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Educator Seema Rao
talks with visitors in
the Byzantine gallery
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FROM THE DIRECTOR

One year ago Debbie Gribbon was the museum’s interim director. While her years of experience at the Getty Museum and the Isabella Stewart Gardner Museum were invaluable, her steady good humor and wisdom were just as important to the wonderful success of her interim directorship. Her leadership during a key year in the museum’s history was marked by many accomplishments. We are all greatly in her debt for her brief but decisive service to the museum.

Looking forward, the coming years will be absolutely transformative for the museum. The expansion and renovation project is moving toward completion in 2013, and the potential of these physical changes should be realized as the museum approaches its 100th anniversary in 2016. All of this comes at an exciting time for the city of Cleveland
and the broader northeast Ohio region. Despite periods of economic difficulty, the region is focusing on coming together to make the most of its natural advantages of location, its enviable cultural and intellectual assets, and the quality and determination of its people.

With the museum’s ambitious renovation and expansion project well on the way to completion, it is time to concentrate on ways to bring its remarkable collection to life—from helping visitors find joy and meaning to inspiring the scholarship that deepens art historical understanding and forms the basis of new exhibitions, acquisitions, and publications. Whatever else the museum may do, it all starts with the art object.

When I talk about the importance of the art object, I do not mean only the work and its installation and presentation, but also the broader visitor experience. Because the collection embodies such richness and the museum’s doors are open to everyone, concepts of variety and plurality and even ideas of free speech are part of that experience. As the objects teach us to value diversity, to respect beauty, they teach us how to feel and how to appreciate new things.

The potential of the museum to bring people together with great works of art in this physical space translates into a benefit for the local community in a number of ways. Architect Rafael Viñoly’s belief in demystification and clarity are ideal for this museum because the architecture focuses the visitor experience not just on the building itself, but also on the works of art. This is what it means when we say the museum is all about the object. The opportunity to appreciate a work of art in a gallery grounds us in reality. In that way a museum is a rare kind of civic space. It gathers all these different kinds of people in order to share a contemplative, moving experience.

Contemplative and moving does not mean lacking in energy, however. Here you walk through the galleries and there’s a palpable sense of excitement and pride, an atmosphere of change and hope for the future. The museum’s prestige and reputation should have an influence on the community’s perception of itself. If you have a collection of works of art that are on a par with the
British Museum or the Louvre, that says something about the quality of your community.

The role of the CMA has evolved significantly in the nearly 100 years since its founding. In some ways Cleveland’s cultural industries have taken the place of the heavy industries of the past as leaders of the community’s aspirations. It’s an important role for us. And while a museum can be a great civilizing influence, it can also be very subversive.

That aspect is important. We can be a force not only for understanding and appreciation, but also for expanded possibilities, for adventure. The Cleveland Museum of Art is in a primary position to be a leader in innovation.

David Franklin
FROM THE PRESIDENT AND CHAIRMAN

During the 2009–2010 fiscal year, the board of trustees diligently pursued the search that brought David Franklin, the museum’s ninth director, to Cleveland. A specialist in Renaissance and Baroque art, with a wide range of administrative and programming experience, Dr. Franklin previously served as deputy director and chief curator at the National Gallery of Canada. We warmly welcome him.

The board pressed forward with the museum’s transformative expansion and renovation project by giving final approval to the two remaining elements of the project not yet under contract. The board authorized contracts in December of 2009 to proceed with the completion of the outer shell of the west wing and atrium, and on June 14, 2010, with the proceeds of a new bond issue in hand, the board authorized the final contracts to complete the project. At this point, nearly two-thirds of the work is complete. The end of the construction is in sight, and Dr. Franklin is hard at work planning for this new chapter for the museum.
To date, the museum has raised more than $225 million to fund the building project. While another $130 million must still be raised to pay off the project bonds, this is an exceptional accomplishment. The museum is grateful for the community’s support, and we are confident that the museum will raise the remaining funds needed. We also are gratified to know that many, many people value the museum and what it offers to individuals, the city, and the region.

During the next phase of the capital campaign the museum plans to significantly increase its capacity to engage both old and new friends by building on the capabilities of our new director, our new head of institutional advancement, Augie Napoli, and a new development department organization structure. We will be asking not just for support, but also, and just as important, for participation in the life of the museum. We look forward to establishing and sustaining relationships with a wider circle of donors and volunteers.

When the museum began this project some years ago it was, by any measure, a bold and ambitious undertaking. However, the museum embarked on the renovation and expansion for the right reasons: to provide for the ideal display and protection of the museum’s great art collection; to provide the best possible experience for visitors;
and to maintain the museum’s position as one of the world’s foremost art museums and a great cultural and civic landmark for Cleveland.

It is easy—and it is important—to focus on construction, but during the course of the last year the museum has been engaged in the equally important work that will make the CMA an even greater resource and source of excellence for generations to come. A new long-range plan, in the works for the past two years, has been completed. The plan articulates four broad goals that will guide the museum in the coming years as it approaches its 100th anniversary: engaging the community, activating the collection, connecting with visitors, and developing resources. These goals embody the multifaceted and dynamic ways in which the museum and its collections will enrich the quality of life in this region and throughout the world.

Meanwhile, from acquisitions to exhibitions to educational programs that serve visitors and students throughout Northeast Ohio and beyond, the members of the museum’s staff are planning for the future even as they focus on designing and reinstalling new galleries, educational facilities, and public spaces.

The next few years will see the completion of more galleries, including those housing the famed Asian collections, important visitor amenities
such as the museum store and restaurant, and the central atrium—the key to improved circulation throughout the museum, and what we believe will be the most spectacular civic space in Cleveland. Beautiful installations of the many collections still in storage, exciting temporary exhibitions, and engaging educational programs will animate the new building. The museum proudly holds a great collection in trust for the public as a dynamic resource that will invite and reward visitors for generations to come.

Alfred M. Rankin Jr.  Michael J. Horvitz
President  Chair
RENOVATION AND EXPANSION
The latest section of the museum to open to the public, on June 27, was half the size of the main floor of the original 1916 building, and half the size of the gallery level of the new east wing. Yet, when it opened, the number of works of art on view in the entire museum increased by about 60 percent in a single day. The math is simple: a Lee Krasner painting is a lot bigger than a Roman coin. So while about 485 works of art filled the east wing to capacity, the new galleries in the eastern half of the 1916 building’s level 1 provide ample space for more than 900 objects. What these works lack in size they more than make up for in potency.

Beginning with art from the lands that gave rise to the oldest cities on earth—the region stretching from present-day Iraq north to the Black Sea—and following the growth of civilization and the evolution of art through ancient Egypt, classical Greece and Rome, and into the early Christian and medieval world and Africa, these galleries tell their stories with extraordinary eloquence.

The new galleries are organized not as an unbroken chronology, but thematically, around the ideas that tie together groups of works. The scope of their contents is suggested by three striking masterworks installed in the lower lobby.
just outside the galleries: the 3000 BC Stargazer from what today is the Turkish region of Anatolia, the bronze statue Apollo Sauroktonos, attributed to Praxiteles in Greece between 350 and 275 BC, and the large painted wood Crucifix with Scenes of the Passion, made in Pisa, Italy, in the early 1200s.

At the center of the new group of galleries is a large room titled The Gift of the River—home to the Egyptian collection that inspired the great 1992 exhibition Egypt’s Dazzling Sun: Amenhotep III and His World. Entering the galleries to the far left, visitors first encounter the space titled Ancient Art: Asia Minor and the Fertile Crescent, where small, portable objects that exemplify the art of migratory societies, such as a gold Scythian plaque in the form of a stag, are juxtaposed against a wall-sized stone relief of a protective spirit made in what is now Iraq.

From here the progression is from Greece to Rome by way of Etruscan and South Italian art that predated the arrival of Greek influence on the Italian peninsula. Early Christian and Byzantine art follows, and a circuit of the galleries around the perimeter culminates in a dramatic room devoted to the 11th-century Guelph Treasure and related works of medieval Europe. The museum’s collection of African art, most of it from much more recent years, is for the first time installed adjacent to the collection of Egyptian art, unifying these works produced on the African continent.
The installation provided challenges and excitement for the curators who had to decide what to exhibit and emphasize. Displaying 900 mostly three-dimensional objects required fabricating well over 600 handmade custom mounts, each designed to hold its work of art in a way that is both extremely secure and unobtrusive enough to show off the work’s great qualities. The art handler crew then installed every single object, one at a time. The gallery and lighting
designers made sure each room would bring out the best in the works on view there—sometimes incorporating arched doorways and other elements to evoke a particular setting, other times creating more neutral spaces.

Meanwhile, curators and educators worked together to develop a comprehensive interpretive system of text panels, gallery cards, and new labels, as well as a special audio tour sponsored by the Womens Council, designed to help visitors understand and appreciate these works that span 5,000 years of art and culture.

The museum’s second annual summer solstice party celebrated the gallery opening with a
memorable lineup of performances and activities on the third Saturday in June. During the same week in June when these galleries of the museum’s oldest holdings were opening, construction cranes were at work far above, installing the first roof trusses to support the new atrium’s curving glass roof. Engineered by the German glass-roof specialists Gartner (whose building credits include the new Smithsonian Institution atrium in Washington, D.C., that spans the formerly exterior space between the National Portrait Gallery, the Old Patent Office, and the American Art Museum) the pieces were fabricated in Ohio before being delivered to the museum on flatbed trucks. As these graceful structural members were lifted into their high arching positions, passersby could easily envision the future space that will be central to the museum experience. Once the glass roof is sufficiently far along, a temporary enclosure will be built around the east wing escalators so that the shed roof that had been sheltering that part of the east wing could be removed and replaced by a much lighter interim structure, which in turn will be removed once the atrium space is fully enclosed.

Construction on the north galleries and west wing are proceeding on schedule, which means that temporary enclosure should be removed by 2012 and the atrium can begin to fulfill its role as the museum’s central gathering place and starting point for gallery exploration. The planned sequence of gallery openings is as follows: the remaining portion of the 1916 building (level 1, late medieval and Renaissance art and textiles), then Japan and Korea plus art of the ancient Americas, then the remainder of the Asian collection, with these milestones occurring during 2012 and 2013. The museum staff is particularly excited about an earlier milestone: by the fall of 2011, the remainder of the museum staff who have been working in a downtown Cleveland office building since 2005 will move into brand new spaces in the new museum, thus reuniting the entire staff at one location for the first time in more than six years.
COLLECTIONS
Conceived as a resource for the entire community and committed to maintaining free admission to its permanent collections, the Cleveland Museum of Art is a place where visitors can explore both the art of their time and the cultural achievements of distant times and places. Looking back on fiscal year 2009–2010, we celebrate the third chapter in the sequence of openings that have marked the return of the museum’s permanent collection to refurbished galleries, in this case on the first level of the 1916 building. As familiar works of art returned to public view in new spaces, the addition of new objects to the collection testified to the museum’s ongoing efforts to strengthen its holdings across four millennia of art history. The expansion of the collection through significant purchases and gifts remains a fundamental expression of the museum’s mission and reaffirms the primacy of collecting in the life of the institution. Selective acquisition of works of art attests to the values of excellence, rarity, and quality that are an essential
part of the museum’s legacy and reputation. The museum’s permanent collection is its core asset, the source of its personality, the engine of its visitor experience, and the source of many of its programs, exhibitions, and publications.

In reviewing notable acquisitions of 2009–2010, we examine the challenges of building a collection that remains both internationally significant and locally relevant.

Although founded as a general art museum, with collections stretching from Asia to America and spanning ancient to contemporary, the Cleveland Museum of Art cannot properly be called an encyclopedic collection, but rather a selective survey of the history of art, with an emphasis on works of the highest aesthetic quality and historical significance. Over the course of the past several decades, especially as the art
market has exploded, the museum has sought to build on its traditional strengths rather than begin to collect in entirely new or significantly underrepresented areas. The fields in which the museum presently collects are already supported by its library, conservation, and curatorial resources, and the days when the museum could expect to launch new collections that match the quality of its current holdings are likely past. By matching collection strengths with core research and preservation competencies, the museum can expect to capitalize on the specialized knowledge, professional networks, and market experience that are critical to securing noteworthy acquisitions. In deciding to focus acquisition resources on building upon the present strengths of the collection, the museum also acknowledges an ongoing obligation to use special exhibitions as a means of covering those historic periods, geographic areas, or media that are absent from or not adequately represented in the collection. The spring 2010 exhibition of Native American works from the Thaw collection is a perfect example.
Considerations of aesthetic quality, historical significance, and typological importance are paramount. In addition, the museum remains committed to developing a broad and representative survey of the history of art. This has historically included a commitment to the art of the region as well as art from distant times and places. The character of the collection, which remains selective and small relative to our peers, continues to serve as the guiding principle of our acquisition program. Additions to the collection should also feed the museum’s exhibition, research, and publication efforts, which collectively help to advance the museum’s reputation as one of the great collecting institutions in the country.

Although we continue a long-standing practice of collecting broadly across a range of world cultures and art historical periods, we also aspire to make a significant and sustained commitment to expanding our holdings of contemporary art, defined as work produced after 1960. Even as we accept that there are major gaps in this part of the collection, the growth of the contemporary holdings should ideally mirror the geographic scope of the collection as a whole. Consequently, the acquisition of contemporary art should not be limited—as it has been in the past—largely to works of European and American origin, but rather be much broader in scope, encompassing East Asia, the Indian subcontinent, and the Islamic world. Our efforts in these areas increasingly demand an engaged, creative dialogue between our contemporary and “historic” collections.

While the criteria of aesthetic quality, historic significance, and typological importance should be applied with equal rigor to decisions about the acquisition of contemporary art, we recognize that the considerations used for judging such art may sometimes differ considerably from those outlined for other parts of the collection. Indeed, the strategies employed by artists working today often
defy categorization according to traditional terms. The choices we make regarding contemporary acquisitions are guided by an understanding of contemporary art’s relationship to the art of the past, its relationship to the salient issues of our time, and our assessment of the achievement and vision of individual artists. The criteria used in the selection of contemporary art for the collection are also guided by a sense of the “future’s past,” which means that it is essential to anticipate the historical significance of the art of our time. Broadly speaking, this means that we should be willing to acquire works by emerging and mid-career artists and not limit ourselves to established “blue chip” artists. This approach entails greater risk, but also ensures we actively collect in areas of the market where prices could expand beyond our reach as emerging and mid-career artists gain status. For this reason, the museum’s collecting activities in contemporary art are generally governed by the assumption that the museum should review the collection on a regular basis and be prepared to deaccession those works that fail to meet the test of time.

Given our continued emphasis on artistic excellence, and the increased competition for significant acquisitions, purchase funds could well be concentrated on a relatively small number of objects, especially in those areas where prices are set by the rarity of works available on the market. The museum should also be willing to collect against the grain of market trends and to seek acquisitions at auction, especially if significant economies can be achieved. This requires us to act decisively when such opportunities arise, which is why strategic alignment between staff and trustees on major acquisition priorities is so essential.

While many museums have dedicated funds for collecting in specific areas, Cleveland has always used a general acquisitions fund as the primary resource for the purchase of works of art. This philosophy is based on the assumption that competition among acquisitions proposed by
curators and the ability to allocate a significant portion of the museum’s acquisition endowment to the purchase of a relatively small number of objects has had a positive impact on the quality of the collection and will continue to do so in the future. With purchasing power limited by market prices, relationships with private collectors are increasingly important. Indeed, the knowledge that significant gifts will eventually come to the museum allows the curatorial staff to concentrate attention on areas where collectors have been less active. The cultivation and stewardship of collectors capable of making significant gifts to the museum is especially important now, as the museum enters the final stage of its capital campaign and approaches its centennial celebration in 2016.

This fiscal year, Paola Morsiani, curator of contemporary art, pursued acquisitions by established artists not represented among the museum’s holdings. Selected acquisitions were made directly from artists in the wake of studio
visits. A more recent addition to the collection is part of a new body of work produced by the Mexican artist Gabriel Orozco, whose sculptures and installations have marked a change from the pop-influenced, high-end production artworks of the 1980s in both Europe and the United States. Orozco’s *Mapa estelar en árbol* (2009) was created from a fallen mango tree found in the state of Morelos, in the south of Mexico, where remnants of century-old mango trees are used by indigenous inhabitants for cooking and heating.

Early last year, the museum was fortunate to be offered a painting by Jack Whitten, who began exploring painting as a visual field in the 1960s. Interested in articulating space and rendering painting as an actual, tangible presence, Whitten devised a very personal way to apply paint with a solution that, in his words, would “expand the gesture while taking my hand out of it” and make it impersonal, as opposed to the dramatic abstract expressionist brushwork. *Rho I* is part of Whitten’s Greek Alphabet Series consisting primarily of black-and-white paintings, and its purchase strengthened the museum’s ability to offer visitors a more in-depth consideration of the role of abstraction in contemporary painting. In *Rho I*, the canvas was first painted in white and stapled to a platform on the floor. Thin objects, such as cotton strings, were thrown onto and adhered to the canvas. A layer of acrylic gray paint,
obtained by mixing black with graphite and silica, was then poured over the entire canvas. Finally, Whitten ran a long metal rod regularly notched at eighth-inch intervals across the length of the canvas, exposing the underlying white paint. This intricate process confers an unusual vibrancy of the painting’s overall surface, where the pure order of the dense linear pattern plays with the pure chance of the traces embedded under the gray layer. *Rho I* embodies a unique blend of sensual physicality and cool formal composition.

Alice Neel’s *Jackie Curtis and Ritta Redd* (1970), acquired at auction in New York, is an especially welcome addition to the collection. On loan to the museum from a private collection in northeast Ohio, this painting offered visitors to the inaugural installation of the contemporary galleries a glimpse of the complex interconnections among styles and ideas during the fertile decades of the 1950s and 1960s in the United States. When the owners decided to sell the work at auction, the museum organized an aggressive bid in order to ensure that it would remain in Cleveland for future generations of visitors. Now part of the museum’s collection, Neel’s painting offers a significant parallel to Andy Warhol’s *Marilyn x 100* (1962), resonates strongly with earlier figurative works and portraiture represented in the collection, and further strengthens the representation of work by women artists at a seminal moment in American art.
The suite of new photography galleries in the east wing, which opened in late June 2009, underscores the museum’s commitment to photography as a form of visual expression and fueled the further growth of the collection through purchase and gift. Under the direction of Tom E. Hinson, curator of photography, additions to the collection covered the full scope of the medium—from its origins in the mid 19th century to the present day. Especially notable among early works are images by Étienne-Jules Marey, Carlo Naya, and Louis-Pierre-Théophile Dubois de Nehaut. Acquired works by major photographers of the 20th century include images by Shelby Lee Adams, Henri Cartier-Bresson, Sharon Core, and Larry Clark. The collection also gained a number of important images by Cleveland photographers, including Christopher Pekoc and Douglas Lucak, as well as striking imagery of northeast Ohio by Brian Ulrich.

In anticipation of the debut of the new galleries of medieval art, Stephen Fliegel, curator of medieval art, acquired an exceptional example of Frankish metalwork, a brooch featuring a fantastical animal turning back to grasp its own tail in its mouth. Produced in the late eighth or early ninth century and designed to be worn on the body, this brooch adds a distinctive and rare object to the museum’s small collection of European migration jewelry. The brooch belongs to a small subset of Frankish jewels conforming to a form that takes its inspiration from a hexagram motif known as the Seal of Solomon, and later known as the Star of David. Such surviving brooches number fewer than 30, and of these the CMA’s acquisition is among the finest in quality, materials, and execution. In the realm of illuminated manuscripts, the museum also added a remarkable book of hours that serves as an important benchmark in the shift from the handmade books of the Middle Ages to the printed texts of the early modern period. Produced around 1520 by Guillaume Le Rouge after the advent of the printing press, the book features printed text pages interspersed with hand-colored illuminations. A hybrid work that stands between two epochs of the art of the book, this work will be displayed in rotating installations of the museum’s collection of illuminated manuscripts.

Stephen Fliegel also capitalized on the opportunity to add an important devotional icon to the museum’s collection of Byzantine art. The monumental icon, from a private European collection, is attributed to the Cretan icon painter Angelos Akotantos (died c. 1450). Akotantos has been the subject of intense research by numerous specialist scholars over the past 15 to 20 years. He signed as many as 30 of his icons and an additional 20 are reliably attributed to his hand. Akotantos had a workshop in Candia, the capital of Crete, from which he supplied icons to Greek churches and monasteries on Crete, Patmos, and Rhodes at a time when the Byzantine Empire
was increasingly pressed by the Ottomans, who captured Constantinople in 1453.

Despite the fact that icons were (and remain) an essential element of the devotional culture of Orthodox Christianity, the museum’s Byzantine collection has always lacked a major painted icon. Although several icons have been considered for purchase over the years, the museum elected to eliminate them from consideration because they failed to meet the standards of excellence established by its Byzantine collection. The newly acquired painting, executed in tempera on panel, meets or exceeds the quality of other icons by Akotantos. The treatment of the faces and draperies is handled with great fluency and skill, revealing Akotantos to be a painter of great talent. This acquisition not only places the museum firmly on the map in an international arena—few museums have recently succeeded in acquiring icons of similar importance and significance—but also establishes a strong connection to northeast Ohio’s Orthodox Christians, who are familiar with the powerful visual language represented by this tradition. In achieving these two objectives, the icon strikes the perfect balance between international significance and local relevance.
Louise Mackie, curator of textiles and Islamic art, also made several notable acquisitions, deepening the museum’s already distinguished holdings of textiles produced in the Islamic world, a collection that is internationally recognized for its breadth, quality, and variety. Perhaps most impressive among the acquired textiles is a 16th-century Ottoman *Velvet Cushion Cover*, a sumptuous work of velvet brocaded with gilt metal thread.
In 2010, the museum’s collection of textiles benefited from an unexpected gift brokered by Louise Mackie. Two monumental tapestries by the renowned fiber artist Helena Hernmarck, *Poppies* and *Bluebonnets*, were offered to the museum in the wake of a smaller gift, a study for *Poppies*, accepted last year. The addition of these works dramatically testifies to the impressive revival of a historic art form by a contemporary artist. The two spectacular tapestries feature Texas wildflowers rendered on a grand scale in a semi-photorealistic style in 1978 and 1979. They were designed as complementary images rather than as a pair and display a radiance rarely seen since 16th-century European tapestries.
Hernmarck is one of the most prominent and successful artists working in the field of fiber in the past 50 years, during which time textiles developed into a new art form. She is known for corporate commissions of public textiles designed and woven on a grand scale.

A photograph of poppies in and out of focus that Hernmarck had received as a Christmas card became the model for one tapestry. She asked the same photographer, John Simle, to photograph bluebonnets with her; she ultimately cut up and rearranged the images so that they were somewhat similar to the poppy image. These two tapestries are outstanding additions to the collections that enrich the museum’s small but distinguished European tapestry collection, but can equally hold their own in the contemporary galleries.

Stephen Harrison, curator of decorative arts and design, was fortunate to acquire an extremely rare pair of neoclassical candelabra produced in Tula, a center for arms manufacture in Russia established by Peter the Great in 1705. Their acquisition offers a shining example of the serendipitous alignment of curatorial expertise and a dealer’s eagerness to place a significant treasure in an important public collection. The Tula candelabra significantly enhance the museum’s renowned collection of neoclassical decorative arts by adding masterworks from Russia, a seminal center of production and commission in the late 18th century. Catherine the Great, during whose reign these candelabra were produced, was so enamored of the virtuoso displays of cut steel, gilt bronze, silver, and gold showcased by Tula craftsmen that she bestowed these wares as diplomatic gifts, thereby conveying her pride in their distinctively Russian contribution to metalworking.

The most recognizable characteristic of Tula was the use of multifaceted cabochons and beads of steel that replicated faceted diamonds and crystals.
No other region surpassed the brilliance of this technique in cut steel. Works produced in Tula primarily remain in the former imperial collections in Russia or in select museums in northern Europe as the result of diplomatic provenance, and rarely appear on the art market. In the United States, only the Metropolitan Museum in New York and the Legion of Honor in San Francisco own single examples from this seminal period in Tula production. Comparison of these works with those acquired by the CMA highlights the ways in which the museum insists that acquisitions should distinguish its collections from those of its peers.

Most works in Tula steel that left Russia during the period and later in the 19th century were small precious objects such as inkstands, bobbin holders, buttons, footstools, or single candlesticks. The acquisition of the small table at the Metropolitan Museum of Art was especially noteworthy in 2001 because it was the most significant piece of Tula known to exist in private hands outside of Russia. Compared with the table in New York, Cleveland’s candelabra are packed with finely wrought details and, with the exception of a few minor missing elements, have survived in remarkably pristine condition. With their chased, inlaid, and applied decoration of classical trophées, incorporation of iconic swags and geometric forms, and patinated surfaces of mixed metal, especially steel, these candelabra shimmer with a luster that approaches diamond and crystal, achieving a stunning combination of artistic ingenuity and technical virtuosity. Their dark, shimmery tones invite close inspection. The fact that the top of the table acquired by the Metropolitan Museum of Art has been replaced makes these objects that much more remarkable as exceptionally intact examples of the highest achievements of Tula craftsmen.

The most remarkable addition to the Asian collection came in the final meeting of 2009, when the museum acquired a Yuan dynasty triptych through private sale. Depicting the historic Buddha Shakyamuni flanked by two attending bodhisattvas, Manjushri (the Bodhisattva of Wisdom) and Samantabhadra (the Bodhisattva of Universal Virtue), the set of three hanging scrolls is a rare survivor of Buddhist painting of the 13th and 14th centuries and reaffirms the museum’s status as holder of one of the preeminent collections of early Buddhist paintings in the country.

In American art, there were a number of significant additions to the collection of works by artists with ties to Cleveland. The establishment in the east wing of a dedicated gallery for art produced in Cleveland marked the museum’s commitment to a regular rhythm of exhibitions and installations featuring the work of local artists, both now and in the past. Especially notable was the purchase of a remarkable narrative sculpture
by Viktor Schreckengost entitled *Jonah* (1937). Schreckengost’s narrative subjects are his most complex and highly regarded sculptures; this acquisition represents the first narrative sculpture by the artist to enter the collection.

Several gifts by Cleveland artists were precipitated by the museum’s decision to stage an installation in celebration of the 50th anniversary of the Cleveland Arts Prize, featuring works by winners of the prize drawn from the museum’s permanent collections. Gifts of important works by Brent Kee Young, Laurence Channing, and Tashiko Takezu were especially welcome additions to the collection.

Mark Cole, associate curator of American art, also addressed the collection’s long-standing priority to expand the representation of American artists active outside the country’s major artistic centers. Raymond Jonson’s *Rock at Sea* (1920–22), a highly stylized representation of the coast of Ogunquit, Maine, presented a rare opportunity to acquire a seminal work by an artist who developed his modernist aesthetic in the American Southwest and on the West Coast. Practicing his craft first in Chicago and then in Albuquerque, Jonson is best known for co-founding the Transcendental Painting Group, a consortium based in New Mexico and California that constituted a West Coast correlative to the Abstract American Artists organization in New York. The painting is a visually striking, impressively scaled, and stylistically rich example of early modernism by one of America’s leading avant-garde painters.

