Antonio Canova’s marble sculpture Terpsichore is only one of the muses in the Cutler Gallery.
The principal curatorial focus this past year was the reinstallation and reinterpretation of parts of the permanent collection. The project required collaboration among many departments—most notably, Conservation, Curatorial, Design, and Education. On June 29, 2008, those efforts were rewarded as the museum opened 19 galleries holding about 900 works of art in a suite of refurbished galleries on the top level of the museum’s renovated south building. Curators actively involved in the process were Mark Cole, Stephen N. Fliegel, Stephen Harrison, Louise W. Mackie, and Jon L. Seydl.

The task was especially daunting for Seydl, who moved from the J. Paul Getty Museum in Los Angeles in July 2007 to become the museum’s Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture 1500–1800. Not only did Seydl have to acquaint himself with an expansive collection of paintings and sculptures from roughly 1600 to 1850 in less than a year, none of those works was readily accessible.

In addition to his involvement in the reinstallation of the ever-popular Armor Court, Stephen N. Fliegel published a revised and updated edition of his collection catalogue *Arms and Armor* and served as host curator of *Arms and Armor from Imperial Austria*, an exhibition showcasing the holdings of the Landeszeughaus in Graz, Austria.
In January 2008 the museum welcomed Italian-born Paola Morsiani to its curatorial ranks. Morsiani had most recently been at the Contemporary Arts Museum Houston. Her appointment as curator of contemporary art entailed a redefinition of the chronological reach of the CMA’s contemporary collection in that works made before 1960, which had traditionally been catalogued as “contemporary,” were reallocated to the collections of modern European art and American painting and sculpture. She has been kept busy with public presentations ever since her arrival in Cleveland, and her main task will be the reinstallation and interpretation of selections of the contemporary collection in the museum’s newly built east wing, scheduled to open next year.

The reinstallation of the museum’s holdings of 19th-century American painting provided an ideal opportunity to launch a framing initiative, with the dual goal of restoring antique frames still in the collection and, through careful research, securing top-quality and appropriate antique or replica frames for paintings whose original adornments no longer exist. Working with Eli Wilner & Co., New York, the museum restored or replaced frames for 13 paintings, including important works by Albert Bierstadt, William Merritt Chase, Frederic Edwin Church, Thomas Cole, Thomas Eakins, and George Inness.

The John and Helen Collis Lecture, organized by the department of Ancient Art and a highlight of the curatorial division’s recurrent scholarly programs, took place on Sunday, September 30, 2007. The invited speaker, Robert S. Nelson, Robert Lehman Professor of the History of Art at Yale University, presented a lecture titled “The Light of Icons at St. Catherine’s Monastery at Mt. Sinai, Egypt.”
As every year, major works of art were added to the collection during 2007–8. This year’s Amerindian acquisitions focused on the ancient Andes. Aside from a handsome vessel in the shape of a deer made by a Moche artist, the museum acquired an impressive tapestry tunic once worn by an elite member of the Wari Empire. The inhabitants of the region prized fine cloth above most other artistic media and regarded it as a form of wealth and prestige. The imagery of this tunic reveals that its owner justified his (or her) claim to power by association with cosmic forces, in this case a supernatural creature known as the Sacrificer. Another valuable addition to
the collection is a magnificent Wari container in the form of a feline-headed Sacrificer. Made of a dense, hard wood and small in size, the object’s concept, carving, realism, and composition command awe—a fitting response to the solemn sacrificial rite with which the Sacrificer was associated. This wooden container and the tapestry tunic mentioned earlier will feature prominently in the future exhibition *Realm of the Condor: The Art of Wari, a Pre-Inka Empire*, which is being organized by curator Susan E. Bergh.
The Asian collection added 13 significant modern Chinese paintings. *Three Perils Mountain* by Zhang Daqian, one of the most versatile and prolific artists in 20th-century China, captures the rugged terrain of the Buddhist site of Dunhuang; dry brushwork and pale color washes transmit its “spirit resonance.” Exemplifying the artist’s passion for nature, the work synthesizes Zhang’s understanding of Chinese painting traditions and interest in the past into an individualistic new creation. The *Set of Twelve Fan Paintings* mounted as album leaves attests to Fu Baoshi’s brilliance in his late career. Despite their small size, these paintings have an extraordinary depth and breadth of vision and a monumentality of scale. Inscriptions indicate that some of the paintings were dedicated to the artist’s wife and eldest daughter.
Clockwise from top right. Fu Baoshi (Chinese, 1904–1965); 12 fan paintings mounted as album leaves; ink and color on paper and silk; Leonard C. Hanna Jr. Fund. Leaf 1: *Gazing at the Waterfall in the Shade of Pines*; 1962; 21 x 55.5 cm; 2008.13.1. Leaf 3: *Clear Brook from the Mountains*; 1962; 19 x 52.5 cm; 2008.13.3. Leaf 5: *Boating in a Spring River*; 1963; 13.5 x 42.5 cm; 2008.13.5. Detail of Leaf 4: *Listening to the Waterfall*; 1962; 20 x 54 cm; 2008.13.4.
In the field of Contemporary Art, *Stay*—blending emotional intensity and material presence—is one of the best in Sean Scully’s series of monochromatic black paintings created between 1978 and 1980. An interlocking rhythm and pattern created by a shift in texture and tone of alternating horizontal stripes characterize this early minimalist work by Scully. The contemporary collection was also enriched through the gift of Scott C. Mueller and Margaret Fulton Mueller of *Anne Frank* by Keith Mayerson, a reflection on the relevance of painting as an artistic language and on the recurrence of historical references in contemporary art.

Sean Scully (American, b. Ireland, 1945); *Stay*, 1979; acrylic on canvas; 213.4 x 213.4 cm; John L. Severance Fund 2007.196.

Keith Mayerson (American, b. 1966); *Anne Frank*, 2007; oil on linen; 101.6 x 96.6 x 3.8 cm; Gift of Scott C. Mueller and Margaret Fulton Mueller 2008.14.
Among the works acquired by Decorative Art and Design, two stand out. René Lalique, the master of 20th-century French glass production, had combined carved glass with gold, gems, and other materials in his jewelry since 1900. Once he recognized the potential of glass as a medium, he purchased a glass manufactory and began trying different techniques of molding glass that could achieve his style of naturalistic motif combined with dynamic forms. A unique experiment from this period, the Frogs and Lily Pads Vase is one of his most important and strikingly beautiful works.

