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† Deceased
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.
The Annual Report was produced by the publications department of the Cleveland Museum of Art.

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The memorial service for the museum’s late Director Robert P. Bergman drew almost 1,500 people to Wade Oval in May 1999 to pay their respects. Among the speakers eulogizing Bob were his brother, Edward (left); wife, Marcie (center); and daughter, Maggie (right); Michael J. Horvitz; Anthony M. Pilla, bishop of Cleveland; Kate M. Sellers; and Glenn D. Lowry, director of the Museum of Modern Art.
I am profoundly grateful for the support shown to the Cleveland Museum of Art by our trustees, staff, donors, members, community supporters, and civic leaders during the difficult and challenging year of 1999—a year in which we experienced the painful loss of our beloved director Bob Bergman, who died on May 6. I was heartened that so many people rallied around this institution and helped us continue our important work. As a result of that support, this was also a year of tremendous progress on many fronts.

First, we are all indebted to Kate Sellers, who stepped in as acting director to lead us through the year while we searched for a new director. Kate had served with distinction as deputy director since March 1997, and as director of development and external affairs since January 1995. Her longtime role as Bob’s second-in-command enabled her to pursue his vision at this difficult time. We have her to thank for many successes during 1999.

It was through the dedication and commitment of the board-appointed Search Committee that we were able to attract Katharine Lee Reid to serve as the sixth director of the Cleveland Museum of Art. Her appointment was announced on January 4, 2000, but the work of the committee took place primarily in the summer and fall of 1999. I am grateful to James T. Bartlett for serving as committee chair and for his thoughtful and sensitive leadership. I am equally appreciative of those trustees who undertook this important assignment and served on the Search Committee, including Anne Hollis Ireland, Adrienne L. Jones, Jon A. Lindseth, Ellen Stirn Mavec, Alfred M. Rankin Jr., Donna S. Reid, and Elliott L. Schlang. Special thanks go also to Diane De Grazia, who served as staff advisor, and to Stephanie A. Stebich, who served as committee coordinator.

This was a year in which all of the major special exhibitions presented by the museum were organized in-house. Organizing any exhibition takes several years of scholarship, extensive planning, and collaboration among international partners; to carry out three at once is a considerable feat. *Diego Rivera: Art and Revolution* was a groundbreaking exhibition exploring the entire career of a major figure in 20th-century art. This important and extremely popular exhibition traveled to the Los Angeles County Museum of Art, then to the Houston Museum of Fine Arts, and ended its tour in Mexico City. Three generations of an illustrious Italian family of designers were celebrated in the *Bugatti* exhibition, which was shown only in Cleveland. In collaboration with the Rijksmuseum in Amsterdam, the museum organized *Still-Life Paintings from the Netherlands, 1550–1720*, which proved to be even more popular than we had predicted.

Among the many fine works to enter the collection this year, the undisputed highlight was a large oil painting by the Dutch 17th-century master Frans Hals. This incomparable portrait depicts the dashing Tieleman Roosterman, a prominent merchant. Its purchase at auction from the collection of the Austrian
branch of the Rothschild family made international headlines, and its arrival at the museum sparked great enthusiasm and interest among our visitors.

As part of the community audience development initiative funded by the Lila Wallace–Reader’s Digest Fund, we renovated the Egyptian galleries. A collaborative team of conservators, designers, curators, educators, and other specialists worked for several years to achieve the magnificent reinstallation of this beloved collection. Rethinking the presentation of the Egyptian material along thematic lines offers the public greater understanding of these masterworks produced by this ever-fascinating ancient culture. As with the restoration of the Armor Court in 1998, this once again gives us a wonderful vision of future gallery renovations. Among the ribbon-cutters at the opening event was Sister Wendy Beckett, the British nun who has hosted a series of popular PBS programs on art and museums. Sister Wendy was in Cleveland for several weeks to film an installment of her upcoming PBS series on great American museums. The Cleveland Museum of Art is among six museums in the United States to be included in her first foray into America. The series is scheduled to air in 2001.

Another milestone this year was the completion of the 14-month-long facilities planning process, which resulted in the recommendation of an ambitious renovation and expansion of the museum. The complex planning effort entailed surveying the entire existing physical plant, assessing all museum operations, projecting future growth of the collections, and analyzing and anticipating visitor needs. I am extremely grateful to Michael Sherwin, chair of the
Facilities Planning Committee, for spearheading the important discussions about the future direction and shape of our physical growth. My thanks go to those trustees and civic leaders who served so ably on the committee, including Mrs. Quentin Alexander, Charles P. Bolton, Helen Forbes Fields, Jon A. Lindseth, Anthony M. Panzica, Peter B. Lewis, John F. Lewis, Donna S. Reid, and William R. Robertson. I am also appreciative of all those—trustees, staff members, and community members—who shared their visions of the future as we continue to ensure the greatness of the Cleveland Museum of Art. The Facilities Master Plan report was approved by the board in May with the understanding that this would be a significant document for the incoming director to use in leading the museum. I am confident that this conceptual space plan reflects the appropriate balance between facilities renovation and expansion. How the plan is implemented will depend significantly on the creative genius of the architect hired to realize the project. In 1999, the museum facilities accommodated 589,071 visitors. Indeed, as our attendance has averaged around 600,000 in recent years, we have been constantly reminded of the constraints that our space imposes on our visitors’ collective experience.

On the fiscal front, we budgeted in 1999 a deficit of approximately $500,000 because of the expense of organizing three major exhibitions, and the museum did run a deficit after depreciation of just over $700,000. This was a solid financial showing given the difficult circumstances impacting 1999, including unanticipated expenses associated with Dr. Bergman’s death and the expense of retaining an executive search firm to find his replacement. We were fortunate to have increased contributions to the museum from circles members, museum memberships, and the annual appeal that exceeded our budgeted projections. This year’s financial results must be understood over a longer horizon. Understanding that the cost associated with presenting exhibitions and programs might vary significantly from year-to-year, the board policy is for the museum to achieve a balanced financial performance in any given five-year period. The surpluses over the past several years have cushioned this year’s deficit.

The museum was awarded several significant grants in support of specific projects, chief among them a $465,000 grant from the Ohio SchoolNet Commission for the museum’s groundbreaking distance learning program. The grant from the Ohio SchoolNet Commission, supported by funds from Ameritech, is the largest the museum has received for a single educational program. In addition, the Andrew W. Mellon Foundation awarded the museum a $360,000 grant to support three three-year curatorial fellowships.

The Cleveland Museum of Art was the recipient of many generous bequests and additions to our endowments from individuals with close relationships to the museum. We received more than $440,000 in new and additional endowment gifts and over $457,000 in unrestricted bequests. While the list of all the donors is long, some of these generous benefactors were the Estate of David Rollins, the Virginia Hubbell Estate (her father was one of the architects of the museum’s original 1916 building), the Marjorie W. Aurbach Charitable Remainder Trust, Doris Byrd Steiner in memory of Martin and Maidie Steiner, Carole W. and Charles B. Rosenblatt, the Elizabeth Treuhaft Trust, and the Robert DeStacey Paxton Estate.
In 1999 we also saw the doubling of the number of museum members and friends who have notified us that they have made commitments to the future growth of this institution through gifts of Individual Retirement Accounts (IRAs), retirement plans, insurance policies, trusts, and bequests. These members of the Legacy Society have grown to 302 dedicated supporters. It is gratifying to receive this level of generosity from friends who hold the museum in such esteem.

This year saw the loss of honorary trustee Jack W. Lampl Jr., whose involvement with the museum spanned more than 35 years. The scope of his accomplishments in business, as chairman and CEO of Sunamerica Corporation, was equaled by his love for the fine arts. A member since 1966, Jack Lampl became a keen advocate for the museum starting in 1977, when he joined the museum’s Advisory Council. He was an active and enthusiastic participant during the museum’s successful capital campaign for the Ingalls Library and building renovation project in the mid-1980s, and was a longtime member of the museum’s Contemporary Art Society. Finally, he served the museum with great distinction as a member of the board of trustees, a position he held from 1984 until his death.

The board elected Charles P. Bolton as a trustee. He has served the past two years as a member of the Facilities Planning Committee, and we welcome not only his experience related to building projects but also his distinguished record of dedication and service to many of Cleveland’s most important institutions. Trustees Mrs. Edward A. Kilroy Jr. and Edwin M. Roth were elected this past year to honorary trusteeship. Mrs. Kilroy has participated actively in the museum and was elected to the board in 1978, subsequently serving on almost every board committee. Mr. Roth was elected to the board in 1993 and most recently served as chair of the Investment Committee. I applaud their dedication and commitment. I also thank Susan Silverberg, president of the Young Friends, for serving on the board as that group’s *ex officio* representative. And I would like to acknowledge 1999’s new appointments on the Museum Council, an advisory group charged with focusing on museum activities. These include Mr. and Mrs. Albert I. Borowitz, Paul Day, Virginia Foley, Helen Kangesser, Carolyn Lampl, Toby Devan Lewis, and Edith and Ted Miller.

Given the great challenges of the year, I am impressed by the significant progress the museum has made on so many fronts. Thanks for the remarkable achievements of this past year go to the loyal and active devotion of its diverse supporters—board, staff, volunteers, members, and visitors alike. I ask for your continued support as the museum welcomes Katharine Lee Reid, and her husband Bryan, to the community. We look forward to her energetic leadership in fulfilling our noble mission of excellence in collecting and scholarship that goes hand in hand with innovative educational and technological activities that engage our many audiences.

Michael J. Horvitz
President
Chief Conservator

Bruce Christman examines the Egyptian limestone reliefs before they were removed from their old mounts and placed in modern mounts for the reinstallation of the Egyptian galleries.
Cavana Faithwalker, coordinator of community outreach (standing), answers questions in the contemporary art galleries during his drawing class for a school group.
It is an honor to serve as the sixth director of the Cleveland Museum of Art. As many of you know, this museum has a very special place in my experience and has, as for many of you, helped both to elevate my spirit and to form my ideas. My connection and familiarity began in my childhood in Cleveland during my father’s tenure as director from 1958 to 1983. The museum continued to be important throughout my professional career, and I watched its achievements with an admiring eye. While serving with others in the American museum community, we were always struck by the high quality of programs and plans advanced by the Cleveland Museum of Art, which often stood head and shoulders above its peer institutions in the quality and range of its innovative activities, and in the excellence of its scholarship. The museum has not only remarkable collections and a distinguished history, but also great potential to further its leadership in the community. My charge, and it can only be realized with your support, is to fulfill that potential “for the benefit of all the people forever.”

Every museum has its own character, made up from the circumstances that led to its creation: the nature and strength of its collections, its particular relationship to its community, and the talents of the people devoted to its mission. I have had the good fortune to work at a number of art museums across the country and these experiences have helped in preparing me for my position today. My first museum assignment was at the Toledo Museum of Art, followed by curatorial positions at the David Smart Museum at the University of Chicago, then at the Ackland Art Museum of the University of North Carolina, Chapel Hill campus. My tenure at the Art Institute of Chicago, first as assistant director and then as deputy director, set the stage for my leading the Virginia Museum of Fine Arts in Richmond for nine years. Working at museums of different sizes—some connected to universities and some serving major urban centers—has made it clear that the mission remains the same: to engage people in a meaningful experience with art. How individual museums go about achieving this is what distinguishes them. The museum community has made great strides in making our institutions truly welcoming to diverse audiences, and in raising the public awareness of what museums have to offer. The challenge I see for the future is to “deliver the goods” to the public once they are inside our doors. To make the works of art speak, however remote in time or space they may be. To make these remarkable treasures understood without removing the inherent mystery of the encounter. To provide education to all who seek it. To offer a full array of experiences and ways of learning at multiple levels and using varied approaches. That will be our challenge at the Cleveland Museum of Art, a challenge the museum is well positioned to meet, thanks to our many strengths.

While I am very glad to be here as your sixth director, I deeply regret the reason the Cleveland Museum of Art was searching for a new director at all: the untimely death of Robert P. Bergman on May 6, 1999. This tragic event was felt
throughout the world of art and museums; we all knew we had lost a remarkable
person and a vital force upon whom we had come to depend. The loss was clearly
devastating here in Cleveland. And yet, though grieving, the museum staff not
only carried on, but excelled in ways that would make any director proud. Our
thanks go especially to Kate Sellers, who was appointed acting director while the
search process was under way. In the words that follow, you will see ample evi-
dence of Kate’s admirable leadership. Meanwhile, the board of trustees, led by
president Michael Horvitz, provided its own unflagging guidance in the parallel
quests to continue with the work at hand and find a new director. So, though
I am writing these words, 1999 belongs to those people: the staff, the board, Bob
Bergman, and Kate Sellers. Their collective commitment and vision were the
force behind the remarkable successes I am about to describe.

One of the major achievements of the year was completion of the
museum’s Facilities Master Plan. Embodying an ambitious vision of the Cleve-
land Museum of Art for the 21st century, the plan reflects both the museum’s
mission and its strategic goals. From the outset, the board conceived the facili-
ties planning process to address two goals: providing an optimal setting for the
preservation and presentation of the collections, and ensuring the public’s en-
joyment of the museum experience. Priorities included: creating additional gal-
lery space and eliminating “hallway” and other unsatisfactory gallery spaces;
clarifying public circulation and the gallery sequence; providing a gracious
public entry and public spaces; selective upgrading of building systems (includ-
ing mechanical and structural) to current recommended standards; restoring
existing gallery and public spaces in the 1916 building; restoring the exterior
of the 1916 building and south terrace and enlivening the south entry area; cre-
ating additional public spaces suitable for educational and public programs and
special events; providing additional and improved art storage facilities; enhanc-
ing the museum’s technological infrastructure; providing improved visitor ameni-
ties, including retail and restaurant; planning for adequate, conveniently located
parking; and providing appropriate staff workspace. Along with these priorities,
the board felt strongly that it was important to maintain our visitors’ ability to
experience the whole museum in a single day.

By addressing these guiding principles, the Facilities Master Plan pro-
poses a program of extensive renovation, coupled with modest expansion of the
current facilities, that will address both current challenges and future opportu-
nities. This report was the result of an intense and comprehensive planning
period that began in March 1998 and grew out of a directive of the museum’s
strategic plan.

I am impressed by the thoughtful and well-considered nature of this plan.
It represents an ambitious agenda for the future of the Cleveland Museum of Art.
My work at the Virginia Museum of Fine Arts also entailed developing a vision
for the future with the goal of incorporating long-term space and site expansion
needs into a comprehensive program in keeping with the museum’s mission. Not
surprisingly, many of the same core issues are found at both institutions: mak-
ing the art collection in the galleries vividly alive for all, upgrading the visibility
and reach of education, enhancing the visitor experience, and upgrading and
rationalizing museum support areas. The Facilities Master Plan is a conceptual
space plan and serves as a solid foundation on which to develop an architectural
design to meet our needs. I have faith in the genius of great architects and in the power of broad community support to make great things happen. And nothing less than great will do for as distinguished a museum as ours.

A museum justifiably considers itself industrious if it manages to organize one major exhibition a year, with the other two or three being traveling shows organized by other institutions. In 1999 the museum staff organized all three of our major special exhibitions: *Diego Rivera: Art and Revolution; Bugatti;* and *Still-Life Paintings from the Netherlands, 1550–1720.* Years of scholarship and international collaboration went into each of them. *Diego Rivera: Art and Revolution* provided a new appreciation of Rivera as not merely a popular and inventive muralist, but a major figure in 20th-century art whose work influenced and was influenced by Picasso and other major figures. William H. Robinson, associate curator of modern paintings, was the project director and organizing curator of the exhibition. A major scholarly symposium explored the range of Rivera’s work in its cultural and aesthetic context. This exhibition proved to be a challenging and complex collaboration, and the Ohio Arts Council played a crucial role in connecting our museum with our co-organizer, INBA, the Mexican cultural agency. The show traveled to the Los Angeles County Museum of Art and the Houston Museum of Fine Arts, then ended its tour in Mexico City. We are grateful to AT&T, the exhibition’s corporate sponsor, and to the National Endowment for the Humanities and the Raymond John Wean Foundation, who provided additional support; it was indemnified by the Federal Council on the Arts and the Humanities. A fine exhibition, *Mexican Prints from the Collection of Reba and Dave Williams,* complemented the Diego Rivera exhibition and provided insight into the creative and political setting in which Rivera worked in Mexico. Our thanks to Irma Pianca and José A. Villaneuva for their leadership in co-chairing the Diego Rivera Exhibition Committee.
Henry H. Hawley, curator of Renaissance and later decorative arts and sculpture, had for decades dreamed of mounting a major exhibition about the illustrious Bugatti family of Italian designers. Last summer, it finally happened. Three generations of the Bugatti family—Carlo the furniture designer, his sons Rembrandt the sculptor and Ettore the automobile engineer, and Ettore’s son Jean, who designed automobile coach works—were celebrated in the Bugatti exhibition, which was shown only in Cleveland. Visitors marveled at Carlo’s uniquely expressive furniture and silverwork, and traced that distinctive aesthetic lineage through Rembrandt’s stylized bronze animals to the elegantly brawny Bugatti automobiles, six of which were on view in the galleries. The show was sponsored by Park-Ohio Industries and supported by Key. As a complement to the summer’s Bugatti exhibition, the museum presented a rare photographic treat: Jacques-Henri Lartigue Photographs: Automobiles, 24 black-and-white photographs depicting cars and car racing. Lartigue’s images document the high-society life of France in the 1920s. His work is seen today as perhaps the most genuine artistic expression of the willfully carefree spirit often associated with that era.

Finally, in collaboration with the Rijksmuseum in Amsterdam, the museum organized Still-Life Paintings from the Netherlands, 1550–1720, gathering stellar examples of awe-inspiring virtuosity in this genre of painting that has long been associated with the Dutch artists who turned to still-life painting in a culture that eschewed religious subjects. The organizers—Alan Chong, formerly our associate curator of paintings, and Wouter Kloek of the Rijksmuseum—knew the show would be appealing, but underestimated the breadth of that appeal, as the exhibition drew considerably larger crowds than had been predicted. The Cleveland showing was sponsored by National City; it was indemnified by the Federal Council on the Arts and the Humanities. A fine symposium also attracted important scholars and public attention.

The year also brought a number of other notable smaller exhibitions. For the first time outside Jerusalem, some of the greatest holdings of drawings, watercolors, and prints from the Israel Museum were presented together in one exhibition, Modern Masterworks on Paper from The Israel Museum, Jerusalem, which ran during the summer of 1999. A brainchild of Jane Glaubinger, curator of prints, this celebration of the Israel Museum’s great 20th-century holdings was organized by the Israel Museum in cooperation with the museum, and was shown only in Cleveland. The Jewish Community Foundation of Cleveland was a supportive partner in bringing Modern Masterworks to our city. We were most pleased to have the opportunity to build on our relationship with the JCF. Another key partner was Leon Plevin, who chaired the Leadership Gifts Committee and single-handedly secured more than $18,000 in gifts to make the exhibition possible. We are grateful to him and hope to keep him involved with the museum for a very long time.

In 1999 the museum introduced a new kind of exhibition, devoted to a single work of art grouped with preparatory studies, related paintings and drawings, and new conservation findings. The first such “focus” exhibition, organized by Assistant Curator of Drawings Carter E. Foster, looked at Jean-Bernard Restout’s Sleep in the context of the 18th-century French Academy tradition that synthesized direct observation from nature with idealizing refinements to the human form. The second focus exhibition, organized by Diane De Grazia, The
Clara T. Rankin, Chief Curator, in conjunction with Marcia C. Steele, conservator of paintings, illuminated a key work in the collection, Nicolas Poussin’s *Holy Family on the Steps* from 1648. Poussin’s seminal masterpiece was presented in the context of other important related paintings, drawings, and prints lent by prominent European and American collections. The works on view included the copy belonging to the National Gallery of Art, Washington, D.C., once thought by some art historians to be Poussin’s original. A symposium bringing together experts on Poussin from around the country contributed to major advances in Poussin scholarship and a new technical understanding of his work. An entire volume of *Cleveland Studies in the History of Art* was devoted to a multifaceted examination of this remarkable painting.

In the fall, the museum presented *Edward Weston and Modernism*, a show organized by the Museum of Fine Arts in Boston that brought together 140 vintage prints by one of the pioneers of modern American photography. The show presented a dual opportunity: to experience firsthand Weston’s extraordinary photographs, and to understand his work in the context of the modernist movement that inspired many artists, architects, musicians, and writers in the early decades of the 20th century. A one-day symposium looked at the ways in which photography today is incorporated into mixed-media works, and brought together leading art critics, photographers, and specialists. The enormously popular and acclaimed ongoing series of small photography shows in gallery 105 continued to delight in unexpected ways—from the toy-camera photographs of R. Clarke Davis and Graziela Iturbide’s mysterious images from Mexico, to Stéphane Couturier’s enormous color studies of European urban construction sites and the subtle still-life photographs of Dutch photographers Janna Dekker and Jan van Leeuwen.

At the end of the year, *The Lithographs of Jean Dubuffet* was on view simultaneously with *Jacob Lawrence’s “Toussaint L’Ouverture” Series*, both curated by Jane Glaubinger. Dubuffet’s intensely spontaneous creations showed how this iconoclastic artist helped push lithography beyond its supposed technical limitations, while the works of Lawrence (who died this past June) demonstrated why he is revered as one of the 20th century’s most eloquent social and political observers with his dynamic series about the life of the legendary Haitian revolutionary Toussaint L’Ouverture. The African-American Task Force, chaired by Adrienne L. Jones, held its first event to celebrate the Lawrence exhibition, drawing together 250 art lovers for a tour, a reception, and a talk by Lawrence scholar David Driskell, distinguished professor emeritus from the University of Maryland.

Also on view at year’s end was *The Jeanne Miles Blackburn Collection of Manuscript Illuminations*, a wonderful display of works from a private collection; most of them have been bequeathed to the museum. Stephen Fliegel’s catalogue illustrates and discusses this finely assembled collection with eloquence and clarity.

The museum continued to produce significant scholarly publications focused on the collection. The two-volume *European Paintings of the 19th Century* provides color photographs and complete analyses of 234 pictures by painters of 12 nationalities. The team working on the paintings catalogue was led by Louise d’Argencourt, a noted scholar of 19th-century French painting who collaborated with our curatorial research assistant Roger Diederen. This catalogue
joins *European Paintings before 1500*, published in 1974, and *European Paintings of the 16th, 17th, and 18th Centuries*, published in 1982. The *Catalogue of Egyptian Art*'s 510 entries examine every object from 5000 BC through the Greco-Roman period. Lawrence M. Berman, then curator of Egyptian and ancient Near Eastern art, collaborated with curatorial assistant Kenneth Bohač on the Egyptian catalogue. The contributions of the conservation division were crucial to each project.

The European paintings catalogue was underwritten by the Andrew W. Mellon Foundation and the Egyptian catalogue was made possible by grants from the Andrew W. Mellon Foundation and the National Endowment for the Arts, a federal agency. Both projects unite the most current art historical scholarship and scientific study, and both begin with richly detailed introductions about the formation of the collections from before the museum opened its doors in 1916. Both endeavors also coincided with major thematic gallery reinstallations—the 19th-century galleries, completed in 1997, and the Egyptian galleries, which reopened in September. These books complement other important recent scholarly examinations, including *Masterworks of Asian Art* (1998), *Arms and Armor* (also 1998), and *Catalogue of Photography* (1996).

These initiatives represent an overarching concern with the permanent collection—its installation, conservation, and appreciation. The final element of the Lila Wallace–Reader's Digest Fund grant was the renovation of the Egyptian galleries. Because our collection is exceptionally fine but not especially comprehensive, Larry Berman and the gallery design team reconsidered the mode of presentation and came up with a new, much more effective organization of the Egyptian material along thematic lines rather than by strict chronology. Spectacular works that previously shrank unassumingly into their chronological niches are now given places of honor in gallery settings that help visitors understand what different aspects of Egyptian art were about over the centuries, while celebrating the pure aesthetic force of the works of art. Larry was aided in his work by the Community Advisory Council, co-chaired by Anita Brindza, executive director of Cudell Improvement, Inc., and trustee Adrienne L. Jones. In addition to acting as a focus group for the Egyptian gallery design, they helped plan other community events to celebrate the reopening of these galleries.

The newly installed Egyptian galleries opened to great acclaim in September, and Sister Wendy Beckett was here to help cut the ribbon. From the left: Anita Brindza, Cudell Improvement, Inc.; Barbara Byrd-Bennett, Cleveland Public Schools; Michael J. Horvitz; Kate M. Sellers; Sister Wendy; Michael Moore, Lila Wallace–Reader’s Digest Fund; and Adrienne L. Jones, CMA trustee.
The museum was active in acquisitions as well. Frans Hals’s *Portrait of Tieleman Roosterman* was purchased on July 8 at auction. Hals, who painted the large masterpiece of the wealthy merchant in 1634, is widely regarded as one of the three great masters of Dutch painting, along with Rembrandt and Vermeer. Other major acquisitions (all of which are detailed later in this report) included a Benin plaque, a recent painting by Georg Baselitz, and more than 300 other works. In addition to these purchases, we received a number of gifts. Among them are an early mobile by Alexander Calder (the museum’s first) presented by Mrs. Paul D. Wurzburger in memory of her late husband, and many, many works donated in memory of Bob Bergman. Such steady and significant growth in the collection is a blessing, but it has its price: we simply do not have the space to display properly everything that should be on view. This, of course, reminds us once again of the need for more and better facilities.

