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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.
1. To articulate and implement a strategic collections plan with an emphasis on acquiring, conserving, and exhibiting to maximum advantage the highest quality works of art.

2. To articulate and implement an excellent and varied exhibition program, including exhibitions of international stature that put important art and scholarship in the service of a broad audience.

3. To produce and publish intellectually superior scholarship on the collections and related issues on a regular basis.

4. To create a rich and diverse education and public programs initiative that serves and engages many different audiences and communities in an innovative and dynamic fashion.

5. To continue to change the CMA, both in reality and perception, into a museum for “all the people” by placing the interests of its various communities — ranging from local to international, from schoolchildren to senior citizens, from scholars, artists, and collectors to first-time visitors — at the core of the museum’s activities.

6. To transform the CMA into a visitor-centered museum that communicates the pleasures and meanings of art to visitors of all backgrounds and that removes potential barriers, both real and perceived, to the realization of that end.
7. To become a national leader in the use of new and emerging technologies to enhance the value to society of the museum’s collections, intellectual initiatives, and other activities.

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

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

10. To develop a financial plan calling for the operation of the museum in a fiscally responsible manner while meeting the funding needs arising from the CMA’s mission statement and strategic plan, focusing on the board’s role, on increasing annual support, and on generating revenues.
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* Appointed
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Names and positions during 2000

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Jo Ann Marron, Assistant

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Patricia Griffin, Conservator of Paintings
Marcia C. Steele, Associate Paintings Conservator
Assistant
Rachel Rosenzweig, Associate Paper Objects Conservator
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Carol A. Cuilla, Assistant

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Stanislaw J. Czuma, George P. Bickford
Curator of Indian and Southeast Asian Art and Maxeen J. Stone Resident
Scholar of Asian Art
Nancy Grossman, Curatorial Assistant
Hou-Mei Sung, Research Assistant
Beth Sanders-blevans, Assistant

Baroque and Later Decorative Arts and Sculpture
Henry H. Hawley, Curator
Carol A. Cuilla, Assistant

Egyptian Art
Kenneth Bohač, Curatorial Assistant
Rachel Rosenzweig, Department Assistant

Greek and Roman Art
Michael Bennett, Associate Curator
Kenneth Bohač, Curatorial Assistant

Medieval Art
Stephen N. Fliegel, Associate Curator
Kenneth Bohač, Curatorial Assistant
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Stanton Thomas, Curatorial Assistant
Kathleen McKeever, Research Assistant
Carl Wuehlner, Research Assistant
Roberto Precia, Assistant

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Shelley Langdale, Assistant Curator of Prints
Carter Foster, Associate Curator of Drawings
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Terra Pleski, Production Designer
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New Media Initiatives
Holly Witchey, Manager

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

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

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

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

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

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

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

Katharine Lee Reid
Director

For the first time in the museum’s history, annual membership exceeded 30,000 households.
Today, the world—and space—of the Cleveland Museum of Art is both physical and conceptual: building, grounds, and art objects are brought to new audiences, including classrooms, with virtual extensions made possible through technology and the Internet. This happens in part because generous patrons provide both funding and moral support. During the year 2000, the museum embarked on several important projects, from the restoration of the 1916 building exterior and the renovation of galleries and visitor service areas to technology initiatives including interactive displays supporting exhibitions, innovative presentations on the Web site, and advanced use of digital imaging. Support for the museum continued to thrive, from planned giving and corporate grants to unprecedented levels of membership. Together, these building blocks—people and technology—provide a renewed and forward-looking foundation that advances our basic purpose of presenting and educating about wondrous works of art.
In March, the board of trustees approved a budget for the renovation of the 1916 building exterior, thereby implementing the first phase of the 1999 facilities master plan. The result will be a superbly lit landmark, cleaned and restored after the ravages of time and pollution, with enhanced landscaping around the welcoming terraces and paths. The goal is to restore the building’s original appearance, while providing modern-day accessibility.

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

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

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

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

In just four months beginning in August, the Community Fence idea grew from a fanciful notion into a colorful reality. To make it easier for
tions with the museum’s Buildings and Grounds department and the Design and Facilities division. By mid-fall, 58 panels had been painted by different artists and groups, creating a composite “self-portrait” of the Cleveland community. Panels will continue being added as they are created during 2001. It will almost be a shame when the time comes to remove the fence to unveil the completed restoration work.

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

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

Meanwhile, inside the museum, the steady program of renewal continued, highlighted by the spectacular reinstallations of the Early Christian and Byzantine galleries.
Robert P. Bergman Memorial Fund

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

Anonymous
Mr. and Mrs. Michael J. Horvitz
Mr. and Mrs. James D. Ireland III
The Sherwick Fund
Michael and Carol Sherwin
The Kelvin and Eleanor Smith Foundation
Hanna H. and James T. Bartlett
Ellen Wade Chinn
The F. J. O’Neill Charitable Corp.

Mary and Leigh Carter
Sally and Bob Gries
Agnes Gund and Daniel Shapiro
Peter B. Lewis
Jon and Virginia Lindseth
The Payne Fund
Mr. and Mrs. James S. Reid Jr.
Sarah P. and William R. Robertson
Sarah and Edwin Roth

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

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

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

An important behind-the-scenes project was completed in the Prints and Drawings area where, at any
given time, the majority of the museum’s collection of works on paper is preserved in dark, humidity-controlled storage. A new system of movable shelves makes possible more space-efficient organization and better protection of these light-sensitive works on paper.

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

This expansion, together with the strategy of creating “mini-stores” contiguous to some exhibitions, alleviates the need to build temporary store facilities such as the tent erected outside the north entrance during Faces of Impressionism in the summer of 2000 or the annexes built in the courtyard in some previous years.
An online tour developed in collaboration with Carter E. Foster, associate curator of drawings, used works from the collection to illustrate terms and techniques associated with drawing. Although created for the *Master Drawings* exhibition, these features will continue to be a valuable resource on the Web site for years to come.
Innovation emerges from all parts of the museum. But this year the Information Technology (IT) division, led by Chief Information Officer Leonard Steinbach, ended its first full year of operation with an impressive number of accomplishments. Aside from comprehensively addressing the general technological needs of the staff—supporting everything from telephones and computers to digital imaging and distance learning, IT also led new Web site and exhibition-based technology initiatives.

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

With the guidance of a team chaired by Holly Witchey, the museum unveiled several Web sections on the Royal Tombs of Ur, Faces of Impressionism, Master Drawings, and Viktor Schreckengost and 20th-Century Design exhibitions and for the opening of the Robert P. Bergman Early Christian and Byzantine Gallery. “The Museum and the Community,” a conference associated with the opening of the gallery, became the museum’s first live, interactive “Webcast,” and it remains on the site as a permanent resource. Other features designed to enhance exhibitions included Curator’s Tours, such as Associate Curator of Drawings Carter E. Foster’s Drawing Techniques in Detail, which demonstrates a wide range of techniques and terms using magnified details of drawings from the collection. Other important enhancements included a “provenance research” area for objects that might relate to Nazi-era art looting during 1933–45 (ours was among the first and most extensive of such sites on the World Wide Web); membership sales online; easier ways of navigating the site; and a revised look and feel that is better coordinated with other elements of the museum’s new graphic program. By December, the site was experiencing 500,000 or more hits in a typical week, with roughly 40,000 page requests from 13,000 distinct hosts.

Viktor Schreckengost and 20th-Century Design presented the perfect opportunity for technology to enhance both curatorial interpretation and exhibition design, making the exhibition more meaningful. Jazz music enlivened the Jazz Bowl Room and computer-controlled wall-sized projections expanded the scope of Schreckengost’s work. Two interactive displays employed new media technology: The World of Viktor Schreckengost, with its large, wall-mounted display panel, demonstrated the artist’s creative methods, intent, and underlying design philosophy; and Viktor and You, a smaller, more personal kiosk, featured audio, video, and text remembrances of the artist and his work by people.
connected with him. Visitors to Viktor and You contributed their own comments, which were then shared with subsequent viewers. An analogous version of each of these displays was also on the Web site.

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

To foster corporate support for these initiatives, IT and the Development division jointly established the Technology Partnership Program to encourage and recognize companies that help the museum use technology in innovative and effective ways. Keane, Inc., through its Cleveland office, is the first partner, having provided substantial assistance in the “visioning process” of the Web site, as well as evaluation of the technical implementation of the lifelong learning project.
Various other initiatives significantly strengthened internal operations. Wholesale and retail systems were consolidated to support that area’s reorganization and growth. The museum’s first use of wireless networking made possible the installation of a computer for volunteers at the north lobby information desk and supported the in-gallery store during the Schreckengost exhibition. The computer systems in the Membership and Development departments were improved. Meanwhile, a successor system has been identified that will ultimately unify membership, development, ticketing, retail, and parking systems to provide much better service for our members. A staff-only Intranet was established to both improve productivity and help build a sense of community among the staff members. Facilities and resources for videotaping and/or broadcasting programs and producing distance-learning content were substantially improved as well.

At the same time, the museum continued to pursue a digital imaging initiative, a comprehensive multi-year plan to compile digital images of objects in the collection and slide library, using the files to produce publications as well. Along those lines, the museum continued to share images of its objects with the academic community around the world through participation and leadership in AMICO, a consortium to which we have now contributed close to 3,000 images. Katharine Lee Reid is on AMICO board of directors.

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

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

The museum continued to share images of its objects with the academic community around the world.
The heart of the museum is great art. Art is the medium through which the museum’s two most important constituencies—the artists who create art and the visitors who are enriched through the experience of art—can connect with one another. The museum exists so that artists’ work can be seen and audiences can respond. The key to doing justice to
for everyone

both artist and audience is to exhibit and interpret the greatest works of art, for great works are those that speak most eloquently. In 2000, the museum collected, exhibited, and cared for an extraordinary range of art, producing along the way a correspondingly rich variety of supporting programs and publications.
The museum acquired 232 works in 2000, ranging across millennia, media, and cultures of origin. Undoubtedly the most imposing acquisition of the year was in Chinese art: a pair of brightly colored ceramic Guardian Figures from the Tang dynasty (618–907). More subtle but also remarkable was a handscroll by Yu Zhiding, Cleansing Medicinal Herbs in the Stream on a Spring Day, 1703. A pair of Japanese folding screens from the Edo period (1615–1868) joined the collection, Autumn Evening with Full Moon on Musashino Plain, which will be seen in the 2001 exhibition featuring the museum’s collection of Japanese screens. T. Dixon Long gave a large number of contemporary Japanese ceram-
Acquisitions of Indian and Southeast Asian art included rare Tibetan thangkas from the 12th and 13th centuries.

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

Paintings acquisitions were led by (Jean-) Hippolyte Flandrin’s portrait of the Dassy brothers from 1850. Drawings from four centuries came into the collection, among them sheets by Girodet (The Oath of the Seven Chiefs against Thebes, c. 1800), Charles-Nicolas Cochin (Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Nôtre Dame, Paris, on November 24, 1746, c. 1746), and Cleveland artist William Sommer (Self-Portrait, c. 1917). Print acquisitions were numerous and wide ranging, with artists including Pablo Picasso (Vollard Suite: Minotaur Caressing a Sleeping Woman, 1933, drypoint), Oskar Schlemmer (Play with Heads, 1923, eight lithographs), Roy Lichtenstein (Landscape...
Notable in the decorative arts area was a rosewood veneer sideboard and cellarette from about 1840 by the American firm Duncan Phyfe and Son and two Cowan Pottery bowls designed by Viktor Schreckengost: one of his famous *Jazz Bowls* of 1931 and another, more unusual object made that same year, the *Cocktails and Cigarettes Punch Bowl*, a generous gift to the museum by Elizabeth Mather McMillan, in whose family the bowl resided for the better part of seven decades.

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

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

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

The most significant changes in the curatorial division during the year 2000 had to do with refinements to the department structures within the division. In order to devote her undivided attention to her duties as chief...
curator, Diane De Grazia devolved the responsibilities of drawings curator to Associate Curator of Drawings Carter E. Foster and her role as paintings curator to Curator of Paintings Sylvain Bellenger. The department of Contemporary Art and Photography was divided into two distinct entities, with Tom E. Hinson taking the new position of curator of photography. The position of curator of contemporary art will be filled during 2001. The former department of the arts of Africa, Oceania, and the Americas was also divided into two distinct areas of responsibility, with Susan Bergh arriving to take the position of associate curator of art of the Americas. A curator of African art will be hired in 2001 in a joint appointment with Case Western Reserve University.

