Attributed to Praxiteles (Greek, around 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.

Cover: Visitors enjoy the works on view in Dukes & Angels.
Back: Detail of Apollo Sauroktonos (Lizard-Slayer).

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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.

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This was a year distinguished by the kind of opportunity for the collection that rarely happens in a director’s career. After a lengthy process of curatorial research, legal advice, and analysis by our conservators, last summer the museum acquired a Classical bronze known from an account by the Roman author Pliny the Elder as the Apollo Sauroktonos, or Apollo the Lizard-Slayer. With the positive vote of our trustees the piece was acquired and installed immediately in the interior garden court. It is our belief that this bronze closely reflects the qualities of a towering figure in the history of art, the Athenian sculptor Praxiteles, one of the most acclaimed Greek artists of the Classical period. In the mid fourth century BC he perfected a naturalism that, compared to the more idealized sculptures of the fifth century BC, made his representations of gods, goddesses, and mythological characters seem less distant and grand, and more intimate and human in scale. In addition to ancient representations on coins and gemstones, there are later Roman copies of this Lizard-Slayer composition in marble. If the Cleveland Apollo is actually Greek and close to the production of Praxiteles, it would be the only surviving life-size bronze closely related to the sculptor. For the present we are proud to have this extraordinary work that is the subject of research by a number of scholars.
of ancient art, and we look forward to hearing their opinions. Aside from its extraordinary art-historical implications and remarkable presence, the sculpture is simply gorgeous!

The museum also helped shape a singularly important and lovely exhibition, *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*, a fruitful collaboration between our museum and the Musée des Beaux-Arts in Dijon, France. The long interest and singular strength of the Cleveland Museum of Art’s holdings in this area is both a hallmark and a focus of special study at the museum. The dukes of Burgundy, who flourished from the 1360s into the third decade of the 15th century, commanded vast financial resources, achieved through strategic marriages and alliances, and their collective reigns chronicle the rise and fall of one of the most sophisticated courts of Europe. They attracted the greatest artists of their time, who created works of the highest aesthetic refinement—tapestries, illuminated manuscripts, panel paintings, gold and silver objects and jewels, ivories, and, of course, sculpture. The exhibition, which was seen only in Dijon and Cleveland, brought many such works together for the first time since the era of their creation. Our own curator of medieval art, Stephen Fliegel, inspired initially by the desire to reunite Cleveland’s four tomb mourner sculptures with their counterparts in Dijon, worked for half a decade with his French colleagues and others to bring this idea to fruition.
Many other notable events of this year are described elsewhere in this report—fine acquisitions; the appointments of Anita Chung and Holger Klein to curatorial positions in Chinese art and medieval art, respectively; the retirements of Ju-hsi Chou as curator of Chinese art after six years and Karel Paukert as curator of musical arts after thirty; the first-ever Cleveland Collects event where appraisers from Sotheby’s examined works of art brought in by more than 600 guests and declared it to be the best organized event they had attended (and with a notably high level of quality in the objects brought in); the exciting evolution of the expansion and renovation plans—and I trust you will read on to learn more.

This will be my final annual report as director of the Cleveland Museum of Art. When I accepted the Board of Trustees’ offer in 2000, I knew this would be my last job as a museum director. The events of the intervening years have brought extremes of joy and hardship, sometimes in a single day: on the morning of September 11, 2001, the top of the front page of the Cleveland Plain Dealer announced the selection of Rafael Viñoly to design the museum expansion; that same morning terrorists attacked our country with jet planes. The economy, which had already moderated its 1990s pace, stumbled and has yet to regain the lost ground; and yet, the museum weathered that storm thanks to the foresighted donors of our endowments and has emerged in a stronger financial position. Throughout, the museum continued to serve its public. It has been my privilege and a source of great pleasure to preside over a succession of wonderful acquisitions, making this great collection even better for future generations. Despite a host of challenges ranging from creaky plumbing to international politics, our expansion project is well under way, set to break ground in September.
When I arrived, it seemed possible that the building project might be complete or nearly so by the time I retired, but before long it became clear that the realities of such a massive project were not aligned with that hope. When this became obvious, I began to consider how to ensure the smoothest transition, and how to allow a new director ample opportunity to shape the project. Those factors suggested stepping aside sooner rather than later. So my husband, Bryan, and I will retire to North Carolina later this year, with enormous gratitude for a remarkable five years with this community and its museum.

The Board of Trustees and I have particular confidence in the museum staff to carry forward our mission. Combining professional excellence and good humor, they are passionate individuals who truly care about art and about bringing people to art. Working with them has been my inspiration as director, and the director who follows me will be similarly blessed. Likewise, the Board of Trustees has shown strong devotion to this institution and a laser focus as the museum embarks on its ambitious expansion and renovation. This is a powerful partnership that will take the museum into a new era.

I grew up with this museum in the 1950s and 1960s, when my father, Sherman Lee, was director. It helped shape my values as an arts professional, values that carried me through a fascinating and rewarding career that took me to many wonderful places—and, fittingly, ended up back here. Now, after having enjoyed the privilege of leading this institution through a pivotal five years of its life and helping to set its course toward a bright horizon, I will move on to the next phase of my life, and the museum will continue its own inspirational story. I could not have written a better script. Thank you.

Katharine Lee Reid
Some of our most important work in 2004 took place out of sight, with no public fanfare. Capping off a decade of planning, design, and deliberation, the Board of Trustees voted on March 7, 2005 to proceed with the long-planned renovation and expansion project designed by Rafael Viñoly, assuming that the fixed construction bids come in consistent with our estimates. Though the vote was taken, and construction is expected to commence, in 2005, much of the work was done quietly, by the museum’s trustees, staff, and outside advisors, in 2004 and earlier.

The Board had set a fundraising goal of $100 million before construction could start. By the time of the vote, the total raised was $116.5 million, with participation from every voting trustee. The first aspects of the project (costing approximately $160 million) include renovation of the original 1916 and 1970 Breuer building interiors (including new electrical and mechanical systems), the construction of a new east wing, and expansion of the parking facility (to 650 spaces); these will start in September 2005 and conclude by the end of 2007. About 40% of the total project is renovation of existing facilities. Once those tasks are completed, pending Board approval and the receipt of bids consistent with our estimates, work will proceed on removing the 1958 and 1983 buildings, constructing a new west wing and office tower, and creating a dramatic 38,000-square-
foot glass-covered piazza at the heart of the complex. The overall square footage of the museum will increase to approximately 590,000, including 31,000 additional square feet of gallery space. The total project budget is estimated at $258 million.

The generosity of financial support constitutes a rousing vote of confidence in the project. The $116.5 million raised before the trustee vote came from only 93 donors, with 29 gifts of $1 million or more, and the combined contributions of all of the museum’s trustees account for nearly half of the attainment. Sources of giving include 73 gifts totaling $55.2 million from individuals and family foundations; 10 gifts totaling $45.8 million from foundations and trusts; 9 corporate gifts totaling $7.5 million; and $8 million in funds from the State of Ohio. Notable among these gifts are a $5 million commitment from the Gund Foundation and a $2 million commitment from the Cleveland Foundation.

I thank all of those who have contributed in their various ways to making this dream a reality, and I thank the friends of the museum in advance for their continued support as we strive for a better museum and a better Cleveland.

Michael J. Horvitz
This is a bittersweet moment as we say good-bye to Katharine Lee Reid, who has led us so capably over these past five years, and at the same time prepare to launch our exciting project of expansion and renovation. Although Katharine will not be at the helm when the job is completed a few years from now, she will be able to look back with great pride on the role she played in helping the building project become a reality. Cleveland owes her a huge debt of gratitude for her stellar leadership and her genius in forging the necessary consensus needed to complete this highly complex endeavor.

The museum operated at a surplus in 2004, finishing in the black for the fifth year in a row and nine out of the last ten years, a remarkable achievement. The total combined value of endowments and trusts climbed to $695 million at year end, further enabling the museum to maintain its strong financial position. Donor support to fund operations and also help launch the Capital Campaign has been gratifying as well. In brief, our financial picture is robust, a tribute mainly to Katharine and her staff who have maintained strong financial discipline in trying economic times.

As the renovation and expansion project moves toward ground breaking, many refinements have been made to improve the design, at the same time keeping projected costs in line. For example, a large underground...
parking facility has been scaled back to avoid excessive costs; earlier plans to wrap the entire northwest corner of the parking structure in a concrete abutment have been dropped in favor of screening the structure with foliage and landscaping—at considerable savings—creating a “green effect” more in keeping with the landscape plan of Wade Oval and the Fine Arts Garden. Further, we made the decision to move 40% of the staff to temporary office space in downtown Cleveland in order to accelerate the project timeline and simplify construction logistics.

The success of our Capital Campaign has been especially important as a signal from the community. It is a testament both to the appeal of Rafael Viñoly’s design and to the effectiveness of the community involvement that helped shape the vision. It also reflects well on Cleveland, expressing this city’s determination to look to a future defined by commitments to excellence and outstanding public service. Future generations will look back on 2004–05 as the time when the Cleveland Museum of Art launched a transforming project that reflects the community’s desire to reaffirm the greatness of its city. Thanks to all of you, we will not disappoint Cleveland or the world.

James T. Bartlett
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.
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 Sauroctonos* (*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.

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.
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.

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.

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.
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 Crile (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 Noke (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.
**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.


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.

John Opper (American, 1908–1994). *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 Samóktonos (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 Samóktonos (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 Sōtatsu (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.


Medieval Art

Three Byzantine gold coins, minted in Constantinople; Gift of Dr. Thomas S. and Marion Korillos. *Half Tetradrachm (?) 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.

Photography

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


Dawoud Bey (American, b. 1953). Gelatin silver prints; 1993; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art. *Cortez, Kenda, Gausie, Dan, and Mark Humphrey*; 8.3 x 6.5 cm (each), 17.5 x 21 cm (overall); 2004.127.a–f. *Donna, Lonnie, Paris, LaDonna, 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. *Kara and Devin Marzecweski*; 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, Dominick, 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 Fat Osman, and Rukie, Safi, and Faisal Omar*; 14.9 x 11.9 cm (each), 14.9 x 50.6 cm (overall); 2004.125.a–d.


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). *Farn South of Saskatoon, 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.


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 Kistemaker (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.


Sal Lopes (American, b. 1943). *Horse Spirits #001*, Maine, 1985, 1988; platinum print; ed. 3/15; 29.2 x 42.8 cm; Gift of Sal Lopes, Boston, Massachusetts 2004.152.

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.

Isabella, 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.


*12th Street West, Tampa, Florida*, 1982; 19.5 x 24.5 cm; 2004.169.


*J.Q., J.G.*, Boston, 2000; 24.5 x 19.7 cm;
Spencer Tunick (American, b. 1967). Ohio 1 (Museum of Contemporary Art Cleveland), 2004; chromogenic process color print; ed. 1/3; 180.3 x 228.5 cm (overall); Gift of Timothy and Nancy Callahan, Stewart and Donna Kohl, and Mark Schwartz and Bettina Katz 2004.69.


Zachary Zavislak (American, b. 1965). Wrapped Lemons, 2002, printed 2003; chromogenic process color print; ed. 1/10; 65.6 x 93.8 cm; Gift of Friends of Photography 2004.29.

Prints


Judith Joy Ross (American, b. 1946). Twelve gold-toned printing-out paper prints; 1992; 24.5 x 19.5 cm; The George Gund Foundation Collection in honor of David Bergholz.
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 2004.206. Landscapes (Landschappen), 1943; seven etchings; Gift of Linda and Roland Philip in memory of Juliette Hamilcourt. Cam (Koren); 20 x 24.6 cm; 2004.205.2. Evening (Avond); 19.5 x 24.3 cm; 2004.205.5. Flowering (Blom); 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.


Gerald Brockhurst (British, 1890–1978). Two etchings; Gift of Carole W. and Charles B. Rosenblatt. Anais No. 2, 1930; 22.5 x 17.7 cm; Fletcher 67, state VIII/VIII. 2004.222. Mélisande (Anais) or Head of a Girl, 1920; 13.7 x 11 cm; Fletcher 7; 2004.223.

Jacques Callot (French, 1592–1635). The Bohemians (Les Bohémiens), about 1621–25; four etchings and engraving; John L. Severance Fund. The Bohemians Marching: The Rear Guard (Les Bohémiens en Marche: L’arrière-garde); 12.4 x 23.8 cm; Lieure 374, state II/IV; 2004.42.a. The Bohemians Marching: The Vanguard (Les Bohémiens en Marche: L’avant-garde); 12.4 x 23.6 cm; Lieure 375, state II/II; 2004.42.b. The Stopping Place: The Feast of the Bohemians (La Halte des Bohémiens: Les apprêts de Festin); 12.4 x 23.6 cm; Lieure 376, state II/II; 2004.42.c.
Boy Hauling the Tow-Rope (Le mousse tirant le cordeau); 12.9 x 18 cm; Delteil 103, state III/III; 2004.95.5.

Going Aboard at Asnières; 12.8 x 18.3 cm; Delteil 102, state III/III; 2004.95.4.

The Search for an Inn (La Recherche d'une auberge); 11.7 x 18 cm; Delteil 100; 2004.95.2.

La Recherche d'une auberge; 13 x 18 cm; Delteil 106, state III/III; 2004.95.9.

The Steamboats (Les bateaux à vapeur); 13 x 18 cm; Delteil 105, state III/III; 2004.95.7.

Le Déjeuner du Départ (2nd version); 14.1 x 19 cm; Delteil 109, state III/III; 2004.95.10.

The Lunch before Departure of the Cabin Boy (2nd version); 14.1 x 19 cm; Delteil 112, state III/III; 2004.95.6.

The Departure (Le mousse tirant le cordeau); 13 x 18 cm; Delteil 101, state III/III; 2004.95.3.

Night Voyage (Voyage de Nuit); 13 x 18 cm; Delteil 111, state III/III; 2004.95.8.


Erik Desmazières (French, b. Morocco, 1948). Terrible Adventures of Scholastica; 12.8 x 18.3 cm; Delteil 105, state III/III; 2004.95.13. Two wood engravings for Avonturen van Scholastica Houtsneden; Gift of Carole W. and Charles B. Rosenblatt. 22.9 x 16.7 cm; Bool 191; 2004.79.

Camille Pissarro (French, b. St. Thomas, Danish West Indies, 1830–1903). Wooded Landscape at L'Hermitage, Pontoise, 1879; softground etching, aquatint, and drypoint; 21.9 x 26.8 cm; Gift of The Print Club of Cleveland 2004.105.
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.

Margaret Yoko Kimura (American, b. 1968). Two etchings, collage, and paint; 2004; Gift of The Verne Collection. Moonlight 6; 14.2 x 11 cm; 2004.203. Moonlight 8; 13.9 x 10.8 cm; 2004.204.


VICOMTE LUODOVIC NAPOLEON LEPIC (French, 1839–1889). Dutch Riverscape; etching printed in brown ink; 23.6 x 31.8 cm; Carole W. and Charles B. Rosenblatt Endowment Fund 2004.228.

Cynthia Martínez (Mexican, b. United States, 1967). Voyage with Ulysses and Xavier to Vallarta (Viaje con Ulysses y Xavier a Vallarta), 2003; three color etchings and aquatint; Gift of 17 members of The Print Club of Cleveland 2004 Mexico Trip. 19.6 x 78.7 cm; 2004.61.1. 19.3 x 79.3 cm; 2004.61.2. 19 x 79.8 cm; 2004.61.3.


Joseph Norman (American, b. 1957). Berlin Autumn: Der Tiergarten, 2002; two–color lithograph; The Print Club of Cleveland Publication Number 82, 2004. Gift of The Print Club of Cleveland. 25.5 x 86.3 cm; 2004.13. Proofs A–E; 25.5 x 86.3 cm (each); 2004.14.1–6. BAT; 22.5 x 86.3 cm; 2004.15.

Fernando Olivera (Mexican, b. 1962). The Disappeared Ones (Desaparecidos), 2002; color etching and aquatint; 32.7 x 49.5 cm; Gift of 17 members of The Print Club of Cleveland 2004 Mexico Trip 2004.59.

Camille Pissarro (French, b. St. Thomas, Danish West Indies, 1830–1903). Wooded Landscape at L’Hermitage, Pontoise (Paysage sous bois, à l’Hermitage, Pontoise), 1879; softground etching, aquatint, and drypoint; 21.9 x 26.8 cm; Delteil 16, state V/V; Gift of The Print Club of Cleveland 2004.105.

Henri Rivière (French, 1864–1951). Breton Landscape: Departure of the Sardine Fishermen for Tréboul (Paysages Bretons: Départ de Sardinières à Tréboul), 1893–94; color woodcut; 23 x 35.1 cm; Fields, p. 82, XXXIX; Gift of The Print Club of Cleveland 2004.16.

Johnnie Winona Ross (American, b. 1949). Two color lithographs with chine collé, 2003; Gift of Kevin and Dana Risen and Dr. Gerard and Phyllis Seltzer. Salt Creek Seeps X; 19.5 x 18.3 cm; 2004.82. Salt Creek Seeps XI; 20.7 x 19.7 cm; 2004.83.

Henry Rushbury (British, 1880–1968). Cottswold Farm, 1914, drypoint; 17.8 x 30.7 cm; Gift of Carole W. and Charles B. Rosenblatt 2004.220.

Phyllis Seltzer (American, b. 1928). Hospital 2 (Oopdale 2), 2003; electrostatic copier and heat transfer; 46 x 121 cm; Gift of Dr. Gerard and Phyllis Seltzer in memory of Dr. Raymond Glaubinger 2004.57.

Louis Paul Henri Sérusier (French, 1864–1927). Paysage ( 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.


Sidney Tushingham (British, 1884–1968). Rooftops, 1948; color screenprint; 28 x 18 cm; Gift of Mildred Constantine 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.
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.

Leaf 41 of Album of Daoist and Buddhist Themes (detail), 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) 2004.1.41.
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
Seurat 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 Moderne, Paris
Sources 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
Comedy 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

Views and Visions: French Landscape Painting from Classicism to Naturalism

Museo di Santa Maria della Scala, Siena
Ilulio Federico Joni e la cultura del falso a Siena tra Ottocento e Novecento

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 Monnot: The Glance on Reality

Museo di Capodimonte, Naples; National Gallery, London
Cortavaggio: 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

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: Riplesi Italiani**

Peggy Guggenheim Collection, Venice

**William Baziotes: Metamorphosis**

Palazzo Grassi, Venice; Philadelphia Museum of Art

**Salvador Dalí 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**

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.
Northeast Ohio is home to a treasure. The Cleveland Museum of Art is one of the premier cultural institutions in the world, recognized by scholars who travel from around the world to study here, by the half-million museumgoers who visit each year, and by journalists who document the life of the museum in print and other media.

Vital recognition of the museum’s work also comes from the support the museum receives from individuals, local companies, foundations, and government agencies. These leaders understand that great art enhances our community and makes northeast Ohio a place where people want to live. We continue to be humbled and gratified by the generosity of our supporters, which enabled the Development and Membership department to raise $5.5 million in annual operating support in 2004. The Board of Trustees led the way, with not only increased financial support but also extraordinary commitments of time and talent. Again this year, many trustees were Patron Sponsors, members at the highest level of our Donor Circles program. Under their leadership, gifts from individual donors surpassed the previous year’s support by 17 percent, contributing more than $2 million in 2004, exceeding that of any other year. We offer our sincere thanks to the Circles Leadership Committee, energetically directed in 2004 by co-chairs Nicki and Robert Gudbranson. For the third year in a row, the Donor Circles program exceeded its goal. In 2004 Circles members contributed $1,739,000 in unrestricted operating support, a 15 percent increase over 2003. Thank you!

The northeast Ohio corporate community also increased its involvement with the museum, providing nearly $1 million in multi-year support for exhibitions and programs beginning in 2005.

