Every year is a special one for the museum when it comes to collecting art, but 2004 proved particularly noteworthy. The most widely publicized acquisition was the life-size Classical bronze statue Apollo Sauroktonos (Lizard-Slayer), called by the New York Times “the most significant ancient art acquisition by any American museum in the past 50 years.” The sculpture is consistent with the style of the great Praxiteles, who lived in the fourth century BC and influenced centuries of Greek and Roman artists to follow. A symposium in 2006 will explore the Cleveland statue and its relationship to Praxiteles.

Other major acquisitions spanned the globe and millennia. Ju-hsi Chou had one more superb acquisition up his sleeve before he retired: the 13th-century 50-sheet Album of Daoist and Buddhist Themes (which he had first learned about while in graduate school) that had been assumed lost during World War II. An exquisite contemporary Japanese box, Red and White Plum Blossoms, made of glass, enamel, and metal foils by Kyohei Fujita, was given to the museum by the artist’s family and the Thomas R. Riley Galleries.

China, Southern Song period. First leaf of Album of Daoist and Buddhist Themes, 1200s; ink on paper; 34.3 x 38.4 cm; John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian Art (by exchange) 2004.1.

A fine seascape by Fitz Hugh Lane, Boston Harbor, enriched the collection of 19th-century American paintings as a museum purchase and partial gift of the Newton family. Later American works by Claes Oldenburg (Giant Toothpaste Tube); Marsden Hartley (New Mexico Recollection), a partial gift from the Gill and Tommy LiPuma Fund; Ellsworth Kelly [The River (State)] and Kiki Smith (Born), from Agnes Gund and Daniel Shapiro; and Susan Crile (Beyond Istanbul), from Judy Collins, led up to Spencer Tunick’s monumental photograph Ohio 1: Museum of Contemporary Art Cleveland, given by Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz, for which a few thousand nude models posed on Cleveland’s East 9th Street pier.

African acquisitions included a striking Helmet Mask from the Mandinka people of Mali and a Staff of Office from the Luba people of the Democratic Republic of the Congo. An Iznik Ceramic Tile Spandrel with Floral Sprays from 16th-century Turkey enriched the Islamic collection, and a Mexican ceramic figure, Female with Basket, from Veracruz, made between AD 600 and 1000, strengthened the collection of the art of the ancient Americas.
Europe was also well represented, with Edgar Degas’s self-portrait etching, a lovely 19th-century landscape photograph by Henri LeSecq, and a 1917 *Vortograph* by the pioneering British photographer Alvin Langdon Coburn. The *Tiffany Tureen and Lid* designed by Italian Elsa Peretti was the gift of Tiffany & Co. All in all, the museum added 338 works to the collection during 2004.

The curatorial division hired two curators, Dr. Anita Chung as associate curator of Chinese art and Dr. Holger A. Klein as the Robert P. Bergman Curator of Medieval Art, and filled two Cleveland Fellow positions in the European Paintings and Sculpture department with young scholars Margaret Burgess and Jordi Falgas. Charlotte Vignon was appointed the Peter Kruger Fellow in the Decorative Arts department. The year also saw the departure of Jeffrey Grove, associate curator of contemporary art (to become Wieland Family Curator of Modern and Contemporary Art at the High Museum of Art in Atlanta) and Sylvain Bellenger, curator of European paintings (who returned to his native France), and the retirement of Ju-hsi Chou, curator of Chinese art. Ann Abid retired as head librarian, and Elizabeth Lantz was promoted to that position.
Major works of art treated in the Conservation division in 2004 included Salvador Dalí’s *The Dream* (treatment by Marcia Steele), Francesco Guardi’s *Pope Pius VI Descending the Throne to Take Leave of the Doge in the Hall of SS. Giovanni e Paolo, 1782* and *Pontifical Ceremony in SS. Giovanni e Paolo, Venice, 1782* (both by Kenneth Bé), a 16th-century Turkish *Velvet Panel of Ottoman Velvet with an Italian Pattern* (by Robin Hanson and visiting conservators Kathleen McKay and Jan Williams), and *The Passion of Christ* by the Master of the Schlägl Altarpiece (by Linnaea Saunders, Kenneth Bé, and Jim George).

Conservation staff members are involved with all exhibitions the museum organizes and all traveling shows that come from other sources, inspecting works and documenting their condition. Such examinations are also carried out on our objects going to other institutions on loan. This past year Associate Paper Conservator Moyna Stanton conserved an especially large number of objects for the three Cleveland exhibitions, *Nature Sublime, Cleveland in the Jazz Age,* and *Visions of Japan.*

In January, Jennifer Perry began in the new position of associate conservator of Asian paintings, a joint appointment with Freer Gallery of Art/Arthur M. Sackler Gallery, Smithsonian Institution, in Washington, D.C. The museum was awarded an Institute of Museum and Library Services grant so that Perry could survey the Chinese, Japanese, and Korean paintings in the collection. The Chinese paintings were documented in 2004, the remainder of the East Asian paintings in the first half of 2005.
An expansion of the museum’s digital imaging initiative allows all types of conservation images, including photographs, x-rays, infrared reflectograms, and x-ray fluorescence spectra to be accessed from computer terminals. Approximately 5,000 images were entered into the system this past year.