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

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

Panel with Scenes of Revelry and Abundance from a Large Curtain. Egypt; Byzantine period, 6th century; tapestry weave with supplementary weft wrapping; undyed linen and dyed wool; 143.5 cm x 57.1 cm; Purchase from the J. H. Wade Fund and Gift of the Textile Art Alliance in memory of Robert P. Bergman 2000.5
Pablo Picasso
(Spanish, 1881–1973).
Vollard Suite:
Minotaur Caressing a Sleeping Woman (Suite Vollard: Minotaure caressant une dormeuse), 1933;
drypoint; 29.6 x 36.5 cm; Geiser/Baer 369,
state IIIb/IIIc; John L. Severance Fund 2000.20
### Acquisitions

### Baroque and Later Decorative Arts and Sculpture

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

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

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

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

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

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

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

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

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

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

**Maurice Marinot (French, 1882–1917). Vénus Astarté (Semitic Goddess of Fertility and Love), c. 1900; plaster; 14.2 x 9.5 x 1.6 cm; John L. Severance Fund 2000.22

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

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

**Chinese Art

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

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

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

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

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

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

Drawings

Anonima Group (active 1960s); Edwin Mieczkowski (American, b. 1929). Gift of Helen A. Weinberg in memory of her husband, Kenneth G. Weinberg 2000.55

Charles-Nicolas Cochin the Younger (French, 1715–1790). Funerary for Marie-Thérèse of Spain, c. 1746; pen and black ink; 37.6 x 24.9 cm; Gift of Bruce Ferrini in honor of Trustee Emeritus Dr. Norman Zaworski on the occasion of his 90th birthday, June 12, 2000 2000.105

Indian and Southeast Asian Art

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

Egyptian and Near Eastern Art

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

Yvonne Jacquette (American, b. 1934). Bridges over Cuyahoga River, Cleveland, 1999; watercolor and white gouache; 43.4 x 55.9 cm; Gift of the Print Club of Cleveland 2000.10

Greece and Roman Art

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

Indian and Southeast Asian Art

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

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

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

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

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

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

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

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

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

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

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

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

Tsujimura Shirō (b. 1947). Gift of T. Dixon Long. Flat-bottomed Vase; stoneware with natural ash glaze; h. 12.7 cm, diam. 18.2 cm; 2000.156. Jar; stoneware with natural ash glaze; 50 x 54 cm; 2000.158. Korean-style Teabowl; stoneware with applied and natural ash glazes; 7.7 x 15.8 cm; 2000.155. Square Dish; stoneware with natural ash glaze; 28 x 28 cm; 2000.157

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

Medieval Art

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

Paintings

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

Jean-Hippolyte Flandrin (French, 1809–1883). Mademoiselle Colombi, 1778; watercolor or gouache on bone or ivory; diam. 7 cm; Gift of Mabel Porozynski in honor and remembrance of Eugene Porozynski 2000.107

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

Photography


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


Jeff Brouws (American, b. 1955). The Lawn, Dennicanniby, 1999; platinum print; ed. 1/25; 47.9 x 48.2 cm; Gift of the Cleveland Museum of Art Photography Seminar, 2000.190

Linda Butler (American, b. 1947). Gelatin silver prints, A/P #2; Gift of the artist in memory of Robert P. Bergman. 1998; ed. 20/50; 38.6 x 29 cm; Gift of the Norman O. Stone and Ella A. Stone Memorial Fund 2000.130

Vernon Heath (British, 1819–1895). View from the Lawn, Dennicanniby, 1870s; gelatin silver print, toned; ed. 4/7; 76.6 x 76.7 cm; John L. Severance Fund 2000.83

Lynn Geesaman (American, b. 1938). Antietam National Battlefield, Maryland, 1996; chromogenic process color print; 11.4 x 15 cm; John L. Severance Fund 2000.78. Monet’s Garden, Giverny, France, 1992; gelatin silver print; ed. 4/15; 47.9 x 48.2 cm; Gift of the Cleveland Museum of Art Photography Seminar, 2000.190

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

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


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

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

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

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

Léonard Missone (Belgian, 1870–1943). *Rouen Railway Station*, 1898–99; platinum print; 23.4 x 18.9 cm; John L. Severance Fund 2000.84


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

Paul Outerbridge Jr. (American, 1896–1958). *A Portfolio of 11 Images Honoring Artists Lost to AIDS: Johnnie Ray*, 2000; color print, chromogenic process; ed. 22/75; 50.7 x 60.8 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.6


Rudolf Bauer (German, 1889–1953). *Bauhaus Portfolio III (Bauhausmappe III):Untitled, 1921* (published 1922); lithograph; 29.3 x 32.1 cm; Gift of Frederick Woodworth Patterson in memory of Hilla Rebay 2000.185


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

Elizabeth Catlett (Mexican, b. United States, 1919). *I Have Always Worked Hard in America (Siempre he trabajado duro)*, 1946; linocut; 12.6 x 16.8 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.8

Arendt Kiefer (German, 1871–1958). *Faust: Gretchen*, 1923; woodcut; 19.1 x 14.4 cm; Schult 222 (19); Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.49

Alberto Beltrán (Mexican, b. 1923). *Album TGP México: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work (Album TGP México: El Taller de Gráfica Popular)* (published 1966); ten gelatin silver prints; 24.1 x 104 cm each; John L. Severance Fund 2000.89.a–c

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

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

Rudolf Bauer (German, 1889–1953). *Bauhaus Portfolio III (Bauhausmappe III):Untitled, 1921* (published 1922); lithograph; 29.3 x 32.1 cm; Gift of Frederick Woodworth Patterson in memory of Hilla Rebay 2000.185


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

Elizabeth Catlett (Mexican, b. United States, 1919). *I Have Always Worked Hard in America (Siempre he trabajado duro)*, 1946; linocut; 12.6 x 16.8 cm; Gift of Agnes Gund and Daniel Shapiro 2000.161.8

Arendt Kiefer (German, 1871–1958). *Faust: Gretchen*, 1923; woodcut; 19.1 x 14.4 cm; Schult 222 (19); Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr. 2000.49


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

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

Prints
(Jean-) Hippolyte Flandrin (French, 1809–1864). René-Charles Dassy and His Brother Jean-Baptiste-Claude-Amédé Dassy, 1850; oil on canvas; 133.4 x 92.7 cm; Leonard C. Hanna Jr. Fund 2000.17
Eugène Delacroix (French, 1798–1863). Sheet of Four Antique Medals (Feuille de Quatre Medailles Antiques), 1825; lithograph; 17.2 x 19.4 cm; Delteil 43, state II/IV; Gift of Harvey and Penelope D. Buchanan 2000.186

Arthur Wesley Dow (American, 1857–1922). Dragon and Osprey (Ipswich Marshes), about 1908; color woodcut; 13.8 x 12.2 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.1

Yizhak Elyashiv (Israeli, b. 1964). Handful of Grains Map #6, 1997–98; color drypoint and punch; ten sheets, 524.3 x 326.8 cm overall; Gift of family and friends in memory of Clarence P. Bryan 2000.16–9

Katsunori Haminashi (Japanese, b. 1949). Gift of Carole W. and Charles B. Rosenblatt, Division-H, 1992; color mezzotint with metallic collage; 18 x 15.1 cm; 2000.168. Division-N, 1994; color mezzotint; 20.2 x 11.3 cm; 2000.169. Game—Work No. 4, 1983; mezzotint; 35.9 x 25.5 cm; 2000.170

Gabriel Huquier (French, 1695–1772) after Juste-Aurèle Meissonier (French, 1695–1750). Grains Map #6, 1997–98; color mezzotint with metallic collage; 18 x 15.1 cm; 2000.168. Division-N, 1994; color mezzotint; 20.2 x 11.3 cm; 2000.169. Game—Work No. 4, 1983; mezzotint; 35.9 x 25.5 cm; 2000.170

Robert Indiana (American, b. 1928). The Guerrilla Fighter Aureliano Rivero y Cardenas y la expropiacion petrolera), 1940s; linoleum cut; 10 x 15.1 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.52

Pablo Picasso (Spanish, 1881–1973). Volland Suite (Suite Vollard): Minotaur Carressing a Sleeping Woman (Minotaure caressant une dormeuse), 1933; drypoint; 29.6 x 36.5 cm; Geiser/Baer 369; state t/tb/ttc; John L. Severance Fund 2000.26


José Cuauhtémoc Gaona (Mexican, 1925–1982). The Skeleton of the Buses (La Calavera—De los Camiones), printed c. 1918; metalcut on tan newsprint; 39.4 x 29.5 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.97


Fanny (Rabinovitch) Rabel (Mexican, b. Poland, 1924). Teacher (Maestra), 1953; woodcut; 32.2 x 25.4 cm; Gift from funds of various donors to the Department of Prints and Drawings 2000.86

Robert Rauschenberg (American, b. 1925). Ten from Leo Castelli: Passport, 1967; screenprint on plexiglass panels; circle: 50.9 cm; Foster 39, Gift of Harvey and Penelope D. Buchanan; 2000.191


Henri Rivière (French, 1864–1951). Gift of Charlotte M. Trenkamp in memory of Henry Trenkamp Jr.; color lithographs. The Town of Perros-Guirec (Le Bourg de Perros-Guirec), 1896; 14.9 x 22.9 cm; Fields p. 75; 2000.56. The Enchanted Hours: Rainbow (La Fée des Heures: L’Arc en ciel), 1901; 24 x 59.9 cm; Fields p. 77; 2000.57. Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer; illustrated books. Moonlight (Clair de Lune), 1897; book with 13 photomechanical reproductions (half-tone); 24.5 x 32.5 x 1 cm; 2000.164. The Wandering Jew (Le Juif Errant), 1898; book with 10 color lithographs; 24.3 x 32.2 x 1 cm; 2000.165. The Temptation of Saint Anthony (La Tentation de Saint-Antoine), c. 1898; book with 47 line blocks (some photomechanical), hand-colored with stencils; 25 x 32.8 x 1.5 cm; 2000.166.a–oo

Arnold Rönnebeck (American, b. Germany, 1885–1947). Skyline or Manhattan, 1928; lithograph; 22.5 x 35 cm; John L. Severance Fund 2000.26


Robert Ryman (American, b. 1930). Two Stones, 1971; color lithograph; 35 x 50.3 cm; Sandbox RRG 3; Gift of The Print Club of Cleveland in memory of Robert P. Bergman 2000.9

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

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

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

Alfredo Zalce (Mexican, b. 1928). Album TCG México: The Workshop for Popular Graphic Art: A Record of Twelve Years of Collective Work (Album TCG México: El Taller de Gráfica Popular dos anos de obra artística colectiva); Untitled, 1940s; linoleum cut; 13 x 14 cm; Gift of Elizabeth Snodgrass in memory of James Snodgrass 2000.183.a

Textiles

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

Hip Wrapper (tapis). India, Coromandel Coast; mid 18th century; cotton; plain weave; block printed, drawn resist, painted mordants, dyed; John L. Severance Fund 252 x 107.5 cm; 2000.30. 263 x 109 cm; 2000.31. 252 x 108.5 cm; 2000.33

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

Panel with Scenes of Revelry and Abundance from a Large Curtain. Egypt; Byzantine period, 6th century; tapestry weave with supplementary weft wrapping; undyed linen and dyed wool; 143.5 x 87.1 cm; Purchase from the J. H. Wade Fund and Gift of the Textile Art Alliance in memory of Robert P. Bergman 2000.5

Woman's Silk Robe. China; c. 1760–80; silk; satin weave with supplementary weft pattern; 132.1 x 142.5 cm; John L. Severance Fund 2000.77

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

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

Decadecian works

Baroque and Later Decorative Arts and Sculpture

American, probably Virginia. Mahogany chair, c. 1780 (Chippendale style, pair); 1969.263.1–2

French. Six armchairs and a settee (Louis XV style); 1942.584.1–7

Chinese art

Jar and cover (famille verte); 1940.976.a–b

Vase (famille noire, club-shaped); 1942.650

Vase (famille rose, pear-shaped); 1944.199

Yen yen vase (famille verte); 1930.637

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

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

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

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

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

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

Qing dynasty (1644–1911). Baluster vases with knobbled cover (pair); 1944.132.a–b, 1944.132.a–b. Bottle Vase (yu hu chu ping, celadon); 1917.381. Double-gourd vase (coral ground, gilt decorated); 1930.632. Quatrefoil vase (carmelia leaf green); 1942.679. Vase (black iron glaze); 1920.1453. Vase (club-shaped); 1944.172

Qing dynasty, Kangxi period. Baluster vase; 1944.133. Bottle vase (blue and white); 1942.703.2. Bottle vase (langyao); 1944.201.

Bottle vase (small, apple green); 1942.700. Carved vase (white); 1940.700. Jar and Cover; 1947.571.a–b. Jar and Cover (small, langyao); 1942.678.a–b. Doucai octagonal jardinieres (large, pair); 1944.135.1–2. Dragon bowl (small, blue and white); 1970.134. Figures of ladies (famille verte, pair); 1944.167.1–2. Ginger jar (ovoid, celadon); 1956.715. Jar (apple green); 1930.638.

Meiping (small, apple green); 1942.682. Peach-bloom tabouzin; 1942.723. Point bottle (langyao); 1942.649. Point bottle (large, turquoise); 1930.631. Rouleau vase (famille verte); 1930.641. Rouleau vase (large, famille verte); 1942.654. Rouleau vase (large, famille verte); 1942.691.

Rouleau vase (famille verte, powder blue ground, pair); 1942.709.1–2. Rouleau vase (powder blue, gilt decorated); 1944.221. Triple-gourd vases (famille verte, pair); 1950.246.1–2. Triple-gourd vases (imari, pair); 1940.650–51. Winespot and cover (turquoise); 1940.964.a–b. Yen yen vase (famille verte); 1942.714. Yen yen vases (famille vert, pair); 1930.645–46. Yen yen vase (famille verte, iron red decorated ground); 1944.170.

Yen yen vase (large, famille verte); 1944.179. Yen yen vase (large, famille verte); 1942.717. Yen yen vase (small, turquoise); 1942.688.

Qing dynasty, Yongzheng period. Double-gourd vase (lobed, clair-de-lune); 1944.163. Hu vase (large, guan type, glazed); 1940.966. Jar (ovoid); 1944.194. Vase (famille rose); 1942.692.

Vases and covers (famille rose, black ground, pair); 1930.647.a–b, 1930.648.a–b.

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

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

Qing dynasty, 18th century. Double-gourd bianhu flask (doucai); 1940.958. Dragon jar (Qianlong mark, likely not Qianlong, green); 1920.406. Gu vase (famille jaune); 1942.718.

Rouleau (langyao); 1942.698. Vase (famille rose); 1944.192. Vase (famille jaune, club-shaped); 1942.683.

Vase (famille jaune, club-shaped); 1947.511. Vase (famille verte, biscuit); 1942.680.a–b. Vase (large, longyao, pear-shaped); 1944.173. Yen yen vase (large, famille verte); 1942.708.
Guillermo Kuitca (Argentinean, b. 1961). *Crown of Thorns (Songs on the Death of Children)*, 1994; acrylic on canvas; 240 x 189.9 cm; Gift of the Contemporary Art Society on the occasion of its 40th anniversary 2000.21
The museum’s collection continues to be in high demand, as dozens of works were lent to other museums for exhibitions around the world.

**Loans to Other Institutions**

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

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

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

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

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

Casa de Carrarese, Treviso, Italy (organized by Linea d’Ombra srl)  
*La Nascita dell’Impressionismo*

China Institute Gallery, New York  
*The Chinese Painter as Poet*

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

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

Davis Museum and Cultural Center, Wellesley College, Massachusetts  
*Image and Enterprise: The Photographs of Adolphe Braun (1812–1877)*

Dias Museum and Cultural Center, Wellesley College, Massachusetts  
*Perfect Documents: Walker Evans and African Art*

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

Galeries Nationales du Grand Palais, Paris  
*Midéterraneé, de Courbet à Matisse 1850–1925*

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

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

The Israel Museum, Jerusalem  
*Landscape of the Bible*

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

The Metropolitan Museum of Art, New York  
*Rain of the Moon: Silver in Ancient Peru*

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

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

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

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

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

Musée du Louvre, Paris  
*Pharaohs of the Sun: Akhenaten, Nefertiti, Tutankhamen*

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

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

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

Museum of Fine Arts, Boston; The Art Institute of Chicago; Rijksmuseum van Oudheden, Leiden  
*From Caligula to Constantine: Tyranny and Transformation in Roman Portraiture*

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

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

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

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

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

Worcester Art Museum; Cleveland Museum of Art; Baltimore Museum of Art  
*Antioch: The Lost Roman City*
Sideboard and Cellarette. Made by firm of [Duncan Phyfe and Son (New York City), c. 1840; chiefly rosewood veneer with pine and poplar secondary woods; 99 x 168.9 x 59.7 cm (sideboard); 59.4 x 72.4 x 50.2 cm (cellarette); John L. Severance Fund 2000.72.1-2
Our gratitude extends to our many donors for their priceless gifts of time, talent, and funds, and for their high regard of this institution and its programs and staff. Thanks to this tremendous support, 2000 was a record-breaking year for the museum’s fundraising efforts.