The carved gilt wood Console Table is attributed to the Société pour les Bâtiments du Roi, the architects and specialized tradesmen of Louis XIV’s great building campaign. After Louis died, members of this group took private commissions from wealthy Parisians, providing not only architectural work but also furniture. The table and its marble top are exactly the sort of work the Société supplied: large-scale, architectural, and heavily carved to fit within the decorative scheme of an opulent interior.

René Lalique (French, 1860–1945); detail of Frogs and Lily Pads Vase (Grenouilles et Nénuphars); 1909–12; glass; 21 x 29.8 cm; John L. Severance Fund 2007.180.
Attributed to the Société pour les Bâtiments du Roi (French); Console Table; about 1725; carved gilt wood and marble (Griotte de Campan); 92 x 202 x 69.5 cm; Purchase from the J. H. Wade Fund 2008.6.
Paul Klee (German, b. Switzerland, 1879–1940); *Ghost Rider Late in the Evening* (*Reiterspuk Abends Spät*); 1929; watercolor and gouache; 46.5 x 31 cm; Gift in loving memory of Martha Higgins Laundon (Mrs. Arthur S.) by her children Lloyd Laundon Taplin, Ann Laundon Kendall, Arthur Higgins Laundon, and Gail Laundon Hussey, and Purchase from the J. H. Wade Fund 2007.195.

*Ghost Rider Late in the Evening*, a large gouache and tempera, is Paul Klee’s personal response to World War II. A marvelous example of the artist’s late style, the drawing came to the collection as a combined gift from the children of Martha Higgins Laundon, and a museum purchase.
John Flaxman’s *The Judgment of Paris*, also identifiable as *Paris and Oenone*, is without doubt the most finished drawing by the artist to come on the market in decades. Exemplifying Flaxman’s highly individual Neoclassical aesthetic, this extraordinary creation is characterized by singular purity, elegance of line, delicacy of washes, and high degree of detail.
The modern European art collection added two masterworks. Emil Nolde’s *Goldsmiths*—provoking intense, visceral emotion through a stunningly simple yet powerful composition—is a major example of German Expressionism. The painting’s subject may have been inspired by the biblical story of the goldsmiths Bezalel and Oholiab, although it may also reflect Nolde’s admiration for the simple virtues of traditional
Aleksandra Exter, one of the most important artists of the Russian avant-garde and one of the leading women artists of the early 20th century, created *Landscape with Houses and Trees* in a style that art historians have labeled Cubo-Futurism. The dynamic and colorful composition features a complex interweaving of fragmented planes that move, collide, and intersect in a collapsed space.
European Painting and Sculpture received a bequest from Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro: a painting by Pompeo Batoni, *Study for Antiochus and Stratonice*; a painting attributed to Pierre Guérin, *The Death of Sophonisba*; and a bronze sculpture by James Pradier portraying the French chemist Jean-Pierre-Joseph Darcet.
An exceptional Gothic vulgate bible in quarto format was added to the medieval collection. Despite formal affinities with the small single-volume octavo bibles produced in Paris from the 1220s onward, this bible’s very large size sets it apart entirely. Extensively decorated with more than 150 initials and elaborate full-page initials at the beginning of the Old and New Testaments, the work’s format and palette suggest Toulouse, a prominent center of theology at this time, as its likely place of origin.
The photography collection significantly strengthened its holdings of works from the 1960s and 1970s with multiple iconic vintage prints by Danny Lyon, Tony Ray-Jones, and William Larson. Generous gifts of four outstanding portfolios of images by Larry Fink, Frank Gohlke, Jennie Jones, and John Sobczak were most welcome additions to the impressive collection of subjects specific to Cleveland.
Of the numerous prints acquired for the collection, at least three merit special mention. *The Clothes Are Italian* is considered the most important of the merely 14 etchings executed by Jean Antoine Watteau. This scene of five theatrical figures reveals a painter’s instinctive awareness that alternately broken or flickering lines can effectively evoke form and light. Edgar Degas’s fascination with the Parisian café-concert, an outdoor form of entertainment held on the
Champs-Élysées, is illustrated in *Mlle Bécat at the Café des Ambassadeurs*. Thanks to his mastery of the technique of lithography, Degas was able to render the dramatic effects of different forms of natural and artificial light. *Self-Portrait in a Bowler Hat* by Max Beckmann, one of more than 80 self-portraits by the artist in different mediums, confronts the viewer with an intensely piercing gaze and melancholy expression, reflecting the artist’s pessimistic view of Germany after World War I.

A welcome gift of Nancy and Joseph P. Keithley also joined the print collection: Pierre Bonnard’s *Nursemia’s Promenade (Frieze of Carriages)*, an exquisite example of the artist’s favorite subject of children and adults in parks and gardens. Japanese woodcuts first arrived in Paris in about 1860, and Bonnard’s set of four color lithographs was meant to be displayed as a screen.
There were two particularly noteworthy acquisitions to the textiles collection. The first is from the late 17th-century Kangxi period of the Qing dynasty: a Tibetan man’s robe made with opulent brocaded Chinese silk for an aristocrat or high-ranking monk. Typically, skilled tailors pieced such robes together from treasured fabrics. The second is a virtually complete loincloth from the Chimú Empire (AD 1000–1470) in the Central Andes region of contemporary Peru. The decorative motif is usually interpreted as a feather, perhaps in imitation of valuable examples of feathered cloth.

With the help of consultant Madelyn Shaw, the collection of 20th-century textiles was greatly expanded by the transfer from the Education Art Collection of no fewer than 111 printed textiles from all over the world. In addition to numerous American examples, this collection contains superb pieces from a variety of European countries, including Germany, France, and England.
**ACQUISITIONS**

**African Art**
- Diviner’s Staff; early to mid 1900s; Nigeria, Ekiti region, Yoruba people; iron; 117 x 14 x 10 cm; Gift of Arthur Olson 2007.186.
- Headdress; 1900s; Cameroon, possibly Bandjoun Kingdom, Bamileke people; feathers, vine, cotton, cloth, and string; w. 90 cm; Sundry Purchase Fund 2007.181.

**American Art**
- Walter A. Sinz (American, 1881–1966); Jacob Wrestling with the Angel; 1943; ceramic; 32.2 x 37.8 x 14.4 cm; Gift of Hilda Kisella 2007.187.
- Recliner-shaped Vessel (Reclinatorio); AD 50–AD 300; West Mexico, Colima state, Comala style; ceramic and slip; 22 x 20 x 22 cm; Gift of Clara Taplin Rankin 2008.60.