The museum has been working to enhance some of its more peripheral activities—and I mean peripheral only in the sense of reaching out beyond the museum walls. We have rethought our former extensions program and its collec-
tion of some 20,000 objects in service of the new interactive Art to Go program, which allows students to have the kind of hands-on experience one can't have with the works hanging at a museum. The distance learning program is in its second year, incorporating advanced video and telecommunications technology to reach remote classrooms. These might be as nearby as the Cleveland Clinic Children’s Hospital, or around the state in towns and cities ranging from little Fredericktown to big Cincinnati—or potentially anywhere in the world. Both of these innovative programs involve art-centered interdisciplinary lesson plans designed to support the State Board of Education’s proficiency goals. The Harlem Renaissance lesson plan, for example, incorporates paintings by Romare Bearden and Jacob Lawrence, photographs by James VanDerZee, poems by Langston Hughes, and related texts to take students through a thorough examination of 1920s Harlem, integrating knowledge and skills from a variety of disciplines in the process. An initiative to create a core of volunteer teachers was launched during 1999. The members of the first class of docents have diverse professional backgrounds and varied volunteer experience. After a year-long training period, the more than 50 new docents began offering new tour themes to schools in the year 2000. The Speakers Bureau continues to offer slide presentations to churches, community centers, and other venues where people are interested in hearing about the museum; we are grateful to the devoted corps of volunteers who delivered this program to 1,600 people this year. A host of community arts activities bring special workshops and performances to outlying areas.

The list of special events and programs is a long one, and I will leave the comprehensive documentation of that activity to the department reports. I will single out a few, however. The tenth annual Parade the Circle Celebration in June, dedicated to the memory of Bob Bergman, was a rousing success, attended by tens of thousands. After a decade of growing popularity, this remarkable collaborative event is starting to garner national attention, of which all of those involved should be justifiably proud. Later in the summer, the Family Festival of African Drum and Dance was presented again this year in mid-August, thus framing the season with a festive event at either end. The Chalk Festival also celebrated its tenth anniversary in 1999. The annual Holiday
CircleFest, another event we present in collaboration with our University Circle partners, was moved to Sunday afternoon from Wednesday evening, which made for a somewhat brighter experience. The traditional procession and installations extended over the weekend beginning Friday night.

Among the special events was an appearance by acclaimed designer, author, and knitter Kaffe Fassett, who presented a lecture and workshops on his groundbreaking approach to color and craft. Organized by the Textile Art Alliance, a series of events took place in mid-November. In December we test-piloted a Nativity Tour, using the Sight & Sound CD audio tour and a small brochure to guide visitors though a group of works in the collection that depict scenes of the Christian Nativity story. Earlier in the year, we released another multimedia tour of sorts: a video combining television footage and a narrative tour by Stephen Fliegel, associate curator of medieval art, of the new Armor Court.

Music and performing arts programs made significant advances. The new VIVA! series sold out the majority of its performances and brought to Cleveland (for the first time, in many cases) a wide variety of performing artists from around the world. The department of musical arts launched another fine Gala Music series—selling significantly more subscriptions than in recent years—and brought back the AKI Festival of New Music after a 15-year hiatus. The well-received series of AKI concerts featured such up-and-coming stars as the Oberlin-born ensemble eighth blackbird and the percussion group Nexus. Thanks to this success, AKI will be back in 2001.

The film program again presented its usual excellent menu of fine and unusual movies. Special highlights included Phillip Johnston's Transparent Quartet, from New York, accompanying seven early silent films by French special-effects pioneer Georges Méliès in May. In June, local author Steve Szilagyi answered audience questions after two screenings of Photographing Fairies, based on his novel. And nationally known theater organist Dennis James accompanied the 1925 silent film The Lost World in June. The purchase of two fine,
vintage 35mm projectors now allows the museum to show 16mm or 35mm films in either Gartner Auditorium or the lecture hall. Until this purchase, all 35mm movies had to be shown in the auditorium, a restriction that often limited what could be shown and sometimes prevented performers from using the auditorium.

Our engagement with technological initiatives continued. Our participation in the AMICO digital image consortium began to show real fruits as this collaborative library of images and information has tripled in size to nearly 60,000 objects. We expect AMICO, which provides students and scholars access to pictures and text relating to the finest works of art held by participating institutions, to become the premier art historical online reference for the education community. Late in the year, meanwhile, the museum initiated the process of reinventing the website using the latest ideas and technologies.

The development office offered its own series of educational programs, with such events as an estate planning seminar to help people determine the most effective ways to manage their charitable giving and estate planning, along with numerous special events and fundraising activities.

Behind the scenes, making so much happen at the museum, are a very talented and devoted staff. I am blessed to inherit such a fine team to carry out the important work of the museum. The American Association of Museums held its annual meeting in Cleveland in 1999. More than 43,000 museum professionals from throughout the country were in town for the event, and many staff members and volunteers helped show off their city and their museum.

In 1999 several major appointments were made. Heading our human resources division is Kristin Rogers, who has already been very effective in augmenting training efforts, recruiting other key staff members, and helping all during the past year of transition. Thomas J. Gentile took over as director of finance and joins us after 19 years at BP America, Inc. (now BP Amoco), most recently serving as treasurer. We are delighted to have his financial expertise and acumen directed toward our complex nonprofit activities. Tom brought with him Edward Bauer to serve as manager of financial planning, filling another critical strategic position.

On the collections side, we completed our search for the newly created position of curator of 19th-century European paintings. Sylvain Bellenger, a native of France, joined the museum after most recently serving as director of the Castle of Blois, a major French historical monument and former royal chateau with major collections ranging from the Renaissance to the 19th century.
His appointment brings curatorial expertise to one of the museum’s strongest collecting areas, which includes the beloved French Impressionist works. Robin Hanson joined the staff as assistant conservator of textiles, providing care for a significant part of our holdings. In the facilities and design department we were fortunate to add JoAnn Dickey as graphic designer to improve the quality of our signage and graphics programs. Thomas H. Hornberger joined the staff as grounds supervisor to maintain the museum’s beautiful landscaped environment.

To lead our information technology efforts, we appointed Leonard Steinbach as the museum’s first chief information officer. Having come to the museum from the Solomon R. Guggenheim Museum in New York, Len is charged with, and already energetically engaged in, improving the museum’s use of technology both for internal operations and for achieving the museum’s technology-related strategic planning goals. In support of these goals, the board of trustees substantially increased allocations for both technology operations and capital projects for 2000, including additional internal support and network staff, and a New Media Initiatives area.

Also on the technology front, the museum came to an agreement with Keane, Inc., a national information technology consulting firm with offices in Cleveland, by which they would contribute substantial services to enable total redevelopment of the museum’s website during the year 2000. (Although the museum’s relationship with Keane ended in the summer of 2000, the work continues with the participation of Motivo, of Columbus.) The remaking of the website will integrate more types of media, such as sound, animation, and photographs, encouraging greater interaction. At a minimum it will emphasize aspects of our permanent collection, provide information and material that will encourage and enhance “real” visits to the museum, and illuminate the broad variety of scholarship, programs, and activities in which the museum excels. This is in addition to better access to general museum information. The website initiative is an essential effort, as all museums are now being judged by their web presence by an increasingly sophisticated community of Internet users around the world.

In preparation for the millennial turnover, the museum staff devoted considerable thought and planning to ensure the safety of the collections and the facilities. I am pleased to report that we encountered no operational “Y2K” problems as we entered the year 2000.

I look forward, with your help, to continuing the fine traditions of excellence in collecting, scholarship, and education that are the hallmark of the Cleveland Museum of Art. This is an exciting time to be leading an art museum, not only because art museums are enjoying unprecedented popularity but also because of the very questions that this popularity raises. How can we place the enrichment brought by great art of all cultures and periods at the center of people’s lives? How will we adjust our presentations and programs to reflect the new ideas and interests of the modern world? How responsive and innovative do we dare to be while respecting the dignity and circumspection that might be expected of a great art museum? We are exhilarated by the challenge and look forward to working with all of our communities to achieve results worthy of the Cleveland Museum of Art.

Katharine Lee Reid
Director
The Print Club of Cleveland’s annual Print Fair is a benefit for the prints and drawings department. This year 14 dealers sold prints, drawings, and photographs ranging from old masters to contemporary. Photo by Kenneth Cohen.
The museum’s collections policy states our goal to acquire the very best works in all areas of art. In 1999 we were fortunate to add major works in European, Asian, and African art. The highlight of the year, of course, was our successful bid at auction for Frans Hals’s masterpiece, *Tieleman Roosterman*, a large portrait from 1634 by one of Europe’s finest 17th-century painters. The picture comes from the Austrian branch of the Rothschild family, from whom it was confiscated by the Nazis. It remained in the Kunsthistorisches Museum in Vienna until being returned to the family early this year.

The publicity surrounding the purchase of the portrait, however, should not overshadow the other wonderful acquisitions we made in 1999. The bronze Benin *Three-Figure Plaque* dates to about the same time as *Tieleman Roosterman* and is as rare and welcome to the museum’s collection of African art. In marvelous condition, it represents three divine rulers, or obas, regally posed together. Several hanging scrolls were purchased for the Chinese collection, the most important being a rare, early 13th-century pair of scrolls, *Herdboys and Oxen in Landscapes*, of the Yuan dynasty by Guo Min. The pair juxtaposes lyrical scenes accompanied by poetry. Korea was well represented this year in, among other works, a beautiful 16th-century hanging scroll of bamboo by Yi Chong and a fine 17th-century Chōsun period wine flask. The Chinese and Korean scrolls represent the poetry, craftsmanship, and simple beauty of Asian ink painting, while the Chōsun wine flask displays the elegant forms and simple decorations of Korean ceramic craftsmanship at its best. The *Haniwa in the Form of an Archer*, belonging to one of the most memorable sculptural forms in Japanese art, dates to the Kofun period (ca. AD 500), but strikes one as especially modern in its abstract, cylindrical form. Gifts to the Asian collection included six mirrors added to the collection of Drs. Thomas and Martha Carter, the subject of an exhibition in the autumn of 2000.

One of Bob Bergman’s last recommendations for purchase was the sixth-century *Pilgrim’s Ampulla*, an example of his beloved art from the Holy Land. We also added our first sheet from Christian Ethiopia to the manuscript collection: portrait of St. Luke from a gospel book. Sixteen manuscript pages joined the collection of Jeanne Miles Blackburn, shown in an exhibition in the winter of 1999–2000. A 14th-century leather casket with courtly scenes is one of the few objects of its type in the world and an uncommon example of secular narrative in medieval art. Numerous gifts in Bob Bergman’s memory included not just medieval works but objects from his different areas of interest, which ranged from Asian and African to contemporary art. We thank the generous donors, whose names are listed separately, who have helped keep his connoisseurship at this museum alive.

Exceptional works on paper continued to enter the collection as we emphasize the importance of drawings, prints, and photographs to art history and culture. Our first large religious drawing by Giovanni Domenico Tiepolo, *The
Disrobing of Christ (ca. 1770), joined 14 other drawings by the artist, while a powerful study of the head of Caracalla (ca. 1768) by Jean Baptiste Greuze—his reception piece to the French Academy—adds a new dimension to our collection of French drawings. Our renowned collection of old master prints increased with pristine examples of Rembrandt’s *Presentation in the Temple in the Dark Manner* (ca. 1654) and Lucas Cranach’s *St. George Slaying the Dragon* (ca. 1510–15). The budding collection of 19th-century photography was given a boost with the addition of several prints, including Hippolyte Bayard’s *Still Life with Statuary and Drapery* (ca. 1850) and Louis-Rémy Robert’s *Henriette Robert* (ca. 1852–53).

Our collection of decorative arts was enriched by the purchase of a handsome white porcelain plaque with an allegory of Spring (mid 18th century) from the Doccia porcelain factory near Florence. A group of contemporary glass objects from Mike and Annie Belkin expand this growing and much appreciated area of the collection.

Emphasis on contemporary art continues to grow. We were fortunate recipients of our first mobile by Alexander Calder, *Two Systems*, generously donated by Odette Valabrègue Wurzburger in memory of her husband. Balancing this gift of beautiful classic contemporary art is the forceful and enigmatic painting in jarring colors by the German artist Georg Baselitz, *View out the Window* (1982). We also received the charcoal *Self-Portrait as a Cleveland Indian* as a gift from the renowned artist R. B. Kitaj, who has worked most of his life in England but is a native of Chagrin Falls, Ohio, and a Cleveland Indians fan.

The museum’s emphasis on aesthetic and educational quality in its permanent collection requires that we systematically review our holdings and deaccession works, where appropriate. Through a disciplined and careful evaluative process, recommendations are made to our trustees about works of art that, because of acquisition of superior examples, duplication, or through research, no longer meet our standards. This year at auction we sold a group of Japanese and Korean paintings and objects, resulting in our gaining precious storage space for better works of art. The monies earned from such sales are always added to the museum’s funds restricted to art acquisition.
Frans Hals (Dutch, ca. 1581/85–1666). Portrait of Tieleman Roosterman, 1634; oil on canvas; 117 x 87 cm; Leonard C. Hanna Jr. Fund 1999.173
Greek and Roman Art

**Pendant of a Bird** (Rooster?). Northern Greece, Macedonian, ca. 725–650 BC; bronze; 5 x 9 cm; John L. Severance Fund 1999.249

**Daedalic Pendant with Potnia Theron (“Mistress of the Animals”).** East Greece, Rhodian, ca. 700–600 BC; gold and a glass-like substance; 3 x 2 cm; John L. Severance Fund 1999.88

**Ch高楼na with Solar Design.** Greece, Boeotian, ca. 700–675 BC; bronze; 15.4 x 11.2 cm; John L. Severance Fund 1999.9

Medieval Art

**Pilgrim’s Ampulla with Scenes of the Crucifixion (obverse) and the Ascension (reverse, pictured).** Palestine, ca. 600; tin-lead alloy with leather fragments; 6.2 x 4.2 cm; John L. Severance Fund 1999.46
Olivetan Master (Italian, Milan). *Initial P with the Prophet Samuel and the Arms of the Visconti and the Olivetan Order: Leaf from an Antiphonary*, ca. 1439–47; ink, tempera, and gold on vellum; 59.3 x 42.7 cm; The Jeanne Miles Blackburn Collection 1999.131
Jean Baptiste Greuze (French, 1725–1805). *Head of Caracalla*, ca. 1768; red chalk; 33.8 x 30.3 cm; Purchase from the J. H. Wade Fund 1999.48

Giovanni Domenico Tiepolo (Italian, 1727–1804). *The Disrobing of Christ*, ca. 1785–90; pen and brown and black ink, brush and black, brown, and red-brown wash, over black chalk; 47.9 x 38.2 cm; Purchase from the J. H. Wade Fund 1999.5
Giuseppe Cades (Italian, 1750–1799). Portrait of a Lady with an Elaborate Cartouche, 1785; red chalk over graphite (portrait); pen and black ink and watercolor over graphite (surround); 36 x 35.9 cm; John L. Severance Fund 1999.172

Charles White (American, 1918–1979). Father and Son, ca. 1938; graphite; 25.7 x 19.6 cm; John L. Severance Fund 1999.251

Lucas Cranach the Elder (German, 1472–1553). St. George Slaying the Dragon, ca. 1510–15; woodcut; 16.3 x 12.7 cm; Hollstein vol. VI, no. 82; Andrew R. and Martha Holden Jennings Fund 1999.47

Rembrandt van Rijn (Dutch, 1606–1669). The Presentation in the Temple: In the Dark Manner, ca. 1654; etching, drypoint, and engraving; 21 x 16.3 cm; White-Boon 50; Purchase from the J. H. Wade Fund 1999.3
Prints


Benton Spruance (American, 1904–1967). American Pattern—Barn, 1940; color lithograph; 19.5 x 35.3 cm; Fine and Looney 184; Gift of The Print Club of Cleveland 1999.40

David Smith (American, 1906–1965). Don Quixote, 1952; lithograph hand-colored in blue; 37.5 x 60.1 cm; Schwartz 30, state I/II; John L. Severance Fund 1999.177
Spring. Design by Massimiliano Soldani (Italian, 1658–1740), made at the Doccia Factory, Italy, mid 18th century; porcelain plaque; 40.6 x 55.9 cm; The Severance and Greta Millikin Purchase Fund 1999.213

Doris Hall (American, b. 1907) and Kálmán Kubinyi (American, 1906–1973). Punch Bowl with Ladle, 1956; enamel on copper; 22.9 x 65.6 x 62.1 cm; Gift of the Trideca Society in memory of Robert P. Bergman 1999.153.a,b

Stanislav Libensky (Czech Republic, b. 1921) and Jaroslava Brychtova (Czech Republic, b. 1924). The Queen, 1987; cast glass with surface treatment; 69.2 x 43.5 x 24.1 cm; Gift of Mike and Annie Belkin 1999.314
Hippolyte Bayard (French, 1801–1887). *Still Life with Statuary and Drapery*, ca. 1850; albumenized salt print from wet collodion negative; 26.6 x 20.6 cm; John L. Severance Fund 1999.50

Albert Sands Southworth (American, 1811–1894) and Josiah Johnson Hawes (American, 1808–1901). *A Bride and Her Bridesmaids*, 1851 or later; daguerreotype, whole-plate; 19.9 x 14.8 cm; Andrew R. and Martha Holden Jennings Fund 1999.171

James VanDerZee (American, 1886–1983). *Portrait of a Young Woman*, 1936; gelatin silver print; 24.4 x 19.4 cm; The Jane B. Tripp Charitable Lead Annuity Trust 1999.58
Barbara Morgan (American, 1900–1992). *Amaryllis Bud*, 1943; gelatin silver print; 24 x 34.9 cm; John L. Severance Fund 1999.185

Sarah Charlesworth (American, b. 1947). *Buddha of Immeasurable Light*, 1987 (printed 1999); color print, silver dye bleach process (Cibachrome); 104.4 x 155.3 cm (framed); Purchase from the Karl B. Goldfield Trust 1999.85.a,b
**Double-Bat Bowl.**
Colombia, Tairona, ca. 900–1550; earthenware; 13.1 x 32 x 27.4 cm; John L. Severance Fund 1999.12

**Barrel-Shaped Vessel.**
Peru, Wari, ca. 500–800; earthenware with colored slips; 16.7 x 16.7 x 21.6 cm; Norman O. Stone and Ella A. Stone Memorial Fund 1999.2

**Beer Pot.**
South Africa, Zulu, 20th century; clay; 26.7 x 25.4 cm; Gift of Bernie and Sue Pucker in memory of Robert P. Bergman 1999.192

**Three-Figure Plaque.**
Nigeria, Benin, ca. 1500–1700; cast brass; 46.5 x 37.2 x 10.5 cm; John L. Severance Fund 1999.1

**Carved Bowl.**
Guinea, Abelam, late 1900s; earthenware with mineral pigments; H. 12.6 cm, diam. 29 cm; John L. Severance Fund 1999.10.
Indian and Southeast Asian Art

Seated Buddha. Thailand/Cambodia, Lopburi/U-Thong “B,” 13th–14th century; gold with resin core; h. 10.6 cm; John L. Severance Fund 1999.316

Japanese Art

Haniwa in the Form of an Archer. Kofun period, ca. 500; earthenware with applied, cut, and incised designs and red slip; 120 x 48.7 x 18 cm; The Severance and Greta Millikin Purchase Fund 1999.170

Jug with Oblong Body. Sueki Ware. Nara period, 8th century; stoneware with impressed decoration and natural ash glaze; 31 x 38.6 x 29.8 cm; Gift of Klaus F. Naumann in honored memory of Robert P. Bergman 1999.121
Yi Chong (1541–1622). Bamboo; hanging scroll: ink on silk; 95.3 x 55.9 cm; John L. Severance Fund 1999.169

Portait of an Official. Chosón period, 18th century; framed panel: ink and color on silk; 146 x 76.6 cm; Mr. and Mrs. William H. Marlatt Fund 1999.45

Wine Flask. Choson period, 17th century; glazed porcelain with underglaze iron designs; 21.8 x 19 x 8.5 cm; John L. Severance Fund 1999.44

Portrait of an Official.
Bian Shoumin (1684–1752). Leaf (one of 12) from Album of Calligraphy and Paintings; ink and color on paper; 18.4–6 cm x 27.5–6 cm; Gift in memory of Robert P. Bergman from Dr. and Mrs. Roger Y. K. Hsu, Dr. Daphne T. Hsu, and Dr. Jeffrey T. Hsu 1999.260.1–12

Guo Min (ca. 1180–1270). Herdboys and Oxen in Landscapes: pair of hanging scrolls; ink on silk; 92.5 x 56.4 cm (right); 91 x 55.8 cm (left); John L. Severance Fund 1999.216.1–2

Xugu (1823/24–1896). Pipa (Loquat); hanging scroll: ink and color on paper; 112.5 x 52 cm; John L. Severance Fund 1999.6
Morocco, Fez. Bridal Wedding Sash, 19th century; lampas: silk; 365.8 x 38.1 cm; John L. Severance Fund 1999.253

Ernest Trova (American, b. 1927). Falling Man Canto, 1970s; tapestry: wool, synthetic metal foil; 213.3 x 213.3 cm; Gift from the Estate of Gloria F. Ross 1999.207

Dorothy Turobinski (American, 1906–1999). Friendly Fences, c. 1960–65; weft-patterned plain weave: wool; 97.8 x 96.5 cm; Gift of Dorothy Turobinski 1999.248
Alexander Calder  
(American, 1898–1976). *Two Systems*, ca. 1945; aluminum sheet, iron wire, and paint; 45.8 x 160 x 196 cm; Gift of Mrs. Odette Valabrègue Wurzburger in memory of her late husband, Paul D. Wurzburger 1999.194
Georg Baselitz (German, b. 1938). View out the Window (Blick aus dem Fenster), 1982; oil on canvas; 249.9 x 199.4 cm; John L. Severance Fund 1999.86
Acquisitions

Art of the Americas, Africa, and Oceania

Double-Bat Bowl. Colombia, Tairona, ca. 900–1550; earthenware; 13.1 x 32 x 27.4 cm; John L. Severance Fund 1999.12

Barrel-Shaped Vessel. Peru, Wari, ca. 500–800; earthenware with colored slips; 16.7 x 16.7 x 21.6 cm; Norman O. Stone and Ella A. Stone Memorial Fund 1999.2


Beer Pot. South Africa, Zulu, 20th century; clay; 26.7 x 25.4 cm; Gift of Bernie and Sue Pucker in memory of Robert P. Bergman 1999.192

Covered Beer Pot (ukhamba). South Africa, Zulu, mid 20th century; clay, basketry; h. 33 cm, diam. 45.7 cm; John L. Severance Fund 1999.13.a,b

Carved Bowls. New Guinea, Abelam, late 1900s; earthenware with mineral pigments; John L. Severance Fund. H. 12.6 cm, diam. 29 cm; 1999.10. H. 11 cm, diam 28.4; 1999.11

Maria Martinez (New Mexico, San Ildefonso Pueblo, 1887–1980). Carved Bowls. New Guinea, Abelam, late 1900s; earthenware; h. 16.3 cm, diam. 23.1 cm; Gift in memory of Dr. Henry L. Tapp by his family, MaryLou, Carl, and Richard Tapp 1999.191

Chinese Art

Double Layered Mirror. Warring States period (480–221 BC); bronze; diam. 7.5 cm; Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.220

Miniature Mirror. Tang dynasty (AD 618–907); bronze; diam. 4.9 cm; Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.218

Miniature Square Mirror. Tang dynasty (AD 618–907); bronze; 3.8 x 3.8 cm; Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.219

Mirror with Silver and Gold Decoration over a Lacquered Base. Tang dynasty (AD 618–907); bronze with gold and silver cutouts; diam. 16.8 cm; Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.217

Cruciform Mirror with Floral Decoration. Song dynasty (AD 960–1279); bronze; diam. 16.5 cm; Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.222

Bian Shoumin (1684–1752). Album of Calligraphy and Paintings; album with 12 leaves: ink and color on paper; 18.4–6 x 27.5–6 cm; Gift in memory of Robert P. Bergman from Dr. and Mrs. Roger Y. K. Hsu, Dr. Daphne T. Hsu, and Dr. Jeffrey T. Hsu 1999.260.1–12

Guo Min (ca. 1180–1270). Herdboys and Oxen in Landscapes; pair of hanging scrolls: ink on silk; 22.5 x 56.4 cm (right); 91 x 55.8 cm (left); Gift of Drs. Thomas and Martha Carter in honor of Sherman E. Lee 1999.226

Yang Borun (1837–1911). Autumn Landscape, hanging scroll: ink and color on paper; 146 x 56 cm; John L. Severance Fund 1999.14

