During 2003, 523 works of art came into the collection. Highlights among them are two 19th-century carved figures from the Democratic Republic of the Congo; *Gamin*, a hand-painted plaster bust by the Harlem Renaissance artist Augusta Savage; and a ceramic *Oculate Being Mask* made between 300 BC and 1 AD in present-day coastal Peru. The bequest of Nicholas J. Velloney brought many objects to the collection, from Sévres porcelain and British silver by Paul Storr to earthenware from the Josiah Wedgwood Factory. Entering the Asian collections were notable calligraphic scrolls from Mr. and Mrs. Robert T. Gow.

Former CMA gallery designer William Ward gave his large and impressive collection of Indian Kalighat paintings; the museum now possesses the single largest collection of these “folk” paintings in the United States.

The year’s biggest acquisitions of paintings were literally the largest: a suite of five floor-to-ceiling compositions on mythological subjects by the French Neoclassical painter Charles Meynier and the expansive 1960 canvas *Celebration* by the American artist Lee Krasner—the first painting by her to join the collection.

The museum also added works on paper by André Breton, Kenneth Dingwall, Jean Dubuffet, Jean-Auguste-Dominique Ingres, Jean-François Millet, Henry G. Keller, and Alfred Maurer (three gouaches, a gift from Tommy and Gill LiPuma); five illuminated manuscripts from the Jeanne Miles Blackburn Collection; photographs given by the George Gund Foundation in honor of David Bergholz as well as a fine collection of photographs by Judith K. McMillan; and prints by, among others, Gustave Baumann, James Ensor, Donald Judd, Henri Rivière, Walter Sickert, and Cleveland artist Mabel Hewit, who learned the white line woodcut technique from Blanche Lazzell (subject of an exhibition here in 2002)—the first of several donations of material that will culminate in an exhibition in summer 2005.

Notable textiles included a floral silk from Iran’s Safavid dynasty (1501-1722), and a resist-dyed raffia palm fiber man’s garment from the Ivory Coast.

The activities and accomplishments of the curators varied greatly this year. Sylvain Bellenger was awarded the Chevalier des Arts et Lettres by the French government for his contribution to French culture and will be knighted in 2004. Michael Bennett received the Award of Achievement.
Charles Meynier (French, 1768–1832). *Polymnia, Muse of Eloquence*, 1800; oil on canvas; 275 x 177 cm; Severance and Greta Millikin Purchase Fund 2003.6.1.
in the cultural exhibition category for the 2002 exhibition *Magna Graecia: Greek Art from South Italy and Sicily from Northern Ohio Live*. He also helped establish an endowed lecture called The John and Helen Collis Lecture, which will cover topics related to ancient Greek and Byzantine art; the lectures begin in 2004. Susan Bergh worked with the organizing committee to create the American Association of Museum Curators. She and Heather Lemonedes represent the museum on the AAMC Council. Stan Czuma was local curator for the national exhibition *The Sensuous and the Sacred: Chola Bronzes from South India*. Carter Foster completed a fellowship at the Clark Art Institute in Williamstown in May and June to research images of life classes in 18th-century France and mounted the exhibition *Jasper Johns: Numbers*. Jane Glaubinger organized the exhibition *Against the Grain: Woodcuts from the Collection*. Louise Mackie curated the experimental exhibition *Draped in Splendor: Renaissance Textiles and the Church* and worked with the New Media department to develop the touch-screen interactive “How to Look at Textiles.” Constantine Petridis completed the reinstallation of the Art of Sub-Saharan Africa gallery.
(which opened on October 12) and the catalogue *South of the Sahara: Selected Works of African Art*. Jeffrey Grove and Carter Foster co-curated the exhibition *Drawing Modern: Works from the Agnes Gund Collection*. The publications office simultaneously produced three ambitious books: *Drawing Modern: Works from the Agnes Gund Collection; Jasper Johns: Numbers;* and *South of the Sahara: Selected Works of African Art*, all published in October. The museum hired two new staff members in the collections and programs area. Holger Klein, the first Robert P. Bergman Curator of Medieval Art, starts in the fall of 2004, and a new Asian paintings conservator, Jennifer Perry, will work at the Freer Gallery in Washington, D.C. as part of a new collaboration program with that institution. Cross-departmental teams also worked hard to shape ideas for the museum expansion project, including, among other things, a high-tech family learning center. A team of curators and educators took a whirlwind “field trip” to see what a number of the most technologically advanced museums are using now and planning for the coming years. One glimpse into the future appeared in the museum’s new gallery of Sub-Saharan African art: a video-interactive device simultaneously provides contextual information for gallery visitors, contains in-depth lesson plans designed to be accessed by teachers who are leading classes in the gallery, and allows...
Augusta Savage
Gamin, about 1929–30;
hand-painted plaster;
44.5 x 24.2 x 20.4 cm;
Purchase from the J. H. Wade Fund 2003.40.
for live, real-time videoconferencing with scholars or students at remote sites. Also employing technology in inventive ways was the touch-screen interactive display in the Draped in Splendor exhibition that enables visitors to learn all about the construction and uses of Renaissance textiles. The museum’s Web site was enhanced with thousands of additional records of objects from the permanent collection, all accessible through a searchable database.

A total of 268 objects were lent to 62 exhibitions at 83 different venues. Among the numerous works treated in the conservation labs, of particular note was the so-called Schlägl altarpiece depicting the Passion of Christ. One exciting conservation project took place across the Atlantic Ocean via an Internet 2 video-data connection that allowed Cleveland conservators and their colleagues at the Centre de Recherche et de Restauration des Musées de France at the Louvre in Paris to collaborate on research of rare French ceramics.
Lee Krasner
(American, 1908–1984). Celebration, 1960; oil on canvas; 234.3 x 468.6 cm; Purchase from the J. H. Wade Fund 2003.227.

Lee Krasner

The museum was fortunate to acquire its largest Abstract Expressionist painting this year, when Lee Krasner’s expansive Celebration came into the collection. Associate Curator of Contemporary Art Jeffrey Grove says the painting “expresses powerful emotional energy, alternately ferocious and lyrical.” With arcs of pigment that drip and splatter across its surface, the work exemplifies “action painting,” in which the finished work expresses the accumulation of the energetic physical movements the artist made in the process of dispersing paint over the canvas. The work is a unique statement in Krasner’s career—indeed, it is actually two paintings in one. Originally painted in 1957 and titled Upstream #2, the canvas was marked by a lush palette and interlocking organic forms. In 1960, the artist repainted it using more somber tones of umber, cream, and white to refine and reshape the composition. These different groups of gestures, made at different times, reflect conflicting emotional states. Celebration reconciles both in a single, vibrant work. Unlike the more purely abstract paintings of her iconic husband, Jackson Pollock, Krasner’s work incorporates figural representation and nonobjective gestures in counterpoint, creating a layered, complex composition, full of tension and vitality.

Krasner was the only female member of the first generation of Abstract Expressionist painters. She created an influential series of large-scale action paintings between 1957 and 1962. Abstract Expressionism is a term coined to characterize the work of artists who struggled to reconcile the formal elements of European modernists—such as Matisse and Picasso—with an exploration of philosophical and psychological impulses through nonobjective images. Celebration is an eloquent summation of the goals of that movement and an engaging, even joyful image: a wonderful addition to the museum’s collection.
African Art
Democratic Republic of the Congo, possibly Yombe people. *Mother and Child Figure* (*pfemba*), mid to late 1800s; wood; 26 cm; Andrew R. and Martha Holden Jennings Fund 2003.35.