**Art of the Ancient Americas**
- Container in the Form of a Sacrificer; AD 600–1000; Central Andes, Wari people; wood and pigment (cinnabar); 10.8 x 7 x 7.5 cm; John L. Severance Fund 2007.193.a–b.
- Deer-headed Figure Vessel; AD 50–650; Central Andes, Moche people; ceramic and slip; 25.4 x 15.2 x 26 cm; Jo Hershey Selden Fund 2008.1.
- Recliner-shaped Vessel (Reclinatorio); AD 50–AD 300; West Mexico, Colima state, Comala style; ceramic and slip; 22 x 20 x 22 cm; Gift of Clara Taplin Rankin 2008.60.

**Asian Art**
- Bird-shaped Urn; middle of 3rd millennium BC; China, Neolithic period, Majiayao culture, Banshan type; earthenware and painted decoration; 26.7 x 31.1 x 27.9 cm; Gift of Dr. Norman Zaworski in honor of Dr. Ju-hsi Chou 2007.276.

**Portrait of Hafiz Abd al-Rahim Khan;** about 1815–20; India, Company School, Delhi; opaque watercolor and gold on paper; 27 x 19.1 cm (image); Gift of Robert and Amy Poster in honor of Stan Czuma 2007.220.

Yu Peng (Chinese, b. 1955); Boating Before the Rain; 1990; handscroll; ink on paper; 179 x 31.5 cm; Gift of Su Mei Ho and John D. Daughenbaugh 2008.61.
Zhang Daqian (Chinese, 1899–1983); 
Three Perils Mountain; 1941; hanging scroll; ink and light color on paper; 96.5 x 33 cm; Purchase from the J. H. Wade Fund 2007.197.

Contemporary Art
Varujan Boghosian (American, b. 1926); Pipe Dreams; 1983; mixed media; 21.6 x 31.8 x 8.9 cm; Gift of the Artist 2008.62.

Keith Mayerson (American, b. 1966); Untitled; 2000; welded steel and bronze; 60.9 x 35.5 x 45.7 cm; Gift of Lauren and Steven Spilman 2008.63.

Jedd Novatt (American, b. 1958); Untitled; 2000; welded steel and bronze; 60.9 x 35.5 x 45.7 cm; Gift of Lauren and Steven Spilman 2008.63.

Sean Scully (American, b. Ireland, 1945); Stay; 1979; acrylic on canvas; 213.4 x 213.4 cm; John L. Severance Fund 2007.180.

Zhang Daqian (Chinese, 1899–1983); 
Three Perils Mountain; 1941; hanging scroll; ink and light color on paper; 96.5 x 33 cm; Purchase from the J. H. Wade Fund 2007.197.

Contemporary Art
Varujan Boghosian (American, b. 1926); Pipe Dreams; 1983; mixed media; 21.6 x 31.8 x 8.9 cm; Gift of the Artist 2008.62.

Keith Mayerson (American, b. 1966); Anne Frank; 2007; oil on linen; 101.6 x 96.6 x 3.8 cm; Gift of Scott C. Mueller and Margaret Fulton Mueller 2007.196.

Jedd Novatt (American, b. 1958); Untitled; 2000; welded steel and bronze; 60.9 x 35.5 x 45.7 cm; Gift of Lauren and Steven Spilman 2008.63.

Sean Scully (American, b. Ireland, 1945); Stay; 1979; acrylic on canvas; 213.4 x 213.4 cm; John L. Severance Fund 2007.180.

Drawings
Marcel Breuer (American, b. Hungary, 1902–1981); Façade of the 1970 Addition of the Cleveland Museum of Art; 1967; watercolor; 44.9 x 101.6 cm; Purchase from the Building and Development Fund 2008.32.

Stacey Davidson (American, b. 1961); Goatlegs; 2007; gouache; 22.6 x 17.3 cm; Andrew R. and Martha Holden Jennings Fund 2007.199.

Rackstraw Downes (American, b. England, 1939); 5 graphite drawings; Gift of the Artist. A Page of maps showing where the artist stood while working on the four parts of “Under the Gowanus on Hamilton Avenue”; 1999; 12.4 x 78.4 cm; 2008.7. Under the Gowanus, Sketch for Part 1 (2 pieces); 1999; 38.2 x 79.2 cm; 2008.8. Under the Gowanus, First Sketch for Part 2 (2 pieces); 1999; 13.5 x 40.9 cm; 2008.9. Under the Gowanus, Sketch for Part 3 (2 pieces); 1998; 24 x 50.2 cm; 2008.10. Under the Gowanus, Sketch for Part 4 (8 pieces); 1999; 31.9 x 69.1 cm; 2008.11. Rackstraw Downes; Under the Gowanus, Sketch for Part 3; 1999; graphite; 38.1 x 79 cm; Purchase from the Karl B. Goldfield Trust 2008.12.

Rackstraw Downes; Under the Gowanus, Sketch for Part 3; 1999; graphite; 38.1 x 79 cm; Purchase from the Karl B. Goldfield Trust 2008.12.

Rackstraw Downes; Under the Gowanus, Sketch for Part 3; 1999; graphite; 38.1 x 79 cm; Purchase from the Karl B. Goldfield Trust 2008.12.


Charles Sallée Jr. (American, b. 1948–2006); Cheryl; 1952; brown chalk; 45.9 x 30.4 cm; Gift of June Sallee Antoine in honor of her brother, Charles Louis Sallée Jr. 2008.22.
George Sand (French, 1804–1876); *Self-Portrait with Portrait of Delacroix*; about 1845; pen and ink; 16.5 x 11.2 cm; Gift of the Painting and Drawing Society of the Cleveland Museum of Art 2007.219.

Mark Sheinkin (American, b. 1963); *12.22.2006*; 2006; graphite and eraser; 4.9 x 1.3 cm; Gift of Joe Hatzenbuehler 2007.228.

Domenick Cagliostro 2008.69. in memory of Alice Cagliostro and Phyllis Sloane (American, b. 1921); *Collection Reflection*; 1997; watercolor; 97.5 x 119.9 cm; Gift of Phyllis Sloane 2008.68.

*European Painting and Sculpture*

Pompeo Batoni (Italian, 1708–1787); *Study for Antiochus and Stratonice*; about 1746; oil on canvas, 24.2 x 13 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.69.

Alexandre Cabanel (French, 1823–1889); *Algae*; about 1857; oil on canvas; 24.2 x 30.5 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.69.

