Collections

The museum acquired 193 objects in 2002. Each adds unique quality to the collection, but even among them a few stand out as extraordinary. Grant Wood completed fewer than 40 paintings in his mature style, and the opportunities to acquire them have been rare ever since the artist first came to prominence after the exhibition of his instantly iconic *American Gothic*. The museum has owned major prints by Wood, but not a painting—until this year, when, miraculously, the great 1940 composition *January* became available. Not only is this a stunning work in its own right, and one of Wood’s last completed works (he died in 1942), it also relates to a Grant Wood lithograph in the collection. Other major painting acquisitions included *Oedipus at Colonus*, the masterpiece of Fulchran-Jean Harriet, a leading figure at the time of the French Revolution whose career was stunted by his early death before the age of 30; *Éva Meurier in a Green Dress*, by the Symbolist Maurice Denis; and the Surrealist parody *Le Déjeuner sur l’Herbre* by Max Ernst.

The decorative arts and sculpture collections were enriched by a late 18th-century marble, *Figure of a Young Girl* by François-Nicolas Delaistre, and a striking Limoges vase designed by Georges de Feure in about 1903. A small, elegant 18th-century sword from Switzerland joined the arms and armor collection.

Louise Bourgeois’ 1984 white marble sculpture *Blind Man’s Buff* adds a new dimension to the contemporary collection, and Martin Puyear’s red cedar and pine sculpture *Alien Huddle*, 1993–95, familiar to many because it was on loan to the museum for a number of years, was officially welcomed as an acquisition, thanks to the generosity of Agnes Gund and Daniel
Shapiro. This addition simultaneously enhances the contemporary sculpture collection and strengthens the museum’s holdings of works by African-American artists. Another sculpture visitors will notice is Tony Smith’s *Source*, from 1967, a large-scale sculpture of geometric forms now on view on the southeast lawn. The museum received the sculpture as a gift from the Metropolitan Bank & Trust in 2001 but postponed its installation until the 1916 building renovation was completed.

Jacques-Louis David’s 1813 sketch *Cupid and Psyche* provides an interesting foil for the large painting of the same title that has been a visitor favorite for decades. Jan van Goyen’s drawing *Landscape with a Wainwright Mending Wheels by a Village Road* from 1651 enriches the collection of Dutch works on paper. And Richard Serra’s *Khora* from 2000 does the same for the contemporary collection.
Louise Bourgeois (American, b. France, 1911). Blind Man’s Buff, 1984; white marble on wood base; 92.7 x 88.9 x 63.5 cm; Leonard C. Hanna Jr. Fund 2002.29
An impressive group of prints included an anonymous German hand-colored woodcut *Pietà* from 1435–50, now the earliest print in the collection. Also important are a gift from the Print Club of Cleveland, a double portrait lithograph by Johann Anton Ramboux, and an especially beautiful impression of Rembrandt’s etching and drypoint *The Blindness of Tobit*.

A wonderful array of photographs joined the collection, with a notable group coming in a single purchase: The Charles Isaacs and Carol Nigro Collection of American Photography is a spectacular group of early American photographs whose acquisition provides a stronger cornerstone for the American photography holdings than could ever have been built through individual acquisitions, bringing it onto a par with the museum’s fine hold-
Vessel with Deity Mask. Central Mexico, Olmec style; 1200–900 BC; darkware ceramic, traces of pigment; 17.9 x 16.5 x 15.3 cm; Purchase from the J. H. Wade Fund 2002.67

Female Worshiper. Crete, Middle Minoan III–Late Minoan I, c. 1600–1500 BC; bronze; h. 14 cm; Purchase from the J. H. Wade Fund 2002.89

ings in early French and British photography. Twentieth-century photographs included works by Eugène Atget, Alfred Stieglitz, Gordon Parks, Carl Chiarenza, Jayne Hinds Bidaut, and Abelardo Morell.

The collection of art of the ancient Americas was particularly enriched by the addition of Vessel with Deity Mask, an Olmec-style ceramic, from between 1200 and 900 BC. This haunting ceramic embodies the remarkable inventiveness of Mexico’s first great art style.

Several centuries earlier, across the Atlantic, a statue of a female worshiper was made in Crete. The small bronze is a fine and exceedingly rare example of the Middle Minoan III–Late Minoan I production between about 1600 and 1500 BC, and makes a wonderful addition to the museum’s notable holdings of small bronzes from antiquity.

From Asia, notable additions included two 18th-century Indian miniatures, a 15th-century storage jar and a contemporary incense burner from Japan, and Mirror with Jade Disk Inset, made in China 2,000 to 2,500 years ago. Finally, the magnificent Feathered Panel, made in Peru between AD 600 and 900, joined the textiles collection.