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

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

The CMA was one of 177 museums out of 823 applicants to receive operating support from the Institute of Museum and Library Services (IMLS). Major institutional support from government agencies like the IMLS and the Ohio Arts Council is a stamp of approval recog-
nized by other funders. Finally, the museum received one of four Samuel H. Kress Foundation curatorial fellowships to support a research assistant in the Prints and Drawings department. We are now able to proceed with a multi-year project to publish a scholarly catalogue of the museum’s collection of European drawings.

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

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

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

An advocacy effort, spearheaded by trustee Jon Lindseth (chair of the committee on legislative affairs formed at year’s end), helped secure $3 million from the
State of Ohio Capital Appropriations Bill for the conservation and restoration of the 1916 building façade and terrace. Grassroots letter writing and advocacy efforts of the Women’s Council Advocacy Committee and museum members also contributed significantly to the effort. The appropriation also resulted in a cooperative agreement with Cuyahoga Community College (Tri-C), which promises to yield other important benefits through Tri-C’s diverse programs and student population. The State of Ohio is the museum’s largest single contributor. According to Grants Manager Rob Krulak, “This support acknowledges that the museum is an important part of the vitality of this area, and that our work benefits a broad segment of the community.” The Government Relations Committee, a new effort of our board of trustees, will lend additional rigor to the stewardship of government leaders as the museum increases its efforts to secure support for its upcoming building and expansion project.

Phase one of the renovation of the 1916 building, begun in the summer, was made possible by two
pacesetting gifts from longtime museum supporters, the HRH Family Foundations and the Kelvin and Eleanor Smith Foundation. As we continue implementation of the facilities master plan with the selection of an architect in 2001, these leadership gifts will provide the impetus for others to follow when a capital campaign gets under way.

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

The Planned Giving program, led by Karen Jackson, facilitated numerous gifts of art, published two newsletters, and conducted estate planning seminars for collectors and for women. An increasingly valuable aspect of the program is the availability of estate planning information on the museum’s Web site. With the addition this year of a gift calculator, permitting members and legal and financial advisors to test the effects of various gifts, this site is one of the most comprehensive online planned-giving resources offered by a museum in the country.

Growth is strong in the Legacy Society, which recognizes those who include the museum in their wills, trusts, and estate plans or who make the museum a beneficiary of retirement plans or life insurance. It also honors supporters who create endowments or annuities. CMA trustee Jim Bartlett and his wife, Hanna, “are proud to be a part of a tradition that plays a significant role in the future well-being of the museum. Members of the Legacy Society have a long history of helping to build a solid future for the museum through their gifts.”
The museum purchased one ceramic bowl by Viktor Schreckengost, the Jazz Bowl of 1931—and was given another, the Cocktails and Cigarettes Punch Bowl, presented to the museum by Elizabeth Mather McMillan.

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

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

*Added or moved to a higher level in 2000

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

The Cleveland Museum of Art thanks the many members of the Legacy Society, including those who wish to remain anonymous, for their generosity, kindness, and support. Legacy Society members have created endowments or included the museum in a will, trust, or as a beneficiary of a life insurance policy, IRA, or other retirement plan. These gifts help insure the museum’s future for generations to come.

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Herbert Ascherman Jr.
Frances and Andrew D. Babinsky
Nancy and Laurence Bartell
James T. and Hanna H. Bartlett Charitable Trust
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Dr. William F. Zornow
Charles-Nicolas Cochin the Younger (French, 1715–1790). Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Notre Dame, Paris, on November 24, 1746, c. 1746; pen and black ink and brush and gray wash, heightened with white gouache; incised; 45 x 30.9 cm; John L. Severance Fund 2000.2

FirstEnergy Maxeen and John Flower Hollis French Mr. and Mrs. Robert I. Gale Jr. The GAR Foundation William J. Gordon The Florence Gould Foundation* Elizabeth Firestone Graham Foundation Edward B. Greene Musa Gustan Carl E. Haas The Hadden Foundation Mr. and Mrs. John Hadden Sr. Mrs. Salmon P. Halle Mr. and Mrs. Newman T. Halvorson Mrs. Leonard C. Hanna Mrs. Charles W. Harkness Edward S. Harkness Henry Hawley Rudolf J. Heinemann The Hershey Family Mr. and Mrs. Lawrence Hitchcock Michael Hoffman Mr. and Mrs. Arthur S. Holden* Mr. and Mrs. James Horner Mr and Mrs. George M. Humphrey II George M. and Pamela S. Humphrey Fund* Mrs. Albert S. Ingalls International Business Machines Corp. Mr. and Mrs. James D. Ireland Louis D. Kacalioff, M.D.* The Kangesser Foundation George S. Kendrick Mr. and Mrs. Edward A. Kilroy Jr. Ralph Thrall King Fred W. Koehler Harley C. Lee Dr. and Mrs. Sherman E. Lee Mr. and Mrs. Herbert F. Leisy Mr. and Mrs. John D. MacDonald Caroline Macnaughton Stephan Mazoh Mrs. Malcolm McBride Margaret H. S. McCarthy Mrs. Norman F. McDonough Mrs. P. J. McMyler Moselle Taylor Meals The Mellen Foundation Mr. and Mrs. Edward H. Merrin Samuel Merrin William Mathewson Milliken David and Lindsay Morgenthaler Barrie Morrison Gordon K. Mott The Murch Foundation The John P. Murphy Foundation* Louis S. and Mary Schiller Myers NACCO Industries, Inc. Mrs. Lucia S. Nash Ohio SchoolNet Commission* Mr. and Mrs. George Oliva Jr. Park-Ohio Holdings* James Parmelee Robert deSteacy Paxton Mrs. Rudolph J. Pepke Mary Witt Perkins Mr. and Mrs. Frank H. Porter Mr. and Mrs. Alfred M. Rankin Jr.* Mr. and Mrs. Max Ratner Sarah F. and William R. Robertson* Larry and Barbara S. Robinson* Carole and Charles Rosenblatt* Sarah and Edwin Roth Mr. and Mrs. Albrecht Saalfield Mr. and Mrs. Paul H. Sampliner Mr. and Mrs. Gilbert P. Schafer Mr. and Mrs. Ralph S. Schmitt The Sears-Sweetland Family Foundation* Ethelyne Seligman Dr. Gerard and Phyllis Seltzer Mrs. John L. Severance Mr. and Mrs. James N. Sherwin John and Frances W. Sherwin Rabbi Daniel and Adele Silver Mr. and Mrs. Eugene Stevens* Louise Hawley Stone Norman W. and Ella A. Stone Mitsuru Tajima Mr. and Mrs. Frank E. Taplin Jr. Mrs. Chester D. Tripp Mr. and Mrs. Richard B. Tullis U.S. Department of Commerce* Charlotte Vander Veer G. Garretson Wade George Garretson Wade Charitable Trust #2 Mr. and Mrs. Jeptha H. Wade III Evelyn S. And William E. Ward Worcester R. Warner The Raymond John Wanam Foundation* Mr. and Mrs. Alton W. Whitehouse Jr. Mr. and Mrs. Lewis B. Williams Mary Jo Wise Janette Wright

Benefactors $50,000 to $99,999
Anonymous The 1525 Foundation Charles Abel Sheree Abrams* Mrs. Frances Almirel Amica Insurance Mrs. and Mrs. Matthew Andrews Mr. and Mrs. Arnold S. Askin Lester P. and Marjorie W. Aurbach Mrs. S. Prentiss Baldwin

Charles-Nicolas Cochin the Younger (French, 1715–1790). Funeral for Marie-Thérèse of Spain, Dauphine of France, in the Church of Notre Dame, Paris, on November 24, 1746; pen and black ink and brush and gray wash, heightened with white gouache; incised; 45 x 30.9 cm; John L. Severance Fund 2000.2
Sargent C. Johnson (American, 1888–1967). *Abstract*, 1938; graphite and charcoal with graphite framing lines; 35.7 x 20 cm; Dudley P. Allen Fund 2000.70
Morton and Barbara Mandel
Elizabeth Ring Mather and William Gwinn Mather Fund
The S. Livingston Mather Charitable Trust*
Virginia Hosford Mathis
Samuel Mather
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Textile Art Alliance
Mr. and Mrs. Eugene Victor Thaw
The Timken Company
Mr. and Mrs. Paul Tishman
Mr. and Mrs. William C. Treuhaft
TRW Foundation
Brenda and Evan Turner

Myron Stout (American, 1908–1987). Untitled, early 1950s; charcoal and white chalk (or white pastel); 64.3 x 48.3 cm; Alma Kroeger Fund and The Judith Rothschild Foundation 2000.121
### Named Endowment Funds for Art Purchase, Specific Purpose, and Operations

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

Based on market value as of December 31, 2000. **New fund or activity in 2000**

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<th>Endowment Funds</th>
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<td>A.W. Ellenberger Sr. Ruthe and Heinz Eppler</td>
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<td>Julius L. Greenfield Lawrence Hitchcock</td>
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<td>Tom L. Johnson</td>
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<td>Mary Spedding Milliken Memorial Dr. Gerard and Phyllis Seltzer</td>
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<td>Elizabeth Carroll Shearer**</td>
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<td>Andrew R. and Martha Holden Jennings</td>
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<td>Mr. and Mrs. William E. Ward**</td>
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<td>Andrew R. and Martha Holden Jennings</td>
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** New fund or activity in 2000
Individual and Contributing Membership Endowments for General Operations

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

Based on cumulative giving as of December 31, 2000. **Activity in 2000

$10,000 to $24,999

Anonymous #3
Anonymous #9
Raymond Q. and Elizabeth Riely Armington
Barbara J. and Matthew A. Baxter
Virginia R. Billinghurst 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. Memorial
Estelle M. and Alton C. Dustin Memorial
Pamela Humphrey Firman
Mr. and Mrs. George M. Humphrey II
George M. and Pamela S. Humphrey
Albert S. Ingalls Jr. Memorial
David S. Ingalls Jr. Memorial
Ann J. and E. Bradley Jones
Ruthalia Keim
Richard and Gina Klym**
Harley C. and Elizabeth K. Lee
Helen S. Leisy Memorial
Robert Arthur Mann
Samuel and Grace Mann**

$25,000 to $49,999

Anonymous # 5
Marie N. Agee
Arthur, Asenath, and Walter Blodgett Memorial
Myrta Jones Cannon
Howard Melville
Hanna III Memorial
Lawrence Hitchcock Memorial
Mr. and Mrs. Arthur S. Holden Jr.**
Mr. and Mrs. Robert M. Hornung**
David H. Jacobs
Franny Tewksbury and Ralph T. King Memorial
G. Robert and Mary Elizabeth Klein
Jack and Carolyn Lampl
Patricia C. LeMaster Memorial
Aline McDowell Memorial
Mr. and Mrs. Eugene R. Miles
Ralph J. Mueller Memorial
Lynn Tomarkin Raskin and Joseph Tomarkin Memorial
Carl L. and Florence B. Selden
John and Frances W. Sherwin

Mr. and Mrs. Nelson S. Talbott Fund in memory of Mr. and Mrs. Edwin Kirk Large
Frank E. and Edith S. Taplin Memorial
Mr. and Mrs. Thomas V. H. Vail Dr. William F. Zornow**

General Operating Endowment Contributors

James A. Birch and Denis Kaszubinski
Estate of Arline C. Failor
Estate of Gladys B. Goetz
Estate of Joseph E. Guttman
Estate of Marvin G. Halber
Estate of Jane Hanson Harris
Estate of Jack Lampl Jr.
Estate of Bessie P. Morgan
Estate of David Rollins
Estate of Kathleen Smith
Figgie Educational Foundation
Figgie Family Foundation
The Foster Family Foundation
Mrs. James M. Osborne

Oskar Schlemmer (German, 1888–1943). Play with Heads (Spiel mit Köpfen), 1923; color lithograph; 26 x 19.8 cm; Grohmann GL 16; John L. Severance Fund 2000.120.7
Jasper Johns (American, b. 1930). *Coat Hanger II*, 1960; lithograph; 66.7 x 54.2 cm; Field 6; Gift of Harvey and Penelope D. Buchanan 2000.188

Yves Tanguy (French, 1900–1955). *Les Éteigners or Open Sky (Les Étrangers or Plein Ciel)*, 1947; etching and aquatint; Wittrock 12; 17.3 x 12.3 cm; Gift of The Print Club of Cleveland in memory of Robert P. Bergman 2000.8

Judith K. and S. Sterling McMillan III**
Donna and Ruben Mettler
Marilyn B. Opatrny**
Aurel F. Ostendorf
S. V. Palda Memorial
Franklin and Helen Elizabeth Rockefeller Memorial
Daniel and Adele Z. Silver
Chester D. Tripp
Atheline M. and John S. Wilbur
Womens Council of the Cleveland Museum of Art
Susan Barber Woodhill Memorial
Dr. and Mrs. E. K. Zaworski Memorial**

**Up to $10,000**
Anonymous #1
Anonymous #2
Anonymous #8
Anonymous #10
Frances Adams and Mary E. Adams Memorial
Walter S. and Mabel Croston Adams
Alfred S. and Estelle G. Andrews
Stella Minor Arntisdale
Eva M. Baker Memorial
S. Prentiss Baldwin Memorial
Mr. and Mrs. A. Beverly Barksdale
Esther K. and Elmer G. Beamer Foundation
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Helen and Albert Borowitz
Alva Bradley Memorial
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Emma G. Brassington Memorial
Arthur L. and Virginia Brockway
Arthur D. and Marion W. Brooks Memorial
The Oliver and Harriet G. Brooks Memorial
Glenn and Jenny Brown
Helen C. Brown
Ezra and Rose Budnno Memorial
Polly S. and Clark E. Bruner
Laura Merryweather Burgess Memorial
Mr. and Mrs. Courtney Burton
Alice Carothers Memorial
Katherine Hodell Chilcote Memorial**
Alvah Stone and Adele Corning
Chisolm Memorial
Kenneth L. and Karen M. Conley
Charles E. Cooper
Delos and Anita Cosgrove
Tina V. Cowgill
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Harris Creech

Mary Elizabeth Crawford Croxton
Nathan L. Dauby Memorial
Bernice and David E. Davis
Elaine Davis Memorial
*Helen and Albert DeGulis***
Elizabeth Brainard Thomson Denison Memorial
Edwin A. Dodd
Mr. and Mrs. John R. Donnell
Daniel W. Dority Memorial
Mr. and Mrs. Robert P. Duvin
William Joseph Eastman Memorial
Ella C. Edison
Maud Stager Eells
and Howard Parmelee
Mr. and Mrs.
Frederick L. Emeny
Sam W. and Florence Taylor Emerson
Dr. and Mrs. Michael D. Eppig
Ellsworth Kelly
(American, b. 1923).
*Behind the Mirror*
(Derrière Le Miroir):
*Untitled,* 1964; lithograph; 39.2 x 29.2;
Axsom Ib; Gift of
Donald F. Barney Jr.
and Ralph C. Burnett II in honor of Diane
De Grazia 2000.39.d
The following list acknowledges the individuals and families whose trusts provided income to the museum in 2000.