Democratic Republic of the Congo, Hungaan people. *Male Figure*, mid to late 1800s; wood; 68 cm; Andrew R. and Martha Holden Jennings Fund 2003.36.

Art of the Ancient Americas
South Coast, Peru, Paracas (Cavernas) style (700 BC–AD 1). *Oxolate Being Mask*, 300 BC–AD 1; ceramic, resin-based paint; diam. 23.9 cm; Purchase from the J. H. Wade Fund 2003.39.

Lucy Martin Lewis (New Mexico, Acoma Pueblo, about 1900–1992). *Vessel*, 1900s; ceramic; diam. 15.7 cm, h. 11.7 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.345.

Maria Martinez (New Mexico, San Ildefonso Pueblo, about 1887–1980) and Popovi Da (New Mexico, San Ildefonso Pueblo, 1921–1971). *Plate*, after 1955; ceramic; diam. 30 cm, h. 5.6 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.348.

Helen Naha (Naja) (Ari-Nova) (Arizona, Tewa-Hopi, 1922–1993). *Vessel*, 1900s; ceramic; diam. 35.1 cm, h. 15 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.347.

Joy Navasie (Frog Woman) (Arizona, Tewa-Hopi, b. 1919). *Vessel*, about 1960; ceramic; diam. 15.2 cm, h. 12.2 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.349.

Nathan Youngblood (New Mexico, Santa Clara Pueblo, b. 1954). *Plate*, late 1900s; ceramic; diam. 29.1 cm, h. 5.3 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.346.

Chinese Art
Late Shang–early Western Zhou period (1200–1000 BC). *Ding*, bronze; h. 57.4 cm; Severance and Greta Millikin Purchase Fund 2003.2.

Jiangxi Province, Song dynasty (960–1279). *Cloud-shaped Pillow: Qingbai Ware*, 1100s; glazed porcelain; w. 17.6 cm, h. 10 cm; Gift of various donors to the Department of Asian Art (by exchange) 2003.88.


Qing dynasty (1644–1911). *Portrait of Buddhist Monks of Obaku Sect*, 1600s; hanging scroll; ink and color on paper; 134 x 77.5 cm; Gift of Mr. and Mrs. Robert T. Gow 2003.352.

Qing dynasty. *Tree Root*, before 1800s; wood with carved base; h. 82 cm (with base); Gift of various donors to the Department of Asian Art (by exchange) 2003.44.

Qing dynasty. *Portrait of Buddhist Monks of Obaku Sect*, 1600s; hanging scroll; ink and color on paper; 134 x 77.5 cm; Gift of Mr. and Mrs. Robert T. Gow 2003.352.

Qing dynasty. *Tree Root*, before 1800s; wood with carved base; h. 82 cm (with base); Gift of various donors to the Department of Asian Art (by exchange) 2003.44.

Qing dynasty. *Portrait of Buddhist Monks of Obaku Sect*, 1600s; hanging scroll; ink and color on paper; 134 x 77.5 cm; Gift of Mr. and Mrs. Robert T. Gow 2003.352.

Qing dynasty. *Tree Root*, before 1800s; wood with carved base; h. 82 cm (with base); Gift of various donors to the Department of Asian Art (by exchange) 2003.44.

Qing dynasty. *Portrait of Buddhist Monks of Obaku Sect*, 1600s; hanging scroll; ink and color on paper; 134 x 77.5 cm; Gift of Mr. and Mrs. Robert T. Gow 2003.352.
in Cursive Style; horizontal scroll; ink on paper; 28.5 x 65.5 cm; 2003.353. Calligraphy in Cursive Style; hanging scroll; ink on paper; 128 x 28.5 cm; 2003.354.

Contemporary Art
Lee Krasner (American, 1908–1984). Celebration, 1960; oil on canvas; 234.3 x 468.6 cm; Purchase from the J. H. Wade Fund 2003.227.
Frank Stella (American, b. 1936). Gray Scramble (Single), VIII, 1968; synthetic polymer paint on canvas; 175.2 x 175.2 cm; Anonymous Gift 2003.355.

Decorative Arts
England. Figure, about 1800; earthenware; 47.5 x 39.2 x 18.6 cm; Bequest of Nicholas J. Velloney 2003.249.
England, Staffordshire. Tea Caddy with Lid, about 1750–1800; earthenware; with cover 13 x 8.5 x 6.4 cm; Bequest of Nicholas J. Velloney 2003.247.a–b.
France, Paris. Centerpiece, about 1830–50; gilt bronze with enamel flowers; 51 x 38.2 x 26.4 cm (with flowers); Bequest of Nicholas J. Velloney 2003.256.a–b.

Yuan dynasty (1279–1368). Two hanging scrolls; ink on silk; each 134.3 x 62.6 cm; The Severance and Greta Millikin Purchase Fund. Ink Bamboo in Four Seasons: Spring; 2003.87.1. Ink Bamboo in Four Seasons: Autumn; 2003.87.2.
Qing dynasty (1644–1911). Portrait of Buddhist Monks of Obaku Sect, 1600s; hanging scroll; ink and color on paper; 134 x 77.5 cm; Gift of Mr. and Mrs. Robert T. Gow 2003.352.

Frank Stella (American, b. 1936). Gray Scramble (Single), VIII, 1968; synthetic polymer paint on canvas; 175.2 x 175.2 cm; Anonymous Gift 2003.355.

Will Barnet (American, b. 1911). The Dream, 2002; “carbon pencil” and oil paint; 69.2 x 47.3 cm; Gift of The Print Club of Cleveland 2003.61.

Carl Bloch (Danish, 1834–1890). Standing Woman and Child, 1850–90; pen and brown ink, brush and brown wash; 27.8 x 15.9 cm; James Parmelee Fund 2003.229.

Cecco Bravo (Italian, 1607–1661). Study of a Standing Male Nude, with a Study of Head in Three-Quarter Profile, about 1640; red chalk; 40.2 x 25 cm; Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Croneis 2003.288.

André Breton (French, 1896–1966). Portrait of Joyce Mansour, about 1935; ink on coated calendered paper (décalcomanie), three parts; John L. Severance Fund. 22 x 10.2 cm; 2003.95.a. 22 x 10 cm; 2003.95.b. 22 x 9.6 cm; 2003.95.c.


Kenneth Dingwall (Scottish, b. 1938). Behind the Mirror, 2001; graphite and casein; 26.8 x 36.2 cm; Gift from the Trust of Frank H. Porter 2003.291.
Marcantonio Franceschini (Italian, 1648–1729). Study of a Young Woman Playing a Tambourine, and Studies of an Arm, Hands, and Feet (Studies for “Miriam Leading the Chorus of Women Who Give Thanks for the Routing of Pharaoh”), about 1711; red chalk; 25.3 x 35.1 cm; Gift of Nancy West 2003.7.

Ellen Gallagher (American, b. 1965). Bouffant, and Studies of an Arm, Hands, and Feet (two works), about 1711; red chalk; 25.3 x 35.1 cm; Gift of Nancy West 2003.7.

Anton Mauve, Dutch (1838–1888). Shepherd with His Flock; about 1870; pen and brown ink; 10.2 x 16.5 cm; Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Croneis 2003.287.


William McGregor Paxton (American, 1869–1941). Bequest of Nicholas J. Velloney. Female Nude Seen from the Rear, about 1913; graphite; 30.2 x 22.5 cm; 2003.268. Female Nude with Outstretched Arms, about 1913; graphite; 30.2 x 22.5 cm; 2003.269. Nude Child Seen from the Rear, 1913; graphite; 35.3 x 25 cm; 2003.267. Standing Woman, about 1900; black crayon; 20.8 x 12 cm; Bequest of Nicholas J. Velloney 2003.269.