The conservation department, charged with preserving the works of art in the collection so that future generations may enjoy them, undertook a number of major projects in addition to its ongoing activity. The major focus in the paper conservation lab was on the research of past conservation treatment of the Cleveland impression of Pollaiuolo’s Battle of the Nudes in conjunction with the related exhibition. The research helped the curator
Fulchran-Jean Harriet (French, 1778–1805). Oedipus at Colonus, 1798; oil on canvas; 157 x 134 cm; Mr. and Mrs. William H. Marlatt Fund 2002.3
better understand the image and enlightened the conservation field with the nature of past treatments. The results of the research were placed on the museum’s Web site—the equivalent of 60 pages of text and 84 images, including magnifications of each. The department encountered unusual challenges in preparing for *Into the Light*, with its array of vintage (1960s–70s) film projection and video equipment and various experimental multimedia fabrications. Major paintings treatments included works by Gros, Titian, Girodet, and Rembrandt.

During the year, the museum also loaned works from its collection to special exhibitions in about 50 other institutions in all corners of the globe, among them many of the world’s major museums, from the Art Gallery of New South Wales in Sydney, Australia and the Kyoto National Museum in Japan, to the Musée des Beaux Arts in Lyon, France and the Royal Academy of Arts in London, to the Smithsonian Institution in Washington, the Museum of Contemporary Art in Los Angeles, and the Metropolitan Museum of Art in New York City.

The collection of the Cleveland Museum of Art is a resource that is renowned and in demand the world over. But it resides here in Cleveland, so that anyone can walk in, free of charge, and stand face-to-face with some of the greatest creative achievements of all time.

*Mirror with Jade Disk Inset. Late Warring States (475–221 BC) to Early Western Han (206 BC–AD 8) periods; bronze with nephrite and turquoise; diam. 15.3 cm; Gift of various donors to the department of Chinese Art (by exchange) 2002.5*
Art of the Ancient Americas

Vessel with Deity Mask. Central Mexico, Olmec style; 1200–900 BC; darkware ceramic, traces of pigment; 17.9 x 16.5 x 15.3 cm; Purchase from the J. H. Wade Fund 2002.67

Double-Spouted Vessel. Peru, Wari style; 500–900; ceramic, slip; h. 20.3 cm, diam. 16.5 cm; James Parmelee Fund 2002.94

Chinese Art

Mirror with Jade Disk Inset. Late Warring States (475–221 BC) to Early Western Han (206 BC–AD 8) periods; bronze with nephrite and turquoise; diam. 15.3 cm; Gift of various donors to the department of Chinese Art (by exchange) 2002.5

Contemporary Art

Louise Bourgeois (American, b. France, 1911). Blind Man’s Buff, 1984; white marble on wood base; 92.7 x 88.9 x 63.5 cm; Leonard C. Hanna Jr. Fund 2002.29

Allan McCollum (American, b. 1944). More Visible Markers in Twelve Exciting Colors, 2000; painted Hydrocal; 12 sculptures, each 4.5 x 10.3 cm; Dorothea Wright Hamilton Fund 2002.95.1–12

Martin Puryear (American, b. 1941). Alien Huddle, 1993–95; red cedar and pine; 162.5 x 134.6 cm; Gift of Agnes Gund and Daniel Shapiro 2002.65

Tony Smith (American, 1912–1980). Source, 1967; painted steel; 335.2 x 939.1 x 1036.3 cm; Gift of the Metropolitan Bank & Trust Company 2001.256

Decorative Arts and Sculpture

Box in the Form of a Book. France; about 1865–80; wooden box covered in leather with gilt metal enameled mounts; 8 x 8.5 x 47 cm; Gift of the Trideca Society in honor of Henry Hawley 2002.104

Chair. Designed by Jens Risom (American, b. Denmark, 1916–1977) about 1942; modified by Knoll Associates Inc. about 1946; birch, cotton webbing; 78.7 x 44.5 x 50.8 cm; Gift of Mr. and Mrs. Peter Loughrey 2002.109

Sauceboat. England, Chelsea; about 1755–56; porcelain; 10.2 x 16.2 x 10.8 cm; Gift of the Foster Family Foundation 2002.73

Vase. Designed by Georges de Feure (French, 1868–1943); made by Gérard, Dufraisseix, and Abbot, Limoges, about 1903; porcelain with color glazes and gilding; 25.1 x 14 x 10.9 cm; John L. Severance Fund 2002.15

François-Nicolas Delaistre (French, 1746–1832). Figure of a Young Girl, 1787–93; marble; 170 x 85.4 x 49.5 cm; The Severance and Greta Millikin Purchase Fund 2002.53
Drawings

William Bailey (American, b. 1930). Untitled (Still Life), 2000; graphite; 33.8 x 48.2 cm; Gift of The Print Club of Cleveland 2002.117

Jacques-Louis David (French, 1748–1825). Cupid and Psyche, 1813; gray wash and pen and black ink with white paint and traces of black chalk; 16.7 x 22.4 cm; 2002.115. Rouen Courtyard; graphite; 24.3 x 24.3 cm; 2002.114. Sévola, 1920; pen and black ink with pen and blue ink; 55.7 x 26.6 cm; 2002.112.

