cm; Bertin 31 (2009.574). Gift of John Bonebrake.


*Merry-Go-Round (Les Manèges),* 1908. Edgar Chahine (French, 1874–1947). Etching and drypoint printed in brown ink; 42.7 x 56.2 cm; Tabanelli 280; Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer 2009.591.

*Northern City (Ville septentrionale),* 1984. Erik Desmazières (French, born 1948). Etching; 41.3 x 59.5 cm; Fitch 77; Gift of John Bonebrake 2009.580.


*The Park (Le Parc)*, 1897. Gaston de Latenay (French, 1859–1943). Color lithograph; 24.5 x 32.9 cm; Fonds Français 1; Gift of John Bonebrake 2009.561.

*Paris Scenes and Murderers.* Adolphe Willette (French, 1857–1926). Lithograph printed in black and red; 23.9 x 27.4 cm. Gift of John Bonebrake 2009.552.


*The Return (La Retour)*, 1897. Georges de Feure (French, 1868–1943). Color lithograph; 32.6 x 25.4 cm; Millman pp. 124-25; Gift of John Bonebrake 2009.561.

Dan Rizzie (American, born 1951). 3 color woodcuts with chine collé, 2009: *Blackberry Thieves I (Green);* 103.5 x 85.8 cm (2010.183.1). *Blackberry Thieves II (Yellow);* 103.8 x 85.8 cm; (2010.183.2). *Blackberry Thieves III (Blue);* 103.8 x 85.6 cm (2010.183.3). Gift of Flatbed Press, Dan Rizzie, Katherine Brimberry, Mark L. Smith, and Pat Masterson in honor of Norma Lerner and in memory of Alfred Lerner.


Micah Schwaberow (American, born 1948). Image on Image, 1990; book with sixteen color woodcuts: Frontispiece; 11.4 x 7.4 cm (2009.338.1). Untitled (opposite Glen Ellen); 11.3 x 7.5 cm (2009.338.2). Untitled (opposite Winter); 11.3 x 7.4 cm (2009.338.3). Untitled (opposite Man/Child); 11.3 x 7.4 cm; 2009.338.4. Untitled (opposite Reflections); 11.3 x 7.6 cm (2009.338.5). Untitled (opposite First Love); 11.2 x 7.5 cm (2009.338.6). Untitled (opposite Mothers); 11.2 x 7.5 cm (2009.338.7). Untitled (opposite Be Careful); 11.3 x 7.5 cm; 2009.338.8. Untitled (opposite Music Man); 11.3 x 7.6 cm (2009.338.9).


Xxe Siècle: Cup 2 Picasso, 1973. Jasper Johns (American, born 1930). Lithograph; 29.5 x 24.1 cm; ULAE no. 123; Field 168; Sparks p. 383; no. 113; Gift of John Bonebrake 2009.565.


Textiles


Xx 34.9 cm (2010.14.1). Seeing Far and Near, 2006; photogravure; 27.6 x 36.2 cm (2010.14.2). Skin Casting, 2007; gravure; 27.7 x 34.6 cm (2010.14.5). Start to Finish, 2008; gravure; 27.4 x 35.6 cm (2010.14.3). Bequest of Marjorie Alge by exchange.


Woman Sitting Reading (Femme assise lisant), 1905. Georges Lemmen (Belgian, 1865–1916). Etching; 12.1 x 16 cm; Cardon 41; Purchase from the Karl B. Goldfield Trust 2009.352.


**Brocaded velvet cushion cover**, mid 1500s. Turkey, Bursa, Ottoman period. Brocaded velvet, 4/1 satin with wefts bound in 1/4 twill order; silk, gilt-metal thread, silver-metal thread, cotton; 127 x 66 cm. Purchase from the J. H. Wade Fund 2009.282.


**Fragment of a Shawl**, 1790–1810. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked; 66.6 x 90.1 cm. Gift of Arlene C. Cooper 2010.143.


**Shawl**, 1848–51. Austria, England, France, or Scotland. Silk, supplementary weft pattern bound in twill; 200.7 x 171.5 cm. Gift of Arlene C. Cooper 2010.137.


**Shawl**, 1880s. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked, pieced; 194.9 x 193 cm. Gift of Arlene C. Cooper 2010.139.
Shawl, 1848–52. Austria, England, France, or Scotland. Wool?, supplementary weft pattern; 342.3 x 165.1 cm. Gift of Arlene C. Cooper 2010.140.

Shawl, 1840s. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked, pieced; 332.8 x 139.6 cm. Gift of Arlene C. Cooper 2010.141.

Shawl, 1840s. Austria, England, France, or Scotland. Silk & wool?, supplementary weft pattern; 185.4 x 181.6 cm. Gift of Arlene C. Cooper 2010.142.

Shawl, 1840s. France, Nimes; Scotland, Paisley, or England, Norwich. Silk and cotton?, supplementary weft pattern; 193.0 x 177.4 cm. Gift of Arlene C. Cooper 2010.144.


Untitled, about 1940. Mabel A. Hewit (American, 1903–1984). Plain weave, woodblock printed rayon(?), black ink; 120.65 x 86.36 cm. Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit 2010.188.