The museum’s presentation of photos from the collections was expanded as well, with more than 3,000 images added to the website, further enriching the museum experience for visitors and distant researchers alike. Web visitors can now create their own personal collections (complete with notes and commentary) to share with friends, colleagues, or students. They can even select from among thousands of works of art from the collection that are currently available online and send out e-mail cards with those images.

Finally, the award-winning interactive, “Exploring Picasso’s La Vie,” initially created to accompany the exhibition *Picasso: The Artist’s Studio* in 2002, was permanently installed with the painting *La Vie* in the galleries.
MOCA Collaborations

The museum played a part in two unusual collaborations with MOCA Cleveland. One involved photographer Spencer Tunick and 2,700 nude models last summer. Over the past ten years, Tunick has achieved equal parts fame and notoriety for the large-format photographs for which he recruits hundreds (sometimes thousands) of people to pose nude in public spaces, often places of civic import. To most observers, the results seem to be works of art in two acts: first a performance/installation in which the models participate in the creative process; then the photograph, a two-dimensional image not just documenting the event, but transforming it into an aesthetic exploration—in the case of his urban images, of the juxtaposition of soft, rounded organic forms against a hard, angular man-made setting. While “shoot day” may be an unambiguously festive occasion, the resulting photograph can evoke complex reactions ranging from a consideration of nature versus artifice to thoughts of mass catastrophe.

After many months of preparation, MOCA set and publicized a date for Tunick’s Cleveland project, and then supervised the throng of shivering models who gathered on the East 9th Street pier just before dawn on a chilly Saturday morning in June. MOCA presents exhibitions but does not collect works of art, and that is where the Cleveland Museum of Art came in: the photograph Tunick eventually selected is now part of the museum’s collection, thanks to a generous collaborative gift from MOCA board members and spouses Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz.

The other collaboration was the installation in gallery 229 of a monumental faux-history painting by Russian-born artist Ilya Kabakov. He initially created the work for his exhibition at MOCA, The Teacher and the Student: Charles Rosenthal and Ilya Kabakov, but it grew so large that it needed more space. The temporary installation, near examples of the French history painting to which it alludes (and with a cumbersome system of buttons and lights to “assist” in interpretation), provided layers of context and irony that delighted the artist.
Kiki Smith (American, b. Germany, 1954). *Born*, 2002; color lithograph; 172.9 x 141.2 cm; Weitman 128; Gift of Agnes Gund and Daniel Shapiro 2004.34.
ACQUISITIONS

**African Art**
Democratic Republic of the Congo, Luba people. *Staff of Office*, late 1700s to early 1800s; wood; h. 170 cm; John L. Severance Fund 2004.85.
Mali, Mandinka (Malinke) people. *Helmet Mask*, mid to late 1800s; wood; h. 47 cm; Andrew R. and Martha Holden Jennings Fund 2004.84.

**American Paintings and Sculpture**
Fitz Hugh Lane (American, 1804–1865). *Boston Harbor*, about 1846–47; oil on canvas; 43.2 x 68.6 cm; Leonard C. Hanna Jr. Fund and partial gift of Travers Newton, Joanna Newton Riccardi, and Georgia Newton Pulos 2004.35.
Marsden Hartley (American, 1877–1943). *New Mexico Recollection*, about 1923; oil on canvas; 80 x 99.7 cm; Leonard C. Hanna Jr. Fund with additional support from the Gill and Tommy LiPuma Fund 2004.89.

**Art of the Ancient Americas**
Mexico, Gulf Coast, Nopiloa style. *Female with Basket*, AD 600–1000; ceramic, slip; 19.7 x 21.6 x 8.3 cm; General Acquisition Fund 2004.67.

**Chinese Art**
Neolithic period, Majiayao culture. *Jar with Painted Spiral Design*, 3,000–2,500 BC; earthenware painted with dark brown slip; diam. 39.1 cm, h. 45.2 cm; Gift of Donna S. and James S. Reid Jr. in honor of Dr. Ju-hsi Chou 2004.64.
Southern Song period. *Album of Daoist and Buddhist Themes*, 1200s; album with 50 leaves: ink on paper, 34.3 x 38.4 cm (each leaf); John L. Severance Fund in honor of Dr. Ju-hsi Chou and Gift of various donors to the department of Asian Art (by exchange). *Procession of Daoist Deities* (26 leaves); 2004.1.1–26. *Kings of Hell* (14 leaves); 2004.1.27–40. *Search the Mountain* (10 leaves); 2004.1.41–50.
Chen Jiru (1558–1639). *Four Poems: Calligraphy in Running Script*, 1500s–1600s; handscroll: ink on gold speckled paper; 26.5 x 190.2 cm; Gift of Dr. Roger Y. K. and Mrs. Evangeline C. Hsu, Dr. Daphne T. Hsu, and Dr. Jeffrey T. Hsu in honor of Dr. Ju-hsi Chou 2004.65.
Marsden Hartley
(American, 1877–1943). New Mexico Recollection, about 1923; oil on canvas; 80 x 99.7 cm; Leonard C. Hanna Jr. Fund with additional support from the Gill and Tommy LiPuma Fund 2004.89.
Contemporary Art
Susan Cizle (American, b. 1942). *Beyond Istanbul*, 1973; oil on canvas; 157.5 x 104.7 cm; Gift of Judy Collins 2004.44.
Claes Oldenburg (American, b. Sweden, 1929). *Giant Toothpaste Tube*, 1964; vinyl over canvas filled with kapok; wood, metal, and cast plastic; 64.8 x 167.6 x 43.2 cm; Leonard C. Hanna Jr. Fund 2004.88.a–b.