The museum continued to receive strong grant support from foundations and government agencies, exceeding its goal and raising $1,956,000 for a variety of programs and initiatives. The Andrew W. Mellon Foundation awarded the museum a $1,250,000 challenge grant to endow the Chinese art curatorial chair, and we are currently raising money to match this generous gift. The Mellon Foundation also provided $340,000 to fund the curatorial transition in Chinese art, as former Mellon Fellow Anita Chung took over as associate curator of Chinese art after curator Ju-hsi Chou retired. Other notable grants in 2004 included $500,000 from the Institute of Museum and Library Services for “Knowledge Building and the 21st Century Learning Community: A Partnership between the CMA...
and the Cuyahoga County Public Library System”; $210,469 in third-year funding from the Freeman Foundation for “Asian Odyssey: A National K-12 Interdisciplinary Curriculum Model”; $40,000 in exhibition support from the E. Rhodes and Leona B. Carpenter Foundation for the special exhibition Dukes and Angels: Art from the Court of Burgundy, 1364–1419; and a $37,500 ACE Grant from the Cuyahoga County Board of Commissioners to support marketing efforts in recognition of the potential economic impact of the special exhibition Masterworks from The Phillips Collection. Thanks to members of the northeast Ohio congressional delegation, the museum also received $650,000 through the Fund for the Improvement of Education budget of the federal Department of Education.

The museum is extremely fortunate to have a broad foundation of support through its membership program. The dedication of our members, more than 21,000 households strong, is truly extraordinary. Membership revenue increased in 2004, buoyed by the popularity of The Quilts of Gee’s Bend in the summer, Dukes & Angels: Art from the Court of Burgundy, 1364–1419 in the fall, and the allure of the 2005 and 2006 special exhibition schedule, which kicked off with Masterworks from The Phillips Collection in early 2005. In addition to our current member benefits and programs, we look forward to offering new opportunities to our members to participate in programs throughout the community in 2005 and 2006, including special exhibitions, education programs, and an exciting season of performing arts, music, and film.

The museum was founded with four planned gifts: bequests of land, works of art, cash, and securities. Today our donors continue preserving this world-renowned institution for future generations through deferred gifts. Overall, such gifts in 2004 increased by 52 percent compared to the previous year. Donors established 11 new bequest intentions and 17 new members joined the Legacy Society, bringing the group to nearly 400 households. Annuities exceeded last year’s figures in both numbers of annuitants and dollars raised. Through the generosity of our donors, the museum also added to its endowment and its permanent collection.

The campaign for the renovation and expansion project concluded a successful Advance Fund with the announcement in March 2005 that more than $116 million has been raised for the project. Thanks to the remarkable generosity of our donors, the museum was able to increase operating and endowment support while at the same time realizing unprecedented support for the renovation and expansion project.

The Constituent Relations, Protocol, and Events division choreographed a lively procession of special events over the year, from parties for the Draped in Splendor and Nature Sublime exhibitions and lectures with guests including record producer/art collector Tommy LiPuma, author Ross King, and artist Faith Ringgold (sponsored by the Womens Council) to donor and member opening parties for the Time Stands Still: Muybridge...
and the Instantaneous Photography Movement, The Quilts of Gee’s Bend, and Dukes & Angels: Art from the Court of Burgundy exhibitions and for artists Ilya Kabakov and Spencer Tunick. The popular Summer in the Courtyard series continued its run as did Cool Fridays during the winter months.

Keynote speakers in 2004 included Steve Oliver, chairman of the San Francisco Museum of Modern Art, at the annual corporate dinner and Glenn Lowry, director of the Museum of Modern Art, at the Founders Society dinner. A black-tie evening—a collaboration with the French Heritage Society—with chef Jacques Pépin and six international scholars to celebrate Dukes & Angels, Councilwoman Sabra Pierce Scott’s State of the Ward address and reception, and a daylong forum on Ohio’s past presidents coordinated with Case Western Reserve University’s hosting of the vice-presidential debate capped the more than 200 special events held at the museum during the year. In addition, Collectors Circle members and Patron Sponsors joined Director Katharine Lee Reid and Board President Jim Bartlett on an art and architecture filled trip to Berlin and Prague.

The Volunteer Initiatives office coordinated the efforts of 760 volunteers (up from 599 in 2003) who contributed 36,730 hours. Highlights of the year included trips to University Circle institutions for information desk volunteers, hosted by directors of the Cleveland Botanical Garden, Cleveland Museum of Natural History, UCI Inc., Western Reserve Historical Society, MOCA, and the Peter B. Lewis Building. We initiated “distance” volunteering in a corporate collaboration with MBNA in addition to long-established volunteering initiatives with KeyBank. Large-scale done-in-a-day projects brought 71 University School seniors who worked on the grounds for a total of 248 hours, and Case Freshman Day of Service volunteers who donated 48 hours of work to the Fine Arts Garden. The department published an exhaustive intern manual for staff in collaboration with Human Resources, advocating “best practices” for employing interns in an art museum setting.

The Womens Council added 25 new members for a total of 648. In addition to volunteering 14,000 hours to help the museum and its educational activities, the Womens Council donated $51,500 to the museum, including $25,000 for Parade the Circle Celebration, $20,000 for the museum’s Bus Fund to help schools take field trips to the museum, $3,000 in seed money for distance learning at the Cuyahoga County Juvenile Detention Center, which resulted in a $40,000 matching grant, and $1,500 to support our participation in “Boo at the Zoo.” The Womens Council also renewed a three-year commitment to the Museum Ambassadors program.

The big event in the external affairs area was the launch of a new logo and positioning campaign, which inspired a number of new collaborations. A preferred hotel program encouraged area hotels to work together with the museum to attract out-of-town visitors, and similar goals led the museum to a partnership with the AAA Ohio Motorist Association. Radio
Jacques Pépin

The exhibition *Dukes & Angels: Art from the Court of Burgundy, 1364–1419* provided the perfect opportunity to host a gourmet French dinner. On October 29, the renowned chef Jacques Pépin, contributing editor to *Food & Wine* magazine and one of America’s best known chefs, cooking teachers, and cookbook authors—and, it so happens, a native of Bourg-en-Bresse, a town in the empire of the dukes of Burgundy—appeared with a team of cooks to prepare a seven-course meal in the style of old Burgundy, complete with a selection of Burgundian wines.

One hundred twenty guests each paid $450 and enjoyed a correspondingly lavish gastronomic extravaganza. After welcoming festivities with caviar canapés, caviar puffs, and quail eggs with caviar (plus champagne) and a reception in the Armor Court featuring goose liver paté, cornettes of salmon, seafood sausages, and escargot (with a 2002 Puligny-Montrachet by Olivier Leflaive), the group was seated in the Interior Garden Court where the dinner began in earnest with a mousseline of scallops (with a 2001 St. Martin chablis by Michel Laroche), followed by a red oak duck salad (with a 2002 Louis Jadot pommard). The entrée was rack of lamb with potatoes and a gratin of butternut squash, served with a 2002 Gevrey chambertin by Louis Jadot. A cheese course offered poached pears with regional specialty cheeses and sliced baguette, and, of course, wine: a 2001 Marcel Martin muscadet la sablette. Dessert included a chocolate chestnut terrine, galette of lemon, crème brûlée, and almond brittle, with a selection of sauternes by Barton & Guestier.

Even the décor was done in old French style, as Ann Koslow, special events manager, recalls: “We rented chairs that resembled thrones and the linens for each table weighed about 90 pounds.” The flowers were arranged by members of the Womens Council.
Disney came to the museum for events in April and September and was very successful in attracting families. The museum also collaborated with the Rock and Roll Hall of Fame and Museum by cross-promoting exhibitions. Gala music subscriptions were up about 8 percent over 2003 and *Northern Ohio LIVE* became a sponsor of the VIVA! series. The Marketing department continued using the PowerNetworking Conference and Frasernet to reach the African American population as well as targeting the college audience with specific ads promoting a $5 college ID ticket price for selected events.

Press coverage was strong as the efforts of the Media Relations office provided the museum with a circulation of almost 150 million readers and viewers, as estimated by Burrell’s clipping service. The *Dukes & Angels* exhibition generated coverage in French publications from *Le Chirurgien Dentiste* to *Bourgogne* magazine. More international exposure came as the Greater Cleveland Visitors Bureau brought several tours of media representatives and tour operators from England and Germany. More than 140 news releases and media alerts were e-mailed to local, regional, national, and international media, and a new feature allowed the inclusion of audio and video clips with online news releases. *Plain Dealer* food reporter Gary Farkas invited three Cleveland chefs—Donna Chriszt from Grey Hawk Golf Club in LaGrange, Parker Bosley of Parker’s American Bistro, and Michael Symon of Lola Bistro & Wine Bar—to create a meal inspired by a painting of their choosing at the museum. On October 1, CNN arrived to begin staging and production of its national news programming in conjunction with the vice-presidential debate the following week. CNN broadcast live from the south lawn of the museum the subsequent Monday through Wednesday.

The Print Communications department implemented the museum’s new graphic identity program, creating more than 100 new designs for everything from rack flyers and advertisements to the cover of the *Members Magazine*. The new program paid dividends as the museum won nine awards (five gold and four silver) at the Ohio Museum Association Annual Visual Communications Awards: the 2003 Annual Report and “Picture Yourself at the Cleveland Museum of Art” ad campaign featuring local heroes won their categories, and the *Members Magazine* won the Gold Award for the fourth year in a row. The department closed the year by mailing the first issue of a redesigned and renamed members magazine, *Cleveland Art*. 
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<td>Mark Dreger in memory of Kelly Dreger</td>
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<td>Mr.+ and Mrs. David L. Grund</td>
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<td>Graham Gund</td>
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<td>Mr. and Mrs. James C. Hageman</td>
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<td>Marvin G. Halber</td>
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 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.
Named Endowment Funds for Art Purchase, Specific Purpose, and Operations

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

Based on market value as of December 31, 2004

** new fund or activity in 2004

Endowment Funds for Art Purchase

$1,000,000 to $5,999,999

- Dorothea Wright Hamilton
- Alma Kroeger

$400,000 to $999,999

- Delia E. Holden
- Lillian M. Kern Memorial Fund
- Edwin R. and Harriet Pelton Perkins
- Mr. and Mrs. Richard W. Whitehill

$250,000 to $999,999

- Edward L. Whitemore

$100,000 to $249,999

- Charlotte Ekker and Charlotte Vanderveer
- Hershey Family Fund
- Louis Severance Higgins
- L. E. Holden
- Louis D. Kacalieff, M.D.
- Alma and Robert Milne
- James A. Parmelee
- Carole W. and Charles B. Rosenblatt**
- Jane B. Tripp

Up to $99,999

- John Cook Memorial Fund
- A. W. Ellenberger Sr.
- Ruthe and Heinz Eppler
- Julius L. Greenfield
- Lawrence Hitchcock
- Tom L. Johnson
- Roger J. Lench in memory of Carl J. Lench and Winifred J. Lench**
- Mary Spedding Miliken Memorial Fund
- Judith and James A. Saks in memory of Lynn and Dr. Joseph Tomarkin**
- Dr. Gerard and Phyllis Seltzer
- Elizabeth Carroll Shearer
- Nicholas J. Velloney
- Mr. and Mrs. William E. Ward
- Anne Elizabeth Wilson Fund

Endowment Funds Specific Purpose

$1,000,000 and more

- Robert P. Bergman, Curatorial Chair for Medieval Art
- Robert P. Bergman Memorial Fund**
- Ernest L. and Louise M. Gartner Fund
- Andrew W. Mellon Foundation
- Andrew W. Mellon Foundation Fund for Publications and Research
- Reinberger Foundation
- John and Frances Sherwin Fine Arts Garden
- The Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting

$500,000 to $999,999

- George P. Bickford, Curatorial Chair for Indian and Southeast Asian Art
- Rufus M. Ullman
- Delia H. White
- Anton and Rose Zverina Music Fund**

$250,000 to $499,999

- The Noah L. Butkin Fund
- Ellen Wade Chinn
- Harold T. Clark Educational Extension Fund
- Marie K. and Hubert L. Fairchild Fund**
- Marianne Millikin Hadden Fund
- F. J. O’Neill
- Rose E. Zverina

$100,000 to $249,999

- Mr. and Mrs. Matthew Andrews
- Mildred K. Bickel
- Ronald and Isabelle G. Brown
- John and Helen Collis Family
- The FUNd
- L. E. Holden
- Gertrude S. Hornung
- Malcolm E. Kenney Special Exhibitions**
- Zane Bland
- Odenkirk and Magdalena Maillard Odenkirk
- Charlotte F. J. Vanderveer
- Women’s Council Flower Fund**

Up to $99,999

- Anonymous**
- Lydia May Ames
- Robert Blank Art Scholarship Fund
- Arthur, A. Eden, and Walter H. Blodgett Memorial Fund
- Kelly Dreger
- Louise M. Dunn Fund
- Netta Faris
- Fine Arts Garden
- The Gallery Group
- Gilpin Scholarship Fund of Karamu House
- Mr. and Mrs. James C. Hageman in memory of Mrs. Elta Albaugh Schleiff
- Charlotte L. Halas
- Flora E. Hard
- Memorial Fund
- Guerdon Stearns Holden
- Dorothy Humel
- Hovorka Musical Arts Fund
- Frank and Margaret Hynick Memorial Fund
- Dr. and Mrs. Scott R. Inkley in memory of Katharine Neuman**
- Albertha T. Jennings Musical Arts
Ellen Bonnie Mandel
Children’s Education Fund
Robert A. Mann
Herman R. Marshall Memorial
Malcolm Martin
Ethel Cable McCabe
Thomas Munro
Memorial Fund
S. Louise Pattison
Preservation and Conservation of Asian Paintings
Mr. and Mrs. Edd A. Ruggles Memorial Fund
Adolph Benedict and Ila Roberts Schneider Memorial Music Fund**
Charles Frederick Schweinfurth Scholarship
H. E. Weeks Memorial for Art and Architecture
Mary H. White
Dorothy H. Zak

** Endowment Funds Operating **

$10,000,000 and more
Leonard C. Hanna Jr. Bequest
Membership Endowment

$1,000,000 to $5,999,999
Dorothea Wright Hamilton
Leonard C. Hanna Jr. Benjamin S. Hubbell Family Fund
Andrew R. and Martha Holden Jennings
William G. Mather
Mr. and Mrs. James S. Reid Jr.**
Katherine Holden Thayer

$500,000 to $999,999
Charles R. and Emma M. Berne Memorial Fund
Roberta Holden Bole
Josephine P. and Dorothy B. Everett

$100,000 to $499,999
Quentin and Elisabeth Alexander
Julia and James Dempsey
Frances W. and David S. Ingalls
Margaret Huntington Smith McCarthy
F. J. O’Neill
Mr. and Mrs. Richard W. Whitehill
Silvia and Justin Zverina Fund in memory of Lillie and Adolph Wunderlich

$250,000 to $499,999
Julia Cobb and Benedict Crowell Memorial Fund
George P. Bickford
Elizabeth G. Drinco
Richard B. and Chaille H. Tullis
Anna L. Vanderwerf Memorial Fund
G. Garretson Wade

Up to $99,999
Arthur, Asenath, and Walter H. Blandgett Memorial Fund
Mr. and Mrs. Wilbert S. Brewer
Noah and Muriel Butkin
Julius Cahan
Mrs. Harold T. Clark Memorial
Mary Elder Crawford
Nancy W. Danford
Bernard and Sheila Eckstein
Adle C. and Howard P. Eells Jr.
Eleanor and Morris Everett
Elsa C. and Warren C. Fargo
Robert I. Gale Jr. and Frances W. Gale
Newman T. and Virginia M. Halvorson**
Mr. and Mrs. Arthur S. Holden Jr.
Ralph and Mildred Holland
Mr. and Mrs. Michael J. Horvitz
James D. and Cornelia W. Ireland

James Endowment**

Martin A. LoSchiaivo**
Caroline MacNaughton
Mr. and Mrs. Severance A. Millikin
David and Dorothy Morris Memorial
Mr. and Mrs. George Oliva Jr.
Rudolph J. Pepke Memorial
Mr. and Mrs. Alfred M. Rankin
Mr. and Mrs. Louis Rorimer Memorial**
Glenn C. Sheidler
Francis M. and Margaret Halle Sherwin
James N. and Kathleen B. Sherwin
Margaret E. and Frank E. Taplin Jr.**
Jane B. Tripp
George Garretson Wade Memorial
Worcester Reed and Cornelia Blakemore Warner Memorial
Paul D. and Odette V. Wurzburger

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.
Individual and Contributing Membership Endowments for General Operations

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

Based on cumulative giving as of December 31, 2004

**new fund or activity in 2004**

$25,000 to $49,999
Anonymous #5
Marie N. Agee
Arthur, Asenath, and Walter Blodgett Memorial
Myrna Jones Cannon
Howard Melville
Hanna III Memorial
Lawrence Hitchcock Memorial
David H. Jacobs
Franny Tewksbury and Ralph T. King Memorial
G. Robert and Mary Elizabeth Klein
Jack and Carolyn Lanph
Patricia C. LeMaster Memorial
Aline McDowell Memorial
Mr. and Mrs. Eugene R. Miles
Ralph J. Mueller Memorial
Carl L. and Florence B. Selden
John and Frances W. Sherwin
Mr. and Mrs. Nelson S. Talbott Fund in memory of Mr. and Mrs. Edwin Kirk Large
Frank E. and Edith S. Taplin Memorial
Mr. and Mrs. Thomas V. H. Vail
Dr. William F. Zornow

$10,000 to $24,999
Anonymous #3
Raymond Q. and Elizabeth Riely Armington
Barbara J. and Matthew A. Baxter
Virginia R. Billingham Memorial
Eleanor and Sevier Bonnie
Frances Kelleher Bradner
Linda Bole Brooks Memorial
Louise Brown
Katherine Ward Burrell
The Champney Fund
Harold T. Clark
Cleveland-Cliffs Foundation
Phyllis G. and Jacob D. Cox Jr. Memorial
Estelle M. and Alton C. Dustin Memorial
Pamela Humphrey Firman
Mr. and Mrs. J. Harrington Glidden
Edgar A. Hahn
Robert L. and Lois M. Hays
Mr. and Mrs. George M. Humphrey II
George M. and Pamela S. Humphrey
Albert S. Ingalls
David S. Ingalls Jr.
Ruthia Keim
Richard and Gina Klym
Harley C. and Elizabeth K. Lee
Helen S. Leisy Memorial
Robert Arthur Mann
Samuel and Grace Mann
Judith K. and S. Sterling McMillan III
Donna and Ruben Mettler
Marilynn B. Opatrny
Aurel F. Ostendorf
S. V. Palka Memorial
Franklin and Helen Elizabeth Rockefeller Memorial
Daniel and Adele Z. Silver
Chester D. Tripp
Athelene M. and John S. Wilbur
Womens Council of The Cleveland Museum of Art
Susan Barber
Woodhill Memorial
Dr. and Mrs. E. K. Zawonski Memorial

Up to $9,999
Anonymous #1
Anonymous #2
Anonymous #8
Anonymous #10
Frances Adams and Mary E. Adams Memorial
Walter S. and Mabel Croston Adams Memorial
Alfred S. and Estelle G. Andrews
Stella Minor Armitage
Eva M. Baker Memorial
S. Prentiss Baldwin Memorial
Mr. and Mrs. A. Beverly Barksdale
Esther K. and Elmer G. Beamer Foundation
Mr. and Mrs. Arnold Bellowe
W. Dominick Benes Memorial
George P. and Clara G. Bickford
George T. Bishop Memorial
Roberta Holden Bole Memorial
Alfred M. and Palmyre C. Bonhard Memorial
Helen and Albert Borowitz Memorial

Alva Bradley Memorial
Mr. and Mrs. Morris A. Bradley
Emma G. Bragdon Memorial
Arthur L. and Virginia Brockway Memorial
Arthur D. and Marion W. Brooks Memorial
The Oliver and Harriet G. Brooks Memorial
Glenn and Jenny Brown
Helen C. Brown
Erza and Rose Brudno Memorial
Polly S. and Clark E. Bruner**
Laura Merryweather Burgess Memorial
Mr. and Mrs. Courtney Burton
Alice Carothers Memorial
Katherine Hodell Chilcote Memorial
Alvah Stone and Adele Corning Chisolm Memorial
Kenneth L. and Karen M. Conley
Charles E. Cooper
Delos and Anita Gosgrove
Tina V. Cowgill
Mrs. Harry J. Crawford
Harris Creech