While many additions to the collection were featured in exhibitions and permanent collection galleries during 2010, other notable acquisitions will take their place in installations slated to debut upon completion of the museum’s north galleries. Over the course of 2010, Sue Bergh, Curator of Pre-Columbian and Native North American Art, continued her efforts to expand the museum’s holdings of works of art from the Central Andes.
The museum’s Pre-Columbian collection is one of the most refined and comprehensive of its size outside of Latin America, but its Central Andean holdings, where many of the hemisphere’s most complex cultures took root, is small in relation to regional importance and artistic production.

The year 2010 also brought the addition of a number of important works on paper, recommended for purchase by the museum’s associate curator of drawings, Heather Lemonedes. Remarkable among these is a stunning exhibition watercolor by William Turner of Oxford (1789–1862), *A View from Moel Cynwich: Looking Over the Vale of Afon Mawddach and Toward Cader Idris.* William Turner was born in rural Oxfordshire. His artistic ability manifested itself early, and in 1804 he was sent to London to take lessons with the watercolorist John Varley. In 1808, at age 18, Turner was elected an associate of the Society of Painters in Watercolor, making him the group’s youngest member. Turner’s early promise was noted in that year by a critic who observed that two of his watercolors displayed “the wide range of a veteran landscape painter.” Like many of his contemporaries, his large, highly finished exhibition watercolors were typically derived from studies made during summer sketching tours. He traveled to Wales in 1817, and in later years to Scotland, the Wye Valley, the Lake District, and Derbyshire. Turner’s range extended beyond the conventionally picturesque to include many detailed panoramic views, remarkable for their breadth and delicacy. By his 1838 visit to Scotland, the mystery and power of the uncultivated landscape had become a theme in his work. His
time in Scotland may have prompted Turner to return to Wales as a subject late in his career. *A View from Moel Cynwich* describes the dramatic mountain scenery of north Wales. The view in this drawing is seen from the steep slopes of Moel Cynwich, along what is now known as the Precipice Walk, overlooking the River Mawddach. The Cader Idris, a famous mountain in Snowdonia, and Barmouth Bay can be seen in the far distance. The close-up view of the hillside and sheep in the left foreground with its details of ferns and foliage juxtaposed with the sweeping vista of the background invites a comparison of the minute with the infinite. The inclusion of the shepherd by the dead fir trees calls up feelings of awe and infinity: the result is a meditative sense of man’s insignificance in the face of the vast world. Indeed, this drawing will hold its own among Cleveland’s most prized British watercolors by artists such as John Robert Cozens, John Martin, J. M. W. Turner, and Samuel Palmer.

Taking advantage of a new space in the contemporary galleries devoted to the display of prints and drawings, Lemonedes also collaborated with Contemporary curator Paola Morsiani to acquire several contemporary drawings. These acquisitions were guided by the understanding that the museum would seek out works by contemporary artists whose principal means of expression consists of works on paper. Perhaps the
most significant among these is Nancy Spero’s *Codex Artaud XXI* (1972), a drawing from the artist’s most important body of work, the so-called *Codex Artaud*, made between 1971 and 1972 in New York. The series of drawings unite texts of Antonin Artaud, the French actor, playwright, and poet of highly allusive writings, with Spero’s decidedly personal imagery. Other acquired contemporary drawings include works by the Cuban artists known as Los Carpinteros.

Under the leadership of Jon Seydl, curator of European painting and sculpture, in the area of Italian Renaissance art, the museum acquired Mino da Fiesole’s *Julius Caesar* (about 1455–60)
providing the museum with a major work of 15th-century Florentine sculpture exemplifying many of the innovations that characterize a seminal moment in art history. Mino is one of a handful of great Italian sculptors of monumental objects working in the 1400s between Donatello and Michelangelo. He trained under Desiderio da Settignano and carved the first portrait bust since antiquity (Piero de’ Medici, 1453). Working for many of the era’s key patrons in Rome and Florence, Mino made monumental tomb sculptures, portrait busts, and refined reliefs. The addition of his Julius Caesar to the collection makes key connections to extant strengths, including the museum’s Italian Renaissance medals and plaquettes, as well as one of the museum’s great sculptures, Madonna and Child (also by Mino)—a marvelous religious counterpoint to Julius Caesar.

In 2010, the bequest of Muriel Butkin continued to ensure that important gifts added depth to the museum’s renowned holdings of European easel paintings. Eugène Boudin’s View of the Port of Saint-Valéry-sur-Somme, which was recommended as a gift by William Robinson, curator of modern European painting and sculpture, depicts Saint-Valéry-sur-Somme, located in Picardy at the mouth of the Somme where the river empties into the English Channel. Boudin was an important landscape painter and a major influence on Claude Monet and the
Impressionists. During his early years, Monet painted with Boudin along the Normandy coast and credited Boudin with teaching him to observe nature closely. The view looks north toward the sea, which can be seen along the distant horizon. Sailboats, one of Boudin’s favorite subjects, are docked along the east bank of the river with their sails rolled up. The opposite side of the river is deserted except for rocks, grass, and trees. The sky is heavy with gray clouds, and a strip of sunlight in the distance illuminates a slice of the east riverbank, suggesting late afternoon. The museum currently has an interesting collection of five oil paintings by Boudin, including two early scenes of figures on the beach dating from the 1860s, a large view of Bordeaux harbor from 1874, and a late view of Deauville harbor from 1891. As a group, these paintings provide an important context for understanding the development of plein-air painting in 19th-century France.

The growth of the collections across the full scope of the museum’s holdings serves as a vital reminder that the current capital project is about much more than creating a state-of-the-art building. It is fundamentally driven by the broader ambition of creating a museum that aspires to the marriage of international significance and local relevance, and thus serves as a source of inspiration for the city and the region.

In 2009–2010, the Conservation Department continued to play an essential role in acquisitions, exhibitions, and loans, and in treating and preparing works of art for re-installation in the new galleries. This year the lower level of the 1916 building galleries and the permanent galleries for rotating works of art on paper were opened. The ongoing work of the department included examination and survey of more than 4,000 works of art; more than 1,000 received major and minor treatment, and more than 1,000 were prepared for storage, display, or loan. In addition, the department accomplished research and other special projects.

Paper Conservator Moyna Stanton published her research on Mabel Hewit’s printing techniques in the exhibition catalogue Midwest Modern: The Color Woodcuts of Mabel Hewit. In addition to caring
for the prints and drawings collections, Moyna worked closely with contract conservators for the collections of furniture, portrait miniatures, manuscripts, and photographs for re-installation as well as special projects. Over the past year numerous major treatments were carried out in the paper lab. Of special note was the treatment of an important large-scale watercolor titled Bolton Abbey by British artist David Cox (1783–1859) accomplished by Amy Crist, Andrew W. Mellon Fellow in Paper Conservation.

Painting Conservator Dean Yoder worked at the J. Paul Getty Museum for short periods of time cleaning the CMA panel painting from the 1500s titled Christ with Joseph of Arimathea by Giovanni Savoldo. In May, Dean attended an international conference in Valencia titled “New Insights into the Cleaning of Paintings.” In the paintings lab, 14 paintings received major treatment. Highlights include four tondi titled Scenes with Witches by Salvator Rosa (1615–1673) and A Windmill Near Fields by Jacob van Ruisdael (1628/29–1682).

Associate Conservator of Asian Paintings Jennifer Perry worked with the facilities department to outfit the lab for Asian painting conservation with cabinetry and equipment while she continued to treat and properly house the collection of hanging scrolls. In addition, Jennifer was invited to lecture in Tokyo for an international symposium on the conservation of Asian paintings and gave a talk entitled “The Conservation of East Asian Paintings at the Cleveland Museum of Art: Preserving the Legacy.”

Conservator of Objects Shelley Paine, assistant conservators Samantha Springer and Rachael Penniman, and intern Jennifer Dennis were focused on treating and preparing three-dimensional artwork for the reinstallation of the east side of the lower level of the 1916 building. Shelley’s work included close collaboration with Curator of Ancient Art Michael Bennett on the re-stringing of a bronze Greek necklace. A necklace of this type has no known reference for
its appearance and research was vital to its present display. Shelley also worked closely with Arthur Heuer, Case Western Reserve University professor, and Jaques Castaing, scientist from the Louvre Museum, on the analysis of glazes on the CMA Palissyware collections. Samantha and Jennifer worked on an ancient Assyrian relief sculpture, Saluting Protective Spirit (883–859 BC), and an Egyptian stele. These lengthy treatments focused on reintegrating the appearance of these previously damaged and repaired objects.

Associate Conservator of Textiles Robin Hanson examined textiles being considered for acquisition; examined, treated, and mounted textiles for display at CMA in the galleries of French decorative art, early Christian and Byzantine art, African art, and western medieval art as well as the special exhibitions Art of the American Indians: The Thaw Collection and Midwest Modern: The Color Woodcuts of Mabel Hewit. Utilizing the talents of interns and volunteers, the textile lab completed numerous storage projects including re-housing a portion of the museum’s sampler collection and extensive lace collection. Two graduate interns from the conservation training program at Buffalo State College completed their third-year training in the objects and paintings lab. Eileen Sullivan was awarded a Kress Fellowship to continue for an additional year in the paintings lab and Jennifer Dennis will be working part time on special projects in the objects lab.


Conservation technicians Jim George, Joan Neubecker, Steve Fixx, and Elizabeth Wolfe, as well as Administrative Assistant Joan Bewley continued to provide essential support for the work carried out in the department, including tracking the ongoing activities of the department, preparation of artwork for exhibition, loan, and storage, as well as photo documentation for examination and loan.
ACQUISITIONS

American Art


Art of the Ancient Americas


Ancient Art

Ribbed Bowl, 100 BC–AD 100. Roman. Glass; h. 6.5 cm. Gift from Norman W. Zaworski 2009.474.

Chinese Art

Shakyamuni Triad: Buddha Attended by Manjushri and Samantabhadra, 1200s–1300s. China, Yuan dynasty (1279–1368). Triptych of three hanging scrolls, ink and color on silk; 106.9 x 46.4 cm each. Purchase from the J. H. Wade Fund 2009.342.1–3.
Contemporary Art


Decorative Art and Design


Bowl, about 1950–60. Reed & Barton (United States, Taunton, Massachusetts, established 1840). Silver plate; 7.6 x 34.3 cm. Gift of Barry Bradley 2009.446.


Brooch, about 1890–1910. United States, New Jersey. Diamonds, pearls, enamel, gold, platinum; 5.3 x 3.7 x 1.8 cm. Bequest of Muriel Butkin 2009.361.

Pair of Candelabra, about 1790–95. Russia, Tula. Cut and polished steel with gold and silvered decoration; 40.7 x 24.8 cm. Leonard C. Hanna Jr. Fund 2010.218.2.


Cigarette Box, about 1895–1910. House of Fabergé (Russia, St. Petersburg, 1842–1918), workmaster Mikhail Perkhin (Russian, 1860–1903). Rock crystal, enamel, gold, sapphire, diamond; 1.8 x 8 x 5.7 cm. Bequest of Muriel Butkin 2009.365.


Cup and Saucer, about 1880–1900. France. Enamel, silver; 6.5 x 8.5 x 6.5 cm. Bequest of Muriel Butkin 2009.366.a–b.

Deserted Throne, 1990. Stanislav Libensky (Czech, 1921–2002) and Jaroslavá Brychtova (Czech, born 1924). Cast glass; 86.4 x 71.1 x 35.6 cm. Gift of Helen Kangesser 2010.17.


Figure of Earth and Figure of Water, 1755. Bow Porcelain Factory (England, established 1747). Porcelain; 28.5 x 12.5 x 10 cm; 27.5 x 11.7 x 11.5 cm. Gift of Henry Hawley 2009.375, 2009.376.

Fruit Bowl, 1911. Designed by Wilhelm Süs (German, 1861–1933), manufactured by Grossherzogliche Majolika-Manufaktur (Germany, established 1901). Earthenware; 15 x 29 x 24.5 cm. Gift of Henry Hawley 2009.371.

Handbag, about 1900. Attributed to Marcus & Co. (United States, active New York, 1892–1941). Gold mesh bag and frame, faceted stones of amethyst, diamonds, and demantoid garnets; 13.4 x 11.5 x 1.8 cm. Gift of Andi and Larry Carlini in memory of Lois F. Cohen 2009.458.

Handbag, about 1920–30. Van Cleef & Arpels Firm (France, Paris, established 1906). Gold, enamel, diamonds,
sapphires, silk, cotton; 21.1 x 16 x 2.5 cm. Gift of Mr. and Mrs. Lee Lyon 2009.378.  


Libbey Glass Company (United States, Toledo, established 1892), designed by A. Douglas Nash (American, 1885–1940). Candy Jar (Knickerbocker Pattern), 1933, glass; 15.5 x 17 cm (2009.448.a–b). Compote (Knickerbocker Pattern), 1933, glass; 5.5 x 11 cm (2009.447). Gift of Barry Bradley.  

Mantle Clock, 1901. Lenzkirch Clock Factory (Germany, Lenzkirch, 1849–1920), retailed by Tiffany & Co. (United States, New York, established 1837). Mahogany, brass; 40 x 22.9 x 8.9 cm. Gift of Barry Bradley 2009.443.  

Matrix Series: Catenary Ellipsoid...Bi, 2010. Brent Kee Young (American, Cleveland, born 1946). Lampwork glass; 88.9 x 55.9 x 28 cm. Gift of Linda Burwasser Schneider 2010.156.  


Ring, about 1910. Potter & Mellen (United States, Cleveland, established 1900). Enamel, gold, yellow stone; 2.1 x 2.1 x 2.7 cm. Bequest of Muriel Butkin 2009.363.  


Drawings

A Seated Shepherdess, 1800s. Jules Dupré (French, 1811–1889). Black chalk with white heightening and white pastel on brown paper laid down on board; 61.1 x 47.6 cm. Bequest of Muriel Butkin 2009.314.

A View from Moel Cynwich: Looking Over the Vale of Afon Mawddach and Toward Cader Idris, about 1850. William Turner of Oxford (British, 1789–1862). Watercolor with scratching out, heightened with white; 48.9 x 70.3 cm. Purchase from the J. H. Wade Fund 2010.147.

Armenian Gypsy, 1800s–1900s. Edgar Chahine (French, 1874–1947). Graphite; 50.3 x 41.6 cm. Bequest of Muriel Butkin 2009.313.


Antoine-Louis Barye (French, 1796–1875). Landscape (recto), watercolor with gouache, and graphite; 15.5 x 23.1 cm. Studies of Animals (verso),

Table Knives (Cuchillo de Mesa), 2007. Los Carpinteros: Dagoberto Rodríguez Sánchez (Cuban, born 1969) and Marco Antonio Castillo Valdés (Cuban, born 1971). Watercolor with graphite on two sheets of paper; 70.9 x 199.9 cm. Dudley P. Allen Fund 2009.275
François Bonvin (French, 1817–1887). Portrait of a Woman, 1800s; pastel on tan paper; 29.2 x 17.4 cm (2010.170).
Study for The Blacksmith’s Shop: Remembrance of Le Trefort (Les Forgerons), 1854; watercolor with gouache and iron gall ink; 26.4 x 22.2 cm (2010.160). The Stretcher Bearer (Study for “Le Couvreur tombé”), 1876; black and red chalk with colored chalks, stump work, and graphite accents, squared for transfer in red chalk; 33.9 x 20.2 cm (2010.158).
Woman at the Spinet, 1860; fabricated black chalk with touches of brown and red chalk and stumping; 42 x 30.5 cm (2010.166). Bequest of Muriel Butkin.


Achille Devèria (French, 1800–1857). Two drawings: Study for Four Stained Glass Windows “Généalogie d’Abraham,” 1844; black and brown ink, watercolor with graphite; 32.5 x 23.8 cm (2010.169). Young Woman Combing Her Hair, 1800s, before
1857; graphite and brown wash on off-white wove paper; 22.6 x 17.5 cm (2009.303). Bequest of Muriel Butkin.

Eugène François Marie Joseph Devéria (French, 1805–1865). Two drawings: A Concert: Laura Devéria Singing, 1831; watercolor with black and brown ink, some pastel and lead white on off-white heavy-weight wove paper mounted to heavy white cream wove paper; 23.2 x 18.5 cm (2009.301). Head of a Man, charcoal heightened with sanguine on white cardboard; 48.26 x 36.83 cm (2009.300). Bequest of Muriel Butkin.


Head of a Young Girl, about 1857. Alexandre Hesse (French, 1806–1879). Black chalk, sanguine, brown wash with white chalk heightened on coarse gray paper; 34.9 x 26.4 cm. Bequest of Muriel Butkin 2009.306.


Charles-Émile Jacque (French, 1813–1894). Three drawings: Bringing in the Sheep, 1800s; black chalk heightened with white chalk; 40.9 x 31.6 cm (2010.167). Étretat; 1854; brown ink, brown wash, graphite, touches of blue, red, and gray watercolor and gouache; 16 x 26.5 cm (2010.174). The Truffle Gatherers, about 1849; brown ink heightened with black and white chalk; 15.1 x 27.3 cm (2010.159). Bequest of Muriel Butkin.


Henri Lehmann (French, 1814–1882). Two drawings: Portrait of a Child, 1800s; graphite with white highlighting on tan wove paper pasted down on cream wove paper—a page from an album; 20.8 x 24.6 cm (2009.305). Portrait of his Mother, 1851; graphite with slight red chalk on cream wove paper pasted down on heavy-weight cream wove paper; page from album; 25.3 x 32.3 cm (2009.307). Bequest of Muriel Butkin.


My Houses (Dining Room with Horse Painting), 2006. Julia Jacquette (American, born 1964). Watercolor; 40.6 x 50.8 cm. Gift of The Print Club of Cleveland 2010.175.

Aesculapius. Pierre-Paul Prud’hon (French, 1758–1823). Brown ink wash, white paint, black chalk, and possibly charcoal and white chalk; 56.7 x 41.8 cm; Bequest of Muriel Butkin 2009.298.

Dominique Louis Papety (French, 1815–1849). Three drawings: La Saltarelle, 1800s; watercolor and gouache with selective gum glazing over a faint graphite underdrawing; 25.4 x 35.7 cm (2010.171). Seated Italian Woman, 1800s; watercolor with gold paint with traces of graphite underdrawing; 29.7 x 21 cm (2010.164). Sleeping Field Worker, 1842; graphite; 25.7 x 39.7 cm (2010.173). Bequest of Muriel Butkin.


Scène de Carnaval. Philibert Louis Debucourt (French, 1755–1832). Pen and black ink and watercolor; 30.6 x 44.5 cm. Bequest of Muriel Butkin 2009.299.

Seaweed Gatherers, Yport (Ramasseuses de Varech, Yport), 1889. Emile Schuffenecker (French, 1851–1934). Charcoal; 29.2 x 22.7 cm. Gift from Samuel and Paul Josefowitz in tribute to Jane Glaubinger and Heather Lemonedes 2009.380.

Nancy Spero (American, 1926–2009). Two drawings: *Chinese Bomb and Victims,* from *The War Series,* 1967; gouache and ink on paper; 86.4 x 69.2 cm; Purchase from the J. H. Wade Fund 2009.273. *Codex Artaud XXI,* 1972; cut and pasted papers, printed text, watercolor, metallic paints, pen and stamped ink; 173.4 x 52.6 cm; Severance and Greta Millikin Purchase Fund 2009.270.


*Still Life Watercolor,* 1900s. André Dunoyer de Segonzac (French, 1884–1974). Pencil, pen, black ink, and watercolor on white woven paper; 33.4 x 47 cm. Bequest of Muriel Butkin 2009.312.

*Study for the Magician in “Conte de Fée” (Story of a Fairy),* 1800s. Jehan-Georges Vibert (French, 1840–1902). Black ink (pen and wash); 20.4 x 12.1 cm. Bequest of Muriel Butkin 2010.172.

*Study of a Plaster Cast (a la bosse),* 1806. Frederic Millet (French, 1786–1859). Black chalk with graphite; 46.3 x 38.2 cm. Bequest of Muriel Butkin 2009.311.

*Table Knives (Cuchillo de Mesa),* 2007. Los Carpinteros: Dagoberto Rodriguez Sánchez (Cuban, born 1969) and Marco Antonio Castillo Valdés (Cuban, born 1971). Watercolor with graphite on two sheets of paper; 70.9 x 199.9 cm. Dudley P. Allen Fund 2009.275.


*Two Women Sketching a Sculpture,* 1878. Gabriel von Hackl (German, 1843–1926). Pen and black ink; 40.3 x 32.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund 2010.148.

**European Painting and Sculpture**

*Beggars by a Door,* 1870. Mariano Fortuny y Carbó (Spanish, 1838–1874). Oil on panel, 22.90 x 18.30 cm. Bequest of Muriel Butkin 2010.21.


Ruined Church, about 1840. Adrien Dauzats (French, 1804–1868). Oil on panel; 46.60 x 33.20 cm. Bequest of Muriel Butkin 2010.18.

View of the Port of Saint-Valéry-sur-Somme, 1891. Eugène Boudin (French, 1824–1898). Oil on canvas; 45.20 x 64 cm. Bequest of Muriel Butkin 2010.23.

The Veteran, 1870. Marie-François Firmin Girard (French, 1838–1921). Oil on canvas, 43.00 x 30.30 cm. Bequest of Muriel Butkin 2010.20.

Indian and Southeast Asian Art

Royal Couple Distributing Meals, 1700s. India, Pahari, Guler school. Opaque watercolors on paper; 30.4 x 21.9 cm (image). Bequest of Muriel Butkin 2009.315.

Princess Smoking a Hookah (as Salabhanjika), 1700s. India, Mughal school. Opaque watercolors on paper; 13.4 x 10.2 cm (image only); 30.5 x 21 cm (sheet). Bequest of Muriel Butkin 2009.316.

Lady after a Bath, 1700s. India, Mughal school. Opaque watercolors on paper; 12.6 x 7.1 cm (image only), 21.1 x 20.4 cm (sheet). Bequest of Muriel Butkin 2009.317.

Victorious Army Entering City After Siege, 1700s–1800s?. India, Mughal school. Opaque watercolors on paper; 41.5 x 27.4 cm (image only), 48.1 x 32.8 cm (sheet). Bequest of Muriel Butkin 2009.319.
Medieval Art

*Brooch in the Form of a Six-Pointed Star*, late 700s–early 800s. Frankish, Early Carolingian. Gold with repoussé and filigree decoration; copper backplate; h. 7.7 cm overall. Severance and Greta Millikin Purchase Fund 2009.344.

*Icon of the Mother of God and Infant Christ (Virgin Eleousa)*, about 1425–50. Attributed to Angelos Akotantos (Greek); Crete, Cretan School, Byzantine period. Tempera and gold on wood panel; 96 x 70 cm (unframed). Leonard C. Hanna Jr. Fund 2010.154.


Photography


Reclining Nude with Slave, about 1905–10. Marcel Meys (French, died 1900s). Full-plate autochrome; 9.9 x 14.6 cm. Gift of Charles Isaacs and Carol Nigro 2009.475.


Prints

The Alchemical Properties of Metal: Mercury; Vulcan and the Alchemist in the Cave, 1530s. Domenico Beccafumi (Italian, 1486–1551). Woodcut; 17.6 x 11.6 cm; Passavant 19; Purchase from the J. H. Wade Fund 2010.153.

Edmond François Aman-Jean (French, 1858–1936). Three prints: Girl with Long Hair (Jeune fille à la Chevelure Longue), about 1898; color lithograph; 38.2 x 46.7 cm (2009.529). Under the Flowers (Sous les fleurs), 1897; color lithograph; 35.1 x 27 cm; Fonds Français 120 (2009.584). Gift of John Bonebrake.


The Market Place, Honfleur, 1919; 20.8 x 11.5 cm; Fletcher 33, state II/II (2009.633). Mexican Series No. 2: Light and Shade, Taxco, 1946; Fletcher 394, trial proof i/iv of state I (2009.697).

Millstone Cottage, Greenfield Hill, Fairfield, Conn., Christmas Card, 1921, 1921; 7.5 x 11.9 cm; Fletcher 109, state II/II (2009.703). Normandy Noon, 1936; 6.5 x 18.2 cm; Fletcher 304, state III/III (2009.707). The Old Exe Bridge (Vieux Pont à Exeter), 1920; 11.7 x 16.2 cm; Fletcher 61; (2009.635). Old Samur, Houses in Rue Dacier, 1916; 25.4 x 15.5 cm; Fletcher 8 (2009.710). The Oldest Settler, Bayeux, France, 1917; 38.8 x 24.1 cm; Fletcher 13, state II/II (2009.637). Piazza Del Commune, Carbognano, 1919; Fletcher 18, trial proof i/ii of state V (2009.659).
Bon Café, 1919; 17 x 7.5 cm; Fletcher 17, state VI/VI (2009.639).

The Sign, Au Bon Café, 1919; 17 x 7.5 cm; Fletcher 17, state VI/VI (2009.639).

Sixteenth Century Tower, Lisieux, 1919; 16.4 x 9.5 cm; Fletcher 34, state II/II (2009.660).

Somewhere in France, 1919; 30.9 x 19.7 cm; Fletcher 276, state II/IV (2009.739).

The Valley of the Savery, Wyoming, 1919; 30.9 x 15.3 cm; Fletcher 48, trial proof state ii/ii (2009.642).

Gift of Carole W. and Charles B. Rosenblatt.

John Taylor Arms (American, 1887–1953). Twelve prints: Ausable Lakes, 1921; etching and aquatint; 5.3 x 10.1 cm; Fletcher 112 (2009.655). The Butterfly, 1920; color etching and aquatint; 25.6 x 18.5 cm; Fletcher 346 (2009.667).

Crystal and Jade, 1940; etching and aquatint; 18.9 x 16.9 cm; Fletcher 301, state VI/VI (2009.677). The Full Moon, 1920; etching and aquatint; 20.1 x 15.1 cm; Fletcher 44, trial proof state II/II (2009.626). A Hong Kong Canal Boat (2 prints), 1919; Fletcher 23, state IV/IV. Etching and aquatint; 20.7 x 14.3 cm (2009.722). Color etching and aquatint; 20.5 x 14.3 cm (2009.731).

New York Skyline, Sketch, 1921, lithograph; 17.3 x 12.7 cm; Fletcher 435 (2009.706). On Lake Como, Number One, 1919; etching and aquatint; 25.2 x 11.3 cm; Fletcher 21, state IV/IV (2009.714).

Pig Pen (La Parcherie), 1920; 11.9 x 30.2 cm; Fletcher 83 (2009.638). Rural Scene, 1914; 11.5 x 15.3 cm; not in Fletcher (2009.730).

The Old Order, 1920; 7.6 cm; Fletcher 34, state ii/ii (2009.660).

Century Tower, Lisieux, 1919; 16.4 x 9.5 cm; Fletcher 34, state II/II (2009.660).

Man-O-War, 1921; etching, aquatint, and mezzotint; 43.2 x 47 cm; Fletcher 98, state IV/IV (2009.700). Old Corner, Rouen, 1925; 15.5 x 10.3 cm; Fletcher 163 (2009.708). Old Rouen, 1927; 17.5 x 9.7 cm; Fletcher 203 (2009.709). Gift of Carole W. and Charles B. Rosenblatt.