Till Freiwald (German, b. Peru, 1963). Untitled, 2001; watercolor over graphite; 76.8 x 54 cm; Gift of the artist and Jack Shainman Gallery 2002.13.

Paul Gauguin (French, 1848–1903). Mother and Child (recto), 1870s; black chalk; Profile Bust of a Man (verso); graphite; 26.8 x 20.4 cm; Gift of Mr. and Mrs. Charles Hickox 2002.110a–b

Jan van Goyen (Dutch, 1596–1656). Landscape with a Wainwright Mending Wheels by a Village Road, 1651; black chalk and brown wash; 17.4 x 27.6 cm; Andrew R. and Martha Holden Jennings Fund 2002.16

Carl Grossberg (German, 1894–1940). Berlin Power Plant under Construction, 1930; graphite, framing lines in graphite; 37.5 x 51.9 cm; Anne Elizabeth Wilson Memorial Fund 2002.7

Grace Hartigan (American, b. 1922). Untitled, 1959; oil with collage; 57.5 x 72.4 cm; John L. Severance Fund 2002.80

Friedrich Preller (German, 1804–1878). Self-Portrait, 1838; graphite; 21.2 x 17.1 cm; Gift of the Helen Greene Perry Charitable Trust and John L. Severance Fund 2002.56


Charlotte Salomon (German, 1917–1943). Dinner Party (recto), 1940–42; gouache; Dinner Party with Presumed Portrait Study of Paula Lindberg (verso), 1940–42; graphite; 29.3 x 19.9 cm; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2002.8.a–b

Rama and Sita Being Taken to the Priest to Fix the Wedding Date, from the Ramayana. India, Pahari Hills, Kulu, Shangri Style IV, c. 1700–1710; ink and color on paper; 18.5 x 28.7 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2002.6

Greek and Roman Art

Female Worshiper, Crete, Middle Minoan III–Late Minoan I, c. 1600–1500 BC; bronze; h. 14 cm; Purchase from the J. H. Wade Fund 2002.89

Indian and Southeast Asian Art

Raga Suramananda, from a “Ragamala” series. India, Bilaspur, about 1750; ink and color on paper; 23.8 x 19.1 cm; Gift of Dr. Norman Zaworski 2002.116

Rama and Sita Being Taken to the Priest to Fix the Wedding Date, from the Ramayana. India, Pahari Hills, Kulu, Shangri Style IV, c. 1700–1710; ink and color on paper; 18.5 x 28.7 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2002.6

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Japanese and Korean Art

Storage Jar: Tamba Ware. Muromachi period (1392–1573), 1400s; stoneware with natural ash glaze; h. 45 cm, diam. 39 cm. The Severance and Greta Millikin Purchase Fund 2002.66

Ken Matsuzaki (Japanese, b. 1950). Incense Burner; stoneware with applied and natural ash glaze; 20 (with lid) x 14.5 x 9 cm. Gift of Bernie and Sue Pucker in honor of Gerald F. Bonder 2002.61a–b

Medieval Art

Small Sword. Switzerland, Geneva (?) (blade: Germany, Solingen), around 1790–1800; hilt: gold with translucent enamel, blade: blued and gilded steel; l. 97 cm. Purchase from the J. H. Wade Fund 2002.1

Simon Bening (Flemish, 1483–1561). Single Leaf with Scenes from the Last Supper, about 1525–30; tempera with liquid gold and silver on vellum; wooden board; 17 x 12.5 cm; Gift of Bruce Ferrini, Pamela Ferrini, associates, and friends in memory of Matthew Ferrini 2002.52

Paintings

Georges Daniel de Monfreid (French 1856–1929). Mater Dolorosa (The Virgin Mary Mourning), 1897; painted plaster, wood; 73.7 x 59.1 x 17.8 cm. John L. Severance Fund 2002.54

Maurice Denis (French, 1870–1943). Ève Murerie in a Green Dress, 1891; oil on canvas; 55 x 38 cm; Mr. and Mrs. William H. Marlatt Fund 2002.92

Max Ernst (German, 1891–1976). Le Déjeuner sur l’Herbvre, 1944; oil on canvas; 68 x 150 cm; Leonard C. Hanna Jr. Fund 2002.55