**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 2000.

**Operating**

Harry F. and Edna J. Burmester
Caroline E. Coit
Henry G. Dalton
General Endowment
Guerdon S. Holden
John Huntington Art and Polytechnic Trust
Hinman B. Hurlbut
Horace Kelley Art Foundation
William Curtis Morton, Maud Morton, and Kathleen Morton
Elisabeth Severance Prentiss

**Specific Purpose**

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

**Art Purchase**

Dudley P. Allen
Karl B. Goldfield
Trust
Marguerite S. Millikin
Severance and Greta Millikin Fund
John L. Severance
Norman O. Stone
and Elia A. Stone Memorial
J. H. Wade

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Roy Lichtenstein (American, 1923–1997). *Landscape with Boats*, 1996; color lithograph and screenprint; 70.8 x 147.4 cm; Gift of Helen Greene Perry Charitable Trust in honor of Katharine Lee Reid 2000.101
Capital and Special Projects

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

Capital Projects

Mr. and Mrs. Quentin Alexander
The HRH Family Foundations
Mr. and Mrs. Arthur S. Holden Jr.
Mr. and Mrs. Michael J. Horvitz
Ohio Historical Society
The State of Ohio
Mr. and Mrs. James S. Reid Jr.
The Sage Cleveland Foundation
The Kelvin and Eleanor Smith Foundation

Special Projects $150,000 or more

The Cleveland Foundation
MBNA Marketing Systems
National City Corp.
Ohio SchoolNet Commission
U.S. Department of Commerce

$75,000 to $149,999
The George Gund Foundation
Dr. and Mrs. Larry J. B. Robinson

$25,000 to $74,999
Convention and Visitors Bureau of Greater Cleveland
The Florence Gould Foundation
Hahn Loeser & Parks LLP
The John P. Murphy Foundation
Metropolitan Bank Foundation
National Endowment for the Arts
Nottingham-Spirk Design Associates, Inc.
The Samuel H. Kress Foundation
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$10,000 to $24,999
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Chiang Ching-kuo Foundation
Eaton Corporation
Helen Greene Perry Charitable Trust
Hexiad International Consultancy Group
Charlotte Kahn
The Laub Foundation

McDonald Investments
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Richard Florsheim Art Fund
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The Robert D. Hill Foundation
Mr. and Mrs. Edwin Z. Singer
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Donald F. Barney Jr.
Cohen Community Foundation
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Jane Iglauer Fallon
Gallery Group, Inc.
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Kenneth H. Kirtz

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Mr. and Mrs. T. Dixon Long
Merrill Lynch, Pierce, Fenner & Smith Inc.
Metropolitan Bank & Trust
Algesa and Joseph B. O’Sickey
The Salem China Company
Vivian Kiechel Fine Art
Roy and Margaret Williams
The Wipper Family Fund
The Wolpert Fund

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American Furniture Collectors
Arthur Andersen LLP
Christie’s
Lauretta M. Dennis
Magic American Corporation
Pi Kappa Alpha Fraternity
Sanford C. Bernstein
The Sarah Stern Michael Fund
Katherine Solender and Dr. William E. Katzin
Michael Tur
Western Reserve Brewing

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

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

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

Individuals $250,000 or more

Mr. and Mrs. Leigh Carter
Iara Lee and George Gund III
Mr. and Mrs. Michael J. Horvitz
Peter B. Lewis
Mr. and Mrs. James S. Reid Jr.
Mr. and Mrs. Michael Sherwin

$10,000 to $24,999

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Mr. and Mrs. James T. Bartlett
Dr. Ronald and Diane Bell
Mr. and Mrs. Charles P. Bolton
Mr. and Mrs. Glenn R. Brown
Mr. and Mrs. Marshall Brown
Mrs. Noah L. Butkin
Mrs. Warren Dusenbury
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Dr. and Mrs. John Flower
Mr. and Mrs. Robert W. Gillespie
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Joseph T. Gorman
Mr. and Mrs. Robert D. Gries
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Dr. and Mrs. Larry J. B. Robinson
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Dr. Gerard and Phyllis Seltzer
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Mr. and Mrs. Edward C. Smith
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Mr. and Mrs. Eugene Stevens
Mr. and Mrs. John F. Turben
Dr. and Mrs. Paul J. Vignos Jr.
Penni and Stephen Weinberg
Ronald E. Weinberg

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

Vernon Heath (British, 1819–1895). View from the Lawn, Dennicanniby, 1870s; carbon print; 58.5 x 72.5 cm; John L. Severance Fund 2000.85
Mr. and Mrs. Daniel F. Austin
Mr. and Mrs. Douglas N. Barr
Mr. and Mrs. James Berkman
Mr. and Mrs. Paul S. Brentlinger
Mrs. Austin B. Chinn
Mr. and Mrs. M. Roger Clapp
Mr. and Mrs. Gerald A. Conway
Mr. and Mrs. Robert R. Cull
Mr. and Mrs. Albert J. DeGulis
Mrs. John B. Dempsey
Marian Drost
Mr. and Mrs. Giuseppe Eskenazi
Mrs. George Foley
Mr. and Mrs. Robert S. Friedman
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Mr. and Mrs. John Hildt
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Kathleen Burke Sherwin
Dan K. and Linda Rocker Silverberg
Mr. and Mrs. Edwin Z. Singer
Phyllis Sloane
Mr. and Mrs. James T. Sorenson
Mr. and Mrs. Howard F. Stirm
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Mr. and Mrs. Nelson S. Talbott
Mr. and Mrs. David Haber Warshawsky
Mr. and Mrs. George F. Wasmier
Mr. and Mrs. Charles D. Weller
Mr. and Mrs. Hugh R. Whiting
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Dr. Norman W. Zaworski

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Mrs. Arthur F. Carey
Mr. and Mrs. Robert W. Clark
Mr. and Mrs. Morton Cohen
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Dr. and Mrs. John Collis
Dr. and Mrs. Delos Marshall Cosgrove III
Dr. and Mrs. Richard C. Distad
Mr. and Mrs. Robert P. Duvin
Mr. and Mrs. Morton G. Epstein
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Mrs. Morris Everett
Jane Iglauer Fallon
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Dr. Marvin S. Freeman
Mr. and Mrs. Robert N. Gudbranson
Mrs. Edwin R. Hill
Elizabeth A. Holan
Mr. and Mrs. Douglas Q. Holmes
Mr. and Mrs. Donald M. Jack Jr.
Mr. and Mrs. Robert H. Jackson
Drs. Morris and Adrienne Jones
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Lawrence and Helen Korach
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Patricia Kozerskifski and Richard J. Bogomolny
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Mr. and Mrs. David P. Locke
Mr. and Mrs. Paul G. Lowe
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Nancy-Clay Marsteller
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Mr. and Mrs. William K. Wamelink
Mr. and Mrs. Alton W. Whitehouse Jr.

Edward Weston (American, 1886–1958). Study of David Albert’s Left Hand, c. 1930; gelatin silver print; 20.6 x 18 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2000.123
Mrs. Lewis C. Williams
Mr. and Mrs. Loyal W. Wilson
Mr. and Mrs. David L. Zoeller
Frances R. Zverina

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Mr. and Mrs. Richard B. Ainsworth Jr.
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William R. Anderson
Agnes M. Armstrong
Mr. and Mrs. George N. Aronoff
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Donald F. Barney Jr.
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Dr. and Mrs. Harvey Buchanan
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Nancy A. Fuerst
Linda R. Butler and
Steven E. Nissen, M.D.
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Mr. and Mrs. Robert M. Ginn
Dr. and Mrs. Victor M. Goldberg
Sally A. Good
Mr. and Mrs. Robert A. Goodman
David M. Gottesman
Mr. and Mrs. Andrew L. Green
Dr. and Mrs. Thomas E. Gretter

* Deceased

Hen and Chicks Well Served by a Platter
The Cleveland Museum of Art’s collection of decorative arts is renowned not only for its objects of great character and sophistication, but also for things that have the simple and unpretentious grace that defines the most memorable objects of everyday life. The museum’s life-sized Hen and Chicks Tureen had been a perennial favorite since its acquisition 16
years ago. One of the very best examples of the handful like it that have survived from the mid 18th century, the tureen is one of those rare works of art that manage to be at once aesthetically refined and down-home charming. You can picture it on the dining room table as easily as in a climate-controlled vitrine.

When Henry H. Hawley, curator of baroque and later decorative arts and sculpture, was told of a porcelain platter made by the Chelsea Porcelain Factory that was the perfect mate for the tureen, naturally he jumped at the chance to acquire it. Last March, the platter (technically called a “stand”) joined the collection. Colorfully glazed, with designs of sunflowers and leaves, it now comfortably supports the hen in the newly reinstalled gallery of 17th- and 18th-century British art.

Bringing these two works together constitutes much more than a simple congenial pairing. Together, says Henry Hawley, the two pieces create “an outstanding example of the first phase of English porcelain manufacture, an example perhaps without equal in any other collection, English or American.”

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

**Stand.** Made by Chelsea Porcelain Factory (England); c. 1755; porcelain; 6.4 x 48.7 x 37.7 cm; Purchase from the J. H. Wade Fund 2000.3
Catherine Cleveland and Scott Crabtree
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Mrs. John D. Hansen
Maia Hansen
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Roy G. Harley
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Mr. and Mrs. Robert E. Harris
Suzanne Brookhart Harrison
Mrs. John S. Hassett
Mr. and Mrs. Peter Hastings
Mr. and Mrs. William F. Hauserman
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Barbara W. and Alfred D. Heggie
Lee Heinen
Dr. Thomas S. Heines
Patricia A. and John Hemann
Mark F. Hendrickson and Lisa E. Diao
Mr. and Mrs. John F. Herrick
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Viktor Schreckengost (American, b. 1906). Blue Revel, 1931; oil on canvas; 127 x 81.3 cm; Gift of Vik Schreckengost 2000.127
Preaching Śākyamuni.
West Himalayas, Tholing Monastery; 11th century; miniature votive painting on paper: ink, color, and gold on paper; 11.6 x 10.7 cm; John L. Severance Fund 2000.67
Seated Amitabha with Attendants. Western Himalayas, from Tabo Monastery; c. 12th century; thangka: color on fabric; 78.2 x 62.9 cm; Mr. and Mrs. William H. Marriott Fund 2000.68
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Tsujimura Shirō (Japanese, b. 1947). *Jar;* stoneware with natural ash glaze; 50 x 54 cm; Gift of T. Dixon Long 2000.158
Woman’s Silk Robe.
China; c. 1770–80; silk; satin weave with supplementary weft pattern; 132.1 x 142.5 cm; John L. Severance Fund 2000.77
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When the museum acquired the dashing oil portrait Tieleman Roosterman by the 17th-century Dutch master Frans Hals in 1999, a coat of arms identifying the sitter occupied the upper right corner. Curators and conservators knew it was a later addition because one of the pigments used, Prussian blue, was not available until 1704, 70 years after the canvas was originally painted. The design was probably added by a family member or someone else who wanted to indicate the identity of the sitter in this manner.

While this detail had been part of the painting for hundreds of years and while it provided historically important information, the museum also found it to be a serious visual distraction. A thorough cleaning and revarnishing offered an opportunity to consider various
options: leaving the design as it was, removing it completely, or covering it to protect it from damage while also hiding it from view.

The museum chose the last approach. After Associate Conservator of Paintings Kenneth Bé had removed the discolored and oxidized varnish, cleaned the painting, and revarnished the entire surface, he painted over the coat of arms using an easily removable pigment that matches the background color. The result is striking. Not only is the visual distraction of the coat of arms obscured, but wonderful details of Hals’s virtuoso high-speed brushwork, previously obscured under the old cloudy varnish, are revealed—perhaps for the first time in centuries.

Frans Hals (Dutch, c. 1581–1666). Tieleman Roosterman, 1634; oil on canvas; 117 x 87 cm; Leonard C. Hanna Jr. Fund 1999.173
Great Lyre from the “King’s Grave” (detail). Mesopotamia, Ur; c. 2685 BC; gold, silver, lapis lazuli, shell, bitumen, and wood; Royal Tomb PG 789 (the “King’s Grave”). Collection of the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, B17694
The museum’s program of special exhibitions began at the dawn of civilization with Treasures from the Royal Tombs of Ur, which gathered striking works created by the ancient Sumerians near the Tigris and Euphrates rivers. Then Faces of Impressionism: Portraits from American Collections brought nearly 60 portraits by such artists as Mary Cassatt, Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Berthe Morisot, and Pierre-August Renoir. Master Drawings from the Cleveland Museum of Art highlighted rarely exhibited works from our relatively small but highly distinguished collection and was the occasion for publishing a comprehensive scholarly catalogue. Finally, Viktor Schreckengost and 20th-Century Design served as a long overdue tribute to the Cleveland artist and designer (b. 1906) who produced pioneering work in painting, sculpture, ceramics, and industrial design. The works in the Schreckengost show included numerous media and arrived in various conditions, presenting a wide array of conservation challenges. Major lectures and conferences complemented all four special exhibitions.

Smaller exhibitions also covered many cultures and time periods. Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea introduced works from the George Gund collection. East Meets West: Tradition and Innovation in Modern Japanese Prints complemented the Gund collection show with works from our extensive collection. Image and Enterprise: The Photographs of Adolphe Braun was the first American exhibition to examine the work of the French 19th-century photographer who managed to achieve commercial and creative success in an extraordinary range of subjects. From Rembrandt to Rauschenberg: Recently Acquired Prints served as both a review of recent additions to the collection and a mini-history of printmaking in America and Europe. Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors presented more than 90 bronze mirrors (whose dates range over more than 2,000 years) from a collection recently given...
to the museum by Martha and Thomas Carter; a November conference further explored the topic. And Fabric of Enchantment: Indonesian Batik from the North Coast of Java from the Inger McCabe Elliott Collection placed colorful textiles made during the late 18th to the mid 20th century in an aesthetic, social, and historical context.