Attributed to Pierre Guérin (French, 1774–1833); *The Death of Sophonisba*; about 1810; oil on canvas; 40 x 60 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.71.

Emil Nolde (German, 1867–1956); *Goldsmiths (Goldschmeide)*; 1919; oil on plywood; 69 x 51 cm; Leonard C. Hanna Jr. Fund 2008.36.

James Pradier (Swiss, 1790–1852); *Portrait of Jean-Pierre-Joseph Darcet*; 1834; bronze; 37.5 x 16.2 x 13 cm; Bequest of Jacques de Caso in memory of Alice Cagliostro and Domenick Cagliostro 2008.70.

*Medieval Art*

*Belt Buckle*; about 525–60; Iberian Peninsula, Visigothic, level II; bronze and glass; 14.1 x 8 x 1.4 cm; Gift of Joe Hatzenbuehler 2007.227.

*Bow Fibula*; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 2 cm; Gift of Joe Hatzenbuehler 2007.228.

*Bow Fibula*; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 1.3 cm; Gift of Joe Hatzenbuehler 2007.229.

*Bow Fibula*; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 1.7 cm; Gift of Joe Hatzenbuehler 2007.230.

*Bow Fibula*; first half 6th century; Alemannic; silver gilt and niello; 7.7 x 4.9 x 1.3 cm; Gift of Joe Hatzenbuehler 2007.223.


Tom Baril (American, b. 1952); *Bethlehem Steel #2*; 2003, printed about 2005; gelatin silver print from wet collodion negative, selenium-toned; 73.3 x 55.8 cm; Gift of Friends of Photography 2008.76.

Julie Blackmon (American, b. 1966); *Dinner Party*; 2005, printed 2007; inkjet print, Epson 9880 ProStylus printer; 80.6 x 80.8 cm; Gift of Friends of Photography 2008.75.

Julie Blackmon; *Before the Storm*; 2007; inkjet print, Epson 9880 ProStylus printer; 80.7 x 80.5 cm; Judith K. and S. Sterling McMillan III Photography Purchase Fund 2008.46.

Howard Bond (American, b. 1931); 2 gelatin silver prints; Gift of the Artist. *Procession*; 1967, printed about 1988; 35.1 x 58.3 cm; 2008.73. *The Tetons and the Snake River*; 1980, printed about 1999; 46 x 59.4 cm; 2008.72.

Brassai (French, 1899–1984); 2 gelatin silver prints, ferrotyped; Gift of David Raymond. *Folies Bergères*; 1932; 22.3 x 15 cm; 2007.281. *Novice Prostitute*; 1931, printed 1950s; 23.5 x 17.5 cm; 2007.282.

Debbie Fleming Caffery (American, b. 1948); 2005, printed 2007; 2 gelatin silver prints; Gift of Paul and Kelly Fleming in honor of the Artist. *9th Street Ward Devastation, New Orleans, Louisiana*; 55.7 x 45.3 cm; 2008.44. *We R Alive, Chalmette, Louisiana*; 44 x 56.9 cm; 2008.45.

Gregory Conniff (American, b. 1944); *E. 61st, between Quincy and Central*; 1996; gelatin silver print; 24.6 x 24.7 cm; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art 2007.236.

Jen Davis (American, b. 1978); *Untitled 17*; 2005; chromogenic process color print; 45.4 x 55.6 cm; Gift of Friends of Photography 2008.87.

Robert Doisneau (French, 1912–1994); *Man under the Gazomètre (L’Homme sur la Gazomètre)*; 1949; gelatin silver print; 24 x 83 cm; The Severance and Greta Millikin Purchase Fund 2008.53.
Marcel Duchamp (French, 1887–1968) and George Hugnet (French, 1906–1974); The Seventh Side of the Die, Deluxe Edition (La Septième Face du DÉ, Deluxe Edition); 1936; artist’s book; original gelatin silver print on back and front covers by Duchamp, original collage by Hugnet; 27.9 x 21.5 cm (overall); Gift of David Raymond Stone and Ella A. Stone Memorial Fund 2007.280.

Frederick Fiebig (German, 19th century); Mosque, Madras; 1851–52; salted paper print from waxed paper negative; 34.7 x 24.3 cm; 2008.86.

Larry Fink (American, b. 1941); 50 gelatin silver prints; Gift of Mark Schwartz and Bettina Katz in honor of Tom Hinson. Adrianna, Torrente House, Paris, France; 1998; 27.3 x 27.5 cm; 2007.190.5.

Frank Gohlke (American, b. 1942); Portrait of Ralph Gibson; 1996; gelatin silver print; 111.6 x 89.2 cm; Gift of Abe Frajndlich in honor of Simona Frajndlich 2007.189.

Abe Frajndlich (American, b. 1946); Portrait of Ralph Gibson; 1996; gelatin silver print; 111.6 x 89.2 cm; Gift of Abe Frajndlich in honor of Simona Frajndlich 2007.189.

Louis-Antoine Froissart (French, 1815–1860); Untitled (Place des Cordeliers); about 1852–53; salted paper print from waxed paper negative; 34.7 x 26.3 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2008.79.

Frank Gohlke (American, b. 1942); 10 gelatin silver prints; The George Gund Foundation Collection in honor of David Bergholz, The Cleveland Museum of Art. Bradenah Place, Bratenahl; View Northwest; 24.3 x 34.4; 2008.82. Cahoon Creek Boating Club, Bay Village; View Northwest; 24.3 x 34.4 cm; 2008.78. Edgewater Park, Cleveland, View Southeast; 24.2 x 34.4 cm; 2008.86. Gordon Park, Cleveland; View Northwest; 24.3 x 34.4 cm; 2008.77. Gwinn Estate, Bratenahl; View Northwest; 24.3 x 34.4 cm; 2008.79.
Cynthia Back (American, b. 1956); 2002; 2 prints; color open bite, sugar lift, and aquatint; 19.9 x 61.2 cm; Gift of the University Print Club. Subbalance #1; 2007.312. Subbalance #2; 2007.313.

Christiane Baumgartner (German, b. 1967); Amsterdam; 2005; woodcut; 119.9 x 159.8 cm; Gift of Friends of the Department of Prints and Drawings 2008.17.

Ramón Bayeu y Subias (Spanish, 1746–1793); Madonna and Child (after Francisco Bayeu y Subias); etching; 20.9 x 16.5 cm; Morales y Marin 92; Bequest of Lillian M. Kern by exchange 2008.16.