Japan, Edo period, Rimpa School, seal of “Inen,” probably associated with the workshop of Tawaraya Sōtatsu (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.
Mary Elizabeth Crawford Croxton
Nathan L. Dauby Memorial
Bernice and David E. Davis
Elaine Davis Memorial
Helen and Albert DeGeis,*
Elizabeth Brainard Thomson Denison Memorial
Edwin A. Dodd
Mr. and Mrs. John R. Donnell
Daniel W. Dority Memorial
Mr. and Mrs. Robert P. Duvin
William Joseph Eastman Memorial
Ella C. Edison
Maud Stager Eells and Howard Parmelee
Mr. and Mrs. Frederick L. Emeny
Sam W. and Florence Taylor Emerson
Dr. and Mrs. Michael D. Eppig
Alwin C. and Charlotte F. Ernst Memorial
Neil and Marian Evans
Mr. and Mrs. Harold Fallon
Adolph J. and Esther S. Farber Memorial
Paul Louis and Edith Lehman Feis Memorial
James Edward Ferris Memorial
C. J. and Elizabeth Fiordalis
Royal and Pamela H. Firman Jr.
Flesham Foundation
Mr. and Mrs. Walter L. Flory
Mary Eileen Fogarty
Kate L. Fontius Memorial
Dr. and Mrs. Finley M. K. Foster
I. T. Fray Memorial
Karen Freeman
Miriam and Harry M. Friedman
Edward M. Fritz Memorial
W. Yost Fulton
Frederick William Gehring Memorial
Hulda B. Gehring
Myron E. and Rose B. Glass
Mary G. and Frances K. Glidden Memorial
George C. Gordon
Mr. and Mrs. Herbert G. Goulder Memorial
Mr. and Mrs. Gary Grafman
C. A. Grasselli Memorial
Edward Grasselli Memorial
Mr. and Mrs. Jerome Gratry
John Adam Green
Martina D. Grenwis
Mr. and Mrs. Richard C. Gridley
Mr. and Mrs. Frank K. Greisinger
Frank J. and Anastasia M. Grossman Memorial**
Mrs. Ray J. Groves
Mr. and Mrs. David L. Grund
Agnes Gund Memorial
George Gund III, Agnes Gund, Gordon Gund, Graham de C. Gund, Geoffrey de C. Gund, and Louise L. Gund
Mr. and Mrs. James C. Hageman
Georgia S. Haggerty
Bertha Halber
Eugene S. and Blanche R. Halle Memorial
Helen C. Halle
Salmon P. Halle Memorial
Harold A. and Claribel B. Hallstein
Florence A. Hamilton
Colburn Haskell Memorial
Mr. and Mrs. Robert Heller
Birdie B. Herzog Memorial
Laurence A. and Margarete S. Higgins
Eleanor Hilliard Memorial
Mrs. J. Howard Holan
Elinor Irwin Holden Memorial
Allen C. and Louise Q. Holmes
Helen Chisholm Ford
Mr. and Mrs. Bird W. Housum Memorial
Mrs. Gene C. Hutchinson
Albert S. Ingalls Jr. Memorial
Jane Taft Ingalls
Richard Inglis Memorial
Dr. and Mrs. Scott R. Inkley
Ireland Foundation
Paul F. and Lucretia B. Ireland
Mr. and Mrs. Henry L. Jackson
Ann J. and E. Bradley Jones
Issac and Jennie B. Joseph Memorial
Louis D. Kacalieff, M.D.
I. Theodore Kahn
Mrs. I. Theodore Kahn
Samuel S. and Dorothy D. Kates
Marie and John Kern Memorial
Charles G. King III Memorial
Mr. and Mrs. W. Griffin King Jr.
Louise Delaney Kiphuth Memorial
Jessie Effler Kneisel Ella Koniglow
Elroy J. Kulas Memorial
Dr. and Mrs. Victor C. Laughlin
Caral Gimbel Lebowth
Mr. and Mrs. Elmer Lindseth
Dr. and Mrs. Sidney Lobe
William A. Lowry
Mr. and Mrs. George C. Lucas Memorial
Mr. and Mrs. John S. Lucas
Marilyn Lurie Memorial
Charlmer F. Lutz Memorial
Hilda B. Lyman Memorial
Isabel Marting
Grace Harman
Mather Memorial
Katherine L. Mather Memorial
William G. and Elizabeth R. Mather Memorial
Mike Matsko Memorial
Ruth A. Matson
Kathryn Arns May
Clara Mayer Memorial
William B. McAllister Memorial
Malcolm L. and Lucia McCurdy McBride
Ellen E. and Lewis A. McCready Memorial
Dr. and Mrs. Harvey J. Mendelsohn
Frederick Metcalf Memorial
Hugh K. Miliken Memorial
Dr. and Mrs. S. Sterling McMillan Memorial
Moslle Taylor Meals
Dr. and Mrs. Harvey J. Mendelsohn
Frederick Metcalf Memorial
H. Oothout Miliken Memorial
Dr. and Mrs. Ronald J. Ross
Walter Ross
Walter D. Sayle
Mrs. William Cramp Scheetz Jr.
Else Schneizer
Heinz Schneider
Ellen Schultz
Charles P. and Ella R. Scoville Memorial
Anna Willett Miter and Henry Fancher Memorial
Fanny Hanna Moore
Mrs. J. E. Morley
Mrs. Cox Morrill
Gordon K. Mott
Mr. and Mrs. Werner D. Mueller
Jeanie C. Murray
Mary and Louis S. Myers Foundation
Robert C. Norton
Harry D. and Blanche E. Norvell
John O’Connor
Crispin and Kate Oglebay Memorial
Mr. and Mrs. George Oliva III
William M. O’Neill
Marion A. and Amelia G. Parsons Memorial
G. G. G. Peckham Memorial
Mrs. Heaton Pennington
Drake T. Perry
Mr. and Mrs. M. H. Pierce
Mary B. S. Pollock
Mr. and Mrs. Henry F. Pope
Eda Sherwin Prescott
John B. Putnam Memorial
Frank J. and Rita M. Rack
Lucille Ralls Memorial
Robert S. and Sylvia K. Reitman
James McElroy Richardson Memorial
Lillian Rosenbaum Memorial
Dr. and Mrs. Ronald J. Ross
Walter Ross
Walter D. Sayle
Mrs. William Cramp Scheetz Jr.
Else Schneizer
Heinz Schneider
Ellen Schultz
Charles P. and Ella R. Scoville Memorial
The Sears-Swetland Foundation
Elizabeth and Ellery Sedgwick
Mary H. Severance Memorial
Samuel Paisley Shane Memorial
Perin Shirley Memorial
Vladimir G. and Mary Kingsbury Simkhovitch Memorial
Allard and Margaret E. Smith
James A. and Elizabeth B. D. Smith Memorial
Nathalie C. Spence Memorial
Marion H. Spiller Louis Stearn
Avery L. Sterner Memorial
Judith Helen and Martha A. Stewart Memorial
Nathalie B. Steuer Memorial
Mr. and Mrs. John M. Stickney
Morris and Maxeen Stone
Selina J. Sullivan Memorial
Seth and Frances Taft
Mr. and Mrs. Charles Farrand Taplin
Stan Thomas
Brenda and Evan Turner
Joseph and Edwin Upson Memorial
Mary Southworth Upson
Samuel H. and Bessie Shaw Urdang Memorial
Dorothy T. Van Loozen Memorial
Visible Language
George Garretson Wade Memorial
Whitney and Florence S. Warner Memorial
Mr. and Mrs. John C. Wasmer Jr.
Sada D. Watters Memorial
Mrs. Daniel T. Weidenthal
Mr. and Mrs. Robert L. Weston
Roy M. Wheeler Memorial
Kathleen F. Whidden Memorial
Martha W. White
Miriam Norton White
Roland W. White Memorial
Walter C. White Memorial
Mr. and Mrs. Hugh R. Whiting
Mr. and Mrs. Douglas Wick
R. C. Williams
Captain and Mrs. Thomas Wilson Memorial
Boris Witzer Memorial
Elbert C. and Henrietta S. Wixom Memorial
J. D. Wright
Clara Gordon York
Wilbur H. and Robert L. Zink
William H. and Bertha S. Zink Memorial

**General Operating Endowment Contributors**
The Figgie Family Charitable Foundation, Inc.
Estate of David J. Rollins

**Building Endowment Contributors**
Frances T. Fangboner
Mary T. Gruber
Edward F. and Mary F. Intihar
Muriel Kozlow
James Edward Peck
Franklin H. Schaefer
Nicholas J. Velloney
Helen Zmek

**Trust Fund Income for Art Purchase, Specific Purpose, and Operations**
The following list acknowledges the individuals and families whose trusts provided income to the museum in 2004.

**Art Purchase**
Dudley P. Allen
Karl B. Goldfield
Severance and Greta Millikin
John L. Severance
Norman O. Stone and Ella A. Stone Memorial
J. H. Wade

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

**Operating**
Harry F. and Edna J. Burmester
Caroline E. Coit
Henry G. Dalton
General Endowment
Guerdon S. Holden
John Huntington Holden
Elisabeth Severance Prentiss

Himman B. Hurlbut
Horace Kelley Art Foundation
William Curtis Morton, Maud Morton, and Kathleen Morton

Susan Crile (American, b. 1942). Beyond Istanbul, 1973; oil on canvas; 157.5 x 104.7 cm; Gift of Judy Collins 2004.44.
Capital Gifts
The following list acknowledges the individuals, families, and organizations whose generosity supported capital projects in 2004.

James and McKey Berkman
Alfred C. Body Trust
Muriel S. Butkin
Peter A. and Rita M. Carfagna
Leigh and Mary Carter
Charter One Foundation
Ellen Wade Chinn
George W. Codrington Charitable Foundation
Mr. and Mrs. Alexander M. Cutler
Jeffrey R. Dross
Garden Club of Cleveland
Mr. and Mrs. Robert P. Gillespie
Mr. and Mrs. Robert D. Gries
The George Gund Foundation
Arlene and Arthur S. Holden Jr.
Constance Holden-Somers
Mr. and Mrs. Michael J. Horvitz
The HRH Family Foundations
Louise H. and David S. Ingalls Foundation
Jochum-Moll Foundation
Dr. and Mrs. Donald W. Junglas
Mr. and Mrs. Dieter Kaesgen
Robert M. Kaye
Mr. and Mrs. Joseph P. Keithley
Mr. and Mrs. R. Steven Kestner
Victor G. and Anna M. Kmetich
Mr. and Mrs. Gregory G. Kruszka
Amanda and William P. Madar
S. Livingston Mather Charitable Trust
Eleanor Bonnie McCoy and Sevier Bonnie Jr.
Sarah Holden McLaren
Mr. and Mrs. S. Sterling McMillan III
Mr. and Mrs. John C. Morley
Donald W. Morrison
John P. Murphy Foundation
Mr. and Mrs. Stephen E. Myers
Myers Industries, Inc.
NACCO Industries, Inc.
Bruce T. Rankin
Mr. and Mrs. James S. Reid Jr.
Sarah P. and William R. Robertson
Mr. and Mrs. Elliott L. Schlang
Mr. and Mrs. David M. Schneider
Sears-Swedland Family Foundation
Shifrin Family Foundation
Mr. and Mrs. Alvin A. Siegal
The Kelvin and Eleanor Smith Foundation
Mr. and Mrs. Eugene Stevens
Susan and John Turben Foundation
Mr. and Mrs. David Haber Warshawsky
Mr. and Mrs. Richard T. Watson
Mr. and Mrs. Alton W. Whitehouse Jr.
Mr. and Mrs. Alfred C. Woodcock
Dr. Norman W. Zaworski

Restricted Gifts (Special Projects, Programs, and Exhibitions)

$500,000 or more
Institute of Museum and Library Services

$200,000 to $499,999
The Freeman Foundation
The Andrew W. Mellon Foundation
United States Department of Education

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Sheila Hicks (American, b. 1934). *Reprisage Repertoire*, 1977; three-part fabric hanging: plain weave; linen, embroidered with silk running stitches and embellished with pigments; 520 x 380 cm, 760 x 360 cm, and 850 x 500 cm; Gift of Sheila Hicks 2004.81.a–c.
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Democratic Republic of the Congo, Luba people. *Staff of Office (detail)*, late 1700s to early 1800s; wood; h. 170 cm; John L. Severance Fund 2004.85.
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Lauren Rose Hartveldt, birth
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Mr. and Mrs. Scott Isquick, marriage
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A major project to upgrade the museum’s utility infrastructure took place on (and under) the east terrace.
WiFi

The museum has always been a “hot spot” for great art and performance but in 2004 the CMA became an internet wi-fi “hot spot” as well. All public spaces in the museum, including the café, garden court, and library started offering free public wireless internet access. Younger visitors and students expect constant communication and information, but you might also have spotted Katharine Lee Reid answering her e-mail wirelessly under the summer sun. This internal public access, along with antennas on the roof, helped “light up” all of Wade Oval and the Lagoon, in conjunction with Case Western Reserve University, to make University Circle the largest free public wi-fi zone in the country. It also served to demonstrate the museum’s continuing technology leadership role in the Cleveland community and in the museum field.

The benefits of wireless communication also went well beyond the courtesy of providing public web and e-mail access. Wireless networks also added to the efficiency and innovation of museum operations. Now, portable carts with digital imaging photography gear could operate in difficult-to-reach areas without the constraint of tethering cables. An exhibition store operates wirelessly where no store had ever gone before. Professional staff started appearing at meetings with their wireless-enabled laptop computers, able to record notes and look up information with an ease not envisioned even five years ago. Experiments with wireless handheld devices demonstrated how sounds and images could enhance the visitor experience and be tailored to specific visitor interests. Forthcoming experiments with wireless networks and RFID technology will help us explore how we can better understand how visitors travel through an exhibition, and how curatorial and design staff can help make the visit experience more relevant and meaningful.

It has only been about ten years since traditional wired networking became an integral part of the museum’s technology infrastructure. Our newly renovated and expanded museum will be saturated with high-bandwidth wireless connectivity throughout, enabling innovative operations from inventory control to security and safety, new opportunities for distance learning and broadcast programming, and exciting new ways of enhancing the Cleveland Museum of Art visitor experience.
Boxer Sabrina Calloway—a Golden Gloves champ at 12 years old—launched the “Picture Yourself at the Cleveland Museum of Art” ad campaign to introduce the museum’s new graphic identity program.

Great on the Canvas

Cleveland’s 12-year old Golden Gloves champ Sabrina Calloway and painter George Bellows find they have a lot in common. Picture yourself at the Cleveland Museum of Art.

Free to All
In University Circle
1100 East Boulevard
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www.clevelandart.org
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Picture Yourself at the Cleveland Museum of Art

In April and May of 2004, the museum rolled out a new graphic identity program. Eighteen months in the making, the system is built around a two-part logo that combines the name of the museum, set in the typeface “Trajan” (which is based on ancient Roman letters), with a graphic icon representing the neoclassical and modern faces of the building (and symbolically suggesting the historic and stylistic breadth of the collection). The process drew on research and discussions with a full range of visitors, friends, and admirers to articulate what the museum “brand” is—that is, what the museum stands for. Internationally renowned, the museum is a jewel of the community, committed to the highest quality; it embraces diversity in its collections and in the audience it welcomes. The goal of the graphic identity program is to symbolize and reinforce those qualities.

A staff committee worked with LaPlaca-Cohen—a New York agency with a “who’s who” client list of cultural institutions—through many iterations to develop a graphic system that has the flexibility to express the museum’s many roles, ranging in tone from formal dignity to a more playful attitude. After the agency and Director Katharine Lee Reid had arrived at a final format for stationery and business cards, the museum staff created more than 100 new designs ranging from coffee cups and comment cards to exhibition graphics and a redesigned Members Magazine.

The most public expression of the new branding program was a series of advertisements in the Cleveland Plain Dealer in which “local heroes” posed in various galleries. As the expansion and renovation project proceeds, the graphic identity program’s expression of traditional and contemporary in balance will continue to be an effective means of communicating what the museum is all about.
The enlargement of a stop-motion photograph by Eadweard Muybridge at the entrance to the exhibition *Time Stands Still* provides the backdrop for a fifth-grade class.
The four major loan exhibitions of 2004 covered quite a bit of artistic territory. On view in the North Galleries, *Time Stands Still: Muybridge and the Instantaneous Photography Movement* was the first comprehensive presentation of the landmark motion photographs of British-born photographer Eadweard Muybridge; it chronicled the development of instantaneous photography from the invention of the medium to the rise of cinema. *The Quilts of Gee’s Bend* featured stunning quilts with bold innovative patterns that women of the remote African American community of Gee’s Bend, Alabama, have been making for generations. A video projection helped set the tone for visitors entering the exhibition, and a group of community quilters stitching on an actual quilt showed the process. Complementing this exhibition, *Memory Quilt: Photographs of Gee’s Bend by Arthur Rothstein and Marion Post Wolcott* was on view in the lower level special exhibition gallery. *Dukes and Angels: Art from the Court of Burgundy, 1364–1419* assessed the artistic legacy of the first two Valois dukes of Burgundy, Philip the Bold and his son John the Fearless. This exhibition, co-organized with the Musée des Beaux-Arts in Dijon, assembled the finest examples of court patronage (sculpture, panel paintings, illuminated manuscripts, textiles, gold- and silversmith works, jewelry, enamels, and ivories). Curator in charge Stephen Fliegel and his French colleagues broke new scholarly ground and the museum’s exhibitions office collaborated with the Dijon co-organizers to introduce the fascinating show to appreciative audiences in both countries. The museum’s leadership in the innovative use of technology was evident in the exhibition, with an interactive station helping visitors understand the importance of the dukes of Burgundy and a mesmerizing 3D animation showing how the museum’s medieval table fountain would have operated.

*Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection*—highlights from the private collection of Cleveland native and Grammy-winning record producer Tommy LiPuma—was on view in the South Galleries. Along with his wife, Gill, LiPuma has amassed an extraordinary group of paintings and watercolors by such artists as Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman. However, although he has long been renowned in the music industry, until this exhibition LiPuma was not widely known as an aficionado of the visual arts. The exhibition provided a perfect opportunity to celebrate both the...
LiPumas’ collecting and the quality of the artistic expression evident in their collection, and it led to the museum’s acquisition of works including the gift/purchase of Marsden Hartley’s *New Mexico Reflection*.

Project 244 continued presenting art by living artists, highlighting the latest trends. *Kelly McLane: My Blue-Green Algae* featured drawings and paintings exploring literal and imaginary scenarios that evolved from McLane’s musings on the theoretical dispute of “nature versus nurture.” *Needful Things: Recent Multiples* was a survey of about 60 witty, absurd, and provocative editions of three-dimensional works produced since 1994 by more than 40 artists from around the world. It examined issues related to affordable collecting and art as commodity.

The program of contemporary photography shows again brought important work to Cleveland. *Aftermath: Laura Letinsky Still-Life Photographs* added a twist to the still-life genre with evocative, stylized translations of the mundane fashioned from what remains after preparing food and then eating. *Tracing Light: Garry Fabian Miller Photographs* presented abstract works distinguished by intense color, visual nuance, and emotive power. *Luc Delahaye Photographs: History* showcased riveting, large-scale (4 x 8 feet) works from an ongoing series showing world events.

The museum also mounted an enormous installation in collaboration with the Museum of Contemporary Art Cleveland, one part of a narrative included in MOCA’s *The Teacher and The Student: Charles Rosenthal and Ilya Kabakov*. The painting and interactive element shown in gallery 229 related a vision or dream surrounding the travels of Marco Polo.

Permanent collection exhibitions continued to explore the strengths of the museum’s holdings. *Burchfield to Schreckengost: Cleveland Art of the Jazz Age*, organized to complement the Gill and Tommy LiPuma exhibition, featured works by Charles Burchfield, William Sommer, Hughie Lee-Smith, Clarence Carter, Margaret Bourke-White, Max Kalish, and Viktor Schreckengost. *Nature Sublime: Landscapes from the Nineteenth Century* examined the ways that the major artistic movements of the 19th century responded to the landscape. *Visions of Japan: Prints and Paintings from Cleveland Collections* traced the evolution of Japanese printmaking and related paintings from the early 1700s into the 21st century. *Signs of Life: Recent Photography Acquisitions* was the third installment in a yearlong survey of images added to the museum’s photography holdings during the past decade. *Trophies of the Hunt: Capturing Nature as Art* highlighted historic and contemporary images that share the goal of capturing nature as the subject of artwork. *Draped in Splendor: Renaissance Textiles and the Church* featured textiles displayed in churches or depicted in religious paintings.
Animators from the Cleveland Institute of Art worked with the New Media department to re-create the sound and motion of the museum’s 600-year-old table fountain.
Aftermath: Laura Letinsky Still-Life Photographs
January 24–April 7, 2004
Galleries 103–105
For centuries artists have explored the table as a place of intimacy and metaphor. Canadian-born Laura Letinsky (born 1962) adds to that rich tradition with her evocative, stylized translations of the mundane fashioned from the “aftermath” of making food and eating. Taken from the series “Morning, and Melancholia” and “I did not remember I had forgotten,” the warmly illuminated domestic still lifes that made up the exhibition are alive with sensual colors, altered perspectives, and textured surfaces. Letinsky has said of her work, “I want to explore the formal relationship between ripeness and decay, delicacy and awkwardness, control and haphazardness, waste and plenitude, pleasure and sustenance.” Curated by Tom E. Hinson.