Yang Yisun (1813–1881). “On the Enjoyment of Life”: Calligraphy in Seal Style (inscription dated 1881, calligraphy written in 1871); set of six hanging scrolls: ink on paper; 132.7 x 32.3 cm (each); John L. Severance Fund 1999.174.1–6

Zhang Xiong (1803–1886). Three Purities; hanging scroll: ink and color on paper; 168 x 44 cm; Gift of Donna and James Reid 1999.193

Contemporary Art

Georg Baselitz (German, b. 1938). View out the Window (Blick aus dem Fenster), 1982; oil on canvas; 249.9 x 199.4 cm; John L. Severance Fund 1999.86

Alexander Calder (American, 1898–1976). Teo Systems, ca. 1940; aluminum sheet, iron wire, and paint; 45.8 x 160 x 198 cm; Gift of Mrs. Odette Valabrègue Wurzburger in memory of her late husband, Paul D. Wurzburger 1999.194

Françoise Gilot (French, b. 1921). The Bird (L’Oiseau), early 1960s; oil on canvas; 81.3 x 65.5 cm; Gift of Mrs. Odette Valabrègue Wurzburger in memory of her late husband, Paul D. Wurzburger 1999.208

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Charles Angrand (French, 1854–1926). End of the Harvest, 1890s; Conté crayon; 48.8 x 63.5 cm; Purchase from the J. H. Wade Fund 1999.49

Mel Bochner (American, b. 1940). Quarry (Study), 1983; oil and enamel; 57 x 77 cm; John L. Severance Fund 1999.19

Edmé Bouchardon (French, 1750–1799). Portrait of a Lady with an Elaborate Cartouche, 1785; red chalk over graphite (portrait); pen and black ink and watercolor over graphite (surround); 36 x 35.9 cm; John L. Severance Fund 1999.20

Giuseppe Cades (Italian, 1750–1799). Portrait of a Lady with an Elaborate Cartouche, 1785; red chalk over graphite (portrait); pen and black ink and watercolor over graphite (surround); 36 x 35.9 cm; John L. Severance Fund 1999.172

Samuel H. Crone (American, 1858–1913). Gift of William S. Huff. Lamenting Woman (Sarah H. Crone); red chalk; 25.3 x 31.5 cm; 1999.37. Portrait of Sarah H. Crone; graphite and black chalk; 11.9 x 10.7 cm; 1999.36. Smithy, Study for ‘‘Das Gericht,’’ ca. 1883; charcoal; 121.4 x 94.2 cm; 1999.38
Frank Dillon (British, 1823–1909). View of Venice: The Dome of Santa Maria della Salute Seen from the Rear of the Duomo Palace, Looking Eastward, 1835; watercolor; 47.2 x 63.7 cm; Gift of Mr. and Mrs. J. King Rosendale 1999.273

April Gornik (American, b. 1953). Cascading Waterfall, 1998; lithographic crayon; 42.8 x 64 cm; Gift of The Print Club of Cleveland 1999.139

Jean Baptiste Greuze (French, 1725–1805). Head of Caracalla, ca. 1768; red chalk; 38.8 x 30.3 cm; Purchase from the J. H. Wade Fund 1999.48

R. B. Kitaj (American, b. 1932). Self-Portrait as a Cleveland Indian, 1994; charcoal with red pastel; 78.4 x 57.4 cm; Gift of R. B. Kitaj 1999.42

Yayoi Kusama (Japanese, b. 1929). Untitled, 1972; black fiber-tipped pen and graphite; 38.3 x 26.8 cm; 1999.98

Blanche Lazzell (American, 1878–1956). Untitled, 1924; graphite; 26.9 x 20.9 cm; 1999.243. Untitled, 1924; graphite; 27.9 x 21.3 cm; 1999.244. Untitled, 1924; graphite; 26.9 x 20.9 cm; 1999.245

Erich Mallina (Austria, b. Czechoslovakia, 1873–1954). Figures in a Landscape, ca. 1910; black ink and paint; 11.9 x 11 cm; Gift of Henry Hawley in memory of Greta Millikin 1999.250


Giovanni Domenico Tiepolo (Italian, 1727–1804). The Disrobing of Christ, ca. 1785–90; pen and brown and black ink, brush and black, brown, and red-brown wash, over black chalk; 47.9 x 38.2 cm; Purchase from the J. H. Wade Fund 1999.5

Charles White (American, 1918–1979). Father and Son, ca. 1938; graphite; 25.7 x 19.6 cm; John L. Severance Fund 1999.251

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Phrygian Arched Fibulae (pair). Anatolia, Phrygian, ca. 765–725 BC; bronze; 6 x 7.5 cm; John L. Severance Fund 1999.87.1–2

Daedalic Pendant with Potnia Theron (“Mistress of the Animals”). East Greece, Rhodian, ca. 700–600 BC; gold and a glass-like substance; 3 x 2 cm; John L. Severance Fund 1999.88

Fibula with Solar Design. Greece, Boeotian, ca. 700–675 BC; bronze; 15.4 x 11.2 cm; John L. Severance Fund, 1999.9

Pendant of a Bird (Rooster?). Northern Greece, Macedonian, ca. 725–650 BC; bronze; 5 x 9 cm; John L. Severance Fund 1999.249

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Tetradrachm. Bactria, Kingdom of Pergamon, Eumenes I, 262–241 BC; coin: silver; diam. 2.3 cm; John L. Severance Fund 1999.317.a, b

Tetradrachm. Bactria, Demetrios I, 200–190 BC; coin: silver; diam. 3.3 cm; John L. Severance Fund 1999.318.a, b

Tetradrachm. Bactria, Eukratides, 170–145 BC; coin: silver; diam. 3.4 cm; John L. Severance Fund 1999.319.a, b

Vima Kadphises. India, Kushan period, ca. mid 1st century AD–78; coin: gold; diam. 2.2 cm; Anonymous gift 1999.225.a, b

Havishka. India, Kushan period, ca. 106–149; coin: gold; diam. 2.2 cm; Anonymous gift 1999.227.a, b

Vasudeva I. India, Kushan period, ca. 142/45–174/77; coin: gold; diam. 2.2 cm; Anonymous gift 1999.226.a, b

Votive Lamp (Deepa Lakshmi). South India, 18th–19th century; bronze; 37.5 cm; Gift of Dr. Norman Zaworski 1999.261

Seated Buddha. Thailand/Cambodia, Lopburi/U-Thong “B,” 13th–14th century; gold with resin core; h. 10.6 cm; John L. Severance Fund 1999.316

Japanese Art

Haniwa in the Form of an Archer. Kofun period, ca. 500; earthenware with applied, cut, and incised designs and red slip; 120 x 48.7 x 18 cm; The Severance and Greta Millikin Purchase Fund 1999.170

Jug with Oblong Body: Sueki Ware. Nara period, 8th century; stoneware with impressed decoration and natural ash glaze; 31 x 38.6 x 29.8 cm; Gift of Klaus F. Naumann in honored memory of Robert P. Bergman 1999.121

Miroku Bosatsu, the Future Buddha. Nambokuchō period, 14th century; hanging scroll: ink and color with gold and cut gold foil designs on silk, accompanied by an inscription in ink; 110.7 x 41 cm; Gift of Rosemarie and Leighton Longhi in memory of Robert P. Bergman 1999.195

Koya Myōin (Mandala of the Four Deities of Mt. Koya). Muromachi period, 16th century; hanging scroll: ink, color, and gold on silk; 97.5 x 39.3 cm; Gift of Rosemarie and Leighton Longhi 1999.262

Nakamura Hōchū (late 18th–early 19th century). Waves; fan painting mounted as hanging scroll: ink and color with gold on paper; 39.8 x 53 cm; John L. Severance Fund 1999.90

Tsuchioka Settei (1710–1786). Pair of Portraits of Samurai-Officials; hanging scrolls: ink and color on silk; 96.5 x 35.5 cm; John L. Severance Fund. Hirai Kōsei; inscription by Sandō Hyōshō, dated 1776; 1999.89.1. Hirai Rinsetsu; inscription by Jigen; 1999.89.2

Korean Art

Lidded Vessel with Loop Handles. Iron Age, 300 BC–AD 100; earthenware, with impressed, padded, and incised decoration and red slip; h. 21.5 cm (with lid), diam. 19.5 cm; The Kang Collection of Korean Art in memory of Robert P. Bergman 1999.228

Vessel with Black Firing Marks and Two Handles. Bronze Age, 1st–3rd century BC; earthenware; h. 24 cm; widest diam. with handles, 30.2 cm; John L. Severance Fund 1999.91

Bottle with Flattened Side. Unified Silla period, 8th–9th century AD; stoneware; h. 25 cm, diam. 16.1 cm; John L. Severance Fund 1999.92

Grapes. Chosón period, 15th–16th century; hanging scroll: ink on silk; 101 x 47 cm; Mr. and Mrs. William H. Marlatt Fund 1999.43

Buddhist Deities. Chosón period, 17th century; four-fold screen: ink and color on silk; 114 x 115.2 cm; Gift of Mitsuru Tajima in memory of Robert P. Bergman 1999.119

Wine Flask. Chosón period, 17th century; glazed porcelain with underglaze iron designs; 21.8 x 19 x 8.5 cm; John L. Severance Fund 1999.44
Altar High Chair (Kyo-yi), Chosön period, 18th century; pine nut wood; 129.3 x 52.3 cm; Anonymous gift in memory of Robert P. Bergman 1999.120.3

Confucian Spirit House. Chosön period, 18th century; iron inlaid with silver and copper decoration; 35.8 x 31.8 x 16.5 cm; Anonymous gift in memory of Robert P. Bergman 1999.120.1

Folding Table (Che-Sang) for Confucian Memorial Service. Chosön period, 18th century; pine nut wood; 35 x 115.5 x 82.3 cm; Anonymous gift in memory of Robert P. Bergman 1999.120.2

Portrait of an Official, Chosön period, 18th century; framed panel; ink and color on silk; 146 x 76.6 cm; Mr. and Mrs. William H. Marlatt Fund 1999.45

Yi Chong (1541–1622). Bamboo; hanging scroll: ink on silk; 95.5 x 55.9 cm; John L. Severance Fund 1999.169

Medieval Art

Pilgrim’s Flask with Painted Nimbed Figure. Palestine(?) or Syria(?), 4th–5th century; opaque glass with paint; 10.5 x 6.9 cm; Gift of Bruce Ferrini in memory of Robert P. Bergman 1999.236

Pilgrim’s Ampulla with Scenes of the Crucifixion (obverse) and the Ascension (reverse). Palestine (Crusader period), 12th century; tin-lead alloy; 4.3 x 2.9 cm; Gift of Bruce Ferrini in memory of Robert P. Bergman 1999.234

Initial E with Entwined Lions and Serpents: Leaf from a Latin Bible. England, Glastonbury(?), ca. 1225–50; ink, tempera, and gold on vellum; 20 x 15 cm; The Jeanne Miles Blackburn Collection 1999.122

Initial E with a Pointing Prophet: Leaf from a Psalter. England, Oxford(?), ca. 1270–80; ink, tempera, and gold on vellum; 17.9 x 13.5 cm; The Jeanne Miles Blackburn Collection 1999.124

Initial D with the Massacre of the Innocents: Leaf from a Book of Hours. Northern France or Flanders, early 14th century; ink, tempera, and gold on vellum; 13 x 9.7 cm; The Jeanne Miles Blackburn Collection 1999.126

Painted Reliquary Box with Scenes from the Life of John the Baptist: 1) The Visitation and Annunciation to Zacharias; 2) Birth of John the Baptist; 3) Baptism of Christ; 4) Martyrdom of John the Baptist. Byzantium, 14th century; tempera and gold on wood; 23.5 x 9.9 x 9 cm; Gift of Bruce Ferrini in memory of Robert P. Bergman 1999.229.a,b

Leather Casket with Scenes of Courtly Love. France, ca. 1350–1400; embossed and incised leather over wood with iron mounts; 25.2 x 19 x 10.5 cm; Purchase from the J. H. Wade Fund 1999.211

Christ Carrying the Cross: Leaf from a Book of Hours. France, Paris(?), or Brittany(?), ca. 1410–20; ink, tempera, and gold on vellum; 17.2 x 12.1 cm; The Jeanne Miles Blackburn Collection 1999.127

Single Leaf from a Gospel Book with a Portrait of St. Luke. Central Ethiopia, ca. 1440–80; ink and tempera on vellum; 37 x 25 cm; Purchase from the J. H. Wade Fund 1999.212

Initial S with the Birth of the Virgin: Leaf from a Gradual. Italy, Brescia(?), ca. 1450; ink, tempera, and gold on vellum; 52.1 x 34.9 cm; The Jeanne Miles Blackburn Collection 1999.132

Adoration of the Magi: Angels of the Enthronement: Annunciation to the Shepherds: Three Cuttings from a Missal. Germany (Franconia or Saxony?) or Silesia(?), ca. 1470–1500; ink, tempera, and gold on vellum; The Jeanne Miles Blackburn Collection; 17.6 x 9 cm, 1999.137.1; 9.4 x 8 cm, 1999.137.2; 11 x 9.7 cm, 1999.137.3

Floriated Initial H: Leaf from a Book of Hours. Related to the Masters of the Zwolle Bible, North Netherlands, Zwolle(?), ca. 1470–80; ink, tempera, and gold on vellum; 17.5 x 12.3 cm; The Jeanne Miles Blackburn Collection 1999.134

Ornamental Borders with Pea Vines and a Girl Kneeling Bread: Leaf from a Psalter and Prayerbook. Germany, Hildesheim(?), ca. 1524; ink, tempera, and liquid gold on vellum; 16.6 x 13.5 cm; The Jeanne Miles Blackburn Collection 1999.136

Follower of the Master of the Queen Mary Psalter (English, East Anglia). Initial D with the Trinity: Leaf from a Psalter, ca. 1310; ink, tempera, and gold on vellum; 26.7 x 17.5 cm; The Jeanne Miles Blackburn Collection 1999.125

Johannes Grusch Atelier (Paris). Initial I with Elimelech and Naomi: Leaf from a Latin Bible, ca. 1250; ink, tempera, and gold on vellum; 15 x 10 cm; The Jeanne Miles Blackburn Collection 1999.123

Master of Guillebert de Mets (Jean de Pestyvien?) and Workshop (Flemish, Ghent(?), active 1410–45). The Last Judgment: Leaf from a Book of Hours; ink, tempera, and gold on vellum; 12.6 x 85 cm; The Jeanne Miles Blackburn Collection 1999.130

Matteo da Milano (Italian, b. Milan, active in Ferrara and Rome). Initial O with Christ Performing an Exorcism: Cutting from a Missal, ca. 1520; ink, tempera, and liquid gold on vellum; 7.7 x 6.7 cm; The Jeanne Miles Blackburn Collection 1999.135

Olivetan Master (Italian, Milan). Initial P with the Prophet Samuel and the Arms of the Visconti and the Olivetan Order: Leaf from an Antiphonary, ca. 1439–47; ink, tempera, and gold on vellum; 59.3 x 42.7 cm; The Jeanne Miles Blackburn Collection 1999.131

Henri d’Orquevaulx or Workshop (French, Metz). Ink, tempera, and gold on vellum; 16.1 x 12.4 cm; The Jeanne Miles Blackburn Collection. Annunciation to the Shepherds: Leaf from a Book of Hours, ca. 1420–30; 1999.128. Christ before Pilate: Leaf from a Book of Hours, ca. 1420–30; 1999.129

Workshop of the Convent of St. Agnes(?) (North Netherlands, Delft). Angel with a Banderole: Leaf from a Book of Hours, ca. 1475; ink, tempera, and gold on vellum; 17.7 x 12.5 cm; The Jeanne Miles Blackburn Collection 1999.133
Frank Chauvassaignes (French, active 1850s). Dark Landscape with Hills, ca. 1857; albumen print from wet collodion negative; 18.4 x 24.6 cm; Gift of Charles Isaacs and Robert Hershkowitz 1999.196. Landscape with Seated Figure on Stream Bank, ca. 1856; waxed salt print from waxed paper negative; 16.5 x 21.5 cm; John L. Severance Fund 1999.51

Paul Citroën (Dutch, b. Germany, 1869–1933). Johnson Training Again, 1919–20 (printed 1923); gelatin silver print; 20.4 x 15.4 cm; John L. Severance Fund 1999.183


Charles Clifford (British, ca. 1819–1883). Courtyard, Alhambra, 1857–58; albumen print from wet collodion negative; 29.5 x 40.7 cm; John L. Severance Fund 1999.113

Eugène Colliau (French active 1850s–1860s). Portrait of the Actor Pierre Bocage and Friend, ca. 1860; albumen print from wet collodion negative; 24.1 x 17.8 cm; John L. Severance Fund 1999.21

Lois Conner (American, b. 1951). Yangshuo, China, 1985; platinum/palladium print; 15.6 x 42 cm; John L. Severance Fund 1999.32

Harold Haliday Costain (American, 1897–1994). Flying High: Margo Bain Tanner, 1933; gelatin silver print; 35.4 x 27.8 cm; John L. Severance Fund 1999.26


Joe Deal (American, b. 1947). Malibu Beach, California, from the series “Beach Cities,” 1978; gelatin silver print; 28.5 x 28.8 cm; John L. Severance Fund 1999.33

Janna Dekker (Dutch, b. 1957). Gelatin silver prints; Gift of the artist. Untitled, 1985 (printed 1992); 3rd print; 18.4 x 27.5 cm; 1999.264. Untitled, 1986 (printed 1994); 3rd print; 18.3 x 27.4 cm; 1999.265. Untitled, 1990; 5th print; 31 x 45.5 cm; 1999.266


Jim Dow (American, b. 1942). Cleveland Stadium, 1982; chromogenic process color print (Ektacolor); ed. 25/40; 24.7 x 60.5 cm; John L. Severance Fund 1999.34

Elliot Erwitt (American, b. France, 1928). William King (b. 1925), 1961, from the portfolio 10 x 10 (East Hampton, N.Y.: Guild Hall Museum, 1981); ed. 11/50; gelatin silver print; 25.4 x 34.3 cm; Given by Helen A. Weinberg in loving memory of her husband, Kenneth G. Weinberg 1999.271.2

Lee Friedlander (American, b. 1934). Stems, 1994 (printed 1998); gelatin silver print; 37.7 x 37.2 cm; Gift of Friends of Photography 1999.257

Paul Géniaux (French, active ca. 1890s–1922). Fish Porters (Forts au Poisson), ca. 1890s; albumen print; 17.6 x 12.8 cm; John L. Severance Fund 1999.108

A. Giraudon (French, active 1850s–1880s). Female Peasant Carrying a Basket and Hay, ca. 1870; albumen print from wet collodion negative; 17.2 x 11.1 cm; John L. Severance Fund 1999.27

Alexis Gouin (French, ca. 1800–1855). Untitled (Nude), 1851–52; 2/6th plate; stereoscopic daguerreotype, hand-colored; 8.4 x 16.8 cm; Dudley P. Allen Fund 1999.8

Ernst Haas (American, b. 1923). Lee Krasner (1908–1984), 1981, from the portfolio 10 x 10 (East Hampton, N.Y.: Guild Hall Museum, 1981); ed. 11/50; gelatin silver print; 33.2 x 24.4 cm; Given by Helen A. Weinberg in loving memory of her husband, Kenneth G. Weinberg 1999.271.3


Horst P. Horst (American, b. Germany, 1906–1999). Arthur Miller (b. 1915), 1981, from the portfolio 10 x 10 (East Hampton, N.Y.: Guild Hall Museum, 1981); ed. 11/50; gelatin silver print; 33.1 x 26.4 cm; Given by Helen A. Weinberg in loving memory of her husband, Kenneth G. Weinberg 1999.271.4
Josef Sudek (Czechoslovakian, b. Austria-Hungary, 1896–1976). Portrait of My Friend Funke, 1924; gelatin silver print; 29.5 x 23.6 cm; John L. Severance Fund 1999.188


Unidentified photographer. Black Horseman in Front of a Doorway, ca. 1855; salt print from wet collodion negative; 15.5 x 13.5 cm; 1999.24. Longer Than a Rope, 1997, from the series “Views from the Shoreline”; ed. 11/30; 18.9 x 24 cm; 1999.25

Unidentified photographer. Child Standing on a Chair Holding Flowers, with Mother, ca. 1855; daguerreotype, quarter-plate; 9.2 x 7.1 cm; John L. Severance Fund 1999.23

James VanDerZee (American, 1886–1983). Gelatin silver prints; The Jane B. Tripp Charitable Lead Annuity Trust. Emma, Gaynella VanDerZee’s Sister, with Her Children, 1922; 24.4 x 19.2 cm; 1999.53. Father Coming Down Apple Tree by Hen House, ca. 1909; 25.1 x 15.8 cm; 1999.59. Portrait of a Seated Young Man, no date; 11.8 x 8.7 cm; 1999.78. Seated Man, ca. 1931–37; 11.8 x 8.7 cm; 1999.64. Soldier in Dress Uniform, ca. late 1930s; 11.8 x 8.7 cm; 1999.78.


Marc Vaux (French, active 1920s–30s). Julio Gonzalez Sculpture, Head Called “The Fireman,” 1933; 23.1 x 15.9 cm; Gift of Virginia Zabriskie 1999.199


Prints

Jean (Hans) Arp (French, 1886–1966). Around the Sun No. 11 (Soleil Recerclé No. 11), 1962–65; color woodcut; 26.9 x 21.4 cm; Gift of Judith Mendelsohn in memory of Harvey Mendelsohn 1999.143

Miguel Barceló (Spanish, b. 1957). The Anomous Couple; etching; 7.9 x 7.1 cm; Hollstein vol. 1, no. 25, state III/II; Gift of Judith Mendelsohn in memory of Harvey and Michael Mendelsohn 1999.144

Cornelius Bega (Dutch, 1620–1664). The Anomous Couple; etching; 7.9 x 7.1 cm; Hollstein vol. 1, no. 25, state II/II; Gift of Judith Mendelsohn in memory of Harvey and Michael Mendelsohn 1999.144

Edmund Blampied (British, 1886–1966). Splashing Through the Surf, 1923; drypoint; 18.1 x 26 cm; Dodgson 84; Gift of Harvey and Penelope D. Buchanan 1999.276

Louise Bourgeois (American, b. France 1911). Dr. Gerard and Phyllis Seltzer Fund. Nine etchings and drypoint. Ode to My Mother (Ode à ma mère), 1995; 25.1 x 10.2 cm, 1999.118.1; 11.9 x 24.3 cm, 1999.118.2; 21.5 x 15.9 cm, 1999.118.3; 17.6 x 12.6 cm, 1999.118.4; 21.6 x 15.8 cm, 1999.118.5; 22.6 x 22.7 cm, 1999.118.6; 21.5 x 15.8 cm, 1999.118.7; 24 x 18.9 cm, 1999.118.8; 10 x 25.1 cm, 1999.118.9


Auguste Brouet (French, 1872–1941). Gift of Carole W. and Charles B. Rosenblatt. At the Creusot Works: The Smokestacks (Au Creusot: Les Fumées); etching, roulette, and aquatint; 12.1 x 18.6 cm; Geffroy 174; 1999.290. The Chestnut Seller (Marchand des Marrons); etching, roulette, and drypoint; 13.4 x 12.8 cm; not in Geffroy; 1999.292. Dwarf in Narrow Street; etching; 18.7 x 11.7 cm; not in Geffroy; 1999.294. Gothic Doorway; etching and drypoint; 13.1 x 7.5 cm; not in Geffroy; 1999.297. The Odds and Ends Dealer (La Brocanteuse); etching and drypoint; 12 x 18.4 cm; Geffroy 265; 1999.295. On the Fortifications at Saint-Ouen (Sur la Zone à Saint-Ouen); etching; 20 x 16.7 cm; Geffroy 34; 1999.293. The Pinder Circus (Le Cirque Pinder); etching; 18.6 x 34.8 cm; Geffroy 88; 1999.291. The Print Collector (L’Amateur d’Estampes); etching and aquatint; 10 x 7.5 cm; Geffroy 9, before letters; 1999.290. Tightrope Dancer; three etchings (states I–III); 20.3 x 14.3 cm each; not in Geffroy; 1999.287–289. Two books illustrated by Brouet: Comfit Dish with Spices (Le Drageoir aux épices) by J. K. Huysmans; 54 etchings; published by Les Graveurs Modernes, Paris, 1929; 28.7 x 23.3 x 4.5 cm; 1999.299. Frederick Mistral: Memoir and Stories (Frédéric Mistral: Mémoires et Recits) by Frédéric Mistral; 42 etchings; published by Frédéric Grégoire, Paris, 1937; 28.5 x 22.2 x 4.4 cm; 1999.298

Bernard Buffet (French, b. 1928). Rita, 1960; color lithograph; 68.2 x 51.5 cm; Sorlier 25; Gift of Mrs. Odette Valabrègue Wurzbarger in memory of her late husband, Paul D. Wurzbarger 1999.209