Decorative Arts
Stuart Devlin (British, b. Australia, 1931). *Coffee Set*, designed 1959, made 1960; silver, nylon plastic; h. 33 cm; The Mary Spedding Milliken Memorial Fund 2004.2.1–2.a–b.
Environmental Ceramics, Inc. (San Francisco). *Egg Tureen on Stand with Ladle*, designed about 1966; glazed whiteware; 29.6 x 35.3 cm; Gift of Charles L. Venable and Martin K. Webb in honor of Gwen Webb Knapp 2004.108.a–c.
Designed by Waylande Gregory (American, 1905–1971), made by Cowan Pottery (Cleveland). *Rhine Maidens Fountain*, about 1929–30; glazed earthenware with gilding; 68.5 x 81.3 cm; The Mary Spedding Milliken Memorial Fund 2004.91.
A. H. Heisey & Co. (Newark, Ohio). *New Era Plate with no. 4045 Fish Pattern, New Era Cup and Saucer*, about 1934; glass with cut decoration; plate, 2.3 x 23 x 18.8 cm; cup, 10.2 x 8.4 cm; saucer, 2 x 13.8 x 10.8 cm; Gift of Charles L. Venable and Martin K. Webb in honor of Carol Ciulla 2004.107.1–2.
Designed by Heinrich Loeffelhardt (German, 1901–1979), manufactured by Jenaer Glaswerk, Schott & Genossen (Jena, Germany). *Tea Service*, designed 1956, made about 1963; glass; teapot, lid, and infuser, 12.4 x 25.1 x 5.9 cm (overall); creamer, 6.2 x 11 x 8.5 cm; sugar bowl, diam. 9.7 cm, h. 5 cm; cup (six), 4.5 x 12.6 x 10.4 cm; saucer (four), diam. 5.4 cm, h. 1 cm; Gift of Bern 1905 2004.11.1–9.
Designed by Charles Nolke (British, 1858–1941), manufactured by Doulton & Co. (Burslem, England). *Casino Shape Covered Vegetable Dish with Athlone Pattern*, designed about 1931; earthenware with printed and painted decoration; 11.2 x 26.8 x 22.3 cm (overall); Gift of Charles L. Venable and Martin K. Webb in honor of Lynn Cameron 2004.106.a–b.
Designed by Elsa Peretti (Italian, b. 1940), manufactured by Pampaloni Company (Florence, Italy), commissioned and retailed by Tiffany & Company (New York). *Covered Tureen and Underplate*, designed 1986; silver with gilt interior; diam. 34.4 cm, h. 17.9 cm (overall); Gift of Tiffany & Co. 2004.43.a–c.

Cornelius Varley (British, 1781–1873). *Landscape with Figure in Foreground*, about 1840; brown ink and brown wash with graphite; 49.1 x 38.1 cm; John L. Severance Fund 2004.40.
Drawings

Christopher Cook (British, b. 1959). Enticing, 2004; graphite, resin, and oil; 102 x 72 cm; Gift of Bob Kaye 2004.109.

Henri Charles Guérard (French, 1846–1897). Fan (Evantail), about 1890; black ink, watercolor, and tinted metal leaf on patterned fabric; 19 x 60.3 cm; Gift of Elizabeth Carroll Shearer in honor of Dr. Mary Ann Carroll 2004.71.


Henry G. Keller (American, 1869–1949). Nude, about 1940; fabricated chalks: black, brown, red-brown, and white; 45.4 x 30.5 cm; Gift of Charlotte Trenkamp in memory of Henry Trenkamp Jr. 2004.147.

Alfred Leslie (American, b. 1927). Untitled, 1958; collage of screenprinted papers; 39.7 x 35.5 cm; John L. Severance Fund 2004.3.

Joseph Norman (American, b. 1957). Berlin Autumn: Der Tiergarten, 2002; graphite on two sheets of paper; 38 x 50.7 and 38 x 50.6 cm; Gift of The Print Club of Cleveland 2004.12.


William Sommer (American, 1867–1949). Dancing Nudes with Dog, about 1925–30; pen and black ink and black and colored pastel with graphite framing lines; 39.7 x 51.4 cm; 2004.45. Portrait of June Sommer (recto), 1935; watercolor and gouache with traces of graphite; 72.1 x 53 cm; 2004.51.a; Artist’s Studio (verso), 1927; watercolor and pen and blue-black ink; 53 x 72.1 cm; 2004.51.b. Portrait of a Woman, 1923; pen and black ink, black and colored pastel; 41 x 25.3 cm; 2004.47. Startled Boy, about 1925–30; watercolor with pen and black ink; 38.1 x 28.2 cm; 2004.46. Two Cows, about 1925–30; watercolor and pen and black ink; 34 x 50.8 cm; 2004.48. Two Cows and a Barn, about 1925–30; watercolor with pen and gray ink and graphite; 31.9 x 48 cm; 2004.50.