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

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

**Viktor’s Fan Club**

One of the unique aspects of Viktor Schreckengost and 20th-Century Design actually had two parts. The exhibition was dedicated to the work of a single living artist, and that artist happened to live just up the hill in Cleveland Heights and was able and eager to spend a lot of time at the museum during the run of the show. In these unusual circumstances, a striking phenomenon evolved: a large group of people was able to discover an artist whose work had for generations been more familiar than his name, and the artist himself was present to enjoy the late surge in his renown—a rare privilege for any artist.

Viktor attended receptions, presented lectures, and greeted visitors. To a remarkable number of visitors, the name Schreckengost will be associated not just with the impressive quality and range of the artist’s creative pro-
the reconfiguration of an adjacent gallery space allowed what had been small rotations of photographs from the permanent collection to become more substantial thematic displays conceived as exhibitions. The first was a group of 19th-century landscape photographs. The new program provides a much-improved opportunity to bring the museum’s fine collection of photographs to the public.

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

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

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

Jeff Brouws Photographs: A City Renewed, January 15–March 15, 2000
This exhibition was drawn from a series, the “American Cities Project,” which captured the evolution of the American urban landscape. Jeff Brouws photographed in Cleveland in 1995 and again in 1998. Initially drawn to inner-city neighborhoods, the industrial panoramas of the Flats, and decaying commercial corridors, he also documented the renewals in the downtown and midtown areas. Images of familiar locations presented opportunities for reflection on both the city’s rich history and its future. Curated by Tom Hinson.

Treasures from the Royal Tombs of Ur, February 20–April 23, 2000
The ancient Sumerians filled their royal and divine buildings with elegant statuaries and furnished their dead with elaborate gold jewelry and other precious gifts. The tomb of the royal woman Pu-abi, excavated in the 1920s by the University of Pennsylvania, the British Museum, and the government of Iraq, has provided the single most amazing array of such objects. The gold and lapis lazuli “ram caught in a thicket,” the reconstructed lyre with the gilt bull’s head and plaques with animal figures, and Pu-abi’s intact gold head-dress were some of the incredible objects from this find on view. Curated in Cleveland by Ken Bohač.

Cleveland showing sponsors: The Hershey Foundation, John C. and Sally S. Morley Family Foundation, and Kohrman Jackson & Krantz. Promotional support: Avenues Magazine and WCLV 95/5.

Lynn Geesaman Photographs: Poetics of Place, March 18–May 24, 2000
A native Cleveland, Geesaman has concentrated on photographing the landscape, especially formal gardens in England, France, Holland, Belgium, and Italy. In the United States, stately gardens as well as natural parks and battlegrounds have captured her attention. Taken between 1992 and 1997, the meticulously composed photographs in this exhibition stressed the beauty and pristine quality of manicured or natural settings, all devoid of people. Through her distinctive use of natural illumination and technical approaches such as cropping and camera position, she described unexpected perspectives, bold silhouettes, striking patterns of light and shade. Curated by Tom Hinson.

Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea, March 19–May 28, 2000
This exhibition introduced ink paintings and calligraphy from the George Gund collection. The works offered a comprehensive view of the different painting styles then popular among the monk-painters and professional artists of Kyoto, Kamakura, and in Korea. Several medieval stoneware vessels from traditional ceramic production centers complemented the paintings’ hanging scroll and folding screen formats. Curated by Michael Cunningham.


Faces of Impressionism: Portraits from American Collections, May 28–July 30, 2000
The nearly 60 portraits in this exhibition—by such artists as Mary Cassatt, Paul Cézanne, Edgar Degas, Paul Gauguin, Édouard Manet, Claude Monet, Berthe Morisot, and Pierre-Auguste Renoir—came from well-known public and private collections. These works provided insight into the genre as it was practiced by the masters of the influential movement, and this exhibition demonstrated how the Impressionists created a “modern” form of portrai-
Young artists at work in a drop-in workshop held during the Viktor Schreckengost exhibition.
Permanent Collection Exhibitions

Cleveland Builds an Art Museum, 1884–1916, opened January 21, 2000
In light of the restoration of the south façade and plaza of the 1916 building, this installation features a selection of prints of the original site plans, working drawings, and construction photographs from the archives. Curated by Jeffrey Strean and Randy Von Ryan.
Patron sponsors: Leigh and Mary Carter.

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

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

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

When the exhibition was installed, the strength of the collection became viscerally clear. Visitors wandered in out of curiosity only to find themselves entranced by creative expressions that ranged from briskly spontaneous sketches to highly finished presentation pieces. It was a powerful affirmation of the international status of Cleveland’s collection that this exhibition will go on to the Pierpont Morgan Library in New York and the Mu-
The last exhibition of new acquisitions on paper was held in 1994, and since then the collection has been enriched by some especially important purchases. The show thus served as a mini-history of printmaking in America and Europe. Curated by Jane Glaubinger.

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

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

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

Carter Foster summed up the exhibition’s appeal: “Most people enjoy seeing a drawing as a reflection of the artistic process—a very direct expression of an artist’s hand and his or her thoughts. Imagine a glimpse into Michelangelo’s mind.” Indeed, Michelangelo’s own figure study for the Sistine Chapel ceiling in many ways exemplifies the multi-layered fascination of the exhibition—here is an inherently beautiful drawing, a revealing chronicle of a great artist’s thought process, and an allusion to a famed interior space thousands of miles away.


The Musical Arts department dedicated a new German-style harpsichord (after Mieke), purchased with funds from Mr. and Mrs. Richard P. McDonough and two anonymous donors.
Massoud Saidpour’s performing arts calendar included the second year of the popular and critically acclaimed eight-concert VIVA! Festival of Performing Arts; the Jazz on the Circle collaboration with Severance Hall, Cuyahoga Community College, and the Northeast Ohio Jazz Society; the “Sacred Voices, Traditional Sounds” summer series; and special exhibition-related programs. Virtually all the VIVA! concerts sold out. In these presentations, the museum took on an important role as the primary regional venue for forms of music and performance that might not otherwise have been available to audiences in northeast Ohio.

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

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

**VIVA! Festival of Performing Arts**


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

**Jazz on the Circle**

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

**Sacred Voices, Traditional Sounds**


**Musical Arts**

**Lectures**

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

**Gala Music Series**

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

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

Other funding: The Musart Society.

**Musart Series**

Marilyn McDonald, baroque violin; David Finckel, cello, with Wu Han, piano; Michael Schönheit, organ; Björn Steinar Sólbergsson, organ, with the Cleveland Institute of Music Orchestra, Carl Topilow, conductor; University Circle Wind Ensemble, Gary Ciepluch, conductor; Apollo’s Fire and Opera Atelier; Leon McCawley, piano; “From Steel to Wood,” Paul Cox, Robert Emler, Gabe Bolkosky, and David Schotzko, percussion; “The Music of Shulamit Ran,” New Music Associates; Richard Stone, lute; Skampa String Quartet; Judith Ingolfsson, violin, with Ronald Sat, piano; Jeremy Denk, piano; “A Concert of Sacred Choral Music,” St. Paul’s Episcopal Church Choir; Stephen Salters, baritone, with Margo Garrett, piano; Trio Luzigana; Fry Street String Quartet; Elizabeth Hainen, harp; “Music from Oberlin,” Oberlin Contemporary Music Ensemble; “Dedication of the Vincent Arnold Memorial Harpsichord,” Skip Sempé, harpsichord, CWRU Early Music Singers; St. Paul’s Episcopal Church Choir, Handbell and Children’s Choir, and soloists, Karel Paukert, Steven Plank, Cordetta Valthauser, and Rick and Beth Nelson, directors; Janette Fishell, organ; Michael Gould, shakuhachi, with Chieko Iwasaki, koto and shamisen; “Icelandic Music Festival Concert,” Jameson Cooper, violin, and Donna Lee, piano; Derek Nishimura, piano; Elizabeth Stuart, mezzo-soprano, with Karel Paukert, piano and organ; Euclid Quartet (Jameson Cooper and Jacob Murphy, violin; Renata Hornik, viola; Jennifer Lee Vaughn, cello); Oberlin Choristers, Katherine Plank, director; “New Music for Organ,” Cleveland Composers’ Guild.

**Curator’s Organ and Keyboard Recitals**

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

The annual holiday music performance draws a crowd in the interior garden court.
Film
Highlights from the 1999 New York Video Festival
Five programs of cutting-edge video work from around the world.

The New Iranian Cinema Close Up
An eight-film overview of one of the most exciting and innovative film industries in the world today.

Shakespeare on Film
Five notable Shakespeare adaptations.

Jacques Prévert: Poetic Realist
Eight movies by the great French screenwriter, shown in honor of his centenary.

Treasures from the George Gund Film Collection
Five East European rarities from the 1960s and 1970s.

Fragments*Jerusalem
Ron Havilio’s six-hour, seven-part portrait of Israel’s long-contested capital.

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

Milestone Films: A 10th Anniversary Salute
A retrospective tribute to one of America’s most adventurous and respected film distribution companies.

Oskar Fischinger: A Centennial Celebration
Three programs of abstract animated shorts by (or inspired by) the late, great, German-born artist.

Alec Guinness: Screen Chameleon
A free series of six movies starring the great British actor who died in August 2000.

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

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

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

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

Dr. Norman A. Clemens, training and supervising analyst at the Cleveland Psychoanalytic Institute, introduced and discussed the movie Young Dr. Freud.
A world of great art for everyone

The theme of Parade the Circle Celebration 2000 was “Painting Songs, Weaving Rhythms”; here the MellowHarps Steel Band escorts the giant puppets in the finale.
For whom does this world of great art exist?

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

A fine building, generous support, great exhibitions, and a wonderful collection—even these things are not enough. The museum completes its mission by creating opportunities to bring people and art together. With public festivals, community involvement, family programs, educational engagement, visitor services, widespread publicity, and effective marketing, the museum seeks in many ways to attract people to this special place and ensure that their experiences here will draw them back again. Last year, 574,692 people visited the museum. While the adage “You can’t be all things to all people” may be true, the world of great art can be—and is—for everyone.
LEARNING

High school students handle ancient Egyptian shawabtys during an Art To Go presentation.
Educational activity, which began even before the museum’s doors first opened in 1916, has always been a major engine of our mission. Programs today continue this tradition in myriad ways to help people connect with art.

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

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

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

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

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

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

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

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

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

A total of 14 lesson topics using works from the collection are now offered, as well as a special audience studio series for patients at the Cleveland Clinic Children’s Hospital. The course topics, designed in collaboration with participating schools and often with other University Circle institutions to serve specific interdisciplinary curriculum goals, range from Renaissance Painting, Introduction to the Harlem Renaissance, Native Americans and Settlers in the Western Reserve, Interpreting America’s Story through Art, and Issues in Race to The Art of Adornment, Egyptomania, and Chemistry and Art.

The museum also offers teacher in-service videoconferences for school districts wanting to learn how to connect with the Distance Learning program. In addition, this year the museum remained at the forefront of
Innovative youth programs included Circle Sampler Camp (students visited ten cultural institutions in a week) and Theater Arts Camp (organized in conjunction with Professional Flair/Dancing Wheels Ballet Company). Other programs included weekly Family Express workshops, storytelling programs, and special hands-on art activities designed to complement special exhibitions.

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

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

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

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

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

Videoconferencing units were completed during the summer, allowing lessons to originate from the Conservation laboratories. This innovation permits schools to see exciting behind-the-scenes areas of the museum and allows staff members such as Chief Conservator Bruce Christman to become teachers, explaining and demonstrating their specialized work on camera. One teacher summarized the experience: “Bruce’s lesson was excellent. I think it had a good mix of art, audiovisual, and hands-on lab—with the copper plate actually etching while we watched.”
**School and Teacher Services**

**Art for Early Childhood Education**
Partner: Cuyahoga Community College.
Instructor: Elizabeth Walker-Knauer.

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

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

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

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

**El Barrio**
Artist: José Casiano.

**ELI (Early Learning Initiative)**
Artist: Kate Hoffmeyer.
Symposia and Lectures

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

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

Symposium
The Museum and the Community

Symposium
So We’re Doing Outreach

American Institute of Archaeology:
Cleveland Archaeology Society Lectures

Contemporary Art Society Lectures

Friends of Photography Lectures

General Lectures

Painting and Drawing Society Lectures

Textile Art Alliance Lectures

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

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

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

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

Curator Dr. Ju-hsi Chou, Asian Bibliographer Yunah Sung, and Head Librarian Ann Abid stand in front of Ms. Sung’s discovery, a complete set of the Siku Quanshu.

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

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

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

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

Other contributors: Gary Nickerson, Cleveland Botanical Gardens; Matt Sorrich, Cleveland Natural History Museum.

The TRC hosted the North Eastern Ohio Art Association meeting and gave presentations at the Ohio Art Education Association convention in Cincinnati and at the National Art Education Association convention in Los Angeles.
astronomy, geography, rules and regulations, politics, economics, society, science and technology, and philosophy, it is essential to the study of Chinese art and will serve the museum especially well as the collection of Chinese paintings is researched in preparation for publication.

Further, the library purchased the ten-year updates to the microfiche collection it already owns of the Witt and Conway photographic libraries of the Courtauld Institute of Art, comprising together some three million photographs and entries documenting works of art and architecture. Such visually rich collections are invaluable to curators of Western art for identification of and comparison with objects in the collection. The library also participated in the Donation by Request Program of the Korea Foundation, which will help meet the research needs of the museum’s burgeoning collection of Korean art. Finally, a significant gift of important and obscure books about arms and armor—111 volumes—was made by David Norton Yerkes, enhancing the museum’s traditional and continuing interest in acquiring, studying, and exhibiting arms and armor.
Community Arts performers represent the museum around the city; here, giant puppets heralding the *Faces of Impressionism* exhibition visit Tower City Center.
The strength of the relationship between the museum and the community is an important factor in bringing individuals together with art, and thus the museum aggressively seeks to build understanding among the diverse citizenry of greater Cleveland.