Felix Hilaire Buhot (French, 1847–1898). Gift of Carole W. and Charles B. Rosenblatt. The Saint-Michel Chapel at l’Estre (La Chapelle Saint-Michel à l’Estre), 1881; etching and roulette; 14 x
27.3 cm; Boucard/Goodfriend 152, state IV/V; 1999.301. Country Neighbors (Les Voisins de Campagne), 1879–80; etching and aquatint; 13.4 x 18.2 cm; Boucard/Goodfriend 148, state III/III, margins not inked; 1999.300

John Cage (American, 1912–1992). Not Wanting to Say Anything about Marcel, Lithograph B, 1969; color lithograph on black paper; 70.3 x 100.1 cm; John L. Severance Fund and Gift of Diane and Arthur Stupay 1999.16


Kerr Ely (American, 1889–1946). Cattle Ford, 1945; color etching and aquatint; 22.7 x 33.6 cm; Giardina 207, state III/III; Gift of Walter Sheppe 1999.204

Mark Freeman (American, 1908–1975). Second Avenue El, 1933; lithograph; 25.7 x 36.2 cm; John L. Severance Fund 1999.99

Ethel Leontine Gabain (British, 1883–1950). On the Balcony (Sul Balcone), 1928; drypoint; 28.8 x 22.6 cm; Gift of Carole W. and Charles B. Rosenblatt 1999.302

Cesar Galicia (Spanish, b. 1957). New York Landscape (Paisaje de Nueva York), 1996; aquatint and etching; 78.6 x 106 cm; Gift of Carole W. and Charles B. Rosenblatt 1999.274


April Gornik (American, b. 1953). B.A.T.; soft-ground etching and spitbite aquatint; 37.8 x 60.6 cm; Gift of The Print Club of Cleveland 1999.140. Cascading Waterfall, 1998; soft-ground etching and spitbite aquatint; 37.7 x 60.6 cm; The Print Club of Cleveland Publication No. 77, 1999; Gift of The Print Club of Cleveland 1999.141


Nicolas Henri Jacob (French, 1782–1844). Print Club of Cleveland 1999.140. Seven prints from Watts and Soot, 1944). Seven prints from Wassily Kandinsky (Russian, 1866–1944). Seven prints from Sounds (Klang), illustrated book (Munich, 1913). Boat Trip (Kahnfahrt), 1911; color woodcut; 22 x 22.1 cm; Roethel 115; John L. Severance Fund 1999.176. Chalk and Soot (Vignette Bei “Kreide und Russ”), 1911; woodcut; 5.1 x 6.6 cm; Roethel 133; Gift of Susan Schulman and Carolyn Bullard 1999.239. Fountain (Springsbrunnen), 1911 [one side of a double-sided print]; woodcut; 4.3 x 9.8 cm; Roethel 72; Gift of Susan Schulman and Carolyn Bullard 1999.200.a. Hill, Tree, Cloud, and Figure (Hügel, Baum, Wolken, und Figur), 1907; woodcut; 3.5 x 6.8 cm irregular; Roethel 71; Gift of Susan Schulman and Carolyn Bullard 1999.202. Improvisation 24 (Improvisation 24), 1912; woodcut; 7.8 x 7.4 cm irregular; Roethel 142; Gift of Susan Schulman and Carolyn Bullard 1999.201. Two Riders against a Red Background (Zwei Reiter vor Rot), 1911; color woodcut; 10.5 x 15.8 cm; Roethel 95, state IV/IV; John L. Severance Fund 1999.175. Vignette for “Adventure” (Vignette bei “Abenteuer”), 1911 [one side of a double-sided print]; woodcut; 4.4 x 5.3 cm; Roethel 130; Gift of Susan Schulman and Carolyn Bullard 1999.200.b

Henry Keller (American, 1869–1949). Gift of Harvey and Penelope D. Buchanan. Lithographs. Pelican Rookery, No. 1, 1938; 27.9 x 41.5 cm; 1999.277. Pelican Rookery, No. 2, 1938; 28.5 x 40.5 cm; 1999.278


KeisukeKinoshita(Japanese,b.1960).Marks-3.3.1,1998;color etching and aquatint;91.3x79.8cm;Mr.andMrs.WilliamE.WardCollectionFund1999.190

Alphonse Legros (French, 1837–1911). Death and the Woodcutter (La Mort et le Bucheron), 1881; etching and drypoint; 37.1 x 27.1 cm.; Bliss 213, state IV/IV; Gift of Carole W. and Charles B. Rosenblatt 1999.303

Annette Lemieux (American, b. 1957). John L. Severance Fund. Stolen Faces, 1991; color offset lithograph [triptych]; 76.5 x 56 cm, 1999.326.a; 76.6 x 111.8 cm, 1999.326.b; 76.7 x 55.8 cm, 1999.326.c

Count Ludovic Napoléon Lepic (French, 1839–1889). For the Poor (Pour les pauvres), 1863; etching and roulette; 36.8 x 26.3 cm; Gift of Harvey and Penelope D. Buchanan 1999.281

Marty Levenson (American, b. 1953). Elliot’s Field #30, 1990; monotype with chine collé; 45.5 x 60.5 cm; Gift of Cyrille W. and Myron F. Levenson 1999.142
Renaissance and Later Decorative Arts and Sculpture

Plate. Designed by Henry C. van de Velde (Belgian, active Germany, 1863–1957), made by Meissen Factory, Germany, ca. 1903; porcelain; h. 3.2 cm, diam. 27.8 cm; Gift of Henry Hawley in memory of Robert P. Bergman 1999.246

Spring. Design by Massimiliano Soldani (Italian, 1658–1740), made at the Doccia Factory, Italy, mid 18th century; porcelain plaque; 40.6 x 55.9 cm; The Severance and Greta Millikin Purchase Fund 1999.213

Frederick Carder (American, b. England, 1863–1963). Leopard and Serpent, 1938; cast glass; 13.3 x 20 x 7.3 cm; Gift of Derek and Lillian Ostergard in loving memory of Dolores Robb Tannenbaum 1999.306

José Chardiet (American, b. Cuba, 1956). Untitled, 1992; blown glass and enamel; 44.1 x 31.2 cm; Gift of Mike and Annie Belkin 1999.312

Daniel Clayman (American, b. 1957). Untitled, 1990; cast glass and patinated copper; 55.9 x 36.3 cm; Gift of Mike and Annie Belkin 1999.315

Michael M. Glancy (American, b. 1950). Convoluted Continuum, 1986; blown and sandblasted glass with copper electroplate; 14.1 x 12.2 cm; Gift of Mike and Annie Belkin 1999.311

Doris Hall (American, b. 1907) and Kálmán Kubinyi (American, 1906–1973). Punch Bowl with Ladle, 1956; enamel on copper; 22.9 x 65.6 x 62.1 cm; Gift of the Trideca Society in memory of Robert P. Bergman 1999.153.a,b

Therman Statom (American, b. 1953). Ladder, ca. 1990s; painted glass and mixed media; 216.5 x 44.5 cm; Gift of Mike and Annie Belkin 1999.310

Karla Trinkley (American, b. 1956). Pinky, 1994; pâte-de-verre; h. 30 cm, diam. 51.9; Gift of Mike and Annie Belkin 1999.308

Toots Zynsky (American, b. 1951). Angry Birds from the Birds of Paradise Series, 1987; pulled and fused glass threads; 13.7 x 29.5 cm; Gift of Mike and Annie Belkin 1999.309

Textiles

Morocco, Fez. Bridal Wedding Sash, 19th century; lampas: silk; 365.8 x 38.1 cm; John L. Severance Fund 1999.253

Joyce Crain (American, b. 1941). One Piece, 1994; collage: plastic netting, iridescent film, computer components; 31.8 x 30.5 cm; Gift of Mildred Constantine 1999.160

Francoise Grossen (Swiss, b. 1943). Interpolation X, 1980; woven: synthetic thread, metal, plexiglass; 20.3 x 20.3 x 20.3 cm; Gift of Mildred Constantine 1999.164

Sheila Hicks (American, b. 1935). Facets of Red, 1970s; plain weave, felt floats, wrapping: synthetic thread; 97.8 x 96.5 cm; 1999.248
Exhibitions and Loans

Visitors to Bugatti admire an automotive masterpiece, the Atlantic, produced in 1938 with coach works designed by Jean Bugatti. It was lent to the exhibition by the New York collector Ralph Lauren.
Loan Exhibitions

**R. Clarke-Davis Photographs: In Between**, January 9–March 17, 1999. This American photographer uses plastic toy cameras to document the “in-between” times of day-to-day life. This exhibition of 21 photographs showed how Davis’s use of modest equipment and mundane subject matter redirects attention to the images themselves, their symbolism, and the quality of light that illuminates them. Technical shortcomings—soft focus, image distortions, flaring light—became creative tools. Curated by Tom E. Hinson.

**Diego Rivera: Art and Revolution**, February 14–May 2, 1999. Actively engaged in the great artistic and political revolutions of his time, Diego Rivera (1886–1957) forged a unique path in the history of 20th-century art. This retrospective exhibition, comprising 101 works, explored every phase of Rivera’s vast artistic career, from early academic drawings to monumental compositions fusing the innovations of European modernism with the indigenous traditions of Mexico’s pre-Columbian past. Organized by the Consejo Nacional para la Cultura y las Artes, through the Instituto Nacional de Bellas Artes (México), and the Cleveland Museum of Art, in partnership with the Ohio Arts Council. AT&T was the corporate sponsor for Diego Rivera: Art and Revolution. The exhibition was supported by a major grant from the National Endowment for the Humanities, a federal agency. Additional support for the exhibition in Cleveland was provided by the Raymond John Wean Foundation. The exhibition in the United States was also supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support was provided by The Plain Dealer and WCLV 95/ 5. William Robinson served as co-curator and project director for the exhibition.

**Mexican Prints from the Collection of Reba and Dave Williams**, March 14–May 23, 1999. Reba and Dave Williams own one of the largest collections of American prints in private hands. This exhibition of 101 works by 46 artists was drawn from their equally rich, diverse collection of Mexican prints. The exhibition, curated in Cleveland by Shelley Langdale, surveyed the graphic arts made in Mexico during the important printmaking revival from the 1920s to the 1950s. The prints on view revealed the Mexican artists’ characteristic synthesis of indigenous and avant-garde European styles (such as surrealism and cubism). Printmaking in Mexico was a popular public art and its revival paralleled the country’s more widely known Mexican mural movement, which share similar stylistic developments. Leading muralists Diego Rivera, José Orozco, and David Siqueiros were also prominent graphic artists. Prints by each of the three were included in the exhibition, along with works by Rufino Tamayo, Carlos Mérida, Celia Caldéron, Leopoldo Méndez, Frida Kahlo, and others. The exhibition’s Cleveland showing was planned as a complement to Diego Rivera: Mexican Prints from the Collection of Reba and Dave Williams was circulated by The American Federation of Arts. Educational materials were made possible by The Brown Foundation, Inc.

**Painting in Focus: Jean-Bernard Restout’s “Sleep—Figure Study” and the French Royal Academy of Painting and Sculpture**, March 14–May 23, 1999. The Royal Academy of Painting and Sculpture in Paris was the training ground for almost every important French artist of the 18th century. Organized by Carter Foster, this exhibition examined the Academy’s influence by focusing on one of the museum’s finest paintings from this period, Sleep, painted about 1771 by Jean Bernard Restout (1732–1797). The fundamental training of any academic artist was life class—drawing from a posed model under the guidance of a professor. Restout’s mythological painting illustrates the importance both of this practice and of using the knowledge gained from it to present the human figure in an idealized, narrative context. The first part of the show compared the Cleveland painting to other similarly conceived works, such as the Sleeping Endymion of 1756 by Nicolas-Guy Brenet (1728–1792), in the Worcester (Massachusetts) Art Museum. The second part examined how artists were trained at the Academy, emphasizing the nature of life class and how the display of art in the rooms of the Academy influenced its students and members. The exhibition included 21 pieces in all, with paintings, one sculpture, prints, drawings, and illustrated books.

**Graciela Iturbide Photographs: Visions of Mexico**, March 20–June 2, 1999. Born in Mexico City in 1942, Graciela Iturbide studied cinematography in college. Although by 1974 she had abandoned the movie camera to work exclusively in still photography, her work retains a distinct theatrical quality. Her pictures often feature traditionally attired human figures set against natural backdrops, creating images that are authentic in that they show the environments in which her subjects really live, but which are artificial in their use of dramatic lighting and obviously posed arrangements of the figures. The 19 photographs in this exhibition, curated by Tom E. Hinson, were among those published in a book, Images of the Spirit (Aperture), that reviews Iturbide’s 25-year career.

**Stéphane Couturier Photographs: Urban Archaeology**, June 5–August 11, 1999. Since 1994, Paris native Stéphane Couturier (b. 1975) has been immersed in the construction sites in his home city. Working during off-hours when the crews are away, he meticulously frames compositions using color film and a 4 x 5-inch view camera. Seven complex and enormous color prints reveled in the layers and sublayers of demolition and construction: multicolored pipes and wires, metal, concrete, and glass juxtaposed against remnants of centuries-old stone and ironwork. The exhibition was organized by Tom E. Hinson.

**Modern Masterworks on Paper from the Israel Museum, Jerusalem**, June 13–August 29, 1999. The highlight of the Israel Museum’s collection of 43,000 works on paper is the outstanding group from the 20th century, the great majority of which are gifts donated over the museum’s 32-year history. Since the Israel Museum has not previously exhibited them elsewhere, this presentation of 114 works provided a rare opportunity to see exceptional drawings and prints that survey the major artistic trends of the last 100 years. The show, curated by Jane Glaubinger, included superb examples of the best 20th-century draftsmen, among them Emil Nolde, Egon
Jacques-Henri Lartigue Photographs: Automobiles. August 14–October 20, 1999. Curated by Tom E. Hinson, 24 photographs made between 1904 and 1931 featured one of Jacques-Henri Lartigue's favorite subjects: cars and car racing. One of France's finest photographers of the early 20th century, Lartigue (1894–1986) spent much of his career photographing automobiles (many of them designed by the Bugattis). This show simultaneously complemented the summer's Bugatti exhibition and celebrated a key aspect of Lartigue's work.

Still-Life Paintings from the Netherlands, 1550–1720. October 31, 1999–January 9, 2000. The Netherlands of the 16th and 17th centuries was a sophisticated visual culture deeply concerned with the aesthetics and meanings of pictures. People in nearly every class and social group owned still-life paintings, though different groups tended to desire particular subjects or themes. In this exhibition, conceived by guest curator Alan Chong and coordinated in Cleveland by Diane De Grazia, a wide variety of works of high quality revealed the attitudes and concerns of the society that produced them. This was the first major show of still lifes in over a decade, and the first in several decades to attempt to survey the lasting popular legacy of 16th- and 17th-century Dutch and Flemish still-life painting. Whereas previous books, articles, and exhibitions focused on certain categories and individual artists of the genre, this exhibition examined Netherlandish still life from its beginnings in the 1550s to the early decades of the 18th century. The major themes and subjects of still life were included: flower paintings, depictions of laid tables and pantries, kitchens and markets, dead game and fish, as well as the contents of offices, studios, and cabinets. The paintings—ranging from the simple to the complex, the charmingly small to the opulent and extravagant—encompassed 73 works by some 50 painters, including Pieter Aertsen, Pieter Claesz, Willem Heda, Jan Davidsz de Heem, Jan van Huysum, Willem Kalf, Clara Peeters, Rembrandt, Rachel Ruysch, and Frans Snyders. The exhibition was a collaborative project with the Rijksmuseum, Amsterdam, where it was shown from June 19–September 19, 1999. Organized by the Cleveland Museum of Art and the Rijksmuseum, Amsterdam. The Cleveland showing was sponsored National City, with additional support from the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities.
A Painting in Focus: Nicolas Poussin’s “Holy Family on the Steps.” November 14, 1999–January 23, 2000. Nicolas Poussin’s Holy Family on the Steps (1648) is a masterpiece of 17th-century art and the pinnacle of the artist’s refined classical style. Curated by Diane De Grazia, the exhibition focused on the genesis, style, subject, and technical aspects of this important painting. Also included were preparatory drawings for the composition, as well as copies after the painting, including that in the National Gallery of Art, Washington, D.C. (once considered the original). Other paintings of the Holy Family that derive from this seminal work elucidated its importance in Poussin’s career. Sponsored by The Florence Gould Foundation. The exhibition was also supported by an indemnity from the Federal Council on the Arts and the Humanities.

The Jeanne Miles Blackburn Collection of Manuscript Illuminations. December 19, 1999–February 27, 2000. Jeanne Blackburn, a retired faculty member of Vassar College, has devoted the past 13 years to assembling a collection of Western manuscript leaves, with meticulous attention to style, artist, and subject. She has chosen the CMA as the eventual recipient of her collection and has announced her intention of giving the collection over time, as a phased gift. This exhibition, curated by Stephen Fliegel, honored Jeanne Blackburn’s generosity and presented the collection in toto to the museum’s audience for the first time. The Blackburn Collection consists of 81 single leaves ranging in date from the 13th through the 16th centuries, and includes artistic hands and styles not represented in the museum’s manuscript collection. Included were works by William de Brailes, the Master of the Queen Mary Psalter, the Gold Scrolls Group, Guilebert de Mets, the Limbourg Circle, and a humanistic leaf by Benedetto Bordone.

Jacob Lawrence’s “Toussaint L’Ouverture” Series. December 19, 1999–February 27, 2000. Curated by Jane Glaubinger, this exhibition included 15 screenprints executed by Jacob Lawrence (1917–2000) between 1986 and 1997 that illustrate the life of Toussaint L’Ouverture (1774–1803), a leader of the Haitian revolution. Born a slave, Toussaint rose to become commander in chief of the revolutionary army and in 1800 coordinated the effort to draw up Haiti’s first democratic constitution. However, in 1802, before the Republic was firmly established, he was arrested by Napoleon Bonaparte’s troops and sent to prison in Paris. He died there the following year, unfortunately before Haiti became the first black Western republic in 1804. Jacob Lawrence illustrated this compelling narrative through powerful screenprints, the perfect printmaking technique for achieving areas of flat, bright color that enhance the large, simplified forms upon which his style is based.

Exhibitions from the Permanent Collection

Drawn to the Body: The Human Figure and the Graphic Arts, 1500–1900. March 14–May 23, 1999. Complementing the Restout exhibition, this selection of prints and drawings from the museum’s collection focused on the use of the human figure as a canon for artists over the years. Organized by Carter Foster.

The Lithographs of Jean Dubuffet. December 19, 1999–February 27, 2000. Between 1958 and 1962, Jean Dubuffet immersed himself in lithography, producing a monumental series of 324 prints called The Phenomena (Les Phénomènes). He used interesting surfaces, such as earth, walls, stones, an old suitcase, even a friend’s bare back, to create overall patterns on lithographic plates that were printed in black. Improving Dubuffet printed different plates in various combinations of colors. Then he transferred some of these designs to lithographic transfer paper that he cut into shapes and arranged to form images of distorted, whimsical faces and figures. Finally, these assemblages were transferred onto a lithographic plate so that multiple impressions could be printed. Organized by Jane Glaubinger.

Object in Focus

Ruin by the Sea (Ruine am Meer), about 1881; Arnold Böcklin (Swiss, 1827–1901); oil on fabric; Mr. and Mrs. William H. Marlatt Fund 1979.57. February 2–April 4, 1999. Curated by Roger Diekeder.

Christ Carrying the Cross, about 1570–80; from the workshop of Jacques Du Broeucq (Belgium, Mons, ca. 1505–1584); alabaster relief; Purchase from the J. H. Wade Fund 1971.5. April 6–June 6, 1999. Curated by Stephen Fliegel.

Center Table, table about 1830–60, top about 1830–50; Italian; walnut with gilded and gilt metal mounts, inlaid ornament, and micromosaic top; Bequest of William J. Gordon 1998.19. June 8–August 1, 1999. Curated by Henry Hawley.

New Shoes for H, 1973–74; Don Eddy (American, b. 1944); acrylic on canvas; Purchased with a grant from the NEA and matched by gifts from members of the Cleveland Society for Contemporary Art 1974.53. August 3–October 3, 1999. Curated by Tom E. Hinson and Carolyn Jirousek.

Poem, 1500s; Yi Hwang (Korean, 1501–1570); hanging scroll; ink on paper; Seventy-fifth anniversary gift of Mr. and Mrs. Joseph P. Carroll 1992.138. October 5–December 5, 1999. Curated by Michael R. Cunningham.


Loans to Other Institutions

Abby Aldrich Rockefeller Folk Art Center, Colonial Williamsburg Foundation, Williamsburg, Virginia; Denver Art Museum; Philadelphia Museum of Art; Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum; New York State Historical Association/Fenimore Art Museum, Cooperstown

The Kingdoms of Edward Hicks

Allen Memorial Art Museum, Oberlin, Ohio

Utopia and Alienation: German Art and Expressionism, 1900–1935


Maxfield Parrish: 1870–1966

American Federation of Arts (organizer): Yale Center for British Art, New Haven, Connecticut; Musée du Québec; Albright-Knox Art Gallery, Buffalo

James Tissot

Arthur M. Sackler Gallery, Washington, D.C.

Devi, the Great Goddess

Baltimore Museum of Art; Museum of Fine Arts, Houston; Cleveland Museum of Art

Faces of Impressionism: Portraits from American Collections

Bard Graduate Center for Studies in the Decorative Arts, New York

Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, 1690–1776
The closing ensemble of the 1999 Parade the Circle Celebration was a collaborative effort, with contributions from parade artists, volunteers, students, and museum staff. The giant puppets embodied the theme of the event—“Ramé Rasa,” the spirited energy of art created by members of a community working together. Photo by Doug Rhinehart.
Community Arts Programs

Circle of Masks
This year’s mask festival, which kicks off the Parade the Circle season, complemented the Diego Rivera exhibition by celebrating Latin America’s unique mixture of Hispanic and pre-Hispanic cultures. Ana Dümett and Hispano Danza presented Ventana a Nuestras, and the Tom and Susana Evert Dance Theatre performed Romance and Revolution. Visitors created pre-Hispanic and Hispanic masks and instruments with artists Bruno Casiano and Hector Castellanos Lara and ethnomusicologist Craig Woodson, then joined the Diego Rivera giant puppets in the finale, Dancing with Diego: Dreaming of a Sunday Afternoon in the Alameda. Parade the Circle Celebration guest artists Félix Diaz and Rosario Fernández of Tijuana led the finale audience in a sing-along of Mexican children’s songs. In attendance were representatives from their parade outreach sites at Robinson G. Jones Elementary, Thomas Jefferson Middle School, and Escuela Popular Community Center.

Parade the Circle Celebration
A major outreach program and collaboration with some 70 cultural and educational institutions, presented jointly by the Cleveland Museum of Art and University Circle Incorporated. This year’s theme was Ramé Rasa—the spirited energy of the art that is created by members of a community working together—and the Parade was dedicated in memoriam to Robert P. Bergman (1945–1999), director of the Cleveland Museum of Art, 1993–99. Leadership workshops in parade arts at the Community Arts Warehouse Studio trained parade artists as well as teachers and leaders from schools and community groups.

More than 50 artists created ensembles or led workshops at the museum or outreach sites. Guest artists: Brad Harley, Ezra Houser, Rick Simon (Canada); Félix Diaz and Rosario Fernández (Mexico); Pedro Adorno, Julio Ramos (Puerto Rico); and Alyson Brown, Michael Guy-James, Rudolph “Murphy” Winters (Trinidad and Tobago). Parade staff, artists, and choreographers: Debbie Apple-Presser, Sue Berry, Philip Brutz, Neil Chastain, Colleen Clark, Kathy Colquhoun, Michael Crouch, Laureen Deveney, Alison Egan, Nan Eisenberg, Nicole Evans, Ground Zero Productions, Dyane Hronek Hanslik, Scott Heiser, Kenn Hetzel, Matthew Hils, Hector Castellanos Lara, Mark Jenks, Patty Jenks, Buff Jozsa, Wendy Mahon, Young Park, Jesse Rhinehart, Elizabeth Roche, Jean Russo, the artists of SubAtomic Frequency Modulation OverDose, Mark Sugiuichi, Chuck Supinski, Alexandra Underhill, Vivian Vail, Robin VanLear, Jill VanOrden, and Craig Woodson. Interns: Celia Bertrand, Liza Goodell, Carl Johnson, Emily Johnson, Sheila Keller, Valentine Lescot, Namh MacNally, Madeline Posnar, Katherine Williams, and Sarah Woodson. Bruno Casiano designed the 1999 Parade the Circle Celebration poster and T-shirt.

Groups participating in the Parade: University Circle Incorporated member institutions: Abington Arms, African American Museum, Cleveland Botanical Garden, Cleveland Hearing and Speech Center, Cleveland Institute of Art, Cleveland Museum of Art and CMA Women’s Council, Cleveland Museum of Natural History, Cleveland Music School Settlement (Early Childhood Program), Cleveland Sight Center, Euclid Avenue Congregational Church, Fairhill Center for Aging, Health Museum of Cleveland, Judson Retirement Community, Lake View Cemetery Association, Nature Center at Shaker Lakes, Rainbow Cleveland Children’s Museum and TRW Early Learning Center, St. Adalbert Church, University Circle Incorporated, Western Reserve Historical Society, and Young Audiences of Greater Cleveland, Inc.