Anne-Louis Girodet de Roucy Trioson (French, 1767–1824). Aurora and Cephalus, about 1810; oil on canvas; 22.8 x 16.8 cm; Gift of the John L. Severance Fund 2002.49

Fulchran-Jean Harriet (French, 1778–1805). Oedipus at Colonus, 1798; oil on canvas; 157 x 134 cm; Mr. and Mrs. William H. Marlatt Fund 2002.3

Grant Wood (American, 1892–1942). January, 1940; oil on Masonite panel; 45.7 x 60.1 cm. Purchase from the J. H. Wade Fund 2002.2

Photography

Eugène Atget (French, 1857–1927). The Severance and Greta Millikin Purchase Fund. Nymphéa, 1922–23; from Atget numbering series Landscape Documents #1196; albumen print, gold-toned; 22.2 x 17.6 cm; 2002.69. The Park at Sceaux (April 1925, 7 a.m.) (Parc de Sceaux [Avril 1925, 7 h. matin]), 1925, from Atget numbering series Sceaux #37; arrowroot print, gold-toned; 22.9 x 17.6 cm; 2002.68

William H. Bell (American, 1830–1910). Looking South into the Grand Canyon, Colorado River, Shearwitz, 1872; albumen print from wet collodion negative; 27.5 x 20.3 cm; John L. Severance Fund 2002.48

Jayne Hinds Bidaut (American, b. 1965). Oriental Goliath Beetle (Goliathus orientalis), 1998 (printed 2002); tintype; ed. 5/13; 25.5 x 20.3 cm; Gift of Jayne Hinds Bidaut and Ricco/Maresca Gallery, NYC 2002.146

Keith Carter (American, b. 1948). Atlas Moth, 1990; gelatin silver print, toned; 3/50; 37.1 x 37.2 cm; Gift of William S. Lipscomb in memory of his father, James S. Lipscomb 2002.147

Carl Chiarenza (American, b. 1935). Nournenon 503/401, 1984–85; gelatin silver prints (diptych); 50.5 x 79.3 cm (overall); Gift of Alisa Luxenberg in honor of her parents, Herbert and Marianna Luxenberg 2002.84.a–b


Emmet Gowin (American, b. 1941). Edith, Newton, Pennsylvania, 1999; gelatin silver print; 12.9 x 12.8 cm; Gift of Friends of Photography 2002.102

William Henry Jackson (American, 1843–1942). Mystic Lake, M.T., about 1870; albumen print from wet collodion negative; 23.3 x 50.7 cm; John L. Severance Fund 2002.47

Thomas H. Johnson (American, active 1860s–1870s). Inclined Plane F, Delaware and Hudson Canal Co., about 1860; albumen print from wet collodion negative; 30.5 x 38.5 cm; John L. Severance Fund 2002.42


Judith K. McMillan (American, b. 1945). Optic Exploration: Poppy and Columbine (Papaver and Aquilegia), 1998 (printed 1999); gelatin silver print, toned, from x-ray film; 47.2 x 37.1 cm; Gift of Linda Butler 2002.83


Karen Ollis (American, b. 1958). Viktor Schreckengost, 2000 (printed 2002); color process print (Cibachrome); 50.8 x 40.6 cm; In memory of Janet Delaware Ollis 2002.85