George Richmond (British, 1809–1896). Two Male Figures, about 1829; pen and brown ink; 14.9 x 16 cm; James Parmelee Fund 2003.228. Known subject; black ink, color, silver paint, and graphite underdrawing on paper; 45.7 x 28 cm; 2003.145.

Joseph Vernet (French, 1714–1789). Sheet of Studies: Scared Man, Head of a Dog, Scared Woman, 1700s; red chalk (seated man); pen and brown ink over black chalk (seated woman); black chalk (head of dog); 12.4 x 12.7 cm; Bequest of Nicholas J. Velloney 2003.265.

Max Weber (American, 1881–1961). Study of Four Female Nudes, 1912; watercolor and graphite; 31.9 x 20.6 cm; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.82.

Attributed to Federico Zuccaro (Italian, 1540/2–1609). Genre Scene of Young Men Playing a Game; pen and brown ink and brush and brown wash over graphite; 13.7 x 20.1 cm; Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Croneis 2003.289.

Indian and South East Asian Art

India, Deccan, Aurangabad. Gajan Ragini (Krisna with Gopi Playing the Flute), from the “Ragamala Series,” about 1750; painting, ink and color on paper; 24.3 x 14 cm; Gift of Jack and Jeanette Walton in memory of his grandparents, Dr. and Mrs. E. K. Zaworski 2003.344.

India, Calcutta. Kalighat painting, 1800s; Gift of William E. Ward in memory of his wife, Evelyn Svec Ward. Unknown subject; black ink, color, and graphite underdrawing on paper; 30.4 x 25.5 cm; 2003.109.a. Unknown subject; black ink, color, and graphite underdrawing on paper; 25.3 x 30.3 cm; 2003.124. Unknown subject; woodcut with black ink on paper; 27.8 x 41.7 cm; 2003.139. Anantasayan (Vishnu Reclining on Servant Anata); woodcut with black ink on paper; 26.5 x 40.8 cm; 2003.140. Balamuna and Krishna; black ink, color, and graphite underdrawing on paper; 45.3 x 27.9 cm; 2003.168. A Barber Cleaning the Ear of a Courtesan; black ink, color, and silver paint on paper; 45.3 x 28.4 cm; 2003.117. A Barber Cleaning the Ear of a Courtesan; woodcut with black ink on paper; 45.5 x 28.2 cm; 2003.118. Battle Scene; black ink and hand-colored with yellow, red, and green on paper; 26.8 x 41.6 cm; 2003.111.b. Calcutta “Man about Town” Smoking Mandela Pipe; black ink, color, silver paint, and graphite underdrawing on paper; 45.7 x 28 cm; 2003.145. Das Avatara, Ten Incarnations of Vishnu; black ink and hand-colored with red, green, and yellow on paper; 28.3 x 42.7 cm; 2003.114.b. Dana or Aritis; black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 27.8 cm; 2003.147. Donga; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 27.6 cm; 2003.157.b. Donga and Her Lion Killing Maheshasura; black ink, color, and silver paint on paper; 45.8 x 28.3 cm; 2003.103. Donga or Ganesha Janani(?); ink,
color, and silver paint on paper; 44.2 x 27.9 cm; 2003.169. *Dasamant Garlanding Shakti Nath*; black ink, color, silver paint, and graphite underdrawing on paper; 13.6 x 8.7 cm; 2003.141. *Gajatalakshmi*; black ink, color, and silver paint, and graphite underdrawing on paper; 43 x 27.7 cm; 2003.149. *Ganesh*; black ink, color, and graphite underdrawing on paper; 45.3 x 27.5 cm; 2003.166. *Ganesh*; black ink, color, silver paint, and graphite underdrawing on paper; 43 x 27.4 cm; 2003.98. *Ganada Carrying Balarama and Krishna*; black ink, color, silver paint, and graphite underdrawing on paper; 45.2 x 27.8 cm; 2003.134.b. *Gaur and Nita*; black ink, color, and some graphite underdrawing on paper; 27.8 x 21.3 cm; 2003.115. *The Goddess Ganga*; black ink, color, silver paint, and graphite underdrawing on paper; 45.1 x 27.6 cm; 2003.158. *Hanuman with Rama and Lakshman on His Shoulders*; black ink, color, and silver paint on paper; 45.7 x 29.4 cm; 2003.120. *Hanu-Hara*; black ink, color, silver paint, and graphite underdrawing on paper; 45.2 x 27.8 cm; 2003.99. *Hari-Hara*; black ink, color, and silver paint on paper; 45.6 x 28.4 cm; 2003.100.a. *Jagannatha Trio*; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 28 cm; 2003.135.b. *Jailer Receiving Mahant of Tarakeshwar in Prison*; black ink, color, silver paint, and graphite underdrawing on paper; 45. x 28 cm; 2003.105. *Jataya (Rama’s Mythical Bird) Hinders Ravana’s Chariot, Trying to Prevent the Abduction of Sita*; black ink, color, and silver paint, and graphite underdrawing on paper; 45.5 x 28.2 cm; 2003.109.b. *Jataya (Rama’s Mythical Bird Hinders Ravana’s Chariot, Trying to Prevent the Abduction of Sita)*; woodcut with black ink on paper; 40.6 x 26.5 cm; 2003.111.a. *Kalakantha Receiving a Boon from the Goddess Chandi*; black ink, color, silver paint, and graphite underdrawing on paper; 13.6 x 8.8 cm; 2003.143. *Kali*; black ink and color paint on paper; 28 x 21.5 cm; 2003.112.a. *Kali*; black ink, color, and silver paint on paper; 45.9 x 28 cm; 2003.110.a. *Kali*; black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 28 cm; 2003.163. *Kali*; black ink, color, silver paint, and graphite underdrawing on paper; 44.8 x 27.8 cm; 2003.164. *Kali Standing on Shiva*; black ink and color on paper; 30 x 25.5 cm; 2003.110.b. *Kalyanadi-Mardakaka-Krishna (Krishna Destroying Snake-Demon Kaliya)*; black ink, color, and graphite underdrawing on paper; 25.4 x 20.4 cm; 2003.113.a. *Kartika (Kartikerya)*; black ink, color, silver paint, and graphite underdrawing on paper; 45.8 x 28.2 cm; 2003.151. *Krishna Standing by Radha Who Is Seated on a Chair*; black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 27.7 cm; 2003.155. *Krishna as Kali Worshiped by Radha*; black ink, color, and silver paint on paper; 45.7 x 27.8 cm; 2003.113.b. *Krishna in His Childhood Asking for Butter from Vrishada*; black ink, color, silver paint, and graphite underdrawing on paper; 45.7 x 28 cm; 2003.112. *Krishna Ferrying Radha across the Yumna*; black ink, color, and silver paint on paper; 45.8 x 27.6 cm; 2003.129.a. *Krishna Ferrying Radha across the Yumna with an Old Woman*; black ink, color, silver paint, and graphite underdrawing on paper; 44.5 x 28.3 cm; 2003.130. *Krishna Stroking Radhâ’s Feet*; black ink, color, and graphite underdrawing on paper; 45.4 x 27.9 cm; 2003.133.b. *Krishna Stroking Radhâ’s Feet*; woodcut with black ink on paper; 40.6 x 26.6 cm; 2003.136. *Krishna Stroking Radhâ’s Feet*; black ink, color, and silver paint on paper; 40.4 x 28 cm; 2003.138. *Krishna Weighted against Precious Objects (?)*; black ink and hand-colored with green, yellow, and red on paper; 28.5 x 45 cm; 2003.107.b. *Lakshmi and Sarasvati*; black ink, color, and graphite drawing on paper; 30.1 x 25.5 cm; 2003.121. *Lakshmi and Sarasvati*; black ink, color, and silver paint on paper; 45.3 x 28.4 cm; 2003.150.b. *Lav and Kous, Sons of Rama (?)*; black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 27.8 cm; 2003.154. *Mahant of Tarakeshwar Rides on an Elephant*; black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 27.8 cm; 2003.104. *Hanuman the Monkey Rides on Shiva*; black ink, color, silver paint, and graphite underdrawing on paper; 33 x 25.3 cm; 2003.106. *Matyi, Fish Avatara of Vishnu*; black ink, color, silver paint, and graphite underdrawing on paper; 44.9 x 27.2 cm; 2003.102. *Megha-Nada (Indrajit, Son of Radha)*; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 27.6 cm; 2003.119. *The Mutiny Heroine Rani Lakshmi Bai of Shahi*; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 28 cm; 2003.146. *Parvati Placing a Wedding Garland on Shiva*; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 28 cm; 2003.108.a. *Parvati Placing a Wedding Garland on Shiva*; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 27.4 cm; 2003.129.b. *Pravno Knocking at the Feet of Jana*; black ink, color, silver paint, and graphite underdrawing on paper; 15 x 10.3 cm; 2003.115. *Pravira Kneeling at the Feet of Jana*; black ink, color, silver paint, and graphite underdrawing on paper; 45.8 x 27.9 cm; 2003.107.a. *Radha and Krishna*; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 27.7 cm; 2003.156.b. *Radha and Krishna*; black ink, color, silver paint, and graphite underdrawing on paper; 40.4 x 27.9 cm; 2003.167. *Radha Stroking Krishna’s Feet*; woodcut with black ink on paper; 40.6 x 26.5 cm; 2003.137. *Rai Raja*; black ink, color, and graphite underdrawing on paper; 30.2 x 25.2 cm; 2003.123. *Raja Riding a Horse*; black ink, color, and graphite underdrawing on paper; 45.4 x 27.8 cm; 2003.161. *Rama and Hanuman Holding an Uprooted Tree, Rescue Sita*; black ink and color on paper; 35 x 25.9 cm; 2003.150.a. *Rama and Sita*; black ink, color, and graphite underdrawing on paper; 31 x 25.6 cm; 2003.134.a. *Rama and Sita Enthroned with Lakshmana and Hanuman in Attending; black ink, color, and graphite underdrawing on paper; 26 x 27.5 cm; 2003.152. *Rama and Sita in Royal Palace*; woodcut with black ink and hand-colored with yellow, green, and red paint.
on paper; 27 x 38.6 cm; 2003.156.a. Ravana; black ink, color, silver paint, and graphite underdrawing on paper; 45.1 x 27.7 cm; 2003.148. Seven Heroes or Warriors Killing Abhimanyu, Son of Arjuna; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 27.7 cm; 2003.144. Shiva and Parvati; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 27.6 cm; 2003.162. Shiva Bearing Alloft the Body of His Spouse Who Has Died in Childbirth; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 27.8 cm; 2003.131. Sitala, Goddess of Smallpox; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 27.7 cm; 2003.157.a. Trisvramapada (Three Steps of Vishnu); black ink, color, silver paint, and graphite underdrawing on paper; 45.4 x 27.8 cm; 2003.101. Visthavaran (Krishna Steals the Clothes of the Milkmaids); black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 28 cm; 2003.114.a. Vasudeva (Krishna’s father) Fleeing with the Infant Krishna Encounters a Cobra; black ink, color, silver paint, and graphite underdrawing on paper; 45 x 27.7 cm; 2003.153. Vasudeva (Krishna’s father) Fleeing with Krishna Encounters a Cobra and a Jackal; black ink, color, and silver paint on paper; 45.5 x 28.2 cm; 2003.100.b. Vishnu and Lakshmi; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 27.7 cm; 2003.132. Vishnu in Female Form of Mohini Carrying Amrita for the Gods; black ink and color on paper; 29.5 x 25 cm; 2003.122. Winged Apsara with a Horn; black ink, color, silver paint, and graphite underdrawing on paper; 45.5 x 27.8 cm; 2003.135.a. Woman Playing Music; black ink, color, and graphite underdrawing on paper; 30.7 x 25.7 cm; 2003.133.a. Worship of the Infant Krishna; black ink, color, and silver paint on paper; 29 x 25 cm; 2003.128. Yasoda and Krishna; black ink, color, silver paint, and graphite underdrawing on paper; 45 x 27.8 cm; 2003.159. Yasoda and Krishna, black ink, color, silver paint, and graphite underdrawing on paper; 45 x 27.8 cm; 2003.160. Yasoda Churning Butter; black ink, color, silver paint, and graphite underdrawing on paper; 45.6 x 28.6 cm; 2003.108.b. Yasoda Holding Krishna and Radha; black ink, color, silver paint, and graphite underdrawing on paper; 30.1 x 25.2 cm; 2003.125. Yasoda Taking the Infant Krishna for a Walk; black ink, color, and graphite underdrawing on paper; 29.8 x 25 cm; 2003.126. India, Rajasthan, Mewar School. Krishna and Gopis (Cowherd Girls), about 1660; ink and color on paper; 23.5 x 17.5 cm; Gift of Dr. Norman Zaworski 2003.343. Banwari (Indian). The Game of Wolf Running in Tejas, a Folio from a Third Set of Akbar Nama (History of Akbar), about 1595–1600; ink and color on paper; 32.2 x 19.2 cm (image), 35.2 x 23.8 cm (leaf); Alma Kroeger Fund 2003.38.