Schools and education groups: Bedford City Schools (Heskett Middle); Cleveland Public Schools (Margaret A. Ireland Contemporary Academy, Mary McCleod Bethune Elementary, Orchard Elementary School of Science, Robinson G. Jones Elementary, Thomas Jefferson Middle School and Hispanic Club, Cleveland School of the Arts High School); Cleveland Council of Independent Schools (Hathaway Brown, Hawken, Lake Ridge Academy, Laurel, University School, Western Reserve Academy); Cleveland Heights-University Heights Schools; Cleveland Learning Cooperative; Cleveland Music School Settlement Early Childhood Department; Eastwood Day Treatment Center (Positive Education Program); Heights Home Schools; Hiram Elementary; Hudson High; Kenston High; Montessori School at Holy Rosary; Painesville Township Schools (River'side High); Parma City Schools (Ridge-Brook Elementary); St. Adalbert Church (Save Our Sons and Sister/Sister); St. Margaret Mary School; Shaker Heights Schools (Woodbury Elementary, Shaker High); and Streetsboro Schools (Campus Intermediate).

Community groups: Abington Arms Art Therapy Program, Broadview School of Music and the Arts, City of Cleveland Division of Parks and Recreation, Central Recreation Center, Escuela Popular, Euclid Avenue Congregational Church, Fairhill Center for Aging Intergenerational Resource Center, Hessler Street, Hispanic Senior Center, Ile Osungbara, Julia de Burgos Cultural Arts Center, Metropolitan Bank and Trust, Mount Olive Missionary Baptist Church Girl Scout Troop, Mount Pleasant Boys and Girls Club, Sagradia Familia Church, St. James A.M.E. Church, Trinity Cathedral, Urban Gardening Program: Cultivating Our Community.

Music and dance groups: Agua, Sol y Sereno (Puerto Rico), Ballet Folklorico of Mexico, Dance Afrika Dance, Grupo Plenerin, Hudson High School Steel Drum Band, Iroko Drum and Dance Society, Klawé Crew, Mellow Harps Steel Drum Band, Moving Company (Hathaway Brown School), New Orleans Jazz Ensemble, Ritmo y Raza (Julia de Burgos Cultural Arts Center), SubAtomic Frequency Modulation OverDose, Shadowland Theatre Company (Toronto), Shaker Heights High School Band, Stand Bayou, Swizzledick Theatre (Toronto), Urban Dance Collective (Cleveland School of the Arts), and The Yard (Cleveland School of the Arts).

Groups sponsoring Wade Oval activities: African American Museum, 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, Cleveland Signstage Theatre, Health Museum of Cleveland, Judson Retirement Community, Lake View Cemetery Association, Lyric Opera Cleveland, Metropolitan Bank and Trust, Nature Center at Shaker Lakes, Ohio College of Podiatric Medicine–Cleveland Foot and Ankle Clinic, Puppetry Guild of Northeastern Ohio, Rainbow Children’s Museum and TRW Early Learning Center, Ronald McDonald House of Cleveland, Inc., Sculpture Center, Shaker Historical Society, University Circle Incorporated, University Hospitals of Cleveland Auxiliary Committee and Rainbow Babies and Children’s Hospital, Very Special Arts Ohio, Western Reserve Association for...
the Preservation and Perpetuation of Storytelling, Western Reserve Historical Society, Young Audiences of Greater Cleveland, Inc.

Sponsored by Metropolitan Bank and Trust with generous support from the George Gund Foundation. Additional support came the Ohio Arts Council, the Wolpert Fund of the Cleveland Foundation, and the Cleveland Coca-Cola Bottling Company. This year’s celebration was also supported posthumously by Laura G. Kichler. Promotional support was provided by The Plain Dealer, WKYC-TV3, and WKSU 89.7 FM.

**Family Festival of African Drum and Dance**

A new feature of this weekend festival was a Friday-evening workshop for experienced dancers. Abdoulaye Sylla of Guinea led the workshop, and members of several local dance troupes, including Dance Afrika Dance, Iroko Drum and Dance Society, and Omowale Afrique, participated for a modest fee. The public was invited to watch at no charge. Sylla also led free dance workshops on Saturday morning and afternoon, while David Coleman and Craig Woodson offered drum workshops where participants made a simple drum and practiced simple rhythms. For Sunday’s free concert, the Iroko Drum and Dance Society presented *PLANET DANCE: In Flight with the Baga and the Malinke*; participants from the workshops joined the finale.

**Chalk Festival**

At the tenth annual Chalk Festival, which celebrated the reopening of the Egyptian galleries, an estimated 1,700 professional and amateur artists used the sidewalks of the museum’s north and south sides as their easels. Artistic Director Robin VanLear and featured chalk artists Bruno Casiano, Catherine Cervas, Dyane Hronek Hanslik, Mark Jenks, George Kozmon, Hector Castellanos Lara, Alan Peters, and Jesse Rhinehart incorporated Egyptian themes into their street paintings. Participants at pre-festival workshops at the museum made their own chalk and learned street drawing techniques. Preparatory offsite community workshops at Parma Ridge-Brook Elementary and Escuela Popular Community Center helped these groups create large street paintings for the festival. Other participants included Cleveland Learning Cooperative, Magnificat High School, Painesville Riverside High School, three schools from the Keystone District, scout troops, and church groups. The giant Osiris puppet appeared throughout the festival, and Rare

**Winter Lights Lantern Festival**

Part of University Circle Incorporated Holiday CircleFest, this year’s Lantern Festival was expanded to a weekend celebration. Six artists created Environment of Lights installations on Wade Oval: Micheal Costello, Joan Damankos, Alison Egan, Mark Jenks, Mark Sugiuchi, and Robin VanLear. Dancers presented three performances among the installations on Friday evening and led Sunday evening’s lantern procession: Debbie Apple-Presser, Colleen Clark, Melanie Fioritto, Chloe Hopson, Lara Kalafatis, Denise Machado, Maureen Malave, Story Rhinehart, Lily Skove, and Vivian Vail. On Friday evening in the interior garden court, the Musical Arts Association presented a concert by Apollo’s Fire. Lanterns displays there and in the main lobby entrance continued throughout the weekend, as did sales in the museum store of handmade lanterns created by Womens Council groups and other member volunteers.

On Sunday the museum joined more than a dozen of its neighboring institutions in presenting a rich variety of offerings to Holiday CircleFest visitors. Workshop participants made 1,500 simple Mexican-style tissue paper and bamboo lanterns to carry in the Winter Lights lantern procession; about 500 people joined the procession. Guest artists created lanterns for the procession and lower-level display: Debbie Apple-Presser, Anna Arnold, Sue Berry, Michael Crouch, Jo Ann Giordano, Hector Castellanos Lara, Maria DeJesus Lopez, Annie Peters, Kristin Wade, and Kevin Williams. Recitals and concerts were performed by the CWRU Early Music Singers, organist Karel Paukert, and the Brass Ensemble. A family workshop, “Nativity in Art” gallery tours, and a gallery talk on Poussin’s *Holy Family on the Steps* also were offered. At pre-festival workshops, participants learned techniques for making lanterns of tin, split bamboo and laminated tissue paper, or red twig dogwood and Japanese bark paper.

**Community Outreach**

Giant puppets, still dancers, chalk artists, and musicians appeared at events throughout greater Cleveland to promote museum exhibitions and events and to foster collaborations with selected organizations and neighborhoods: the African-American Family Picnic at Lake Easter Park, the American Association of Museums (AAM) convention, the Avenue at Tower City, Cleveland Botanical Garden’s three-day opening of the Hershey Children’s Garden, Cleveland Metroparks Zoo (the six-day “Boo at the Zoo” event), National City Bank Building, Playhouse Square Center (Paloosa and Young King Arthur), and the two-day Tremont Arts and Cultural Festival. Giant puppets also appeared during the Diesel Rivera members opening, Mexican Family Day, Circle of Masks, the AAM reception in University Circle, and the Chalk Festival. At the African-American Family Picnic, Craig Woodson presented drum workshops. Eric Juengst demonstrated armor like that in the museum’s collection to complement the Playhouse Square Center presentation of Young King Arthur. Silk banners were displayed for the Cleveland Arts Prize ceremony, Parma Day, and during festivities marking the reopening of the Egyptian galleries.

Community Arts commissioned four giant puppets depicting the central characters from the Diego Rivera mural *Dreaming of a Sunday Afternoon in the Alameda*: Catrina Calavera, created by Robin VanLear; Frida Kahlo, by Wendy Mahon; Jose Guadalupe Posada, by Mark Jenks; and young Diego, by Alison Egan. Two new Art Crew costumes were created under the artistic direction of Robin VanLear. Wendy Mahon interpreted Monet’s *Water Lilies* and Alison Egan created Georgia O’Keefe’s *White Flower*. The Art Crew performed at Unity Day at Tower City, Cleveland Botanical Garden, Cleveland Metroparks Zoo (Benefit for Australian Park), and Berea ArtsFest. At the museum, the Art Crew appeared during Cuyahoga County Community Day, the two-day AAM Conference, Parma Day, the Egyptian gallery ribbon-cutting, Egyptian Family Festival Weekend, and the Foundation Dinner.

The final year of the Lila Wallace-Reader’s Digest Fund “Convening the Community” grant included community days and festivals at the museum and numerous outreach appearances. In 1999 the arts and culture of ancient Egypt were featured in as many programs as possible in order to build interest around the reinstallation of the Egyptian galleries. A goal was to encourage people to
join in the ongoing programming at the museum and to seek funding to continue initiatives with the museum in their own community.

“Convening the Community” offered programs in the museum for children, teachers, and parents from Cleveland’s Department of Recreation, Esperanza, and Head Start. Also held were special day-long events in the museum for the All-Ohio Senior Girl Scout Conference, Cuyahoga County employees, and the Parma community. Outreach programs were held at Arts in the Park at the Glenville YMCA, Brecksville/Broadview Heights Preschool Mothers’ Club, Cleveland’s Unity Day celebration at Tower City, Clifton Arts and Musicfest, Cuyahoga County Public Library branches (Bay Village, Garfield Heights, Independence [two times], Parma, Warrensville), Lakewood Arts Festival, Polaris Career Center’s Family Fair (Middleburg Heights), Tremont Arts and Cultural Festival, and the Veteran’s Administration’s Multicultural Day at the Federal Building.

Exhibition Programs

Programs for special exhibitions are designed for all audiences, from adults to families. Family workshops are presented throughout an exhibition’s run. Lectures are presented by guest speakers and museum staff. Free family programs and videos also are presented during the exhibitions.

Diego Rivera: Art and Revolution


Fiesta Mexicana. Acting Out Touring Company; Ballet Folklorico “Mexico” de Cleveland; CMA Community Arts giant puppets; Tom and Susana Evert Dance Theatre; Mariachi Nuevo Zapopan.

Special programs for educators included the Diego Rivera Teachers Night and Bilingual School Tour taught by volunteers from the Hispanic community: Jonetta Anderson, Rosario Cambria, Stephanie Fernald, Susana Galindo, Roser Coll-Gallo, Dayla Galvan, Eduardo Gonzalez, Margarita Handel, Nance Hikes, Irmalicia Pianca, Lili Rose, Gwen Jensen Rosenberg, Jose Santiago, Sharon Van Houte.

Mexican Prints from the Collection of Reba and Dave Williams Lecture. “Mexican Prints from the Collection of Reba and Dave Williams,” Reba and Dave Williams.

Jean-Bernard Restout’s “Sleep–Figure Study” and the French Royal Academy Lecture. “The Measure of All Things: Academy and Academic,” Abigail Solomon-Godeau, University of California at Santa Barbara.


Still-Life Paintings from the Netherlands, 1550–1720


The Jeanne Miles Blackburn Collection of Manuscript Illuminations

Director’s Art Travels Lecture Series: “Byzantine Splendors: The Golden Mosaics of Ravenna”

Symposium: Beyond Photography
Barbara Ess, photographer, artist, and musician; Andy Grundberg, writer, curator, and teacher; Tom Hinson, CMA curator of contemporary art and photography; Tobias Meyer, Sotheby’s; Vik Muniz, photographer.

Special Lectures

School and Teacher Services
Art to Go
The Art to Go pilot outreach program completed a year of program development and field-testing in Cleveland area schools. Beginning in the fall of 2000, the Art to Go program will become available to schools located within a 30-minute commute from the museum. The cost of the program is $850 per class; each class visited by Art to Go must in turn schedule a visit to the CMA within the same school year. Emphasis is on an interactive, often hands-on experience in which students (wearing gloves) actually handle objects from the Art to Go collection. Ten “suitcases” of objects, each with a different theme, were field-tested in 1999.

Art to Go presentations on Armor, Writing, Egyptian art, Native American art, African art, Diego Rivera, and Meso-American art were given at American Greetings, Brush High, Chatham Elementary, Cleveland Heights Public Library, Paul Dunbar School, Hathaway Brown, Mayfair Elementary, Douglas MacArthur Elementary, Noble Elementary, Roosevelt Elementary, Shaw High, St. Dominic’s Elementary, St. Francis Elementary, University School Lower Campus, and Woodbury Elementary.

Docent Program
Fifty-one docents completed the year-long training program for the inaugural docent class. The program consisted of 31 weeks of study, including art historical lectures, gallery sessions with the curators, model-teaching sessions, and break-out sessions to practice-teach, develop lesson plans, and prepare for group and individual presentations.

A docent handbook of policies and procedures was published; educational materials, filing, and computer systems developed; and books purchased and catalogued for a docent library. Special sessions were presented on researching the collection and the mechanics of giving tours; computer training completed the program. Work schedules for the teaching teams were developed, and new themes created for school tours during the year 2000.

Distance Learning
Distance Learning entered its second year of programming in September. In 1999, 1,770 students and teachers from 27 colleges, schools, and institutions in Ohio, Georgia, New Jersey, and Pennsylvania participated in the program. A major grant was awarded to the museum for distance learning initiatives by the Ohio SchoolNet Telecommunity. The $465,000 three-year grant, which runs until November 2002, funds new staff, wiring the museum building in order to present videoconferences from different “behind-the-scenes” areas, and the development of six comprehensive distance learning lessons on topics such as “Chemistry in Art,” “World Cultures,” and “Museum Careers.” The Distance Learning program also received a grant from the Martha Holden Jennings Foundation for the publication of a companion book to the Distance Learning series Egyptomania, featuring life in ancient Egypt, and written for upper elementary school students by Frank Ishphording of the education department.
On November 3, a press conference was held to announce the Ohio SchoolNet grant. Among the speakers were Julie Fox of Ohio SchoolNet, Kate Sellers, Marjorie Williams, and Jacqueline Woods, president of Ameritech Ohio. On November 5, a video conference presentation was made to UC organizations as part of a possible effort to organize a distance learning consortium of University Circle institutions.

Early Learning Initiative

Now in its third year, the ELI program involves the museum and nine other cultural institutions which introduce very young children to the arts and sciences. This team works closely with five area preschools at Cleveland Music School Settlement, Church of the Covenant Early Childhood Programs, Euclid Avenue Congregational Church Day Care Center, University Hospitals Child Development Center, and Wade Day Care Center. Each month 320 three- and four-year-olds discover the museum collection both on location and in their classroom. This year's ELI topics included “In the City,” “Me, Myself, and I,” and “Transportation,” and were taught by Kate Hoffmeyer and Buff Jozsa. Penelope Buchanan presented the museum's ELI program at a conference given by the Ohio Association for the Education of Young Children. Dyane Hanslik presented at the American Association of Museums annual meeting in Cleveland, and Buff Jozsa presented to the Ohio Department of Education in Columbus. Martha De Costa of the Urban Child Research Center, Cleveland State University, was hired to evaluate the program for future funding. The Cleveland Junior League of Women sponsored a family open house at the Western Reserve Historical Society to involve parents in their children's learning process.

High School Programs

“Afternoon with the Arts” offered high school students from independent schools Sunday-afternoon trips to Cleveland’s cultural institutions. At CMA, students attended a slide lecture on Mexican history and Diego Rivera’s artistic achievements and then toured the exhibition. Beth Rankin is the coordinator of this multidimensional endeavor, now in its third year. “Advanced Placement Art History,” a two-semester art history survey course for high school students, was offered in collaboration with a consortium of high schools, including Andrews, Beachwood, Hathaway Brown, Hawken, Laurel, Orange, and Shaker Heights. “Oriental Odyssey,” a collaboration with Beachwood and Shaker Heights high schools featuring the museum’s Asian collection, celebrated its 15th year. Students visited the Japanese and Chinese galleries as part of a year-long study of Asian cultures.

ICARE Program

This program with Cleveland Public Schools, sponsored by the Cleveland Cultural Coalition, involved students from Newton D. Baker School of the Arts, Buhrer Family Center and Community Model School, and Douglas MacArthur Year Round Multiple Intelligence Model School.

The museum continued to serve as the primary partner and fiscal agent in the third and final year of the Buhrer School ICARE program. Additional partners in this venture include Cleveland Metroparks Zoo and Cleveland Public Theater. As fiscal agent, CMA has supported the artist-in-residence selected by the partners for each of the past three years. In 1999, the Buhrer teachers and artist-in-residence focused on the theme “Many Voices, One Nation,” which provided an opportunity to learn about diversity in the visual and performing arts by infusing the four basic elements of art—pattern, composition, line, and color—into planned school activities. In keeping with the theme and planned curriculum, third and fourth-grade students visited the museum's galleries and participated in activities at the zoo. After visiting the zoo's Rain Forest, students wrote and presented a play under the direction of Cleveland Public Theater.

Newton D. Baker, Cleveland's arts magnet school, began the year by inviting Shannon Masterson, a CMA art historian and instructor, to develop and present five separate lessons on European art to five fifth-grade classes. The lessons were taught at the school in preparation for a the students' return visit to the museum. More than 230 students and staff attended the lessons, and more than 250 students and staff (from various grade levels) subsequently visited the museum. Newton D. Baker Family Night, entitled “Family Life, Community, and Racial Diversity,” was held at the CMA. Nearly 200 parents, students, and staff attended studio workshops and toured Armor Court and the Egyptian, American, African, and contemporary art galleries.

Math Connections

Once again, CMA collaborated with University Circle institutions in a special program designed to improve math proficiency. Michelle Shuckerow created lessons on several CMA paintings by Leger, Matisse, Modigliani, and O’Keeffe to teach students how to graph and enlarge images. Students from the Cleveland School for the Arts, Mary B. Martin, and Charles Mooney utilized geometry and math proficiency strands to produce versions inspired by works in the museum's collection.

School Tour Program

Students were served from the following counties and school districts: Ashland (Ashland and Loudonville–Perryville); Ashtabula (Ashtabula Area, Buckeye Local, Conneaut Area, Grand Valley Local, Jefferson Area Local, and Pymatuning Valley); Columbiana (Columbiana Exempted, Crestview Local, and Leetonia Exempted); Coshocton (Coshocton City); Crawford (Buckeye Central, Bucyrus City, and Galion City); Cuyahoga (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, Strongsville, Warrensville Heights, and Westlake); Erie (Berlin–Milan Local, Huron City, Perkins Local, Sandusky City, and Vermilion Local); Fayette (Hamilton); Geauga (Beavercreek and Sugarcreek); Hancock (Findlay and Van Buren); Holmes (West Holmes); Huron (Bellevue, Norwalk, and Western Reserve); Jefferson (Buckeye Local and Steubenville); Lake (Fairport Harbor, Kirtland, Madison, Mentor, Painesville, Perry, Wickliffe, and Willoughby–Eastlake); Lorain (Amherst, Avon Lake, Clearview, Columbia, Elyria, Firelands, Keystone, Lorain, Midview, North Ridgeville, Oberlin, Sheffield–Sheffield Lake, and Wellington); Lucas (Springfield); Mahoning (Boardman and West Branch); Medina (Black River, Brunswick, Buckeye, Cloverleaf, Highland, Medina, and Wadsworth); Muskingum (Tri-Valley and Zanesville); Portage (Aurora, Crestwood, Field Local, James A. Garfield, Kent, Ravenna, Rootstown, Southeast, Streetsboro, Waterloo, and Windham); Richland (Lucas, Madison, Mansfield, and Shelby); Seneca
(Fostoria); Stark (Canton, Fairless, Jackson, Massillon, Minerva, North Canton, Perry Local, Sandy Valley, and Tuslaw); Summit (Akron, Barberton, Copley–Fairlawn, Coventry, Cuyahoga Falls, Mogadore, Nordonia Hills, Revere, Springfield, Stow, Tallmadge, Twinsburg, and Woodridge); Tuscarawas (Dover, Garaway, Indian Valley, New Philadelphia, Strasburg–Franklin, and Tuscarawas Valley); Wayne (Norwalk, Orrville, Rittman, Southeast, Triway, and Wooster); Wood (Bowling Green); Wyandot (Upper Sandusky).

Teaching Resource Center
The TRC offered workshops and in-service programs to help area educators use the museum’s private collection as a curriculum resource. Educators attending TRC programs came from public, private, parochial, and home schools and colleges in 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 and Wayne counties in Ohio. Participants also came from Pittsburgh, Erie, and Detroit. In addition to the regular workshops, special workshops were presented in conjunction with the exhibitions Bugatti, Edward Weston, and Still-Life Paintings from the Netherlands. A total of 108 workshops were offered to the 4,200 teachers on the TRC mailing list.

In-Service Workshops. The TRC hosted teachers from public school systems in Cleveland, Euclid, Kirtland, Medina, and Crawford County, Pa.; university and preservice teachers from Ashland College, Cleveland State University, Cuyahoga Community College, and John Carroll University; and staff from recreation centers around the Cleveland community. The Cranwood Learning Center came for a special Saturday session. The TRC also hosted a North Eastern Ohio Art Association meeting.

Alexander Hamilton teachers came for a special Asian in-service workshop. Cleveland State University’s Dubois Academy for minority future teachers came to see the TRC and galleries. A special summer workshop on community outreach was held in conjunction with Cleveland State. An advisory council consisting of teachers from the TRC met three times during the year.

Presentations were given at the Ohio Art Education Association in Toledo and the National Art Education Association convention in Washington, D.C.

Special Workshops. Cleveland Opera on Tour, which presented Carmen at various area schools, brought teachers to the CMA for a special workshop. Hot glass bead and marble making workshops were given by Al Brickel and Gary Newlin. A special bus trip traveled to the Andy Warhol Museum in Pittsburgh for North Eastern Ohio Association Day.

Guest presenters: Pamela Esch, educator; Ginger Spivey, the Contemporary Art Center.

Family and Youth Programs

Black History Month
Rodney Hubbard and Praise performed a concert.

Circle Sampler Camp
Sponsored by the Cleveland Museum of Natural History, this one-week camp offered elementary students the opportunity to sample ten different UCI institutions. The theme, “From See to Sea,” taught youngsters about nautical art—from Oceania to Impressionism—using CMA’s collection. Debbie Apple Presser helped them create their own seafaring vessels, which they launched on a maiden voyage in the wading pool.

Cuyahoga Community College
A partnership with Tri-C, which included eight studio gallery classes at the museum, used the CMA collection to teach early childhood art theory based on the Reggio Emilia Approach.

Cuyahoga County Board of Mental Retardation (CCBMR)
CMA’s unique collaboration with CCBMR’s East Cleveland, Brooklyn, and Elizabeth Bryant adult training centers entered its third year of programming, with five workshops and yearly in-service programs at the museum for all of Cuyahoga County. Participants exhibited their artwork at special shows, including the Creative Inclusion Art Exhibit—a statewide juried show—at the center’s corporate office on Lakeside Avenue. In-service workshops for caregivers doubled in number.

El Barrio
A three-year partnership with El Barrio, a Latino social services organization, was initiated to introduce the museum’s collection through studio workshops to families and students associated with the organization. Workshops were conducted at the museum and at El Barrio, and SOSSS mentees taught studio classes to El Barrio participants.

Family Studio Workshops
Free, drop-in workshops on Sunday afternoons encouraged parents and children to discover the creative process together. Many of the 90-minute workshops were inspired by exhibitions on view, and by the reopening of the Egyptian galleries: Bob Dewey and other studio artists taught families to make Egyptian headdresses, skeletons, and Not So Still Life parrots. During the summer months, in similar workshops scheduled on Wednesday evenings, about 500 eager participants constructed cars and insects inspired by the Bugatti exhibition.

Family Express and Storytelling in the Galleries
On the third Sunday of each month families were invited to join storyteller Anita Peeples in the galleries to hear different myths, legends, and folktales. Julie Hoover Mailey and Andrea Harchar followed these tales by engaging participants in creating fantastic hats, castles, and handscrolls.