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

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

Three Community Days included Glenville Day and Lakewood Day, both with 500 residents attending, and a third annual Parma Day with 300 residents in atten-
dance. A “backpack” created by the museum and the Cuyahoga Valley Career Center was distributed to 18 school libraries. In response to the opportunity presented by the extensive construction fence surrounding the 1916 building renovation, the Community Fence project was conceived, planned, and executed in just four months, with 58 panels painted by different community artists and groups.

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

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

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

The museum’s marketing and communications efforts continued to help attract visitors. The total attendance for the year 2000 was 574,692, and June’s 68,586 was the highest figure for June in museum history. Overall attendance average for the past five years is 605,000. Faces of Impressionism drew more than 91,000, and Treasures from the Royal Tombs of Ur drew an unexpected number, almost 72,000 visitors. The more eclectic (and shorter-running) Master Drawings from the Cleveland Museum of Art drew about 30,000. Ultimately al-
most 70,000 people saw Viktor Schreckengost and 20th-Century Design (which continued into February 2001).

Marketing initiatives included the first-ever focus group to test advertising concepts for forthcoming exhibitions, the first cooperative campaign with the Cleveland Botanical Garden and Cleveland Convention and Visitors Bureau, the first television sponsorship of a popular television program (WVIZ/PBS Antiques Roadshow), ten direct mail campaigns to prospective visitors, and the completion of a year-long visitor survey, data from which was used in an economic impact report compiled by the Cleveland Growth Association. The Growth Association analysis estimates that the museum generates more than $22.3 million in gross regional product per year, with about $20.1 million in personal income and $5.2 million in state and local government revenues. Since the year of the study lacked a “blockbuster” exhibition, the number represents a conservative baseline measure of the museum’s economic impact. With the assistance of Pat Henry Market Research, the museum also arranged a community telephone survey that followed up on one done three years ago under the auspices of the Lila Wallace-Reader’s Digest grant. The findings indicate that the Cleveland Museum of Art is still the area’s favorite museum by a wide margin and that perceptions about the museum’s commitment to welcoming people from all communities and income levels have improved markedly since 1997.

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

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

**Volunteers**

**Honor Roll 2000**

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

The African American Community Task Force

Eva Barton

Sharon Bell

Joe Christoffel

Mary Dyke

Joan Fletcher

Ellen Gerber

Lowell Good

Graham Grund

Lois Koeckert

Jo Ann Mason

Peta Moskowitz

Dolly Pardi

Leon Plevin

Dr. Larry J. B. Robinson

Gail Schlang

Pat Simpflendorfer

Naomi Singer

**Volunteers**

Connie Abbey

Mary Abbott

Jeanne Ablon

Steve Abraham

Ingrid Abram

Montrie Rucker

Adams

Carolyn Adelstein

Harriet Adelstein

The African American Community Task Force

Elena Alex

Mary Alexander

Catherine Alfred

Marjorie Alge

Sarah Alhaddad

Sawson Alhaddad

Tamara Alibeckoff

Peggy Allen

Annie Ames

Camille Ames

Jinai Ames

Kathleen Anchors

Bill Anderson

Bob Anderson

Josie Anderson

Scott Anderson

Diane Andrica

Latonia Angel

Candace Anker

June Antoine

Carol Arnold

Roma Aronoff

Ann Austin

Ron Backos

Beth Badzik

Gauri Bahadur

Margot Baldwin

Christie Ballanger

Brian Barbuto

Anne Barnes

Julie Barry

Jean Barth

Eva Barton

Rita and Tom Basler

Ann Basset

Gerry Bastaich

Carolyn Batcheller

Abby Baumgartner

Tricia Beeeman

Doris Belknap

Diane Bell

Sharon Bell

Aaron Bennett

Joey Bennett

Tom Bennett

Emma Benning

Erika Bentley

Elaine Bercu

Anne Berk

Yetta Berkowitz

Helen Berman

Mildred Berne

Arlene Bialic

Helen Biehle*

Margie Biggar

Jean Bingay

Christy Bittenbender

Mary Bittenbender

Herb Blackam

Dorothy Blaha

Rachel Blair

Leslielette

Blankenstein

Gertrude Bleisch

Pat Blochowich

Artie Blom

Lois Bluhm

Natalie Blum

Lenore Blume

Flora Blumenthal

Michelle Bolin

Jane Bondi

Helen Bonebrake

Beau Bonner

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<tr>
<th><strong>Young Friends</strong></th>
<th><strong>Womens Council</strong></th>
<th><strong>Volunteers</strong></th>
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| The Young Friends of the Cleveland Museum of Art is an affiliate group that provides social, educational, and service opportunities to museum members in their 20s, 30s, and 40s. Only officers and committee chairs are listed here. Bill Anderson, President Katherine Agle Betsey Bell Lloyd Bell Kristie Braley Pam Brown Laura Charvat Joanne Cohen Christy Croissant Nikki Dobbins Chip Fienga Charles Goets David Gottesman Becky Gruss Rob Hartford Candace Jones Pilar Kuhlenschmidt Aggie Nagy Mike Opatrny Laura Schmidt David Selman Susan Silverberg Scott Simon Kristy Smith Jane Snyder Millicent Stoll Johanna Walter Kristin Whiting Shannon Wood | Members volunteer in departments throughout the museum and are listed by name in the volunteer section below. Only officers and committee chairs are listed here. Peta Moskowitz, Chair Josie Anderson, First Vice Chair Louinia Mae Whittlese, Second Vice Chair Flora Blumenthal, Third Vice Chair Nancy Kiefer, Corresponding Secretary Jane Horvitz, Assistant Corresponding Secretary Emma Benning, Recording Secretary JoAnne Lake, Assistant Recording Secretary Margie Biggar, Treasurer June Antoine, Assistant Treasurer Ellen Gerber, Staff Secretary Connie Abbey Ann Ames Margot Baldwin Dinny Bell Christy Bittenbender Helen Burns Nancy Clark Ryn Clarke Mary Coleman Janet Coquillette Lois Davis Helen DeGulis Cindy Denney Frances Dickenson Mary Dyke Joan Fitchet Jean Gaede Brenda Goldberg Sally Good Sue Grant Ellen Heberton Betsy Hegyes Nancy Jeffery Terry Julien Barbara Martien Carol Michel Kathy Moroscek Christine Muddell Simin Naraghipour Ellen Neye Ann Olsen Elinor Polster Adrienne Rasmussen Margie Sachs Gail Schlang Shirley Strafon Kate Stenson Diane Stupay Julia Thornton Skip Watts Candy Weil Maggie Woodcock Diane DeBevec, Museum Liaison * Deceased | **Honor Roll 2000** We thank the members of the honor roll, who were nominated for long-term service, nature of task performed, or outstanding volunteerism. The African American Community Task Force Eva Barton Sharon Bell Joe Christoffel Mary Dyke Joan Fletcher Ellen Gerber Lowell Good Graham Grund Lois Koeckert Jo Ann Mason Peta Moskowitz Dolly Pardi Leon Plevin Dr. Larry J. B. Robinson Gail Schlang Pat Simpflendorfer Naomi Singer

**Moonlit Monet:**

A Summer Soirée

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

Betsey Bell, Co-chair Millicent Stoll, Co-chair Bill Anderson Beth Badzik Lloyd Bell Christine Croissant Chip Fienga Charles Getz Becky Gruss Candace Jones Lisa Kaltenberger Sara Kresenber Stephen Long Tammy Shella Susan Silverberg Kristin Whiting
Volunteers play many important roles behind the scenes.

James Jackson
Rosalind Jackson
Bertha Jaffee
Demarie Janik
Lori Janusko
Eric Jaworowski
Bernice Jeffers
Jean Jensen
Kathryn Jewett
Alicia Jimenez
Rose Marie Jisa
Gwendolyn Johnson
Adrienne Jones
Barbara Jones
Beverly Grace Jones
Phyllis Jones
Shahna Jones
Sonja Jones
Sonia Jones
Pamela Juergens
Therese Julien
Ann Kahn
Erol Kalendar
Ruth Kalish
Sandra Kappelman
Richard Karberg
Carolyn Karch
Blanche and Dudley Katz
Daniel Adam Katz
Robert Kaye
Sean Keane
Paul Keen
Margaret Kelleher
Patricia Kelley
Andrew Kelling
Marietta Kelly
Linda Kendall
Eleanor Kendrick
Aileen Kenny
Jane Kern
Nancy Kiefer
Anne Kilroy
Rose Kitty
Katherine and Dicc Klann
Philip Kleinhenz
Jan Kodish
Lois Koecert
Ken Koehler
Kristie Kohl
Joan Kohn
Phyllis Koons
Elaine Koskie
Diane Kotlik
Josie Kramer
Henrietta Kraus
Max Krieger
Universe Krist
Rob Krolak
Pilar Kulenschmidt
Peggy Kundtz
Holly K’Lynn
Sally Lacombe
Joann Lafferty
JoAnne Lake
Sharon Lampi
Carolyn Lampi
Joseph Langa
Karen Lange
Linda Larisch
Bonnie Lau
Mary Ellen Laurienzo
Karen Lavelle
Nancy Lavelle
Terry Leach
Kathy Leehan
Anne Lemon
Ginny Leonard
Katie Leovic
Kathleen LePrevost
Valerie and Morris Levinsohn
Rose Lewadowski
Bracy Lewis
Mary Ann Liljedahl
Mary Little
Miriam Livingston
Anne Lockhart
Arlene Loconti
Frances Lombardo-Lee
Cathy Lonergan
Bob Longfellow
Anne and Kenneth Love
Sondra Loveman
Norma Lowe
Nan Lowerre
Ingrid Luders
Rosette Lurie
Margaret Lyons
Donna MacDonald
Peg Machesky
Peg MacNaughton
Lorrie Magid
Betsy Mahlke
Joi Mahoney-Curry
Abby Maier
Julie Mailey
Carol Majewski
Marvin Mandel
Denise Marcis
Kathy Margdin
Tari Markel
Patricia Markey
Maureen Marshall
Barbara Martien
Carolina Martin
Franklin Martin
Jessie Martin
Marsella Martino
Jo Ann Mason
Maguy
Mavissakalian
Mary Kay Maxson
George McCann
Peggy McCann
Michelle McCarthy
Lenore McClelland
Mary McClung
Mary Beth McCormack
Marilyn McDonald
Linda McGinty
Alicia McGrain
Paloma McGregor
Patricia McIlraith
Dorothy McIntyre
Jacklyn Kenney
Gail McMichael
Rev. Marvin McMickle
Jonathan McTier
Cathy Mecaskey
Sharon Meixner
Rhea Meltzer
Nicole Mercurio
Mary Merkel
Danielle Merriman
Carol Michel
Lorna Mierke
Sally Milgram
Betty Miller
Maggie Miller
Eugenia Miller
Suzanne Miller
A. Grace Lee Mims and Howard Mims
Barbara Mines
Dolly Minter
Chris Mis
John Moody III
Nancy Moore
Rita Moore
Theresa Moran
Caroline Morgan
Claire Morgan
June Morgan
Florence Moritz
Kathy Moroscan
Amanda Morris
Betsi Morris
Marjorie Moskovitz
Peta Moskovitz
Rev. Dr. Otis Moss
Mooneen Mourad
Mary Jo Mudgett
Emily Mueller
Ed Musbach
Celeste Myers
Nora and Hal Myers
Beth Namey
Stephanie Napier
Rob Narakusu
Ginny Neary
Janet Neary
Dorothy Neff
Betty and Jim Nejedlik
Belinda Nemeth
Elise Newman
Joann Newman
Ellen Neye
Christine Norman
Vanessa North
June Nosan
Courtney Novak
Michael Novak
Alyce Nunn
Mark Nykaza
Tim O’Brien
Shannon Okey
Ann Olsen
Loren Olson
Jane Onk
Helen Orton
Jill Marie Oswalt
William Ott
Anne Ott-Hansen
Barb Ottinger
Lisa Ottrix
Anne Owens
Monica Paksec
Barbara Palumbo
Dolly Pardi
Sharon Patton
Jessica Payne
Rita Pearlman
Ethen Pearson
Jacqueline and William Peck
Joe Pedro
Heather Pennington
Ellen and Jim Peoples
Will Percival
Elaine Peters
June Petrequin
Ron Petrie
Peg and Bill Petrovic
Deann Petruschke
Emily Phillips
James Phillips
Sue Phillips
Irmu Pianca
Sandra Pim
Brenda Piraino
Phyllis Ross
Tom Ross
Gene Rucker
Emanuel Rudy
Sandra Rueb
Carolyn Rummery
Monica Rust
Katie Ryan
Mary Ryan
Marjorie Sachs
Tom Salomen
Robin Sampson
Lourdes Sanchez
Mitzi Sands
Phyllis Saul
Ashley Sayer
Mary Porter
Susan Powar
Charlene Powers
Elizabeth Powers
Doug Price
John Prim
Joan Query
Ella Quintrell
Lynn Quintrell
Myra Rachow
Patricia and Frank Randol
Beth Rankin
Seema Rao
Adrienne Rasmus
Ginger Ratcliffe
Susie Rathbone
Greg Reese
Donna Reid
Howard Remington
JoAnn Remington
Mary Reynolds
Kristin Ricci
Shirley Ricketts
Judy Ritzenberg
Joan Roach
Margaret Robare
Gann Roberts
Dr. Larry J. B. Robinson
Kathy Rockman
Laurie Roden
Martha Rogers
Monica Rogers
Theresa Rogers
Vivian Rokfulus
Roger Romito
Savery Rorimer
Catherine Rose
Kitty Rose
Mary Rose
Carole Rosenblatt
Ronna Rosenthal
Phyllis Ross
Tom Ross
Gene Rucker
Emanuel Rudy
Sandra Rueb
Carolyn Rummery
Monica Rust
Katie Ryan
Mary Ryan
Marjorie Sachs
Tom Salomen
Robin Sampson
Lourdes Sanchez
Mitzi Sands
Phyllis Saul
Ashley Sayer
The Menyhart and Gardner/Smit families brought their dragon to Parade the Circle Celebration 2000.
In the past decade, the museum has developed an annual cycle of public festivals that continue to flourish. “A festival means so many different things to different people,” comments Robin VanLear, artistic director of Parade the Circle. “Some people come for the day, purely as spectators. For other people it’s the culmination of weeks or months of hard work and artistry. If everything goes right (which, miraculously, it often seems to do), the experience is magical for everyone.”

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

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

The 11th annual Chalk Festival was held on the surface parking lot because of the construction on the museum’s south side, but the mosaic of designs that resulted from the cumulative efforts of hundreds of chalk artists was no less remarkable in this alternate setting.
For the second year, the Winter Lights Festival was a weekend celebration. Artists created Environment of Lights installations on Wade Oval, culminating in Sunday’s Holiday CircleFest, a collaborative open house among University Circle institutions that found about 6,500 people visiting the museum over the course of the afternoon.