**Medieval Art**

South Flanders. Leaf from an Antiphonary: Initial Q with Saints Peter and Paul, about 1325; ink, tempera, and gold on vellum; 32.3 x 21.9 cm; The Jeanne Miles Blackburn Collection 2003.171.

Noël Bellemare (French, Paris, active 1520–1546) and the 1520s Hours Workshop. Two Leaves from a Book of Hours: David in Prayer and a Text Leaf with an Illuminated Border, about 1530–35; ink, tempera, and liquid gold on vellum; 11.2 x 6.4 cm (each leaf); The Jeanne Miles Blackburn Collection 2003.174.1–2.

Attavante degli Attavanti (Italian, Florence, 1452–1520/25) and Workshop. Leaf from a Gradual: Initial P with the Nativity, about 1500; ink, tempera, and gold on vellum; 59.8 x 4.1 cm; The Jeanne Miles Blackburn Collection 2003.173.

Henri d’Orquevaux (French, Metz, active about 1420–1430). Leaf from a Book of Hours: The Visitation, about 1420; ink, tempera, and gold on vellum; 16.1 x 12.5 cm; The Jeanne Miles Blackburn Collection 2003.172.

Seneca Master (Italian, active about 1307–1325). Medallion from the Border of a Latin Bible: The Expulsion of Adam and Eve from Paradise, early 1300s; tempera on vellum; 27 x 38.6 cm; Gift of John Bonebrake 2003.357.

**American Painting and Sculpture**

Ralph Earl (American, 1751–1801). Moses Seymour, Jr., 1789; oil on canvas; 120.7 x 90.2 cm; Gift of Mrs. George S. Lockwood Jr. in loving memory of her husband 2003.285.

Augusta Savage (American, 1892–1962). Gamin, about 1929–30; hand-painted plaster; 44.5 x 24.2 x 20.4 cm; Purchase from the J. H. Wade Fund 2003.40.