Cornelius Varley (British, 1781–1873). Landscape with Figure in Foreground, about 1840; brown ink and brown wash with graphite; 49.1 x 38.1 cm; John L. Severance Fund 2004.40.

John Woodrow Wilson (American, b. 1922). Coastal Landscape, 1945; charcoal; 44.7 x 60.1 cm; Gift of the family of Ernest Wasser 2004.72.
**European Paintings and Sculpture**
Alexandre LePage (French, d. 1878). *Self Portrait*, 1824; oil on canvas; 41.3 x 32.8 cm; Gift of Dr. and Mrs. Sherman E. Lee in honor of Henry Hawley 2004.17.

**Greek and Roman Art**
Attributed to Praxiteles (Greek, c. 400–330 BC). *Apollo Sauroktonos* (*Lizard-Slayer*), probably 350–275 BC, possibly 275 BC–AD 300; bronze, copper and stone inlay; h. 150 cm; Severance and Greta Millikin Purchase Fund 2004.30.
Moesia Inferior, near modern Veliko Tarnovo, Bulgaria, Roman. *Profile Head of Antoninus Pius, mint of Nicopolis (Nikopolis) ad Istrum* (obverse) and *Apollo Sauroktonos* (reverse), AD 138–61; bronze; diam. 2.5 cm; John L. Severance Fund 2004.93.a–b.

**Indian and Southeast Asian Art**
India, Bronze Age. *Anthropomorph Figure*, about 1500–1300 BC; copper; 23.5 x 36.5 x 0.5 cm (overall); Norman O. Stone and Ella A. Stone Memorial Fund 2004.31.
India, Mewar school. *Sindhu Raga*, about 1720; ink and color on paper; 48.1 x 27.9 cm; Gift of Dr. Norman Zaworski 2004.110.

**Islamic Art**
Turkey, Iznik, Ottoman period, probably reign of Sultan Selim II (1566–74). *Ceramic Tile Spandrel with Floral Sprays*, about 1570–75; fritware, painted in blue, turquoise, and black, with red slip under a transparent glaze; 76 x 29.9 x 2.5 cm; Dudley P. Allen Fund 2004.70.
Japanese Art

Edo period, Rimpa School, seal of “Inen,” probably associated with the workshop of Tawaraya Sōtsu (about 1600–1640). God of Thunder, mid 1600s; six-panel screen: ink, color, and gold dust on paper; 150.3 x 343.6 cm; Andrew R. and Martha Holden Jennings Fund 2004.86.

Kyohei Fujita (1921–2004). Red and White Plum Blossoms, 1998; mold-blown glass, with enamel, gold and platinum foil, and silver; 18.8 x 30 x 24 cm; Gift of the Kyohei Fujita family and the Thomas R. Riley Galleries 2004.148.a–b.

Medieval Art

Three Byzantine gold coins, minted in Constantinople; Gift of Dr. Thomas S. and Marion Korllos. Half Tetrassarion (?) of Justinian I, facing bust of Justinian I (obverse) and Victory with wreath and globus cruciger (reverse), 527–65; diam. 1.5 cm; 2004.149.a–b. Solidus of Justin II, facing bust of bearded Justin II (obverse) and seated personification of Constantinople (reverse), 565–78; diam. 2 cm; 2004.151.a–b. Solidus of Maurice Tiberius, facing bust of Maurice Tiberius with globus cruciger (obverse) and angel with staff and globus cruciger (reverse), 586–602; diam. 2.2 cm; 2004.150.a–b.

Photography

Steven W. Albahari (American, b. 1957). Surfside, about 1986; gelatin silver print; 23.3 x 32 cm; Gift of the Artist 2004.53.


Michael Berman (American, b. 1956). Gelatin silver prints; Gift of William S. Lipcomb in memory of his father, James S. Lipcomb. Predator’s View, 2004; 46.1 x 58.1 cm; 2004.101. Spur, Aztec Hills, 2001 (printed 2004); 45.8 x 58.3 cm; 2004.100.

Dawoud Bey (American, b. 1953). Gelatin silver prints; 1993; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art. Condele, Kenda, Gasse, Dan, and Mark Humphrey; 8.3 x 6.5 cm (each), 17.5 x 21 cm (overall); 2004.127.a–f. Donna, Lonnie, Paris, La Donna, Linda, and Desiree Smith, and Leon and Doreen Anderson; 8.3 x 6.5 cm (each), 17.1 x 35.2 cm (overall); 2004.130.a–j. Jessica and Pamela Williams; 8.3 x 6.5 cm (each), 17.5 x 13.7 cm (overall); 2004.128.a–d. John, Mandy, Stephanie, J. Art II, Bobbi, and Tiffany Shaffer; 15.2 x 11.7 cm (each), 15.2 x 49.8 cm (overall); 2004.126.a–d. Karla and Devin Marzuczkowski; 10.8 x 8.1 cm (each), 10.8 x 17.3 cm (overall); 2004.124.a–b. Louis, Joe, Maria, Meescha, and Tomas Gonzalez; 8.7 x 6.7 cm (each), 18.1 x 28.6 cm (overall); 2004.123.a–h. Mildred Allen, Nathaniel, Dominii, Nathaniel Jr., Jessica, and Jean Martin; 9.5 x 7.1 cm (each), 9.5 x 22 cm (overall); 2004.129.a–c. Nona, Mohammad, Doga, and Fow Osman, and Rukio, Safi, and Fiesal Omar; 14.9 x 11.9 cm (each), 14.9 x 50.6 cm (overall); 2004.125.a–d.