Time Stands Still: Muybridge and the Instantaneous Photography Movement
February 15–May 16, 2004
North Gallery
This show, the first comprehensive exhibition of the motion photographs of British-born photographer Eadweard Muybridge (1830–1904), chronicled the development of instantaneous photography from the invention of the medium to the rise of cinema. The stunning photographs capture events that occur too rapidly to be seen by the naked eye. Many of the 183 objects (photographs, equipment, drawings, and ephemera) were drawn from the rich collections of Muybridge images and equipment at Stanford University, supplemented with loans from other public and private collections. Curated in Cleveland by Tom E. Hinson.

This exhibition was organized by the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University. The exhibition and catalogue were made possible through the generosity of Carmen Christensen and additional support from The Bernard Osher Foundation and the Cantor Arts Center Members.

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection
March 28–July 18, 2004
South Galleries
Along with his wife, Gill, Tommy LiPuma began collecting in the early 1970s and has amassed an extraordinary group of paintings and watercolors by leading American artists of the early 20th century. Reflecting the personal taste of a man who has a deep passion for experimental American modernism, the LiPuma exhibition featured works spanning the years 1906–46 by such artists as Alfred Maurer, Marsden Hartley, John Marin, John Graham, and Arnold Friedman. Curated in Cleveland by William H. Robinson.

This exhibition was supported in part by the generosity of Berry-Hill Galleries, New York.

Tracing Light: Garry Fabian Miller Photographs
April 10–July 21, 2004
Galleries 103–105
Inspired by renowned British artists J. M. W. Turner (1775–1851) and Gwen John (1876–1939), Tracing Light surveyed two remarkable groups of photographs produced by Garry Fabian Miller (born 1957). Abandoning camera and film in 1985, Miller works exclusively with other photographic material. Attracted by its special qualities to render the subtleties of light, Miller relies on a photographic paper (Cibachrome) that must be handled in total darkness, without the aid of a safety light to see his working space and materials. In order to control form, brightness, and tonal values, the projected light source is filtered through a variety of organic materials and substances such as leaves, oil, or water. The resulting abstract images are unique and ethereal, with intense color, visual nuance, and emotive power. Curated by Tom E. Hinson.

The Quilts of Gee’s Bend
June 27–September 12, 2004
North Gallery
To keep their families warm, women of the remote African American community of Gee’s Bend, Alabama, have created stunning quilts with bold innovative patterns for generations. The resourceful quilters recycle cloth, including worn blue jeans, in large blocks of color to form dynamic compositions. Sixty-four quilts made since the 1930s were featured in this special exhibition. Their significance, as one quilter stated, “represents safekeeping, it represents beauty, and you could say it represents family history.” Curated in Cleveland by Louise W. Mackie.

The Quilts of Gee’s Bend was organized by the Museum of Fine Arts, Houston, and Tinwood Alliance, Atlanta. The Cleveland showing was sponsored by Jo-Ann Stores. Additional sponsorship was provided by Husqvarna Viking and White Sewing Machines.

Promotional support provided by The Plain Dealer and WZAK.

Memory Quilt: Photographs of Gee’s Bend by Arthur Rothstein and Marion Post Wolcott
June 27–September 12, 2004
Lower Level Lobby
The 34 black-and-white photographs in this small exhibition documented the buildings and people of Gee’s Bend. Curated in Cleveland by Louise W. Mackie.

This exhibition was organized by the Corcoran Gallery of Art, Washington, D.C.
Dukes & Angels: Art from the Court of Burgundy, 1364–1419
October 24, 2004–January 9, 2005
North Gallery
This international loan exhibition assessed the artistic legacy of the first two dukes of Burgundy from the French royal house of Valois: Philip the Bold (1364–1404) and his son John the Fearless (1404–1419). Active patrons of the arts, the dukes attracted to their service the most accomplished artists of their time, including Claus Sluter, Claus de Werve, the Limbourg Brothers, Melchior Broederlam, and Henri Bellechose. This exhibition of 135 objects, co-organized with the Musée des Beaux-Arts in Dijon, where it opened in May, took advantage of recent research to assemble the finest examples of Burgundian court patronage. The sculpture, panel paintings, illuminated manuscripts, textiles, gold and silver works, jewelry, enamels, and ivories illustrated the development of what art historians call the “Burgundian court style.” Curated by Stephen N. Fliegel.

Organized by the Cleveland Museum of Art and the Ville de Dijon. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities and by an indemnity from the Direction des Musées de France and the Conseil Régional de Bourgogne. Support for this project was received from the Samuel H. Kress Foundation and from the International Partnerships Among Museums (IPAM) program of the American Association of Museums (AAM), through the generosity of The Florence Gould Foundation. Promotional support provided by The Wave 107.3, The Plain Dealer, and City Visitor Publications.

Ilya Kabakov Collaboration with Museum of Contemporary Art, Cleveland
September 1, 2004–January 2, 2005
Gallery 229
The installation in gallery 229 of an enormous painting and accompanying interactive panel was part of the Museum of Contemporary Art, Cleveland’s exhibition The Teacher and The Student: Charles Rosenthal and Ilya Kabakov. A leading figure in Russian contemporary art, Ilya Kabakov (born 1933) creates complex environments called “total installations.” The MOCA exhibition featured works by fictional artists Charles Rosenthal and Ilya Kabakov (creations of the real Ilya Kabakov). Rosenthal was described as a late 19th-century representational painter who, upon seeing the work of Kasimir Malevich, sought to integrate abstraction with Soviet Realism. Rosenthal died in 1933 (the year Kabakov was born), but his works were rediscovered in 1999 and exhibited in Japan at the Contemporary Art Center. In this story, the fictional Kabakov saw that
exhibition and spent the next two years feverishly creating a body of work that completes Rosenthal’s ideas. The painting and interactive element shown at the CMA, created by Kabakov/Rosenthal, related Rosenthal’s vision or dream surrounding the travels of Marco Polo. Forty-two texts on the panel told the story sequentially, and buttons could be pushed to illuminate sections of the painting. An entry in Rosenthal’s diary related that this work arose from his desire to create a grand history painting like Théodore Géricault’s Raft of the Medusa, 1818–19. That canvas, which hangs in the Louvre, measures more than 16 by 23 feet and is considered among the greatest history paintings of all time. Curated by Jeffrey D. Grove.

Luc Delahaye Photographs: History
November 6, 2004–February 23, 2005
Galleries 103–105
The seven riveting, large-scale (4 x 8 feet) works in this exhibition are from an ongoing series by Luc Delahaye (born 1962), begun in 2001, containing tableaux of world events such as the military conflict in Afghanistan, the Pope naming a new group of cardinals in St. Peter’s Cathedral, and Slobodan Milosevic on trial in the Hague. Taken with a panoramic camera, these richly detailed color photographs are characterized by spare, frontal compositions that include a large amount of peripheral information—elements often missing in close-up photojournalism pictures of news events. The distanced and all-encompassing presentations are rendered in a “reticent, understated, and impersonal” manner, attributes Delahaye ascribed to the American documentary photographer Walker Evans (1903–1975). Delahaye’s vivid images have a power, solemnity, and scale reminiscent of the French 19th-century history paintings he admires in the Louvre. Curated by Tom E. Hinson.

Kelly McLane: My Blue-Green Algae
May 1–August 22, 2004
Los Angeles-based Kelly McLane (born 1968) is fascinated by the ambivalence of nature, a system both logical in its structure and capricious in its force. In this series, McLane used blue-green algae as a metaphor to explore physical, metaphysical, and familial relationships. These drawings and paintings connect a “flood” of literal and imaginary scenarios that evolved from McLane’s musings on the theoretical dispute of “nature versus nurture”: whether environmental factors or genetics control one’s destiny. Curated by Jeffrey D. Grove.

Needful Things: Recent Multiples
September 19, 2004–January 2, 2005
The multiple—a limited-edition sculptural object—has played a defining role in the history of contemporary art. Today, younger and emerging artists find the multiple an effective way to market their ideas; in multiples, private and institutional collectors find an attractive and effective palliative to their cravings for larger, more expensive, original works of art. Needful Things: Recent Multiples surveyed a selection of about 60 witty, absurd, and provocative editions of three-dimensional works produced since 1994 by more than 40 artists, including Robert Beck (United States), Boym Studio (Constantin and Laurene Boym, United States), Damien Hirst (England), Iran do Espirito Santo (Brazil), and Not Vital (Switzerland). Curated by Jeffrey D. Grove.

This exhibition was supported in part by a generous gift from Central Cadillac-Hummer.
stop nature in its tracks, crafting innovative photographic still lifes. The images reveal a concordance between the hunters who stalk and shoot their prey and photographers who rely on patience and determination to get the “perfect shot.”

Beginning with 19th-century photographs of trophies of the hunt, this exhibition highlighted both historic and contemporary images that share a similar goal: to capture nature as the subject of artwork. Curated by Cathleen Chaffee.

Nature Sublime: Landscapes from the Nineteenth Century
August 15–November 14, 2004
South Galleries
During the nineteenth century, the landscape became a subject of supreme importance in art. This exhibition charted the evolution of the theme, examining the ways that the major artistic movements of the period—Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism—responded to the subject of the landscape. The more than 100 European and American prints and drawings from the collection included works by such celebrated artists as William Blake, Edgar Degas, Caspar David Friedrich, and James Abbott McNeill Whistler, and introduced visitors to less well-known artists working in the genre such as John Henry Hill, Samuel Palmer, Henri Rivière, and Karl Friedrich Schinkel. Among the varied media were watercolor, pastel, graphite, charcoal, monotype, etching, woodcut, lithography, and cliché verre. Curated by Heather Lemonedes.

This exhibition was made possible in part by the generous support of the Malcolm E. Kenney Special Exhibition Endowment Fund. Promotional support provided by WCLV 104.9 FM.

Visions of Japan: Prints and Paintings from Cleveland Collections
December 12, 2004–April 10, 2005
South Galleries
Featuring works from the collection primarily donated by Clevelanders Kelvin Smith, Dr. and Mrs. Daniel Verne, and William E. Ward, this exhibition traced the evolution of Japanese printmaking and related paintings from the early 1700s into the 21st century. The exquisitely crafted traditional color woodcuts and paintings of the 18th and 19th centuries depict ukiyo-e: scenes of daily life and worldly pleasures such as beautiful women, Kabuki actors, and landscapes. Since the early 20th century, Japanese artists have assimilated Western ideas and techniques so that contemporary printmakers often use lithography, mezzotint, or etching to create modern, abstract compositions. Curated by Jane Glaubinger, Nancy Grossman, and Marjorie Williams.

This exhibition was made possible in part through the generous support of the Malcolm E. Kenney Special Exhibition Endowment Fund. Promotional support provided by 90.3 WCPN ideastream.
Quilters visit

On Wednesday morning, June 23, nine women from Gee’s Bend, Alabama, climbed into a van and headed for the airport in Birmingham to catch a flight to Atlanta and another from there to Cleveland. Mary Lee Bendolph, Mary L. Bennett, Arlonzia Pettway, China Pettway, Essie Pettway, Sue Willie Seltzer, Florine Smith, Annie Mae Young, and Nettie Young all had works of art in *The Quilts of Gee’s Bend*, a colorful exhibition of textiles set to open the following weekend.

The work these artists produce is striking in its modernity, with bold geometric patterns and subtle interplays of surface textures. This distinctive art form was initially born of cold necessity—sometimes remaking old clothes into quilts was the only way to keep a family warm—but with time it took on a life of its own, a fascinating complement to “establishment” art being created contemporaneously in the major art centers. The personal impression left by the quilters was just as strong, as their warmth and generosity (and spontaneous singing) enriched the lives of everyone they met.
For the next four days, the quilters were everywhere: live on the radio at WCPN, at the media preview for the exhibition, recording video for television, signing books, speaking to museum affiliate groups, appearing at the Saturday-night members party, and participating in a roundtable discussion on Sunday. They even found time for a river cruise on the Goodtime III in downtown Cleveland. After a Sunday-evening trolley tour and a lakeside dinner, the quilters got some well-deserved sleep and on Monday morning headed back to the airport and Gee’s Bend.

While none of the artists from Gee’s Bend actually worked on quilts while in Cleveland, volunteers from Cleveland’s quilting community did, and their quilting frame in the next-to-last room of the exhibition became a buzz of activity where visitors could see how different kinds of quilt patterns were planned and carried out.
The division of Education and Public Programs builds relationships with the community through dynamic programs and community partnerships. During 2004, more than 415,000 people went to onsite and offsite events, a more than 6 percent increase over 2003 attendance. Visitors experienced innovative “high-tech” and “high-touch” programs whose goal is using the collection to create models for interdisciplinary learning for every age and background. The Distance Learning program featuring the African collection was a Roll Call Winner in the international Megaconference, Jr., demonstrating programming via the high-speed Internet2 network to K–12 sites around the world. Distance Learning classes via video-conferencing served more than 19,500 students and teachers, an almost 6 percent increase over 2003. Research for the Lifelong Learning Center, an interpretative facility in the new building plans, inspired much forward thinking during 2004.

The Education department assisted in the presentation of Return to the Titanic, a series of programs broadcast live at sea, June 4–9. The museum was the only Ohio location for this unique educational and scientific experience of satellite broadcasts—including live connection from the depths of the Atlantic Ocean—visiting Dr. Robert Ballard’s return expedition to the Titanic. Each showing was accompanied by a video tour of art in the museum from “the age of the Titanic.” One of the participants in the question-and-answer period live from the museum to Dr. Ballard’s ship was the daughter of a Youngstown, Ohio, survivor of the Titanic. The Case Western Reserve University/Cleveland Museum of Art joint program in art history continued to offer students the unique opportunity to build their degrees around study in one of the world’s great collections. A new collaboration between the NASA Glenn Research Center and the Education department inspired new curricula demonstrating the intersection of art with science. “Eye on the Moon” provides classrooms in the United States, Europe, and Japan with the opportunity to see the moon through the scientific lenses and the aesthetic eye of the arts and humanities. Education staff conducted numerous teacher training workshops.

In 2004 two international student exchange programs were launched. An exchange program between Laurel School and the Lycée Carnot, a school in Dijon, France was inspired by the exhibition Dukes & Angels: Art from the Court of Burgundy, 1364–1419. Ten students from Laurel vis-
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The museum unveiled “CMA Kids” in 2004. With its visual style and vocabulary aimed at introducing 6- to 13-year-olds to the wonders of the collection, the Cleveland Museum of Art stands among the few great museums to prominently welcome children on its front page.

In return, ten students visited Cleveland to see the installation of the exhibition here. The second exchange program was inspired by the museum’s Chinese collection and funded by a generous grant from the Freeman Foundation. The museum forged the partnership among Shaker Heights High School, Beachwood High School, and Westerville High School and the top academic high school in China, the Shanghai Foreign Language School. Fourteen students from Cleveland traveled to China and, in turn, 14 Chinese students from Shanghai visited Cleveland for a three-week residence at Shaker Heights High School and the museum.

Grants during 2004 fostered new thinking for future expansion to Cleveland communities through the use of new media. Through an SBC Excelerator Grant, the SBC Foundation provided $12,500 to fund artists and scholars who conducted professional development workshops and public programs. Specialists in the areas of art, technology, and interactivity presented workshops on innovative technologies and human interaction. Visitors included Slako Milekic, associate professor of cognitive sciences and digital design at the University of Arts in Philadelphia, and Dr. Roy Ascott, founder and director of the Centre for Advanced Inquiry in the Interactive Arts, University of Wales College in Newport, England (an artist, scholar, and author), who presented the works of artists who use technology and science as creative media. The U.S. Department of Education grant, Arts 21, provided research funds for travel to muse-
ums in the United States and abroad to study interactive installation and interpretation systems. These visits will help in planning the museum’s future Lifelong Learning Center and gallery reinstallations. Last fall, the Institute for Museum and Library Services awarded $500,000 to the Education department and the Cuyahoga County Public Library System to create the Educators Academy, a two-year partnership between the two institutional collections of visual and text resources. The shared audiences of teachers, teens, adults, and children will be connected via high-speed broadband technology to participate both in poetry slams (a single event located simultaneously at three different places) and in classes on travel destinations—France, Italy, Japan. Participating teachers will create media-rich lessons on American history and culture with the collection at the center of each lesson.

Attendees at professional development workshops reached record numbers during the summer, with approximately 300 teachers attending three intensive interdisciplinary sessions demonstrating how art is the center of all learning. Celebrating their fifth anniversary, the docents (contributing 8,800 volunteer hours) guided more than 30,000 students through the collections. Partnerships with local schools thrived thanks to the gener-
OUS support of the Womens Council, which donated $25,000 to the bus fund that brought 3,915 students from the Cleveland Municipal School District to our galleries. In addition, the Art to Go program was presented free of charge to 2,300 Cleveland public school students and youth. Museum art classes, family programs, and special community days provided studio experiences for ages 3 to 93, serving more than 21,000 people.

Lectures by international scholars on timely topics accented the calendar of public programs for the museum’s adult audience. The inaugural speaker for the John and Helen Collis Lecture, an annual talk devoted to ancient Greek and Byzantine art, was Carlos A. Picón, curator in charge of Greek and Roman art at the Metropolitan Museum of Art; his timely topic, Reinstallation of the Classical Collection: The Metropolitan Museum of Art Masterplan, drew an audience of 230. Ricardo Agurcia F., executive director of the Copán association in Honduras, discussed the Maya way of life and his 25 years of archaeological experience in his talk, Of Gods, Kings, and Peasants: Unscrambling Maya Ruins at Copán, Honduras; Robert Lehrman, chairman of the board of the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, introduced his DVD on Joseph Cornell, Shadowplay—Eterniday; and finally, Dr. Zahi Hawass, secretary general of the Supreme Council of the Antiquities and director of the Giza Pyramids Excavation, discussed his new book, Hidden Treasures of Ancient Egypt.

Notable in exhibition programs for adult audiences were the diverse offerings associated with The Quilts of Gee’s Bend. Approximately 400 people attended the Quilters Roundtable, featuring eight of the quilters visiting from Gee’s Bend. One hundred and sixty patrons attended the lecture by Reverend Francis X. Walter, Beginning the Freedom Quilting Bee. More than 140 visitors attended Dr. Marlene O’Bryant-Seabrook’s lecture, African-American Quilting: What Is It? A two-day symposium focusing
on the patronage of the dukes Philip the Bold and John the Fearless brought ten international scholars to Cleveland, with almost 320 people in attendance to hear the papers.

The Mask Festival is the opening event for the Parade the Circle Celebration season. About 850 visitors attended this event featuring dance performances and mask-making workshops. The parade theme, *It’s Not “All” Black and White*, inspired participants in the pre-parade workshops beginning in February at offsite venues and through June in public workshops at the museum. Guest artists from Trinidad and Tobago, Puerto Rico, Canada, Mexico, California, Vermont, and Connecticut worked with neighborhood groups in schools and community centers. Some 50,000 people attended the 15th annual Parade the Circle Celebration, which featured art ensembles representing some 100 community groups. The parade was taped by Classic Teleproductions and aired Saturday, June 26, on WKYC Channel 3. Directors of University Circle institutions led the way around Wade Oval. The Chalk Festival added colorful accents to the South Terrace during the fall, with about 8,000 viewers and 1,725 participating in chalking. At year’s end 15,000 revelers celebrated winter and the holiday season with the UCI CircleFest and museum’s Lantern Festival. Throughout the year staff members of the Community Arts department frequented cultural events in the city, including the Cleveland Public Art Xpressionz Aerosol & Urban Festival, Sparx in the City Urban Gallery Hop, Playhouse Square Centerfest, and the Tremont Arts and Cultural Festival.
The end of 2004 marked a change in the musical life of the museum. Karel Paukert, curator of musical arts for 30 illustrious years, retired amid fanfare at the end of December. A special tribute concert in early December, produced by several museum departments along with members of the Musart Society, honored Karel and his many contributions to the museum and the city throughout his tenure. During the year, Karel undertook several CD recording projects, playing the McMyler Memorial Organ for Azica records: *Noëls* (released December 2004), *Aubade (Music of Ohio Composers)* (recorded March/April 2004, still in production), and *Music from Prague* (recorded May 2004, also still in production).