**European Painting and Sculpture**

Edouard Détaille (French, 1848–1912). Soldiers, about 1892; oil on panel; 20.7 x 17.2 cm; Gift of John Bonebrake 2003.357.


Frans Pourbus the Younger (Flemish, 1569–1622). Louis XIII (1601–1643) as a Child, 1611; oil on canvas; 159.3 x 95.3 cm; Mr. and Mrs. William H. Marlatt Fund 2003.225.
European Painting and Sculpture, 1900–1945
Jean Hélion (French, 1904–1987). Composition, 1934; oil on canvas; 130.8 x 161.9 cm; jointly owned by Dorothy Tremaine Hildt and the Cleveland Museum of Art 2003.428.
Jacques Hérold (Romanian, 1910–1987). Crystallization of the Forest, 1946; oil on panel; 60 x 73 cm; John L. Severance Fund 2003.94.

Photography
Shimon Attie (American, b. 1957). Slide Projection at the Central Train Station, Dresden, Germany, 1993 (printed 2003); chromogenic process color print (Ektacolor); ed. 1/15; 59.9 x 40.8 cm; Anonymous gift in memory of David “Ted” Labod, 2003.122.


Jean Hélion (French, 1904–1987). 1900–1945
European Painting and Sculpture,
Photography


Tokihiro Sato (Japanese, b. 1957). *Homed Melon*, 1994; gelatin silver prints; 42.8 x 145.8 cm; Gift of Charles Isaacs and Carol Nigro 2003.58.


Young Caul Miner, Wales, 1947; 30.3 x 22.8 cm; 2003.57.10. John Marin in His Studio, Hoboken, New Jersey, 1949; 23.2 x 30.4 cm; 2003.57.12. Pool Hall, Calyp, Illinois, 1940; 23 x 30.5 cm; 2003.57.3. Rockland, Maine, 1937; 20.4 x 30.5 cm; 2003.57.15. Shepherd's Camp, Montana, 1939; 22.9 x 30.7 cm; 2003.57.1.


Jeffrey A. Wolin (American, b. 1951). Sako Hoffmann, b. 19.10, Buenos Aires, Argentina, 1992–94 (printed mid 1990s); gelatin silver print, toned; ed. 5/6; 37.9 x 47.3 cm; Anonymous gift in memory of David “Ted” Baiman 2003.341.

Unidentified photographer (American). Boy with Cigar, about 1855; daguerrotype, tinted, sixth-plate; 8.3 x 7 cm; Gift of Charles Isaacs and Carol Nirgo 2003.298.

Unidentified photographer (American). Girl with Doll, 1850s; daguerrotype, sixth-plate; 8.3 x 7 cm; Gift of Charles Isaacs and Carol Nirgo 2003.300.

Unidentified photographer (American). The Hold-Up, 1880s; tintype, whole-plate; 21.6 x 16.5 cm; Gift of Charles Isaacs and Carol Nirgo 2003.299.

Unidentified photographer (American). Mother and Child, about 1860; ambrotype, tinted, sixth-plate; 8.3 x 7 cm; Gift of Charles Isaacs and Carol Nirgo 2003.293.

Unidentified photographer (American). Portrait of Man Leaving away from Camera, late 1840s; daguerrotype, quarter-plate; 10.8 x 8.3 cm; Gift of Charles Isaacs and Carol Nirgo 2003.296.


Unidentified photographer (American). Statue of a Youth in Lawn Hat (from a John R. Johnston album), before 1857; salted paper print from wet collodion negative; 17.8 x 12.9 cm; Gift of Charles Isaacs and Carol Nirgo 2003.301.

Unidentified photographer (American). Two Men Staging a Fight in a Studio, about 1860; tintype, sixth-plate in full case; 6.7 x 8 cm; Gift of Charles Isaacs and Carol Nirgo 2003.303.

Unidentified photographer (American). Two Oxen and Driver, 1850s; daguerrotype, sixth-plate; 7 x 8.3 cm; Gift of Charles Isaacs and Carol Nirgo 2003.295.

Unidentified photographer (American). Untitled, about 1855; tintype; 5.9 x 4 cm; Gift of Charles Isaacs and Carol Nirgo 2003.298.a.

Unidentified photographer (American). Young Woman in Bloomers, about 1855; daguerreotype, tinted and gilded highlights, half-plate; 14 x 10.8 cm; Gift of Charles Isaacs and Carol Nirgo 2003.297.

Unidentified photographer (American, Harrison7). Allegorical Study of a Woman, late 1850s; salted paper print from a wet collodion negative; 18.7 x 13.5 cm; Gift of Charles Isaacs and Carol Nirgo 2003.305.

Unidentified photographer (Japanese). Untitled, about 1870s; albumen print from wet collodion negative, hand colored; 40.2 x 52.2 cm; Gift of Mizzi Verne 2003.358.

Prints

Anonymous (Dutch). Copy of Cornelis Cort: Christ Giving the Key of the Church to St. Peter (after Girolamo Muziano), about 1567; etching and engraving; 27.5 x 20.4 cm (sheet); Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Crones 2003.312.

Ron Adams (American, b. 1934). Blackburn, 2002; color lithograph; 63.2 x 88.7 cm; John L. Severance Fund 2003.34.


Frank Armington (Canadian, 1876–1941). Rain, Place de la Concorde, Paris (La Pluie, Place de la Concorde, Paris), 1924; drypoint; 21.1 x 28.8 cm; Gift of Carole W. and Charles B. Rosenblatt 2003.333.

John Taylor Arms (American, 1887–1953). Two etchings; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg. French Church Series: Notre Dame Du Val, Portowsi, 1931; 22.1 x 13.2 cm; Fletcher 240, state II/II; 2003.64. French Church Series: Rocamadour, 1927; 34.8 x 25.3 cm; Fletcher 186, state I/II; 2003.63.

Will Barnet (American, b. 1911). The Dream, 2002; two color lithographs; The Print Club of Cleveland. BAT 61.5 x 46.6 cm; JSL 196.8.4, Cleveland Publication No. 81, 2003. Gift of Mrs. Theodore Alfred in memory of Carey Croneis 2003.310.

Edouard Detaille (French, 1848–1912). Gift of John Bonebrake. Les Fuseliers Marins (La Fontaine Fables: Le Mort et le Bucheron), 1952; etching, hand-colored with watercolor; 29.3 x 23.7 cm; Cramer 22, pl. 8; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.65.

Marc Chagall (Russian, 1887–1985). The Fables of Jean de La Fontaine: Death and the Woodcutter (Le Pont de Solferino: Effet Nuit), about 1898; color aquatint and etching; 32.6 x 49.8 cm; John L. Severance Fund 2003.20.

Marcellin Gilbert Desboutin (French, 1823–1912). Gift of the Sabines, 1700s; engraving; 32.8 x 19.9 cm; Fond François VII.96, Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Crones 2003.311.

Nicolas-François Chiffart (French, 1825–1901). Melanchole (Le Milancolé), etching; 27.9 x 19 cm; Gift of Sylvain Bellenger in honor of Heather Lomendos 2003.414.

Eugène Delâtre (French, 1854–1938). The Solférino Bridge: Nocturnal Effect (Le Pont de Solférino: Effet Nuit), about 1898; color aquatint and etching; 32.6 x 49.8 cm; John L. Severance Fund 2003.20.

Pierre Bréhnette (French, c. 1598–c. 1650). St. George Preparing for His Martyrdom (after Veronese), 1606; engraving and etching; 34.1 x 23.5 cm; Fonds François II.48; Gift of Mr. and Mrs. Theodore Alfred in memory of Carey Croneis 2003.310.