27.3 cm; 2002.46. Sand Dunes, Carson Desert, Nevada, 1867; 19.7 x 27 cm; 2002.45
Gordon Parks (American, b. 1912). Gelatin silver prints; Norman O. Stone and Ella A. Stone Memorial Fund by exchange. Untitled (Malcolm X), 1963; 21.8 x 32.5 cm; 2002.72. Untitled (Muhammad Ali with Children), about 1970; 22.9 x 33.7 cm; 2002.71. Young Gang Leader, Harlem, about 1948; 22.1 x 33.4 cm; 2002.70
William H. Rau (American, 1855–1920). Hemlock Forest, Lehigh Valley Railroad, about 1895; albumen print from wet collodion negative; 43.2 x 51.8 cm; John L. Severance Fund 2002.50
Frederick DeBourg Richards (American, 1822–1903). First Bank of the United States, Philadelphia, 1859; salted paper print from wet collodion negative; 20.4 x 15.5 cm; John L. Severance Fund 2002.41
H. N. Roberts (American). Francis Wayland Sherman at the Age of 2 Years 10 Months, 1862; albumen print from wet collodion negative; 18.6 x 13.3 cm; John L. Severance Fund 2002.34
Arthur Rothstein (American, 1915–1985). Gelatin silver prints (printed 1981) from Arthur Rothstein portfolio; Gift of Alan and Monah L. Gettner. Dust Storm, Oklahoma, 1936; 22.8 x 22.6 cm; 2002.81.1. Gamblers, Las Vegas, Nevada, 1947; 23.2 x 22.5 cm; 2002.82.6. Hôtel de Paris, about 1895; 30.5 x 22.5 cm; 2002.82.4. John Judge, Dalton, New York, 1937; 30.5 x 20.5 cm; 2002.82.2. Mississippi River Flood, St. Louis, Missouri, 1943; 23 x 30.5 cm; 2002.82.3. Shoe shine man, New York City, 1937; 30.8 x 22.8 cm; 2002.82.5
Fazal Sheikh (American, b. 1965). Rohgul, Afghan Refugee Village, Nasirbagh, Northwestern Frontier Province, Pakistan, 1996; gelatin silver print (printed 1997); 27.5 x 21.2 cm; Gift of Friends of Photography 2002.103
Albert Sands Southworth (American, 1811–1894) and Josiah Johnson Hawes (American, 1808–1901). Medallion Portrait of a Woman, about 1850; daguerreotype, whole-plate; 20 x 15 cm; John L. Severance Fund 2002.30
Carleton E. Watkins (American, 1829–1916). The Domes, from the Sentinel Domes, Yosemite, about 1865; mammoth albumen print from wet collodion negative; 39.6 x 52.4 cm; John L. Severance Fund 2002.44
Charles Leander Weed (American, 1824–1903). Yosemite Valley from Mariposa Trail, about 1865; mammoth albumen print from wet collodion negative; 39.7 x 51.7 cm; John L. Severance Fund 2002.43
**Prints**

Anonymous (German, 15th century). *Pietà*, 1435–50; woodcut, colored by hand with watercolor; 38.7 x 28.8 cm; Severance Millikin Trust 2002.4

Clinton Adams (American, 1918–2002). Color lithographs from *Venus in Cíbola*; 16 x 19 cm; Gift of Bob Stana in memory of Susan and Joseph Stana.

Sybil Andrews (Canadian, b. England, 1898–1992). *Red Cedars*, about 1975; color woodcut; 56 x 38.5 cm; Gift of various donors to the department of Prints and Drawings 2002.57


Sybil Andrews (Canadian, b. England, 1898–1992). *Red Cedars*, about 1975; color woodcut; 56 x 38.5 cm; Gift of various donors to the department of Prints and Drawings 2002.57


Domenico Beccafumi (Italian, 1484–1551). *Saint Peter*, about 1547; chiaroscuro woodcut printed in four shades of brown; 41.2 x 21.4 cm; Bartisch 14; Severance and Greta Millikin Purchase Fund 2002.9

Fred Becker (American, b. 1913). *Brown Forest*, 1965; color woodcut; 76.2 x 60.9 cm; Gift of various donors to the department of Prints and Drawings 2002.76

Norbertine Bresslern-Roth (American, b. Austria, 1891–1978). Blue-throated Warbler; color woodcut; 12.9 x 12.4 cm; Gift of Carole W. and Charles B. Rosenblatt 2002.133

Remigio Cantagallina (Italian, 1582/3–1656). Naval Combat Represented on the Arno River in Florence, for the Marriage of Cosimo di Medici Prince of Tuscany, and Maria Maddalena of Austria, in 1608 (after Jacopo Ligozzi), 1608; two etchings; John L. Severance Fund. Periclemene (Lobster); 17.4 x 27.1 cm; Bartisch 36; 2002.21. *Eritto Echione E Etalide (Eritro, Echione, and Etalide)*, 19.7 x 26.9 cm; Bartisch 37; 2002.22

Elizabeth Catlett (Mexican, b. USA, 1919). *Magic People*, 2002; color linocut; 25.7 x 24.4 cm; Gift of the artist 2002.64

Ada Gilmore Chaffee (American, 1883–1955). *A Modern Pilgrim’s Print Book: Sandpipers*, 1935; linocut; 18.5 x 11 cm; Gift of various donors to the department of Prints and Drawings 2002.77.k

Oliver Chaffee (American, 1881–1944). *A Modern Pilgrim’s Print Book: 3 Central*, 1935; linocut; 7.5 x 14.7 cm; Gift of various donors to the department of Prints and Drawings 2002.77.d


Jacques-Louis David (French, 1748–1825). *Cupid and Psyche*, 1813; gray wash and pen and black ink with white paint and traces of black chalk; 16.7 x 22.4 cm; Andrew R. and Martha Holden Jennings Fund 2002.91

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Jean Baptiste Camille Corot (French, 1796–1875). Willows and Poplars (Saules et peupliers blancs), lithograph with chine collé; 25.7 x 39.4 cm; Deleil 30; state II/II; Gift of Robert M. Light in honor of Louise S. Richards 2002.14

Robert Cottingham (American, b. 1935). Rolling Stock #42, 1993; color lithograph; 45.4 x 34 cm; Gift of Elizabeth Carroll Shearer in memory of Fred Schmidt 2002.142.1-4.