The department of Musical Arts produced 66 concerts, lectures, and demonstrations serving 11,574 visitors in 2004. Highlights included “Music from the Court of Burgundy,” a series of concerts and lectures presented in collaboration with the “Chapel, Court, and Countryside” early music series at Case Western Reserve University and offered in conjunction with the exhibition *Dukes & Angels: Art from the Court of Burgundy, 1364–1419*. *Purim Carnevale*, a multi-disciplinary collaboration of director Anna Levenstein, Newfangled Productions, and the early music group Ciaramella, thrilled audiences with the rare reconstruction of an early Hebrew play *A Comedy of Betrothal* by Leone de Sommi (1525–1590).

The Marian Logan Wendell Harpsichord, given by the family of Marian Logan Wendell and dedicated by former students of the esteemed teacher, added to the department’s keyboard collection a perfect foil to another of its instruments by William Dowd. Together, these Dowd harpsichords are especially suitable for concerts of double harpsichord works.

The department of Performing Arts and Film presented fine live performance events and films to northeast Ohio audiences. In total more than 20,500 people attended. The annual *VIVA! Festival of Performing Arts* and *Carnevale World Music and Dance Series* featured 29 ensembles from 17 countries, most playing to capacity crowds. Many of the artists in the series were making their Ohio debuts, continuing the museum’s well-established reputation as the premier venue for the presentation of world music and dance in northeast Ohio. Highlights of the year included a captivating performance by German chanteuse Ute Lemper, the mystical ceremonies of the Whirling Dervishes of Turkey, Flamenco Festival, incomparable jazz by Wynton Marsalis, a special concert by Pink Martini,
and the infectious Congolese rumbas of Kékélé. *Jazz on the Circle*, a collaboration among the museum, the Cleveland Orchestra, Tri-C JazzFest, and the Northern Ohio Jazz Society, hosted concerts by artists including trumpeter Terence Blanchard and fusion pioneers The Yellowjackets. Two moving tribute concerts in honor of Dr. Martin Luther King Jr. brought gospel and American spirituals into the museum.

As part of “Panorama: Moving Pictures @ the Art Museum,” the film program presented 90 different films in 130 separate screenings. Fifty of the films were exclusive Cleveland premieres. There were a number of special guests during the year. Cleveland comic book artist Harvey Pekar, his wife, Joyce Brabner, and their daughter, Danielle, gave a live, onstage commentary during a screening of *American Splendor*, the film based on Pekar’s life and work. Nathaniel Kahn answered questions after a sneak preview of his Oscar-nominated documentary *My Architect: A Son’s Journey*, about his famous father, Louis I. Kahn. Other guest appearances included Vermonter John O’Brien, who screened his latest independent comedy, *Nosey Parker*; Kelley Baker (“the Angry Filmmaker” from Portland, Oregon), who offered a selection of his short films; New Yorker Julie Talen, who presented her split-screen feature *Pretend*. Nora Stewart, a teenager from Oberlin who starred in the movie, also attended the screening. Dave Filipi, associate curator of film/video at the Wexner Center in Columbus, gave a program of *Rare Films from the Baseball Hall of Fame*. Five guest musicians accompanied silent films on either the piano or organ: Joseph Rubin of Canton (*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks, The Girl with the Hatbox, The House on Trubnaya Square*); Dennis James of Tacoma, Washington (*The Man Who Laughs*); David Drazin of Chicago (*Piccadilly*); Philip Carli of Rochester, New York (*The Haunted Castle, Journey into the Night*); and Sebastian Birch of Canton (*Phantom, The Burning Soil, The Finances of the Grand Duke, Tartuffe*). Film program head John Ewing was a regular guest on WCPN’s “Around Noon” show and also interviewed Cleveland philanthropist (and film producer) George Gund III for a WCLV “Arts on the Air” broadcast.

At the end of the year, a new curatorial-level department was created by consolidating the separate operations of Performing Arts, Music, and Film, all of which had been located within the Education and Public Programs division since the 1990s (though both music and film had originated in curatorial departments). The new arrangement reflects a desire to simplify the presentation of these events to the public, coordinate operations for greater efficiency, and reinforce the museum’s longstanding philosophy that performance, music, and film are appropriately treated with the same curatorial attitude accorded visual art. Massoud Saidpour was appointed artistic director of the new department.
Karel Paukert retires

Curator of Musical Arts Karel Paukert retired in December, having blessed the museum and Cleveland with many years of unrelenting commitment to excellence and creative progress. In his three decades at the museum, Paukert championed new music as well as underappreciated older music, in addition to applying his talents to the more familiar repertoire. In just the past five years, the department of Musical Arts won three national awards from ASCAP/Chamber Music America for adventurous programming. Paukert brought numerous composers to the museum, including Karel Husa and Olivier Messiaen, and supported Cleveland composers as well; the museum has played host at one time or another to most of the major chamber ensembles in the world. An energetic organist, Paukert has performed on most of the world’s great instruments, from the National Cathedral in Washington to Notre-Dame in Paris.

During his tenure, the museum acquired fine instruments, including four harpsichords, two fortepianos, a clavichord, a positive organ, and a stage console for the McMyler Memorial Organ in Gartner Auditorium. A recording spree begun last year continues unabated, with a CD (Noëls) released for the Christmas holiday season and recordings of organ music by Ohio composers (Aubade), Czech composers, and J. S. Bach all in the works.

While no going-away party could do justice to such a contribution, an attempt was made, with a cast of local stars and roasters assembling for a reception and concert on December 12. Highlights included Charles-Marie Widor’s rousing Toccata played by organist Todd Wilson and a mesmerizing performance of an excerpt from Messiaen’s Quartet for the End of Time by clarinetist Kristina Belisle. Paul Cox, assistant curator of musical arts, served as the master of ceremonies.
School and Teacher Services

Art To Go and the Education Art Collection

Events: Conducted 260 suitcase presentations for 5,674 students in 89 different schools overall; awarded 92 scholarships to 37 Cleveland Municipal School District (CMSD) schools for a cash value of $4,600 serving 2,300 students (40% of total attendance); presentations to special groups outside of classrooms: Art Teachers Summit for CMSD, Borders Books, Chagrin Falls Library, The Cleveland Museum of Art (CMA), MLK Day, CMSA Teacher Resource Center, The Cleveland Plain Dealer, Cleveland Public Library, The Cleveland Sight Center, Curator’s Choice, Future Connections Program (University Circle Inc.), Mayfield Regional Library, The Museum Council, and the Ohio Art Educators conference.


Education Art Collection: Approximately 18,000 objects—ceramics, costumes, drawings and other works on paper, folk art, glass, prints, paintings, textiles—spanning several thousand years from all over the world. The collection is the basis for the Art To Go program.

Distance Learning

Events: 963 videoconferences to 19,569 students.


Support: Gift from Ida and Ted Luntz, Debbie Daberko, and Michelle McCarthy.
School Tour Program

Students from the following Ohio counties and school districts: Allen: Lima City and Perry Local; Ashland: Hillsdale Local; Ashtabula: Ashtabula Area City, Conneaut Area City, Grand Valley Local, Jefferson Area Local, and Pymatuning Valley Local; Auglaize: New Bremen Local and St. Mary’s City; Belmont: Union Local; Butler: Edgewood City, Fairfield City, Hamilton City, Hamilton County, Lakota Local, and Middletown City; Carroll: Carrollton Exempted Village; Clark: Northwestern Local; Clermont: West Clermont Local; Clinton: East Clinton Local; Columbiana: Beaver Local and Leetonia Exempted Village; Crawford: Buckeye Central Local and Wynford Local; Cuyahoga: Academy of Cleveland, Bay Village City, Beachwood City, Bedford City, Cleveland Catholic Diocese, Cleveland Heights–University Heights City, Cleveland Lutheran, Cleveland Municipal, Cuyahoga Heights Local, Cuyahoga Valley, East Cleveland City, Euclid City, Garfield Heights City, Greater Achievement Community, Hope Academy Cathedral Campus, Independence Local, Intergenerational, International Preparatory, Jewish Education Center of Cleveland, Lakewood City, Lutherans Schools of Ohio, Maple Heights City, Mayfield City, North Olmsted City, North Royalton City, Old Brooklyn Montessori, Olmsted Falls City, Orange City, Parma City, Parma Community, Polaris, Rocky River City, Shaker Heights City, Solon City, South Euclid–Lyndhurst City, Strongsville City, Warrensville Heights City, and Westlake City; Darke: Greenville City; Erie: Berlin–Milan Local, EHOVE, Kelleys Island Local, Sandusky City, and Vermilion Local; Fairfield: Liberty Union–Thurston Local; Fayette: Washington Court House City; Franklin: Canal Winchester Local, Columbus City, Columbus Diocese, Horizon Science Academy Columbus, Plain Local, Upper Arlington City, and Westerville City; Fulton: Archbold Area Local; Geauga: Cardinal Local, Chardon Local, Kenston Local, Newbury Local, West Geauga Local; Greene: Beavercreek City, Fairborn City, Greene County, Greeneview Local, and Sugar Creek Local; Guernsey: Cambridge City and Rolling Hills Local; Hamilton: Cincinnati Archdiocese, Cincinnati City, and Mr. Healthy City; Hancock: Findlay City; Henry: Patrick Henry Local; Holmes: West Holmes Local; Huron: Bellevue City, Monroeville Local, New London Local, Norwalk City, Western Reserve Local, and Willard City; Jackson: Jackson City; Jefferson: Steubenville City and Steubenville Diocese; Lake: Auburn, Fairport Harbor Exempted Village, Kirtland Local, Madison Local, Painesville Township Local, Wickliffe City, and Willoughby–Eastlake City; Lawrence: Lawrence County; Licking: Granville Exempted Village, Heath City, Newark City, and Northridge Local; Logan: Bellefontaine City; Lorain: Amherst Exempted Village, Avon Lake City, Avon Local, Columbus Local, Elyria City, Elyria Community School, Firelands Local, Keystone Local, Lorain City, Midview Local, North Ridgeville City, Oberlin City, and Wellington Exempted Village; Lucas: Ohio Virtual Academy, Toledo City, and Toledo Diocese; Mahoning: Boardman Local, Lowellville Local, Poland Local, South Range Local, Springfield Local, Youngstown City, Youngstown Community, and Youngstown Diocese; Medina: Brunswick City, Medina City, and Wadsworth City; Mercer: Celina City; Miami: Upper Valley; Morrow: Highland Local, Mount Gilead Exempted Village, and Northmor Local; Muskingum: Tri-Valley Local and Zanesville City; Ottawa: Benton Carroll Salem Local and Danbury Local; Paulding: Paulding Exempted Village; Perry: Crooksville Exempted Village, New Lexington City; Portage: Aurora City, Crestwood Local, Mapletonwood Career Center, Ravenna City, Streetsboro City, Waterloo Local, and Windham Exempted Village; Preble: Tri-County North Local; Richland: Clear Fork Valley Local, Lexington Local, Lucas Local, Mansfield City, and Shelby City; Ross: Adena Local and Chillicothe City; Sandusky: Fremont City; Scioto: Northwest Local; Seneca: Hopewell–Loudon Local; Shelby: Sidney City; Stark: Canton City, Canton Local, Fairless Local, Louisville City, Marlington Local, North Canton City, Perry Local, Plain Local, and Tuslaw Local; Summit: Akron City, Barberton City, Copley–Fairlawn City, Cuyahoga Falls City, Manchester Local, Revere Local, Stow–Munroe Falls City, Tallmadge City, and Twinsburg City; Trumbull: Champion Local, Lakeview Local, Liberty Local, McDonald Local, and Niles City; Tuscarawas: Claysmont City, Dover City, Garaway Local, New Philadelphia City, and Tuscarawas Valley Local; Union: Marysville Exempted Village; Van Wert: Crestview Local; Warren: Franklin City; Washington: Wolf Creek Local; Wayne: Dalton Local, North Central Local, Orrville City, Richland Exempted Village, Southeast Local, and Wooster City; and Wood: Northwood Local.

Students from the following states and counties: Alabama: Madison; California: Orange; Delaware: Sussex; Florida: Collier; Illinois: Cook; Indiana: Boone, Harrison, Hendricks, Johnson, Marion, and Steuben; Kentucky: Fayette; Maryland: Montgomery; Massachu-

Teach Resource Center
Participants from Ashland, Carroll, Columbiana, Coshocton, Crawford, Cuyahoga, Delaware, Erie, Franklin, Geauga, Holmes, Huron, Lake, Lorain, Lucas, Mahoning, Medina, Muskingum, Portage, Richland, Seneca, Summit, Stark, Trumbull, Tuscarawas, and Wayne counties in Ohio as well as counties in Michigan and Pennsylvania.


Docent Program

Family and Youth

Circle Sampler Camp


Supervisors: Dyane Hronek Hanslik and Nancy Prudic.

Administrative assistants: Sarah Biederman and Mary Ryan.

Nia Coffeehouse
House band: Vince Robinson and the Jazz Poets.

Musicians: Trish Carner, Thomas Sayers Ellis, Eddie Harris, Shari Hunter, Derrick James, Nick Moore, Duane Morris, Walt Wali Neil, Chuck Orange, Greg Pickett, Vince Robinson, and Wanda Sobieska.


Family Express

Instructors: Laura Ferrando, Arielle Levine, and Jenny Zito.

Assistants: Joan Hanslik, Arielle Levine, John Sawicki, Victoria Slonaker, and Jaymi Zents.

Future Connections
Cultural institutions: Case Western Reserve University, The Children’s Museum of Cleveland, Cleveland Botanical Garden, The Cleveland Institute of Art, Cleveland Institute of Music, CMA, The Cleveland Museum of Natural History, Cleveland Play House, Museum of Contemporary Art Cleveland, Western Reserve Historical Society, and University Circle Inc.


Mentors: Dyane Hronek Hanslik and Arielle Levine.

Museum Art Classes

Supervisors: Dyane Hronek Hanslik and Nancy Prudic.

Administrative assistants: Sarah Biederman and Mary Ryan.
Taylor, Kathy Walker, Carey Yancey, UbU IbSME, and “Zurub.”

Venues: Oasis Room at CMA; Kiva at Kent State University; and B Side at the Grog Shop, Cleveland Heights.

**Festivals**

**Chalk Festival**

Featured chalk artists: Augusto Bordelois, Bruno Casiano, Mary Elizabeth Deutschman, Mark Jenks, Wendy Mahon, Walt Wali Neil, Jan Stickney, and Robin VanLear.

Musicians: Blues de Ville and Roberto Ocasio’s Latin Jazz Project.

Saturday music, games, and prizes: Radio Disney Street Team.

Participating groups: Boy and Girl Scout troops; Dover High; Firelands High; Lake Center Christian School, Hartville; Mayfield High; North Olmsted Schools; and Young Audiences of Greater Cleveland.

**Circle of Masks Festival**

Artists: Debbie Apple-Presser and Hector Castellanos.

Movement performers: Inlet Dance Theatre with Cleveland School of the Arts student dancers.

**Parade the Circle Celebration**

Guest artists: Amy Ballestad (Minnesota), Karryl Lucy Elizabeth Barton (Trinidad and Tobago), Kelvin Keli Cadiz (Trinidad and Tobago), Khadine Cadogan (Trinidad and Tobago), Anne Cubberly (Connecticut), Félix Diaz (Mexico), Alison Egan (California), Ronald Guy (Trinidad and Tobago), Michael Guy-James (Trinidad and Tobago), Brad Harley (Canada), Oliver Hospedales (Trinidad and Tobago), Mary Jo Nikolai (Minnesota), Nkrhuma Potts (Trinidad and Tobago), Mark Safford (Minnesota), Rick Simon (Canada), Jill VanOrden (Vermont), and Rudolph “Murphy” Winters (Trinidad and Tobago).


2004 poster: Robin VanLear.


Directors ensemble: African American Museum (Oba Lloyd, Board President), Case Western Reserve University (Edward M. Hundert, President), The Children’s Museum of Cleveland (Richard Maicki, Board President), City of Cleveland (Patricia Britt, Councilwoman, Ward 6; Kevin Connell, Councilman, Ward 9), Cleveland Hearing & Speech Center (Bernard P. Henri, Executive Director), The Cleveland Institute of Art (David Deming, President), Cleveland Institute of Music (David Cerone, President), CMA (Katharine Lee Reid, Director; James T. Bartlett, President), The Cleveland Museum of Natural History (Bruce Latimer, Executive Director), The Cleveland Orchestra (James D. Ireland III, President), Cleveland Public Library (Andrew Venable, Director), Dunham Tavern Museum (Garrt Wamelink, President), Epworth-Euclid United Methodist Church (L. Chris Martin, Pastor), Judson Retirement Community (Cynthia Dunn, President), Lake View Cemetery (William L. Garrison, President & CEO), Nature Center at Shaker Lakes (Nancy King Smith, Executive Director), University Circle Inc. (Terri Hamilton Brown, President; R. Thomas Stanton, Chairman), and Western Reserve Historical Society (Patrick H. Reymann, President and CEO).

Schools and education groups: Bethel Home School Group; Chagrin Falls High; Clearview Schools, Lorain; Duraling Elementary; The Cleveland Institute of Art; Cleveland Heights–University Heights Schools: Canterbury Elementary, Coventry Elementary; CMSD: Buhrer Elementary, Charles Dickens Elementary, Cleveland School of the Arts, Denison Elementary, Kentucky Elementary, Tremont Elementary; The Cleveland Music School Settlement Preschool and Day School; The Cooperative Nursery School at Heights Christian Church; Fairview Park Schools: Parkview Intermediate; Hawken School; Initiative for Cultural Arts in Education (ICARE); Laurel School; Positive Education Program; Shaker Heights Schools: Woodbury Elementary, Strongsville Schools: Chapman Elementary; University School.

Community groups: Abington Arms Art Therapy Program; Art House; Art on Wheels, Inc.; Ashtabula Arts Center; Bainbridge Buds; Bellefaire Buddies, Jewish Big Brother/Big Sister Association; Catholic Charities/Hispanic Senior Center (senior and teen groups); The Children's Museum of Cleveland; Cleveland Public Theatre Brick City Players; Cleveland Sight Center, Children and Youth Service Division; Cuyahoga County Board of Mental Retardation and Developmental Disabilities; Davis Art Foundation; Global Awareness through the Arts (& Sciences); Golden Ciphers Entertainment Troupe; Goodrich-Gannett Neighborhood

Preparation for the parade takes place in a tent near the surface parking lot, on the east side of the building. The tent is set up about six weeks before the event.
Winter Lights Lantern Festival
Guest lantern artists: Debbie Apple-Presser, Barbara Chira, Michel Costello, Kathy Curnow, Tim Haas, Vicki Ishphording, Sheila Keller, Annie Peters, Nancy Prudic, Lizzie Roche, Rafael Valdivieso, and Beth Wolfe.
CircleFest musicians: CMSD All-City Combined Choirs (Elementary, Middle School, High School); CMSD All-City Stage Band; and Karel Paukert with Dathan Burton, bass.

Community Arts Appearances
Beachball Ballroom; City Artists at Work; Cleveland Heights Coventry Community Days (two appearances); Cleveland Metroparks Zoo, Boo at the Zoo (six days); Cleveland Public Art Aerosol Festival; Cleveland Public Library Puppet Initiative Kickoff; Faith Ringgold at CMA; Fashion Week Cleveland, Unclothed; Tree New Cemetery; Museum of Contemporary Art Cleveland; Nature Center at Shaker Lakes; Ohio College of Podiatric Medicine/Cleveland Foot & Ankle Clinic; The Ohio Wax Museum; Puppetry Guild of Northeastern Ohio; Ronald McDonald House of Cleveland; Western Reserve Association for the Preservation and Perpetuation of Storytelling (WRAPPS); Western Reserve Historical Society; Women's Council of CMA; Young Audiences of Greater Cleveland.
Pole banner artists (new banner): Cleveland Hearing & Speech Center.
Sponsors: Women's Council of the Cleveland Museum of Art. Additional support from the Ohio Arts Council; the City of Cleveland, Jane L. Campbell, Mayor; Cleveland City Council members Patricia J. Britt, Ward 6, Sabra Pierce Scott, Ward 8, and Kevin Conwell, Ward 9; Cuyahoga County Board of Commissioners Jimmy Dimora, Peter Lawson Jones, and Tim McCormack; and the Cleveland Coca-Cola Bottling Company. Promotional support was provided by 89.7 WKSU and The Plain Dealer. Special thanks to BWIA West Indies Airways Ltd., Charlie's Fabrics, Distillata, and Jo-Ann Stores. Outreach support from Young Friends of the Cleveland Museum of Art.