Karl Ludwig Bernhard Buchhorn (German, 1770–1856). The Young Beggar (Die Bettlerjugend), about 1800; eight aquatints; Nagler 9; John L. Severance Fund. 23.7 x 18.4 cm; 2003.25. 25.3 x 19.6 cm; 2003.26. 25.1 x 19.5 cm; 2003.27. 25.2 x 20 cm; 2003.28. 25.1 x 19.4 cm; 2003.29. 25.4 x 20; 2003.30. 25.2 x 19.5 cm; 2003.31. 25.3 x 19.9 cm; 2003.32.

Marc Chagall (Russian, 1887–1985). The Fables of Jean de La Fontaine: Death and the Woodcutter (Le Mort et le Bucheron), 1952; etching, hand-colored with watercolor; 29.3 x 23.7 cm; Cramer 22, pl. 8; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.65.

Riflemen Fuseliers Marins, about 1920; lithograph; 29.7 x 21.3 cm; 2003.410. An Uhlan (Un Uhlau); etching and drypoint; 31.4 x 23.6 cm; Béraldi 1; 2003.411.
Jim Dine (American, b. 1935). *Braid (first state),* 1972; etching; 90 x 60.2 cm; Williams College 148; John L. Severance Fund 2003.16.

Kerr Eby (American, 1889–1946). *Hatchet Cove,* 1957; etching, aquatint, and sandpaper ground; 22.9 x 35.3 cm; Giardina 194; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.66.

James Ensor (Belgian, 1860–1949). *The Cathedral,* 1886; etching; 24.2 x 18.8 cm; Taevernier 7, state III/III; Gift of The Print Club of Cleveland 2003.46.

Yoshisuke Funasaka (Japanese, b. 1939). Two color screenprints; Gift of William E. Ward in memory of his wife, Evelyn Svec Ward. *Lemon,* 1972; 54.7 x 42.8 cm; 2003.316. *Back Fence Gossip,* about 1935; color woodcut; 30.4 x 20.2 cm; 2003.370. *Boy on a Raft,* about 1935; color woodcut; 28.8 x 35.7 cm; 2003.363. *Boy on a Raft and Landscape of Manta,* about 1935; double-sided woodblock; 28.3 x 35.9 cm; 2003.364.a–b. *Houses,* about 1940; color woodcut; 23.5 x 35.6 cm; 2003.366. *The Jersey Shore,* about 1940; color woodcut; 28.7 x 18.8 cm; 2003.367. *Out of Doors Painting Class,* about 1940; color woodcut; 31.5 x 23.7 cm; 2003.371. *Out of Doors Painting Class and Townscape with Two Trees,* about 1940; double-sided woodblock; 31.3 x 23.5 cm; 2003.373.a–b. *Sandwich Man,* about 1940; color woodcut; 27.2 x 20.6 cm; 2003.372. *Sun Bathing,* about 1935; color woodcut; 27.7 x 30.3 cm; 2003.362. *The Village Well,* 1955; color woodcut; 27.6 x 21.2 cm; 2003.368. *Woman Washing Clothes,* about 1935; color woodcut; 35.6 x 24.4 cm; 2003.365. *Kouanin,* about 1877; 18.9 x 12.8 cm; Gonse 1886; drypoint; 11.9 x 25.7 cm; Williams 12; James Parmelee Fund 2003.239.

Francis Seymour Haden (British, 1818–1910). *Myton Hall,* 1859; drypoint; 11.9 x 25.7 cm; Schneiderman 19, state III/V; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.67.


Howard Hodgkin (British, b. 1932). In the *Museum of Modern Art: All Alone in the Museum of Modern Art,* 1979; softground etching with hand-coloring; 74.7 x 98.2 cm; Tate Gallery 24; Gift of Phyllis Sloane in memory of David Davis 2003.224.

Wenceslaus Hollar (Bohemian, 1607–1677). Four etchings; Bequest of Nicholas J. Velloney. *Aemississimae aliquot locorum . . . : Plate 5, Augsburg, 1635; 5.8 x 9.3 cm; Pennington 699; 2003.280. *Moated Town Gate,* 1676; 5.8 x 13.5 cm; Pennington 781; 2003.278. *Nobilis Mulier Anglica in Vestitu Hiennal,* 1643; 9.2 x 6.1 cm; Pennington 1884, state III/III; 2003.281. *The Waterhouse,* 1665; 9.1 x 12.7 cm; Pennington 920, state I/III; 2003.279.

François Houtin (French, b. 1950). *Dwellings of the Nymph: First Dwelling of the Nymph (Frontispiece),* 2002; etching, 20.4 x 17.8 cm; Amstrong and Brouatta 312; Gift of Ray W. Clarke in memory of Moselle Taylor Meals 2003.62.

Jules Jacquemart (French, 1837–1880). Four etchings; Gift of John Bonebrake. *A Geniose (Une Geniose),* 1877; 27 x 19.7 cm; Béraldi 388; 2003.408. *Saucer with Rich Enameled Ground and Medallion Representing the Goddess Kouanin,* about 1877; 18.9 x 12.8 cm; Gonse 1886; drypoint; 11.9 x 25.7 cm; Schneiderman 19, state III/V; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.67.

Jasper Johns (American, b. 1930). *Flag*, 1973; color screenprint; Field 128; 69.8 x 88.9 cm; Jointly owned by Dorothy Tremaine Hildt and the Cleveland Museum of Art 2003.429.


Alphonse Legros (French, 1837–1911). *The Pear Thief, No. 1*, about 1890; etching; 22.7 x 15.1 cm; Malassis and Thibaudeau 138, state III/III; Gift of Richard and Edward Feinberg, from the collection of Dr. Isadore Feinberg and Dr. Rose S. Hartmann Feinberg 2003.74.

Jean Le Pautre (French, 1618–1682). *Scène de brigands* (Poem 70-72, Scène de brigands), 1633; etching; 13.1 x 20 cm; Mannocci 11, state VII/X; Gift of John Bonebrake 2003.412. 

Claude Lorrain (French, 1604/5–1682). *Landscape with Brigands (Scène de brigands)*, 1633; etching; 57.6 x 40.5 cm; Gift of William E. Ward in memory of his wife, Evelyn Svec Ward 2003.318.

Henri Matisse (French, 1869–1954). *Portrait of Claude D.*, 1946; lithograph on chine collé; 35.2 x 27.5 cm; Dutilt 585; Gift of Julie and Greg Hubert 2003.415.


Joan Miró (Spanish, 1893–1983). From Here and There: Figures by the Sea, 1934; color pochoir; 32.8 x 27.5 cm; Dupin 13; John L. Severance Fund 2003.24.

Jackson Lee Nesbit (American, b. 1913). *Old Man with Violin*, 1955; etching; 32.8 x 27.4 cm; Gift of Carole W. and Charles B. Rosenblatt 2003.335.


Gio Pomodoro (Italian, b. 1930). Five color lithographs from *Tamarind Squares*, 1967; Gift of Margo H. Leavin. *Tamarind Squares II, Black Seal*, 76.2 x 56.8 cm; *Tamarind 2066; 2003.417. Tamarind Squares I, Double Green Seal*, 75.9 x 56.5; *Tamarind 2070; 2003.418. Tamarind Squares XII, Double Red Spiral*, 76.3 x 56.3 cm; *Tamarind 2074; 2003.419. Tamarind Squares XVI, Four Circles I*, 76.3 x 56.1 cm; *Tamarind 2076; 2003.420. Tamarind Squares XVI, Four Circles II*, 56.3 x 76.2; *Tamarind 2076, state II; 2003.421.