Demonstration Series: No. 8: St. Albans (Sketch), 1922; 14.9 x 9.9 cm; Fletcher 129, artist’s proof (2009.608). No. 13 or No. 115: Holy Cross, Sarratt (and Albury), Hertfordshire “To F.L.M.G.,” 1940; 15 x 9.9 cm; Fletcher 345, state II/II (2009.666). No. 15: Rouen (Sketch), 1926; 17.7 x 12.7 cm; Fletcher 173 (2009.728). No. 17: Venice (Sketch), 1927; 17.7 x 12.6 cm; Fletcher 188 (2009.649). No. 20: Rouen (Sketch), 1928; 15.1 x 10 cm; Fletcher 213 (2009.729). Nos. 33 and 35: Amalfi (Sketch), 1933; 17.6 x 12.5 cm; Fletcher 256; (2009.624). No. 51: Rocomadour (Sketch), 1934; 17.4 x 12.5 cm; Fletcher 277 (2009.727). No. 64: Isola Superiore (Sketch), 1936; 12.5 x 17.4 cm; Fletcher 296 (2009.688).

San Gimignano (Sketch), 1936; 17.4 x 12.6 cm; Fletcher 298 (2009.732). No. 93: Shadows in Mexico (Sketch), 1940; 12.6 x 17.5 cm; Fletcher 340A, state I/III (2009.738). No. 105: The Grolier Club Library (Sketch), 1941; 10 x 15.1 cm; Fletcher 353 (2009.631).

Gift of Carole W. and Charles B. Rosenblatt.


No. 11: Cavendish Church, 1942; 24 x 14 cm; Fletcher 381, state II/II (2009.668). No. 14: Commission: “The Old Order,”


No. 19: Nativity, 1936; 15.1 x 10.9 cm; Fletcher 302, state II/II (2009.705).
No. 21: John Taylor Arms (American, 1887–1953). Twelve prints: Ship Series: No. 1: The Golden Galleon (4 prints), 1921; Fletcher 114. 2 color etchings and aquatint; state IV/IV; 32.7 x 25.6 cm (2009.629-630). Two etchings; trial proof i of state I; 32.7 x 25.3 cm (2009.627) and trial proof ii of state II; 33 x 25.6 cm (2009.628). No. 2: The Dragon Ship (2 prints), 1922; Fletcher 121. Color etching and aquatint; 33.4 x 25.9 cm; state III/III (2009.623). Etching and aquatint; trial proof ii of state III; (2009.625). No. 3: The American Clipper Ship, 1922; color etching and aquatint; 31.4 x 33.8 cm; Fletcher 124, state II/II (2009.620). No. 4: Where the Junk Sails Lift, 1922; color etching and aquatint; 31.4 x 33.8 cm; Fletcher 130, state II/II (2009.666). No. 5: Bríg “Oleander” (2 prints), 1923; Fletcher 131. Etching and aquatint; printed 1937–38; 22.2 x 25.6 cm; trial proof iii of state II (2009.666). Color etching and aquatint; 22.5 x 27 cm; state II/II (2009.664). No. 6: Bark “Metis” Making Harbor, 1923; color etching and aquatint; 31.5 x 46.5 cm; Fletcher 133; (2009.661). No. 7: Cutting In, 1925; color etching and aquatint; 33 x 41.5 cm; Fletcher 172, state II/II (2009.678). Gift of Carole W. and Charles B. Rosenblatt.


John Taylor Arms (American, 1887–1953). Six etchings: Princeton Series, 1925; No. 1: Nassau Hall; 17.6 x 11.5 cm; Fletcher 153 (2009.704). No. 2: Blair Arch, Princeton; 11.3 x 17.3 cm; Fletcher 154 (2009.663). No. 3: Cleveland Tower, Graduate College, Princeton; 17.3 x 11.2 cm; Fletcher 155 (2009.672). No. 4: Holder, Princeton; 17.3 x 11.4 cm; Fletcher 156 (2009.685). No. 5: Princeton, 17.2 x 11.2 cm; Fletcher 157 (2009.605). No. 6: The Dean’s Office, Princeton; 11.4 x 17.3 cm; Fletcher 158 (2009.679). Gift of Carole W. and Charles B. Rosenblatt.


The Basin of the Tuileries (Le Bassin des Tuileries), 1906. Eugène Bejot (French, 1867–1931). Etching; 13.5 x 17.7 cm; Fonds Français 251, state II/II; Gift of John Bonebrake 2009.512.

Émile Bernard (French, 1868–1941). Two prints: Lord (Seigneur), 1955;
photomechanical reproduction of Go Kill My Husband (Perfidious Woman) [Va tuer mon mari [La femme perfide]], 1892; lithograph; 32.2 x 19.8 cm; Morane 34 (2009.520). Small Flowers of Saint Francis (Les petites fleurs de Saint-François), 1928; color woodcut; 31.1 x 23.9 cm; Morane 100 (2009.524). Gift of John Bonebrake.

Eugène Bléry (French, 1805–1886). Four prints: The Laundresses (Les Laveuses), 1838; etching on chine collé; 25.9 x 18.5 cm; Le Blanc 152, Laveuses), four prints: The Laundresses (Les Laveuses), 1838; etching on chine collé; 25.9 x 18.5 cm; Le Blanc 152, Laveuses), four prints: The Laundresses (Les Laveuses), 1838; etching on chine collé; 25.9 x 18.5 cm; Le Blanc 152, Laveuses).

Two prints: Donkey Ride (Promenade du Donkey), 1893; lithograph; 9 x 23.8 cm; Bouvet p. 26; no. 16 (2009.583). Masters of the Poster: Plate 38, La Revue Blanche (Maitres de l’Affiche: Pl. 38, La Revue Blanche), 1894; color lithograph; 25.7 x 20.1 cm; Fonds Français 5 (2009.556). Gift of John Bonebrake.


Félix Buhot (French, 1847–1898). Three prints: Geese (Les Oies), 1887; etching; 15.2 x 25.3 cm; Goodfriend 166, state II/V (2009.523). Letters from My Windmill: The Diligence of Beaucaire (Lettres de Mon Moulin: La Diligence de Beaucaire), 1880; drypoint, roulette, and aquatint; 17.2 x 10.3 cm; Boucard 110; state II–III/V (2009.527). Reading Room in Japan (Cabinet de Lecture au Japon), 1872; etching; 6.9 x 13.7 cm; Boucard 58, state II/II (2009.525). Gift of John Bonebrake.

Paul Cadmus (American, 1904–1999). Five etchings: Arabesque, 1947; 17.2 x 16.8 cm; Davenport 47 (2009.597). Nude #1; 2; 3 (Nudo #1; 2; 3), 1984; Davenport 57, state I/II. Nude #1; 23.1 x 20.3 cm (2009.593). Nude #2; 22.9 x 20.3 cm (2009.594). Nude #3; 23 x 20.3 cm (2009.595). Youth with Kite, 1941; 26.2 x 13.7 cm; Davenport 46 (2009.596). Gift of Barry Bradley.


Eugène Carrière (French, 1849–1906). Three prints: Edmond de Goncourt, 1896; lithograph on chine collé; 53.5 x 41.1 cm; Delteil 25 (2009.500). Newborn in a Bonnet (Le nouveau-né au bonnet), 1890; lithograph; 25.5 x 19.2 cm; Delteil 9 (2009.495). Puis de Chavannes, 1897; lithograph on chine collé; 54.8 x 39.5 cm; Delteil 32 (2009.492). Gift of John Bonebrake.


Nicolas Toussaint Charlet (French, 1792–1845). Six lithographs: Allocation (July 28; 1830) L’allocation (28 Juillet 1830); 1830; lithograph; 25 x 33 cm; de La Combe 333 (2009.518). Military Costumes (Costumes Militaires) (5 prints), 1817–18: Carabiniers Sargent, General Guide (Sergent de Carabiniers; Guide Général); 30.1 x 20.5 cm; de La Combe 114 (2009.573). Grenadier of the Royal Guard (Grenadier de la Garde Royale); 31.1 x 21.1 cm; de La Combe 117 (2009.577). Infantry Sapper (Sapeur d’Infanterie); 29.6 x 18.9 cm; de La Combe 115 (2009.575). Infantry Sargent (Sergent D’Infanterie); 30.6 x 21 cm; de La Combe 111 (2009.576). Gift of John Bonebrake.

Nicolas Toussaint Charlet (French, 1792–1845). Four lithographs: The French Soldier (Le Soldat français), 1818; 46.8 x 34 cm; de La Combe 74 (2009.519). Lithographic Sketches by Charlet: No. 5, Form before Color (Croquis lithographique par Charlet: No. 5, La forme avant la couleur), 1823; 16.7 x 18.7 cm; de La Combe 520 (2009.573). Moral and Philosophical Alphabet for the Use of Little and Big Children: Miseries of War (1812) (Alphabet moral et philosophique à l’usage des petits et des grands enfants (Misères de la guerre [1812]), published 1835; 46.8 x 34 cm; de La Combe 855; (2009.545). Sketch Book for the Use of Small Children: The Young Amateurs (Recueil de Croquis à l’usage des petits enfants: Les jeunes amateurs), 1822; 46.8 x 34 cm; de La Combe 505 (2009.532). Gift of John Bonebrake.


Charles François Daubigny (French, 1817–1878). Two prints: *Apple Trees at Auvers* (*Pommiers à Auvers*), 1877; etching; 19 x 27.3 cm; Delteil 126, state IV/IV (2009.551). *The Shepherd and Shepherdess* (*Le Berger et la Bergère*), 1874; etching on chine collé; 28.8 x 22.7 cm; Delteil 122, state II or III/VIII (2009.566). Gift of John Bonebrake.


*Hell: The Street* (*Die Hölle: Die Strasse*), 1919. Max Beckmann (German, 1884–1950). Lithograph; 67.6 x 53.4 cm; Hofmaier 141; Norman O. Stone and Ella A. Stone Memorial Fund 2009.355


Fleeting Time, Thou Hast Left Me Old, 1845. Ivan Albright (American, 1897–1983). Lithograph; 34.9 x 24.6 cm; Grayson 11; Gift of Barry Bradley 2009.592.


Game of Bowls (Jeu de Boules), 1934. Lill Tschudi (Swiss, 1911–2004). Color linocut; 25.6 x 35.7 cm. Dudley P. Allen Fund 2010.13


Henri Charles Guérard (French, 1846–1897). Two prints: *Duquesne Basin (Dieppe)*, Effect of the Moon (Bassin Duquesne [Dieppe], effet de lune), before 1889; color aquatint and etching; 29.6 x 47.5 cm; Bertin 224 (2009.553). *Head of an Old Man (Tête de Vieillard)*, 1872; etching; 12.2 x 9.9 cm; Bertin 31 (2009.574). Gift of John Bonebrake.


*Hell: The Street (Die Hölle: Die Strasse)*, 1919. Max Beckmann (German, 1884–1950). Lithograph on chine collé; 23.7 x 15.5 cm; Hédiard 78; Gift of John Bonebrake 2009.539.


Merry-Go-Round (Les Manèges), 1908. Edgar Chahine (French, 1874–1947). Etching and drypoint printed in brown ink; 42.7 x 56.2 cm; Tabanelli 280; Gift of Elizabeth Carroll Shearer in memory of Robert Lundie Shearer 2009.591.

Northern City (Ville septentrionale), 1984. Erik Desmazières (French, born 1948). Etching; 41.3 x 59.5 cm; Fitch 77; Gift of John Bonebrake 2009.580.


The Park (Le Parc), 1897. Gaston de Latenay (French, 1859–1943). Color lithograph; 24.5 x 32.9 cm; Fonds Français 1; Gift of John Bonebrake 2009.562.

Paris Scenes and Murderers. Adolphe Willette (French, 1857–1926). Lithograph printed in black and red; 23.9 x 27.4 cm. Gift of John Bonebrake 2009.552.


The Return (La Retour), 1897. Georges de Feure (French, 1868–1943). Color lithograph; 32.6 x 25.4 cm; Millman pp. 124-25; Gift of John Bonebrake 2009.561.

Dan Rizzie (American, born 1951). 3 color woodcuts with chine collé, 2009: *Blackberry Thieves I* (Green); 103.3 x 85.8 cm (2010.183.1). *Blackberry Thieves II* (Yellow); 103.8 x 85.8 cm; (2010.183.2). *Blackberry Thieves III* (Blue); 103.8 x 85.6 cm (2010.183.3). Gift of Flatbed Press, Dan Rizzie, Katherine Brimberry, Mark L. Smith, and Pat Masterson in honor of Norma Lerner and in memory of Alfred Lerner.


Micah Schwaberow (American, born 1948). Image on Image, 1990; book with eighteen color woodcuts: Frontispiece; 11.4 x 7.4 cm (2009.338.1). Untitled (opposite Glen Ellen); 11.3 x 7.5 cm (2009.338.2). Untitled (opposite Winter); 11.3 x 7.4 cm (2009.338.3). Untitled (opposite Man/Child); 11.3 x 7.4 cm; 2009.338.4. Untitled (opposite Reflections); 11.3 x 7.6 cm (2009.338.5). Untitled (opposite First Love); 11.2 x 7.5 cm (2009.338.6). Untitled (opposite Mothers); 11.2 x 7.5 cm (2009.338.7). Untitled (opposite Be Careful); 11.3 x 7.5 cm; 2009.338.8. Untitled (opposite Music Man); 11.3 x 7.6 cm (2009.338.9). Untitled (opposite Dog Talk); 11.3 x 7.5 cm (2009.338.10). Untitled (opposite Fault Lines); 11.3 x 7.5 cm (2009.338.11). Untitled (opposite The Great Parent Gods); 11.3 x 7.5 cm (2009.338.12). Untitled (opposite Vacancy); 11.3 x 7.5 cm (2009.338.13). Untitled (opposite Denver); 11.3 x 7.5 cm (2009.338.14). Untitled (opposite Child); 11.2 x 7.5 cm (2009.338.15). Untitled (opposite Body Man); 11.3 x 7.4 cm (2009.338.16). Untitled (opposite Friends); 11.3 x 7.4 cm; 2009.338.17. Untitled (opposite Come Softly); 11.2 x 7.5 cm (2009.338.18). Gift of Roger Keyes in memory of Keiko Keyes.

Micah Schwaberow (American, born 1948). Three prints: Morning Mist, Heath Township, 2008; 15.3 x 15.2 cm; The Print Club of Cleveland Publication Number 87, 2009. Color woodcut; 2009.337.1. BAT; 15.2 x 15.2 cm, 2009.337.2. Proof; 15.3 x 15.2 cm (2009.337.2). Gift of Roger Keyes in memory of Keiko Keyes.


Micah Schwaberow (American, born 1948). Shell Fragments, Book I, 1989; 5 color woodcuts: Shell 1; 5.8 x 5.8 cm (2009.332.1). Shell 2; 5.8 x 5.8 cm (2009.332.2). Shell 3; 5.6 x 5.7 cm (2009.332.3). Shell 4; 5.8 x 5.9 cm (2009.332.4). Shell 5; 5.8 x 5.8 cm (2009.332.5). Gift of Roger Keyes in memory of Keiko Keyes.

Micah Schwaberow (American, born 1948). The Sue Poems, 1989; book with 8 color woodcuts: Frontispiece (flower); 4.2 x 5.5 cm (2009.337.1).

Six Episodes/Monarch, printed 1979, hand-coloring added 2002. Ellen Lanyon (American, born 1926). Hand-colored lithograph on black paper; 56.2 x 64.7 cm. Gift of the artist 2010.184. Théophile Alexandre Steinlen (Swiss, 1859–1923). Five prints: The Dream (Le Rêve), 1890; color lithograph; 76.8 x 59.7 cm; Crauzat 529; Bargiel and Zagrodski 10 (2009.517). Gill Blas Illustré: At the Water’s Edge (A l’Eau), 1896; color lithograph; 33.3 x 17.4 cm; Crauzat 43 (2009.497). Hellé, 1896; color lithograph; 26.9 x 20.3 cm; Crauzat 497 (2009.499). Wandering Dogs (Chiens errants), 1915; lithograph; 45.4 x 29.1 cm; Christophe 44 (2009.496). Workers Leaving the Factory (Ouvriers Sortant de L’Usine), 1903; lithograph; 21.4 x 30.1 cm; Crauzat 254 (2009.498). Gift of John Bonebrake.
x 34.9 cm (2010.14.1). Seeing Far and Near, 2006; photogravure; 27.6 x 36.2 cm (2010.14.2). Skin Casting, 2007; gravure; 27.7 x 34.6 cm (2010.14.5). Start to Finish, 2008; gravure; 27.4 x 35.6 cm (2010.14.3). Bequest of Marjorie Alge by exchange.


Woman Sitting Reading (Femme assise lisant), 1905. Georges Lemmen (Belgian, 1865–1916). Etching; 12.1 x 16 cm; Cardon 41; Purchase from the Karl B. Goldfield Trust 2009.352.


XXe Siècle: Cup 2 Picasso, 1973. Jasper Johns (American, born 1930). Lithograph; 29.5 x 24.1 cm; ULAE no. 123; Field 168; Sparks p. 383; no. 113; Gift of John Bonebrake 2009.565.


Textiles


**Brocaded velvet cushion cover**, mid 1500s. Turkey, Bursa, Ottoman period. Brocaded velvet, 4/1 satin with wefts bound in 1/4 twill order; silk, gilt-metal thread, silver-metal thread, cotton; 127 x 66 cm. Purchase from the J. H. Wade Fund 2009.282.


**Fragment of a Shawl**, 1790–1810. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked; 66.6 x 90.1 cm. Gift of Arlene C. Cooper 2010.143.


**Shawl**, 1848–51. Austria, England, France, or Scotland. Silk, supplementary weft pattern bound in twill; 200.7 x 171.5 cm. Gift of Arlene C. Cooper 2010.137.


**Shawl**, 1880s. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked, pieced; 194.9 x 193 cm. Gift of Arlene C. Cooper 2010.139.
Shawl, 1848–52. Austria, England, France, or Scotland. Wool?, supplementary weft pattern; 342.3 x 165.1 cm. Gift of Arlene C. Cooper 2010.140.

Shawl, 1840s. India, Kashmir. Wool, 2/2 twill tapestry (S), double interlocked, pieced; 332.8 x 139.6 cm. Gift of Arlene C. Cooper 2010.141.

Shawl, 1840s. Austria, England, France, or Scotland. Silk & wool?, supplementary weft pattern; 185.4 x 181.6 cm. Gift of Arlene C. Cooper 2010.142.

Shawl, 1840s. France, Nimes; Scotland, Paisley, or England, Norwich. Silk and cotton?, supplementary weft pattern; 193.0 x 177.4 cm. Gift of Arlene C. Cooper 2010.144.


Untitled, about 1940. Mabel A. Hewit (American, 1903–1984). Plain weave, woodblock printed rayon(?), black ink; 120.65 x 86.36 cm. Gift of Mr. and Mrs. William Jurey in memory of Mabel A. Hewit 2010.188.


LOANS TO OTHER INSTITUTIONS

Akron Art Museum, OH
Familiar Faces: Chuck Close in Ohio Collections

American Museum of Natural History, New York
Traveling the Silk Road: Ancient Pathways to the Modern World

Art Gallery of New South Wales, Sydney, Australia
Alfred Stieglitz: The Lake George Years

Art Gallery of New South Wales, Sydney, Australia
Path of Abstraction—1867–1917

Cheekwood Botanical Garden and Museum of Art, Nashville, TN; Tampa Museum of Art, FL; Taft Museum of Art, Cincinnati, OH
The American Impressionists in the Garden

Cincinnati Art Museum
Roaring Tigers, Leaping Carp: Decoding the Symbolic Language of Chinese Animal Painting

Complesso Museale Santa Maria della Scala, Siena, Italy
Da Jacopo Della Quercia a Donatello. Le Arti a Siena nel Primo Rinascimento

Corcoran Gallery of Art, Washington, D.C.; San Francisco Museum of Modern Art
Helios: Eadweard Muybridge in a Time of Change

FLAG Art Foundation, New York
Floating a Boulder: Works by Felix Gonzalez-Torres and Jim Hodges

Heat Waves in a Swamp: The Paintings of Charles Burchfield

Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY; Palmer Museum of Art, University Park, PA
A Room of Their Own: The Artists of Bloomsbury

Hillwood Estate, Museum and Gardens, Washington, D.C.
Sèvres Then and Now: Tradition and Innovation in Porcelain, 1750–2000

The Hyde Collection, Glens Falls, NY
Degas and Music

J. Paul Getty Museum, Los Angeles
Conservation treatment and long-term loan

J. Paul Getty Museum, Los Angeles
Paul Outerbridge: Command Performance

J. Paul Getty Museum, Los Angeles; Musée d’Orsay, Paris (organizer)
Jean-Léon Gérôme

J. Paul Getty Villa, Malibu
The Art of Ancient Greek Theater

Loyola University Museum of Art, Chicago
Moholy: An Education of the Senses

Massillon Museum, OH; Riffe Gallery, Columbus, OH; Southern Ohio Museum, Portsmouth, OH
Against the Grain: Modernism in the Midwest

Metropolitan Museum of Art, New York; Los Angeles County Museum of Art
American Stories: Paintings of Everyday Life 1765–1915

Metropolitan Museum of Art, New York
The Art of Illumination: The Belles Heures of Jean de France, Duc du Berry

Metropolitan Museum of Art, New York; St. Louis Art Museum; The Dallas Museum of Art; The Minneapolis Institute of Art; The Los Angeles County Museum of Art; Fine Arts Museum of San Francisco; Virginia Museum of Fine Arts, Richmond, VA
The Mourners: Medieval Tomb Sculptures from the Court of Burgundy

Miami Art Museum, FL; Albright-Knox Art Gallery, Buffalo, NY; Walker Art Center, Minneapolis; Hirshhorn Museum and Sculpture Garden, Washington, D.C.
Middlebury College Museum of Art, Middlebury, VT; Mount Holyoke College Art Museum, South Hadley, MA
The Art of Devotion: Panel Painting in Early Renaissance Italy

Mint Museum of Art, Charlotte, NC
Identity Theft: How a Gifford became a Cropsey and a Cropsey became a Gifford

Museum Mayer van den Bergh, Antwerp, Belgium
The Juan de Flandes Miraflores Altarpiece

Museum of Contemporary Art, Cleveland, OH
From Then to Now: Masterworks of Contemporary African American Art

Museum of Fine Arts, Houston; Whitechapel Art Gallery, London; Moderna Museet, Malmö, Sweden
Alice Neel: Painted Truths

National Portrait Gallery, London
The Indian Portrait: 1560–1860

New Orleans Museum of Art
The Art of Caring: A Look at Life Through Photography

Peabody Essex Museum, Salem, MA; Kimbell Art Museum, Fort Worth, TX; Saint Louis Art Museum
Fiery Pool: The Maya and the Mythic Sea

Réunion des musées nationaux (organizer). Galeries du Grand Palais, Paris, France; Musée des Arts asiatiques, Guimet, Paris
La voie du Tao, un autre chemin de L’Etre

Réunion des musées nationaux (organizer). Galeries du Grand Palais, Paris, France; Los Angeles County Museum of Art; Philadelphia Museum of Art
Renoir in the 20th Century

Royal Academy of Arts, London
The Real Van Gogh: The Artist and His Letters

Southern Ohio Museum, Portsmouth, OH; Riffe Gallery, Columbus, OH; Massillon Museum, OH
Sawdust and Spectacle: Under the Big Top in Small Town America

Syracuse University Art Galleries, Syracuse, NY
Winslow Homer’s Empire State: Houghton Farm and Beyond

Telfair Museum of Art, Savannah, GA

Ulmer Museum, Ulm, Germany
Daniel Mauch

Western Reserve Historical Society, Cleveland, OH
Hanna House, long-term loan

Whitney Museum of American Art, New York
Georgia O’Keeffe: Abstraction

Williams College Museum of Art, Williamstown, MA; Museum of Fine Arts, Houston
Prendergast in Italy

Yale Center for British Art, New Haven, CT; Victoria and Albert Museum, London
Horace Walpole’s Strawberry Hill

Yomiuri Shimbun Osaka (organizer). National Art Center, Tokyo; National Museum of Art, Osaka
Renoir—Tradition and Innovation
EXHIBITIONS
The museum’s new east wing galleries opened at the end of June 2009. Among the permanent collection spaces are a number of areas designed for changing exhibitions, including photography and decorative arts. These, added to the already operational Kelvin and Eleanor Smith Special Exhibition Hall, allowed the museum to significantly increase the number of exhibitions during the past year.

A suite of exhibitions inaugurated those new spaces in the summer of 2009. *The Cleveland Gallery: Highlights from the Collection of the Cleveland Museum of Art* presented various works from the museum’s collection, including paintings by Carl Gaertner and Hughie Lee-Smith, to illustrate the development and rise of the city’s arts community. *Toshiko Takaezu: Form without Function* focused on the artist’s half-century ceramic career, part of which she spent in Cleveland. *Portraiture: American Photography 1960 to the Present* included examples from traditional to spontaneous and symbolic, including the work of Diane Arbus, Andrea Modica, and others.

Meanwhile, a memorial exhibition honoring the museum’s late director, *Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art*, celebrated Lee’s achievement of transforming the museum from a regional art museum to an internationally known institution with a global impact. The exhibition, which ran June 27 to August 23, 2009, in the main special exhibition hall, served as a tightly focused survey of Asian art acquired during Lee’s tenure.

The major loan exhibition of fall 2009 was *Paul Gauguin: Paris, 1889*, October 4, 2009 to January 18, 2010. Comprising approximately 75 paintings, sculptures, and works on paper by Paul Gauguin and his contemporaries, *Paul Gauguin: Paris, 1889* was the first exhibition to focus on 1889 as a critical juncture in Gauguin’s artistic development. In that year Gauguin organized an independent exhibition of his own work and that of his artistic disciples on the grounds of the Exposition
Universelle in Paris. Held in Monsieur Volpini’s Café des arts, *L’Exposition de peintures du groupe impressionniste et synthétiste* is recognized as the first Symbolist exhibition in Paris. *Paul Gauguin: Paris, 1889* re-created on a small scale the 1889 avant-garde exhibition at Volpini’s café, showing paintings and prints that Gauguin exhibited as well as works exhibited by his contemporaries Louis Anquetin, Emile Bernard, Charles Laval, and Emile Schuffenecker. The idea for the exhibition, which was organized by the museum’s drawings curator Heather Lemonedes, was inspired by the museum’s complete suite of Gauguin’s first set of prints, a portfolio of 11 zincographs printed on canary yellow paper, the so-called *Volpini Suite*. By bringing together works of art that address key themes in Gauguin’s oeuvre, such as the mourning Eve, the woman in the waves, and fruit bearers, the exhibition focused on artistic process and the way that Gauguin used and re-used motifs over time and across media. The show traveled to the Van Gogh Museum, Amsterdam, February 19 to June 6, 2010.

Concurrent presentations at the museum included *France at the Dawn of Photography*, October 4, 2009 to January 24, 2010, an exhibition selected from the museum’s impressive holdings of 19th-century French photography featuring 55 images created primarily during the 1850s into the 1870s,
a period of stunning innovation, creativity, and
technical mastery; and CIA Students: Cleveland,
2009, November 13, 2009 to January 24, 2010, an
exhibition by Cleveland Institute of Art students
featuring ten pieces created just for this occasion,
inspired by the show staged 120 years earlier by
Paul Gauguin. A special after-hours event on the
opening night featured art, refreshments, a cash
bar, and live performances by Marina Rosenfeld’s
Sheer Frost Orchestra and Eats Tapes.

In the spring came Art of the American Indians:
The Thaw Collection, March 7 to May 30, 2010.