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

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

Illuminated sculpture by Anna Arnold in the Environment of Lights installation, Winter Lights Festival
University Circle Incorporated
member institution groups
Abington Arms
African American Museum
Case Western Reserve University
Children’s Museum of Cleveland
Cleveland Center for Contemporary Art
Cleveland Cultural Gardens Foundation
Cleveland Hearing and Speech Center
Cleveland Institute of Art
Cleveland Museum of Art and Women's Council
Cleveland Music School Settlement
Fairhill Center for Aging
Health Museum of Cleveland
Judson Retirement Community
Karamu House
Lake View Cemetery Association
Nature Center at Shaker Lakes
Ronald McDonald House of Cleveland, Inc.
University Circle Incorporated

Schools and education groups
Berea Schools: Smith Elementary
Cleveland Public Schools: Citizens Academy Charter School, Douglas MacArthur Elementary, Margaret A. Ireland Contemporary Academy, Robinson C. Jones Elementary, Sunbeam Elementary, Audubon Middle, and Cleveland School of the Arts
High School
Cleveland Heights–University Heights
Schools: Coventry Elementary, Fairfax Elementary, Noble Elementary, Wiley Middle, and Cleveland Heights High
Cleveland Music School Settlement: Early Childhood Department
Eastwood Day Treatment Center: Positive Education Program
Hawken School
Heights Home Schools
Holy Family Arts and Education Laurel School
Our Lady of Peace School
Painesville Riverside High School
Rocky River Schools: Goldwood Primary and Rocky River High
Ruffing Montessori School
St. Margaret Mary School
Shaker Heights Schools: Woodbury Elementary
Streetsboro Schools: Campus Intermediate

Community groups
Abington Arms Art Therapy Program
El Barrio
Catholic Charities/ Hispanic Senior Center
City Year Corps
Center for Families and Children: RapArt
Cuyahoga County Board of Mental Retardation
Escuela Popular
Fairhill Center for Aging
Intergenerational Resource Center
Mentoring Program
Hessler Street Fair
Ile Osungbarada
Metropolitan Bank & Trust
Mount Pleasant Boys and Girls Club
New Song Church
Rainey Institute of Art
River Run Arts–Earth Studies Camp/ Cuyahoga Valley Environmental Center
St. Bernard Church (Akron)

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

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

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

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

**Family Festival of African Drum and Dance**  

**Chalk Festival**  

**Winter Lights Lantern Festival**  

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

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

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

Summer Evenings visitors pack the outdoor sculpture courtyard every Wednesday and Friday evening to have dinner and hear great music.
The increasingly popular Family Festival of African Drum and Dance offers two days of hands-on instruction in drum making and dance, culminating in a lively public performance.

New audiences discover the museum through lively public festivals.
### Summary of Attendance

<table>
<thead>
<tr>
<th>Total Attendance, Museum</th>
<th>574,692</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community Arts</strong></td>
<td></td>
</tr>
<tr>
<td>Circle of Masks</td>
<td>1,200</td>
</tr>
<tr>
<td>Parade the Circle Celebration</td>
<td>45,000</td>
</tr>
<tr>
<td>Family Festival of African Drum and Dance</td>
<td>750</td>
</tr>
<tr>
<td>Chalk Festival</td>
<td>3,000</td>
</tr>
<tr>
<td>Winter Lights Lantern Festival including Oval festivities</td>
<td>10,150</td>
</tr>
<tr>
<td>Lila Wallace–Reader’s Digest Grant outreach events</td>
<td>2,470</td>
</tr>
<tr>
<td>Offsite events</td>
<td>101,300</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>163,870</td>
</tr>
<tr>
<td><strong>School and Teacher Services</strong></td>
<td></td>
</tr>
<tr>
<td>Art To Go</td>
<td>3,301</td>
</tr>
<tr>
<td>Distance Learning</td>
<td>3,281</td>
</tr>
<tr>
<td>Self-guided groups</td>
<td>24,009</td>
</tr>
<tr>
<td>Staff-guided groups</td>
<td>10,071</td>
</tr>
<tr>
<td>School studio programs</td>
<td>3,078</td>
</tr>
<tr>
<td>Teacher Resource Center</td>
<td>2,100</td>
</tr>
<tr>
<td>Teacher Resource Center (offsite)</td>
<td>220</td>
</tr>
<tr>
<td>Docent-guided groups</td>
<td>22,523</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>68,900</td>
</tr>
<tr>
<td><strong>Family and Youth Programs</strong></td>
<td></td>
</tr>
<tr>
<td>Outreach programs</td>
<td>5,516</td>
</tr>
<tr>
<td>Museum Art Classes</td>
<td>10,022*</td>
</tr>
<tr>
<td>High school programs</td>
<td>1,739</td>
</tr>
<tr>
<td>Oriental Odyssey, 450*; AP Art History, 480*; Future Connections, 160*; World of Difference, 300*; Theater Arts Camp, 345*</td>
<td></td>
</tr>
<tr>
<td>Family workshops</td>
<td>2,494</td>
</tr>
<tr>
<td>Special youth programs</td>
<td>613</td>
</tr>
<tr>
<td>ELL, 320*; Math Connections, 118*; Afternoon with the Arts, 75; Circle Sampler Camp, 100</td>
<td></td>
</tr>
<tr>
<td>Special days</td>
<td>3,697</td>
</tr>
<tr>
<td>Martin Luther King Jr. Day, 2,818; Museum Art Classes reunion day, 75; Holiday Family Festival, 804</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>24,081</td>
</tr>
<tr>
<td>* Reflects multi-attendance</td>
<td></td>
</tr>
</tbody>
</table>

### For Adults

<table>
<thead>
<tr>
<th>Class Type</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>CWRU classes</td>
<td>10,948*</td>
</tr>
<tr>
<td>CWRU audit classes for members</td>
<td>3,606</td>
</tr>
<tr>
<td>Gallery talks</td>
<td>2,257</td>
</tr>
<tr>
<td>Highlights tours</td>
<td>2,095</td>
</tr>
<tr>
<td>Public lectures</td>
<td>6,129</td>
</tr>
<tr>
<td>Recorded tours</td>
<td>40,666</td>
</tr>
<tr>
<td>Self-guided groups</td>
<td>1,645</td>
</tr>
<tr>
<td>Staff-guided groups</td>
<td>9,142</td>
</tr>
<tr>
<td>Studio classes</td>
<td>1,704*</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>78,192</td>
</tr>
</tbody>
</table>

### Film

- **Total Attendance, Programs** | 574,692 |

### Musical Arts

- **Total Attendance, Programs** | 411,738 |

### Performing Arts

- **Total Attendance, Programs** | 411,738 |

### Book Library

<table>
<thead>
<tr>
<th>Cataloging</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books cataloged</td>
<td>6,215 in 7,595 volumes</td>
</tr>
<tr>
<td>(includes books, serials, computer files, microforms, scores, and video and audio recordings, in Roman and CJK scripts)</td>
<td></td>
</tr>
<tr>
<td><strong>Volume count as of</strong></td>
<td>241,690 titles</td>
</tr>
<tr>
<td>December 31, 2000</td>
<td>in 313,026 volumes</td>
</tr>
<tr>
<td><strong>Book repairs</strong></td>
<td>818</td>
</tr>
<tr>
<td><strong>Headings added to ArtNACO</strong></td>
<td>125</td>
</tr>
<tr>
<td><strong>Clipping files added to online system</strong></td>
<td>1,556</td>
</tr>
<tr>
<td><strong>Acquisitions</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Gifts</strong></td>
<td>1,053</td>
</tr>
<tr>
<td><strong>Exchanges</strong></td>
<td>1,762</td>
</tr>
<tr>
<td><strong>Public services</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Outside readers registered</strong></td>
<td>4,420</td>
</tr>
<tr>
<td><strong>Book circulation</strong></td>
<td>35,390</td>
</tr>
<tr>
<td><strong>Books shelved</strong></td>
<td>23,942</td>
</tr>
<tr>
<td><strong>Reference questions answered</strong></td>
<td>2,997</td>
</tr>
<tr>
<td>(including 303 email questions)</td>
<td></td>
</tr>
<tr>
<td><strong>Interlibrary loans processed</strong></td>
<td>1,159</td>
</tr>
<tr>
<td><strong>(789 as lender, 370 as borrower)</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Books handled via courier runs</strong></td>
<td>7,034</td>
</tr>
<tr>
<td><strong>Book use, total</strong></td>
<td>36,089</td>
</tr>
<tr>
<td><strong>Museum staff</strong></td>
<td>22,033</td>
</tr>
<tr>
<td><strong>CWRU</strong></td>
<td>7,673</td>
</tr>
<tr>
<td><strong>Members</strong></td>
<td>2,022</td>
</tr>
<tr>
<td><strong>Other researchers</strong></td>
<td>4,361</td>
</tr>
</tbody>
</table>

### Serials

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

### SCIPIO (Sales Catalog Index Project Input On-line)

- **Records added** | 518 |
- **Records updated** | 1,404 |
- **Records loaded from RLIN** | 40,603 |

### Slide Library

- **Slides accessioned** | 10,947 |
- **Gifts and exchanges** | 384 |
- **Slides cataloged** | 13,227 |
- **Slides filed** | 59,259 |
- **Slide count as of** | 450,000 |
- **December 31, 2000** |

### School and Teacher Services

- **Total Attendance, Programs** | 70,571 |

### Ingalls Library

- **Total Attendance, Programs** | 411,738 |

### Outreach Programs

- **Total Attendance, Programs** | 163,870 |

### School and Teacher Services

- **Total Attendance, Programs** | 411,738 |

### Archives

- **Records accessioned** | 197 cu. ft. |
- **Records processed** | 28 cu. ft. |
- **Total holdings, as of** | 1,994 cu. ft. |
- **December 31, 2000** |
- **Records sent to offsite storage** | 196 cu. ft. |
- **File titles entered in database** | 4,318 |
- **Reference requests, total 220** |
- **Staff** | 179 |
- **Public** | 41 |
The financial results for fiscal year 2000 reflect the museum’s desire to balance strategic investments that benefit future years with investments in current year programs and exhibitions. This prudent balance ensures that the museum will continue to pursue appropriate additions to its collection, invest in its technology and people, and offer outstanding educational programs and exhibitions. This report focuses on the key financial trends that impacted the results for 2000.

Total Revenues and Support
Total revenue increased to $59.2 million in 2000 from $38.1 million in 1999. The most significant part of this increase is the result of a grant from the state legislature and from pledges made in support of the project to restore the exterior of the 1916 building. These items totaled $11.3 million. In addition, revenue increases were achieved in the areas of membership, retail stores, programs, and special events. These increases would not have been accomplished without the generosity and dedicated efforts of the community at large as well as individuals representing every department of the museum.
Total Expenses and Acquisitions
Total expenses and acquisitions were $36.4 million in 2000 compared with $45.3 million in 1999, representing a decline of $8.9 million. The decline in 2000 is largely because of lower spending on acquisitions of $11.4 million. The comparison to 1999 is skewed, however, by the 1999 purchase of Tieleman Roosterman by Frans Hals for approximately $12.3 million. Offsetting this decline in part were expenses related to the first phase of the restoration of the 1916 building. These expenses, related to the cleaning and repair of the building’s exterior, totaled $1.9 million in 2000. Detailed information on the nature and timing of this project’s subsequent phases can be found in the “Restoration” section of this annual report.

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

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

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

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

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

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

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

Financial Outlook

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

Thomas J. Gentile
Director of Finance

Summary of Key Financial Data

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments</td>
<td>$408,479.2</td>
<td>$406,350.5</td>
<td>$366,398.1</td>
<td>$327,151.1</td>
<td>$280,907.9</td>
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<tr>
<td>Charitable perpetual trusts</td>
<td>325,558.7</td>
<td>351,752.1</td>
<td>321,486.7</td>
<td>272,274.7</td>
<td>229,549.9</td>
</tr>
<tr>
<td>Total</td>
<td>734,037.9</td>
<td>758,102.6</td>
<td>687,884.8</td>
<td>599,425.8</td>
<td>510,457.8</td>
</tr>
<tr>
<td>Art purchases</td>
<td>5,472.7</td>
<td>16,892.1</td>
<td>7,252.1</td>
<td>15,436.1</td>
<td>6,217.7</td>
</tr>
<tr>
<td>Unrestricted revenue and support</td>
<td>36,512.6</td>
<td>44,604.7</td>
<td>35,718.9</td>
<td>42,401.0</td>
<td>$28,674.3</td>
</tr>
<tr>
<td>Operating expenses (including art purchases)</td>
<td>36,395.2</td>
<td>45,338.1</td>
<td>35,239.3</td>
<td>39,885.6</td>
<td>28,066.3</td>
</tr>
<tr>
<td>Excess (deficiency) of operating revenue and support over operating expenses</td>
<td>117.4</td>
<td>(733.4)</td>
<td>479.6</td>
<td>2,515.4</td>
<td>608.0</td>
</tr>
<tr>
<td>Five-year average</td>
<td>$597.4</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Report of Independent Auditors

Board of Trustees
The Cleveland Museum of Art

We have audited the accompanying statements of financial position of the Cleveland Museum of Art as of December 31, 2000 and 1999, and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of the Cleveland Museum of Art’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Cleveland Museum of Art as of December 31, 2000 and 1999, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

Ernst & Young LLP

April 20, 2001
Cleveland, Ohio
**Statements of Financial Position**

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

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

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

**Year Ended December 31, 2000**

### Revenues and Support

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual membership dues</td>
<td>$2,896,218</td>
<td></td>
<td></td>
<td>$2,896,218</td>
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<tr>
<td>Corporate membership</td>
<td>419,454</td>
<td></td>
<td></td>
<td>419,454</td>
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<tr>
<td>Individual annual giving</td>
<td>640,734</td>
<td></td>
<td></td>
<td>640,734</td>
</tr>
<tr>
<td>Trust fund revenues</td>
<td>4,052,016</td>
<td>$5,663,445</td>
<td></td>
<td>9,715,461</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>4,612,500</td>
<td>4,612,500</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>235,000</td>
<td>235,000</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ohio Arts Council grant</td>
<td>600,000</td>
<td></td>
<td></td>
<td>600,000</td>
</tr>
<tr>
<td>Grants and gifts for capital expenditures</td>
<td></td>
<td>13,043,031</td>
<td></td>
<td>13,043,031</td>
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<tr>
<td>Other grants</td>
<td>1,335,027</td>
<td>4,818,738</td>
<td></td>
<td>6,153,765</td>
</tr>
<tr>
<td>Stores, parking, and products</td>
<td>4,179,681</td>
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<td></td>
<td>4,179,681</td>
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<tr>
<td>Program revenues</td>
<td>1,626,919</td>
<td></td>
<td></td>
<td>1,626,919</td>
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<tr>
<td>Special events</td>
<td>793,082</td>
<td></td>
<td></td>
<td>793,082</td>
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<tr>
<td>Other</td>
<td>159,034</td>
<td>1,546,299</td>
<td></td>
<td>1,705,333</td>
</tr>
<tr>
<td>Investment return designated for current operations (Note B)</td>
<td>7,023,758</td>
<td>5,527,562</td>
<td>12,551,320</td>
<td></td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations (Note D)</td>
<td>7,939,174</td>
<td>(7,939,174)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td><strong>36,512,597</strong></td>
<td><strong>22,659,901</strong></td>
<td></td>
<td><strong>59,172,498</strong></td>
</tr>
</tbody>
</table>