Martin Puryear (American, b. 1941). Untitled, 1999; etching 45.8 x 60.5 cm; John L. Severance Fund 2003.17.

Andrew Rafferty (American, b. 1962). Suit Shopping: An Engraved Narrative, 2000–2002; engraving from four plates on four sheets of paper (three joined); paper folder; Gift of Friends in memory of Ann Bassett and Tom Johnson. Single sheet: 37.8 x 52.8 cm; 2003.15.1. Tri-fold sheet: 37.8 x 23.3 cm; 2003.15.2.a; 37.9 x 46.5 cm, 2003.15.2.b: 37.9 x 22.9 cm, 2003.15.2.c.


Henri Rivière (French, 1864–1951). Two color lithographs; Gift of Friends in memory of Anne Buckley Ott-Hansen. *The Aspects of
Le Coucher du Soleil
Nature: Sunset
Elk, Trocadero
Views of the Eiffel Tower: From Behind Frémiet’s

Derrière l’Elan de Frémiet, Trocadéro
Six Views of the Eiffel Tower: From Bas-Meudon,

2003.384. 1896; 55 x 82 cm; Fields, p. 79, pl. 19; 2003.382.

Beau Pays de Bretagne: Rue à

Le Beau Pays de Bretagne: Le Port de Ploumanac’h

The Beautiful Countryside in Brittany: Street in


22.8 x 38.7 cm; 2003.222.b.

Kilimanjaro from the Air,

British Is.扩大

2003.51.

33 x 9 cm; 2003.52.

33 x 9 cm; 2003.53.

2003.45.


blue; 15 x 19.4 cm; Bequest of Nicholas J. Velloney 2003.277.

Singing in the Rain;

33 x 9 cm; 2003.54.

17.6 x 14.2 cm; Crautzat 286; Gift of John Bonebrake 2003.398.

33 x 9 cm; 2003.55.

33 x 9 cm; 2003.56.

2003.223.d.

33 x 9 cm; 2003.57.

33 x 9 cm; 2003.58.

33 x 9 cm; 2003.59.

33 x 9 cm; 2003.60.

33 x 9 cm; 2003.61.

33 x 9 cm; 2003.62.

33 x 9 cm; 2003.63.

33 x 9 cm; 2003.64.

33 x 9 cm; 2003.65.

33 x 9 cm; 2003.66.

33 x 9 cm; 2003.67.

33 x 9 cm; 2003.68.

33 x 9 cm; 2003.69.

33 x 9 cm; 2003.70.

33 x 9 cm; 2003.71.

33 x 9 cm; 2003.72.

33 x 9 cm; 2003.73.

33 x 9 cm; 2003.74.

33 x 9 cm; 2003.75.

33 x 9 cm; 2003.76.

33 x 9 cm; 2003.77.

33 x 9 cm; 2003.78.

33 x 9 cm; 2003.79.

33 x 9 cm; 2003.80.

33 x 9 cm; 2003.81.

33 x 9 cm; 2003.82.

33 x 9 cm; 2003.83.

33 x 9 cm; 2003.84.

33 x 9 cm; 2003.85.

33 x 9 cm; 2003.86.

33 x 9 cm; 2003.87.

33 x 9 cm; 2003.88.

33 x 9 cm; 2003.89.

33 x 9 cm; 2003.90.

33 x 9 cm; 2003.91.

33 x 9 cm; 2003.92.

33 x 9 cm; 2003.93.

33 x 9 cm; 2003.94.

33 x 9 cm; 2003.95.

33 x 9 cm; 2003.96.

33 x 9 cm; 2003.97.

33 x 9 cm; 2003.98.

33 x 9 cm; 2003.99.

33 x 9 cm; 2003.100.
Textiles
Democratic Republic of the Congo. *Fragment of Woman’s Overskirt* (ncaka), late 1800s or early 1900s; raffia palm fiber; 121.4 x 33.3 cm; John L. Severance Fund 2003.91.

Democratic Republic of the Congo. *Woman’s Overskirt* (ncaka), late 1800s or early 1900s; raffia palm fiber, European tradecloth; 413.2 x 63.6 cm; John L. Severance Fund 2003.90.

India, Coromandel Coast. *Chintz Bed Cover or Hanging with a Japanese-Inspired Pattern*, right half, 1700–1750; drawn resist, painted mordants, dyed (two reds, two blues, purple, brown, green); cotton; 284.5 x 136 cm; John L. Severance Fund 2003.43.

Iran, Safavid dynasty (1501–1722). *Floral Silk on a Golden Ground*, 1650–1700; complementary warp-faced plain weave with inner warps (samit); silk, gilt-metal and silver-metal thread; 50.1 x 27.5 cm; John L. Severance Fund 2003.96.

Ivory Coast, Dida people. *Man’s Garment*, possibly early 1900s; resist dyed raffia palm fiber (*Raphia ruffia* or *R. vinifera*); 169.8 x 211.5 cm; John L. Severance Fund 2003.89.

Morocco, Tetouan. *Silk Portiere*, 1800s; complementary warp-faced plain weave with areas of double cloth; silk; 313.5 x 62.3 cm; Gift of The Textile Art Alliance 2003.86.

Turkey, Istanbul. *Velvet Panel with an Italian Pattern*, 1575–1600; brocaded velvet; silk, cotton, and gilt-metal thread; 170 x 241 cm; Andrew R. and Martha Holden Jennings Fund 2003.3.

Rockwell Kent (American, 1882–1971). Manufactured by Charles Bloom Inc. *Harvest Time*, 1949; printed on textured period cloth (cotton and synthetic fibers); 94.3 x 110.5 cm; Gift of The Textile Art Alliance 2003.339.

Maria Kipp (American, 1900–1988). *Textile Sample* (two works), about 1960; plain weave: rayon, wool, cotton, linen; Gift of Charles L. Venable and Martin K. Webb. 147.3 x 135.9 cm; 2003.85.1. 140.9 x 134.6 cm; 2003.85.2.

Mariette Rousseau Vermette (Canadian, b. 1926). #644, 2003; plain weave with supplementary weft patterning: wool, synthetic fiber; 33 x 33.6 x 4.5 cm; Gift of Mildred Constantine 2003.423.

Wendy Weiss (American, b. 1957). *Field*, 2003; cotton and metal thread float over exposed copper wire; 9.5 x 22.8 x 17.8 cm; Gift of Mildred Constantine 2003.424.

Education Art Collection
Helen Cordero (New Mexico, Cochiti Pueblo, 1915–1994). *Turtle with Seven Children*; ceramic; 19.1 x 28 cm; Gift of Frances and David Dickenson in memory of Sarah Dickenson and Jeffrey Cudlip 2003.1002.

African Gallery

The gallery of Art of Sub-Saharan Africa reopened on October 12, 2003, after being closed for one year for reinstallation, showcasing the cream of the museum’s collection with 58 objects in wood, terracotta, brass, ivory, cloth, and other media. The majority of works are wooden masks and figures made in West and Central Africa in the late 19th to early 20th centuries.