Max Beckmann (German, 1884–1950); Self-Portrait in Bowler Hat (Selbstbildnis mit stiefem Hut); 1921; drypoint; 31.6 x 24.6 cm; Hoffmaier 180, trial proof state III A/IV B; Severance and Greta Millikin purchase Fund 2008.4.

Karen Beckwith (American, b. 1964); Storm; 1995; color lithograph; 36.1 x 43.2 cm; Gift of the University Print Club 2007.301.

Pierre Bonnard (French, 1867–1947); Nursemaids’ Promenade, Frieze of Carriages (Promenade des nourrices, frise des fiacres); 1895; 4 color lithographs; Roger-Marx 47; Gift of Nancy and Joseph P. Keithley by exchange. 137.4 x 473 cm; 2008.31.a. 136.9 x 47.7 cm; 2008.31.b. 136.7 x 46.3 cm; 2008.31.c. 137 x 48.4 cm; 2008.31.d.

Louise Bourgeois (American, b. France, 1911); Triptych for the Red Room; 1994; color aquatint, drypoint, and engraving; Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund. 48.1 x 60.5 cm; 2007.209.a. 48 x 90.6 cm; 2007.209.b. 48.1 x 60.5 cm; 2007.209.c.

Jacques Callot (French, 1592–1635); The Beggars (Les Gueux); about 1623; The Jane B. Tripp Charitable Lead Annuity Trust. Frontispiece, Captain of the Barons (Frontispice, Capitono de baroni); etching; 14.8 x 9.5 cm; Lieure 479, state I/IV; 2008.34.1. 24 etchings; state II/III. The Beggar at Her Rosary (La Mendiant au rosaire); 13.7 x 8.8 cm; Lieure 485; 2008.34.7. The Beggar Leaning on a Stick (Le Gueux appuyé sur un bâton); 13.7 x 8.7 cm; Lieure 497; 2008.34.19. The Beggar on Crutches, Wearing a Cap (Le Mendiant aux béquilles, coiffé d’un bonnet); 13.8 x 8.7 cm; Lieure 482; 2008.34.4. The Beggar on Crutches, Wearing a Hat (Le Mendiant aux béquilles, coiffé d’un chapeau); 13.8 x 8.8 cm; Lieure 483; 2008.34.5. The Beggar on Crutches with a Bag (Le Mendiant aux béquilles et à la besace); 13.8 x 8.8 cm; Lieure 488; 2008.34.10. The Beggar Sitting Down and Eating (Le Gueux assis et mangeant); 13.8 x 8.8 cm; Lieure 502; 2008.34.24. The Beggar with Pot (Le Mendiant au couvoit); 13.8 x 8.7 cm; Lieure 484; 2008.34.6. The Beggar with Rosary (Le Mendiant au rosaire); 13.7 x 8.8 cm; Lieure 489; 2008.34.11. The Beggar with Wooden Leg (Le Mendiant à la jambe de bois); 13.7 x 8.8 cm; Lieure 493; 2008.34.14. The Beggar without Hat or Shoes (Le Mendiant à la tête découverte et aux pieds nus); 13.8 x 8.8 cm; Lieure 490; 2008.34.12. The Beggar Woman Coming to Receive Alms (La Mendiant venant de recevoir la charité); 13.7 x 8.8 cm; Lieure 501; 2008.34.23. The Beggar Woman on Crutches (La Mendiant aux béquilles); 13.8 x 8.8 cm; Lieure 494; 2008.34.16. The Beggar Woman with Her Alms Bowl (La Mendiant a la sébille); 13.8 x 8.8 cm; Lieure 498; 2008.34.20. The Blind Man and His Companion (L’Aveugle et son compagnon); 13.8 x 9.2 cm; Lieure 487; 2008.34.9. The Blind Man with His Dog (L’Aveugle et son chien); 13.8 x 8.8 cm; Lieure 500; 2008.34.22. The Hurdy-Gurdy Player (Leoueur de vielle); 13.9 x 8.8 cm; Lieure 480; 2008.34.2. The Malingereur (Le Malingreux); 13.8 x 8.8 cm; Lieure 491; 2008.34.13. The Mother and Her Three Children (La Mère et ses trois enfants); 13.7 x 8.7 cm; Lieure 496; 2008.34.18. The Obese Beggar with Lowered Eyes (Le Mendiant obèse aux yeux baissés); 13.8 x 8.8 cm; Lieure 499; 2008.34.21. The Old Beggar on One Single Crutch (Le Vieux mendiant à une seule béquille); 13.8 x 8.8 cm; Lieure 495; 2008.34.17. The Old Woman and Cats (La Vieille aux chats); 13.9 x 8.8 cm; Lieure 503; 2008.34.25. The One-Eyed Woman (La Borgnesse); 13.8 x 8.8 cm; Lieure 492; 2008.34.15. The Two Beggar Women (Les Deux Mendantes); 13.8 x 8.8; Lieure 486; 2008.34.8. The Two Pilgrims (Les Deux Pèlerins); 14.4 x 8.9 cm; Lieure 481; 2008.34.3.
Mary Cassatt (American, 1844–1926); Lydia and Her Mother at Tea; about 1880; softground etching and aquatint printed in brown; 17.9 x 27.9 cm; Breeskin 69, state IV; Severance and Greta Millikin Purchase Fund 2008.5.

Jean Kubota Cassill (American, b. 1956); Cagnes; 1921; 2 prints; Carole W. and Charles B. Rosenblatt Endowment Fund. Color woodcut; 29.5 x 41.2 cm; 2007.183. Color woodcut hand-colored with watercolor; 29.8 x 41.3 cm; 2007.184.

John Robert Cozens (British 1752–1797); Delineations of the General Character Ramifications and Foliage of Forest Trees: Cedar; 1789; softground etching and aquatint; 24.3 x 31.7 cm; Gift of the university print Club 2007.311.

Siemen Dijkstra (Dutch, b. 1968); Above the Uithuizer Wetland (Over Het Uithuizer Wad); 2007; color woodcut; 38 x 102.3 cm; Gift of Elizabeth Carroll Shearer in honor of Adrian L. Scott 2007.272.

Pamela Dodds (American, b. Canada, 1956); Ebb; 2006; 6 linocuts; Sunday Purchase Fund. Depths; 60 x 39.7 cm; 2007.185.3. Drift; 60.1 x 39.9 cm; 2007.185.4. Ebb; 59.9 x 39.8 cm; 2007.185.6. Flow; 59.8 x 39.4 cm; 2007.185.1. Rip; 59.5 x 39.6 cm; 2007.185.5. Undertow; 59.9 x 39.7 cm; 2007.185.2.