Voyages of Discovery: The Landscape Photographs of Ray Metzker
Dialogue: Evan Turner, CMA director emeritus and curator of the exhibition, with Ray Metzker.

Aftershave: Laura Letinsky Still-Life Photographs
Lecture: Laura Letinsky, “Still-Life Photographs.”

Time Stands Still: Murphbridge and the Instantaneous Photography Movement
Lecture: Dr. Phillip Progger, guest curator, “Time Stands Still: Murphbridge and the instantaneous Photography Movement.”
Demonstration: Tim Ryan, local camera historian and photographer, “Antique Cameras.”

Modern American Masters: Highlights from the Giff and Tommy LiPuma Collection

The Quilts of Gee’s Bend
Special program: Quilters Roundtable.

Family day: Common Threads Family Day.
Roundtable discussion: Mary Lee Bendolph, Arlonza Pettway, Essie Pettway, Annie Mae Young, Nettie Young. Moderator: Dee Perry. Quilt show-and-tell: Ricky Clark, Oberlin; Dr. Carolyn Mazloomi, West Chester, Ohio; and Dr. Marlene O’Bryant-Seabrook, Charleston, South Carolina.
Exhibition tours: Debbie Apple-Presser, Francis Ishphording, and Saundy Stemen.

Kelly McLean: My Blue-Green Algae
Demonstration: Stephen Sward, “Kelly McLean’s Technique and the Use of Thin Oil Glazes.”

Draped in Splendor: Renaissance Textiles and the Church
Nature Sublime: Landscapes from the 19th Century

Needful Things: Recent Multiples

Dukes & Angels: Art from the Court of Burgundy

Lecture: Laura Gelfand, Myers School of Art, University of Akron, “Pilgrimage to the Chartreuse de Champmol.”

Lectures
Archaeological Institute of America Series

Art in Focus: Professors and Curators
Catherine Scallen, Case Western Reserve University, “The Art of Acquiring Rembrandt Paintings: Scholarship, Commerce, and World Politics a Century Ago.”

Harvey Buchanan Lecture in Art History and the Humanities

John and Helen Collins Lecture Series

SBC Lecture Series

Textile Arts Alliance Lecture

Other Lectures

Lecture Courses

Adult Studio Courses
Performing Arts and Film

VIVA! Festival of Performing Arts
Beijing Opera: The Adventures of the Monkey King; Jane Birkin and Djam & Fam; Bonga Sings Semba: The Music of Angola; Flamenco: Rafael de Utrera & Company; Flamenco Festival: Manuela Carrasco Presents Esencias (two performances); Flamenco Festival: José Mercé Presents Lio; Zakir Hussain Presents Masters of Indian Percussion; Ladysmith Black Mambazo; The Best of Ute Lemper; Masters of Persian Music: The Kayhan Kalhor Ensemble; Peru Negro; Tango for Valentine: Pablo Aslan’s Avantango; and The Istanbul Music & Semma Group: Whirling Dervishes of Turkey.

Carnavale World Music & Dance Series
Cibelle: New Brazilian Music; Huun-Huur-Tu: The Throat Singers of Tuva; Inti-Illimani; Kékélé: Congo Rumba; Natalie MacMaster; Vusi Mahlasela: The Voice; Pink Martini; and Wynon Marsalis.

Jazz on the Circle
Terence Blanchard; Caribbean Jazz Project; Paquito D’Rivera & New York Voices: Brazilian Dreams; and the Yellowjackets with Kevyn Lettau.

Tri-C JazzFest
A Tribute to Tommy LiPuma: The Regina Carter Quintet.

Martin Luther King Jr. Day Celebration
The Greater Cleveland Choral Chapter; The Heritage Chorale.

Panorama: Moving Pictures @ the Art Museum
Imitation of Life—and Beyond: two features and one program of shorts (selected by New York filmmaker Ken Jacobs) inspired by the idiosyncratic Swedish filmmaker, copresented with the Cleveland Institute of Art Cinematheque; Death in Venice: Luchino Visconti’s 1971 drama in a new 35mm print from the British Film Institute; SIGGRAPH Electronic Theatre: West Coast animator Kevin Geiger spoke before a program showcasing the latest in computer graphics; Los Angeles Plays Itself: three-hour, clip-heavy essay film by Thom Andersen; Andrew Lloyd Webber’s The Phantom of the Opera: special advance screening.

Individual Films of Note
Dogville: special advance screening of the Lars von Trier drama, copresented with the Cleveland Institute of Art Cinematheque; Cowards Bend the Knee: the latest neosilent film by Canadian auteur Guy Maddin; Commercials and Short Films by Roy Andersson: rarities by the idiosyncratic Swedish filmmaker, copresented with the Cleveland Institute of Art Cinematheque; Based on an Early Hebrew Play

Musical Arts
Lectures
Alexander Blachly, Paul Cox, Ross Duffin, Dana Gooley, Stephen Hellling, Peter Laki, Michael Beckwith, Richard Rodda, and Crawford Young.

Gala Music Series
The Czech Nonet; The Ferrara Ensemble (also presented as part of the “Music from the Court of Burgundy Series”); Ruth Laredo, piano; Orpheus Chamber Orchestra with Zhang Qiang, pipa; Susan Platts, mezzo-soprano, and Dennis Helmrich, piano; Pomerium (also presented as part of the “Music from the Court of Burgundy Series”); Three by Three; and The Vermeer String Quartet.

Music from the Court of Burgundy Series
Ciaranella; David Fallows, Case Western Reserve University Early Music Singers and Collegium; The Ferrara Ensemble (also presented as part of the “Music from the Court of Burgundy Series”); The Newberry Consort (“Chapel, Court, and Countryside Series”); Pomerium (also presented as part of the “Gala Music Series”);

Musart Mondial Series
Imani Winds; Keys to the Future (from Hammer to Bytes); Lambert Orkis, piano and synthesizer; marcolivia duo; Roberto Plano, piano.

Musart Matinée Series/Special Musart Concerts
AGO OpenConsole; Annual Meeting of the Musart Society: Karel Paukert, harmonium, members of the Cavani Quartet, and Dashon Burton, baritone, at Gwinn Estate; Apollo’s Fire Family Concert: The Muse of the Dance; Apollo’s Fire with New York Baroque Dance Company; Splendour of London; Benjamin Britten’s Canticles; Lorraine Brugh, organ, and Christopher Cock, tenor; A Concert in Observation of the 80th Birthday of Klaus George Roy; Dedication of the Marian Logan Wendell Harpsichord; James Christopher Diaz, organ; Flight of the Swan: Overcoming Social and Physical Barriers through the Power of Music; Paul Jacobs, organ; PIANO/OHIO semi-finals and finals; Music for Christmas; Purim Carnevale: A Theatrical Extravaganza Based on an Early Hebrew Play; A Comedy of Betrathy, by Leone de Sommi (1525–1590); Quarteto José White; Christopher Steinbrüch, chromatic harpsichord and organ; A Tribute to Karel Paukert; University Circle Wind Ensemble; and Vilnius String Quartet.

Summer Evenings
Music for 300 Strings: Lute Festival 2004; The Music of Antonín Dvořák (1841–1904); The Music of Frederick Koch; The New Eclecticism: Piano Music from Israel, Dror Biran, piano; Organ Plus: Lenora-Marya Anop, violin, with Karel Paukert, organ.

Curator’s Organ and Keyboard Recitals and Demonstrations
Karel Paukert (12 recitals and 6 demonstrations) with guest performers Lenora-Marya Anop, violin; Sean Gabriel, flute; and Roy Popper, trumpet.

Special Events
Cool Fridays: Indoor Garden Court Music
Aged to Perfection; Ryann Anderson; Cats on Holiday; Figurehead; The George Foley Jazz Trio; Debbie Gifford; The Harper Productions, Inc.; The Hollywood Slim Band; Severiano Martinez; Tony Pulizzi; The Rob Sikora Jazz Ensemble; Judy Strauss; Under the Tree.

Summer Evenings: Courtyard Music
The Eddie Baccus Quartet; Blue Lunch; Cats on Holiday; The Charged Particles; The Cleveland Trumbadors; Sammy DeLeon; Figurehead; The George Foley Jazz Quintet; Grupo Fuego; Haywire; The Hollywood Slim Band; JT3; The Kingbees; Ernie Krivda; The Latin Crew; The New Harp Experience; Nighthawk; Trisha O’Brien; The Portersharks; Bobby Selvaggio Quintet; Sean Smith; Soul Samba; The Dave Stener Quintet; Under the Tree; Up Ensemble.
**Summary of Attendance**

**Total Attendance, Museum** 438,569

**Community Arts**
- Chalk Festival 9,500
- Community Arts (offsite events) 116,710
- Circle of Masks 850
- Parade the Circle Celebration 53,050
- Winter Lights Lantern Festival 13,000

**Total** 195,110

**School and Teacher Services**
- Art To Go 5,614
- Distance Learning 19,596
- Self-guided groups of children 19,413
- Staff-guided groups of children 2,714
- Docent-guided groups 29,075
- School studio programs 3,414
- Lunch Space 1,368
- Teacher Resource Center 1,533
- Teacher Resource Center, offsite 1,335
- Monitored drawing in the galleries 80
- Freeman Grant 730
- ICARE grant 1,420

**Total** 86,292

**Family and Youth Programs**
- Community Outreach Programs 2,961*
- Family workshops 1,556
- High school programs 1,270*
- Afternoon with the Arts 40*
- Asian Odyssey 912
- Future Connections 152*
- Theater Arts Camp 166*
- Museum Art Classes 7,792*
- Special youth programs 851*
- Circle Sampler Camp 101
- Early Learning Initiative 674
- Lion King 76
- Special Days 2,243
- Martin Luther King Jr. Day 1,993
- Gee’s Bend Day 250

**Total** 16,673

*reflects multi-attendance

**For Adults**
- Case classes 14,271*
- Case audit classes for members 2,726*
- Gallery talks 1,699
- Gallery talks by docents 1,078
- Highlights tours by docents 2,948
- Public lectures 5,662
- Recorded tours 16,487
- Sight and Sound 6,443
- Gee’s Bend 5,697
- Court of Burgundy 4,347
- Self-guided groups 2,905
- Staff-guided groups 6,440
- Studio classes 5,492*
- Lifelong Learning Program 1,042*

**Total** 60,850

**Film**
- Total 6,582

**Musical Arts**
- VIVA! Festival of Performing Arts 8,722
- Jazz on the Circle 2,116
- Summer Evenings (Wednesdays and Fridays, door count) 25,603
- Carnevale World Music and Dance 5,327
- Other concerts, festivals, and workshops 2,373

**Total** 38,814

**Grand Total** 415,895

**Ingalls Library**

**Book Library**
- Cataloging books cataloged 5,899 titles in 6,042 items includes books, serials, electronic resources, microforms, scores, and video and audio recordings, in Roman and CJK scripts
- Volume count as of December 31, 2004 313,576 titles in 393,582 volumes
- Book repairs 449
- Headings added to ArtNACO 79

**Acquisitions**
- Books ordered 3,400
- Books received 4,565
- Gifts received 3,704
- Exchanges received 536

**Public Services**
- Staff use (February–December) 1,918
- Nonstaff users registered 5,245
- Book circulation 25,005
- Museum staff 14,169
- Case 7,174
- Members 738
- Other researchers 2,924
- Books shelved 32,250
- Reference questions answered 1,838
- Includes 317 e-mail questions
- Books handled via courier run 3,443
- Interlibrary loans 1,109
- 216 as borrower; 893 as lender

**Serials**
- Total serial titles 3,046
- Total active titles 1,609
- Total serials checked in 4,130
- Sales catalogs received 2,006
- Volumes bound 2,704
- SCIPIO (Sales Catalog Index Project Input Online)
- Records added 2,006
- Total records in online system 82,075

**Image Library**
- Slides borrowed 15,867
- Museum staff 3,043
- Case 7,547
- Public 5,277
- Slide borrowers 526
- Museum staff 106
- Case 224
- Public 196
- Slides filed 21,975
- Videos borrowed 31
- Videos watched 63
- Videos owned 1,081

**Acquisitions**
- Digital images photographed 1,163
- Digital images purchased 8,009

**Digital Processing**
- Slides scanned 5,502
- Records online in Re:Discovery 179,407
- Images online in Re:Discovery 89,929

**Archives**
- Records accessioned 140 cubic feet
- Records processed 62 cubic feet
- Total holdings as of December 31, 2004 2,375 cubic feet
- Finding aids/box lists prepared 9
- Records sent to offsite storage 140 cubic feet
- Reference questions answered 200
- CMA staff 151
- Public 49

*The purchase of the research library of the late German-American scholar Hasso von Winning brought books in Spanish, Portuguese, Italian, English, and other tongues, revealing the range of Western ideas about ancient American culture since the time of the Spanish Conquest.*
Installation
Jeff Falsgraf, Chief of Installation
Joseph R. Blaser Jr., Lead Technician, Permanent Collection
Robin Roth, Graphics Technician
Philip Brutz, Installation Technician
Tim Gaensky, Installation Technician
Mark McClimont, Installation Technician
Hannah Ries, Installation Technician
Barbara Konrad, Installation Technician*

Operations Division
Ian Herron, Director of Operations

Facilities
Thomas Catalioti, Associate Director, Facilities
Tonya Shaffer, Assistant to the Associate Director
Robin Presley, Facilities Painter

Construction Services
Mark Unick, Foreman, Construction Services
Dominique Halley, Construction Services Technician

Engineering
Joseph Z. Jamrus, Engineering Supervisor
Anthony Lee, Facilities Technician
Frank Babadur, 3rd Shift Engineer
Thomas J. Cari, Engineer
Anthony Ceo, Engineer

Petre Joksimovich, 2nd Shift Engineer
Mel Matowitz, 2nd Shift Engineer
Fred E. Sanders, Engineer
Ibn Taylor, 3rd Shift Engineer

Building Services
David Blom, Building Services Supervisor
Artice (Joe) Savage, Group Leader/General Cleaner
Shawn Burns, General Cleaner
Latonya Cozart, General Cleaner
Susan Evan, General Cleaner
Brian Ferguson, General Cleaner
Brian Fields, General Cleaner
Rebecca Harrison, General Cleaner
Deanna Miller, General Cleaner
Hercules Riley, General Cleaner
Bobby Shoulders, General Cleaner
John Weems, General Cleaner
Cynthia Wiggins, General Cleaner
Monica Wiggins, General Cleaner
Avila Winston, General Cleaner

Grounds
Thomas Homberger, Grounds Supervisor
Ronald L. Crosby, Group Leader/Groundskeeper
Allan C. Jesunas, Grounds Assistant
Lott Crosby, Groundskeeper
William Foster, Groundskeeper
Joseph L. Hrovat, Groundskeeper
John Sawicki, Groundskeeper

Protection Services
Brad Clark, Chief of Protection Services
Carol Camilo, Coordinator
Jeff Cahill, Manager
Salvador Gonzalez, Manager
Carolyn M. Ivanye, Manager
Jaime Juarez, Manager
Frederick D. Martin Jr., Manager
Steven Witalis, Supervisor
William McGee, Electronic Security Coordinator
Robert Andrews, Supervisor
James Donovan, Supervisor
Ken Haffner, Supervisor
Eugene Irwin, Supervisor
Carol Meyers, Supervisor
David Setny, Supervisor

* part-time

Director’s Office
Katharine Lee Reid, Director and Chief Executive Officer
Roberto Prcela, Assistant Secretary to the Board
Judy Bennington, Executive Assistant
Judy Goslin, Administrative Assistant

Administration
Janet Ashe, Deputy Director of Administration and Treasurer

Design and Architecture Division
Jeffrey Strean, Director of Design and Architecture
Andrew Gutierrez, Exhibition Designer
Amy Draves, Administrative Assistant*

Design
JoAnn Dickey, Graphic Designer
Terra Pileski, Production Designer*
Mary Thomas, Production Designer*
Chris Tyler, Lighting Designer
Randall Von Ryan, Director, Museum Planning and Construction Administration

Exhibition Production
Howard Oliver, Museum Technician/Painter
Gerald L. Smith, Carpenter/Museum Technician

Clint Clore, Guard
Leroy Coston, Guard*
Dexter Davis, Guard
Connie Devadoss, Guard*
Henry Diamond, Guard*
James Earl, Guard*
Charles Ellis, Guard
Ilya Elmehanov, Guard*
Carolyn Ernst, Guard*
Michael Evans, Guard
Stacy Foreman, Guard*
Ted Frisco, Guard*
Gabe Gaskins, Guard*
Elizabeth Germano, Guard*
Leonard Gipson Jr., Guard
Kevin Grays, Guard*
Alexander Gulkin, Guard
Clifford Hicks, Guard
Dontae Hines-Linder, Guard*
Yvette Hooper, Guard*
Gerald Karecki, Guard
Walter Karoly, Guard*
Dwayne Kirkland, Guard
Gerald Krueger, Guard*
Louris Malaty, Guard
James McNamara, Guard
Naomi McNeill, Guard*
Salwa Melek, Guard
George Meluch, Guard*
Valentine Mihalek, Guard*
Richard Mitchell, Guard*
Matthew Muccio, Guard*
David Myers, Guard
Teresa Najarro, Guard
Daniel Nefforos, Guard*
Bern Ninteenofive, Guard*
Adam Noble, Guard*
Vincent Nolasco, Guard
James Norris, Guard*
Robert Norton, Guard*
Denzel Novota, Guard
Vladimir Rashivkin, Guard
Timothy Roach, Guard
Anthony Robinson, Guard*
Dante Rodriguez, Guard*
Eric Rowell, Guard*
Jason Rudolf, Guard*
Afram Shneyder, Guard
Bion St. Bernard, Guard*
Reginald Sturdivant, Guard
Martin Tkac Jr., Guard
Alexander Verni, Guard
Janet Voss, Guard
Seretha Walker, Guard*
Darryl Williams, Guard*
John Williams, Guard
Cary Yancey, Guard*
George Youssef, Guard
Richard Zywczyk, Guard*
Alton Avery, Night Watch Person
John Beukemann, Night Watch Person*
Vincent D’Amico, Night Watch Person
Derrick Fields, Night Watch Person*
Lawrence Fitch, Night Watch Person
Lee Hebebrand, Night Watch Person
Leonard Kile, Night Watch Person
David Robbins, Night Watch Person
John Somogyi, Night Watch Person
Carey Yancey, Night Watch Person

Museum Store
Catherine Surratt, Manager, Retail and Merchandising
John Baberek, Buyer/Product Developer
Nancy Vasse-Hansel, Buyer/Product Developer
Dedeja Tsiranany, Office Coordinator/Retail Analyst
Hedvig Novota, Senior Assistant Manager
Carolyn Guy, Selling Supervisor
Natasha Boska, Sales Assistant*
Joseph Camino, Sales Assistant*
Rachel Coon, Sales Assistant*
Robert Jaffe, Sales Assistant*
Saul Kammen, Sales Assistant*
Joan Larson, Sales Assistant*
Richard Napolial, Sales Assistant*
Trelawney O’Brien, Sales Assistant*
Andrea Sanders, Sales Assistant*
Tony Shields, Sales Assistant*
Barbara Wayne, Sales Assistant*

Operations and Warehousing
Marvin Bell, Museum Receiver
Renee Suich, Warehouse Supervisor
Michael Meredith, Warehouse Assistant Supervisor

Distribution Services
Wanda Ankom, Distribution Services Supervisor
Kimberly Grice, Distribution Services Associate
Alberta Daniels, Delivery Person

Food Service
John Royak, Food Service Manager

Finance Division
Connie Pomero, Finance and Purchasing Administrator

Accounting
Ed Bauer, Assistant Treasurer and Controller
Russ Klimczuk, Manager of Financial Planning
Kimberly Cesar, Assistant Controller
Amy Banko, Construction/Development Accountant
Christine Hoge, Endowment Accountant
Patricia Hunter, Payroll Coordinator
Karen Pinson, Accounts Receivable Specialist

Human Resources Division
Sharon Reaves, Director of Human Resources
Sara Allison, Human Resources Administrator
Carla Petersen, Benefits Specialist
Heather Weisenseel, Human Resources Administrator

Collections and Programs
Charles L. Venable, Deputy Director for Collections and Programs
Lynn Cameron, Executive Assistant

Conservation Division
D. Bruce Christman, Chief Conservator
Kenneth Bé, Associate Conservator of Paintings
Marcia C. Steele, Conservator of Paintings

Asian Art
Michael Bennett, Curator of Greek and Roman Art
David Smart, Curatorial Assistant

Ancient Art
Stanislaw J. Czuma, The George P. and Betina Ford Curator of Egyptian, Classical, and Near Eastern Art
Anita Chung, Associate Curator of Chinese Art
Nancy Grossman, Curatorial Assistant
Beth Sanders-blevins, Curatorial Assistant

Decorative Arts
Charlie Vignon, Andrew W. Mellon Foundation Curatorial Fellow and Peter Krueger Fellow
Carol A. Ciulla, Curatorial Assistant

Contemporary Art and Photography
Tom E. Hinson, Curator of Photography
Jeffrey D. Grove, Associate Curator of Contemporary Art
Robin Koch, Curatorial Assistant

Curatorial Assistant
D. Bruce Christman, Chief Conservator

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Carol A. Ciulla, Curatorial Assistant

Contemporary Art and Photography
Tom E. Hinson, Curator of Photography
Jeffrey D. Grove, Associate Curator of Contemporary Art
Robin Koch, Curatorial Assistant
The Registrar’s Office tracks everything that happens to every work of art. Here, Andrea Bour updates the collections database to reflect the movement of objects from the galleries to storage.
Chalk Festival
I am pleased to report that the Cleveland Museum of Art had another solid year financially, concluding 2004 with a strong balance sheet and a balanced budget. The continued recovery of the financial markets helped increase the museum’s net assets by $55.2 million with a $37.5 million improvement in the endowment balance. We also recognized an increase in pledges receivable as we continue to mobilize for the expansion and renovation of our facilities.