Not since the late 1970s had the museum hosted
an exhibition about the arts of America’s original
inhabitants. This exhibition of some 145 objects
from The Eugene and Clare Thaw Collection of
American Indian Art at the Fenimore Art Museum
in Cooperstown, New York, was organized
according to geographic regions: Arctic, Pacific
Northwest, California and the adjacent Great
Basin, the Plains, and the woodlands of the east.
Other venues included Minneapolis Institute of
Arts, Dallas Museum of Art, and Indianapolis
Museum of Art. Complementing that show was
The American Indian Image: Photographs by Edward
S. Curtis and Zig Jackson, pairing groups of works
by Edward S. Curtis from his three-decade
project photographing Native Americans in the
early 20th century with works by contemporary
photographer Zig Jackson, raised on a reservation
in North Dakota, who is in the midst of his
own project documenting the experience of the
American Indian from an insider’s perspective.

The big event of the summer of 2010 was the
opening of the galleries of ancient, medieval, and
African art, but a number of smaller exhibitions
were also presented around the museum. Beyond
Oberlin featured 14 works loaned over the course
of about 18 months from the Allen Memorial
Art Museum at Oberlin College while their
home building was under renovation. Integrated
into the permanent collection galleries and
surrounded by related works from the CMA, the objects from Oberlin—European art from the late Renaissance to the early 19th century—were reinterpreted in this new context. The Jewelry of John Paul Miller, June 16, 2010 to January 2, 2011, celebrated this master goldsmith and living legend in an exhibition of more than 50 of his incredible works, including sketchbooks and drawings, spanning nearly 60 years of his illustrious career. Part of the special exhibition gallery was sectioned off to present a video installation, Omer Fast: The Casting (June 20 to September 5, 2010) built around an interview with a U.S. Army sergeant and dramatizations complementing the interview. The result was an experience in which two different split-screen video pieces—showing the interview itself as well as the dramatizations—showed back-to-back on screens in a darkened room, accompanied by the audio recording of the interview. And Midwest Modern: The Color Woodcuts of Mabel Hewit, June 26 to October 24, 2010, inaugurated the new prints and drawings galleries in the 1916 building with the first museum exhibition to explore the work of Mabel Hewit, who created exuberantly colored, modernist woodcuts using the graphically bold white-line technique. Also on view that summer in the east wing was the first rotation of In Honor of the Cleveland Arts Prize, commemorating the 50th anniversary of the Cleveland Arts Prize through the exhibition of some 30 works in various media created by visual arts prize winners whose work is in the museum’s permanent collection. One arts prize winner was prominently featured in the exhibition Andrew Borowiec: Cleveland Photographs, gathering his photographs of the Flats, a district near downtown Cleveland that was the historic epicenter of the city’s industrial might.

Exhibitions organized by Cleveland curators and featuring works from the museum collection traveling elsewhere included Art & Power in the Central African Savanna, which visited the Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, and Icons of American Photography, at the Frick Art & Historical Center, Pittsburgh, in the fall of 2009.
**Paul Gauguin: Paris, 1889**

The Kelvin and Eleanor Smith Foundation Exhibition Hall, October 4, 2009–January 18, 2010

Curator: Heather Lemonedes, Associate Curator of Drawings, Cleveland Museum of Art; Agnieszka Juszczak, guest curator for the exhibition, Van Gogh Museum; Belinda Thomson, advisor to the project, independent scholar

Comprising approximately 75 paintings, sculptures, and works on paper by Paul Gauguin and his contemporaries, *Paul Gauguin: Paris, 1889* was the first exhibition to focus on 1889 as a critical juncture in Gauguin’s artistic development.

Following in the footsteps of Gustave Courbet and Edouard Manet, Gauguin organized an independent exhibition of his own work and that of his artistic disciples on the grounds of the Exposition Universelle in Paris in 1889. Held in Monsieur Volpini’s Café des arts, *L’Exposition de peintures du groupe impressionniste et synthétiste* is recognized as the first Symbolist exhibition in Paris. *Paul Gauguin: Paris, 1889* re-created on a small scale the 1889 avant-garde exhibition at Volpini’s café, showing paintings and prints that Gauguin exhibited as well as works exhibited by his contemporaries Louis Anquetin, Emile Bernard, Charles Laval, and Emile Schuffenecker.

Gauguin’s first set of prints, a portfolio of 11 zincographs printed on canary yellow paper, was first on view in the Café des arts. Made upon the suggestion of Theo van Gogh, Gauguin’s so-called *Volpini Suite* chronicled the artist’s early career and travels to the exotic locales of Martinique, Brittany, and Arles. Intended to promote his subject matter, style, and status as the leader of a new school of painting, Gauguin’s prints acted as a visual résumé of his early career. *Paul Gauguin: Paris, 1889* brought together paintings, woodcarvings, ceramics, hand-colored prints, and drawings related to the *Volpini Suite*. By bringing together works of art that address key themes in Gauguin’s oeuvre, such as the mourning Eve, the woman in the waves, and the fruit bearers, the exhibition focused upon artistic process and the way that Gauguin used and re-used motifs over time and across media.

The exhibition concluded by investigating the legacy of the *Volpini Suite*. A selection of Gauguin’s paintings and prints made during his first journey to the South Seas and after his return to France in 1893 illuminated how staging an independent exhibition in 1889 helped the artist create his signature style and, in effect, become the Gauguin that we know.

*Paul Gauguin: Paris, 1889* was organized by the Cleveland Museum of Art and the Van Gogh Museum. The exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities. The exhibition was made possible through major support provided by the Malcolm E. Kenney Special Exhibitions Endowment Fund. The supporting corporate sponsor of the exhibition was KeyBank. Additional support has been provided by the Painting and Drawing Society of the Cleveland Museum of Art. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.


**CIA Students: Cleveland, 2009**

Gallery 101, November 13, 2009–January 24, 2010

Curators: Heather Lemonedes, Associate Curator of Drawings, and Caroline Goeser, Department Director for Interpretation

The CIA student exhibition, featuring ten pieces created just for this occasion, was inspired by the show staged 120 years ago by Paul Gauguin...
and other anti-establishment artists at Monsieur Volpini’s Café des Arts in the shadow of the Eiffel Tower, which had just been constructed for that year’s Paris Exposition Universelle. Just as Gauguin showed the world a glimpse of the emerging artists of his day, the CIA café exhibition at the museum offered a look at what some of today’s artists are up to.

The Cleveland Museum of Art celebrated the Cleveland Institute of Art exhibition CIA Students: Cleveland, 2009, at CMA with a very special after-hours event on November 13, featuring art and live performances by Marina Rosenfeld’s Sheer Frost Orchestra and Eats Tapes.

The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

**Art of the American Indians: The Thaw Collection**

The Kelvin and Eleanor Smith Foundation Exhibition Hall, March 7–May 30, 2010

Curator: Sue Bergh, Associate Curator of Art of the Ancient Americas

Not since the late 1970s has the CMA hosted an exhibition about the arts of America’s original inhabitants. After a long hiatus, then, this exhibition of 136 objects re-introduced the museum visitors to American Indian arts in a broad survey that sampled the Native artistic accomplishment and explored Native perspectives both before and after the arrival of Europeans.

The works were organized according to geographic regions, from the ancient ivories and ingenious modern masks of the Arctic to the dramatic arts of the Pacific Northwest. The basketry for which Native weavers are justly admired was featured in a section devoted to California and the adjacent Great Basin, including an important basket by Louisa Keyser (Dat So La Lee), the most legendary of Native basket makers. The abstract art of the culturally complex Southwest was shown in both its ancient and modern manifestations. From the Plains came examples of the flamboyant beaded, feathered, and painted works for which the region is most famous, along with a drawing book of the Lakota Chief Black Hawk. Finally, the woodlands of the east (including the Great Lakes) and their visually quieter and more contemplative arts—was another exhibition strength.

The bulk of the collection dates to the 19th century but archaeological and contemporary works were also included. The latter deserved special emphasis since they demonstrate the continuity and continued vitality of Native North American cultures, a point also made through the show’s programming.

The objects in the exhibition are drawn from The Eugene and Clare Thaw Collection of American Indian Art, assembled over the past two decades by Eugene V. Thaw, the distinguished connoisseur and collector. The Thaw collection now resides in the Fenimore Art Museum in Cooperstown, New York. Several CMA objects appeared at the Cleveland venue.

**Art of the American Indians: The Thaw Collection** was organized by the Fenimore Art Museum in Cooperstown, NY. This exhibition was made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.

The Cleveland Museum of Art’s exhibition and educational programs were made possible through the generous support of the Dominion Foundation, Medical Mutual, and Giant Eagle. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Other venues: Minneapolis Institute of Arts, October 24, 2010–January
Beyond Oberlin

Installed throughout the permanent collection galleries, March 2010–May 2011
Curator: Jon Seydl, The Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture 1500–1800

Through spring 2011, 14 works of art from the Allen Memorial Art Museum at Oberlin College were integrated into the permanent collection galleries of the Cleveland Museum of Art. Surrounded by related works from the CMA, the objects from Oberlin—European art from the late Renaissance to the early 19th century—were reinterpreted in a new context. The combinations sometimes built on strengths of the Cleveland collection and in other cases exemplify works not represented here, therefore broadening the story told in the museum’s galleries.

The interpretation stemmed from a spring 2010 course at Oberlin College taught by the installation’s co-organizers: Andria Derstine, the Allen Museum’s Curator of Collections and Curator of European and American Art; and Jon L. Seydl, The Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture, 1500–1800, Cleveland Museum of Art. The students included Alexandra Bishop, Mirella Brussani, Samantha Conroy, Shira Gluck, Georgia Horn, Rachel Luczkowski, Martha Moldovan, Claire Stepherson, Laura Sico, Amanda Tobin, Alex Vargo, and Cody Wiewandt.

The Oberlin students visited the CMA to study the history and display of European art and to learn about the behind-the-scenes aspects of museum work, such as storage, conservation, art handling, installation, exhibition design, and publication. The students wrote the gallery labels and created podcasts and longer texts for the web sites of both museums.

Beyond Oberlin continued through spring 2011 with 14 works of art from the Allen Memorial Art Museum at Oberlin College. The Oberlin students visited the Cleveland Museum of Art (CMA) to study the history and display of European art and to learn about the behind-the-scenes aspects of museum work, such as storage, conservation, art handling, installation, exhibition design, and publication. The students wrote the gallery labels and created podcasts and longer texts for the web sites of both museums.

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The Jewelry of John Paul Miller

East wing, the Betty and Max Ratner gallery, June 16, 2010–January 2, 2011
Curator: Stephen Harrison, Curator of Decorative Arts

An artist, teacher, and craftsman, John Paul Miller personifies a lifetime of creative expression. The Cleveland Museum of Art celebrated this master goldsmith and living legend in an exhibition of more than 50 of his incredible works, including sketchbooks and drawings, spanning nearly 60 years of his illustrious career. His two greatest passions—music and art—seemingly converge in work that moves from poetic forms to intensely intricate compositions. His earliest creations are lyrically simple, biomorphic forms characteristic of the modern era. Miller’s fascination with technique and process emerged in his groundbreaking rediscovery in the early 1950s of granulation, an ancient, yet forgotten, way of fusing tiny gold beads to a gold surface without solder. The fleeting creatures of earth, sea, and sky—snails, squids, crabs, moths, and flies—became his muse, inspiring a complicated palette of seductive enamels and textured forms. Historical reference and modern abstraction also infused his designs, bringing together that which he saw and that which he imagined to form a body of work full of curiosity and self-expression.

The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.
Omer Fast: The Casting
The Kelvin and Eleanor Smith Foundation Exhibition Hall, June 20–September 5, 2010
Curator: Paola Morsiani, Curator of Contemporary Art

In the last 30 years, artists have explored how newspapers, television, and cinema employ images for evidence but also for seduction, blurring fact and fiction to form a powerfully influential narrative and, in essence, reconstruct reality. The video work of Omer Fast aims to reconnect narratives about recent resonant events to the lived experiences behind them. The interview format is recurrent in his work. Through a uniquely creative editing process, factual sources assume a newly meaningful form in his video installations. Viewers were asked to become aware of their belief systems, of the passage of time as they internalized history, and of the multiple perspectives any communicated experience entails.

The Casting is based on an interview with a U.S. Army sergeant. In the installation, the soldier’s recollections provide a unifying soundtrack to tableaux vivants reenacting disparate moments from his experiences while stationed in Europe and then in Iraq. The seamless narration, however, has been spliced together and extended to include the artist’s process of auditioning actors for his work. Positioned at the back of the installation, the interview plays the role of “reality” as the more theatrical images are projected at the front. While the narrator’s speech remains casual, the tightly rendered tableaux vivants borrow from the stereotypical language of mass media, even as the segments represent an ongoing human drama. Partitioned screens in The Casting encourage an open-ended experience of the video, offering a perspective on the Iraqi conflict that takes into account actual lives as opposed to only the political content. Four-channel video installation, color, sound; 14 minutes. Edition 4/6.

Omer Fast was born in 1972 in Jerusalem, and currently lives and works in Berlin.

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Midwest Modern: The Color Woodcuts of Mabel Hewit
Lower level 1916 building, the James and Hanna Bartlett prints and drawings galleries, June 26–October 24, 2010
Curator: Jane Glaubinger, Curator of Prints

The Cleveland Museum of Art organized an exhibition that focused on a little-known Cleveland artist, Mabel Hewit. Midwest Modern: The Color Woodcuts of Mabel Hewit featured 76 works from the museum’s collection supplemented with loans from Mr. and Mrs. William Jurey, relatives of the artist, and a New York private collection. This show inaugurated the opening of the museum’s new prints and drawings galleries on June 26, 2010.

Organized by Jane Glaubinger, this is the first museum exhibition to explore the work of Mabel Hewit. Hewit learned to make white-line color woodcuts from Blanche Lazzell, the most important proponent of the technique, in Provincetown, Massachusetts, in 1933 and worked in the medium throughout her five-decade long career. Hewit created exuberantly colored, modernist woodcuts depicting diverse subjects such as scenes of Provincetown and daily life and views of Saugatuck, Michigan, where she studied for 16 summers at Ox-Bow, a summer art program. In 1950, Hewit traveled to Mexico, Guatemala, and the West Indies, locales that are also reflected in her work. In addition, she produced lithographs, watercolors, and printed woodblocks on lengths of fabric creating handsome textiles.
meant for home decoration. Hewit was aware of recent art trends and was influenced by Precisionism, Cubism, and Art Deco. Although her prints are naturalistic, several textiles are printed with abstract patterns.

Organized by the Cleveland Museum of Art, the exhibition and accompanying catalogue for *Midwest Modern: The Color Woodcuts of Mabel Hewit* were made possible in part by the Print Club of Cleveland. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

**Streams and Mountains Without End: Asian Art and the Legacy of Sherman E. Lee at the Cleveland Museum of Art**

The Kelvin and Eleanor Smith Foundation Exhibition Hall, June 27–August 23, 2009

Curators: Anita Chung, Curator of Chinese Art, Cleveland Museum of Art; Stan Czuma, Curator Emeritus of Indian and Southeast Asian Art, Cleveland Museum of Art; Jim Ulak, Deputy Director of the Freer and Sackler galleries, Smithsonian Institution

This special exhibition paid tribute to one of the museum world’s most exceptional and well-respected directors of the 20th century—Dr. Sherman Emery Lee, who passed away on July 9, 2008. From his first role as curator of oriental art in 1952 through his tenure as the museum’s third director (1958–82), Lee encouraged a greater appreciation of Asian art among art historians and the public alike, particularly through the superb Asian collection he amassed for the museum. Philippe de Montebello, former director of the Metropolitan Museum of Art in New York, credited Lee with “transform[ing] the Cleveland museum from a regional museum to a major global museum” (*New York Times*). Indeed, through the acquisition of brilliant works of art in many different media, Lee secured the museum’s position among the eminent art collecting institutions in the world.

**The American Indian Image: Photographs by Edward S. Curtis and Zig Jackson**

East wing, the Mark Schwartz and Bettina Katz photography galleries, February 7–May 30, 2010

Curator: Tom E. Hinson, Curator of Photography

Edward S. Curtis conducted a three-decade project photographing Native Americans, creating famous romanticized images. Contemporary photographer Zig Jackson, raised on a reservation in North Dakota, is in the midst of his own project to document the experience of the American Indian from his inside perspective. This exhibition included 30 large-scale historic photogravures drawn from the museum’s complete set of Curtis’s publication *The North
American Indian and 15 images borrowed from American Indian Zig Jackson’s ongoing examination of Native American cultural identity, representation, and appropriation.

The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

**In Honor of the Cleveland Arts Prize**

East wing, the William P. and Amanda C. Madar Cleveland gallery and the David and Helen Kangesser design gallery, June 13, 2010–March 13, 2011

Curator: Tom E. Hinson, Curator of Photography

This exhibition commemorated the 50th anniversary of the Cleveland Arts Prize, featuring some 30 works in all media created by visual arts prize winners whose work is in

the permanent collection of the Cleveland Museum of Art. The museum’s partners in this wide-reaching celebration—MOCA Cleveland, SPACES, and the Sculpture Center—held exciting, newly commissioned programs throughout the summer to draw attention to the excellence of the arts in Cleveland through the lens of the Cleveland Arts Prize. The museum’s exhibition was accompanied by the Cleveland Arts Prize annual awards event in the newly renovated Gartner Auditorium on June 26, 2010.

Organized by the Cleveland Museum of Art. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

**Portraiture: American Photography 1960 to the Present**

East wing, the Mark Schwartz and Bettina Katz photography galleries, June 20–September 13, 2009

Curator: Tom E. Hinson, Curator of Photography

Since the introduction of photography in America in 1840, portraiture has captured the interest of photographers and the rapt attention of viewers. Photography made likenesses of family and friends readily available, and distribution of portraits quickly became widespread in the 19th century. During the first half of the 20th century, photographic portraiture underwent profound changes. Depictions of the figure ranged from the aesthetic to the documentary, staged to candid, carefully conceived to spontaneous, and straightforward to physically, politically, and psychologically charged.

For the last 50 years, portraiture has been largely shaped by three approaches: traditional, formal presentations in which the psychology of the sitter (and sometimes the artist) is paramount; spontaneously recorded images of people in varied situations and environments; and symbolic representations in which the photographer questions accepted notions of truth and reality by temporarily staging often complex scenes with people as the protagonists. Photographers have increasingly relied on innovative pictorial forms and techniques, and digital photography has significantly advanced a diversity of approaches open to the photographer.

**The Cleveland Gallery: Highlights from the Collection of the Cleveland Museum of Art**

East wing, the William P. and Amanda C. Madar Cleveland gallery, June 20, 2009–May 16, 2010

Curator: Mark Cole, Associate Curator of American Art

Out of a modest settlement founded in 1796, Cleveland has evolved into an artistic center with local, regional, and national significance.
Initially, the fledgling city was a temporary home to traveling artists and artisans who practiced a wide variety of trades. By the 1870s, however, Cleveland had developed the population, institutional support, and patronage necessary to sustain a thriving professional arts community. Contributing appreciably to Cleveland’s vibrant art scene was an explosive rise of industry that attracted numerous artists and designers who made their primary living in the commercial arts. The growth and maintenance of the visual arts were further augmented by the launch of important cultural institutions, such as the future Cleveland Institute of Art (1882); the future Karamu House (1915); and the Cleveland Museum of Art in 1916. This inaugural installation of the Cleveland Museum of Art, drawn entirely from the holdings of the Cleveland Museum of Art, presented highlights in painting, sculpture, drawing, printmaking, photography, and the decorative arts. For more than 50 years, Toshiko Takaezu (1922–2011) led a minor revolution in ceramic art. Her quiet shapes, with their often expressive decorative glazes, represent poetic studies in harnessing organic forms. Her early work from the 1950s and ’60s took shape in the context of postwar biomorphic design, resulting in double, triple, and sometimes multi-spouted “vessels” that challenge the notion of a functioning pot. Toshiko continued this evolution in the following decades, first with nearly closed pots, leaving only a vestige of their function intact in the form of a tiny puckered opening. Later, she abandoned the spout altogether in her bulbous spheres, which recede to become vehicles for a mystical palette of glazes. Rising on the potter’s wheel with the spirit of nature and the alchemy of life, Toshiko’s work also reflects a disciplined approach to her quest. She once stated that “when an artist produces a good piece, that work has mystery, an un-said quality; it is alive!”

This installation celebrated the work of Toshiko Takaezu, with gratitude for her many gifts to the Cleveland Museum of Art.
this show created portraits of accomplished and often famous visual artists, writers, and actors; recorded the architecture of old and new Paris and its surrounding gardens and forests; captured the remarkable beauty of the natural environment; and examined rural life—the villages, inhabitants, and laborers.

The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Andrew Borowiec: Cleveland Photographs

East wing, the Mark Schwartz and Bettina Katz photography galleries, June 13–October 17, 2010
Curator: Tom E. Hinson, Curator of Photography

Akron photographer Andrew Borowiec’s reputation is founded on his insightful approach to documentary subjects rendered in beautifully printed black-and-white photographs. This exhibition featured photographs of the Flats, a district near downtown Cleveland that was the historic epicenter of the city’s industrial might—a visually rich world of factories and warehouses, nearby neighborhoods where the labor force lived, and a twisting river crisscrossed by countless bridges and railroad tracks. The 40 gelatin silver prints in this exhibition were part of a generous gift of 87 prints, all contained in the photographer’s third book, Cleveland: The Flats, the Mill, and the Hills, that were donated to the museum by Mark Schwartz and Bettina Katz in honor of James and Hanna Bartlett. The Cleveland Museum of Art is generously funded by Cuyahoga County residents through Cuyahoga Arts and Culture. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

Focus Exhibition

Jonah Marbles

September 2009
Two CMA works, Jonah Under the Gourd Vine and Jonah Swallowed, were on display for the annual Dr. John and Helen Collis Lecture featuring Robin Cormack from the Courtauld Institute in London on the Jonah Marbles.

Traveling Exhibitions

Art & Power in the Central African Savanna

Fine Arts Museums of San Francisco, M. H. de Young Memorial Museum, June 20–October 11, 2009

Icons of American Photography

Frick Art & Historical Center, Pittsburgh, October 3, 2009–January 3, 2010
Curator: Tom E. Hinson, Curator of Photography

The photography collection of the Cleveland Museum of Art is a highly selective group of masterworks
spanning the history of the medium. This exhibition gathered 116 iconic images from the museum’s remarkable American photographs from 1850 to 1960, illustrating the development of an art form and a nation. From daguerreotype portraits and massive glass-plate landscapes of the 1800s to spontaneous street shots from the mid 20th century, each photograph is a superlative creative achievement. Ansel Adams, Margaret Bourke-White, Imogen Cunningham, Walker Evans, Robert Frank, Dorothea Lange, Helen Levitt, Gordon Parks, Aaron Siskind, Edward Steichen, Alfred Stieglitz, Paul Strand, Carleton Watkins, Weegee, and Edward Weston were represented.

This exhibition was supported in part by The American Masterpieces Visual Arts Touring Award from the National Endowment for the Arts.
PERFORMING ARTS, MUSIC, AND FILM
It was a dynamic year for the Department of Performing Arts, Music, and Film. The VIVA! & Gala Performing Arts series met with popular and critical acclaim including an accolade from *The Plain Dealer*’s Don Rosenberg who called it “one of the most visionary concert series in the region.” Work on Gartner Auditorium was completed and the hall opened on February 28 with a reopening bash and an opening night festival. The department, as in the previous year, contributed to the Summer Solstice evening by programming an eclectic mix of popular music. The film program brought to Cleveland 95 feature films, 75 of which were exclusive Cleveland runs, making the museum an important alternative venue for rare art films otherwise not available in the region. Overall attendance to film screenings increased by an impressive 31%. Massoud Saidpour, director of performing arts, music, and film, Thomas M. Welsh, associate director of music, and John Ewing, associate director of film, were actively involved in various national and regional media outlets engaging audiences about the unique contributions of the museum’s performing arts and film offerings.

The 2009–10 VIVA! & Gala Performing Arts series featured 14 performances by an array of international artists and ensembles. Concerts continued to be presented around town until the reopening of the refurbished Gartner Auditorium. The around town concert series, in its five years, garnered critical and popular praise for highlighting some of Cleveland’s hidden architectural gems. In total more than 62,000 attended 85 concerts and events at 25 different sites. The reopening of Gartner Auditorium was celebrated by a spectacular celebration bash—
hosted by the Women’s Council of the Cleveland Museum of Art—and a concert by the affable Max Raabe & Palast Orchester, who brought the house down with stupendous musicianship and showmanship. The celebration continued with Gartner Opening Nights Festival—eight weeks of free performances by some of Cleveland’s finest performers. After five years of presenting concerts around the city, the museum welcomed performers from the region into the refurbished hall. The Opening Nights Festival performances were selected to showcase the flexibility and functionality of the refurbished auditorium with vastly improved and adjustable acoustics, extended and sprung stage floor, new audio and lighting equipment, and a new stage curtain system. The dramatically improved Gartner Auditorium won praise from all angles, including an award from Design and Construction magazine. Special thanks to presenting sponsor KeyBank and supporting sponsors Donley’s, Inc., the Musart Society, and Westlake Reed Leskosky for making the Opening Nights Festival possible.

Highlights from the VIVA! & Gala season were many. There were three sold-out performances during the first “around town” half of the season: The Shaolin Warriors of China dazzled with their displays of skill and discipline in the Ohio Theatre (PlayhouseSquare); guitarist Juan Carmona and ensemble filled the Cleveland Museum of Natural History’s Murch Auditorium with fiery flamenco; and the Masters of Persian Music captivated
the audience with mystical Persian poetry and melodies at the Hanna Theatre (PlayhouseSquare). Tanya Tagaq electrified the audience with her unique concept of experimental music and traditional Inuit throat singing, presented in conjunction with the exhibition *Art of the American Indians: The Thaw Collection*; composer-saxophonist John Zorn and his Masada Sextet made their Cleveland debut; and cellist Anssi Karttunen and Stephen Scott’s Bowed Piano Ensemble rounded out the concerts.

The museum continued its new media collaboration with *NewMusicBox.org*, the groundbreaking music webzine from the American Music Center (AMC), and its companion, Counterstream Radio, which featured the VIVA! & Gala debut performance of noted American composer Evan Ziporyn’s Gamelan Galak Tika. Public radio’s popular “Performance Today” program continued to broadcast selections from the concert series, carrying the museum’s name to 245 public radio stations and nearly 1.1 million listeners.

Free concerts were co-presented by the Organ Historical Society performed in the 1916 building galleries on the museum’s portative organ built by Walter Holtkamp Sr.

Between July 1, 2009 and June 30, 2010, the Cleveland Museum of Art Film Series presented 95 different feature films (or feature-length programs
of short films) in 154 separate screenings. Seventy-five of the presentations were exclusive Cleveland-area first-run films. Total attendance for the year had a 31% increase over FY08–09 film attendance.

Most programs were shown in the museum’s Morley Lecture Hall, though the year also saw the return of film to the museum’s newly renovated Gartner Auditorium after a five-year hiatus. The first of three movies shown in Gartner was a free screening (from 35mm film) of *Raiders of the Lost Ark* on April 10, 2010.