Linda Butler. Wauxian Old Town, Wauxian, 2001, printed 2004; gelatin silver print; 76.2 x 116.8 cm; Anonymous gift in honor of Tom E. Hinson 2004.98.

Norman S. Carr (American, b. 1936). Peyote, Mexico City, 2003; gelatin silver print; 49.4 x 31.5 cm; Gift of Norman S. and Carolyn K. Carr 2004.141.


Lois Conner (American, b. 1951). Elizabeth, Virginia, 2002, printed 2003; inkjet print; ed. 2/10; 86.7 x 34.4 cm; Gift of Friends of Photography 2004.23.

Terry Evans (American, b. 1944). Farm South of Saikatoo, Saskatchewan, October 24, 1996, printed 2000; chromogenic process color print; ed. 4/10; 75.7 x 75.2 cm; Gift of Friends of Photography 2004.19.

Henri Le Secq (French, 1818–1882). *Behind the Troglodyte Farm, about 1853,* salted paper print from waxed paper negative; 50.9 x 31.1 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2004.32.


Paul Cary Goldberg (American, b. 1950). *Fruits de Charlevoix,* 1999; printed 2004; inkjet print (iris); 48.7 x 55.9 cm; In honor of Brother Thomas Bezanson 2004.114.


Chip Hooper. *Six Rocks, One Bird, Garrapata Beach,* 2002, printed 2004; gelatin silver print; ed. 2/10; 63.5 x 80 cm; Gift of the Artist and Robert Mann Gallery 2004.142.


Dale Kimetmaker (American, b. 1948). *Track #2,* 1999; gelatin silver print; ed. 1/9; 101.6 x 243.8 cm (overall); Gift of Friends of Photography 2004.56.a-c.

Henri Le Secq (French, 1818–1882). *Behind the Troglodyte Farm, about 1853,* salted paper print from waxed paper negative; 50.9 x 31.1 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2004.32.


Loretta Lux (German, b. 1969). *At the Window,* 2004; silver dye bleach process: Ilfochrome (printer’s proof); 22.8 x 22.8 cm; Gift of the Artist and Yossi Milo Gallery 2004.113. *Iruña,* 2000; printed 2001; chromogenic process color print; ed. AP I/V; 22.8 x 22.8 cm; Gift of William S. Lipscomb in memory of his father, James S. Lipscomb 2004.99.


Paul Cary Goldberg (American, b. 1950). *Fruits de Charlevoix,* 1999; printed 2004; inkjet print (iris); 48.7 x 55.9 cm; In honor of Brother Thomas Bezanson 2004.114.


Prints

Jean-Jacques de Boissieu (French, 1736–1810). View of Saint-Andel (Vue de Saint-Andel), 1774; etching and drypoint; 28.8 x 37.2 cm; Perez 76, state IV/IV; John L. Severance Fund 2004.96.

Jac Boonen (Belgian, 1911–1968). Fair (Kermis); etching and aquatint; 65.7 x 72.3 cm; Gift of Linda and Roland Philip in memory of Juliette Hamilcourt 2004.205. Landscapes (Landschappen), 1943; seven etchings; Gift of Linda and Roland Philip in memory of Juliette Hamilcourt. Cen (Koren); 20 x 24.6 cm; 2004.205.2. Evening (Avond); 19.5 x 24.3 cm; 2004.205.5. Flowing (Blust); 19.8 x 24.5 cm; 2004.205.1. Rain (Regen); 19.6 x 24.3 cm; 2004.205.6. Sea (Zee); 19.7 x 24.9 cm; 2004.205.7. Snow (Sneeuw); 19.4 x 24.5 cm; 2004.205.4. Tomorrow (Morgen); 19.7 x 24.7 cm; 2004.205.3.


Jean Baptiste Carpeaux (French, 1827–1875). Two etchings; Alma and Robert D. Milne Fund. Bacchanal with Children and Chariot (Bacchanale d’enfants au charriot); Delteil 9; 11.1 x 14.5 cm; 2004.38.2. Bacchanal with Children and Donkey (Bacchanale d’enfants à l’âne); 11.3 x 14.4 cm; Delteil 8; 2004.38.1.

Jean Baptiste Carepeaux (French, 1827–1875). Two etchings; Alma and Robert D. Milne Fund. Bacchanal with Children and Chariot (Bacchanale d’enfants au charriot); Delteil 9; 11.1 x 14.5 cm; 2004.38.2. Bacchanal with Children and Donkey (Bacchanale d’enfants à l’âne); 11.3 x 14.4 cm; Delteil 8; 2004.38.1.