Future Connections
Ten cultural institutions in University Circle hosted this special summer program for Cleveland teenagers. CMA’s three young interns spent four weeks learning about the collection, the culture of other times, and nearby museums, while working as teacher assistants in museum art classes. Then for an additional four weeks they were placed in business internship venues to observe and practice job-related skills. The interns worked at the Cleveland Clinic, National City Bank, and Key Bank.

Museum Art Classes
For 83 years the museum has offered young people the opportunity to develop an understanding and appreciation of art through seeing and creating. Classes for students ages 3–17 were offered on Saturday mornings and afternoons during the school year. During summer months, sessions met three times a week. More than 1,500 students attended classes during 1999. On Saturday afternoons, parents of children enrolled in Saturday classes had the opportunity to participate in a drawing class and work in the galleries with a qualified instructor.

Nia Coffeehouse and Art Gallery Program
This new initiative united important mentoring programs for teenage youths with the program for special-needs adults under the auspices of the CCBMR. The three-year mentoring program—for youths who come out of the SOSSS program, Shaw High’s School to Work program, and PRYME (Partnership for Re-
Shaw High School/The School to Work Partnership
Shaw High students designed advertising flyers and learned to install artworks for the Nia Coffeehouse.

Special Audiences
A TTY system kept the museum connected to its hearing-impaired audiences. Monthly signed gallery talks as well as touch tours on request continued to be offered to Cleveland's special-needs communities. In addition, assisted-listening devices were available to the public in special lecture halls. The museum continued to participate in the Special Arts Festivals, designing and creating a hands-on arts project in clay for the spring festival.

Theater Arts Camp
Now in its fourth year, this two-week summer camp—a collaborative effort of the museum, Cleveland Ballet Dancing Wheels, Meridia Center for Rehabilitation and Pain Management, and Professional Flair—brought together able and disabled students for innovative workshops in which they wrote a play and produced the staging, costumes, dance, and music. The end product was a free performance for the public at the museum.

A World of Difference
For the fourth year, the museum and the Anti-Defamation League collaborated to bring workshops to selected high schools in Cuyahoga County. Works from the permanent collection were used to address issues of cultural bias, standards of beauty, race, and religion. Funded by the Cleveland Foundation.

Film
This year's offerings included 91 feature films and 13 shorts (111 screenings; total attendance: 6,783).

A Beautiful Friendship: Humphrey Bogart at 100
Five films shown in honor of the actor's centenary.

Dariush Mehrjui: Man of Iran
Eight films by the contemporary Iranian master.

Euro Film Festival
Recent and classic movies from Europe.

Krzysztof Kieslowski's “The Decalogue”
Ten-part, ten-hour film cycle inspired by the Ten Commandments.

Shaw High School/The School to Work Partnership
Shaw High students designed advertising flyers and learned to install artworks for the Nia Coffeehouse.

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Ten-part, ten-hour film cycle inspired by the Ten Commandments.
Elementary, Maple Heights High, Mayfair Elementary Memorial High, North Royalton High, South High

Jazz on the Circle
Monty Alexander Trio; “Century Americana,” with David Amram, Neeena Freelon, and T. S. Monk; Ray Drummond All-Stars; Nicholas Payton; Dianne Reeves and Clark Terry; John Scofield

Martin Luther King Jr. Day
Family workshop, “It Takes a Village”; gallery talk, “Jacob Lawrence’s ‘Toussaint L’Ouverture’ Series”; Greater Cleveland Choral Chapter; storytelling, “If These Walls Could Talk: Don’t Pout Let’s Shout”

Summer Evenings
“Carnivale”: Alessandra Belloni and Cleveland Ballet Dancing Wheels; “Landscapes”: Colleen Clark and N. Scott Robinson; “Ellingtonian”!; Cleveland Jazz Orchestra (in memory of Robert P. Bergman); “In Bed With Blues”: Guy Davis; “Open Seating”: Groundworks Dance Theatre; “A Tribute to Astor Piazzolla”; The Romulo Larrea Tango Ensemble; Christian McBride; Moscow Nights Trio; “Essence of Cabaret”: NY–Buenos Aires Connection

Summer Evenings, Dinner Music
Eddie Baccus Quartet; Blue Lunch; Blues DeVille; Bob Buschow Jazz Octet; Charged Particles; Jesse Dandy Jazz Ensemble; Delicate Balance; Mark Gridley Quartet; Susan Hesse Quartet; Matt Horwich Quintet; JT Quartet; KingBees; Ernie Kriva Quintet; Melodius Funk; Ed Michaels Jazz Quartet; Mr. Downchild and the House Rockers; New Harp Experience; Trisha O’Brien Quartet; Roberto Ocasio Latin Jazz Project; Paradise Jazz Band; Mike Petrone Quartet; Rare Blend; John Richmond Swingtet; Urban Connection; Tony Vasques Latin Perspective

VIVA!

Winter/Spring Friday Evenings.
Dancers and Musicians of Bali; Greater Cleveland Choral Chapter; NY–Buenos Aires Connection; “Rhythm Is the Cure: Songs and Rhythms of Southern Italy”

Musical Arts
The Musical Arts department produced 75 concerts and lectures serving 14,200 visitors.

Awards
1999 ASCAP award for adventurous programming of contemporary music

Lectures
Rebecca Fischer, Werner Jacob, Peter Laki, Richard Rodda, Klaus George Roy, Gunther Schuller, and Beverly Simmons

Curator’s Organ and Keyboard Recitals
Karel Paukert (14 recitals, 10 demonstrations), with assisting artists: Noriko Fujii, soprano; Cordetta Valthauser, handbells; Sandra Simon, soprano; John Rautenberg, flute; Jonathan Fields, trumpet

AKI
Case Western Reserve Wind Ensemble, Gary Ciepluch, conductor; Cleveland Institute of Music Contemporary Music Ensemble, with guest composer Gunther Schuller; Composers in the Shape of a Pear, with Kathleen Chastain, flutes; eighth blackbird (septet); Gregory Fulkerson, violin, with Charles Abramovic, piano; Halida Hairutdinova, piano, with Maria Andreini, violin, and Georgy Slavechov, piano; Werner Jacob, organ; Nexus; Oberlin Contemporary Music Ensemble, with Marlene Ralis Rosen, soprano; Pacifica String Quartet

Gala Music Series
The Clerks’ Group; Kim Kashkashian, viola, with Robert Levin, piano; Yakov Kasman, piano; Meridian Arts Ensemble; Nexus (master percussionists); Christoph Prégardien, tenor, with Michael Gees, piano; Quatuor Mosaques; The Ying Quartet, with Eli Eban, clarinet

Musart Series
Mari Akagi, piano; Annual Christmas Concert; Apollo’s Fire “Baroque Music from the Netherlands”; Maya Beiser, cello, with Anthony de Mare, piano; Kathryn Brown, soprano, with Gerardo Tissinoniere, piano, and Jason Vieaux, guitar; Clara Cernat, violin, and Thierry Huillet, piano; Lisa Crawford and Mitzi Meyerson, duo harpsichord; CWRU Wind Ensemble; Stefan Engels, organ; Michael Haber, cello, with James Howsman, piano; Grethe Krogh, organ; Music of John Adams (co-sponsored with the Cleveland Orchestra); Oberlin Collegium Musicum, Steven Plank, director; Oberlin Contemporary Music Ensemble; Olde Friends; George Ritchie, organ, with Feza Zweifel, percussion; Shanghai Quartet, with Bright Sheng, piano; Donald Sutherland, organ, with Phyllis Bryn-Julson, soprano; Haskell Thompson, organ and piano; Andrew White, baritone, and Frederick Koch, piano; Brian Wilson, organ and piano

Summer Evenings, Concerts
Martha Aronos, flute, with Karel Paukert, organ; Amherst Saxophone Quartet; Audubon Quartet with Reuben and Dorothy Silver; “Music from Terezin”; Brass Odyssey; Cavani String Quartet, with Tian Ying, piano, and Dee Perry, narrator; Janina Ceaser and Karel Paukert, organ, harpsichord, celesta, and fortepiano; Celi Amici; In memoriam Robert P. Bergman (Karel Paukert, organ, Robert Snook, narrator, and Paul Cox, percussion); Kent/Blossom Music; Anton Nel, piano; Pointe of Departure; Robert Van Sice, marimba, with Joshua Smith, flute, and Paul Cox, marimba
Summary of Attendance

<table>
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<tr>
<th>Category</th>
<th>Details</th>
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<tr>
<td><strong>Community Arts</strong></td>
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<tr>
<td>Chalk Festival</td>
<td>8,000</td>
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<tr>
<td>Circle of Masks</td>
<td>1,500</td>
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<tr>
<td>Community Arts (offsite events)</td>
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<td>Family Festival of African Drum and Dance</td>
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<td>Lila Wallace–Reader's Digest Fund outreach events</td>
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<td>Parade the Circle Celebration</td>
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<td>Winter Lights Lantern Festival (including Oval festivities)</td>
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<td><strong>School and Teacher Services</strong></td>
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<td>Art to Go</td>
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<td>ICARE Outreach</td>
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<td>Docent program</td>
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<td><strong>Family and Youth Programs</strong></td>
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<td>Museum art studio classes</td>
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<td><em>(Diego Rivera, 25,482; Bugatti, 13,580; Still Life, 6,032; “Sight and Sound,” 4,091)</em></td>
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<td>Self-guided groups</td>
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<tr>
<td>Staff-guided groups</td>
<td>3,596</td>
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<tr>
<td>Studio classes</td>
<td>1,131*</td>
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<tr>
<td>“Gathering of Automotive Excellence”</td>
<td>1,500</td>
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<tr>
<td><strong>Total</strong></td>
<td>92,294</td>
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<tr>
<td><strong>Film</strong></td>
<td>6,783</td>
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<tr>
<td><strong>Musical Arts</strong></td>
<td>14,200</td>
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<tr>
<td><strong>Performing Arts</strong></td>
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<tr>
<td>Friday Evenings</td>
<td>4,709</td>
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<tr>
<td>VIVA!</td>
<td>2,171</td>
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<tr>
<td>Jazz on the Circle</td>
<td>3,319</td>
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<tr>
<td><em>Diego Rivera</em> special school performances</td>
<td>1,323</td>
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<tr>
<td>Summer Evenings</td>
<td>38,978</td>
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<td>MLK Day</td>
<td>2,818</td>
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<td>Other concerts</td>
<td>2,538</td>
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<td><strong>Total</strong></td>
<td>51,147</td>
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<tr>
<td><strong>Grand total</strong></td>
<td>422,046</td>
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* Reflects multi-attendance

---

**Book Library**

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<tr>
<td><strong>Cataloging</strong></td>
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<td>Books cataloged</td>
<td>7,243</td>
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<tr>
<td>in 8,305 volumes</td>
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<td>(includes books, serials, computer files, and video recordings, in Roman and CJK scripts)</td>
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<tr>
<td><strong>Volume count as of December 31, 1999</strong></td>
<td>191,242 titles in 262,321 volumes</td>
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<td>Book repairs</td>
<td>790</td>
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<td>Headings added to ArtNACO</td>
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<td>Clipping files added to online system</td>
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<td>Outside readers registered</td>
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<td>Book circulation</td>
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<td>Books shelved</td>
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<td>(including 254 e-mail questions)</td>
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<td>Interlibrary loans processed</td>
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<td>Books handled via courier runs</td>
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<td>Book use, total</td>
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<td>CWRU</td>
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<td><strong>SCIPIO</strong> (Sales Catalog Index Project Input Online) **</td>
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<td>Records added</td>
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**Ingrams Library**

**Slide Library**

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<td>Slide records in Re:Discovery online system, as of December 31, 1999</td>
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<td>Videotapes</td>
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<td>CWRU</td>
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<td>Records sent to offsite storage</td>
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<td>Public</td>
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**World Wide Web Site**

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<td>Successful requests (hits)</td>
<td>10,435,826</td>
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<td>Distinct hosts served (visitors)</td>
<td>315,059</td>
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<tr>
<td>E-mail inquiries answered</td>
<td>1,355</td>
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</tbody>
</table>
Some of the finest performers from the island of Bali in Indonesia were in Cleveland in March 1999. A 35-member company based in the village of Peliatan, a center for music and art, presented a lively program of ritual chants and dance, accompanied by a full gamelan orchestra.
The Cleveland Museum of Art recognizes the individuals, corporations, and organizations who have contributed generously to the museum over the years by listing their names in bronze letters on the lobby walls. The names of 405 donors have been placed on the walls since the museum was founded. This group represents more than $125 million in gifts to the Cleveland Museum of Art. Each person or organization listed below has made cumulative gifts totaling $50,000 or more.

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Mr. and Mrs. David Yellen
Young Friends of the Cleveland Museum of Art
Dr. Norman W. Zaworski

Gifts to Ingalls Library
Anonymous
ABC-Glio, Inc.
Ann B. Abid
Henry Adams
Louis V. Adrean
The Aga Khan Program for Islamic Architecture
Akademie Institute
Allen Memorial Art Museum
Richard and Mary Ashbrook
Patricia M Ashton
Aux Amateurs de Livres
Margot Baldwin
Sylvia Bemer
Robert P. Bergman
Lawrence Berman
Barbara Billings
Joseph R. Blegen
William E. Basta
Grace Bynum
Margaret A. Castellani
Christo and Jeanne-Claude
Ricky Clark
Julie Clemens
Cleveland Botanical Garden Library
Cleveland Institute of Art Library
Mrs. Martine Conway
Council on Library and Information Resources
Karen Cuikseller
Michael and Carin Cunningham
Maria Downs
Editions de L’Universite de Bruxelles
Christine E. Edmonson
Charles G. Eiben
Hubert L. Fairchild
Heather Ferrell
Stephen Fliegel
Morton and Norma Lee Funger
Named Endowment Funds
For Art Purchase, Specific Purpose, and Operations

Based on market value as of December 31, 1999

he following list salutes the individuals, families, and organizations whose named endowment funds were set up for art purchase, specific purpose, and operations. These funds provided an assured source of income for the museum and serve as a lasting legacy to their generosity and foresight.

ENDOWMENT FUNDS
ART PURCHASE

<table>
<thead>
<tr>
<th>Amount</th>
<th>Fund</th>
<th>Benefactor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$10,000,000 and more</td>
<td>Leonard C. Hanna Jr. Bequest*</td>
<td>Mr. and Mrs. William H. Marllatt</td>
</tr>
<tr>
<td>$5,000,000 to $9,999,999</td>
<td>Greta Millikin</td>
<td>Alma Kroger</td>
</tr>
<tr>
<td>$1,000,000 to $4,999,999</td>
<td>Severance A. and Greta Millikin</td>
<td>Dorothea Wright Hamilton</td>
</tr>
<tr>
<td>$500,000 to $999,999</td>
<td>Delia E. Holden</td>
<td>Edwin R. and Harriet Pelton Perkins</td>
</tr>
<tr>
<td>$250,000 to $499,999</td>
<td>Lillian M. Kern Memorial Fund</td>
<td>Edward L. Whittemore</td>
</tr>
<tr>
<td>$100,000 to $249,999</td>
<td>Charlotte Ekker and Charlotte Vanderveer</td>
<td>L. E. Holden</td>
</tr>
<tr>
<td>$50,000 to $99,999</td>
<td>Aloma Kroger</td>
<td>L. E. Holden</td>
</tr>
<tr>
<td>$25,000 to $49,999</td>
<td>Dorothy Humel Hovorka Musical Fund</td>
<td>Robert A. Mann</td>
</tr>
<tr>
<td>$10,000 to $24,999</td>
<td>Flora E. Hard Memorial Fund</td>
<td>Robert A. Mann</td>
</tr>
<tr>
<td>$5,000 to $9,999</td>
<td>Charlotte L. Halas</td>
<td>Goddard Stearns Holden</td>
</tr>
<tr>
<td>$1,000 to $4,999</td>
<td>James A. Parmalee</td>
<td>Dorothy H. Zak</td>
</tr>
<tr>
<td>$500 to $999</td>
<td>Ethel Cable McCabe</td>
<td>Fred W. Tannenbaum</td>
</tr>
<tr>
<td>$100 to $499</td>
<td>Delia E. Holden</td>
<td>Sanford B. Davis</td>
</tr>
</tbody>
</table>

* New fund or activity in 1999

ENDOWMENT FUNDS
SPECIFIC PURPOSE

<table>
<thead>
<tr>
<th>Amount</th>
<th>Fund</th>
<th>Benefactor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>$1,000,000 and more</td>
<td>George P. Bickford, Curatorial Chair for Asian Art</td>
<td>Ernest L. and Louise M. Gartner</td>
</tr>
<tr>
<td>$500,000 to $999,999</td>
<td>Andrew W. Mellon Foundation</td>
<td>M. S. Rosenbach</td>
</tr>
<tr>
<td>$250,000 to $499,999</td>
<td>Reinberger Foundation*</td>
<td>John and Frances Sherwin Fine Arts Garden</td>
</tr>
</tbody>
</table>

* New fund or activity in 1999

* New fund or activity in 1999

Research & Publications
Rufus M. Ullman
Delia H. White
Anton and Rose Zverina Music Fund*

$250,000 to $499,999

Noah L. Buki Fund
Ellen W. P. Cahn Memorial Fund
Harold T. Clark Educational Extension Fund

$1,000,000 to $2,999,999

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Ronald and Isabelle Brown

Education Endowment Fund
Marie K. and Hubert L. Fairchild*

The Fund
Marianne Millikin Hadden Fund
Louise Severance Higgins
L. E. Holden
Zane Bland Odenkirck and
Magdalena Maillard Odenkirck

Charlotte F. J. Vanderveer

Women's Council Flower Fund*

Up to $999,999

Lydia May Ames

Robert Blank Art Scholarship Fund

John Cook Memorial Fund
Louise M. Dunn Fund
Nestia Faris

Fine Arts Garden
The Gallery Group

Gelipin Scholarship Fund of Karamu House

Mr. and Mrs. James C. Hageman in memory of Mrs. Elta Albaugh Schieff
Charlotte L. Halas

Flora E. Hard Memorial Fund

Guinard Stearns Holden
Dorothy H. Zak

Hovorka Musical Arts Fund

Frank and Margaret Hynick

Memorial Fund*

Albertha T. Jennings Musical Arts
Ellen Bonnie Mandel Children's Education Fund

Robert A. Mann

Herman R. Marshall Memorial Fund
McKalmartin

Ethel Cable McCabe

Thomas Munro Memorial Fund
S. Louise Pattison

Mr. and Mrs. Edd A. Ruggles

Memorial Fund

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Charles Frederick Schweinfurth

Scholarship

Nicholas J. Vellone

H. E. Weeks Memorial for Art and Architecture

Mary H. White
Margaret and Roy Williams
Dorothy H. Zak

Galeria Emma Molina
Dario Gamboni
Nina Gihans
Jane Glaubinger
Hava Initator-Barak
Henry Hawley
Haystack Mountain School of Crafts
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Alison C. Hulsinger
Raymond and Mimi Hung
Sabira Husedzynovic
Hyatt Foundation
The Institute of Silk Road Studies
Paul Kunitschak
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Dudley and Blanche Katz
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Christine Kermaire
Ketterer Kunst KG
Lisa Kiefer
Frederick Koch
Korea Foundation
Andrele Kindoff
Ellen Landau
Elizabeth Lantz
Lemon Sky: a project space
Lentz Center for Asian Culture
Les Amis de Roger Tassoule
Michelangelou Lovelace
Louise Mackie
Despo Magoni
Mechas Press
Max Mohl
Stacie Murry
National Art Museum of Ukraine
National Endowment for the Arts' Arts in Education
Ohio Appalachian Arts Initiative
Ohio Designer Craftsmen
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Akashi Pai
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Emilio Paolletti
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Laura Ross
Kimi Sakamoto
Samuel H. Kress Foundation

Kimi Sakamoto
Samuel H. Kress Foundation

Kimi Sakamoto
Samuel H. Kress Foundation

Kimi Sakamoto
Samuel H. Kress Foundation

Kimi Sakamoto
Samuel H. Kress Foundation

Kimi Sakamoto
Samuel H. Kress Foundation
**ENDOWMENT FUNDS OPERATING**

$10,000,000 and more

- General Operating Endowment*  
- Mrs. Marjorie Weil Anruba
- Helen Brown
- Doris Bryd in memory of Matin and Maidie Steinert
- Ruth W. A. Caster
- Figge Family Foundation
- Foster Family Foundation
- Estate of Audrey Regan Kardos
- Janet Moore
- Estate of Robert De Steacy Paxton
- Estate of David Rollins
- Esther Stern
- Mrs. William C. Treuhaft
- Lenora Wolf
- Leonard C. Hanna Jr. Bequest*

$1,000,000 to $4,999,999

- Robert P. Bergman Memorial Fund*
- Dorothea Wright Hamilton
- Leonard C. Hanna Jr.
- Benjamin S. Hubbell Family Fund*
- W. G. Matther
- Katherine Holden Thayer

$500,000 to $999,999

- Charles R. and Emma M. Berne Memorial Fund
- Roberta Holden Bole
- Alison Loren and Leslie Burt Fund in Memory of Albert and Doris Glaser
- Eleanor and Morris Everett
- Charles W. Harkness
- Louise H. and David S. Ingalls
- Margaret Huntington Smith
- McCarthy
- Richard B. and Chaile H. Tullis
- Anna L. Vanderwell Memorial Fund
- Richard W. Whitehill

$250,000 to $499,999

- Julia Cobb and Benedict Crowell Memorial Fund
- F. J. O'Neill
- Garretson Wade

$100,000 to $249,999

- Elsa C. and Warren C. Fargo
- Mr. and Mrs. William H. Marratt Fund
- Laurence H. Norton
- Audra and George Rose
- William B. Sanders*

Up to $100,000

- Lydia May Ames
- George P. Bickford
- Arthur, Asenath, and Walter H. Blodgett Memorial Fund
- Mary Elder Crawford
- Nancy W. Danford
- Helen and Albert DeGulis
- Adele C. and Howard P. Eells Jr.
- Stuart and Sheila Eckstein*
- Josephine P. and Dorothy B. Everett
- Ruth C. Heede
- James Endowment
- G. Sheider
- Francis and Margaret Sherwin*
- Jane B. Tripp

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

Based on cumulative giving as of December 31, 1999

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

$100,000 and more

- Anonymous #7
- Queenie and Elisabeth Alexander*
- Julia and James Dempsey
- Elizabeth G. Drisko
- Frances W. and David S. Ingalls
- Mr. and Mrs. Edward A. Kilty Jr.*
- Ada E. Koehler Memorial
- Ruth K. McDonough
- Helen G. and A. Dean Perry
- Mr. and Mrs. Alfred M. Rankin
- Mr. and Mrs. James S. Reid Jr.
- Mr. and Mrs. Louis Rotmer Memorial

$50,000 to $99,999

- Paul J. and Edith Ingalls Vignos
- Alton and Helen Whitehouse
- Lewis B. and Helen C. Williams
- Lewis C. and Lydia Williams
- Silvia and Justin Zverina Fund in memory of Lillidie and Adolph Wunderlich

$25,000 to $49,999

- Mr. and Mrs. Wilbert S. Brewer
- Noah and Muriel Butkin
- Julius Cahana
- Mrs. Harold T. Clark Memorial*
- Newman T. and Virginia M. Halvorson

$10,000 to $24,999

- Frank and Edith S. Taplin Memorial
- Joseph Tomarkin
- Mr. and Mrs. Thomas V. H. Vail Memorial

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

Anonymous #3

Anonymous #9

Mr. and Mrs. R. Q. Armington

Barbara J. and Matthew A. Baxter*

Virginia R. Billinghamhurst Memorial

Frances Kelleher Bradner

Linda Bole Brooks Memorial

Louise Brown

Katherine Ward Burrell

The Champney Fund

Cleveland-Cliffs Foundation

Phyllis G. and Jacob D. Cox Jr.

Estelle M. and Alton C. Dustin Memorial

Pamela Humphrey Firman

Mr. and Mrs. J. Harrington Glidden

Edgar A. Hahn

Robert L. and Lois M. Hays

Mr. and Mrs. Robert M. Hornung

Mr. and Mrs. George M. Humphrey II

George M. and Pamela S. Humphrey

Albert S. Ingalls Jr. Memorial

David S. Ingalls Jr.