There were several special guests during the year. In August former Ohioans Bill and Turner Ross answered audience questions after a screening of *45365*, their acclaimed new documentary about Sidney, Ohio, their hometown. Later in August, two more Ohio artists, filmmaker Wayne Alan Harold and veteran illustrator P. Craig Russell, answered questions after Harold’s movie about Russell, *Night Music: The Art of P. Craig Russell*. In September British filmmaker Phil Grabsky appeared with his movie *In Search of Beethoven*, and in February celebrated New York independent filmmaker Michael Almereyda presented his new film diary, *Paradise*. In January Gary Lewis, one of the four members of the championship barbershop quartet Max Q, answered questions after a screening of *American Harmony*, a documentary about the Barbershop Harmony Society’s 2006 International Quartet Competition (in which
Max Q was prominently featured). In April a free screening of the new Israeli documentary Yes, Miss Commander!, about at-risk youth in the Israeli Defense Forces, was followed by a panel discussion with some of the soldiers seen in the movie. (The screening was co-presented with Siegal College and co-sponsored by the Jewish Community Federation.) And in May Dave Filipi, curator of film and video at the Wexner Center in Columbus, presented an all-new program in his ongoing series Rare Films from the Baseball Hall of Fame.

Once again March found the museum sponsoring a film in the Cleveland International Film Festival at Tower City Cinemas in downtown Cleveland. This year’s movie was The Desert of Forbidden Art, a documentary about a Russian artist who collected banned Soviet art and created a museum for it in remote Uzbekistan. The two filmmakers, Tchavdar Georgiev and Amanda Pope, accompanied the film and met with various CMA staff members while here.

In May the museum presented the Midwest premiere of The Complete Metropolis, a newly restored version of Fritz Lang’s famous German silent science-fiction epic. Almost 800 moviegoers attended the museum's five screenings, including many people from out of town and out of state.
PERFORMING ARTS, MUSIC, AND FILM

VIVA! & Gala Around Town
Flamenco! Juan Carmona Grupo; Gartner Reopening Bash with Max Raabe & Palast Orchester; Anssi Karttunen, cello with I Cellisti; Garth Knox, viola and viola d’amore and Lauren Radnofsky, cello; Masters of Persian Music; Puerto Plata: Music of the Dominican Republic; Romance de Tango; Royal Dramatic Theatre of Stockholm: Romeo & Julia Kören; Frederic Rzewski, piano; Stephen Scott’s Bowed Piano Ensemble; Shaolin Warriors of China; Tanya Tagaq: Inuit Throat Singing; Evan Ziporyn & Gamelan Galak Tika; John Zorn’s Masada Sextet

Opening Nights Festival
Baby Dee; Cleveland Jazz Orchestra Quartet; Cleveland School of the Arts/Cleveland Orchestra “Music Mentors”; Cleveland School of the Arts R. Nathaniel Dett Choir; Contemporary Youth Orchestra; The Continental Strings Tamburitzan Orchestra of Cleveland; Fairmount Spanish Dance Company; Greater Cleveland Choral Chapter; Harmonia: Music of Eastern Europe; Heights Barbershoppers; Hungarian Scout Folk Ensemble; Louis Andriessen’s “Workers Union”; Members of the Cleveland Orchestra perform Beethoven’s Septet, Op. 20; Oberlin Jazz: Michael King Trio; Opera Cleveland Chorus; Karel Paukert, harpsichord; Quire Cleveland; Ravel’s Piano Trio performed by Joel Smirnoff, violin, Regina Mushabac, cello, and Chris Oldfather, piano; Roberto Ocasio Latin Jazz Project; Shaker Heights High School A Cappella Choir; Joshua Smith, flute; Sujatha Srinivasan: Barathanatyam Dance; Stravinsky’s “Fanfare for a New Theatre” performed by Conrad Jones and Hayato Tanaka, trumpets; Traditional Ukrainian folk songs with Nadia Tarnawsky, voice, Brandon Vance, violin, and Alexander Fedoriouk, cimbalom; United States Coast Guard Band Brass Quintet

Gallery Concerts
Gregory Crowell, organ, and Kathryn Stiefer, soprano

Special Events
After Hours (November 13, Gauguin): performances by Marina Rosenfeld’s Sheer Frost Orchestra, and Eats Tapes; Summer Solstice (lower 1916 galleries reopening): performances by Dante Carfagna, Lionel Loueke Trio, Burkina Electric, Omar Souleyman, Javelin, The Phenomenal Handclap Band, and DJ /rupture
CMA Film Series

There were three series of note. “Gauguin on Film,” consisted of three different film versions of the life of painter Paul Gauguin, shown in December in conjunction with the special exhibition Paul Gauguin: Paris, 1889. “Seeing Red: An American Indian Film Series,” shown in March and April, contained seven classic and contemporary films about North America’s indigenous peoples, many directed by contemporary Native American filmmakers. The series complemented the special exhibition Art of the American Indians: The Thaw Collection. Marie Toledo, a local American Indian educator, led discussions after four of the films. May and June’s series, “It’s All True,” included 16 new documentaries on a wide range of subjects.

Complete list of films shown: 24 City; 2008 British Television Advertising Awards; 45365; Afghan Star; Alcatraz Is Not an Island; American Harmony; An American Journey: Revisiting Robert Frank’s “The Americans”; Audience of One; Automorphosis; Barking Water; The Beaches of Agnès; Before Tomorrow; Blood Into Wine; Bluebeard; Burma VI; Carmen & Geoffrey; Carry It On; Cherry Blossoms; Citizen Architect: Samuel Mockbee and the Spirit of the Rural Studio; The Complete Metropolis; The Country Teacher; Dave Filipi presents Rare Films from the Baseball Hall of Fame; Defamation; Departures;
Donald Sutherland as Paul Gauguin in The Wolf at the Door

Disgrace; Empty Nest; The End of the Line; Evangelion 1.0: You Are (Not) Alone; Explicit Ills; Fire in the East: A Portrait of Robert Frank (short); Food Beware: The French Organic Revolution; Four Seasons Lodge; Four Sheets to the Wind; Gauguin the Savage; Gogol Bordello Non-Stop; Gotta Dance; Guest of Cindy Sherman; The Hand of Fatima; Harmony and Me; Harlan: In the Shadow of Jew Süss; Hausu (House); Herb & Dorothy; Home; The Horse Boy; I Can See You; Ice People; In Search of Beethoven; In the Land of the Head Hunters (archival

35mm print from the UCLA Film & Television Archive); In Search of Memory; It Came from Kuchar; Kabei: Our Mother; La Danse—The Paris Opera Ballet; Laila's Birthday; Leonard Cohen: Live at the Isle of Wight 1970; Little Ashes; Loren Cass; The Lost Son of Havana; The Lovely Bones (special advance screening); Malls R Us; Milton Glaser: To Inform & Delight; Mine; The Moon and Sixpence (archival 35mm print from the George Eastman House); The Music Box (short); Mythic Journeys; Night Music: The Art of P. Craig Russell; Nollywood Babylon; Nursery University; Older Than America; Paradise; Passing Strange: The Movie; Perestroika; Prodigal Sons; The Queen and I; Raiders of the Lost Ark; Reel Injusn; Robert Blecker Wants Me Dead; Rocaterrania; Séraphine (special advance screening); Severed Ways: The Norse Discovery of America;

Skin; Still Bill; Tales from the Script; That Evening Sun; They Came To Play; Throw Down Your Heart; TRIMPIN: the sound of invention; Valentino: The Last Emperor; The Vanished Empire; Videocracy; La vie d’un chien (The Life of a Dog) (short); The Viewer (3-D short); Visual Acoustics: The Modernism of Julius Shulman; Waiting for Armageddon; The Way We Get By; William Kunstler: Disturbing the Universe; A Wink and a Smile; The Wolf at the Door; The Wonder of It All; Yes, Miss Commander!

Before Tomorrow
PHILANTHROPY AND COMMUNITY SUPPORT
The museum’s extensive artistic, educational, and community programs—as well as the continued progress on the restoration and expansion of its buildings—was made possible by the generous support of the community. Contributions from individuals, corporations, foundations, government agencies, and dedicated volunteer organizations enabled the museum to present stunning special exhibitions, reach students of all ages and backgrounds with inspiring educational programs, welcome thousands of area residents to University Circle for vibrant community celebrations, reopen galleries and Gartner Auditorium, and move forward with Phase II of the building project.

As of June 30, 2010, capital campaign contributions totaling $220,437,878 were received from 372 individuals, families, corporations, foundations, government entities, and support organizations. Special thanks go to the museum’s trustees, who have contributed more than half of this amount. A celebration of the Campaign’s progress was held on June 5, 2010, when adults, children, grandchildren—and even a few great-grandchildren—enjoyed a preview of the spectacular new galleries in the lower level of the
1916 building, cocktails and hors d’oeuvres, and a host of art activities throughout the museum. The evening paid tribute to those who have made commitments of $50,000 or more to the capital campaign and welcomed multiple generations who came together to be a part of this celebration of their families’ generosity.

To recognize their support of the lower level 1916 building galleries, the museum named galleries and spaces in honor of Hanna H. and James T. Bartlett, Robert P. Bergman, Hahn Loeser & Parks LLP, The Jochum-Moll Foundation, Robert M. Kaye and Diane Upright, David and Inez Myers Foundation, and The Plain Dealer. On June 19, a public celebration of the opening of the galleries on the lower level of the 1916 building preceded the museum’s second annual Summer Solstice Party. The eight-hour extravaganza attracted more than 4,000 partygoers who visited the new galleries, enjoyed eclectic performances on the terraces, sampled bounteous fare, and danced until the wee hours of the morning.

Earlier in the spring, the spectacularly renovated Gartner Auditorium reopened to a crowd of more than 600 who gathered to watch Max Raabe and the Palast Orchester on February 28, 2010. The event, organized by the Womens Council of the Cleveland Museum of Art, generated tremendous support for the Department
of Performing Arts, Music, and Film, exceeding revenue projections by more than 300%! Special thanks go to the event sponsors: Key Bank, Donley’s Inc., and Westlake, Reed, Leskosky.

Membership in the Donor Circles program reached an all-time high of 561 members in June 2010, continuing a steady pattern of growth that began in 2006, when membership stood at 416 members. The general membership reached high numbers for the fiscal year during *Paul Gauguin: Paris, 1889* with 23,967 households. The membership department worked with curators to offer a series of Art Conversations throughout the summer on a variety of topics. A Members Appreciation Day was held in September 2009 and featured presentations on conservation and exhibition development, art activities, and curator gallery talks. Members also took trips this past year, including two visits to Frank Lloyd Wright’s Fallingwater and Kentuck Knob, two tours of Rose Iron Works in Cleveland to see how this artisanal ironworking shop thrives today, and two tours of the Intermuseum Conservation Association (ICA) in Cleveland, which allowed members a close look at conservation techniques. All trips and tours were sold out. Members also enjoyed a special Mardi Gras party. Member preview days, receptions, and parties were held for the openings of *Paul Gauguin: Paris, 1889* and *Art of the American Indians: The Thaw Collection*. Membership held a week-long series of Member Preview Days for the opening of the 1916 galleries,
level 1, featuring architectural tours and curator gallery talks.

The Annual Fund Fall Campaign achieved an increase of 18% in revenue. Overall, annual fund contributions for the fiscal year increased 4% over the previous year. And the museum was pleased to receive significant sponsorship support of important exhibitions from two of its affiliate groups: The Painting and Drawing Society for Paul Gauguin: Paris, 1889 and The Print Club of Cleveland for Midwest Modern: The Color Woodcuts of Mabel Hewit.

The Legacy Society welcomed 11 new members, bringing the total number of CMA Legacy Society members to 582. The annual luncheon for Legacy Society members, on October 19, 2009, attracted 142 guests who were treated to lunch and a special presentation of Paul Gauguin: Paris, 1889 with Heather Lemonedes, associate curator of drawings. During the fiscal year, five new charitable gift annuities were established, four new will commitments were identified, bequest gifts were received from 14 different estates, 22 new gifts were made to existing endowments, and one brand-new endowment was established. All in all, planned giving activities for 2009–2010 benefited the museum by a grand total of $4,848,690.

More than 90 companies contributed more than $740,000 to corporate membership and sponsorships for exhibitions, educational programs, and community events. Special thanks go to Key
Bank for its sponsorship of *Paul Gauguin: Paris, 1889*, and to the Dominion Foundation and Medical Mutual of Ohio for their sponsorship of *Art of the American Indians: The Thaw Collection.* PNC continued its generous support of “StART SmArt,” the museum’s innovative educational program for preschools in the surrounding neighborhoods, through its “Grow Up Great” initiative. Cleveland Clinic Foundation and Ernst & Young provided leadership support for Parade the Circle. Corporate Festive Fridays continued, welcoming more than 1,000 employees of our corporate members and their families to the museum to enjoy free admission to special exhibitions and educational family activities.

Foundation and government grant support totaled $3,152,067. Key grants included: The Cleveland Foundation—two grants totaling $219,400 to support “Community of Relationships,” a series of programs and events including Parade the Circle and a new Mural Project designed to engage the museum’s surrounding communities; The Andrew W. Mellon Foundation—$450,000 to support (over three years) the new position of associate curator of Japanese and Korean art; Cuyahoga Arts & Culture—$1,506,000 for General Operating Support; and the Ohio Arts Council—$367,359 for General Operating Support. In addition, the Andrew W. Mellon Foundation awarded an endowment grant of $1,500,000 (matched 1:1) to fund two mid-level curatorial positions.
The Womens Council of the Cleveland Museum of Art organized the Gartner Auditorium re-opening bash with Max Raabe & Palast Orchester on February 28, 2010, to support Performing Arts, Music, and Film at CMA, raising $40,000. The Womens Council also pledged an additional $250,000 to the Capital Campaign with the implementation of the Subscription II Program, to bring the total pledge to $1,000,000. The group gave the museum $40,000 for a visitor
experience project which financed audio tours called Art Conversations, a series of audio tours in the newly reinstalled galleries. Other gifts included: $15,000 for Parade the Circle; $25,000 for CMA Partners; and $50,000 toward the Capital Campaign.

The Womens Council members volunteered 39,996 hours at a donor value of $834,000 by national volunteering standards. A new volunteering position this year was working in the museum store for special exhibitions or over the holidays. Council members from the Advocacy Committee attended Arts Day in Columbus and had eight appointments with legislators.

The Womens Council Programs were exciting and varied, including a celebration of the founding of the museum’s Fine Arts Garden in May of 2010 with guests from the Garden Club of Cleveland, Shaker Lakes Garden Club, the Cleveland Botanical Garden, and the Fine Arts Garden Commission. The meeting featured landscape historian and Womens Council member Mary Hoerner, a luncheon, and the restoration planting of eight flowering cherry trees donated by the Garden Club of Cleveland. The Womens Council Speaker Series presented two “Evenings with Contemporary Artists” including Carrie Mae Weems in August and Liza Lou in September. This programming supported the summer celebration of the opening of the new east wing. Circle Neighbors, a collaborative of University Circle institutions led by the Womens Council, held a panel on the future of University Circle moderated by The Plain Dealer’s Steve Litt and featuring Margaret Carney and Lillian Kuri. In May, Dee Perry of WCPN 90.3 FM moderated a panel of Case Western Reserve Univerity and Cleveland Institute of Art students on the future of the student and student life in University Circle. This was the seventh of these programs which began in 2007. This project has become a model for a similar program at the Detroit Institute of Arts.

During the year, the Womens Council added 26 new members for a total membership of 592, and launched a Womens Council web site: www.wccma.net
For the Marketing and Communications Department the main event of the year was the introduction of the museum’s brand new web site. After more than two years of planning, the new design—created by the renowned firm Pentagram with background engineering by Lucrum Inc., makes the exciting experience of browsing through the museum collection a visual and organizational metaphor for the entire site. Senior designer Tom Barnard managed countless details of the project and made sure that the design vision would reach its potential.

The department also oversaw the second-annual Summer Solstice Party, working in tandem with the department of Performing Arts, Music, and Film, to bring a lively range of performers to a stage set up on the south terrace. After two wildly successful versions of this party, it seems likely to become another summer fixture in Cleveland’s festival calendar.
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Marianne Bernadotte
Arlene Bialic
Joanne Billiar
Ellen Bishko
Christy Bittenbender
Jessica Bladek
Dorothy Blaha
Suzanne Blaser
Gertrude Bleisch
Carol Blixen
Amanda Block
Susan Block
Elizabeth Blowers
Mathew Blowers
Flora Blumenthal
Cory Boberg
Natalie Bond
Jane Bondi
Elda Borroni
Alicia Boultom
Judy Bourne
Karen and Butch Bourquin
Kevaly Bozes
Susan Brachna
Kathy Branscomb
Emily Brasfield
Brynn Brickley
John Brickley
Joann Broadbooks
Thomas Brodnick
Kate Brown
Mebby Brown
Claire Brugnoletti
Christopher Bruns
William Bryson
Nancy Burgard
Rae Burke
Marilyn Butler
Pat Butler
Grace Bynum
Alyah Byrne-Kennedy
Kat Cade
Gail Calfee
Cynthia Calvillo-Casper
Victoria Calvillo-Casper
Sheri Camloh
Hannah Carlson
Brittany Cart
Brian Cash
Andrea Chan
Eva Chan
Anna Chanakas
Toni Chanakas
Nadia Chantler
Kaye Chavinson
Grace Chen
Karen and Joe Chinnici
Shawn Mishak
Emily Moore
Teryn Moorefield
Marie Morelli
Alissa Morgan
Andrea Morris
Marjorie Moskovitz
Annah Mueller
Meredith Mueller
Felix Muniz Jr.
Alyssa Murphy
Stacie Murry
Judi and Manny Naft
Janet Neary
Allison Neumann
Alyce Nunn
Augustina Odenbrett
Leslesha Olgetree
Meghan Olis
Helen Orton
William Ott
Tatum Ouaverson Kent
Anne Owens
Becky Owens
Brenton Pahl
Grace Palczewska
Eliza Parkin
Rita Pearlman
Ethel Pearson
Kieth Peppers
Nancy Persell
Janet Petroni
John Petroni
Anne-Marie Petros
Nina Pettersson
Emily Phillips
Carole Phipps
Suzanne Piazza
Susan Pim
Cheryl Piper
Patricia Plotkin
Margaret Plumpton
Anne Poirson
Elinor Polster
Frankie Polster
Carol Porter
Fran Porter
Mallory Potash
William Poynter III
Yanis Poystia
Trina Prufer
Nichole Pulley
Laura Quintrell
Zsuzsanna Racz
Lourdes Ramirez
Seema Rao
Adrienne Rasmus
Virginia Ratcliffe
Kimberly Rattleph
Sarah Reinbolt
Gail Resch
George Richardson
Merrin Richardson
Naomi Richendollar
Shirley Ann Ricketts
Robin Ritz
Deirdre Roberts
Georgianna Roberts
Kathy Rockman
Alexandra Rockwell
Jesse Rodriguez
Claire Rogers
Dave Rogers
Monica Rogers
Vivian Rokfalusi
Celia Rosenberg
Edward Rosenberg
Carole Rosenblatt
Emily Rosolowski
Margaret Roulett
Raymond Rozman
Sandra Rueb
Brendan Ryan
Carrie Ryan
Brendan Ryan
Aurelie Sabol
Marjorie Sachs
Linda Sanders
Jennifer Sandoval
Mitzi Sands
Dee Scalabrino  
Lori Scarcella  
Sara Scarcella  
Susan Schenkelberg  
Ellen Schermer  
Gail Schlang  
Susan Schloss  
Nancy Schneider  
Susan Schwarzwald  
Barbara Scott  
Dawn Scott  
Betty Jo Scurei  
Cindy Seaman  
Linda Sebok  
Carolyn Shanklin  
Jane Shapard  
Jeremy Sheehan  
Arielle Sheperd  
Danielle Sheperd  
Moriah Shtull  
Bonnie Sikes  
Deborah Silverman  
Kenneth Silverman  
Patricia Simpfendorfer  
Susan Skoczen Southard  
Marguerite Skorepa  
Margaret Sloan  
Barbara Smeltz  
Chuck Smick  
Linda Smith-Richardson  
Alison Smythe  
Becky Smythe  
Marcia Sobol  
Francine Sobol  
Diane Sonnie  
Freeland Southard  
Rita Speidel  
Judith Spencer  
Lamessa Spencer  
Dominick Spera  
Daryle Spero  
Gary Spriggs  
Maggie Spriggs  
Kevin Staller  
Michele Staller  
Mary Stark  
Kate Stenson  
Mary Ann Stepka-Warner  
Marianne Stern  
Frank Strojan  
Sarah Stull  
Diane Stupay  
Nora Suder-Riley  
Alexa Sulak  
Kelly Suredam  
Rhyian Sweeney  
David Szamborski  
Ted Tamasovich  
Diamond Taylor Avery  
Tori Tesmer  
Jane Thomas  
Lauran Thomas  
Martha Thompson  
Jean Thorrat  
Diane Tighe  
Patrick Tighe  
Laura and Alan Tomco  
Alison Tomin  
Kuten Toten  
Ruth Toth  
Martha Towns  
Gail an Marty Trembly  
Rachel Tschantz  
Susan Tsevdos  
Frank Tufts  
Nicholas Tullio  
Chris Ujcich  
Sherry Ulrich  
Robin Van Lear  
Andreya Veintimilla  
Sarah Venorsky  
Christine Vilas  
Deirdre Vodanoff  
Sandra and Nick Vodanoff  
Lisa Voleski  
Rachel Von Hendrix  
Erica Wade  
Elizabeth Wagner  
Monica Wagner  
Annie Wainwright
Robert Walcott
Barbara Walker
Ann Walling
Donna Walsh
Hunter Walter
Margaret Walton
Marie Walzer
Teri Wang
Hannah Weil
Kathryn Weil
Lois Weissberg
Catherine and Michael Wells
Joyce Wells-Corrigan
Nancy West
Mary Wheelock
Nancy Whitman
Lori Whittington
Louinia Mae Whittlesey
Betty Williams
Holly Williams
Kesha Williams
Sarah Williams
Anne Wilson
Jack Wilson
Joan Wilson
Megan Wilson
Chuck Winter
Donna Winter
Maggie Wojton
Janice Wood
Kathleen Wood
Kristin Woodruff
Claudia Woods
Eileen Wozniak
Saeko Yamamoto
Yi Yu
Mary Lou Zamler
Alan Zelina
Susan Ziegler
Lucy Zimmerman
Elaine and Don Ziol
Danielle Zodnik
Mary Zodnik
Sandra Zodnik
Richard Zupancic
Gabi Banzhaf, Cleveland Institute of Art
Julia Barber, Swarthmore College
Amanda Block, Laurel School
Alicia Boulton, Kent State University
Alyiah Byrne, Baldwin-Wallace College
Brian Cash, Miami University
Eva Chan, Case Western Reserve University
Maria-Cristina Ciocanelea, American University in Paris
Keith Conway, Kent State University
Carolyn Corrigan, Kent State University
Sean Delaney, Kent State University
Ivy Garrigan, Cleveland Institute of Art
Greg Golden, the University of Akron
Amanda Halmes, Cleveland State University
John B. Henry, Hiram College
Kristen Isabel, John Carroll University
Nick Joyce, Kent State University
Grace Martin, Hiram College
Danielle Meeker, the College of William & Mary
Samantha Miller, Vanderbilt University
Annah Mueller, University of Maine Farmington
Matthew Mullane, Hiram College
Felix Muniz Jr., Cleveland State University
Keith Peppers, Cleveland State University
Mallory Potash, Ohio University
Margaret Roulet, Case Western Reserve University
Alison Schmidt, the Cleveland Institute of Music
Moriah Shtull, Indiana University
Stephanie Simonson, Cleveland State University
Nick Smith, Baldwin-Wallace College
Anna-Claire Stinebring, Oberlin College
Sarah Stull, University of Dayton
Ted Tamasovich, Kent State University
Alison Tomin, Baldwin-Wallace College
Kathryn Weil, Cleveland Institute of Art
Holly Williams, Kent State University
Margaret Wojton, Kent State University
Victoria Wolfe, Case Western Reserve University
Yu Yi, the University of Akron
Katie Young, Kent State University
Rachel Zaccardelli, John Carroll University
Lucy Zimmerman, Wake Forest University
**Schools and Faculty**

Bedford High School: Dagmar Clements
Castle High School: Martin Griffin
Cleveland School of the Arts: Diana Snyder, Toni Starinsky
East High School: Johnnie Smart
Shaker Heights High School: Sarah Davis
Shaw High School: Irene Eve Chudzik
Strongsville High School: Ellen Goodworth, Tonya Barber
Valley Forge High School: Kim Weber, Andrea Harchar, Karen Fulop

**Apprentice Ambassadors**

Tiffany Adams, East
Jermaine Allison, Shaw
Avery Bounds, Bedford
Carl Caldwell, East
Sarah Cardenas, Bedford
Arielle Ciprian, Bedford
Sirena Comer, Shaw
Jermaine Davis, Shaw
Jerelle Dillon, Shaw
Erin Durante, Valley Forge
Richard “Jym” Edwards, Shaker
Asia Elom, Castle
William Foy, East
Joi Grant, School of the Arts
Dinique Gray, School of the Arts
Margo Heydenrych, Strongsville
Breanna Hlava, Valley Forge
Michelle Janosky, Strongsville
Shashanna Jennings, School of the Arts
Jonathan Jones, Castle
Josef Jones, Shaw
Abbey Kish, Valley Forge
Erica Kowalski, Strongsville
Rickey Lavendar, Bedford

**Master Ambassadors**

Marco Braddy, School of the Arts
Kelsie Britton, Bedford
Cache Boynton, Castle
Sean Day, Shaw
Jonta Dickerson, East
Michelle Drabish, Strongsville
Korliss Evans, Bedford
Kennard Everett, Castle
Elaina Gregg, Shaker
Elizabeth Guyon, Shaw
Megan Hawk, Strongsville
Leah Hustak, Strongsville
Emily Kardamis, Strongsville
Rachel Leonard, Shaker
Mercedes Martin, Shaw
Katie Maxwell, Strongsville
Jessica Short, Strongsville
Cassandra Wenner, Bedford
Davionne Willis, Castle
Latasha Woods, East

**Stafan Lynch, Shaw**

Christian Martinez, Shaker
Amy Monnins, Strongsville
Jimmy Norton, Bedford
Chloe Pattern, Strongsville
Olivia Pek, Shaker
Katelyn Petronick, Valley Forge
Mario Pollard, School of the Arts
Jessica Ressler, Strongsville
Deonte Roper, School of the Arts
Mariah Rucker, School of the Arts
Brendan Ryan, Shaker
Joseph Schwind, Bedford
Alicia Scott, School of the Arts
Bria Marie Scott, School of the Arts
Jessica Sheffin, Castle
Brittany Smith, Bedford
Ebony Smith, East
Dajah Spence, School of the Arts
Kenneth Stewart, Shaw
Abigail Szunyogh, Strongsville
Melvin Thomas, Shaw
Gabrielle Turner, Shaker
Melanie Wheeler, Shaker
Elijah White, School of the Arts
Emily Williams, Strongsville
Shermaina Williams, Castle
EDUCATION AND PUBLIC PROGRAMS
Education programming this year paralleled the museum’s major events. With the opening of the new east wing in the summer of 2009, curators of the collections represented in the new galleries presented talks followed by gallery discussions: Contemporary Curator Paola Morsiani offered *Do You Have Time? Experiencing Contemporary Art in the East Wing and Collecting in the Future Tense: New Acquisitions and Acquisitions to Come*; Curator of Decorative Arts Stephen Harrison presented *Rarely Seen Treasures Emerge in the Decorative Art Galleries*; Associate Curator of American Art Mark Cole also gave two lectures, “*I, Too Am America*”: *African American Modernism* and *The Great Debate: Realism vs. Abstraction in Modern American Art*; Curator of Photography Tom Hinson offered *France at the Dawn of Photography*; and Curator of European Art William Robinson wound up the series with *Pure Psychic Automatism: Dada and Surrealist Art*.