Albert Christoph Dies (Austrian, 1755–1822). Ascending Stairs to Tréport, Ponte di St. Rocco Waterfall and Bridge at Tivoli (Vue de la Rotonde avec escaliers sur la Tiber et sa Rotonde a Tivoli), 1795; etching in brown ink; 36.8 x 27.5 cm; Andresen 27; Gift of Susan Schulman in memory of Fred Schmidt 2002.105

Robert McChesney (American, b. 1913). Untitled Abstraction S-2, 1951; color screenprint; 33.6 x 59 cm; John L. Severance Fund 2002.28

Jean-Claude-Richard de Saint-Non (French, 1727–1791). View of the Rotunda with Stairs on the Tiber (Vue de la Rotonde avec escaliers sur la Tibre) (after Hubert Robert), 1766; aquatint and etching printed in brown; 30.9 x 40.3 cm; not in Le Blanc; John L. Severance Fund 2002.23

Anthonis Sallaert (Belgian, about 1590–1658). A Scene from Classical Mythology; monotype; 12.4 x 9.7 cm; not in Hollstein; John L. Severance Fund 2002.19

Shelby Shackelford (American, 1899–1987). A Modern Pilgrim’s Print Book: Winter, 1935; linocut; 10 x 15 cm; Gift of various donors to the department of Prints and Drawings 2002.77.a

Oysterman, 1935; linocut; 13.7 x 9.7 cm; Gift of various donors to the department of Prints and Drawings 2002.77.a

William Giles (British, 1872–1939). Swans and Cигннэт, 1911; color woodcut; 30.9 x 38.7 cm; Gift of various donors to the department of Prints and Drawings 2002.79

Paul Cézanne (French, 1839–1906). The Magalena; etching; 20.4 x 14.5 cm; Bartsch 2; John L. Severance Fund 2002.17

Daniel Kelly (American, b. 1947). Nune, 2002; woodcut, colored by hand with white paint; 77.5 x 94 cm; Gift of Charles A. and Leon Plevin in memory of Fred Schmidt 2002.107

Robert Cottingham (American, b. 1935). Rolling Stock #42, 1993; color lithograph; 45.4 x 34 cm; Gift of Elizabeth Carroll Shearer in memory of Fred Schmidt 2002.142.1-4.

John Hamilton Mortimer (British, 1740–1779). Richard II, 1775; etching in brown ink; 59.9 x 32.4 cm; Gift of various donors to the department of Prints and Drawings 2002.58

Hiroshi Maruyama (Japanese, b. 1953). Blue Shadow-Lattice, 2000; color woodcut; 40.6 x 50.6 cm (irregular); Mr. and Mrs. William E. Ward Collection Fund 2002.99

Double Portrait of the Brothers Konrad and Franz, 1951; color screenprint; 33.6 x 59 cm; John L. Severance Fund 2002.28

John L. Severance Fund 2002.18

Johann Anton Rembrandt van Rijn (Dutch, 1606–1669). The Blindness of Tobit: The Large Plate, 1651; etching and drypoint; 15.8 x 12.9 cm; White and Boon 42, state I/II; Severance and Greta Milinkin Fund 2002.10

Karl Ochman (undocumented). Times Square, 1939; lithograph; 31.7 x 43.2 cm; Winkler 2; Gift of The Print Club of Cleveland 2002.63

Daniel Kelly (American, b. 1947). Nune, 2002; woodcut, colored by hand with white paint; 77.5 x 94 cm; Gift of Charles A. and Leon Plevin in memory of Fred Schmidt 2002.107


Charles Adams Platt (American, 1861–1933). Cape Ann Farm, 1890; drypoint; 22.7 x 30.7 cm; Rice 13; Gift of Carole W. and Charles B. Rosenblatt 2002.125

Rufino Tamayo (Mexican, 1899–1991). *Butterflies (Mariposa)*, 1974; embossed lithograph; 56.2 x 76 cm; Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2002.86


Rembrandt van Rijn (Dutch, 1606–1669). *The Blindness of Tobit: The Large Plate*, 1651; etching and drypoint; 15.8 x 12.9 cm; White and Boon 42, state I/II; Severance and Greta Millikin Fund 2002.10

Agnes Weinrich (American, 1873–1946). *A Modern Pilgrim’s Print Book: Fish Shacks*, 1935; linocut; 14.2 x 9.1 cm; Gift of various donors to the department of Prints and Drawings 2002.77.f