Ann J. and E. Bradley Jones

Ruthalia Keim

Harley C. and Elizabeth K. Lee

Harry S. Leisy Memorial

Robert Arthur Mann

Samuel and Grace Mann*

Judith K. and S. Sterling

McMillan III*

Donna and Ruben Mettler

Marilyn B. Opatnix*

Aurel F. Ostendorf

S. V. Palda Memorial

Franklin and Helen Elizabeth Pekkefelter Memorial

Daniel and Adele Z. Silver

Chester D. Tripp

Atheline M. and John S. Wilbur

Womens Council of the Cleveland Museum of Art

Susan Barber Woodhill Memorial

Dr. and Mrs. E. K. Zaworski Memorial*

Dr. William F. Zornow*

Up to $10,000

Anonymous #1

Anonymous #2

Anonymous #6

Anonymous #10

Frances Adams and Mary E. Adams Memorial

Walter S. and Mabel Croston Adams

Alfred S. and Estelle G. Andrews

Stella Minor Arntisdale

Mr. and Mrs. Beverly A. Barksdale

Eugene S. and Blanche R. Halle

Mr. and Mrs. Arnold Bellowe

W. Dominick Benes Memorial

George P. and Clara G. Bickford

George T. Bishop Memorial

Roberta Holden Bole Memorial

Alfred M. and Palmyre C. Bonhard Memorial

Eleanor and Sevier Bonnie

Alfred and Helen Borowitz

Alva Bradley Memorial

Mr. and Mrs. Morris A. Bradley

Emma G. Braxton Memorial

Arthur L. and Virginia Brockway

Arthur D. and Marion W. Brooks Memorial

The Oliver and Harriet G. Brooks Memorial

Arthur D. and Marion W. Brooks Memorial

Arthur L. and Virginia Brockway

Arthur D. and Marion W. Brooks Memorial

The Oliver and Harriet G. Brooks Memorial

Eugene S. and Blanche R. Halle Memorial

**Glenn and Jenny Brown**

Helen Brown

Ezra and Rose Bruin Memorial

Polly S. and Clark E. Bruner

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Alice Carothers Memorial

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Chisolm Memorial

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Emerson

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Fleschheim Foundation

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Karen Freeman

Miriam and Harry M. Friedman

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W. Yost Fulton

Frederick William Gehring Memorial

Hulda H. Gehring

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Agnes Gund Memorial

George Gund III, Agnes Gund


Mr. and Mrs. James C. Hageman

Georgia S. Haggerty

Bertha Halber

Eugene S. and Blanche R. Halle Memorial
Trust Fund Income for Art Purchase, Specific Purpose, and Operations

The following list acknowledges the individuals and families whose trusts provided income to the museum in 1999.

**OPERATING**

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Henry G. Dalton
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Guerdon S. Holden
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Himnan B. Hurlburt
Horace Kelley Art Foundation
William Curtis Morton, Maud Morton, and Kathleen Morton
Elisabeth Severance Prentiss
Katherine Holden Thayer #3
John Mason Walker and Jeanne M. Walker Memorial
William E. Ward

**SPECIFIC PURPOSE**

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Hermon A. Kelley Art Library
Bertha Aiken McMyler, Gertrude McMyler, and Doris McMyler, in memory of P. J. McMyler

**ART PURCHASE**

Dudley P. Allen
Karl B. Goldfield Trust
Marguerite S. Millikin
Severance and Greta Millikin Fund
John L. Severance
Norman O. Stone and Ella A. Stone Memorial
J. H. Wade
Diane Hronek Hanslik, education division staff member and featured artist for the Chalk Festival, and her assistants add the bottom elements to their ambitious drawing. Photo by Philip Brutz.
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Berend H. Wamelink
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Barbara and Bill Wamelink
William E. Ward
Elizabeth and Heinz Wolf
Andreanna Zachell
Richard A. Zellner
Marti and Dean M. Zimmerman

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Only the names of officers and committee chairs are listed here. Members volunteer in various departments throughout the museum and are listed by name in the volunteers section of this report.

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Ryn Clarke, Newsletter
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Janet Coolquelle, Development
Lois Davis, Communications and Marketing
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Follow-up
Cindy Denney, Provisional Reunions
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Mary Dyke, Roster
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Jean Gaede, Programs
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Sally Good, Study Group
Sue Grant, Programs
Ellen Heberton, Communications and Marketing
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Terry Jewell, Archivist
Barbara Mattison, Special Decorations
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Diane Strick, Advocacy
Julia Thornton, Study Group
Skip Watts, Hospitality
Cindy Weil, Information Desk
Maggie Woodcock, Council Interests
Diane DeBeve, Museum Liaison

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Lloyd Bell
Kristie Braley
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Lynn Delar
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Clare Dowd
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Charles Getz
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David Selman
Jim Similar
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Linda Mae Visocan
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Krissten Whiting
Linda Zaice

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Beth Desberg
Zoann L. Dusenbury
Erwin A. Edelman
Joan S. Fletcher
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Oscar Saffold, M.D.
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Rev. Rodney Thomas, pastor, St. James Church

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Gerardo Colon, Spanish American Committee, City of Cleveland
Sari Feldman, Deputy Director, Cleveland Public Library
Vickie Harttzel, Branch Regional Services Director, Cuyahoga County Public Library
Gary Holland, Vice President Small Business Services, Key Bank
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Margaret Lyons, Director of Secondary Schools, Diocese of Cleveland
Adrian Malahanglo, Director of Procurement and Diversity, Cuyahoga County Public Library
Franklin Martin, President, The F. Martin Company
Jo Ann Mason, Director of Government Affairs, Cox Cable
Greg Reese, Director, East Cleveland Public Library
Donna Reid, CMA Trustee

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Jose A. Villanueva, Co-chair
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Linda Griffith
Lucille Gruber
William Hogan
Adrienne Jones
William Joseph
Ellen Landau
Wayne Lawson
Richard Levitz
Jasmin Lugo
Adrian Maradorns
Dave Megruhert
Thereza Mejia
John Mullaney
Judy Murphy
Vivian Riccio
Muriel Rivchun
John Ryan
Alex Sanchez
Jack Schron
Sandy Schwartz
Ben Shouse
Teres Stojkov
Alexa Sulak
John Sulak
Hector Vega
William Ward
Gordon Wean
Sarah Wean

Bugatti Ball
William R. Anderson, Benefit Committee Chair
Betsy Bell, Co-chair
Kristie Braley, Co-chair
Katherine Agle
Beth Badzik
David Bailey
Victoria Corrente
Rachel Jaffy
Candace Jones
Lisa Kaltenberger
Pilar Kuhlenschmidt
Aggie Nagy
Laura Schmidt
Robert Schwartz
Susan Silverberg
Christie Smith
Millie Stoll
Margaret Switzer
Dennie Takacs
Kristin Whiting
At the end of an impromptu visit to the museum, Cleveland Indians shortstop Omar Vizquel stops to sign autographs for admiring fans in the north lobby.
Kenneth J. Bohač

Lectures
“The New Egyptian Galleries and the History of Egyptian Art in Cleveland,” Rowfant Club, Cleveland


Publications
Catalogue of Egyptian Art (with Lawrence M. Berman, D. Bruce Christman, and Patricia Griffin), (Cleveland: Cleveland Museum of Art, 1999)

Translation of Latin texts, Still-Life Paintings from the Netherlands, 1550–1720, exh. cat., Rijksmuseum and Cleveland Museum of Art

Activities
Staff Egyptologist, Amuq Valley Regional Survey, Oriental Institute, University of Chicago and Antakya, Turkey

Ju-hsi Chou

Publications
Le Parfum de l’encens, Paris

Activities
Honorary Professor of Fine Arts, University of Hong Kong

Shimada Prize Selection Committee, Freer Gallery of Art/Museum of Art University of Chicago

Activities
Consultant, Asia Society CD, Cleveland

Stanislaw J. Czuma

Lectures
“Highlights of the Cleveland Museum of Art’s Indian, Himalayan, and Southeast Asian Collections,” University of Basel

“Himalayan Art in the Cleveland Museum of Art Collection,” Rieberg Museum, Zurich

Publications
“Views of Eminent Indians and Friends of India,” interview, New India Digest (May–June 1999), 8–15

Activities
Consultant, Asiana Society CD, Cleveland

Dexter Davis

Exhibitions
Independent Art Gallery, Lakewood

Cleveland Artists, Will Wrights Gallery in Euclid Tavern, Cleveland

Diane DeBevec

Activities
Founding member, Greater Cleveland Volunteer Initiatives

Governing officer, Visitor Services Committee, AAM

Diane De Grazia

Lectures
“The Role of the Curator in Today’s Museum,” Università Cattolica, Milan

Session leader, Annibale Carracci seminar, National Gallery of Art, Washington, D.C.

Publications

“The Grande Machine” (with Marcia Steele), Cleveland Studies in the History of Art 4 (1999), 64–75

Michael R. Cunningham

Lectures
“Being A Woman in Prince Genji’s World at Court,” Ursuline College, Cleveland

Publications
“A Delicate Balance” (with Marcia Steele), Cleveland Museum of Art Members Magazine 39 (November 1999), 8–9

“Family Legacy,” Cleveland Museum of Art Members Magazine 39 (September 1999), 4–5

Activities
Adjunct Professor, Case Western Reserve University

Trustee, Sculpture Center, Cleveland

Visiting Committee on Visual Arts, University of Chicago

Gregory M. Donley

Publications


“Engineering a Plan,” CWRU Magazine (Winter 1999), 16–21

“Family from Afar,” CWRU Magazine (Fall 1999), 18–23


“What Circle?” Cleveland Magazine (February 1999), 66–69, 182–83

Activities
Arts Advocating Committee, Picasso Project, Canterbury Elementary School, Cleveland Heights

Research Libraries Group

Mary C. Downey

Activities
Fundraising Committee, ARISNA annual conference 2000

SCIPO Task Force, Research Libraries Group

Travel Awards Committee, ARIS Ohio Valley Chapter

Christine E. Edmonson

Activities
Shares Practitioners Council, Research Libraries Group

Michelle Epps

Exhibitions
Independent Art Gallery, Lakewood
Jane Glaubinger
Lectures
“Prints: Techniques and Connoisseurship,” Rowfant Club, Cleveland
Publications
“Carlo Bugatti,” Bugatti, exh. cat., Cleveland Museum of Art
“Carlo Bugatti’s French Furniture,” The Magazine Antiques CLVI (July 1999), 82–89
Activities
Access Committee, Greater Cleveland Community Shares
Art Song Committee, Cleveland Institute of Music
Tom E. Hinson
Publications
“Visions of Mexico,” Cleveland Museum of Art Members Magazine 39 (April 1999), 8–9
Activities
Art Advisory Committee, Continental Airlines, Cleveland
Art Committee, Federal Reserve Bank of Cleveland
Art-in-Transit Committee, Regional Transit Authority, Cleveland
Board Member, Committee for Public Art, Cleveland
Community Arts panel, General Services Administration, Cleveland
Juror, Cleveland School of the Arts Student Competition
Juror, 1999 Virginia Judd Beam Visual Arts Invitational, Laurel School, Shaker Heights
Karen L. Jackson
Lectures
Panelist, “Marketing Planned Gifts: Today and Tomorrow,” AAM annual meeting, Cleveland
Activities
Board of Trustees, Archaeological Institute of America, Cleveland
Chapter
Dwayne Kirkland
Exhibitions
Independent Art Gallery, Lakewood
Cleveland Artists, Will Wrights Gallery in Euclid Tavern, Cleveland
Rob Krulak
Activities
Planetarium Planning Committee, Cleveland Museum of Natural History
Elizabeth A. Lantz
Activities
Chair, Development Committee, ARIS/NA
Travel Awards Committee, ARIS Ohio Valley Chapter
Shelley R. Langdale
Publications
“All in the Family,” Cleveland Museum of Art Members Magazine 39 (Summer 1999), 4–6
“Carlo Bugatti,” Bugatti, exh. cat., Cleveland Museum of Art
“Carlo Bugatti’s French Furniture,” The Magazine Antiques CLVI (July 1999), 82–89
Activities
Editor, Dictionary of Artists Models (London: Fitzroy Dearborn Publishers)
Louise W. Mackie

Lectures
“Italian Export Silks for the Ottoman Sultans,” Biennial Conference of Centre International d’Etude des Textiles Anciens (CIETA), Bern and Riggisberg, Switzerland

“Italian Export Silks for the Turkish Market,” 11th International Congress of Turkish Art, Utrecht, The Netherlands

“Ottoman Carpets: Carpets of the Court and Carpets in the Central Anatolian Tradition,” New York University School of Continuing and Professional Studies


Panelist, “Carpet Collecting and Collections,” New York University School of Continuing and Professional Studies

Activities
Board Member, Textile Art Alliance, Cleveland
Immediate Past President, Textile Society of America

Nancy McAfee

Activities
Poster session, “The Art Crew,” AAM annual meeting, Cleveland

Cleveland Arts Prize Committee

Advisory Board, Young Audiences

Jim McNamara

Exhibitions
Independent Art Gallery, Lakewood

One-Man Show, Shoreby Club, Cleveland

Cleveland Artists, Will Wrights Gallery in Euclid Tavern, Cleveland

Judith Paska

Lectures
Panel chair, “Navigating Federal and State Agencies for Funds and Influence,” AAM annual meeting, Cleveland

Development chair, AAM annual meeting, Cleveland

Activities
Advisory Board, West Side Youth Theater

Karel Paukert

Performances
Concert tour of Sweden: recitals in Eskilstuna, Gotenburg, Halmstad, Lund, Malmo, Stockholm, and Trelleborg

Dedication recitals: Marmion Abbey, Aurora, Illinois; St. Paul’s Cathedral, Pittsburgh

Recital, workshops, and masterclass, Baylor University, Waco, Texas

Activities
Judge, International Competition of the Prague Spring Festival

Judge, 3rd concours d’orgue, Paris

Sara Jane Pearman

Lectures
“History of Beads, Parts 1 & 2,” Jadson Park Retirement Center, Cleveland

Activities
Chair, Fundraising Committee, ARLIS/NA annual conference 2000

Liz Pim

Activities
Founding member, Greater Cleveland Volunteer Initiatives Planners

Mary Ann Popovich

Activities
Art Teacher of the Year, Northeastern Ohio Region of the Ohio Art Education Association

Judge, State Children’s Art Show (YAM), Northeastern Ohio Education Association, Cleveland

Presenter, Fair on the Square, Cleveland

Presenter, National Art Education Association, Washington, D.C.

Presenter, Ohio Art Education Association, Toledo

William B. Prenevost

Lectures
“The OMA Public Relations Program,” Professional Communications Association, Northeast Ohio Chapter

“Marketing Blockbusters,” Northern Ohio Tourism Association

Panelist, “Converting Visitors to Members,” AAM annual meeting, Cleveland

Ann Marie Przybyla

Lectures

Activities
Chair, Museum Archives Section, SAA

Anthony Robinson

Exhibitions
Independent Art Gallery, Lakewood

Cleveland Artists, Will Wrights Gallery in Euclid Tavern, Cleveland

William H. Robinson

Lectures
“A Brush with Light: Watercolor Traditions of Northeast Ohio,” Riffe Gallery of the Ohio Arts Council, Columbus

“Cubist and Marxist Heresies: The Paradoxes of Diego Rivera,” Oberlin College

“Reconsidering Diego Rivera: Modernism and Mexican National Identity,” Museum of Fine Arts, Houston

“Rediscovered Masters of Modern Watercolor Painting,” Southern Ohio Museum, Portsmouth, Ohio

Publications
“Art and Revolution,” Cleveland Museum of Art Members Magazine 39 (February 1999), 4–6


Diego Rivera: Art and Revolution (with Luis-Martín Lozano, Agustín Arteaga, et al.), exh. cat., Instituto Nacional de Bellas Artes de Mexico

Entries, European Paintings of the 19th Century (Cleveland: Cleveland Museum of Art, 1999)


“Rivera and Cubism,” Cleveland Museum of Art Members Magazine 39 (March 1999), 8–9


Activities
Adjunct Associate Professor of Art History, Case Western Reserve University

Advisory Board, Cleveland Artists Foundation

Curator, A Brush with Light: Watercolor Painters of Northeast Ohio, Cleveland Artists Foundation (traveled to Beck Center for the Cultural Arts, Lakewood; Southern Ohio Museum, Portsmouth; Riffe Gallery of the Ohio Arts Council, Columbus)

Curator, IX Anniversary Exhibition: Alice Aycock, Bill Barrett, David Deming, Isaac Witkin, Sculpture Center, Cleveland

Organizer and moderator, “Diego Rivera International Symposium,” Cleveland Museum of Art

Trustee, Sculpture Center, Cleveland

Massoud Saimdour

Lectures
“The Role of Performing Arts in an Art Institution,” University of Akron

Activities
Director, theater workshop, University of Rio, Rio de Janeiro

Panelist, National Endowment for the Arts, Washington, D.C.

Panelist, Funds for U.S. Artists at International Festivals and Exhibitions, New York

Heather Sherwin

Lectures
Panelist, “Unrestricted and Annual Support: How to Obtain General Operating Dollars,” AAM annual meeting, Cleveland

Corrie Slawson

Exhibition
1st Ohio Print Biennial Exhibit, Cleveland

Katherine Solender

Lectures
“The Business of Exhibitions,” National Network of Women in Commercial Real Estate, Cleveland

Chapter
“Collections, Conservation, and Technology: Museums at the Crossroads,” New Oberlin Century Celebration and Symposium, Oberlin College

Interview with Henry Hawley, “Arts on the Air,” a program of Access to the Arts, WCLV 95/5 FM

Publications

Activities
Adjunct Assistant Professor, Case Western Reserve University

Jeffrey Strean

Activities
Board Member, Committee for Public Art, Cleveland

Trustee, Nature Center at Shaker Lakes, Shaker Heights

Trustee, Holden Parks Trust, Cleveland

Trustee, Friends of the Cleveland School of the Arts

Yunah Sung

Activities
Committee on Korean Materials, CEAL

Brian Ulrich

Exhibitions
Firelands Association for the Visual Arts, Oberlin

Solo Exhibit, Installation Millworks Gallery, Akron

Robin VanLear

Activities
Co-designer, Celebrate the Light, First Night Akron (millennium celebration)

Co-designer, Peter and the Wolf, Cleveland Orchestra, Allen Theatre

Guest choreographer, Night Lights, Hathaway Brown School, Shaker Heights

Juror, 1999 Cain Park Art Festival, Cleveland Heights

Winner, Northern Ohio Live 1999 Award of Achievement: Best Community Event (Parade the Circle Celebration)

James Viskoohl

Activities
Chair, Internet Room Committee, ARLIS/NA annual conference 2000

Designer, web page, ARLIS/NA annual conference 2000

Designer, web page, ARLIS Ohio Valley Chapter

Margaret Young-Sánchez

Publications

“A Regional Offering,” Cleveland Museum of Art Members Magazine 39 (January 1999), 8–9

“A Royal Plague,” Cleveland Museum of Art Members Magazine 39 (September 1999), 8–9

97
Visitors relax in the museum’s outdoor sculpture court, where music and a meal are among the offerings on Wednesday and Friday evenings during the summer.
Fiscal year 1999 was a year of transition yet continued strength for the Cleveland Museum of Art. Results from operations were strong, although the museum did incur a net deficit due to several non-cash accounting accruals. Through the efforts of many dedicated individuals, the museum was able to increase and diversify its revenue base, carefully control its expenditures, and provide increased financial flexibility. This report highlights the major financial trends that impacted the results for 1999.

Operating Revenue and Support
In 1999 the museum increased its total revenues and support to $37.2 million. This was accomplished by targeted programs to increase the number of both individual and corporate memberships as well as support received from the annual giving program. Funds received under these programs increased $800,000 from 1998. Trust fund revenues were $2.6 million larger than in the previous year, aided by a $500,000 increase in the distribution received from the John Huntington Art and Polytechnic Trust. Amounts drawn from the endowment for current operations were reduced due to this increased support from the trust funds.

Revenues

- Individual, corporate, and government gifts and grants 29.7%
- Investments—general and specific purpose 60.0%
- Programs and miscellaneous 7.2%
- Retail and fee income (net) 3.1%

Operating Expenditures

- Membership and development 8.9%
- Administrative and retirees 18.4%
- Curatorial, conservation, and programs 39.8%
- Design, building, and depreciation 32.9%
Operating Expenses and Art Purchases
The combined category of Operating Expenses and Art Purchases increased to $45.3 million in 1999 from $35.2 million in 1998. Operating expenses made up $28.4 million of this total, with increases coming in areas that support the museum’s strategic mission such as curatorial, conservation, and education. Those increases totaled $468,000 when compared to similar numbers for 1998. Art purchases were $16.9 million in 1999, an increase of $9.7 million over 1998. The most notable acquisition in 1999 was the Portrait of Tieleman Roosterman by Frans Hals. The Hals purchase indicates that the CMA has the ability to make key acquisitions that significantly enhance its collection and reinforce its reputation as one of the world’s great museums.

Investments and Charitable Perpetual Trusts
The most significant financial data both in terms of size and importance to the museum’s ongoing financial strength relate to its investments and the charitable perpetual trusts that support it. At the end of 1999, the museum’s investment portfolio had a fair market value of $406.3 million and the charitable trusts had a fair market value of $351.8 million. This represents increases of $39.9 million (11%) and $30.2 million (9%), respectively, compared to 1998. These increases are after the annual drawdown of funds from these two asset groups to support the museum’s operating and art purchase needs. A total of $29.3 million was drawn down in 1999 compared to $28.7 million in 1998.

Line of Credit Financing Agreement
During 1999 the board of trustees approved a proposal to enter into a line-of-credit agreement to provide 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.

The agreement provides up to $40 million of borrowing capacity. At the end of 1999, $11.3 million of the line had been utilized to finance the purchase of the Hals portrait.

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 $607,000. The chart on the next page highlights the actual performance for each of the last five years.

Audited Financial Statements
The museum’s 1999 and 1998 financial statements have been audited by Ernst & Young LLP. Ernst & Young have expressed an unqualified opinion on the statements.
### Highlights of Financial Report

<table>
<thead>
<tr>
<th></th>
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<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total invested funds</td>
<td>$758,102</td>
<td>$687,885</td>
<td>$599,426</td>
<td>$ 510,458</td>
<td>$ 461,823</td>
</tr>
<tr>
<td><strong>Revenues</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investments—general and specific purpose</td>
<td>12,476</td>
<td>13,663</td>
<td>13,242</td>
<td>12,622</td>
<td>12,222</td>
</tr>
<tr>
<td>Investments—art purchase</td>
<td>12,344</td>
<td>9,206</td>
<td>9,039</td>
<td>8,342&lt;sup&gt;b&lt;/sup&gt;</td>
<td>7,956&lt;sup&gt;b&lt;/sup&gt;</td>
</tr>
<tr>
<td>Individual, corporate, and government gifts and grants</td>
<td>6,180</td>
<td>5,622</td>
<td>4,994</td>
<td>4,762</td>
<td>3,145</td>
</tr>
<tr>
<td>Programs and miscellaneous</td>
<td>1,505</td>
<td>2,343</td>
<td>2,111</td>
<td>1,974</td>
<td>1,229</td>
</tr>
<tr>
<td>Retail and fee income (net)</td>
<td>635</td>
<td>931</td>
<td>1,824</td>
<td>626</td>
<td>467</td>
</tr>
<tr>
<td><strong>Operating Expenditures</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial, conservation, and programs</td>
<td>9,736</td>
<td>10,055</td>
<td>7,822</td>
<td>7,722</td>
<td>6,010</td>
</tr>
<tr>
<td>Design, building, and depreciation</td>
<td>8,049</td>
<td>7,810</td>
<td>7,567</td>
<td>7,248</td>
<td>6,462</td>
</tr>
<tr>
<td>Administrative and retirees</td>
<td>4,504</td>
<td>3,047</td>
<td>2,581</td>
<td>2,210</td>
<td>2,764</td>
</tr>
<tr>
<td>Membership and development</td>
<td>2,168</td>
<td>2,087</td>
<td>1,580</td>
<td>1,423</td>
<td>1,334</td>
</tr>
<tr>
<td>Purchase of art</td>
<td>16,892</td>
<td>7,252</td>
<td>15,436</td>
<td>6,218</td>
<td>6,153</td>
</tr>
<tr>
<td>Revenue reserved for future art purchases and specific activities</td>
<td>(7,476)</td>
<td>1,034</td>
<td>(6,291)</td>
<td>2,897</td>
<td>2,081</td>
</tr>
<tr>
<td>Excess (deficit) of operating revenue and support over expenditures</td>
<td>(733)</td>
<td>480</td>
<td>2,515</td>
<td>608</td>
<td>165</td>
</tr>
<tr>
<td>Five-year average</td>
<td>607</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. All figures come directly from the audited financial statements, restated to reflect the current structure.

b. These figures were adjusted for the spending rule catch-up in 1996.

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**Financial Outlook**

The museum enters the new millennium with a solid financial base. This financial strength is critical to our continued success as we implement our Facilities Master Plan, increase investments in information technology, expand educational programs, and add to our permanent collection. It will be our challenge during this period to chart a financial course that effectively supports these initiatives and priorities.

Thomas J. Gentile
Director of Finance
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, 1999 and 1998, 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 generally accepted auditing standards. 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, 1999 and 1998, and the changes in its net assets and its cash flows for the years then ended in conformity with generally accepted accounting principles.