Johann Christian Clausen Dahl (Norwegian, 1788–1857). Rough Seas with a Two-master and Sailboat (Bewegte See mit Zweimaster und Segelboot), 1838; etching; 8.4 x 10.8 cm; Andresen 1; John L. Severance Fund 2004.94. The Boat Trip (Voyage en bateau), 1861 (published 1862); 16 etchings with chine collé; John L. Severance Fund. The Boat Trip: Title Frontispiece (Voyage en bateau: Tite-Frontispiece); 18.2 x 13.2 cm; Delteil 99, state III/III; 2004.95.1. Bedding Down Aboard the “Botin” (Coucher à bord du bontin); 13.5 x 14 cm; Delteil 113, state III/III; 2004.95.14. The Cabin Bay Fishing (Le Mousse à la Pêche); 14 x 19 cm; Delteil 110, state III/III; 2004.95.11. Cabin
Boy Hauling the Tow-Rope (Le mousse tirent le cœudron); 12.9 x 18 cm; Delteil 103, state III/III; 2004.95.5.  The Departure (Le Départ); 13 x 18.2 cm; Delteil 115, state III/III; 2004.95.16. Guzzling; (Avallant); 13 x 18 cm; Delteil 104, state III/III; 2004.95.6. Heritage of the Cart (L'héritage de la voiture); 12.8 x 18.3 cm; Delteil 102, state III/III; 2004.95.4. Interior of an Inn (Intérieur d'une auberge); 11.7 x 15.1 cm; Delteil 107, state III/III; 2004.95.3.

(A Going Aboard at Asnières (L’emménagement au Botin); 13.9 x 19.1 cm; Delteil 101, state III/III; 2004.95.2.  Night Voyage (Voyage de Nuit) (2nd version); 14 x 19 cm; Delteil 109, state III/III; 2004.95.10.  Rejoicing of the Fish at the Departure of the Cabin Boy (Voyage de Nuit); 13 x 18 cm; Delteil 111, state III/III; 2004.95.12.

Edgar Degas (French, 1834–1917). Edgar Degas: Self-portrait (Edgar Degas par lui-même), 1857; etching and drypoint; 22.2 x 29 cm; Coppel CF 5; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.87.

Erik Desmazières (French, b. Morocco, 1948). Atelier René Tazé VI, 1993; etching, aquatint, and engraving; 65.5 x 100.5 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.36.

Francis Dodd (British, 1874–1949). Two drypoints; Gift of Carole W. and Charles B. Rosenblatt. Charles Cadwall, 1926; 45.5 x 30.3 cm; Schwabe 171 (Print Collector’s Quarterly, vol. 13); 2004.226. Ponte di Mezzo, Pisa, 1915; 13 x 27 cm; Schwabe 133 (Print Collector’s Quarterly, vol. 13); 2004.225.


Jules Jacquemart (French, 1837–1890). History of the Ceramic Art: A Descriptive and Philosophical Study of the Pottery of All Ages and All Nations, 1877; 12 etchings in a book by Albert Jacquemart; 25.5 x 18 cm; John Bonebrake 2004.73.a–l.

Jasper Johns (American, b. 1930). Untitled, 1977; color screenprint; 23 x 23 cm; Field S 13; Gift of Mr. and Mrs. William S. Clark in memory of Harold T. Clark 2004.143.

Alex Katz (American, b. 1927). Superb Lilies, 1972; color lithograph; 48.3 x 51 cm; Maravell 62; Gift of Harlan Givelber 2004.75.

Ellsworth Kelly (American, b. 1923). The River (State), 2003; lithograph; 101.6 x 276.9 cm; Gift of Agnes Gund and Daniel Shapiro 2004.66.
Jane Kent (American, b. 1952). *Paphiopedilum*, 2003; color aquatint; 60.3 x 45.1 cm; Gift of Jane Kent in memory of Pegram Harrison 2004.74.


Vicente Ludovic Napoléon Lepic (French, 1839–1889). *Blind Botanist*, 1963; color lithograph; 67.5 x 52 cm; Prescott 50; Gift of Mary and Sylvan Cole Jr. 2004.58.

Louis Paul Henri Sérusier (French, 1864–1927). *Landscape (Paysage)*, 1893; color lithograph on yellow paper; 23.1 x 30.1 cm; Stein and Karshan 80; Alma and Robert D. Milne Fund 2004.39.

Ben Shahn (American, b. Lithuania, 1898–1969). *Bom*, 2002; color lithograph; 172.9 x 141.2 cm; Weitman 128; Gift of Agnes Gund and Daniel Shapiro 2004.34.

David Smith-Harrison (American, b. 1959). *Olive Tree II (El Olivo II)*, 1996; color etching, aquatint, roulette, and engraving; 63.8 x 60.3 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.37.


Emily Trueblood (American, b. 1942). *Dusk at the Brooklyn Bridge*, 2004; color linocut; 20.3 x 15.2 cm; Gift of The Old Print Shop 2004.200.