Akon Art Museum, OH
*Familiar Faces: Chuck Close in Ohio Collections*

American Museum of Natural History, New York
*Traveling the Silk Road: Ancient Pathways to the Modern World*

Art Gallery of New South Wales, Sydney, Australia
*Alfred Stieglitz: The Lake George Years*

Art Gallery of New South Wales, Sydney, Australia
*Path of Abstraction—1867–1917*

Cheekwood Botanical Garden and Museum of Art, Nashville, TN; Tampa Museum of Art, FL; Taft Museum of Art, Cincinnati, OH
*The American Impressionists in the Garden*

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*Roaring Tigers, Leaping Carp: Decoding the Symbolic Language of Chinese Animal Painting*

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*A Room of Their Own: The Artists of Bloomsbury*

Hillwood Estate, Museum and Gardens, Washington, D.C.
*Sevres Then and Now: Tradition and Innovation in Porcelain, 1750–2000*

The Hyde Collection, Glens Falls, NY
*Degas and Music*

J. Paul Getty Museum, Los Angeles
*Conservation treatment and long-term loan*

J. Paul Getty Museum, Los Angeles
*Paul Outerbridge: Command Performance*

J. Paul Getty Museum, Los Angeles; Musée d’Orsay, Paris (organizer)
*Jean-Léon Gérôme*

J. Paul Getty Villa, Malibu
*The Art of Ancient Greek Theater*

Loyola University Museum of Art, Chicago
*Moholy: An Education of the Senses*

Massillon Museum, OH; Riffe Gallery, Columbus, OH; Southern Ohio Museum, Portsmouth, OH
*Against the Grain: Modernism in the Midwest*

Metropolitan Museum of Art, New York; Los Angeles County Museum of Art
*American Stories: Paintings of Everyday Life 1765–1915*

Metropolitan Museum of Art, New York
*The Art of Illumination: The Belles Heures of Jean de France, Duc du Berry*

Metropolitan Museum of Art, New York; St. Louis Art Museum; The Dallas Museum of Art; The Minneapolis Institute of Art; The Los Angeles County Museum of Art; Fine Arts Museum of San Francisco; Virginia Museum of Fine Arts, Richmond, VA
*The Mourners: Medieval Tomb Sculptures from the Court of Burgundy*

Miami Art Museum, FL; Albright-Knox Art Gallery, Buffalo, NY; Walker Art Center, Minneapolis; Hirshhorn Museum and Sculpture Garden, Washington, D.C.
*Everything: Guillermo Kuitca, Paintings and Works on Paper, 1980–2008*
Middlebury College Museum of Art, Middlebury, VT; Mount Holyoke College Art Museum, South Hadley, MA
The Art of Devotion: Panel Painting in Early Renaissance Italy

Mint Museum of Art, Charlotte, NC
Identity Theft: How a Gifford became a Cropsey and a Cropsey became a Gifford

Museum Mayer van den Bergh, Antwerp, Belgium
The Juan de Flandes Miraflores Altarpiece

Museum of Contemporary Art, Cleveland, OH
From Then to Now: Masterworks of Contemporary African American Art

Museum of Fine Arts, Houston; Whitechapel Art Gallery, London; Moderna Museet, Malmö, Sweden
Alice Neel: Painted Truths

National Portrait Gallery, London
The Indian Portrait: 1560–1860

New Orleans Museum of Art
The Art of Caring: A Look at Life Through Photography

Peabody Essex Museum, Salem, MA; Kimbell Art Museum, Fort Worth, TX; Saint Louis Art Museum
Fiery Pool: The Maya and the Mythic Sea

Réunion des musées nationaux (organizer). Galeries du Grand Palais, Paris, France; Musée des Arts asiatiques, Guimet, Paris
La voie du Tao, un autre chemin de L’Etre

Réunion des musées nationaux (organizer). Galeries du Grand Palais, Paris, France; Los Angeles County Museum of Art; Philadelphia Museum of Art
Renoir in the 20th Century

Royal Academy of Arts, London
The Real Van Gogh: The Artist and His Letters

Southern Ohio Museum, Portsmouth, OH; Riffe Gallery, Columbus, OH; Massillon Museum, OH
Sawdust and Spectacle: Under the Big Top in Small Town America

Syracuse University Art Galleries, Syracuse, NY
Winslow Homer’s Empire State: Houghton Farm and Beyond

Telfair Museum of Art, Savannah, GA

Ulmer Museum, Ulm, Germany
Daniel Mauch

Western Reserve Historical Society, Cleveland, OH
Hanna House, long-term loan

Whitney Museum of American Art, New York
Georgia O’Keeffe: Abstraction

Williams College Museum of Art, Williamstown, MA; Museum of Fine Arts, Houston
Prendergast in Italy

Yale Center for British Art, New Haven, CT; Victoria and Albert Museum, London
Horace Walpole’s Strawberry Hill

Yomiuri Shimbun Osaka (organizer). National Art Center, Tokyo; National Museum of Art, Osaka
Renoir—Tradition and Innovation