Bonnie Dolin (American, b. 1938); Urban Landscape #1; 2001; color electrostatic copier and heat transfer; 41.3 x 25.7 cm; Gift of the University Print Club 2007.311.

Cindi Ettinger (American, b. 1956); 3 color aquatints; 2004; Gift of the University Print Club. Grass; 10 x 9.6 cm; 2007.322. Rose; 10 x 9.5 cm; 2007.323. Sun; 10 x 9.5 cm; 2007.321.

Louise Fishman (American, b. 1939); Black and White Suite; 2005; 5 prints; Anne Elizabeth Wilson Memorial Fund. Black and White #1; spitbite aquatint; 22.7 x 25.1 cm; 2007.208.1. Black and White #2; white ground aquatint; 22.6 x 25 cm; 2007.208.2. Black and White #3; drypoint; 20 x 40.2 cm; 2007.208.3. Black and White #4; white ground aquatint; 27.1 x 36.6 cm; 2007.208.4. Black and White #5; spitbite and white ground aquatint; 27.2 x 36.7 cm; 2007.208.5.

Nancy Friedemann (Colombian, b. 1962); Fugue at Night; 2006; 2 panels; color lithograph on 4 sheets of paper; Gift of 28 members of the Print Club of Cleveland’s 2007 Williamstown Trip. 152.5 x 56 cm; 2007.285.a. 152.7 x 56 cm; 2007.285.b.

Honoré Guilbeau (American, 1907–2006); 7 prints; Gift of Dr. Jeremy Cooke. Ahuehuete (The Old One); woodcut; 57 x 45.3 cm; 2008.102. Artist’s Life; lithograph; 29.2 x 25.6 cm; 2008.106. Brief Encounter; lithograph; 28.4 x 22.3 cm; 2008.103. Janitizio; lithograph; 22.7 x 28.1 cm; 2008.104. [Palm Trees]; color woodcut; 61.3 x 43 cm; 2008.101. Water Boys; lithograph; 25.8 x 21.8 cm; 2008.107. [Woman Sitting under Tree]; lithograph; 27.6 x 20.2 cm; 2008.105.

Laurent Guyot (French, 1756–1806); Bacchanal, The Game of Leap Frog (Bacchanal, Les Jeux de Coupe-Tête) (after wax relief by Antoine-François Gérard, designed by Jean-Guillaume Moitte); about 1785; etching and aquatint on silk; 17 x 39.4 cm; Gift of Friends of the Department of Prints and Drawings 2008.18.

Yuji Hiratsuka (Japanese, b. 1954); 2005; 9 prints; color etching, aquatint, and roulette; Gift of the Gertscher-Wilkinson Collection in honor of Jane Glaubinger. Levitation; 40.4 x 30.1 cm; 2007.283. Mystic Spell; 40.3 x 30.1 cm; 2007.284.

Sidney Hurwitz (American, b. 1932); Duisburg-Thyssen III; 2002; aquatint hand-colored with watercolor; 40.3 x 50.6 cm; Gift of Thomas R. Roese 2007.274.