Ernst & Young LLP
April 26, 2000
Cleveland, Ohio
## Statement of Financial Position

### Assets

<table>
<thead>
<tr>
<th></th>
<th>December 31, 1999</th>
<th>December 31, 1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 5,243,968</td>
<td>$ 2,875,074</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>910,519</td>
<td>944,893</td>
</tr>
<tr>
<td>Inventories</td>
<td>969,789</td>
<td>931,400</td>
</tr>
<tr>
<td>Prepaid expenses and other assets</td>
<td>1,996,651</td>
<td>1,847,519</td>
</tr>
</tbody>
</table>

**Investments—Note G**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>406,350,503</td>
<td>366,398,089</td>
</tr>
</tbody>
</table>

**Buildings and equipment:**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildings and improvements</td>
<td>27,925,950</td>
<td>27,790,820</td>
</tr>
<tr>
<td>Equipment</td>
<td>8,911,122</td>
<td>8,366,912</td>
</tr>
<tr>
<td>Construction in progress</td>
<td>1,896,422</td>
<td>992,420</td>
</tr>
</tbody>
</table>

**Less: accumulated depreciation**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>25,964,956</td>
<td>24,394,677</td>
</tr>
</tbody>
</table>

**Total buildings and equipment—net**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>12,768,538</td>
<td>12,755,475</td>
</tr>
</tbody>
</table>

**Other assets—Note B:**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Charitable perpetual trusts</td>
<td>351,751,976</td>
<td>321,486,752</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>100,000</td>
<td>342,188</td>
</tr>
</tbody>
</table>

**Total assets**

|                                | $780,091,944    | $ 707,581,390  |

### Liabilities and net assets

<table>
<thead>
<tr>
<th></th>
<th>December 31, 1999</th>
<th>December 31, 1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$ 1,355,561</td>
<td>$ 4,623,728</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>2,539,588</td>
<td>2,339,578</td>
</tr>
<tr>
<td>Short-term borrowings</td>
<td>11,300,000</td>
<td></td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>1,605,384</td>
<td>1,140,799</td>
</tr>
</tbody>
</table>

**Total liabilities**

|                                | 16,800,533       | 8,104,165        |

**Net assets:**

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
<td>222,224,690</td>
<td>199,925,861</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>169,570,488</td>
<td>158,320,415</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>371,496,233</td>
<td>341,231,009</td>
</tr>
</tbody>
</table>

**Total net assets**

|                                | 763,291,411      | 699,477,285      |

**Total liabilities and net assets**

|                                | $780,091,944     | $ 707,581,390    |

*See notes to financial statements.*
## Statement of Activities

Year Ended December 31, 1999

<table>
<thead>
<tr>
<th>Revenues and support</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual membership dues</td>
<td>$ 2,539,808</td>
<td></td>
<td></td>
<td>$ 2,539,808</td>
</tr>
<tr>
<td>Corporate membership</td>
<td>681,530</td>
<td></td>
<td></td>
<td>681,530</td>
</tr>
<tr>
<td>Individual annual giving</td>
<td>659,795</td>
<td></td>
<td></td>
<td>659,795</td>
</tr>
<tr>
<td>Trust fund revenues</td>
<td>2,141,357</td>
<td>$ 5,064,261</td>
<td></td>
<td>7,205,618</td>
</tr>
<tr>
<td>Gifts from independent dedicated trusts:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Huntington Art and Polytechnic Trust</td>
<td>4,200,000</td>
<td></td>
<td></td>
<td>4,200,000</td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>240,000</td>
<td></td>
<td></td>
<td>240,000</td>
</tr>
<tr>
<td>Ohio Arts Council grant</td>
<td>544,328</td>
<td></td>
<td></td>
<td>544,328</td>
</tr>
<tr>
<td>Lila Wallace Grant</td>
<td>338,300</td>
<td></td>
<td></td>
<td>338,300</td>
</tr>
<tr>
<td>Other grants</td>
<td>1,197,634</td>
<td>219,000</td>
<td></td>
<td>1,416,634</td>
</tr>
<tr>
<td>Stores, cafe, parking and products</td>
<td>4,016,624</td>
<td></td>
<td></td>
<td>4,016,624</td>
</tr>
<tr>
<td>Program revenues</td>
<td>1,326,863</td>
<td></td>
<td></td>
<td>1,326,863</td>
</tr>
<tr>
<td>Special events</td>
<td>607,484</td>
<td></td>
<td></td>
<td>607,484</td>
</tr>
<tr>
<td>Other</td>
<td>178,018</td>
<td>697,897</td>
<td></td>
<td>875,915</td>
</tr>
<tr>
<td>Investment return designated for current operations—<em>Note G</em></td>
<td>8,140,770</td>
<td>4,334,889</td>
<td></td>
<td>12,475,659</td>
</tr>
<tr>
<td>Net assets released from restrictions—<em>Note E</em></td>
<td>17,792,211</td>
<td>(17,792,211)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total revenues and support</td>
<td>44,604,722</td>
<td>(7,476,164)</td>
<td></td>
<td>37,128,558</td>
</tr>
</tbody>
</table>

## Expenses and acquisitions

<table>
<thead>
<tr>
<th>Expenses and acquisitions</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial, conservation and art purchase</td>
<td>22,242,590</td>
<td></td>
<td></td>
<td>22,242,590</td>
</tr>
<tr>
<td>Design and facilities</td>
<td>3,903,877</td>
<td></td>
<td></td>
<td>3,903,877</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>1,891,216</td>
<td></td>
<td></td>
<td>1,891,216</td>
</tr>
<tr>
<td>Library</td>
<td>1,121,528</td>
<td></td>
<td></td>
<td>1,121,528</td>
</tr>
<tr>
<td>Publications, printing and photography</td>
<td>946,931</td>
<td></td>
<td></td>
<td>946,931</td>
</tr>
<tr>
<td>Musical programming</td>
<td>426,249</td>
<td></td>
<td></td>
<td>426,249</td>
</tr>
<tr>
<td>Protection services</td>
<td>2,574,374</td>
<td></td>
<td></td>
<td>2,574,374</td>
</tr>
<tr>
<td>Membership</td>
<td>770,341</td>
<td></td>
<td></td>
<td>770,341</td>
</tr>
<tr>
<td>Development</td>
<td>1,397,733</td>
<td></td>
<td></td>
<td>1,397,733</td>
</tr>
<tr>
<td>Special events and visitor services</td>
<td>888,597</td>
<td></td>
<td></td>
<td>888,597</td>
</tr>
<tr>
<td>Administration</td>
<td>4,223,990</td>
<td></td>
<td></td>
<td>4,223,990</td>
</tr>
<tr>
<td>Stores, café parking and products</td>
<td>3,100,260</td>
<td></td>
<td></td>
<td>3,100,260</td>
</tr>
<tr>
<td>Other employee and retiree costs</td>
<td>280,122</td>
<td></td>
<td></td>
<td>280,122</td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,570,279</td>
<td></td>
<td></td>
<td>1,570,279</td>
</tr>
<tr>
<td>Total expenses and acquisitions</td>
<td>45,338,087</td>
<td></td>
<td></td>
<td>45,338,087</td>
</tr>
</tbody>
</table>

Excess (deficiency) of revenues and support over expenses and acquisitions before other changes  

| Excess (deficiency) of revenues and support over expenses and acquisitions before other changes | (733,365) | (7,476,164) | (8,209,529) |

## Other changes

<table>
<thead>
<tr>
<th>Other changes</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts and contributions</td>
<td>2,372,822</td>
<td>906,341</td>
<td></td>
<td>3,279,163</td>
</tr>
<tr>
<td>Realized and unrealized gains (losses) on investments, net</td>
<td>20,659,372</td>
<td>17,819,896</td>
<td></td>
<td>38,479,268</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
<td>$ 30,265,224</td>
<td>30,265,224</td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>22,298,829</td>
<td>11,250,073</td>
<td>30,265,224</td>
<td>63,814,126</td>
</tr>
<tr>
<td>Net assets at January 1, 1999</td>
<td>199,925,861</td>
<td>158,320,415</td>
<td>341,231,009</td>
<td>699,477,285</td>
</tr>
</tbody>
</table>

Net assets at December 31, 1999 $222,224,690 $169,570,488 $371,496,233 $763,291,411

See notes to financial statements.
## Statement of Activities

**Year Ended December 31, 1998**

<table>
<thead>
<tr>
<th>Revenues and support</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual membership dues</td>
<td>$ 2,037,031</td>
<td>$ 2,037,031</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate membership</td>
<td>468,320</td>
<td></td>
<td></td>
<td>468,320</td>
</tr>
<tr>
<td>Individual annual giving</td>
<td>487,382</td>
<td></td>
<td></td>
<td>487,382</td>
</tr>
<tr>
<td>Trust fund revenues</td>
<td>1,613,719</td>
<td>$ 3,515,634</td>
<td></td>
<td>5,129,353</td>
</tr>
<tr>
<td>Gifts from independent dedicated trusts:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Huntington Art and Polytechnic Trust</td>
<td>3,700,000</td>
<td>3,700,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>311,723</td>
<td></td>
<td></td>
<td>311,723</td>
</tr>
<tr>
<td>Ohio Arts Council grant</td>
<td>526,286</td>
<td></td>
<td></td>
<td>526,286</td>
</tr>
<tr>
<td>Lila Wallace Grant</td>
<td>629,748</td>
<td></td>
<td></td>
<td>629,748</td>
</tr>
<tr>
<td>Other grants</td>
<td>1,346,800</td>
<td>126,000</td>
<td></td>
<td>1,472,800</td>
</tr>
<tr>
<td>Stores, cafe, parking and products</td>
<td>4,800,725</td>
<td></td>
<td></td>
<td>4,800,725</td>
</tr>
<tr>
<td>Program revenues</td>
<td>1,972,783</td>
<td></td>
<td></td>
<td>1,972,783</td>
</tr>
<tr>
<td>Special events</td>
<td>1,118,908</td>
<td></td>
<td></td>
<td>1,118,908</td>
</tr>
<tr>
<td>Other</td>
<td>370,038</td>
<td>341,463</td>
<td></td>
<td>711,501</td>
</tr>
<tr>
<td>Investment return designated for current operations—<strong>Note G</strong></td>
<td>7,854,422</td>
<td>5,532,002</td>
<td></td>
<td>13,386,424</td>
</tr>
<tr>
<td>Net assets released from restrictions—<strong>Note E</strong></td>
<td>9,110,836</td>
<td>(9,110,836)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total revenues and support</td>
<td>35,718,973</td>
<td>1,034,011</td>
<td></td>
<td>36,752,984</td>
</tr>
</tbody>
</table>

| Expenses and acquisitions                         |              |                        |                        |             |
| Curatorial, conservation and art purchase         | 13,169,194   |                        |                        | 13,169,194  |
| Design and facilities                             | 3,862,030    |                        |                        | 3,862,030   |
| Education and extensions                          | 1,774,470    |                        |                        | 1,774,470   |
| Library                                           | 1,017,550    |                        |                        | 1,017,550   |
| Publications, printing and photography            | 943,388      |                        |                        | 943,388     |
| Musical programming                               | 402,546      |                        |                        | 402,546     |
| Protection services                               | 2,399,945    |                        |                        | 2,399,945   |
| Membership                                        | 679,004      |                        |                        | 679,004     |
| Development                                       | 1,407,518    |                        |                        | 1,407,518   |
| Special events and visitor services               | 898,652      |                        |                        | 898,652     |
| Administration                                    | 2,813,718    |                        |                        | 2,813,718   |
| Stores, café parking and products                 | 4,089,922    |                        |                        | 4,089,922   |
| Other employee and retiree costs                  | 233,720      |                        |                        | 233,720     |
| Depreciation                                      | 1,547,720    |                        |                        | 1,547,720   |
| Total expenses and acquisitions                   | 35,239,377   |                        |                        | 35,239,377  |

Excess (deficiency) of revenues and support over expenses and acquisitions before other changes 479,596 1,034,011 1,513,607

| Other changes                                     |              |                        |                        |             |
| Gifts and contributions                           | 2,430,744    |                        |                        | 3,038,956   |
| Realized and unrealized gains (losses) on investments, net | 20,662,233   | 16,587,764             | $ 49,212,033             | 37,249,997  |
| Change in fair value of charitable perpetual trusts | $ 49,212,033 |                        |                        | 49,212,033  |
| Increase in net assets                            | 23,572,573   | 18,229,987             | 49,212,033             | 91,014,593  |
| Net assets at January 1, 1998                     | 169,552,848  | 146,890,868            | 292,018,976            | 608,462,692 |
| Adjustments—**Note B**                            | 6,800,440    | (6,800,440)            |                        |             |
| Net assets at January 1, 1998, as adjusted         | 176,353,288  | 140,090,428            | 292,018,976            | 608,462,692 |

**Net assets at December 31, 1998** 199,925,861 158,320,415 341,231,009 699,477,285

See notes to financial statements.
## Statement of Cash Flows

<table>
<thead>
<tr>
<th>Years Ended December 31, 1999</th>
<th>December 31, 1998</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
</tr>
<tr>
<td>Cash received from contributors</td>
<td>$7,402,484</td>
</tr>
<tr>
<td>Cash received from trusts</td>
<td>11,645,618</td>
</tr>
<tr>
<td>Cash received from grants</td>
<td>1,960,962</td>
</tr>
<tr>
<td>Cash received from the sale of products or services</td>
<td>6,449,930</td>
</tr>
<tr>
<td>Cash received from investments</td>
<td>12,475,659</td>
</tr>
<tr>
<td>Cash received from other</td>
<td>1,214,215</td>
</tr>
<tr>
<td>Cash paid to employees and suppliers</td>
<td>(47,023,486)</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>(5,874,618)</td>
</tr>
<tr>
<td><strong>Cash flows from financing activities</strong></td>
<td></td>
</tr>
<tr>
<td>Proceeds from short-term borrowings</td>
<td>11,300,000</td>
</tr>
<tr>
<td>Net cash provided by (used in) financing activities</td>
<td>11,300,000</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
</tr>
<tr>
<td>Purchases of building improvements and equipment</td>
<td>(1,583,342)</td>
</tr>
<tr>
<td>Proceeds from sales and maturities of investments</td>
<td>260,995,454</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(262,468,598)</td>
</tr>
<tr>
<td>Net cash provided by (used in) investing activities</td>
<td>(3,056,488)</td>
</tr>
<tr>
<td>Net increase (decrease) in cash and cash equivalents</td>
<td>2,368,894</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td>2,875,074</td>
</tr>
<tr>
<td>Net increase (decrease) in cash and cash equivalents</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents at end of year</td>
<td>$5,243,968</td>
</tr>
</tbody>
</table>

### Reconciliation of change in net assets to net cash provided by (used in) operating activities

<table>
<thead>
<tr>
<th></th>
<th>$63,814,126</th>
<th>$91,014,593</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adjustments to reconcile change in net assets to cash provided by (used in) operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>1,570,279</td>
<td>1,547,720</td>
</tr>
<tr>
<td>Realized and unrealized (gain) loss on investments</td>
<td>(38,479,268)</td>
<td>(37,249,997)</td>
</tr>
<tr>
<td>Increase in fair value of charitable perpetual trust</td>
<td>(30,265,224)</td>
<td>(49,212,033)</td>
</tr>
<tr>
<td>Changes provided by (used in) operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable</td>
<td>34,374</td>
<td>(252,170)</td>
</tr>
<tr>
<td>(Increase) decrease in inventories</td>
<td>(38,389)</td>
<td>(119,631)</td>
</tr>
<tr>
<td>(Increase) decrease in prepaid expenses and other assets</td>
<td>(149,132)</td>
<td>(676,956)</td>
</tr>
<tr>
<td>(Increase) decrease in pledges receivable</td>
<td>242,188</td>
<td>157,357</td>
</tr>
<tr>
<td>Increase (decrease) in accounts payable</td>
<td>(3,268,167)</td>
<td>(1,767,999)</td>
</tr>
<tr>
<td>Increase (decrease) in other liabilities</td>
<td>200,010</td>
<td>(220,065)</td>
</tr>
<tr>
<td>Increase (decrease) in deferred revenue</td>
<td>464,585</td>
<td>888,874</td>
</tr>
<tr>
<td>Net cash provided by (used in) operating activities</td>
<td>(5,874,618)</td>
<td>$4,109,693</td>
</tr>
</tbody>
</table>

*See 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. Significant Accounting Policies

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

Temporarily and Permanently Restricted Net Assets
Temporarily restricted net assets are used to differentiate resources, the use of which is restricted by donors or grantors to a specific time period or for a specific purpose, from resources on which no restrictions have been placed or that arise from the general operations of the museum. Temporarily restricted gifts, grants and bequests are recorded as additions to temporarily restricted net assets in the period received. When restricted net assets are expended for their stipulated purpose, temporarily restricted net assets become unrestricted net assets and are reported in the 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 administration expense and the remaining accrual of $944,188 is included in other liabilities at December 31, 1999. An interest rate of 6.77% was used to compute the present value of the obligations which 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.

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.

Investment Income
Investment income, including realized gains (losses) are added to (deducted from) the appropriate unrestricted or temporarily restricted net assets. Unrealized gains (losses) are added to (deducted from) the applicable unrestricted, temporarily, or permanently restricted net assets.
Financial Instruments
The carrying values of 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 individu-
als volunteer their time and perform a variety of tasks that assist the museum with
various programs.

Adjustments to Net Assets
During 1999 the museum changed the classification of certain endowment funds, as
provided for under Statement of Financial Accounting Standard 116, “Accounting for
Contributions Received and Made” (SFAS 116), based on a review of donor specifica-
tions. The financial statements for 1998 have been retroactively restated, which re-
sulted in unrestricted net assets increasing from $169,552,848 to $176,353,288 and
temporarily restricted net assets decreasing from $146,890,868 to $140,090,428. Un-
restricted net assets at the beginning of each year have been adjusted for the effect of
this retroactive application of SFAS 116.

Contributions
Unconditional pledges to give cash, marketable securities, and other assets are re-
ported 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 re-
leased from restrictions.

Outstanding pledges receivable from foundations and government agencies at Decem-
ber 31 are as follows:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pledges due:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In less than one year</td>
<td>$ 142,188</td>
<td></td>
</tr>
<tr>
<td>In one to four years</td>
<td>$ 100,000</td>
<td>$ 200,000</td>
</tr>
<tr>
<td>Total</td>
<td>$ 100,000</td>
<td>$ 342,188</td>
</tr>
</tbody>
</table>

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 value of the charitable perpetual
trusts increased by $30,265,224 and $49,212,033 in 1999 and 1998, respectively,
and the increase was recorded as a permanently restricted other change in the state-
ment of activities. Income distributed to the museum by the trusts amounted to
$11,645,618 and $9,141,076 in 1999 and 1998, respectively, and was recorded as
unrestricted and temporarily restricted revenue in trust fund revenues and gifts from
independent dedicated trusts.
C. Temporarily Restricted Net Assets

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

<table>
<thead>
<tr>
<th>Purpose</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art*</td>
<td>$131,087,369</td>
<td>$122,237,074</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>2,982,784</td>
<td>2,429,811</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>11,299,821</td>
<td>11,077,770</td>
</tr>
<tr>
<td>Library</td>
<td>879,485</td>
<td>645,298</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>647,339</td>
<td>594,453</td>
</tr>
<tr>
<td>Musical programming</td>
<td>3,663,156</td>
<td>3,181,458</td>
</tr>
<tr>
<td>Buildings, grounds, and protection services</td>
<td>11,131,857</td>
<td>11,131,857</td>
</tr>
<tr>
<td>Fine Arts Garden</td>
<td>1,288,895</td>
<td>983,197</td>
</tr>
<tr>
<td>Sundry</td>
<td>6,589,282</td>
<td>6,039,497</td>
</tr>
<tr>
<td><strong>Total temporarily restricted assets available</strong></td>
<td>$169,570,488</td>
<td>$158,320,415</td>
</tr>
</tbody>
</table>

*The accumulated income of $109,849,832 and $101,027,019 from these funds in 1999 and 1998, respectively, has been restricted by the donor for the purchase of art and the principal of those funds may be used in the case of an operating emergency.

D. 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:

<table>
<thead>
<tr>
<th>Purpose</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$120,379,214</td>
<td>$111,712,846</td>
</tr>
<tr>
<td>Specific operating activities</td>
<td>5,316,146</td>
<td>16,525,146</td>
</tr>
<tr>
<td>General operating activities</td>
<td>245,800,873</td>
<td>212,993,017</td>
</tr>
<tr>
<td><strong>Total permanently restricted net assets</strong></td>
<td>$371,496,233</td>
<td>$341,231,009</td>
</tr>
</tbody>
</table>

E. Net Assets Released from Restrictions

Net assets were released from restrictions during 1999 and 1998 by incurring expenses satisfying the restricted purposes as follows:

<table>
<thead>
<tr>
<th>Purpose restrictions satisfied:</th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$16,892,128</td>
<td>$7,252,109</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>142,376</td>
<td>988,744</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>108,649</td>
<td>154,491</td>
</tr>
<tr>
<td>Library</td>
<td>32,012</td>
<td>27,051</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>241,831</td>
<td>250,219</td>
</tr>
<tr>
<td>Musical programming</td>
<td>69,080</td>
<td>56,681</td>
</tr>
<tr>
<td>Fine Arts Garden</td>
<td>62,289</td>
<td>124,755</td>
</tr>
<tr>
<td>Sundry</td>
<td>243,846</td>
<td>256,786</td>
</tr>
<tr>
<td><strong>Total net assets released from restrictions</strong></td>
<td>$17,792,211</td>
<td>$9,110,836</td>
</tr>
</tbody>
</table>
F. Financing Arrangements

At December 31, 1999, the museum has $11,300,000 of short-term borrowings under a $40,000,000 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 (6.87% at December 31, 1999) and is payable quarterly. The museum's unused portion of the line of credit, $28,700,000 at December 31, 1999, can be drawn upon as needed.

G. Investments

Fair Value

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

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$14,375,868</td>
<td>$18,534,824</td>
</tr>
<tr>
<td>Bonds and combined bond funds</td>
<td>$80,458,624</td>
<td>$84,019,267</td>
</tr>
<tr>
<td>Stocks and combined stock funds</td>
<td>$311,453,955</td>
<td>$263,763,865</td>
</tr>
<tr>
<td>Mortgage notes and other assets</td>
<td>$62,056</td>
<td>$80,133</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$406,350,503</strong></td>
<td><strong>$366,398,089</strong></td>
</tr>
</tbody>
</table>

Investment Returns

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

<table>
<thead>
<tr>
<th></th>
<th>1999 Unrestricted</th>
<th>1999 Temporarily Restricted</th>
<th>1999 Permanently Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest</td>
<td>$4,185,836</td>
<td>$4,334,889</td>
<td></td>
</tr>
<tr>
<td>Realized and unrealized gains net of realized and unrealized losses</td>
<td>$24,614,306</td>
<td>$17,819,896</td>
<td></td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trust</td>
<td>$30,265,224</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return on investments</td>
<td>$28,800,142</td>
<td>$22,154,785</td>
<td>$49,212,033</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>$(8,140,770)</td>
<td>$(4,334,889)</td>
<td>$(7,854,422)</td>
</tr>
</tbody>
</table>

**Investment return in excess of amounts designated for current operations**

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest</td>
<td>$2,997,896</td>
<td>$2,823,725</td>
<td>49,212,033</td>
</tr>
<tr>
<td>Realized and unrealized gains net of realized and unrealized losses</td>
<td>$25,518,759</td>
<td>$19,296,041</td>
<td></td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trust</td>
<td>$49,212,033</td>
<td></td>
<td></td>
</tr>
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<td>49,212,033</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>$(7,854,422)</td>
<td>$(5,532,002)</td>
<td>$(20,662,237)</td>
</tr>
</tbody>
</table>

**Investment return in excess of amounts designated for current operations**

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</tr>
<tr>
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<td></td>
<td></td>
</tr>
<tr>
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<td>$(5,532,002)</td>
<td>$(20,662,237)</td>
</tr>
</tbody>
</table>
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 1999 and 1998, 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.

H. Pension Plan
The museum has a contributory defined benefit pension plan (the “plan”) for eligible employees. Benefits under the plan are based upon 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:

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefit obligation at year end</td>
<td>$ 14,878,815</td>
<td>$ 16,088,182</td>
</tr>
<tr>
<td>Fair value of plan assets at year end</td>
<td>15,010,258</td>
<td>14,277,134</td>
</tr>
<tr>
<td>Over (under) funded status of the plan</td>
<td>$ 131,443</td>
<td>$(1,811,048)</td>
</tr>
</tbody>
</table>

Prepaid benefit cost recognized in the statement of financial position | $ 846,222 | $ 604,045 |

Weighted-average assumptions as of December 31

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>7.25%</td>
<td>6.25%</td>
</tr>
<tr>
<td>Expected rate of return on plan assets</td>
<td>7.25</td>
<td>7.25</td>
</tr>
<tr>
<td>Compensation growth rate</td>
<td>4.00</td>
<td>4.00</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>1999</th>
<th>1998</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net period pension cost</td>
<td>$ 414,355</td>
<td>$ 347,777</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>427,622</td>
<td>374,220</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>262,294</td>
<td>240,411</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>944,731</td>
<td>993,772</td>
</tr>
</tbody>
</table>

I. Income Taxes
The museum is a non-profit organization and is exempt from federal income taxes under Section 501(c)(3) of the Internal Revenue Code.
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 new mission statement and the strategic plan, focusing on the board’s role, on increasing annual support, and on generating revenues.