The fall season’s exhibition, *Paul Gauguin: Paris, 1889*, brought its own suite of related educational events. Belinda Thomson, consultant to the exhibition, offered the lecture *The Wolf in the Sheepfold: Gauguin at the Universal Exhibition of 1889*. The museum’s Curator of Drawings Heather Lemonedes presented *Immersion in the Waves—Gauguin and the Bather*. Miriam Levin, professor of
History and Art History at CWRU, followed with *When the Eiffel Tower Was New*. Moyna Stanton’s *Technical Aspects of the Volpini Suite* presented the conservator’s point of view, and independent scholar Caroline Boyle-Turner concluded the lecture series with *Gauguin’s Brittany: True or False*. A Family Day in October let visitors make prints and build clay models inspired by Gauguin’s creations. Also, a unique collaboration with the neighboring Cleveland Institute of Art brought *CIA Students: Cleveland, 2009*, a satellite exhibition organized in the museum café with works by current art students—today’s version of Gauguin and his Paris cohorts.

*Art of the American Indians: The Thaw Collection*, in spring 2010, featured talks by Ruth Phillips of Carleton University (*Diplomacy, Curiosity, and Early Native American Art from the Great Lakes*) and the gallery talk *American Indian Photography: Authorship and Representation*; a tag-team lecture by W. Jackson Rushing III, University of Oklahoma, and photographer Zig Jackson; and a presentation.
by Joe Horse Capture (A’aninin [Gros Ventre]) of the Minneapolis Institute of Arts titled Art to Wear: Plains Indian Decorated Garments.

A Family and Community Day brought Native American dancing, drumming, music, storytelling, craft demonstrations, the Art Cart, hands-on workshops, and interpretation in the exhibition galleries. Rounding out the complementary programs were craft demonstrations by local native artisans and three appearances of the Art Cart.

The late-June opening of the level 1 galleries in the 1916 building, featuring ancient, medieval, and African art, featured its own series of related programs.
Ongoing offerings throughout the year took advantage of the newly reinstalled galleries, with everything from docent-led highlight tours and Learning to Look gallery talks presented by working artists on the museum staff to Coffee with a Curator, featuring curators from the Cleveland Museum of Art, the Cleveland Botanical Garden, the Cleveland Natural History Museum, and the Western Reserve Historical Society.

Major festival events during the year included the annual Chalk Festival in September, with professional artists and members of the community creating street paintings in chalk on pavement around the museum accompanied by live entertainment; the Winter Lights Lantern Festival in December, with lantern-making workshops,
displays, a Wade Oval installation, and procession highlighting the museum’s contribution to Holiday CircleFest, University Circle’s seasonal community open house; and Parade the Circle in June, with international, national, and regional artists joining families, schools, and community groups working over a six-month period to create the annual arts parade in University Circle, complemented by Circle Village activities, entertainment, and food presented by University Circle Inc. This year, a group of visiting artists from Burkina Faso, Africa, spent a month in Cleveland to participate in the parade and lead community workshops in the

weeks before and after. In addition, Community Arts Around Town brought some of the same puppets, stilt-dancers, musicians, costumed dancers, and visual artists to select community events throughout the area.

Programs for teachers and students continued strong. The PNC StART SmART grant funded an initiative to improve children’s learning abilities with teacher workshops, field trips for pre-school children, and artist visits to the classroom, as well as many opportunities to engage entire families in CMA events. Distance Learning instructor Arielle Levine taught a studio art class to 5th graders in Grande Cache, Alberta, Canada—a small and isolated town with no art teachers.

The Museum Ambassadors brought student groups from eight local high schools for intensive weekly sessions that culminated in a special community day to which the students’ home schools were invited. Art to Go and school group
visits allowed tens of thousands of area students to connect with art and the museum.

Finally, a terrific corps of more than 50 interns, representing all the major colleges and universities in the region (and some farther afield), helped support department events.

This year was a period of relative stability within the Ingalls Library and Archives, allowing staff to focus on planning for future projects and refining existing ones. Planning began on the space needed for the eventual reintegration of 100,000 library items in storage, as well as for ten years of future growth.

The library became an integral part of the museum’s web site this year. Refinements to the library’s online catalog continued, culminating in the release of a new, improved catalog in July 2010.

A self-serve scanner was made available to the students and faculty in the CMA/CWRU Joint Program as well as to other visitors to the library. There was a nearly 100% increase in attendance at library programming, from 537 in FY 2009 to 1,062 in FY 2010. The Art and Fiction Book Club, hosted by the Ingalls Library and the Education Department, was named in Cleveland Magazine’s “Best of Cleveland” issue. The library continues smaller, ongoing monthly book sales, and exhibitions of library materials have highlighted parts of our postcard collection, a collection of bookplates, and notable new acquisitions.
**General Programs**


Continuing Education Art Appreciation. Tri-C Neighborhood Scholars, CWRU Scholars on the Circle, National Council of Jewish Women, College Club of Cleveland, Judson Manor/Park.


William Robinson, “Pure Psychic Automatism: Dada and Surrealist Art”; Catherine Scallen, Professor of Art History, CWRU, “A Portrait of Rembrandt as an Artist.”

**Exhibition Programs**


*Two Asian Family Festival Days: Indian and Southeast Asian Art and Cultures; Chinese, Japanese, and Korean Art and Cultures.*


*Family and Community Day: Native American dancing, drumming, music, storytelling, craft demonstrations, the Art Cart, hands-on workshops, and interpretation in the exhibition galleries.*

**Ingalls Library Programs**

*Art Study Groups.* Sessions based on Paul Gauguin and The Thaw Collection.

*Cleveland Collectors.* Featured were collectors Mr. and Mrs. William H. Marlatt and Leonard C. Hanna Jr. and their gifts.

*Collections in Focus.* Featuring objects in the library’s special collections.
Community Engagement

Community Arts

Art Crew
Costumed characters based on objects in the permanent collection and their “handlers” promote the museum.

Chalk Festival
Professional artists and members of the community created street paintings in chalk on pavement around the museum accompanied by live entertainment. Featured artists: Anna Arnold, Roaidi Cartaya Carbajal (Cuba), Hector Castellanos-Lara, A. D. Peters, Jesse Rhinehart, Jan Stickney-Kleber, and Robin VanLear with Lizzie Roche.

Musicians: Blues de Ville Band and DBC (Delicate Balance Collective).

Participating groups: Cleveland Institute of Art, Glenville High (CMSD), Lake Center Christian School (Hartville), Mary M. Bethune (CMSD), Mayfield High Italian classes, Shaker Heights High International Culture Club, and the Westlake High Art Club and Honor Society.

Sponsor: Medical Mutual of Ohio.

Parade the Circle
International, national, and regional artists join families, schools, and community groups working over a six-month period to create the annual arts parade in University Circle, complemented by Circle Village activities, entertainment, and food presented by UCI.

Guest artists: Gnounou Bonde (Burkina Faso), Kanou Bonde (Burkina Faso), Yacouba Bonde (Burkina Faso), Kelvin Keli Cadiz (Trinidad and Tobago), Seydou Gnassien (Burkina Faso), Nazououn Gnoumou (Burkina Faso), N’Wamou Gnoumou (Burkina Faso), Liza Goodell (Pennsylvania), Brad Harley (Canada), Chad Matheny (Pennsylvania), Zounouyidouba Naganou (Burkina Faso), Abdoulaye Ouedraogo (Burkina Faso), and Rick Simon (Canada).

Artists and support staff: Gerald Abt, Debbie Apple-Presser, Chris Begay, Sue Berry, Hector Castellanos-Lara, Michael Crouch, Denajua, Mody Dicko, Nan Eisenberg, Melanie Fioritto, JoAnn Giordano, Marlon Hatcher, D. Scott Heiser, Mark Jenks, Wendy Mahon, Olugbala Olumans, Ian Petroni, Jesse Rhinehart, Story Rhinehart, Donna Spiegler, Jan Stickney-Kleber, Chuck Supinski, Gail Tremblay, Rafael Valdivieso, Robin VanLear, Bill Wade, Kenya Woods-Cooper, Craig Woodson, and Baowendsida Nathanael Zongo.

2010 poster and T-shirt: Robin VanLear

University Circle Inc. groups: Abington Arms, Church of the Covenant, Cleveland Museum of Art, Cleveland Museum of Natural History, Cleveland Public Library, Mt. Zion Congregational Church, Music Settlement, and the Womens of Council of the CMA.

Directors ensemble: Children’s Museum of Cleveland (Sandra L. Redmond, president and executive director), City of Cleveland (Mamie Mitchell, councilwoman, Ward 6), Cleveland Botanical Garden (Natalie Roynane, executive director), Cleveland Foundation (Ronald B. Richard, president and CEO), Cleveland Institute of Art (David L. Deming, president), Cleveland Institute of Music (Joel Smirnoff, president), CMA (Deborah Gibbon, interim director; Michael J. Horvitz, chairman), CMNH (Evaluyn Gates, executive director and CEO), Cleveland Play House (Kevin Moore, managing director), CPL (Felton Thomas, director), Cuyahoga
Arts & Culture (Karen Gahl-Mills, executive director), Gestalt Institute of Cleveland (Victoria Winbush, interim director), MOCA Cleveland (Jill Snyder, executive director), Montessori High School at University Circle (Vikki Broer, administrative dean), Music Settlement (Charles Lawrence, president & CEO), UCI (Chris Ronayne, president), University Circle United Methodist Church (Kenneth W. Chalker, senior pastor), Western Reserve Historical Society (Gainer Davis, president and CEO), and Womens Council of the CMA (Marianne Bernadotte, chair).

School and education groups: Allegheny College; Cleveland Heights High; Cleveland Metropolitan School District; Cleveland School of the Arts, Early Childhood Development Center (PNC StART SmART), John F. Kennedy, Mary M. Bethune, Motivation through Excellence program (students from George Washington Carver, Mary M. Bethune, Mound, Scranton, and Wade Park elementary schools), and Warner Girls Leadership Academy; Hawken School; Karamu Early Childhood (PNC StART SmART); Laurel School; Magnificat High; Mayfield Middle School; Ministerial Day Care (PNC StART SmART); Brackland Academy and Children’s First Learning; Montessori School at Holy Rosary; Music Settlement; Our Lady of Mount Carmel (West); Peaceful Children Montessori School; and Shaw High.

Community groups: Abington Arms Art Therapy Program; Arts Collinwood; BAYArts; Beck Center for the Arts; Broadway Public Art; Broadway School of Music and the Arts; Broadway United Methodist Church; Catholic Charities - Fatima Family Center; Chevy Riders; Church of the Covenant; Cleveland Hoop Dance; CMNH Museum Book Explorers; Cleveland Peace Action; Cleveland Public Library; Cleveland Public Theatre - Brick City Theatre; Cuyahoga County Invest in Children Universal Pre-kindergarten Program: Kiddie City and Precious Beginnings; Cuyahoga Metropolitan Housing Authority - Lakeview Terrace Community Center; Extended Family; Firelands Association for the Visual Arts (FAVA); Gather Round Garden; Golden Ciphers; Hattle Larlham Creative Arts; Heights Youth Theatre; Hessler Community Arts; Huntington Road Neighbors; Jewish Family Service – YouthAbility; Lake Erie Native American Council; Moishe House Cleveland; Mt. Pleasant Boys and Girls Club; Mt. Zion Congregational Church; MUSICWORKS IV; North Union Farmers Market; Oberlin Big Parade; Passport Project; Rainey Institute; Sanctuary of the Black Butterfly; Safely Home; St. James AME Girl Scout Troops 71220, 71398, and 71990; Signature Health Art Therapy; Thea Bowman Center; and University Settlement.


Groups on Kulas Main stage or community stage: C-Life and the Leaders of Tomorrow; Crooked River Dance Troupe; Townsman Orchestra; and Troupe des Masques de Boni with Cleveland School of the Arts,
Motivation through Excellence, Passport Project, and Olu Manns and Friends.

Circle Village activity presenters: American Heart Association, Centers for Dialysis Care/MOTTEP, Children’s Museum of Cleveland, Cleveland Botanical Garden, Cleveland Clinic Sleep Center, Cleveland Institute of Art, Cleveland Institute of Music, CMA and Women’s Council of the CMA, CMNH, Cleveland Orchestra, Cleveland Play House, CPL, Cleveland Sight Center, Council for Economic Opportunities in Greater Cleveland, Cuyahoga Employment and Family Services, Cuyahoga Valley National Park Association, Dunham Tavern Museum, Euclid Beach Park Now/Cleveland’s Euclid Beach Park Carousel Society, Famicos Foundation, Geauga Mechanical, Gestalt Institute of Cleveland, Heights Arts, Hospice of the Western Reserve, Invest in Children, Lake View Cemetery, Montessori High School at University Circle, Morgan Conservatory, Museum of Contemporary Art Cleveland (MOCA), Music Settlement, National Autism Association of Northeast Ohio, Nature Center at Shaker Lakes, Park Lane Villa, Ronald McDonald House of Cleveland, St. Clair Superior Development Corporation, University Circle United Methodist Church, University Hospitals Rainbow Injury Prevention Center, and Western Reserve Historical Society.

Pole banner artists (new banners): Horizon Science Academy, Music Settlement, and Reinberger Center at Judson Park.

Sponsor: The Cleveland Foundation. Additional event support: Women’s Council of the Cleveland Museum of Art, Cleveland Clinic, Ernst & Young, KeyBank, and La Maison Francaise de Cleveland. Special thanks to Distillata, Ohio City Bicycle Co-op, and Parker’s Guesthouse.

**Winter Lights Lantern Festival**

Lantern-making workshops, displays, Wade Oval installation, and procession highlight the museum’s contribution to Holiday CircleFest, University Circle’s seasonal community open house.


Guest lantern artists: Debbie Apple-Presser, Roaidi Cartaya Carbajal, Tracy Doran, Wendy Mahon, Nancy Prudic, and Story Lee Rhinehart.


Activities: “Aaron Douglas and God’s Trombones,” Caroline Goeser, gallery talk; Chroma Key Experience; “God’s Trombone’s” (excerpt), Karamu Theatre; highlights tours in East Wing and 1916 galleries; lantern-making workshops; Motivation through Excellence; “A Night at the Museum,” Crooked River Ensemble; The Townsmen Orchestra.

Sponsor: Medical Mutual of Ohio.

**Community Arts around Town**

Puppets, stilt-dancers, musicians, costumed dancers, and visual artists promote Community Arts festivals and the museum at selected community events throughout the area.

Bedford Art Festival; Case Western Reserve University Case for Community Day; Case Western Reserve University Share the Vision; Cleveland City Hall Office of the Mayor; Cleveland International Program; Cleveland Metroparks Boo at the Zoo; CMA Going Global Family Day; Cleveland Public Theatre’s Pandemonium; Clifton Arts and Music Festival; Coventry Street Arts Fair; Detroit Jazz Festival; East 9th Street Chalk Preview; East Cleveland Public Library; El dia de
Audience Development

Audience development activities within the department introduce the CMA to a diverse audience on the east and west sides of the city. Staff attended fairs, special events, and individual and organizational meetings to create partnership around the collections, exhibitions, and programs.

Community Programs

Cafe Bellas Artes

Monthly gatherings with members of the Latino community to converse in Spanish about current cultural events.
Museum Ambassadors

Students from greater Cleveland high schools, both public and private, are trained at the museum to become ambassadors and volunteers for the arts both at the museum and in their communities.

Participating schools: Bedford High School, Castle High School, Cleveland School of the Arts, East High School, Shaker Heights High School, Shaw High School, Strongsville High School, Valley Forge High School.

Womens Council committee co-chairs: Ellen Bishko and Diane Stupay.
**FAMILY AND YOUTH PROGRAMS**

**Circle Sampler Camp**
Participating cultural institutions: Cleveland Botanical Garden, Cleveland Institute of Art, Cleveland Museum of Art, Cleveland Museum of Natural History, Cleveland Play House, Museum of Contemporary Art Cleveland, Nature Center at Shaker Lakes, Roots of American Music, and Western Reserve Historical Society. CMA Instructor: Mary Ryan

**ELI (Early Learning Initiative)**
Participating cultural institutions: Cleveland Botanical Garden, Cleveland Institute of Music, Cleveland Museum of Art, Cleveland Museum of Natural History, Cleveland Orchestra, Cleveland Play House, Nature Center at Shaker Lakes, and Western Reserve Historical Society. CMA Instructors: Kate Hoffmeyer, Christie Klubnik, and Jeanna Forhan.

Day care centers: Cleveland Municipal School District: Bolton, Cleveland Early Childhood Development Center, Daniel E. Morgan, Dike, Giddings, John Raper, Lois Pasteur, and Wade Park; Cleveland Music School Settlement Preschool; Cleveland Sight Center Preschool; Karamu Early Childhood Development Center; KinderCare; Wade Day Care Center; and Lorain County Day Care centers.

**Future Connections**
A nine-week teen mentoring program providing learning opportunities to further students’ academic and career goals. University Circle institutions and business partners. Participating cultural institutions: Case Western Reserve University: Center for Community Partnerships, Center for Science and Mathematics, Francis Payne Bolton School of Nursing, Kelvin Smith Library, Office of Urban Health/Urban Area Health Education Center; School of Dental Medicine, School of Law, School of Medicine; Children’s Museum of Cleveland; Cleveland Botanical Garden; Cleveland Museum of Art; Cleveland Museum of Natural History; Cleveland Music School Settlement; Cleveland NAACP; Cleveland Play House; Free Clinic of Greater Cleveland; Maltz Museum of Jewish Heritage; Museum of Contemporary Art Cleveland. CMA Instructor: Kate Hoffmeyer

**Museum Art Classes**
Classes for children ages 1 1/2 to 17. Instructors: Melissa Corcoran, Candice Dangerfield, Lisa Focareto, Jeanna Forhan, Shanna Henry, Kate Hoffmeyer, Dyane Hronek Hanslik, Shari Jamieson, Christie Klubnik, Michaelle Marshall, Buff Jozsa, Shawn Prudic-Dennis, Joann Rencz, Mary Ryan, Pamela Sika, Adri Witchert, Margaret Roulett, Andrea McGhee, Cliff Novak, Kristen Isabel, Liam O’Donnell, Stefanie Kalima, and Rae Burke.

**PNC START SmART Grant**
An initiative to improve children’s learning abilities by introducing an arts-infused curriculum. This program provides bi-monthly teacher workshops, bi-monthly field trips for pre-school children, and bi-monthly artist visits to the classroom as well as many opportunities to engage entire families in our CMA events. Partner Day Care Centers are: Karamu House, Karamu at Quincy Place, Ministerial Day Care Association: Children’s First Learning at Superior, Children’s First Learning at Hough, Cory Head Start, and Brackland Academy and Early Childhood Development Center at Charles Orr, a CMSD school.
Art To Go
Art to Go presented 121 suitcases to Harter School, Sts. Joseph & John School, St. Mark School, Iowa-Maple School, Boulevard Elementary, St. Ann School, Wiley Middle School, Marion-Sterling, Early College High School, Daniel E Morgan, Oliver H. Perry, Clark, Case School, Robinson G. Jones, Franklin D. Roosevelt, Wilbur Wright, Case Western Reserve University, Marcus Thomas, Cuyahoga Heights Middle School, St. Monica, Western Reserve Academy, St. Michael School, Kirtland Middle, Lakewood Catholic School, Grant Elementary, Lee Road Library, Massillon Middle School, Gates Mills, Lawrence School, Nordonia Middle School, Royal View Elementary, Hawken, Old Trail School, Orchard Middle School, Greenview Elementary School, University Circle Interactive Cleveland, The Greens, Independence Village of Aurora.

Distance Learning

School Tours
Participants from the following Ohio counties: Ashland, Ashtabula, Belmont, Columbia, Columbiana, Coshocton, Cuyahoga, Delaware, Erie, Franklin, Geauga, Hamilton, Huron, Lake, Lawrence, Lorain, Licking, Mahoning, Medina, Mercer, Perry, Portage, Richland, Sandusky, Stark, Summit, Trumbull, Tuscarawas, Union, Wayne, Westmoreland, Whitley. Ohio School Districts and other schools: Bay Village, Beachwood, Bedford, Chagrin Falls, Chagrin Falls Exempted Village, Christian Church School, Citizens’ Academy, Cleveland Heights- University Heights, Cleveland Metropolitan School District, Community United Head Start, Cuyahoga Heights, Diocese of Cleveland, East Cleveland, Education Alternatives, Eleanor Gerson School Garfield Heights, Gilmour Academy, Girl Scout, Hathaway Brown, Hawken, Homeschool, Horizon Science Academy High School, Joint Vocational School, JVS, Lakewood, Lakewood Hospital Child Care Center, Laurel School, Lutheran Church School, Lutheran-South Euclid, Magnificat High School, Maple Heights, Mayfield, Menlo Park Academy, Montessori High School at UC, North Olmsted, North Royalton, Olney Friends School, Orange, Outreach Group, Parma, Padua Franciscan High School, Positive Education Program, Rocky River, Ruffing Montessori School, Shaker Heights, Small World of Learning, Solon, South Euclid/Lyndhurst, St. Paul Cooperative Preschool, University Schools, Warrensville Heights, Westlake.
# SUMMARY OF ATTENDANCE

## Museum Visitors

| Total Attendance | 335,262 |

## Education and Public Programs

### Community Engagement

*Community Arts:*
- Art Crew: 2,689
- Chalk Festival: 15,000
- Community Arts (offsite): 199,770
- Parade the Circle: 78,550
- Winter Lights Lantern Festival: 14,175

**Total:** 310,184

*Community Programs*
- Cafe Bellas Artes: 347
- Museum Ambassadors: 1,020
- Nia Coffee House: 960
- Other Events: 293

**Total:** 2,620

## School and Teacher Services

- Art To Go: 3,877
- Art Cart: 978
- Asian Odyssey: 360
- Distance Learning: 34,318
- Docent-guided groups: 10,344
- Educator's Academy: 322
- John Hay High School Project: 1,324
- Lunch Space for schools: 1,302
- Monitored Drawing: 127
- School Studio programs: 1,762
- Self-guided groups: 6,591
- Staff-guided groups: 886

**Total:** 62,191

## Family and Youth Programs

- Family Workshops: 1,831
- High School Programs *: 116
- My Very First Art Class *: 604
- Museum Art Classes *: 4,533
- PNC Early Childhood Project *: 2,070
- Special Youth Programs: 835
- Special Days (total): 6,462
  - Martin Luther King Jr.: 2,022
  - Various Exhibition and Opening Events: 4,440

**Total:** 16,451

*reflects multi-attendance

## Adult Programs

- CWRU classes *: 5,536
- CWRU Audits *: 570
- Gallery Talks by staff & Docent Training: 481
- Gallery Talks & Highlights Tours by Docents: 3,993
- Public Lectures: 890
- Self-guided groups: 1,087
- Staff-guided-groups: 505
- Staff-guided-groups (offsite): 45
- Docent-guided groups (offsite, Masterpiece): 386
- Studio classes *: 961
- Special Programs/Conferences: 224

**Total:** 14,678

## Performing Arts, Music, and Film

- Gallery concerts: 296
- Special presentations: 5,354
- VIVA! & Gala Around Town: 6,547
- Opening Nights Festival: 6,883
- CMA Film Series: 7,733

**Total:** 26,813

---

*reflects multi-attendance*
**Ingalls Library and Archives**

- Web site: 2,530,303 hits
- Library Catalog (ALEPH): 492,434 hits
- Library Online Resources: 520,436 hits

**Book Library**

**Cataloging**
- Items Cataloged: 9,105 titles in 9,284 items
  - Includes books, serials, electronic resources, microforms, sales catalogs, dealers catalogs, and videos/DVDs, in Roman and CJK scripts
- Volume count as of June 30, 2010: 339,929 titles in 456,105 volumes
- Items reclassified/recataloged: 621
- Items deaccessioned: 226
- Headings added to ArtNACO: 38

**Acquisitions**
- Books ordered: 2,290
- Books received: 4,740
- Gifts received: 160
- Exchanges received: 89

**Serials**
- Total serial titles: 5,548
- Total active serial titles: 1,145
- Total serial issues checked in: 3,095
- Serials Exchange Partners: 114
- Sales catalogs received: 1,792
- Total serials holdings: 69,746

**Electronic Resources**
- Total electronic databases: 72
  - Includes access to more than 2,000 journals and 186,000 electronic books, many of which are full-text

**Collections Preservation**
- Book binding/conservation: 2,592

**Public Services**
- Door count: 45,509
- Elevator count: 27,994
- Program Attendance: 1,062
- Staff use: 1,974
- Nonstaff users registered: 4,551
- Museum Staff: 7,617
- CWRU: 2,792
- Members: 121
- Other researchers: 470
- Renewals: 9,439
- Holds Placed: 631
- Returns: 11,050
- Books shelved: 22,400
- Books handled via courier run: 4,255
- Interlibrary loans: 389
- Borrows: 210
- Loans: 179
- Reference questions answered: 2,201
  - Including 294 email questions
- Web site questions answered: 134

**Image Services**
- Images requested: 175
- Images scanned / ingested (including legacy): 6,224
- CMA Image catalog and storage facilities
  - Records in Zoph (images) only: 273,378
  - Records with metadata: 180,175

**Archives**
- Records accessioned: 98 cubic feet and 16 Gigabytes in 55 accessions
- Total holdings as of June 30, 2010: 2,310 cubic feet
- Plus 65 drawers of architectural drawings, 20 drawers of oversized material in flat files, 57 linear feet of oversized material on shelves and electronic records
- Finding aids/box lists uploaded to website: 23
- Record schedules updated: 9
- Reference questions answered: 280
- Museum Staff: 187
- Nonstaff: 93
**Director’s Office**  
Deborah Gribbon, Interim Director and CEO  
Jackie Kelling, Executive Assistant  
Roberto Prcela, Assistant Secretary of the Board

**Administration**  
Janet Ashe, Deputy Director of Administration and Treasurer

** Auxiliary Services**  
Catherine Surratt, Director of Auxiliary Services

**Distribution Services**  
Wanda Irwin, Distribution Services Supervisor  
Kimberly Grice, Distribution Services Assistant

**Event Management**  
William Sherman, Special Events Manager  
Kim Hall, Special Events Coordinator

**Food Service**  
Ashley Young, Food Service Supervisor  
Joe Paoletto, Co-Team Leader/Food Service Associate  
Maketa White, Co-Team Leader/Food Service Associate  
Lori Lilliard, Food Service Associate*  
Robert Poling, Food Service Associate*

**Museum Store**  
Lucy Abadier, Museum Store Assistant Manager  
John Baburek, Buyer/Product Developer  
Dedeja Tsiranany, Office Coordinator/Retail Analyst  
Ann Helmink, Warehouse Coordinator  
Marvin Mandel, Sales Associate, Retail*  
Christina Stouffer, Sales Associate, Retail*

**Finance**

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

**Human Resources Division**  
Sharon Reaves, Director of Human Resources  
Sara Hodgson, Human Resources Manager  
Carla Petersen, Benefits Specialist

**Operations**

**Facilities**  
Thomas Cataliotti, Director of Facilities  
Paul Krenisky, Associate Director of Facility Operations  
Michael Mirwald, Associate Director of Facility Construction  
Tonya Tatarowicz, Sustainability/Facilities Specialist