Neil Welliver (American, b. 1929). *Stump*, 2000; color woodcut; 76.2 x 76.4 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2002.74


Grant Wood (American, 1892–1942). *February*, 1940; lithograph; 22.6 x 30 cm; Cole 17; Gift of various donors to the department of Prints and Drawings 2002.75

Saul Yalkert (undocumented). *A Modern Pilgrim’s Print Book: House in the Hollow*, 1935; linocut; 12.6 x 10.2 cm; Gift of various donors to the department of Prints and Drawings 2002.77.h

**Textiles and Islamic Art**

*Feathered Panel.* Peru, Far South Coast, Pampa Ocoña; AD 600–900; Papagayo macaw feathers knotted onto string and stitched to cotton plain-weave cloth, camelid fiber plain-weave upper tape; 81.3 x 223.5 cm; Andrew R. and Martha Holden Jennings Fund 2002.93
Aside from the sparkling gleam of the cleaned and restored south facade of the museum’s 1916 building, the clearest signal that the restoration of the original building’s exterior and terraces was nearing completion was the reappearance in May of Rodin’s familiar Thinker on a pedestal in front of the south steps.

A close examination reveals a few improvements in the Thinker’s circumstances. First, the black marble pedestal that had been installed in the early 1970s is gone, replaced by white granite to match the stonework of the terraces. A bomb detonated in 1970 shattered the original concrete base, and the new base was designed to complement the statue, which was returned to its place with the bomb’s damage intact, evident in shards of shredded bronze where the figure’s feet once had been.

When the museum was considering whether to keep the black granite base or build a new one, another issue that had been debated in the aftermath of the bombing came up again. The Rodin estate had indicated in 1971 that the museum could commission a new cast of the Thinker from the same mold as the original, provided the existing sculpture was destroyed. In 2002, as in 1970, the decision was made to forgo this option, however. Rodin’s philosophy was that a sculpture changes with time, and that everything that happens to it becomes a part of the work of art.

The new base is a 15,000-pound block of solid marble. “It took a special crane to lower it into place and our entire installation crew of 15 to level it,” recalls Randall Von Ryan, associate director of architecture and construction. “A monolithic block holds up much better against the elements than something constructed out of pieces of stone. Everything out there was built to last a couple hundred years.”

The sculpture was cleaned and treated by museum conservators, as were all the other outdoor pieces that populate the south terrace. Some made brief public appearances during the restoration project as part of the exhibition Conserving the Past for the Future and in an Object in Focus show.

One improvement shows up only after the sun goes down: unobtrusive lights installed flush with the paving stones shine up on the Thinker, making his inspiring figure visible from across the Fine Arts Lagoon, day or night.
LOANS TO OTHER INSTITUTIONS

Albright-Knox Art Gallery, Buffalo; Kimbell Art Museum, Fort Worth; Los Angeles County Museum of Art
Modigliani and the Artists of Montparnasse

American Federation of Arts, New York and Arthur M. Sackler Gallery, Smithsonian Institution, Washington; Dallas Museum of Art; The Cleveland Museum of Art
The Sensuous and the Sacred: Chola Bronzes from South India

Antikensammlung Berlin; Martin-Gropius-Bau, Berlin
Die Griechische Klassik: Idee oder Wirklichkeit

The Baltimore Museum of Art; Saint Louis Art Museum
Painted Prints: The Revelation of Color in Northern Renaissance and Baroque Engravings, Etchings, and Woodcuts

Centre National d’Art et de Culture Georges Pompidou, Paris
La Révolution Surréaliste

China Institute Gallery, New York
Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors

Dallas Museum of Art; Museum of Contemporary Art, Los Angeles; The Metropolitan Museum of Art, New York; Museum of Contemporary Art Chicago
Thomas Struth

Fogg Art Museum, Harvard University Art Museums, Cambridge
Poussin and 17th-Century French Painting

Fondation de l’Hermitage, Lausanne
L’Impressionisme Americain 1880–1915

Frederick R. Weisman Art Museum, University of Minnesota, Minneapolis; Pennsylvania Academy of the Fine Arts, Philadelphia
On the Edge of Your Seat: Popular Theatre and Film in Early 20th-Century American Art

Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington; Brooklyn Museum of Art; Victoria and Albert Museum, London; Museum Rietberg, Zurich
The Adventures of Hamza

The Frick Collection, New York; J. Paul Getty Museum of Art, Los Angeles
Grenze, The Draftsman

Fundacion Juan March, Madrid
Georgia O’Keeffe: Naturalezas Intimas

The Governor’s Residence Foundation, Columbus, Ohio
Long-term loan to governor’s mansion

Groeningemuseum, Bruges, Belgium
Jan van Eyck, Early Netherlandish Painting and the South of Europe