### Expenses and Acquisitions

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial, conservation, and art purchase</td>
<td>10,725,943</td>
<td>10,725,943</td>
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<tr>
<td>Design and facilities</td>
<td>4,006,671</td>
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<td>4,006,671</td>
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<tr>
<td>1916 building, repairs and maintenance</td>
<td>1,884,117</td>
<td>1,884,117</td>
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<tr>
<td>Education and extensions</td>
<td>2,158,539</td>
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<td></td>
<td>2,158,539</td>
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<tr>
<td>Library</td>
<td>1,032,627</td>
<td></td>
<td></td>
<td>1,032,627</td>
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<tr>
<td>Publications, printing, and photography</td>
<td>624,898</td>
<td>624,898</td>
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<td></td>
</tr>
<tr>
<td>Musical programming</td>
<td>380,028</td>
<td></td>
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<td>380,028</td>
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<td>Protection services</td>
<td>2,493,849</td>
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<td></td>
<td>2,493,849</td>
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<tr>
<td>Membership</td>
<td>883,057</td>
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<td></td>
<td>883,057</td>
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<tr>
<td>Development</td>
<td>1,653,344</td>
<td></td>
<td></td>
<td>1,653,344</td>
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<tr>
<td>Special events and visitor services</td>
<td>732,981</td>
<td>732,981</td>
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<td></td>
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<tr>
<td>Administration</td>
<td>4,565,087</td>
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<td></td>
<td>4,565,087</td>
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<tr>
<td>Stores, parking, and products</td>
<td>3,356,478</td>
<td></td>
<td></td>
<td>3,356,478</td>
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<tr>
<td>Other employee and retiree costs</td>
<td>271,885</td>
<td>271,885</td>
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<tr>
<td>Depreciation</td>
<td>1,625,764</td>
<td></td>
<td></td>
<td>1,625,764</td>
</tr>
<tr>
<td><strong>Total expenses and acquisitions</strong></td>
<td><strong>36,395,268</strong></td>
<td><strong>22,659,901</strong></td>
<td></td>
<td><strong>59,055,169</strong></td>
</tr>
</tbody>
</table>

### Excess of Revenues and Support over Expenses and Acquisitions before Other Changes

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excess of revenues and support over expenses and acquisitions before other changes</td>
<td>117,329</td>
<td>22,659,901</td>
<td></td>
<td>22,777,230</td>
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### Other Changes

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gifts and contributions</td>
<td>2,617,214</td>
<td>4,310,956</td>
<td></td>
<td>6,928,170</td>
</tr>
<tr>
<td>Investment return designated for current operations in excess of actual investment return (Note B)</td>
<td>(7,427,974)</td>
<td>(4,233,735)</td>
<td>(11,661,709)</td>
<td></td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts net assets released from restrictions used for capital (Note D)</td>
<td>329,094</td>
<td>(329,094)</td>
<td>(21,092,233)</td>
<td></td>
</tr>
<tr>
<td>Transfer of net assets (Note C)</td>
<td></td>
<td>5,101,000</td>
<td>(5,101,000)</td>
<td></td>
</tr>
<tr>
<td>(Decrease) increase in net assets</td>
<td>(4,364,337)</td>
<td>27,509,028</td>
<td>(26,193,233)</td>
<td>(3,048,542)</td>
</tr>
<tr>
<td>Net assets at January 1, 2000</td>
<td>223,224,690</td>
<td>169,570,488</td>
<td>371,496,233</td>
<td>764,291,411</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net assets at December 31, 2000</strong></td>
<td><strong>$218,860,353</strong></td>
<td><strong>$197,079,516</strong></td>
<td></td>
<td><strong>$345,303,000</strong></td>
</tr>
</tbody>
</table>

See notes to financial statements.
## Statement of Activities
### Year Ended December 31, 1999

<table>
<thead>
<tr>
<th></th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues and support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<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>681,530</td>
<td></td>
</tr>
<tr>
<td>Individual annual giving</td>
<td>659,795</td>
<td></td>
<td>659,795</td>
<td></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>4,200,000</td>
<td></td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>240,000</td>
<td></td>
<td>240,000</td>
<td></td>
</tr>
<tr>
<td>Ohio Arts Council grant</td>
<td>544,328</td>
<td></td>
<td>544,328</td>
<td></td>
</tr>
<tr>
<td>Lila Wallace–Reader’s Digest grant</td>
<td>338,300</td>
<td></td>
<td>338,300</td>
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</tr>
<tr>
<td>Grants and gifts for capital expenditures</td>
<td>1,000,000</td>
<td></td>
<td>1,000,000</td>
<td></td>
</tr>
<tr>
<td>Other grants</td>
<td>1,197,634</td>
<td>219,000</td>
<td>1,416,634</td>
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<tr>
<td>Stores, parking, and products</td>
<td>4,016,624</td>
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<td>4,016,624</td>
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</tr>
<tr>
<td>Program revenues</td>
<td>1,326,863</td>
<td></td>
<td>1,326,863</td>
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</tr>
<tr>
<td>Special events</td>
<td>607,484</td>
<td></td>
<td>607,484</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>178,018</td>
<td>697,897</td>
<td>875,915</td>
<td></td>
</tr>
<tr>
<td><strong>Investment return designated for current operations (Note B)</strong></td>
<td>8,140,770</td>
<td>4,334,889</td>
<td>12,475,659</td>
<td></td>
</tr>
<tr>
<td><strong>Net assets released from restrictions used for operations (Note D)</strong></td>
<td>17,792,211</td>
<td>(17,792,211)</td>
<td>38,128,558</td>
<td></td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>44,604,722</td>
<td>(6,476,164)</td>
<td></td>
<td>38,128,558</td>
</tr>
</tbody>
</table>

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

(Deficiency) of revenues and support over expenses and acquisitions before other changes | (733,365) | (6,476,164) | (7,209,529) |

| **Other changes**              |                          |                        |            |         |
| Gifts and contributions        | 2,372,822                | 906,341                | 3,279,163  |         |
| Investment return in excess of amounts designated for current operations (Note B) | 20,659,372 | 17,819,896 | 38,479,268 |
| Change in fair value of charitable perpetual trusts | $ 30,265,224 | | $ 30,265,224 |
| Net assets released from restrictions used for capital (Note D) | 1,000,000 | (1,000,000) | | |
| Increase in net assets         | 23,298,829               | 11,250,073             | 30,265,224 | 64,814,126 |
| Net assets at January 1, 1999  | 199,925,861              | 138,320,415            | 341,231,009 | 699,477,285 |

**Net assets at December 31, 1999** | $ 223,224,690 | $ 169,570,488 | $ 371,496,233 | $ 764,291,411 |

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

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

*See notes to financial statements.*
Notes to Financial Statements

A. Organization

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

B. Investments

Fair Value

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$15,382,773</td>
<td>$14,375,868</td>
</tr>
<tr>
<td>Bonds and combined bond funds</td>
<td>89,379,282</td>
<td>80,458,624</td>
</tr>
<tr>
<td>Stocks and combined stock funds</td>
<td>303,715,126</td>
<td>311,453,955</td>
</tr>
<tr>
<td>Mortgage notes and other assets</td>
<td>2,002</td>
<td>62,056</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$408,479,183</strong></td>
<td><strong>$406,350,503</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>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unrestricted</td>
<td>Temporarily Restricted</td>
</tr>
<tr>
<td>Dividends and interest</td>
<td>$3,847,802</td>
<td>$3,359,003</td>
</tr>
<tr>
<td>Realized and unrealized losses net of realized and unrealized gains</td>
<td>$(4,252,018)</td>
<td>$(2,065,176)</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Return on investments</td>
<td>$(404,216)</td>
<td>$1,293,827</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>$(7,023,758)</td>
<td>$(5,527,562)</td>
</tr>
<tr>
<td><strong>Investment return designated for current operations in excess of actual investment return</strong></td>
<td><strong>$(7,427,974)</strong></td>
<td><strong>$(4,233,735)</strong></td>
</tr>
</tbody>
</table>

|                      | 1999                          |                               |                               |
|                      | Unrestricted                  | Temporarily Restricted        | Permanently Restricted        |
| Dividends and interest | $4,185,836                    | $4,334,889                    |                               |
| Realized and unrealized gains net of realized and unrealized losses | $24,614,306                   | $17,819,896                   | $30,265,224                   |
| Change in fair value of charitable perpetual trusts |                               |                               | $30,265,224                   |
| Return on investments | $28,800,142                   | $22,154,785                   | $30,265,224                   |
| Investment return designated for current operations | $(8,140,770)                  | $(4,334,889)                  |                               |
| **Investment return in excess of amounts designated for current operations** | **$20,659,372**               | **$17,819,896**               | **$30,265,224**               |

Spending Rule Concept

The museum uses the spending rule concept in making distributions from its investments. In doing so, the museum takes into account the distributions from the charitable perpetual trusts. Under this method, a portion of its investment earnings is recorded as unrestricted revenue. For 2000 and 1999, the amount of investment income used by the museum for its operations and purchases of art was calculated using a spending rate of 5.0% of the market value of the investments as of September 30, 1993, as adjusted (subject to certain limitations) for inflation and additional contributions. Investment returns in excess of (less than) amounts designated for current operations are classified as other changes in the statement of activities.

C. Significant Accounting Policies

Use of Estimates

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

Temporarily and Permanently Restricted Net Assets

Temporarily restricted net assets are used to differentiate resources, the use of which is restricted by donors or grantors to a specific time period or for a specific purpose, from resources on which no restrictions have been placed or that arise from the general operations of the museum. Temporarily restricted gifts, grants, and bequests are recorded as additions to temporarily restricted net assets in the period received. When restricted net assets are expended for their stipulated pur-
face, temporarily restricted net assets become unrestricted net assets and are reported in the statement of activities as net assets released from restrictions.

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

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

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

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

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

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

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

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

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

Outstanding pledges receivable at December 31 are as follows:

<table>
<thead>
<tr>
<th>Pledges due</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>In less than one year</td>
<td>$4,078,703</td>
<td></td>
</tr>
<tr>
<td>In one to four years</td>
<td>7,890,787</td>
<td>$100,000</td>
</tr>
<tr>
<td></td>
<td>$11,969,490</td>
<td>$100,000</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 fair value of the charitable perpetual trusts (decreased) increased by ($21,092,233) and $30,265,224 in 2000 and 1999, respectively, and the (decrease) increase was recorded as a permanently restricted other change in the statement of activities. Income distributed to the museum by the trusts amounted to $14,562,961 and $11,645,618 in 2000 and 1999, respectively, and was recorded as unrestricted and temporarily restricted revenue in trust fund revenues and gifts from independent dedicated trusts.
During 2000, in accordance with the trust agreement, the underlying assets and control of the assets of one charitable perpetual trust were transferred to the museum to be used for restricted purposes. This transfer is reflected in the statement of activities as a transfer of net assets.

**Buildings and Equipment**

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

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

**Reclassification**

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

### D. Net Assets Released from Restrictions

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

<table>
<thead>
<tr>
<th>Purpose restrictions satisfied:</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$5,472,706</td>
<td>$16,892,128</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>75,050</td>
<td>142,376</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>125,427</td>
<td>108,649</td>
</tr>
<tr>
<td>Library</td>
<td>29,569</td>
<td>32,012</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>67,788</td>
<td>241,831</td>
</tr>
<tr>
<td>Musical programming</td>
<td>67,956</td>
<td>69,080</td>
</tr>
<tr>
<td>Fine Arts Garden</td>
<td>96,836</td>
<td>62,289</td>
</tr>
<tr>
<td>Sundry</td>
<td>357,653</td>
<td>243,846</td>
</tr>
<tr>
<td>Building, repair, and maintenance</td>
<td>1,646,189</td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,466,468</strong></td>
<td><strong>900,083</strong></td>
</tr>
</tbody>
</table>

Net assets released from restrictions used for operations $7,939,174 $17,792,211

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

### E. Temporarily Restricted Net Assets

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

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

### F. Permanently Restricted Net Assets

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

<table>
<thead>
<tr>
<th>Purpose restrictions satisfied:</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$113,826,633</td>
<td>$120,379,214</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General operating activities</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total permanently restricted net assets</strong></td>
<td><strong>$345,303,000</strong></td>
<td><strong>$371,496,233</strong></td>
</tr>
</tbody>
</table>
The museum has a contributory defined benefit pension plan (the “plan”) for eligible employees. Benefits under the plan are based on years of service and the final five-year average compensation. It is the policy of the museum to fund with an insurance company at least the minimum amounts required by the Employee Retirement Income Security Act. Plan assets are invested in group annuity contracts.

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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benefit obligation at year end</td>
<td>$15,618,286</td>
<td>$14,878,815</td>
</tr>
<tr>
<td>Fair value of plan assets at year end</td>
<td>18,531,007</td>
<td>15,010,258</td>
</tr>
<tr>
<td>Over funded status of the plan</td>
<td>$2,912,721</td>
<td>$131,443</td>
</tr>
</tbody>
</table>

Prepaid benefit cost recognized in the statement of financial position

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weighted-average assumptions as of December 31:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Discount rate</td>
<td>7.25%</td>
<td>7.25%</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>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net periodic pension cost</td>
<td>$310,864</td>
<td>$414,355</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>324,124</td>
<td>427,622</td>
</tr>
<tr>
<td>Employee contributions</td>
<td>273,403</td>
<td>262,294</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>937,679</td>
<td>944,731</td>
</tr>
</tbody>
</table>

H. Financing Arrangements

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

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

I. Income Taxes

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