Six Seascapes: Environ of Dieppe (Six Marines: Environ de Dieppe); 1833; 21.4 x 28.8 cm; 2007.238.1. Six Seascapes: Interior of a Port (Six Marines: Intérieur d’un Port); 1833; 31.3 x 23.6 cm; 2007.238.5. Six Seascapes: Low Tide (Six Marines: Marée basse); 1833; 31 x 24.6 cm; 2007.238.6. Six Seascapes: Refitting of a Boat at Low Tide (Six Marines: Radoub d’une Barque à Marée basse); 1833; 31.5 x 24.8 cm; 2007.238.4. Six Seascapes: Return to Port (Six Marines: Retour au Port); 1833; 21.4 x 28.5 cm;
Auguste Louis Lepère (French, 1849–1918); 7 prints; Gift of Carole W. and Charles B. Rosenblatt. Bread Sellers (Marchandes at panier); 1889; color woodcut; 12.1 x 15 cm; Lotz-Brissonneau 187; 2007.288. Fishermen’s Quarters (Saint-Jean-de-Monts) (Quartiers de pêcheurs [Saint-Jean-de-Monts]); 1915; etching; 19.2 x 20.1 cm; 2007.289. Fontainebleau Forest: The Cirque of Long-Rocher (Forêt de Fontainebleau: Le cirque du Long-Rocher); 1888; wood engraving; 8.1 x 16 cm; Lotz-Brissonneau p. 267; 2007.291. Liberty Enlightening the World, Offered to the City of Paris by the Americans (La Liberté éclairant le Monde, offerte à la Ville de Paris par les Américains); 1886; wood engraving; 26.2 x 20.2 cm; Lotz-Brissonneau p. 285; 2007.293. Old Houses at Amiens (Vieilles Maisons à Amiens); 1907; etching; 12.5 x 20 cm; Lotz-Brissonneau Supplement (Texier-Bernier) 341; 2007.290. Sentimental Colloquy of Paul Verlaine (Colloque sentimental de Paul Verlaine); 1897; etching and aquatint; 29.9 x 21.7 cm; Lotz-Brissonneau 107, state I/II; 2007.287. The Woodcutter’s House (Vendée) (La maison du bûcheron [Vendée]); 1915; etching; 21 x 30.1 cm; Lotz-Brissonneau Supplement (Texier-Bernier) 434, state III/III; 2007.292. Auguste Louis Lepère; 22 prints; Gift of John Bonebrake. Amiens Cathedral, Inventory Day (Cathédrale d’Amiens, Jour d’inventaire); 1887; etching; 37.7 x 26 cm; Saunier 344, state III or IV/IV; 2007.251. Boulevard Montmartre, Evening (Le Blvd. Monmatre, Le Soir); 1890; wood engraving; 19 x 12.2 cm; Lotz-Brissonneau 209; 2007.253. The Centaur (Le Centaure); 1896; woodcut; 20.8 x 14.2 cm; Lotz-Brissonneau 252, state III/III; 2007.263. [City Fire, possibly Hongrie. Les Troubles de Szent-Miholy or La Catastrophe de la Rue des Prêcheurs]; 1884; 22.1 x 15.6 cm; Lotz-Brissonneau pp. 282–83; 2007.266. [Festival]; wood engraving; 22 x 10.5 cm; 2007.270. Festival at the Tuileries (Fête donnée aux Tuileries); 1887; wood engraving; 35.9 x 56.7 cm; Lotz-Brissonneau 162; 2007.260. The Festival for the Victims of Duty (La fête de la presse pour les victimes du devoir); 1884; wood engraving; 21.2 x 14.6 cm; Lotz-Brissonneau p. 281; 2007.259. The Festival of 14 July, Illumination of the Place of the Republic (after H. Scott) (La Fête du 14 Juillet, Illumination de la Place de la République [after H. Scott]); 1890; wood engraving; 31.4 x 45.3 cm; 2007.250. [Fishermen on a Pier, Paris]; wood engraving; 20.1 x 11.9 cm; 2007.265. Fishing for Pignons, Saint-Jean-de-Mont (Les Pêcheurs de Pignons, Saint-Jean-de-Mont); 1903, printed 1904; color woodcut; 22.1 x 15.1 cm; Lotz-Brissonneau 294, state II/II; 2007.257. The Gobelins District (Le Quartier de Gobelins); 1893, printed 1896; etching; 23.1 x 15 cm; Lotz-Brissonneau 96, state IV/IV; 2007.254. In the Flooded Marsh. The Shepherd (Vendée) (Au Marais Inondé. Le Berger [Vendée]); 1911; wood engraving; 32 x 24.5 cm; Saunier 394, state III/III; 2007.264. Italy. The Festival of Pompeii, the Circus of Gladiators (Italie. Les fêtes de Pompei, le cirque des gladiateurs); 1884; wood engraving; 21 x 31.5 cm; Lotz-Brissonneau p. 281; 2007.258. Landscapes and Street Corners: Moving (Paysages et Coins de Rues: Déménagement); 1900; color woodcut; 6.6 x 8.5 cm; Lotz-Brissonneau, pp. 253–54; 2007.269. [Large Steamer Ship at Dock, Paris]; wood engraving; 22.6 x 32.2 cm; 2007.267. [Peasants by a Dock, Paris]; color lithograph; 23.4 x 16.3 cm; 2007.249. The Lock of the St. Martin Canal (L’Écluse du Canal Saint-Martin); 1890; wood engraving; 8.8 x 10.3 cm; Lotz-Brissonneau 223; 2007.268. The Stevedore, Monday (Le Débouage, le Lundi); 1897; color lithograph; 23.4 x 16.3 cm; Lotz-Brissonneau 303; 2007.249. Summer Evening (Soir d’Été); 1910; woodcut in black and brown; 15.2 x 12 cm; Saunier 518, state IV/IV; 2007.256. The Two Hunchbacks (Les deux Bossus); 1893; etching; 17.6 x 26.3 cm; Lotz-Brissonneau 84; 2007.261. Unloaders of Plaster (Canal St. Martin) (Les Déschargeurs de Plâtre [Canal St. Martin]); 1890; wood engraving; 7.8 x 11.2 cm; 2007.252. The War of 1914. First Series. Emperor William in Anger (La Guerre de 1914. Première série. L’Empereur Guillaume en colère); 1915; woodcut; 20.3 x 15.9 cm; Saunier 529; 2007.262. The Watering Place at Marie Bridge (L’Abrévoiur au Pont-Marie); 1902; etching; 20.1 x 27 cm; Lotz-Brissonneau 129, state II or III/III; 2007.255.
Auguste Louis Lepère and Henri Pierre Paillard (French, 1844–1912); The Potato Market, Seen from the Louis-Philippe Bridge (Le Marché aux Pommes, Vu du Pont Louis-Philippe); 1883; wood engraving; 32 x 21.3 cm; Gift of John Bonebrake 2007.271.

Sol LeWitt (American, 1928–2007); Six Geometric Figures; 1977; 6 prints; etching and aquatint; Tate Endowment Fund 2008.15.1. Parallelogram; 29.2 x 29.2 cm; 2008.15.6. Rectangle; 29.1 x 29.2 cm; 2008.15.4. Square; 29.2 x 29.2 cm; 2008.15.2. Trapezoid; 29.1 x 29.2 cm; 2008.15.5. Triangle; 29.1 x 29.2 cm; 2008.15.3.

Michael Loderstedt (American, b. 1958); Utopia Unrealized; 1994; color lithograph and photolithograph; 51.4 x 38.3 cm; Gift of the university print Club. Color linocuts; 2003; Gift of the university print Club 2007.303. Etching and aquatint printed from 2 plates; 20.3 x 27.8 cm; 2007.303. Etching and aquatint; 35.6 x 53.3 cm; 2007.304.

Jeanne S. Regan (American, b. 1952); Blue Willow; 1998; color lithograph and screenprint; 31.9 x 31.2 cm; Gift of the University Print Club 2007.306.

Paula Rego (British, b. Portugal, 1935); After Hogarth: After Hogarth II; 2000; etching and aquatint; 30.5 x 35.7 cm; Rosenthal 171; Dr. Gerard and Phyllis Seltzer Fund 2007.211.

J. Noel Reifel (American, b. 1948); Shadowpath; 2000; 2 color linocuts; 2003; Gift of the university print Club. Color etching and aquatint; 22.4 x 30 cm; 2008.9. 10 P.M.; 2002; etching and aquatint; 22.2 x 30.3 cm; 2008.90.

Phyllis Sloane (American, b. 1921); 1999; 2 prints; electrostatic copier and heat transfer; Gift of the University Print Club. Dark Glasses; 23.5 x 42.1 cm; 2007.309. Off Hand; 26.2 x 42.1 cm; 2007.308.

Donald Sultan (American, b. 1951); Six Blues, Dec 12, 2006; 2006; screenprint and collage; 56.4 x 76.3 cm; Gift of Deborah and Kenneth Cohen in memory of Mary B. Gorman 2007.273.


Charles Meryon (French, 1821–1868); Gift of John Bonebrake. The Admiralty, Paris (Le Ministère de la Marine); 1865; etching; 16.8 x 14.7 cm; Schneiderman 94, state VII/VII; 2007.245. Casimir le Conte, after Gustave Rodolphe Boulanger (Casimir le Conte, after Boulanger); 1856; etching in brown ink on chine collé; 34.2 x 26.4 cm; Schneiderman 63, state II/II; 2007.248. House with a Turret, No. 22, rue de l’École de Médecine, Paris (called the Turret of Marat) (Tourelle, Rue de l’École de Médecine, 22); 1861; etching and drypoint on chine collé; 21.4 x 13.2 cm; Schneiderman 72, state XIII/XIV; 2007.246. House with a Turret, rue de la Tixéranderie (Tourelle, Rue de la Tixéranderie); 1852, printed 1861; etching; 25 x 13.3 cm; Schneiderman 24, state IV/V; 2007.247. Notre Dame Pumphouse, Paris (La Pompe Notre-Dame); 1852; etching on chine collé; 17.2 x 25.2 cm; Schneiderman 26, state VIII/X; 2007.243. Part of the City of Paris at the End of the Seventeenth Century (Partie de la Cité vers la fin du XVIIe Siècle); 1861; etching; 15 x 32.3 cm; Schneiderman 73, state XI/XI; 2007.244.