**Construction Services**  
Mark Unick, Construction Services Supervisor  
Anthony Augusta, Construction Services Technician

**Engineering**  
Anthony Lee, Engineering Supervisor  
Joseph Jamrus, Engineering Foreman  
Joseph Klubert, Electrician  
Frank Babudar, Engineer  
Thomas J. Cari, Engineer  
Stephen Gause, Engineer  
Fred E. Gause, Engineer  
Ibn Taylor, Engineer

*part-time
Building Services
Joe Savage, Building Services Supervisor
Shawn Burns, General Cleaner
LaTonya Cozart, General Cleaner
Brian Ferguson, General Cleaner
Brian Fields, General Cleaner
Rebecca Harrison, General Cleaner
Ashley Johnson, General Cleaner
Deanna Miller, General Cleaner
Miguel Mitchell, General Cleaner
Bobby Shoulders, Group Leader/General Cleaner
John Weems, General Cleaner
Cynthia Wiggins, General Cleaner
Avila Winston, General Cleaner

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

Protection Services
Jaime Juarez, Director of Protection Services
Carol Camloh, Coordinator
Carolyn M. Ivanye, Operations Manager
Jeff Cahill, Security Manager
Steven Witalis, Security Manager
Michael Browne, Security Supervisor
James Donovan, Security Supervisor
Charles Ellis, Security Supervisor
Ken Haffner, Security Supervisor
Carol Meyers, Security Supervisor
Mark Nerone, Security Supervisor
David Setny, Security Supervisor
William McGee, Electronic Security Coordinator
John Williams, Team Leader
Kamilia Abadier, Security Officer
Bruce Briggs, Security Officer
Frank Cacciacarro, Security Officer
Mervin Clary, Security Officer
Dexter Davis, Security Officer
Michael Evans, Security Officer
Leonard Gipson Jr., Security Officer
Alexandria Grady, Security Officer
Alexander Gulkin, Security Officer
Clifford Hicks, Security Officer
Emmett Hogg, Security Officer
Brenda Johnson, Security Officer
Dwayne Kirkland, Security Officer
Gary Lambert, Security Officer
Louris Malaty, Security Officer
Candice Matthews, Security Officer
James McNamara, Security Officer
Salwa Melek, Security Officer
Cameron Phillips, Security Officer
Timothy Roach, Security Officer
Adam Schönhiutt, Security Officer
Edward Sherman, Security Officer
Abram Shneyder, Security Officer
Michael Turner, Security Officer
Alexander Verni, Security Officer
Janet Voss, Security Officer
Timothy Waddell, Security Officer
Deretha Young, Security Officer
George Youssef, Security Officer
Armia Agaibi, Security Officer*
Noah Bowers, Security Officer*
Daniel Canfield, Security Officer*
Vannessa Dawson, Security Officer*
Andrew Demjanczuk, Security Officer*
Russ Durr, Security Officer*
Darren Frate, Security Officer*
Ted Frisco, Security Officer*
Brittainy Grady, Security Officer*
JoAnne Grady, Security Officer*
Kevin Grays, Security Officer*
Ted Hisam, Security Officer*
Judith Heard, Security Officer*
John Lanzilotta, Security Officer*
Henry Maslach, Security Officer*
Richard Maslach, Security Officer*
Maurice Phillips, Security Officer*
Anthony Robinson, Security Officer*
Jason Rudolf, Security Officer*
Albert Russell, Security Officer*
Kevin Shepherd, Security Officer*
Thomas Wallace, Security Officer*
Jeremy Tugeau, Security Officer*
Kierra Weems, Security Officer*
Darryl Williams, Security Officer*
Jasmine Williams, Security Officer*
Kenneth Wilson, Security Officer*
Antoine Winston, Security Officer*
Alton Avery, Night Watch Person
Lawrence Fitch, Night Watch Person
Lee Hebebrand, Night Watch Person
Shannon Latorres, Night Watch Person
Hugh McGee, Night Watch Person
David Robbins, Night Watch Person
John Somogyi, Night Watch Person
Joyce Watson, Night Watch Person
George Johnson, Night Watch Person*
Dennis Morris, Night Watch Person*
Richard Thompson, Night Watch Person*

Chief Curator
C. Griffith Mann, Chief Curator
Meghan Olis, Affiliate Group Liaison
Bridget Weber, Executive Assistant

Curatorial

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

Asian Art
Anita Chung, Curator of Chinese Art
Katie Kilroy, Curatorial Assistant

Contemporary Art
Paola Morsiani, Curator of Contemporary Art
Robin Koch, Curatorial Assistant

Photography
Tom E. Hinson, Curator of Photography
Robin Koch, Curatorial Assistant

European and American Painting and Sculpture
William H. Robinson, Curator of Modern European Art
Jon Seyd, The Paul J. and Edith Ingalls Vignos Jr. Curator of European Painting and Sculpture 1500–1800
Mark Cole, Associate Curator of American Painting and Sculpture

Cory Korkow, Curatorial Fellow
June de Phillips, Curatorial Assistant

Prints and Drawings
Jane Glaubinger, Curator of Prints
Heather Lemonedes, Associate Curator of Drawings
Joan Brickley, Senior Curatorial Assistant

Textiles and Islamic Art
Louise W. Mackie, Curator of Textiles and Islamic Art
Deirdre Vodanoff, Curatorial Assistant

Decorative Art and Design
Stephen Harrison, Curator of Decorative Art and Design
Carol A. Ciulla, Senior Curatorial Assistant

Art of the Ancient Americas
Susan Bergh, Associate Curator of Art of the Ancient Americas
Amanda Mikolic, Curatorial Assistant

African Art
Constantine Petridis, Curator of African Art
Carol A. Ciulla, Senior Curatorial Assistant
Lori Wienke, Assistant to the Interpretation Project
Medieval Art
Stephen N. Fliegel, Curator of Medieval Art
Amanda Mikolic, Curatorial Assistant

Exhibition Office
Heidi Domine Strean, Director of Exhibitions
Sheri Walter, Exhibitions Specialist
Emily Marshall, Exhibitions Assistant

Performing Arts, Music, and Film
Massoud Saidpour, Director of Performing Arts, Music, and Film
Tom Welsh, Associate Director of Music
John Ewing, Associate Director of Film
Kyra Price, Production Manager
Michael McKay, Office Manager

Publications
Barbara J. Bradley, Director of Curatorial Publications
Jane Takac Panza, Editor*
Amy Sparks, Assistant Editor

Development
Thomas Anderson, Interim Director of Institutional Advancement
Joan Ainsworth, Major Gifts Officer
Laurie Klingensmith, Associate Director, Capital Campaign
Rennie White, Capital Campaign Assistant
Linda Goldstein, Executive Assistant

Individual Giving
Donna Winter, Administrative Assistant
Mary Wheelock, Senior Development Officer, Individual Giving
John Farina, Assistant Director, Individual Giving
Emily Goodyear, Individual Giving Coordinator
Kathleen Branscomb, Planned Giving Manager
Carla Howard, Associate Director of Development Services
Maggie Spriggs, Development Services Manager
Kathy Rowe, Research Specialist
Theresa Mazzola, Development Coordinator
Cindy Kellett, Associate Director, Membership
John Kelly, Membership Assistant
Maureen Kelly, Membership Assistant*
Christina Gaston, Membership Assistant (started 6/21/10; previously in Ticket Center*)
Diane De Bevec, Associate Director, Development Outreach
Eliza Parkin, Senior Special Events Coordinator

Institutional Giving
Cindy Flores, Assistant Director, Institutional Giving
Hunter Walter, Corporate Relations Specialist

Education and Public Programs
Marjorie Williams, Director of Education and Public Programs
Kathleen Colquhoun, Special Projects Coordinator
Caroline Goeser, Department Director for Interpretation
Thomasine Clark, Assistant*
Cavana I.O. Faithwalker, Assistant Director, Community Outreach
Dyane Hanslik, Associate Director, Family and Youth Programs
Dale Hilton, Department Director, School & Teacher Services and Distance Learning
Arielle Levine, Distance Learning Instructor
Mary Ryan, Project Administrator
Caroline Guscott, Distance Learning Marketing Assistant
Barbara A. Kathman, Associate Director, Docent Program
Michael Starinsky, Department Director for Public Programs and LLC
Alicia Hudson Garr, Assistant Director, Art-to-Go Department
Seema Rao, Assistant Director, Creative Content, LLC
Jinai Amos, Administrative Assistant
Karen Bourquin, Assistant*
Claire Lee Rogers, Department Director for Community Engagement
Alexandra Lancaster-King, Museum Ambassadors Assistant
Robin VanLear, Artistic Director, Community Arts
Nan Eisenberg, Coordinator, Community Arts
Gail Trembly, Community Arts Assistant
Joe Ionna, Curriculum Liaison, John Hay High School
Joellen Deoreo, Associate Director, Exhibition and Adult Programs*
Alice Barfoot, Scheduling Administrator
Jennifer Gray, Assistant*
Eleanor Cohen, Art-to-Go Program Assistant*

Marketing and Communications
Cindy Fink, Director of Marketing and Communications
Robine Andrako, External Affairs Assistant

Communications
Christa Skiles, Assistant Director of Communications
Kesha Williams, Digital Communications Manager
Thomas H. Barnard III, Senior Designer

Audience Research and Development
Elizabeth Bolander, Assistant Director of Audience Research and Development
Becky Astrop, Advertising and Promotions Associate

Creative Services
Gregory M. Donley, Assistant Director of Creative Services
Vessela Kouzova, Junior Designer
Mel Horvath, Traffic and Production Manager

Visitor Experience
Aaron Petersal, Assistant Director of Visitor Experience
Elizabeth Pim, Volunteer Manager
Susan Cummings, Sales Associate, Ticket Center*
Susan Flickinger, Sales Associate, Ticket Center*
Christina Gaston, Sales Associate, Ticket Center*
Martha Jacoby, Sales Associate, Ticket Center*
Donna Kasunic, Sales Associate, Ticket Center*
Erin Murray, Sales Associate, Ticket Center*
Peter Roth, Sales Associate, Ticket Center*
Jennifer Shea, Sales Associate, Ticket Center*

Museum Services
Collections Management
Mary Suzor, Director of Collections Management

Registrar’s Office
Gretchen Shie Miller, Registrar for Loans
Kimberly Cook, Assistant Registrar
Elizabeth Saluk, Rights and Reproductions Coordinator
Lauren Turner, Department Assistant
Tracy Sisson, Art Movement Supervisor
Marty Ackley, Packing Specialist
Joseph R. Blaser, Jr., Senior Art Handler
Barry Austin, Art Handler
John Beukemann, Art Handler
Christopher Bruns, Art Handler (temporary part-time)

Photographic and Digital Imaging Services
Howard T. Agriesti, Chief Photographer
Gary Kirchenbauer, Photographer
David Brichford, Associate Photographer and Digital Imaging Technician
Bruce Shewitz, Assistant Manager
Conservation
Marcia C. Steele, Chief Conservator
Dean Yoder, Paintings Conservator
Jennifer Perry, Associate Conservator of Asian Paintings
Robin Hanson, Associate Conservator of Textiles
Moyna Stanton, Paper Conservator
Steve Fixx, Conservation Technician
Amy Crist, Mellon Fellow
James George, Senior Conservation Technician
Joan Neubecker, Conservation Technician
Shelley Reisman Paine, Objects Conservator
Samantha Springer, Assistant Objects Conservator
Beth Wolfe, Environment and Object Conservation Technician
Joan Bewley, Senior Assistant

Design & Architecture
Jeffrey Strean, Director of Design and Architecture
Rusty Culp, Associate Director of Design and Architecture
Amy Draves, Administrative Assistant

Design
Terra Blue, Associate Graphic Designer

Jim Engelmann, Associate Exhibition Designer
Andrew Gutierrez, Gallery and Interior Designer
Mary Thomas, Production Designer*

Exhibition Production
Robin Roth, Head of Exhibition Production
Robin Presley, Museum Painter
Philip Brutz, Mount Maker
Todd Hoak, Production Assistant
Mark McClintock, Production Assistant
Dante Rodriguez, Mount Maker
Joseph Murtha, Lead Cabinet Maker
Justin Baker, Assistant Cabinet Maker
Mark Gamiere, Lighting Technician
Barbara Konrad, Production Assistant*

Information Management and Technology Services

Information Services
Jane Alexander, Director of Information Management and Technology Services
Adam LaPorta, Digital Imaging Specialist
Linda Wetzel, Support Analyst

Network Engineering and Technical Services
Tom Hood, Manager of Network Engineering and Technical Services
Robert Nuhn, Assistant Manager, Network Engineering
Allison Kennedy, Network Technician
Bob Hlad, Hardware and Software Administrator

Media and User Services
Dave Shaw, Manager of Media and User Services
Marvin Richardson, Support Analyst
Michael St. Clair, Support Analyst
Laszlo Vince, Support Specialist
Tim Harry, AV Assistant*

Library and Archives

Library
Elizabeth Lantz, Director, Library and Archives
Louis Adrean, Senior Librarian for Reader and Circulation Services
Christine Edmonson, Reference Librarian
Peter Buettner, Circulation Assistant
Beverly Essinger, Circulation Assistant
Justin Morehouse, Circulation Assistant
Tanya Keaton, Library Technician*
Michael Becroft, Continuations Assistant
Linda Ayala, Continuations Assistant
Lori Thorrat, Associate Librarian for Technical Services
Marsha Morrow, Acquisitions Assistant
Margaret Castellani, Head Cataloger
Stacie A. Murry, Cataloging Assistant
Matthew Gengler, Instruction and Outreach Librarian
Elizabeth Berke, Administrative Assistant
Niki Krause, Systems Librarian
Erin Robinson, Image Services Assistant*
Jennie Devaney, Image Digitizer*

Archives
Leslie Cade, Archivist and Records Manager
Susan Miller, Electronic Records Archivist
FINANCIAL REPORT
The past fiscal year was another period of change for the museum and we are positioned well for the future. The year brought changes in leadership with an Interim Director, Debbie Gribbon, whose very capable hands steered the ship until our new Director, David Franklin, could take over at the helm. During this time, the Board of Trustees voted to continue to move forward and complete the building project that has been a major focal point for the past many years. With the approval to go ahead and complete the building project, our efforts were concentrated on two things: the issuance of fixed-rate bonds to support the necessary cash flow required to finish the project and securing interest rates on the current variable-rate bonds to eliminate future uncertainty by locking in favorable low rates in the bond markets.

Two major transactions were undertaken during the year. First, in December 2009, as described in note 11 (p. 203), the museum entered into a forward swap with the effective date of January 3, 2011, and with an increasing notional value through January 2, 2014. The objective was to fix the museum’s exposure on the interest rate through January 1, 2021, as the original swap’s notional value decreases to zero. These two derivative instruments both had negative fair values as of June 30, 2010, totaling more than $6 million. The swaps were entered into for the sole purpose of managing our interest rate exposure to rising interest rates in the future. Secondly, as described in note 13 on Subsequent Events (p. 204), on July 1, 2010, the museum issued $70,430,000 in fixed-rate tax-exempt bonds with maturity dates ranging from 2018 to 2022 and coupon rates from 3% to 5%. The net proceeds realized by the sale of these bonds was approximately $75 million.

An important element in issuing these bonds was obtaining an “AA+” stable rating from Standard & Poor’s, which indicates that the financial strength of the museum is still very strong. As shown in the financial statements of the museum, our endowment and trusts continue to recover with a net of fees, one year return of over 12% and ending with a balance of just under $583 million after our endowment draws. Our annual operating position ended positive for the second year in a row, slightly over $1 million. The surplus reflects the budget cuts taken at the beginning of the year in anticipation of the declining endowment draws yet to come over the next two to three years due to the five-year spending rule the museum utilizes.

Looking forward, we anticipate a balanced budget in fiscal year 2010–2011. Our endowment continues to recover and the building project continues to be on schedule and on budget. Construction should be completed by December 2012 and the reinstallation of the entire permanent collection by December 2013.

Janet Ashe
Deputy Director of Administration and Treasurer
## SUMMARY OF KEY FINANCE DATA

<table>
<thead>
<tr>
<th></th>
<th>Year ended June 30, 2010</th>
<th>Year ended June 30, 2009</th>
<th>Year ended June 30, 2008</th>
<th>Year ended June 30, 2007</th>
<th>Year ended June 30, 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Investment</strong></td>
<td>$338,646.0</td>
<td>$328,177.0</td>
<td>$418,281.0</td>
<td>$454,814.1</td>
<td>$402,671.6</td>
</tr>
<tr>
<td><strong>Charitable perpetual trusts</strong></td>
<td>244,083.0</td>
<td>231,536.0</td>
<td>318,663.0</td>
<td>365,875.8</td>
<td>323,698.5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>582,729.0</strong></td>
<td><strong>559,713.0</strong></td>
<td><strong>736,944.0</strong></td>
<td><strong>820,689.9</strong></td>
<td><strong>726,370.1</strong></td>
</tr>
<tr>
<td><strong>Art Purchases</strong></td>
<td>10,804.0</td>
<td>9,510.0</td>
<td>13,929.0</td>
<td>16,130.1</td>
<td>4,748.3</td>
</tr>
<tr>
<td><strong>Unrestricted revenue and support</strong></td>
<td>40,062.0</td>
<td>40,891.0</td>
<td>33,692.0</td>
<td>36,020.7</td>
<td>29,481.3</td>
</tr>
<tr>
<td><strong>Operating expenses</strong></td>
<td><strong>38,871.0</strong> C</td>
<td><strong>39,533.0</strong> B</td>
<td><strong>35,012.0</strong></td>
<td><strong>35,992.2</strong></td>
<td><strong>29,479.7</strong></td>
</tr>
<tr>
<td><strong>Excess (deficiency) of operating revenue and support over operating expenses</strong></td>
<td><strong>1,191.0</strong></td>
<td><strong>1,358.0</strong></td>
<td><strong>(1,320.0)</strong></td>
<td><strong>28.5</strong></td>
<td><strong>1.6</strong></td>
</tr>
<tr>
<td><strong>Less one-time expenses</strong></td>
<td><strong>0.0</strong></td>
<td><strong>0.0</strong></td>
<td><strong>1,967.0</strong> A</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Comparative annualized operating position excluding one-time charge</strong></td>
<td><strong>1,191.0</strong></td>
<td><strong>1,358.0</strong></td>
<td><strong>647.0</strong></td>
<td><strong>28.5</strong></td>
<td><strong>1.6</strong></td>
</tr>
</tbody>
</table>

### Five-year average (excluding one-time charge)

- 251.8

A. includes one-time charges for building depreciation, severance
B. Includes depreciation expense for Phase I building project of 3,125
C. Includes depreciation expense for Phase I building project of 5,195
We have audited the accompanying statements of financial position of The Cleveland Museum of Art (the Museum) as of June 30, 2010 and 2009, 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 at June 30, 2010 and 2009, 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.

As discussed in Note 2 to the financial statements, in fiscal 2009, the Museum adopted FASB Staff Position FAS 117-1 (codified as part of Accounting Standard Codification 958, Not-for-Profit Entities), Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act, and Enhanced Disclosures for All Endowment Funds.

November 24, 2010
<table>
<thead>
<tr>
<th>Assets</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$ 7,365</td>
<td>$ 1,897</td>
</tr>
<tr>
<td>Short-term investments</td>
<td>12,168</td>
<td>5,414</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>261</td>
<td>240</td>
</tr>
<tr>
<td>Inventories</td>
<td>635</td>
<td>655</td>
</tr>
<tr>
<td>Other current assets</td>
<td>914</td>
<td>11,702</td>
</tr>
<tr>
<td>Total current assets</td>
<td>21,343</td>
<td>19,908</td>
</tr>
<tr>
<td>Investments</td>
<td>338,646</td>
<td>328,177</td>
</tr>
<tr>
<td>Buildings and equipment:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Buildings and improvements</td>
<td>212,479</td>
<td>211,669</td>
</tr>
<tr>
<td>Equipment</td>
<td>18,269</td>
<td>16,517</td>
</tr>
<tr>
<td>Construction-in-progress</td>
<td>58,224</td>
<td>22,979</td>
</tr>
<tr>
<td>Less accumulated depreciation</td>
<td>48,133</td>
<td>41,379</td>
</tr>
<tr>
<td>Total buildings and equipment—net</td>
<td>240,839</td>
<td>209,786</td>
</tr>
<tr>
<td>Other assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>244,083</td>
<td>231,536</td>
</tr>
<tr>
<td>Pledges receivable</td>
<td>26,983</td>
<td>34,245</td>
</tr>
<tr>
<td>Other</td>
<td>1,447</td>
<td>1,509</td>
</tr>
<tr>
<td>Total other assets</td>
<td>272,513</td>
<td>267,290</td>
</tr>
<tr>
<td>Total assets</td>
<td>$ 873,341</td>
<td>$ 825,161</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and net assets</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable and accrued expenses</td>
<td>$ 16,219</td>
<td>$ 8,761</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>275</td>
<td>343</td>
</tr>
<tr>
<td>Other current liabilities</td>
<td>241</td>
<td>11,118</td>
</tr>
<tr>
<td>Total current liabilities</td>
<td>16,735</td>
<td>20,222</td>
</tr>
<tr>
<td>Long-term debt</td>
<td>90,000</td>
<td>90,000</td>
</tr>
<tr>
<td>Other liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accrued postretirement medical benefits</td>
<td>2,332</td>
<td>2,301</td>
</tr>
<tr>
<td>Accrued pension obligation</td>
<td>3,266</td>
<td>1,676</td>
</tr>
<tr>
<td>Other</td>
<td>7,214</td>
<td>3,767</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>12,812</td>
<td>7,744</td>
</tr>
<tr>
<td>Net assets:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>102,403</td>
<td>102,119</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>339,909</td>
<td>308,096</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>311,482</td>
<td>296,980</td>
</tr>
<tr>
<td>Total net assets</td>
<td>753,794</td>
<td>707,195</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$ 873,341</td>
<td>$ 825,161</td>
</tr>
</tbody>
</table>

See accompanying notes.
**STATEMENT OF ACTIVITIES**

Year ended June 30, 2010
(in thousands)

## Revenues and support

<table>
<thead>
<tr>
<th>Source of Revenue</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment and trust income</td>
<td>$11,101</td>
<td>$9,312</td>
<td>$20,413</td>
<td>$20,413</td>
</tr>
<tr>
<td>Contributions and membership</td>
<td>$3,780</td>
<td>$24,659</td>
<td>—</td>
<td>$28,439</td>
</tr>
<tr>
<td>Gifts, grants, and other revenue for special exhibitions</td>
<td>$549</td>
<td>—</td>
<td>—</td>
<td>$549</td>
</tr>
<tr>
<td>Program revenues and other support</td>
<td>$3,355</td>
<td>$974</td>
<td>—</td>
<td>$4,329</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>$1,571</td>
<td>—</td>
<td>—</td>
<td>$1,571</td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations</td>
<td>$19,706</td>
<td>($19,706)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>$40,062</td>
<td>$15,239</td>
<td>—</td>
<td>$55,301</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>$5,889</td>
<td>—</td>
<td>—</td>
<td>$5,889</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>$1,015</td>
<td>—</td>
<td>—</td>
<td>$1,015</td>
</tr>
<tr>
<td>Education, library, and community programs</td>
<td>$4,214</td>
<td>—</td>
<td>—</td>
<td>$4,214</td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>$1,844</td>
<td>—</td>
<td>—</td>
<td>$1,844</td>
</tr>
<tr>
<td>Development and membership services</td>
<td>$2,615</td>
<td>—</td>
<td>—</td>
<td>$2,615</td>
</tr>
<tr>
<td>General and administrative</td>
<td>$7,277</td>
<td>—</td>
<td>—</td>
<td>$7,277</td>
</tr>
<tr>
<td>Building facilities and security</td>
<td>$7,520</td>
<td>—</td>
<td>—</td>
<td>$7,520</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>$1,743</td>
<td>—</td>
<td>—</td>
<td>$1,743</td>
</tr>
<tr>
<td>Depreciation</td>
<td>$6,754</td>
<td>—</td>
<td>—</td>
<td>$6,754</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>$38,871</td>
<td>—</td>
<td>—</td>
<td>$38,871</td>
</tr>
</tbody>
</table>

## Excess of revenues and support over expenses before other changes in net assets

<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>$1,191</td>
<td>$15,239</td>
<td>—</td>
<td>$16,430</td>
</tr>
</tbody>
</table>

## Other changes in net assets

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trust revenue designated for art purchases</td>
<td>—</td>
<td>$4,193</td>
<td>—</td>
<td>$4,193</td>
</tr>
<tr>
<td>Investment return designated for art purchase</td>
<td>—</td>
<td>$9,293</td>
<td>—</td>
<td>$9,293</td>
</tr>
<tr>
<td>Net assets released from restrictions used to fund acquisition of art objects</td>
<td>$10,804</td>
<td>($10,804)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Expenditures for acquisition of art objects</td>
<td>($10,804)</td>
<td>—</td>
<td>—</td>
<td>($10,804)</td>
</tr>
<tr>
<td>Gifts and contributions</td>
<td>$1,531</td>
<td>$67</td>
<td>$1,955</td>
<td>$3,553</td>
</tr>
<tr>
<td>Other changes</td>
<td>$469</td>
<td>$769</td>
<td>—</td>
<td>$1,238</td>
</tr>
<tr>
<td>Investment return after amounts designated</td>
<td>$2,484</td>
<td>$13,056</td>
<td>—</td>
<td>$15,540</td>
</tr>
<tr>
<td>Change in fair value of derivative instruments</td>
<td>($3,707)</td>
<td>—</td>
<td>—</td>
<td>($3,707)</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>$12,547</td>
<td>$12,547</td>
</tr>
<tr>
<td>Changes in funded status of pension benefits</td>
<td>($1,346)</td>
<td>—</td>
<td>—</td>
<td>($1,346)</td>
</tr>
<tr>
<td>Changes in funded status of postretirement medical benefits</td>
<td>($338)</td>
<td>—</td>
<td>—</td>
<td>($338)</td>
</tr>
<tr>
<td>Increase in net assets</td>
<td>$284</td>
<td>$31,813</td>
<td>$14,502</td>
<td>$46,599</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>$102,119</td>
<td>$308,096</td>
<td>$296,980</td>
<td>$707,195</td>
</tr>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td>$102,403</td>
<td>$339,909</td>
<td>$311,482</td>
<td>$753,794</td>
</tr>
</tbody>
</table>