Hallie Ford Museum of Art, Salem, Oregon; Boise Art Museum, Idaho
In the Fullness of Time: Masterpieces of Egyptian Art from American Collections

Hokkaido Museum of Modern Art, Japan
Vincent and Theo van Gogh

Isabella Stewart Gardner Museum, Boston
Cosmè Tura and Ferrara: Painting and Design in Renaissance Ferrara

Japan Society Gallery, New York; The British Museum, London
Kazari: Decoration and Display in Japan, 15th–19th Centuries

Kimbell Art Museum, Fort Worth; Los Angeles County Museum of Art
Bartolomé Esteban Murillo: Paintings from American Collections

Kyoto National Museum, Japan; Staäelsches Kunstinstitut, Frankfurt am Main
Rembrandt Rembrandt

Kyoto National Museum; Tokyo National Museum (organizing institution)
Sesshū, Master of Ink and Brush: 500th Anniversary Exhibition

The Metropolitan Museum of Art, New York; Los Angeles County Museum of Art
The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia 1256–1353

Musée Fabré, Montpellier, France; Musée des Beaux-Arts, Lyon; Musée des Beaux-Arts, Rennes; Minneapolis Institute of Arts (organizing institution)
Sacred Symbols: Four Thousand Years of Native American Art

Musea Antwerpen, Rubens House, Antwerp
Marvels of Delight: Early Netherlandish Drawings from Jan van Eyck to Hieronymus Bosch

Museé des Beaux-Arts, Lyon
L’Ecole de Barbizon

Museum of Contemporary Art, Los Angeles; San Francisco Museum of Modern Art; National Gallery of Art, Washington
Willem de Kooning: Tracing the Figure

Naples Museum of Art, Florida; Yale University Art Gallery, New Haven
Frankenthaler: The Woodcuts

National Gallery of Art, Washington
The Flowering of Florence: Botanical Art for the Medici, 1550–1750

National Gallery of Art, Washington; Dallas Museum of Art (organizing institution); The Frick Collection, New York; Centre de la Vieille de Charté, Marseille, France
Anne Vallayer-Coster: Still-Life Painting in the Age of Marie Antoinette

Nationalmuseum, Stockholm; Statens Museum for Kunst, Copenhagen
Impressionism, Post-Impressionism, and the Nordic Countries

National Palace Museum, Taipei, Taiwan, China
Art under Emperor Ch’ien-lung

Palais des Beaux-Arts, Lille, France; Fondation Pierre Gianadda, Martigny, Switzerland
Rétrospective Berthe Morisot

Palazzo dei Diamante, Galleria d’Arte Moderna e Contemporanea, Ferrara, Italy; Los Angeles County Museum of Art (co-organizers); Denver Art Museum
Sargent and Italy

Palazzo Grassi, Venice
I Faraoni
French Regional & American Museums Exchange

The Phillips Collection, Washington; Museum of Fine Arts, Houston
Over the Line: The Art and Life of Jacob Lawrence
Royal Academy of Arts, London
The Aztecs
San Diego Museum of Art; El Paso Museum of Art, Texas
Idol of the Moderns: Pierre-Auguste Renoir and American Painting
San Diego Museum of Art; Hood Museum of Art, Hanover, New Hampshire (organizing institution)
José Clemente Orozco in the United States, 1927–1934
Shimane Art Museum, Japan; The Museum of Fine Arts, Gifu, Japan (organizing institution)
Odilon Redon—Le souci de l’absolu (Search for the Absolute)

In August, the museum was pleased to be the first and only U.S. venue for Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille, which was on view August 25 to November 3. The show featured renowned drawings by Raphael, borrowed from one of the major collections of drawings by the Italian Renaissance master.

This exhibition was the result of the French Regional & American Museums Exchange (FRAME), an initiative of Elizabeth Rohatyn, wife of former U.S. ambassador to France Felix G. Rohatyn, and Françoise Cachin, former director of French Museums. Founded in 1999, this consortium of nine American and nine French museums was created to generate cooperative projects and open their outstanding collections to a wider public in the United States and Europe. Raphael and His Age was the first FRAME exhibition at the Cleveland Museum of Art; it will open at the Palais des Beaux-Arts in May 2003.


In September, Cleveland Mayor Jane L. Campbell presided over a ceremony honoring the FRAME program. Attendees included Elizabeth Rohatyn and representatives of French museums as well as museum staff and members of the media. During the last week in October, the museum played host to representatives from all the French and American museums and FRAME director Françoise Cachin for a four-day conference.

Mayor Jane L. Campbell presents an official proclamation from the City of Cleveland to Elizabeth Rohatyn in recognition of the FRAME program.