Significant cost saving initiatives implemented in the past two years have reduced operating expenses by $2.3 million from 2003. These reductions will help keep the museum in good financial health as we embark on a construction and renovation plan later in 2005.

Further, the museum will be converting from a calendar year-end to a June 30 year-end. We are undertaking this effort to align ourselves more closely with other institutions in the art museum world.

Janet G. Ashe
Deputy Director of Administration and Treasurer
### Summary of Key Finance Data

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Investment</td>
<td>$388,322.3</td>
<td>$368,099.9</td>
<td>$316,259.8</td>
<td>$384,347.8</td>
<td>$408,479.2</td>
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<tr>
<td>Charitable perpetual trusts</td>
<td>307,080.2</td>
<td>289,775.5</td>
<td>249,369.2</td>
<td>295,188.1</td>
<td>325,558.7</td>
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<td>Total</td>
<td>695,402.5</td>
<td>657,875.4</td>
<td>565,629.0</td>
<td>679,535.9</td>
<td>734,037.9</td>
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<tr>
<td>Art purchases</td>
<td>13,878.6</td>
<td>8,404.7</td>
<td>14,003.0</td>
<td>13,990.0</td>
<td>5,472.7</td>
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<tr>
<td>Unrestricted revenue and support</td>
<td>31,607.9</td>
<td>33,904.6</td>
<td>33,678.9</td>
<td>31,535.6</td>
<td>31,039.9</td>
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<tr>
<td>Operating expenses</td>
<td>31,584.9</td>
<td>33,850.0</td>
<td>33,658.4</td>
<td>31,531.4</td>
<td>30,922.6</td>
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<tr>
<td>Excess (deficiency) of operating revenue and support over operating expenses</td>
<td>23.0</td>
<td>54.6</td>
<td>20.5</td>
<td>4.2</td>
<td>117.3</td>
</tr>
<tr>
<td>Five-year average</td>
<td>$43.9</td>
<td></td>
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</tr>
</tbody>
</table>
Report of Independent Auditors

Board of Trustees
The Cleveland Museum of Art

We have audited the accompanying statements of financial position of the Cleveland Museum of Art (the Museum) as of December 31, 2004 and 2003, and the related statements of activities and cash flows for the years then ended. These financial statements are the responsibility of the Museum’s management. Our responsibility is to express an opinion on these financial statements based on our audits.

We conducted our audits in accordance with auditing standards generally accepted in the United States. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. We were not engaged to perform an audit of the museum’s internal control over financial reporting. Our audits included consideration of internal control over financial reporting as a basis for designing audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Museum’s internal control over financial reporting. Accordingly, we express no such opinion. An audit also includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audits provide a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Museum as of December 31, 2004 and 2003, and the changes in its net assets and its cash flows for the years then ended in conformity with accounting principles generally accepted in the United States.

Ernst & Young LLP
April 29, 2005
## Statements of Financial Position

### Assets

<table>
<thead>
<tr>
<th></th>
<th>December 31, 2004</th>
<th>December 31, 2003</th>
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</thead>
<tbody>
<tr>
<td><strong>Current assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 10,986,320</td>
<td>$ 5,895,733</td>
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<tr>
<td>Accounts receivable</td>
<td>371,415</td>
<td>363,313</td>
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<tr>
<td>Inventories</td>
<td>406,705</td>
<td>491,343</td>
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<tr>
<td>Other current assets</td>
<td>54,815,529</td>
<td>53,517,682</td>
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<tr>
<td><strong>Total current assets</strong></td>
<td>66,579,969</td>
<td>60,268,071</td>
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<tr>
<td><strong>Investments</strong></td>
<td>388,322,373</td>
<td>368,099,940</td>
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<tr>
<td><strong>Buildings and equipment:</strong></td>
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<tr>
<td>Buildings and improvements</td>
<td>35,581,810</td>
<td>29,416,509</td>
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<td>Equipment</td>
<td>14,922,477</td>
<td>13,813,705</td>
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<td>Construction in progress</td>
<td>23,535,894</td>
<td>21,451,668</td>
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<tr>
<td>Less accumulated depreciation</td>
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<tr>
<td><strong>Total buildings and equipment—net</strong></td>
<td>74,040,181</td>
<td>64,861,882</td>
</tr>
<tr>
<td><strong>Other assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>307,080,225</td>
<td>289,775,520</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>23,886,154</td>
<td>19,888,527</td>
</tr>
<tr>
<td>Other</td>
<td>800,140</td>
<td>673,507</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$825,056,541</td>
<td>$ 769,821,940</td>
</tr>
</tbody>
</table>

### Liabilities and net assets

<table>
<thead>
<tr>
<th></th>
<th>December 31, 2004</th>
<th>December 31, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$ 11,031,563</td>
<td>$ 8,568,893</td>
</tr>
<tr>
<td>Short-term borrowings</td>
<td>11,250,000</td>
<td>5,250,000</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>155,011</td>
<td>337,997</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>53,982,826</td>
<td>52,566,322</td>
</tr>
<tr>
<td><strong>Total current liabilities</strong></td>
<td>76,419,400</td>
<td>66,723,212</td>
</tr>
<tr>
<td><strong>Other liabilities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued postretirement medical benefits</td>
<td>5,316,056</td>
<td>5,343,541</td>
</tr>
<tr>
<td>Other</td>
<td>923,692</td>
<td>977,926</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>6,239,748</td>
<td>6,321,467</td>
</tr>
<tr>
<td><strong>Net assets:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>178,415,058</td>
<td>172,362,762</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>237,157,853</td>
<td>214,894,722</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>326,824,482</td>
<td>309,519,777</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>742,397,393</td>
<td>696,777,261</td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$825,056,541</td>
<td>$ 769,821,940</td>
</tr>
</tbody>
</table>

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

Year Ended December 31, 2004

**Revenues and support**

<table>
<thead>
<tr>
<th>Source</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and memberships</td>
<td>$3,727,792</td>
<td></td>
<td></td>
<td>$3,727,792</td>
</tr>
<tr>
<td>Trust fund revenues</td>
<td>2,887,954</td>
<td>$158,499</td>
<td></td>
<td>3,046,453</td>
</tr>
<tr>
<td>Gifts from independent dedicated trusts:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Huntington Art and Polytechnic Trust</td>
<td>5,723,729</td>
<td></td>
<td>5,723,729</td>
<td></td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>343,210</td>
<td></td>
<td>343,210</td>
<td></td>
</tr>
<tr>
<td>Grants</td>
<td>1,031,592</td>
<td>663,338</td>
<td></td>
<td>1,694,930</td>
</tr>
<tr>
<td>Program revenues</td>
<td>835,377</td>
<td></td>
<td>835,377</td>
<td></td>
</tr>
<tr>
<td>Special events</td>
<td>328,831</td>
<td></td>
<td>328,831</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>492,951</td>
<td></td>
<td>492,951</td>
<td></td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>1,870,557</td>
<td></td>
<td>1,870,557</td>
<td></td>
</tr>
<tr>
<td>Gifts and gifts for specific capital expenditures</td>
<td></td>
<td>12,113,550</td>
<td></td>
<td>12,113,550</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>11,625,160</td>
<td>665,267</td>
<td></td>
<td>12,290,427</td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations</td>
<td>2,740,763</td>
<td>(2,740,763)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>31,607,916</td>
<td>10,859,891</td>
<td></td>
<td>42,467,807</td>
</tr>
</tbody>
</table>

**Expenses**

<table>
<thead>
<tr>
<th>Category</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial, conservation, and registrar</td>
<td>5,963,798</td>
<td></td>
<td></td>
<td>5,963,798</td>
</tr>
<tr>
<td>Design and security expenses</td>
<td>6,875,698</td>
<td></td>
<td></td>
<td>6,875,698</td>
</tr>
<tr>
<td>Education, library, and extensions</td>
<td>4,621,989</td>
<td></td>
<td></td>
<td>4,621,989</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>600,200</td>
<td></td>
<td></td>
<td>600,200</td>
</tr>
<tr>
<td>Membership services</td>
<td>411,792</td>
<td></td>
<td></td>
<td>411,792</td>
</tr>
<tr>
<td>Development, special events, and visitor services</td>
<td>4,443,810</td>
<td></td>
<td>4,443,810</td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>4,717,145</td>
<td></td>
<td>4,717,145</td>
<td></td>
</tr>
<tr>
<td>Specific building repairs and maintenance</td>
<td>375,139</td>
<td></td>
<td>375,139</td>
<td></td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>1,488,326</td>
<td></td>
<td>1,488,326</td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>2,086,994</td>
<td></td>
<td>2,086,994</td>
<td></td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>31,584,891</td>
<td></td>
<td></td>
<td>31,584,891</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Excess of revenues and support over expenses before other changes in net assets</td>
<td>23,025</td>
<td>10,859,891</td>
<td></td>
<td>10,882,916</td>
</tr>
</tbody>
</table>

**Other changes in net assets**

<table>
<thead>
<tr>
<th>Item</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and trust income for art purchases</td>
<td></td>
<td></td>
<td>12,796,711</td>
<td>12,796,711</td>
</tr>
<tr>
<td>Net assets released from restrictions used to fund acquisition of art objects</td>
<td>13,878,558</td>
<td>(13,878,558)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenditures for the acquisition of art objects</td>
<td>(13,878,558)</td>
<td></td>
<td></td>
<td>(13,878,558)</td>
</tr>
<tr>
<td>Gifts, contributions, and other changes</td>
<td>106,049</td>
<td></td>
<td>1,270,928</td>
<td>1,376,977</td>
</tr>
<tr>
<td>Investment return after amounts designated</td>
<td>5,917,957</td>
<td></td>
<td>11,219,424</td>
<td>17,137,381</td>
</tr>
<tr>
<td>Net assets released from restrictions used for capital</td>
<td>5,265</td>
<td></td>
<td>(5,265)</td>
<td></td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
<td>$17,304,705</td>
<td>$17,304,705</td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>6,052,296</td>
<td>22,263,131</td>
<td>17,304,705</td>
<td>45,620,132</td>
</tr>
<tr>
<td>Net assets at January 1, 2004</td>
<td>172,362,762</td>
<td>214,894,722</td>
<td>309,519,777</td>
<td>696,777,261</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets at December 31, 2004</td>
<td>$178,415,058</td>
<td>$237,157,853</td>
<td>$326,824,482</td>
<td>$742,397,393</td>
</tr>
</tbody>
</table>

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

**Year Ended December 31, 2003**

<table>
<thead>
<tr>
<th>Revenues and support</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and memberships</td>
<td>$3,299,662</td>
<td></td>
<td></td>
<td>$3,299,662</td>
</tr>
<tr>
<td>Trust fund revenues</td>
<td>2,801,170</td>
<td>$159,503</td>
<td></td>
<td>2,960,673</td>
</tr>
<tr>
<td>Gifts from independent dedicated trusts:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Huntington Art and Polytechnic Trust</td>
<td>4,226,271</td>
<td></td>
<td></td>
<td>4,226,271</td>
</tr>
<tr>
<td>Horace Kelley Art Foundation</td>
<td>340,000</td>
<td></td>
<td></td>
<td>340,000</td>
</tr>
<tr>
<td>Grants</td>
<td>962,967</td>
<td>350,880</td>
<td></td>
<td>1,313,847</td>
</tr>
<tr>
<td>Program revenues</td>
<td>720,188</td>
<td></td>
<td></td>
<td>720,188</td>
</tr>
<tr>
<td>Special events</td>
<td>544,900</td>
<td></td>
<td></td>
<td>544,900</td>
</tr>
<tr>
<td>Other</td>
<td>386,479</td>
<td>481,544</td>
<td></td>
<td>868,023</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>2,790,058</td>
<td></td>
<td></td>
<td>2,790,058</td>
</tr>
<tr>
<td>Grants and gifts for specific capital expenditures</td>
<td></td>
<td>12,194,063</td>
<td></td>
<td>12,194,063</td>
</tr>
<tr>
<td>Investment return designated for current operations</td>
<td>14,455,102</td>
<td>335,422</td>
<td></td>
<td>14,790,524</td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations</td>
<td>3,377,830</td>
<td>(3,377,830)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>33,904,627</td>
<td>10,143,582</td>
<td></td>
<td>44,048,209</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Expenses</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Curatorial, conservation, and registrar</td>
<td>6,668,617</td>
<td></td>
<td></td>
<td>6,668,617</td>
</tr>
<tr>
<td>Design and security expenses</td>
<td>6,542,591</td>
<td></td>
<td></td>
<td>6,542,591</td>
</tr>
<tr>
<td>Education, library, and extensions</td>
<td>4,205,813</td>
<td></td>
<td></td>
<td>4,205,813</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>555,968</td>
<td></td>
<td></td>
<td>555,968</td>
</tr>
<tr>
<td>Membership services</td>
<td>423,333</td>
<td></td>
<td></td>
<td>423,333</td>
</tr>
<tr>
<td>Development, special events, and visitor services</td>
<td>4,441,772</td>
<td></td>
<td></td>
<td>4,441,772</td>
</tr>
<tr>
<td>Administration</td>
<td>5,199,457</td>
<td></td>
<td></td>
<td>5,199,457</td>
</tr>
<tr>
<td>Specific building repairs and maintenance</td>
<td>1,246,832</td>
<td></td>
<td></td>
<td>1,246,832</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>2,545,121</td>
<td></td>
<td></td>
<td>2,545,121</td>
</tr>
<tr>
<td>Depreciation</td>
<td>2,020,551</td>
<td></td>
<td></td>
<td>2,020,551</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>33,850,055</td>
<td></td>
<td></td>
<td>33,850,055</td>
</tr>
</tbody>
</table>

| Excess of revenues and support over expenses before other changes in net assets | 54,572 | 10,143,582 | | 10,198,154 |

<table>
<thead>
<tr>
<th>Other changes in net assets</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets released from restrictions used to fund acquisition of art objects</td>
<td>8,404,699</td>
<td>(8,404,699)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expenditures for the acquisition of art objects</td>
<td>(8,404,699)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gifts, contributions, and other changes</td>
<td>111,563</td>
<td>942,014</td>
<td></td>
<td>1,053,577</td>
</tr>
<tr>
<td>Investment return after amounts designated</td>
<td>20,058,962</td>
<td>28,774,316</td>
<td></td>
<td>48,833,278</td>
</tr>
<tr>
<td>Net assets released from restrictions used for capital</td>
<td>220,145</td>
<td>(220,145)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
<td></td>
<td>$40,406,324</td>
</tr>
<tr>
<td>Reclassification of net assets</td>
<td>(2,001,989)</td>
<td>2,001,989</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Increase in net assets</strong></td>
<td>18,443,253</td>
<td>46,345,506</td>
<td>40,406,324</td>
<td>105,195,083</td>
</tr>
<tr>
<td>Net assets at January 1, 2003</td>
<td>153,919,509</td>
<td>168,549,216</td>
<td>269,113,453</td>
<td>591,582,178</td>
</tr>
</tbody>
</table>

| Net assets at December 31, 2003 | $172,362,762 | $214,894,722 | $309,519,777 | $696,777,261 |

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

<table>
<thead>
<tr>
<th>Reconciliation of change in net assets to net cash used in operating activities</th>
<th>December 31, 2004</th>
<th>December 31, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$ 45,620,132</td>
<td>$ 105,195,083</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets to cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>2,086,994</td>
<td>2,020,551</td>
</tr>
<tr>
<td>Investment gain—net</td>
<td>(38,027,808)</td>
<td>(73,015,913)</td>
</tr>
<tr>
<td>Increase in fair value of charitable perpetual trusts</td>
<td>(17,304,705)</td>
<td>(40,406,324)</td>
</tr>
<tr>
<td>Changes (used in) provided by operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable</td>
<td>(8,102)</td>
<td>32,406</td>
</tr>
<tr>
<td>Decrease in inventories</td>
<td>84,638</td>
<td>331,627</td>
</tr>
<tr>
<td>Increase in other current assets</td>
<td>(1,297,847)</td>
<td>(20,185,601)</td>
</tr>
<tr>
<td>Increase in pledges receivable</td>
<td>(3,997,627)</td>
<td>(8,008,867)</td>
</tr>
<tr>
<td>(Increase) decrease in other assets</td>
<td>(126,633)</td>
<td>218,577</td>
</tr>
<tr>
<td>Increase in inventories</td>
<td>2,462,670</td>
<td>2,432,199</td>
</tr>
<tr>
<td>Increase in accounts payable and accrued expenses</td>
<td>(182,986)</td>
<td>37,238</td>
</tr>
<tr>
<td>Increase in other current liabilities</td>
<td>1,416,504</td>
<td>20,531,534</td>
</tr>
<tr>
<td>(Decrease) in accrued postretirement medical benefits</td>
<td>(27,485)</td>
<td>(18,384)</td>
</tr>
<tr>
<td>(Decrease) in other liabilities</td>
<td>(54,234)</td>
<td>(51,700)</td>
</tr>
<tr>
<td>Net cash used in operating activities</td>
<td>$ (9,356,489)</td>
<td>$ (10,887,574)</td>
</tr>
</tbody>
</table>

## Financing activities

<table>
<thead>
<tr>
<th>Financing activities</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Proceeds from short-term borrowings</td>
<td>6,000,000</td>
<td></td>
</tr>
<tr>
<td>Payments on short-term borrowings</td>
<td></td>
<td>(2,190,000)</td>
</tr>
<tr>
<td>Net cash provided by (used in) financing activities</td>
<td>6,000,000</td>
<td>(2,190,000)</td>
</tr>
</tbody>
</table>

## Investing activities

<table>
<thead>
<tr>
<th>Investing activities</th>
<th>December 31, 2004</th>
<th>December 31, 2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchases of buildings and equipment</td>
<td>(9,358,299)</td>
<td>(8,150,792)</td>
</tr>
<tr>
<td>Proceeds from sales and maturities of investments</td>
<td>17,942,642</td>
<td>203,379,885</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(137,267)</td>
<td>(182,204,100)</td>
</tr>
<tr>
<td>Net cash provided by investing activities</td>
<td>8,447,076</td>
<td>13,024,993</td>
</tr>
</tbody>
</table>

Net increase (decrease) in cash and cash equivalents | 5,090,587 | (52,581) |
Cash and cash equivalents at beginning of year | 5,895,733 | 5,948,314 |
Cash and cash equivalents at end of year | $ 10,986,320 | $ 5,895,733 |

See notes to financial statements.
Notes to Financial Statements

1. Organization

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

2. Significant Accounting Policies

Use of Estimates

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

Temporarily and Permanently Restricted Net Assets

Temporarily restricted net assets are used to differentiate resources, the use of which is restricted by donors or grantors to a specific time period or for a specific purpose, from resources on which no restrictions have been placed or that arise from the general operations of the Museum. Temporarily restricted gifts, grants, and bequests are recorded as additions to temporarily restricted net assets in the period received. When restricted net assets are expended for their stipulated purpose, temporarily restricted net assets become unrestricted net assets and are reported in the statements of activities as net assets released from restrictions. For temporarily restricted net assets used for major capital projects, the Museum records the additions to temporarily restricted net assets and then records a reclassification to unrestricted net assets as net assets released from restrictions for annual depreciation. There were no such reclassifications in the 2004 or 2003 statements of activities.