Alan (A. D.) Peters (American, b. 1946); Tree Sounds; 2006; color monotype and woodcut; 46.5 x 23.4 cm; Gift of the University Print Club 2007.302.

Lisa Schönberg (American, b. 1954); The Daydream; 1997; color etching and aquatint; 26.2 x 30 cm; 2008.99. Santa Fe Rooftops; 2002; etching and aquatint; 22.5 x 30.2 cm; 2008.92. Still Life with Elephant; 1999; etching and aquatint; 22.5 x 30 cm; 2008.91. 10 P.M.; 2002; etching and aquatint; 22.2 x 30.3 cm; 2008.90.

Donald Coon (American, b. 1951); Six Blues, Dec 12, 2006; 2006; screenprint and collage; 56.4 x 76.3 cm; Gift of Deborah and Kenneth Cohen in memory of Mary B. Gorman 2007.273.

Stephen Talasnik (American, b. 1954); Untitled; 2002; etching and chine collé; The A. W. Ellenberger Sr. Memorial Endowment Fund. Ferris; 27.3 x 27.6 cm; 2007.212. Mercury; 28.6 x 27.1 cm; 2007.213.
Henry Ossawa Tanner (American, 1859–1937); Christ Walking on the Waters; about 1910 (published posthumously); etching; 18.3 x 24.2 cm; Gift of Mr. and Mrs. Samuel L. Rosenfeld, New York City 2007.286.

Shelly Thorstensen (American, b. 1953); Guys and Dolls; 2005; etching, lithograph, screenprint, and linocut with chine collé; 17.6 x 25.5 cm; Gift of the University Print Club 2007.324.

Gretchen O. Troibner (American, b. 1859–1937); The Bride’s Maid; 1911; 17.8 x 12 cm; hjert and hjert 153, state III/III; 2007.294.

Cheryl Warrick (American, b. 1956); Peace Makes Plenty; 2006; 2 prints; color etching, softground, white peacock-feathered thread; 184 x 129 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2008.58.

Lenore Tawney (American, b. 1907–1990); The Clothes Are Italian (Les Habits de Marie); 1915–16; etching; 27.5 x 20 cm; Dacier and Vauglart 130, state I/vI; Severance and Greta Millikin Educational purchase Fund 2008.5.


**Textiles**

Loincloth with Feather(?) Motifs; 1000–1470; Central Andes, Chimú people; cotton and camelid fiber; 207 x 96 cm, without ties; Charlotte Ekker and Charlotte Van der Veer Memorial Fund 2008.58.

Tibetan Man’s Robe, Chuba; 17th century; China, Qing dynasty; satin weave with supplementary weft patterning; silk, gilt-metal thread, and peacock-feathered thread; 184 x 129 cm; Norman O. Stone and Ella A. Stone Memorial Fund 2007.216.

Manufactured by H. R. Mallinson & Co. (American, New York); Covered Wagons Oregon Trail; 1929; light-weight warp-faced plain weave, called Pussy Willow; printed silk; 99.1 x 198.1 cm; James Parmelee Fund 2007.215.

Lenore Tawney (American, 1907–2007); Mask; 1960s; warp-dominant plain weave, attachments; linen, wood sticks; 24.2 x 16.5 cm overall; Gift of John Paul Miller 2007.1015.

Education Art Collection

**Door Lock**; 1900s; Africa, Mali, Bamana people; wood; 3 x 9 cm; The Nina M. Traub Trust 2008.1013.a–b.

**Figure**; possibly 1600s; Africa, Sierra Leone or Guinea, Sapi people; soapstone; 21 x 4 x 10 cm; The Nina M. Traub Trust 2008.1007.

**Figure**; 1900s; Africa, Republic of the Congo, Teke people; wood; 33 x 7 cm; The Nina M. Traub Trust 2008.1009.

**Figure**; 1900s; Africa, Nigeria, Yoruba people; wood; 32 x 9 x 18 cm; The Nina M. Traub Trust 2008.1010.

**Figure**; 1900s; Africa, Cameroon; wood, shells, and beads; 50 x 13 x 10 cm; The Nina M. Traub Trust 2008.1012.

**Folk Textile**; late 1800s–early 1900s; India, Bhatki movement; cotton, undyed ground with embroidery, and blue/green binding; 158.8 x 152.5 cm; Gift of Anne E. Wardwell 2007.1015.

Half-figure; early 1900; Africa, Democratic Republic of the Congo, Luba people; wood; 27 x 8 x 10 cm; The Nina M. Traub Trust 2008.1008.

**Hauber (Mail Shirt) Reproduction**; 2007; steel rings; 81.3 x 121.9 cm; Educational Purchase Fund 2008.1000.

**Headdress**; 1900s; Africa, Mali, Bamana people; wood; 79 x 6 x 28 cm; The Nina M. Traub Trust 2008.1011.

**Helmut Mask**; early 1900; Africa, Mali, Marka people; wood; 10 x 13 cm; The Nina M. Traub Trust 2008.1005.

**Helmut Mask**; early 1900; Africa, Nigeria, Yoruba people; wood; 28 x 20 x 34 cm; The Nina M. Traub Trust 2008.1006.

**Chang Tsung-li** (Chinese, active late 1800s); Fan Painting; pigment on paper; 34.9 x 59.7 cm; Bequest of Lillian M. Kern 2008.1000.(Vertical); 20.5 x 9.4 cm; 2007.1016.10. Two Geese; 19.4 x 9.4 cm; 2007.1016.11. Two Quail; 20.5 x 9.7 cm; 2007.1016.16. Woman with a Comb; 24.8 x 15.3 cm; 2007.1016.1.
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From Here to Infinity

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The Annual Report was produced by the Cleveland Museum of Art.

Writing: Individual departments and Gregory M. Donley, with contributions by Barbara J. Bradley and Sue Schieman

Editing: Barbara J. Bradley and Kathleen Mills

Design: Thomas H. Barnard

Production: Charles Szabla

The type is TheSans and Gotham.