The gallery is organized geographically according to four broad cultural regions—the Western Sudan, the Guinea Coast, Nigeria, and the Congo Basin—an arrangement that illustrates the formal and stylistic relationships between neighboring artistic traditions and emphasizes the uniqueness of the arts of distinct ethnic groups. The gallery not only presents the objects beautifully, but also provides interpretive information including wall text, object labels, and field photographs. This information presents African art as part of a complex cultural network with interwoven threads of material and spiritual life. A state-of-the-art interactive multimedia display focuses on a crest mask of the Ejagham people of Nigeria, showing how the object was used in its original setting as part of a dynamic and kinetic art form, and how it now helps us understand the continuity between past traditions and the present. The video-interactive device not only provides contextual information for gallery visitors, but contains in-depth content accessible only to teachers leading classes in the gallery and also brings live videoconferencing with scholars or students from remote sites right into the gallery.

The reinstallation was made possible by a generous grant from the Cleveland Foundation. The grant allowed the museum to articulate its African art collection in a more innovative and meaningful manner and connect the installation’s relationship to African-American culture. The fully illustrated catalogue *South of the Sahara: Selected Works of African Art*, written by Associate Curator of African Art Constantine Petridis, won a gold award in the Ohio Museums Association annual visual communications competition.
LOANS TO OTHER INSTITUTIONS

Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts; AXA Gallery, New York; Marion Koogler McNay Art Museum, San Antonio; Museum Jean Tinguely, Basel
Miracle in the Scrap Heap: The Sculpture of Richard Stankiewicz

Akron Art Museum, Ohio
Rodin: A Magnificent Obsession—Selections from the Iris and B. Gerald Cantor Foundation
American Federation of Arts (organizing institution). The Frick Collection, New York
The Drawings of François Boucher
American Textile History Museum, Lowell, Massachusetts
Generations/Transformations: American Fiber Art
The Art Institute of Chicago; Arthur M. Sackler Gallery, Smithsonian Institution, Washington
Himalayas: An Aesthetic Adventure
The Art Institute of Chicago; Philadelphia Museum of Art; Van Gogh Museum, Amsterdam
Manet and the Sea
Asia Society Galleries, New York; Palazzo Reale, Milan
Hunt for Paradise: Count Arts of Iran, 1501–1576
Asian Art Museum of San Francisco
Goryeo Dynasty: Korea’s Age of Enlightenment
Aspen Art Museum, Colorado
Robert Mangold: Paintings, 1990–2002
Birmingham Museum of Art, Alabama (organizing institution); National Museum of Modern Art, Kyoto; Sakurak City Museum, Japan
Kamisakka Sekka: Rimpa Master—Pioneer of Modern Design
Bruce Museum of Arts and Sciences, Greenwich, Connecticut; Norton Museum of Art, West Palm Beach, Florida
JFK and Art
Canton Museum of Art, Ohio; Springfield Museum of Art, Ohio
In Clear Light: The Triumph of Ohio Watercolors
Cleveland Artists Foundation (organizing institution). Beck Center for the Arts, Lakewood, Ohio
Drawn to Perfection: Joan and Paul Ulen and the Slade School Legacy in Cleveland
The Cleveland Museum of Art; Los Angeles County Museum of Art
Jasper Johns: Numbers
Columbus Museum of Art, Ohio; Mary and Leigh Block Museum of Art, Northwestern University, Evanston, Illinois
American Expressionism
Decorative Arts Center of Ohio, Lancaster, Ohio
Ohio Is My Dwelling Place: Schoolgirl Embroideries, 1803–1850

French Academy in Rome, Villa Medici; Daesh Museum of Art, New York
Galleria Nazionale d’Arte Moderna, Rome
Maesta di Roma, da Napoleone all’Unità d’Italia: Capitale delle Arti
Governor’s Residence Foundation, Bexley, Ohio
Long-term loan to the Ohio governor’s residence
Great Lakes Science Center, Cleveland
China: 7000 Years of Discovery
Heckscher Museum of Art, Huntington, New York
The Golden Age of American Impressionism
High Museum of Art, Atlanta; Detroit Institute of Arts
After Whistler: The Artist and His Influence on American Painting
Hood Museum of Art, Hanover, New Hampshire; Onassis Foundation, New York; Cincinnati Art Museum; J. Paul Getty Museum of Art, Los Angeles
Coming of Age in Ancient Greece
J. Paul Getty Museum, Los Angeles
Illuminating the Renaissance: The Triumph of Flemish Manuscript Painting in Europe
Japan Society Gallery, New York
Transmitting Forms of Divinity: Early Buddhist Art from Korea and Japan
Junta de Castilla y Leon (organizing institution). Museo Parroquial de Santa Eulalia, Paredes de Nava, Palencia, Spain
Pedro Bernacute: El Primer Pinto Renacentista de la Corona de Castilla
Kunsthau Zurich, Switzerland
Georgia O’Keeffe
Kunsthistorisches Museum, Vienna;
Kulturstiftung Ruhr, Essen, Germany
Flemish Landscapes
Linea d’ombra (organizing institution). Casa dei Carraesi, Treviso, Italy
Linea d’ombra, I Colori del Sud da Cézanne a Bonnard
Los Angeles County Museum of Art;
Columbus Museum of Art, Ohio
The Circle of Bliss: Buddhist Meditational Art
Mattatuck Museum, Waterbury, Connecticut;
Newington Cropsey Foundation, Hastings-on-Hudson, New York
Picture Perfect: The Art of Northwest Connecticut
Memorial Art Gallery of the University of Rochester, New York; Terra Museum of American Art, Chicago; Georgia Museum of Art, Georgia University, Athens; Vero Beach Museum of Art, Florida
Leaving for the Country: George Bellows at Woodstock
Conservator Larry Sisson examines objects to be included in the reinstalled gallery of the art of sub-Saharan Africa.

Palazzo Reale, Milan
Il Gran Teatro del Mondo: L’Anime e il Volto del Settecento

Portland Art Museum, Oregon; Birmingham Museum of Art, Alabama; Meadows Museum, Southern Methodist University, Dallas
The Triumph of French Painting: Seventeenth Century Masterpieces from the Museums of FRAME

Princeton University Art Museum, New Jersey; Museum of Fine Arts, Houston
The Centaur’s Smile: The Human Animal in Early Greek Art

Réunion des Musées Nationaux (organizing institution). Musée du Louvre, Paris; The Metropolitan Museum of Art, New York

Riffe Gallery, Columbus, Ohio; Butler Institute of American Art, Youngstown, Ohio
The State of the Arts: A Celebration of Ohio’s Rich Artistic Heritage

San Francisco Museum of Modern Art; Los Angeles County Museum of Art; Museum of Fine Arts, Houston; The Metropolitan Museum of Art, New York
Diane Arbus

Scudiere del Quirinale, Rome
Maesta di Roma, da Napoleone all’Unita d’Italia: Universale ed Eterna

Sociedad Estatal para la Accion Cultural Exterior (organizing institution). Palacio Real de Madrid, Spain
Courts of the Baroque Age: From Bernini and Velázquez to Luca Giordano

Tate Britain, London; Minneapolis Institute of Arts; The Metropolitan Museum of Art, New York
Constable to Delacroix: British Art and the French Romantics (title in London). Crossing the Channel: British and French Painting in the Age of Romanticism (title in United States)

Toledo Museum of Art, Ohio
Van Gogh: Fields: The “Poppy Field” and the Artist’s Debate

Turin State Archives, Italy
Vittorio Alferi: Artistaiconico Rivello

 Walters Art Museum, Baltimore; Columbus Museum of Art, Ohio, Portland Art Museum, Oregon
Faberge’s Menagerie: The Animal Creations of the Faberge Workshop

Whitney Museum of American Art, New York
Elie Nadelman: Sculptor of Modern Life
Associate Curator of Contemporary Art Jeffrey Grove (striding) and artist Trenton Doyle Hancock (right) supervise the installation of the Project 244 exhibition Moments in Mound History.