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

Art Collection

The Museum’s collections are made up of art objects and artifacts of historical significance that are held for educational, research, scientific, and curatorial purposes. Each of the items is cataloged, preserved, and cared for, and activities verifying their existence and assessing their condition are performed continuously.

Purchases for the collection are recorded as expenditures for the acquisition of art objects in the statements of activities in the year in which the objects are acquired. Proceeds from the deaccession of art objects are recorded as temporarily restricted net assets and are restricted to the acquisition of other art objects. In keeping with standard museum practice, the collections, which were acquired via purchases and contributions, are not recognized as assets on the statements of financial position.

Cash Equivalents

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

Inventories

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

Investment Income

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

Financial Instruments

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

Donated Services

No amounts have been reflected in the financial statements for donated services. The Museum pays for most services requiring specific expertise. However, many individuals volunteer their time and perform a variety of tasks that assist the Museum with various programs.
Special Exhibitions
Other current assets and deferred revenue include expenditures and revenues in connection with the development of special exhibitions. Revenues and expenses are recognized pro-rata over the life of the exhibition. Revenues include such items as corporate and individual sponsorships. The expenditures generally include such items as research, travel, insurance, transportation, and other costs related to the development and installation of the exhibition.

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

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pledges due:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>In less than one year</td>
<td>$6,806,585</td>
<td>$5,147,905</td>
</tr>
<tr>
<td>In one to five years</td>
<td>15,206,643</td>
<td>12,283,488</td>
</tr>
<tr>
<td>Greater than five years</td>
<td>6,907,337</td>
<td>7,277,337</td>
</tr>
<tr>
<td>Discount on pledges</td>
<td>28,920,565</td>
<td>24,708,730</td>
</tr>
<tr>
<td>(5,034,411)</td>
<td>(4,820,203)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$23,886,154</td>
<td>$19,888,527</td>
</tr>
</tbody>
</table>

Buildings and Equipment
Buildings and equipment are carried at cost. Expenditures that substantially increase the useful lives of existing assets are capitalized. Routine maintenance and repairs are expensed as incurred. Depreciation is computed by the straight-line method using the estimated useful lives of the assets. Buildings and improvements are assigned a useful life of up to forty years. Equipment is assigned a useful life ranging from three to five years. Interest cost incurred on borrowed funds during the period of construction of capital assets is capitalized as a component of the cost of acquiring those assets.

During 2000, the Museum undertook a project to restore and renovate the original 1916 building and surrounding walkways and landscaping. Project expenditures are capital in nature and prolong the useful life of the building. The project was completed in 2004 and approximately $6 million was transferred from construction in progress to building and improvements on the statements of financial position.

The Museum also undertook a project to maintain the area referred to as the Fine Arts Garden, which is located south of the front entrance to the 1916 building. For 2004 and 2003, a total of $0.4 and $1.3 million, respectively, was included in operating expenses related to this undertaking.

Approximately $17.6 million has been committed for architect/contractor fees related to new construction and renovation of existing facilities of which $5.2 and $7.7 million have been expended and are included in construction in progress at December 31, 2004 and 2003, respectively. Approximately $21.5 and $10.6 million have been expended and included in construction in progress related to the expansion and renovation project at December 31, 2004 and 2003, respectively.

Other Current Assets and Liabilities
Other current assets and liabilities at December 31, 2004 and 2003, include $54.0 and $52.6 million, respectively, of collateral investments related to securities lending whereby certain securities in the Museum’s portfolio were loaned to other institutions generally for a short period of time. The Museum receives as collateral the market value of securities borrowed plus a premium approximating 2% of the market value of those securities. In accordance with Statement of Financial Accounting Standards No. 140, Accounting for Transfers and Servicing of Financial Assets and Extinguishment of Liabilities, the Museum recorded the collateral received as both a current asset and a current liability since the Museum is obligated to return the collateral upon the return of the borrowed securities. Also included in other current assets are deferred exhibition expenses of $0.4 and $0.3 million, grants and other receivables of $0.3 and $0.4 million, and prepaid expenses of $0.1 and $0.2 million as of December 31, 2004 and 2003, respectively.

Reclassifications
In 2003, certain assets were reclassified from unrestricted to temporarily restricted based on a review or modification of donor specifications. No such reclassifications were made in 2004. Certain prior year amounts were reclassified to conform with the current year presentation.
### 3. Temporarily Restricted Net Assets
Temporarily restricted net assets are available for the following purposes at December 31:

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$162,767,829</td>
<td>$156,044,057</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>10,879,008</td>
<td>8,071,845</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>3,615,398</td>
<td>5,232,059</td>
</tr>
<tr>
<td>Library</td>
<td>1,969,376</td>
<td>1,805,463</td>
</tr>
<tr>
<td>Publications, printing, and photography</td>
<td>4,439,007</td>
<td>4,057,092</td>
</tr>
<tr>
<td>Musical programming</td>
<td>3,812,122</td>
<td>3,453,041</td>
</tr>
<tr>
<td>Buildings, grounds, and protection services</td>
<td>44,755,996</td>
<td>31,307,877</td>
</tr>
<tr>
<td>Fine Arts Garden</td>
<td>2,701,702</td>
<td>2,486,826</td>
</tr>
<tr>
<td>Sundry</td>
<td>2,217,415</td>
<td>2,436,462</td>
</tr>
<tr>
<td><strong>Total temporarily restricted net assets</strong></td>
<td><strong>$237,157,853</strong></td>
<td><strong>$214,894,722</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$107,155,105</td>
<td>$100,480,396</td>
</tr>
<tr>
<td>Specific operating activities</td>
<td>4,823,480</td>
<td>4,633,867</td>
</tr>
<tr>
<td>General operating activities</td>
<td>214,848,897</td>
<td>204,405,514</td>
</tr>
<tr>
<td><strong>Total permanently restricted net assets</strong></td>
<td><strong>$326,824,482</strong></td>
<td><strong>$309,519,777</strong></td>
</tr>
</tbody>
</table>

### 5. Net Assets Released From Restrictions
Net assets were released from restrictions during 2004 and 2003 by incurring expenses or making capital expenditures satisfying the restricted purposes as follows:

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$13,878,558</td>
<td>$8,404,699</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>$1,375,321</td>
<td>$1,564,272</td>
</tr>
<tr>
<td>Education and extensions</td>
<td>654,992</td>
<td>149,358</td>
</tr>
<tr>
<td>Library</td>
<td>62,158</td>
<td>55,359</td>
</tr>
<tr>
<td>Musical programming</td>
<td>120,596</td>
<td>179,142</td>
</tr>
<tr>
<td>Fine Arts Garden</td>
<td>110,586</td>
<td>97,304</td>
</tr>
<tr>
<td>Sundry</td>
<td>41,971</td>
<td>85,564</td>
</tr>
<tr>
<td>Buildings, repair, and maintenance</td>
<td>375,139</td>
<td>1,246,831</td>
</tr>
<tr>
<td><strong>Net assets released from restrictions used for operations</strong></td>
<td><strong>$2,740,763</strong></td>
<td><strong>$3,377,830</strong></td>
</tr>
</tbody>
</table>

Net assets released from restrictions used for capital expenditures were $5,265 and $220,145 for 2004 and 2003, respectively.
The fair value of Museum investments is based on quoted market prices, except for other investments, primarily limited partnerships or limited liability corporations, for which fair value is estimated in an unquoted market. Fair value of other investments is generally determined by principal market makers or an investment manager of the individual investment fund. The valuation of individual investment holdings within other investments may include the last sale or bid price of securities that are listed on a national securities exchange or the last sale or bid price of nonlisted securities, using appraisals or estimates that require varying degrees of judgment. Generally, fair value of other investments reflects net contributions to the investee and an ownership share of realized and unrealized investment income and expenses.

The Museum is the sole income beneficiary of several charitable perpetual trusts and a partial income beneficiary of other charitable perpetual trusts. Because the trusts are not controlled by the Museum, the assets are classified as permanently restricted net assets. The charitable perpetual trusts are presented at the fair value of the Museum’s portion of the underlying trust assets. The change in the fair value of the charitable perpetual trusts is classified as a permanently restricted other change in net assets within the statements of activities. Income distributed to the Museum by the trusts amounted to $13,310,103 and $11,243,283 in 2004 and 2003, respectively, and is classified as unrestricted and temporarily restricted revenue in trust fund revenues and gifts from independent dedicated trusts, including income restricted for acquisition of art objects of $4,196,711 and $3,716,339, in 2004 and 2003, respectively, which is classified as an other change in temporarily restricted net assets.

### Museum investments

Consist of the following at December 31:

<table>
<thead>
<tr>
<th>Asset Category</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$5,150,492</td>
<td>$3,573,214</td>
</tr>
<tr>
<td>Bonds and combined bond funds</td>
<td>50,492,899</td>
<td>43,384,319</td>
</tr>
<tr>
<td>Stocks and combined stock funds</td>
<td>244,871,078</td>
<td>260,939,166</td>
</tr>
<tr>
<td>Other investments</td>
<td>87,807,904</td>
<td>60,203,241</td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>388,322,373</td>
<td>368,099,940</td>
</tr>
<tr>
<td></td>
<td><strong>3,888,322,373</strong></td>
<td><strong>3,657,875,460</strong></td>
</tr>
</tbody>
</table>

### Summary of returns from investments and charitable perpetual trusts

<table>
<thead>
<tr>
<th>Year</th>
<th>Dividends and interest</th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>$2,260,559</td>
<td>$2,260,559</td>
<td>$2,260,559</td>
</tr>
<tr>
<td></td>
<td>Realized and unrealized gains net of realized and unrealized losses</td>
<td>$15,406,383</td>
<td>$18,224,132</td>
<td>$17,304,705</td>
</tr>
<tr>
<td></td>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Investment return</td>
<td>$17,543,117</td>
<td>$20,484,691</td>
<td>$17,304,705</td>
</tr>
<tr>
<td></td>
<td>Investment return designated for current operations</td>
<td>$11,625,160</td>
<td>$665,267</td>
<td>$17,304,705</td>
</tr>
<tr>
<td></td>
<td>Investment return designated for art purchase</td>
<td>$(11,625,160)</td>
<td>$(8,600,000)</td>
<td>$17,304,705</td>
</tr>
<tr>
<td></td>
<td>Investment return after amounts designated</td>
<td>$5,917,957</td>
<td>$11,219,424</td>
<td>$17,304,705</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Dividends and interest</th>
<th>Temporarily Unrestricted</th>
<th>Permanently Restricted</th>
<th>Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>2003</td>
<td>$1,592,064</td>
<td>$1,592,064</td>
<td>$1,592,064</td>
<td>$1,592,064</td>
</tr>
<tr>
<td></td>
<td>Realized and unrealized gains net of realized and unrealized losses</td>
<td>$32,922,000</td>
<td>$36,700,040</td>
<td>$40,406,324</td>
</tr>
<tr>
<td></td>
<td>Change in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
<td>$40,406,324</td>
</tr>
<tr>
<td></td>
<td>Investment return</td>
<td>$34,514,064</td>
<td>$38,501,849</td>
<td>$40,406,324</td>
</tr>
<tr>
<td></td>
<td>Investment return designated for current operations</td>
<td>$(14,455,102)</td>
<td>$(335,422)</td>
<td>$40,406,324</td>
</tr>
<tr>
<td></td>
<td>Investment return designated for art purchase</td>
<td></td>
<td>$(9,392,111)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Investment return after amounts designated</td>
<td>$20,058,962</td>
<td>$28,774,316</td>
<td>$40,406,324</td>
</tr>
</tbody>
</table>
The Museum uses the spending rule concept in making distributions from its investments. In doing so, the Museum takes into account the distributions from the charitable perpetual trusts. Under this method, a portion of its investment earnings is recorded as unrestricted revenue. For 2004 and 2003, the amount of investment income used by the Museum for its operations and purchases of art was calculated using a spending rate of 5% of the market value of the investments for the prior twenty-quarter average ending September 30 of the prior year, as adjusted (subject to certain limitations) for inflation and additional contributions. Investment returns in excess of (less than) amounts designated for current operations are classified as other changes in net assets in the statements of activities.

7. Benefit Plans

The Museum converted from a contributory defined benefit pension plan (the Plan) for eligible employees to a noncontributory defined benefit pension plan on January 1, 2002. Eligible participants in the Plan on December 31, 2001 were given the option of continuing to contribute to the Plan. For those employees not making this election, their accumulated benefit was converted to the noncontributory defined benefit plan (the Plan). For either contributing or noncontributing participants, benefits under the Plan are based on years of service and the final five-year average compensation. It is the policy of the Museum to fund with an insurance company at least the minimum amounts required by the Employee Retirement Income Security Act. Plan assets are invested in group annuity contracts.

The Museum uses December 31 as the measurement date for the Plan. The following table sets forth the actuarial present values of benefit obligations and aggregate funded status of the plans at December 31, 2004 and 2003:

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projected benefit obligation</td>
<td>$21,102,670</td>
<td>$20,200,023</td>
</tr>
<tr>
<td>Fair value of plan assets</td>
<td>21,937,771</td>
<td>21,213,204</td>
</tr>
<tr>
<td>Funded status of the plans</td>
<td>$835,101</td>
<td>$1,013,181</td>
</tr>
<tr>
<td>Accumulated benefit obligation</td>
<td>$19,070,916</td>
<td>$17,918,574</td>
</tr>
<tr>
<td>Prepaid pension cost</td>
<td>$149,301</td>
<td>$149,301</td>
</tr>
<tr>
<td>Intangible asset</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Minimum pension liability</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Asset recognized in statements of financial position</td>
<td>$149,301</td>
<td>$149,301</td>
</tr>
</tbody>
</table>

Weighted average assumptions as of December 31, 2004 and 2003, are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate</td>
<td>6.00%</td>
<td>6.25%</td>
</tr>
<tr>
<td>Expected rate of return on plan assets</td>
<td>7.00%</td>
<td>7.00%</td>
</tr>
<tr>
<td>Compensation growth rate</td>
<td>3.00%</td>
<td>3.00%</td>
</tr>
</tbody>
</table>

The assumptions used in the actuarial valuations were established by the Museum in conjunction with its actuary. The discount rate for the plan was established using the thirty-year Corporate AA bond rate as of December 31, 2004 and adding a premium of 0.30% to account for pension distributions occurring over time periods longer than thirty years. The weighted average rates of increase in compensation were established based upon the Museum’s long-term internal compensation plans. The expected long-term weighted average rate of return on plan assets was established using the Museum’s target asset allocation for equity and fixed income and the historical average rates of return for equity and fixed income adjusted by an assessment of possible future influences that could cause the returns to trail long-term patterns.
The following information is provided for the defined benefit plan of the Museum at December 31, 2004 and 2003:

<table>
<thead>
<tr>
<th>Components of net periodic benefit cost:</th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost</td>
<td>$645,193</td>
<td>$562,727</td>
</tr>
<tr>
<td>Interest cost</td>
<td>1,229,593</td>
<td>1,167,784</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>1,462,710</td>
<td>1,405,349</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,337,496</strong></td>
<td><strong>$3,135,860</strong></td>
</tr>
</tbody>
</table>

| Employer contributions                 | $464,071    | $ –         |
| Benefits paid                          | 1,033,436   | 969,803     |
| Employee contributions                 | 95,854      | 114,446     |

The Plan invests in an unallocated immediate participation guarantee group annuity contract with John Hancock Life Insurance Company (the Insurer). The Insurer credits the Plan’s deposits that are intended to provide future benefits to present employees to an account that is invested with other assets of the Insurer. The account is credited with its share of the Insurer’s actual investment income.

The actual asset allocations by asset category at December 31 are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Debt securities</td>
<td>94%</td>
<td>94%</td>
</tr>
<tr>
<td>Equity securities</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Real estate</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>100%</td>
<td>100%</td>
</tr>
</tbody>
</table>

The Museum expects to make a contribution of $482,730 to the Plan in 2005. Benefit payments over the next five years are estimated as follows: 2005 – $1,092,751; 2006 – $1,118,675; 2007 – $1,163,234; 2008 – $1,134,043; 2009 – $1,170,170; and in the aggregate for the five years thereafter is $6,854,753.

In addition, effective January 1, 2002 the Museum initiated a 401(k) savings plan. The Museum matches employee contributions at a rate of 50% of the first 4% of total compensation. The Museum’s contributions to the 401(k) plan were $170,290 and $170,482 in 2004 and 2003, respectively.
8. Postretirement Medical Benefits

The Museum provides health care benefits upon retirement to certain employees meeting eligibility requirements as of December 31, 2001. No other employees are eligible to receive these health care benefits. The Museum’s policy is to fund the annual costs of these benefits from unrestricted assets of the Museum.

The discount rate used in determining the accumulated postretirement benefit obligation was 5.75% and 6.25% at December 31, 2004 and 2003, respectively. The health care cost trend rate used is 13% for fiscal year 2005 declining to 5.5% by 2013.

Payments of postretirement benefits were $363,539 and $434,713 in 2004 and 2003, respectively. The gross benefits expected to be paid in each year from 2005 to 2009 are $517,397, $566,804, $597,379, $622,365, and $640,663, respectively. The anticipated benefits to be paid in the five years from 2010 to 2014 are $3,279,436. The Medicare Part B subsidy reduces the payments by approximately $80,000 on average beginning in 2006.

In December 2003, the Medicare, Prescription Drug, Improvement and Modernization Act of 2003 (the Act) was enacted. The Act established a prescription drug benefit under Medicare, known as “Medicare Part D,” and a federal subsidy to sponsors of retiree health care benefit plans that provide a benefit that is at least actuarially equivalent to Medicare Part D.

The Museum believes that benefits provided to some groups of participants will be at least actuarially equivalent to Medicare Part D and accordingly, the Museum will be entitled to a subsidy.

In May 2004, the Financial Accounting Standard Board (FASB) issued FASB Staff Position No. FAS 106-2, Accounting and Disclosure Requirements Related to the Medicare Prescription Drug, Improvement and Modernization Act of 2003 (FSP 106-2). FSP 106-2 requires (a) that the effects of the federal subsidy be considered an actuarial gain and recognized in the same manner as other actuarial gains and losses and (b) certain disclosures for employers that sponsor postretirement health care plans that provide prescription drug benefits.

The Museum adopted FSP 106-2 prospectively for certain participants as of December 31, 2004. The expected subsidy reduced the accumulated postretirement benefit obligation and reduced the unrecognized actuarial loss by approximately $767,000.

The status of the Museum’s post-retirement benefit plan at December 31 is summarized below:

<table>
<thead>
<tr>
<th></th>
<th>2004</th>
<th>2003</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated postretirement benefit obligation:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retired employees</td>
<td>$4,343,701</td>
<td>$4,236,948</td>
</tr>
<tr>
<td>Active employees</td>
<td>1,062,763</td>
<td>1,324,032</td>
</tr>
<tr>
<td>Other active employees</td>
<td>−</td>
<td>−</td>
</tr>
<tr>
<td>Total accumulated postretirement benefit obligation</td>
<td>$5,406,464</td>
<td>$5,560,980</td>
</tr>
</tbody>
</table>

9. Financing Arrangements

At December 31, 2004 and 2003, the Museum has $11,250,000 and $5,250,000, respectively, of short-term borrowings outstanding under a line of credit and two demand notes with various banks. Interest rates on the London Interbank Offering Rate (LIBOR) based loans range from 2.43% to 3.26% and 1.91% to 1.92% at December 31, 2004 and 2003, respectively. Capitalized interest amounted to approximately $161,000 and $87,000 in 2004 and 2003, respectively. Interest payments amounted to approximately $161,000 and $151,000 in 2004 and 2003, respectively. The unused portion of the line of credit, $14,750,000 at December 31, 2004 and 2003, may be drawn upon as needed.

10. Income Taxes

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