Sidney Tushingham (British, 1884–1968). *Ca d’Oro, Venice*, 1925; drypoint; 38.4 x 16.9 cm; Salaman 67; Gift of Carole W. and Charles B. Rosenblatt 2004.219.


Circle of Andrian Zingg (Swiss, 1734–1816). *I Was Also in Arcadia (Kai ego en Arkadia)*, about 1780/90; etching hand-colored with brown wash; 44.5 x 61 cm; John L. Severance Fund 2004.10.

Textiles

James Bassler (American, b. 1933). *Cubes for M.C.*, 2004; 16 waxed linen cubes; some scaffold weave, some tapestry weave; wood checkered board with four legs; 3.9 x 3.9 x 3.9 cm (each cube); 20.4 x 20.4 x 5.2 cm (stand); Gift of Mildred Constantine 2004.144.


Helen Escobedo (Mexican, b. 1934). *Miss Spongeface*, 2003; estropajo (sponge made from the inside of a gourd); 28 x 15.2 x 16.5 cm; Gift of Mildred Constantine 2004.62.

Sheila Hicks (American, b. 1934). *Reprise Repertoire*, 1977; three-part fabric hanging: plain weave; linen, embroidered with silk running stitches and embellished with pigment; 520 x 380 cm, 760 x 360 cm, and 850 x 500 cm; Gift of Sheila Hicks 2004.81.a–c.

Akiko Kotani (American, b. 1941). *Untitled*, 2003; plain weave; embroidered; secured within metal armature; 17.8 x 19 x 19 cm; Gift of Mildred Constantine 2004.63.

Education Art Collection

Roman, Imperial period, reign of Constantine the Great (AD 303–337). *Bronze Follis of Constantine I “the Great”;* minted in Arles, France; bronze; diam. 1.75 cm; Gift of Michael von Glohn in memory of Robert P. Bergman 2004.1001.

China, Ching dynasty (1644–1911). *Pair of Vases*, 1880–1920; red lacquer; h. 53.5 cm, w. 20.5 cm; Gift of Mr. and Mrs. Barron Coughlin 2004.1000.1–2.

Arthur J. Stone (American, 1847–1938). *Covered Cup*, 1917; silver; h. 13.8 cm, w. 10.2 cm; Gift of Cyril Irwin Nelson in devoted memory of his grandparents Guerdon Stearns and Elinor Irwin Holden 2004.1002.a–b.
Ju-hsi Chou retires

Careers have an interesting symmetry sometimes. About 40 years ago, a young graduate student named Ju-hsi Chou was laboring in the library at Princeton University when he came across an unusual album of Chinese paintings. The printed volume, published in Munich in 1913, reproduced 50 paintings from the Southern Song period; the originals probably date to the late 12th or early 13th century. Excited, he determined to find out more about the album from which the printed volume had been made, but his search proved fruitless. He found no sign of it after the 1913 publication and feared that it might not have survived the Second World War. After graduating from Princeton, he went on to teach at the University of Wisconsin at Madison and embarked on a long and notable career that eventually brought him to the Cleveland Museum of Art, where he has been curator of Chinese art since 1998.

Last year, as Dr. Chou prepared to retire, that original album of paintings from which the printed volume had been made joined the Cleveland collection. “You’re lucky if you’re able to find one Southern Song painting,” he said. “This is a bundle of 50, expressing three distinct themes.” The acquisition was a fitting conclusion to a distinguished career in collecting.

The persistence and scholarship behind this acquisition marked Ju-hsi Chou’s curatorship here in Cleveland. Among the notable achievements of his tenure were the museum’s first acquisitions of large calligraphic works and the reunification of a group of four Yuan dynasty paintings depicting bamboo in spring, summer, fall, and winter—two had been in the Cleveland collection since 1982, and Dr. Chou located and acquired the other two in 2003.
### Loans to Other Institutions

- **American Federation of Arts, New York** (organizing institution); **National Gallery of Art, Washington**; **Detroit Institute of Arts**
  - *Gerard ter Borch*
- **The Art Institute of Chicago**
  - *Soniat and the Making of “La Grande Jatte”*
- **Asia Society Galleries, New York**; **Arthur M. Sackler Gallery, Smithsonian Institution, Washington**
  - *Asian Games: The Art of Contest*
- **Bowes Museum, County Durham, England**
  - *Boudin, Monet, and the Sea Painters of Normandy*
- **Brauer Museum of Art, Valparaiso University, Indiana**
  - *Visions Out the Window and Down the Street: Golden Anniversary Celebration of the Art of Charles E. Burchfield at the Brauer Museum of Art*
- **Castello di Rivoli Museo d’Arte Contemporanea, Turin**
- **Centre Pompidou, Musée National d’Art Modern, Paris**
  - *Sonss et Lumières*
- **Cincinnati Art Museum; Bruce Museum of Arts and Science, Greenwich, Connecticut**; **Berkeley Art Museum/Pacific Film Archives, California**
  - *Oil Sketches by Peter Paul Rubens*
- **Daesh Museum of Art, New York**
  - *From Homer to the Harem: The Art of Jean Lecomte du Nouy*
- **Denver Art Museum**
  - *Tiwanaku: Ancestors of the Inca*
- **Emily Davis Gallery, University of Akron**
  - *Steve Mumford: Images from Iraq, Visions of War*
- **Instituto di Storia dell’Arte, Fondazione Giorgio Cini, Venice**
  - *Comicity and Caricature in Tiepolo’s Art*
- **Georgia O’Keeffe Museum, Santa Fe**; **Columbus Museum of Art, Ohio**
  - *O’Keeffe and New Mexico: A Sense of Place*
- **Governor’s Residence Foundation, Bexley, Ohio**
  - Long-term loan to the Ohio governor’s residence
- **International Arts, Memphis, Tennessee** (organizing institution); **University of Michigan Museum of Art, Ann Arbor**; **Fresno Metropolitan Museum, California**
  - *Georgia O’Keeffe and the Sublime Landscape*
- **Isabella Stewart Gardner Museum, Boston**
  - *The Palazzo Barbaro Circle: John Singer Sargent, Isabella Stewart Gardner, Henry James, and the Curtis Family*
- **Kunsthaus Zürich**
  - *Monet’s Garden*
- **The Metropolitan Museum of Art, New York**
  - *Byzantium: Faith and Power (1261–1557)*
  - *China: The Dawn of the Golden Age (200–750 AD)*
  - *Gilbert Stuart*
- **Mount Holyoke College Art Museum, South Hadley, Massachusetts**
  - *Sporting Women*
- **Musée des Beaux-Arts, Dijon**; **The Cleveland Museum of Art** (organizing institutions)
  - *L’art à la cour de Bourgogne: Le mécénat de Philippe le Hardi et de Jean sans Peur (1364–1419) [Art from the Court of Burgundy: The Patronage of Dukes Philip the Bold and John the Fearless, 1364–1419]*
- **Musée du Luxembourg, Paris**; **Museo Correr, Venice**
  - *The Secular Veronese*
- **Museo Adriano Bernareggi, Bergamo**
  - *Giovanni Battista Monori: The Glance on Reality*
- **Museo di Capodimonte, Naples**; **National Gallery, London**
  - *Canaletto: The Last Years*
- **Museo Thyssen-Bornemisza, Madrid**
  - *Gauguin and the Origins of Symbolism*
- **Gerard David and Flemish Landscape**
- **Museum of Fine Arts, Boston** (organizing institution); **The Art Institute of Chicago**
  - *Rembrandt’s Journey: Painter, Draftsman, Etcher*
- **Museum of Fine Arts, Boston**
  - *Games for the Gods: The Greek Athlete*
- **National Gallery of Art, Washington**; **California Palace of the Legion of Honor, Fine Arts Museums of San Francisco** (organizing institution)
  - *Courtly Art of the Ancient Maya*
- **National Museum of Modern Art, Tokyo**
  - *Rimpa*

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In an unusual collaborative arrangement, Jennifer Perry, associate conservator of Asian paintings, splits her time between Cleveland and the Freer Gallery in Washington, D.C.
The exhibition *Dukes & Angels* featured stars of Cleveland’s collection and that of the Musée des Beaux-Arts in Dijon, as well as loans from other institutions such as this *Madonna and Child* from the Metropolitan Museum of Art in New York.

The National Museum of Western Art, Tokyo
*Henri Matisse: Process and Variation*

Newark Museum of Art
*Unearthing Hidden Treasure: The Work of F. Walter Lawrence*

Palais des Beaux-Arts, Lille
*Rubens*

Palazzo Reale, Milan
*Anton van Dyck: Riflessi Italiani*

Peggy Guggenheim Collection, Venice
*William Baziotes: Metamorphosis*

Palazzo Grassi, Venice; Philadelphia Museum of Art
*Savador Dali Exhibition*

Portland Museum of Art, Maine
*European Muses, American Masters: 1870–1950*

Réunion des Musées Nationaux, Paris (organizing institution); Musée du Louvre, Paris
*Paris 1400, Les arts sous Charles VI*

Réunion des Musées Nationaux, Paris (organizing institution); Musée National Picasso, Paris
*Picasso et Ingres*

Riffe Gallery, Columbus, Ohio; Butler Institute of American Art, Youngstown; Cleveland Institute of Art
*Educators/Educated: Jewelry and Metals in Ohio*

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 Retrospective*

Solomon R. Guggenheim Museum, New York
*The Aztec Empire*

Soprintendenza di Urbino, Italy (organizing institution); Palazzo del Duca, Senigallia
*I Della Rovere: Storia di una Dinastia*

Southern Ohio Museum, Portsmouth; The Beck Center for the Arts, Lakewood, Ohio
*Clarence Carter: The Snapshot Studies*

Staatliche Kunstsammlungen Dresden (organizing institution); Hartenfels Castle, Torgau, Germany
*Faith and Power: Saxony in the Europe of the Reformation Era*

Tate Modern, London; Museum Ludwig, Cologne
*Edward Hopper Retrospective*

The Western Reserve Historical Society, Cleveland
*Standing on Ceremony: Traditional African Arms from the Donna and Robert Jackson Collection and the Cleveland Museum of Art*

Whitney Museum of American Art, New York
*Cotton Puffs, Q-tips, Smoke and Mirrors: The Drawings of Ed Ruscha*