See accompanying notes.
### Statement of Activities

Year ended June 30, 2009
(in thousands)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues and support</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Endowment and trust income</td>
<td>$20,632</td>
<td>$2,015</td>
<td>—</td>
<td>$22,647</td>
</tr>
<tr>
<td>Contributions and membership</td>
<td>3,941</td>
<td>11,828</td>
<td>—</td>
<td>15,769</td>
</tr>
<tr>
<td>Gifts, grants, and other revenue for special exhibitions</td>
<td>3,965</td>
<td>—</td>
<td>—</td>
<td>3,965</td>
</tr>
<tr>
<td>Program revenues and other support</td>
<td>3,864</td>
<td>339</td>
<td>—</td>
<td>4,203</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>1,504</td>
<td>—</td>
<td>—</td>
<td>1,504</td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations</td>
<td>6,985</td>
<td>(6,985)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td><strong>Total revenues and support</strong></td>
<td>40,891</td>
<td>7,197</td>
<td>—</td>
<td>48,088</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial, conservation, and registrar</td>
<td>6,340</td>
<td>—</td>
<td>—</td>
<td>6,340</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>3,733</td>
<td>—</td>
<td>—</td>
<td>3,733</td>
</tr>
<tr>
<td>Education, library, and community programs</td>
<td>4,816</td>
<td>—</td>
<td>—</td>
<td>4,816</td>
</tr>
<tr>
<td>Marketing and communications</td>
<td>1,811</td>
<td>—</td>
<td>—</td>
<td>1,811</td>
</tr>
<tr>
<td>Development and membership services</td>
<td>3,433</td>
<td>—</td>
<td>—</td>
<td>3,433</td>
</tr>
<tr>
<td>General and administrative</td>
<td>5,541</td>
<td>—</td>
<td>—</td>
<td>5,541</td>
</tr>
<tr>
<td>Building facilities and security</td>
<td>7,468</td>
<td>—</td>
<td>—</td>
<td>7,468</td>
</tr>
<tr>
<td>Stores, café, parking, and products</td>
<td>1,792</td>
<td>—</td>
<td>—</td>
<td>1,792</td>
</tr>
<tr>
<td>Depreciation</td>
<td>4,599</td>
<td>—</td>
<td>—</td>
<td>4,599</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td>39,533</td>
<td>—</td>
<td>—</td>
<td>39,533</td>
</tr>
<tr>
<td><strong>Excess of revenues and support over expenses before other changes in net assets</strong></td>
<td>1,358</td>
<td>7,197</td>
<td>—</td>
<td>8,555</td>
</tr>
<tr>
<td><strong>Other changes in net assets</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trust revenue designated for art purchases</td>
<td>—</td>
<td>6,130</td>
<td>—</td>
<td>6,130</td>
</tr>
<tr>
<td>Investment return designated for art purchase</td>
<td>—</td>
<td>1,492</td>
<td>—</td>
<td>1,492</td>
</tr>
<tr>
<td>Net assets released from restrictions used to fund acquisition of art objects</td>
<td>9,510</td>
<td>(9,510)</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Expenditures for acquisition of art objects</td>
<td>(9,510)</td>
<td>—</td>
<td>—</td>
<td>(9,510)</td>
</tr>
<tr>
<td>Gifts and contributions</td>
<td>—</td>
<td>—</td>
<td>667</td>
<td>667</td>
</tr>
<tr>
<td>Other changes</td>
<td>(3,549)</td>
<td>(176)</td>
<td>3,409</td>
<td>(316)</td>
</tr>
<tr>
<td>Investment loss after amounts designated</td>
<td>(45,856)</td>
<td>(39,089)</td>
<td>—</td>
<td>(84,945)</td>
</tr>
<tr>
<td>Change in fair value of derivative instruments</td>
<td>(923)</td>
<td>—</td>
<td>—</td>
<td>(923)</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>(87,127)</td>
<td>(87,127)</td>
</tr>
<tr>
<td>Changes in funded status of pension benefits</td>
<td>(408)</td>
<td>—</td>
<td>—</td>
<td>(408)</td>
</tr>
<tr>
<td>Changes in funded status of postretirement medical benefits</td>
<td>(23)</td>
<td>—</td>
<td>—</td>
<td>(23)</td>
</tr>
<tr>
<td>Decrease in net assets before cumulative effect of change in accounting principle</td>
<td>(49,401)</td>
<td>(33,956)</td>
<td>(83,051)</td>
<td>(166,408)</td>
</tr>
<tr>
<td>Cumulative effect of change in accounting principle</td>
<td>(35,039)</td>
<td>35,039</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>(Decrease) increase in net assets</td>
<td>(84,440)</td>
<td>1,083</td>
<td>(83,051)</td>
<td>(166,408)</td>
</tr>
<tr>
<td><strong>Net assets at beginning of year</strong></td>
<td>186,559</td>
<td>307,013</td>
<td>380,031</td>
<td>873,603</td>
</tr>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td>$102,119</td>
<td>$308,096</td>
<td>$296,980</td>
<td>$707,195</td>
</tr>
</tbody>
</table>

See accompanying notes.
<table>
<thead>
<tr>
<th>Description</th>
<th>Year Ended June 30, 2010</th>
<th>Year Ended June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Reconciliation of change in net assets to net cash used in operating activities:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase (decrease) in net assets</td>
<td>$ 46,599</td>
<td>$ (166,408)</td>
</tr>
<tr>
<td>Adjustments to reconcile increase (decrease) in net assets to cash used in operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>6,754</td>
<td>4,599</td>
</tr>
<tr>
<td>Change in fair value of derivative instruments</td>
<td>3,707</td>
<td>923</td>
</tr>
<tr>
<td>Net realized and unrealized (gains)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Losses on long-term investments</td>
<td>(33,594)</td>
<td>73,461</td>
</tr>
<tr>
<td>Contributions restricted for long-term purposes</td>
<td>(33,872)</td>
<td>(20,603)</td>
</tr>
<tr>
<td>(Increase) decrease in fair value of charitable perpetual trusts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acquisitions and sales of art, net</td>
<td>10,035</td>
<td>9,510</td>
</tr>
<tr>
<td>Changes provided by (used in) operating assets and liabilities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable</td>
<td>(21)</td>
<td>122</td>
</tr>
<tr>
<td>Decrease in inventories and other current assets</td>
<td>10,808</td>
<td>6,986</td>
</tr>
<tr>
<td>Decrease in pledges receivable</td>
<td>7,262</td>
<td>4,873</td>
</tr>
<tr>
<td>Decrease in other assets</td>
<td>62</td>
<td>65</td>
</tr>
<tr>
<td>Increase (decrease) in accounts payable and accrued expenses</td>
<td>1,895</td>
<td>(7,705)</td>
</tr>
<tr>
<td>Decrease in deferred revenue</td>
<td>(68)</td>
<td>(1,282)</td>
</tr>
<tr>
<td>Decrease in other current liabilities</td>
<td>(10,877)</td>
<td>(5,940)</td>
</tr>
<tr>
<td>Increase in other liabilities</td>
<td>1,361</td>
<td>294</td>
</tr>
<tr>
<td><strong>Net cash used in operating activities</strong></td>
<td>(2,496)</td>
<td>(13,978)</td>
</tr>
<tr>
<td><strong>Financing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions restricted for long-term purposes</td>
<td>33,872</td>
<td>20,603</td>
</tr>
<tr>
<td><strong>Net cash provided by financing activities</strong></td>
<td>33,872</td>
<td>20,603</td>
</tr>
<tr>
<td><strong>Investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purchases of buildings and equipment</td>
<td>(32,244)</td>
<td>(18,741)</td>
</tr>
<tr>
<td>(Increase) decrease in short-term investments</td>
<td>(6,754)</td>
<td>4,145</td>
</tr>
<tr>
<td>Acquisition of art objects</td>
<td>(10,804)</td>
<td>(9,510)</td>
</tr>
<tr>
<td>Proceeds from the sale of art</td>
<td>769</td>
<td>–</td>
</tr>
<tr>
<td>Proceeds from sales and maturities of investments</td>
<td>29,899</td>
<td>20,977</td>
</tr>
<tr>
<td>Purchases of investments</td>
<td>(6,774)</td>
<td>(4,334)</td>
</tr>
<tr>
<td><strong>Net cash used in investing activities</strong></td>
<td>(25,908)</td>
<td>(7,463)</td>
</tr>
<tr>
<td><strong>Net increase (decrease) in cash and cash equivalents</strong></td>
<td>5,468</td>
<td>(838)</td>
</tr>
<tr>
<td>Cash and cash equivalents at beginning of year</td>
<td>1,897</td>
<td>2,735</td>
</tr>
<tr>
<td><strong>Cash and cash equivalents at end of year</strong></td>
<td>$ 7,365</td>
<td>$ 1,897</td>
</tr>
</tbody>
</table>

*See accompanying notes.*
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 or time restriction expires, 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 restricted for major capital projects, the Museum has adopted a policy of implying a time restriction on the use of such assets that expires over the assets’ useful lives. The Museum records a reclassification to unrestricted net assets as net assets released from restrictions for an amount equal to annual depreciation for building and improvements constructed with restricted funds. Reclassifications of $5,195 and $3,125 in 2010 and 2009, respectively, are reflected in the statements of activities in net assets released from restrictions used for operations.

Permanently restricted net assets consist of amounts held in perpetuity as designated by the donors. Earnings on investments are included in temporarily restricted revenues and other changes in net assets until appropriated for expenditure by the Museum in accordance with the donors’ specifications.

During fiscal 2010, the Museum received approval from the Court of Common Pleas, Probate Division to appropriate a percentage of the income restricted for art purchases generated from four charitable perpetual trusts for the purpose of funding the project costs associated with the expansion project currently undertaken by the Museum. The total appropriated is not to exceed $75,000. During fiscal 2010, the Museum appropriated approximately $5,700 for said purpose from the temporarily restricted income from the four charitable perpetual trusts.

In August 2008, the Financial Accounting Standards Board (FASB) issued FSP FAS 117-1, Endowments of Not-for-Profit Organizations: Net Asset Classification of Funds Subject to an Enacted Version of the Uniform Prudent Management of Institutional Funds Act, and Enhanced Disclosures for All Endowment Funds (FSP 117-1) (codified as part of ASC 958, Not-for-Profit Entities). FSP 117-1 provides guidance on the net asset classification of donor-restricted endowment funds for not-for-profit organizations that are subject to an enacted version of the Uniform Prudent Management of Institutional Funds Act of 2006 (UPMIFA). The Museum adopted FSP 117-1 in fiscal 2009 (see Note 9). In connection with the adoption of FSP 117-1, the Museum reclassified $35,039 from unrestricted net assets to temporarily restricted net assets as net assets released from restrictions for an amount equal to annual depreciation for building and improvements constructed with restricted funds. Reclassifications of $5,195 and $3,125 in 2010 and 2009, respectively, are reflected in the statements of activities in net assets released from restrictions used for operations.

During fiscal 2010, the Museum reclassified a gift received in fiscal 2008 of $3,374 from unrestricted net assets to permanently restricted net assets based on additional information received as to donor intent. Because the adjustment was not deemed material to the statement of activities for the year ended June 30, 2010, the reclassification was recorded in fiscal 2009 and included in other changes in net assets in the statement of activities for the year ended June 30, 2009.
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 limited to use by donor or board designation.

Short-Term Investments
Short-term investments (maturities of three to twelve months) are liquid investments, which are readily convertible into cash, with limited risk of change in value because of interest rate changes.

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

Investment Income
Realized investment gains or losses are determined by comparison of the carrying value to net proceeds received on the settlement date. Unrealized gains or losses are determined by the difference between carrying value and fair value. Investment income, including dividends and interest, and realized and unrealized gains (losses), is added to (deducted from) the appropriate net assets class (Note 8). Investment income generated by permanently restricted net assets for which use of the income is restricted by the donor (excluding net realized and unrealized investment gains and losses) is reported as temporarily restricted until the program restriction of the donor is met. Investment income on temporarily restricted net assets for which use of the income is restricted by the donor is reported as temporarily restricted until the program restriction of the donor is met. Net unrealized and realized investment gains and losses are reported as unrestricted, temporarily restricted, or permanently restricted based upon the absence or presence of a restriction of the underlying asset.

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 discounted to present value at the date the pledge is made to the extent estimated to be collectible by the Museum. Unconditional pledges with donor imposed restrictions limiting their use to the acquisition of long-lived assets are classified as other assets on the statements of financial position. 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 use 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.
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 40 years. Equipment is assigned a useful life ranging from three to five years. Net 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.

The Museum is undertaking a major construction, renovation, and expansion project. Included in construction-in-progress are $57,889 and $21,660 related to the expansion and renovation project at June 30, 2010 and 2009, respectively. During fiscal 2009, $174,000 of the project was placed into service and is included in buildings and improvements. At June 30, 2010, the Museum had outstanding commitments for construction and other related capital contracts of approximately $75,200.

Other Current Assets and Liabilities
Other current assets and liabilities at June 30, 2009, include $10,874 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 received as collateral the market value of securities borrowed plus a premium approximating 2% of the market value of those securities. The Museum recorded the collateral received as both a current asset and a current liability since the Museum was obligated to return the collateral upon the return of the borrowed securities. There were no securities lending agreements at June 30, 2010.

Derivative Instruments
The Museum recognizes its derivative instruments as either an asset or liability in the statements of financial position at fair value. The change in fair value of the derivative instruments are recognized in the statements of activities as other change in net assets in the period of change.

New Accounting Pronouncements
In June 2009, the FASB issued Accounting Standards Update (ASU) 2009-1 (Codification). The Accounting Standards Codification (ASC) combines all authoritative standards issued by organizations that are in levels A through D of the GAAP hierarchy, such as the FASB, American Institute of Certified Public Accountants, and Emerging Issues Task Force, into a comprehensive, topically organized online database. Since this is an accumulation of existing guidance, there is no impact to the financial statements. The Codification became effective for reporting periods that end on or after September 15, 2009 (fiscal 2010 for the Museum).

Effective July 1, 2009, the Museum adopted ASU 2009-12, Investments in Certain Entities That Calculate Net Asset Value per Share (or Its Equivalent). ASU 2009-12 clarifies that for investments in entities that permit the investor to redeem the investment directly with (or receive distributions from) the investee at net asset value per share (NAV), at times allowable under the terms of the investee's governing documents, NAV is the most relevant estimate of fair value available that would not require undue cost and effort for the reporting entity. A reporting entity is permitted to estimate the fair value of an investment if the net asset value per share of the investment (or its equivalent) is determined in accordance with the Investment Companies Guide as of the reporting entity's measurement date. See Note 7.

Effective July 1, 2009, the Museum adopted ASC 815-10-15, Disclosures about Derivative Instruments and Hedging Activities (ASC 815-10-15). ASC 815-10-15 requires additional disclosures about derivative instruments and hedging activities. This new standard requires that objectives for using derivative instruments be disclosed in terms of underlying risks and accounting designation and the fair value, gains and losses of derivative instruments and their location in the financial statements be disclosed. See Note 11.

Effective July 1, 2009, the Museum adopted ASC 715-20, Employers' Disclosures about Postretirement Benefit Plan Assets, which provides guidance on expanded disclosures for plan asset of a defined benefit pension or other postretirement plan. ASC 715-20 requires additional disclosure only (see Note 10); and therefore, did not have an impact on the valuation of the Museum's postretirement benefit plans.

Reclassification
Reclassification of certain prior year amounts have been made to conform with current year presentation.
3. Pledges Receivable
Outstanding pledges receivable from various corporations, foundations, and individuals are as follows:

<table>
<thead>
<tr>
<th>Pledges due:</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>In less than one year</td>
<td>$ 8,728</td>
<td>$ 5,519</td>
</tr>
<tr>
<td>In one to five years</td>
<td>16,791</td>
<td>28,890</td>
</tr>
<tr>
<td>Greater than five years</td>
<td>6,893</td>
<td>6,397</td>
</tr>
<tr>
<td></td>
<td>32,412</td>
<td>40,806</td>
</tr>
<tr>
<td>Present value discount on pledges</td>
<td>(5,429)</td>
<td>(6,561)</td>
</tr>
</tbody>
</table>

Total pledges receivable: $ 26,983 $ 34,245

4. Temporarily Restricted Net Assets
Temporarily restricted net assets are available for the following purposes:

<table>
<thead>
<tr>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$ 121,311</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>2,067</td>
</tr>
<tr>
<td>Education, library and community programs</td>
<td>6,385</td>
</tr>
<tr>
<td>Buildings, grounds, and protection services</td>
<td>156,764</td>
</tr>
<tr>
<td>General operating and other</td>
<td>53,382</td>
</tr>
<tr>
<td>Total temporarily restricted net assets</td>
<td>$ 339,909</td>
</tr>
</tbody>
</table>

5. Permanently Restricted Net Assets
Permanently restricted net assets are amounts held in perpetuity, the income from which is expendable to support the following purposes:

<table>
<thead>
<tr>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of art</td>
<td>$ 117,369</td>
</tr>
<tr>
<td>Specific operating activities</td>
<td>17,405</td>
</tr>
<tr>
<td>General operating activities</td>
<td>176,708</td>
</tr>
<tr>
<td>Total permanently restricted net assets</td>
<td>$ 311,482</td>
</tr>
</tbody>
</table>
6. Net Assets Released From Restrictions

Net assets were released from restrictions by incurring expenses or making capital expenditures satisfying the restricted purposes as follows:

<table>
<thead>
<tr>
<th>Year Ended June 30</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acquisition of art</td>
<td>$ 10,804</td>
<td>$ 9,510</td>
</tr>
<tr>
<td>Specific operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Curatorial and conservation</td>
<td>$ 1,190</td>
<td>$ 1,539</td>
</tr>
<tr>
<td>Education, library and community programs</td>
<td>903</td>
<td>726</td>
</tr>
<tr>
<td>Buildings, grounds, and protection services</td>
<td>2,964</td>
<td>1,581</td>
</tr>
<tr>
<td>General operating and other</td>
<td>14,649</td>
<td>3,139</td>
</tr>
<tr>
<td>Net assets released from restrictions used for operations</td>
<td>$ 19,706</td>
<td>$ 6,985</td>
</tr>
</tbody>
</table>

7. Fair Value Measurements

In fiscal 2009, the Museum adopted the provisions of ASC 820, *Fair Value Measurements and Disclosures* (ASC 820), which defines fair value as the price that would be received to sell an asset or paid to transfer a liability in an orderly transaction between market participants at the measurement date and establishes a framework for measuring fair value. ASC 820 establishes a three-level hierarchy for fair value measurement based upon the transparency of inputs to the valuation of an asset or liability as of the measurement date. ASC 820 expands the disclosures about instruments measured at fair value. The adoption of ASC 820 did not have a material impact on the Museum’s financial position and changes in net assets.

ASC 825, *Financial Instruments*, provides an option to elect fair value as an alternative measurement for selected financial assets and liabilities not previously recorded at fair value. The Museum did not elect fair value accounting for any assets or liabilities that are not currently required to be measured at fair value.

The carrying values of cash and cash equivalents, accounts receivable, accounts payable, and accrued expenses are reasonable estimates of their fair value due to the short-term nature of these financial instruments. The carrying value of pledges receivable approximates fair value as these donations are recorded at the net present value of the amount pledged. The carrying value of the Museum’s long-term debt approximates fair value.

As noted above, ASC 820 establishes a three-level hierarchy for disclosure of fair value measurements. The valuation hierarchy is based upon the transparency of inputs to the valuation of an asset or liability as of the measurement date. The three levels are defined as follows:
LEVEL 1. Inputs to the validation methodology are quoted prices (unadjusted) for identical assets or liabilities in active markets.

LEVEL 2. Inputs to the validation methodology include quoted prices for similar assets or liabilities in active markets, and inputs that are observable for the asset or liability, either directly or indirectly, for substantially the same term of the financial instrument.

LEVEL 3. Inputs to the valuation methodology are unobservable and significant to the fair value measurement.

A financial instrument’s categorization within the valuation hierarchy is based upon the lowest level of input that is significant to the fair value measurement.

The following table presents the financial instruments carried at fair value at June 30, 2010, by the ASC 820 valuation hierarchy defined above:

<table>
<thead>
<tr>
<th>Assets</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total Fair Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term investments</td>
<td>$12,168</td>
<td>—</td>
<td>—</td>
<td>$12,168</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>8,558</td>
<td>—</td>
<td>—</td>
<td>8,558</td>
</tr>
<tr>
<td>Equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common stocks, primarily U.S.</td>
<td>35,072</td>
<td>—</td>
<td>—</td>
<td>35,072</td>
</tr>
<tr>
<td>Collective equity funds</td>
<td>—</td>
<td>78,987</td>
<td>—</td>
<td>78,987</td>
</tr>
<tr>
<td>Equity mutual funds</td>
<td>23,479</td>
<td>—</td>
<td>—</td>
<td>23,479</td>
</tr>
<tr>
<td>American depository receipts</td>
<td>1,291</td>
<td>—</td>
<td>—</td>
<td>1,291</td>
</tr>
<tr>
<td>Real estate investment trust</td>
<td>170</td>
<td>—</td>
<td>—</td>
<td>170</td>
</tr>
<tr>
<td>Fixed income securities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>—</td>
<td>14,739</td>
<td>—</td>
<td>14,739</td>
</tr>
<tr>
<td>Foreign bonds</td>
<td>—</td>
<td>3,373</td>
<td>—</td>
<td>3,373</td>
</tr>
<tr>
<td>Asset backed bonds</td>
<td>—</td>
<td>8,736</td>
<td>—</td>
<td>8,736</td>
</tr>
<tr>
<td>General obligation municipal bonds</td>
<td>—</td>
<td>709</td>
<td>—</td>
<td>709</td>
</tr>
<tr>
<td>Fixed income mutual fund</td>
<td>10,592</td>
<td>—</td>
<td>—</td>
<td>10,592</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Absolute return</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>69,629</td>
</tr>
<tr>
<td>Hedged equity</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>23,827</td>
</tr>
<tr>
<td>Private equity</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>59,484</td>
</tr>
<tr>
<td>Total investments</td>
<td>79,162</td>
<td>106,544</td>
<td>152,940</td>
<td>338,646</td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>244,083</td>
<td>244,083</td>
</tr>
<tr>
<td>Total assets at fair value</td>
<td>$91,330</td>
<td>$106,544</td>
<td>$397,023</td>
<td>$594,897</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total Fair Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest rate swap</td>
<td>—</td>
<td>$6,033</td>
<td>—</td>
<td>$6,033</td>
</tr>
<tr>
<td>Total liabilities at fair value</td>
<td>—</td>
<td>$6,033</td>
<td>—</td>
<td>$6,033</td>
</tr>
</tbody>
</table>
The following table presents the financial instruments carried at fair value at June 30, 2009, by the ASC 820 valuation hierarchy defined above:

<table>
<thead>
<tr>
<th>Assets</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total Fair Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Short-term investments</td>
<td>$ 5,414</td>
<td>$ —</td>
<td>$ —</td>
<td>$ 5,414</td>
</tr>
<tr>
<td>Investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>9,320</td>
<td>$ —</td>
<td>$ —</td>
<td>9,320</td>
</tr>
<tr>
<td>Equities:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common stocks, primarily U.S.</td>
<td>30,907</td>
<td>$ —</td>
<td>$ —</td>
<td>30,907</td>
</tr>
<tr>
<td>Collective equity funds</td>
<td>—</td>
<td>75,662</td>
<td>$ —</td>
<td>75,662</td>
</tr>
<tr>
<td>Equity mutual funds</td>
<td>31,400</td>
<td>$ —</td>
<td>$ —</td>
<td>31,400</td>
</tr>
<tr>
<td>American depository receipt</td>
<td>483</td>
<td>$ —</td>
<td>$ —</td>
<td>483</td>
</tr>
<tr>
<td>Real estate investment trust</td>
<td>137</td>
<td>$ —</td>
<td>$ —</td>
<td>137</td>
</tr>
<tr>
<td>Fixed income:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corporate bonds</td>
<td>—</td>
<td>16,567</td>
<td>$ —</td>
<td>16,567</td>
</tr>
<tr>
<td>Foreign bonds</td>
<td></td>
<td>2,656</td>
<td>$ —</td>
<td>2,656</td>
</tr>
<tr>
<td>Asset backed bonds</td>
<td>—</td>
<td>10,307</td>
<td>$ —</td>
<td>10,307</td>
</tr>
<tr>
<td>General obligation municipal bonds</td>
<td>—</td>
<td>666</td>
<td>$ —</td>
<td>666</td>
</tr>
<tr>
<td>Fixed income mutual fund</td>
<td>10,212</td>
<td>$ —</td>
<td>$ —</td>
<td>10,212</td>
</tr>
<tr>
<td>Alternative investments:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Absolute return</td>
<td>—</td>
<td>—</td>
<td>62,416</td>
<td>62,416</td>
</tr>
<tr>
<td>Hedged equity</td>
<td>—</td>
<td>—</td>
<td>23,550</td>
<td>23,550</td>
</tr>
<tr>
<td>Private equity</td>
<td>—</td>
<td>—</td>
<td>53,894</td>
<td>53,894</td>
</tr>
<tr>
<td>Total investments</td>
<td>82,459</td>
<td>105,858</td>
<td>139,860</td>
<td>328,177</td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>231,536</td>
<td>231,536</td>
</tr>
<tr>
<td>Securities lending collateral</td>
<td>10,874</td>
<td>—</td>
<td>—</td>
<td>10,874</td>
</tr>
<tr>
<td>Total assets at fair value</td>
<td>$ 98,747</td>
<td>$ 105,858</td>
<td>$ 371,396</td>
<td>$ 576,001</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Total Fair Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest rate swap</td>
<td>$ —</td>
<td>$ 2,326</td>
<td>$ —</td>
<td>$ 2,326</td>
</tr>
<tr>
<td>Total liabilities at fair value</td>
<td>$ —</td>
<td>$ 2,326</td>
<td>$ —</td>
<td>$ 2,326</td>
</tr>
</tbody>
</table>
The following is a description of the Museum’s valuation methodologies for assets and liabilities measured at fair value. Fair value for Level 1 is based upon quoted market prices. Fair value for Level 2 is based on quoted prices for similar instruments in active markets, quoted prices for identical or similar instruments in markets that are not active, and model-based valuation techniques for which all significant assumptions are observable in the market or can be corroborated by observable market data for substantially the full term of the assets. Inputs are obtained from various sources including market participants, dealers, and brokers.

Level 3 assets primarily consist of charitable perpetual trusts and alternative investments. 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 held in perpetuity, 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. Fair value of alternative investments (principally limited partnership interests in absolute return, hedged equity and private equity) represent the Museum’s ownership interest in the NAV of the respective partnership. Investments held by the partnerships consist of marketable securities as well as securities that do not have readily determinable fair values. The fair values of the securities held by limited partnerships that do not have readily determinable fair values are determined by the general partner and are based on historical cost, appraisals, or other estimates that require varying degrees of judgment. If no public market exists for the investment securities, the fair value is determined by the general partner taking into consideration, among other things, the cost of the securities, prices of recent significant placements of securities of the same issuer, and subsequent developments concerning the companies to which the securities relate. Because alternative investments are not readily marketable, their estimated fair value is subject to uncertainty and therefore may differ from the value that would have been used had a ready market for such investments existed. Such differences could be material. At June 30, 2010, the Museum is committed to invest an additional $15,590 in alternative investments. However, it is uncertain as to the timing or level of additional contributions that will ultimately be made.

The methods described above may produce a fair value calculation that may not be indicative of net realizable value or reflective of future fair values. Furthermore, while the Museum believes its valuation methods are appropriate and consistent with other market participants, the use of different methodologies or assumptions to determine the fair value of certain financial instruments could result in a different estimate of fair value at the reporting date.

The following table is a rollforward of financial instruments classified by the Museum within Level 3 of the valuation hierarchy defined above:

<table>
<thead>
<tr>
<th></th>
<th>Alternative Investments</th>
<th>Charitable Perpetual Trusts</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fair value as of July 1, 2009</td>
<td>$139,860</td>
<td>$231,536</td>
<td>$371,396</td>
</tr>
<tr>
<td>Realized gains</td>
<td>5,731</td>
<td>0</td>
<td>5,731</td>
</tr>
<tr>
<td>Unrealized gains</td>
<td>9,096</td>
<td>12,547</td>
<td>21,643</td>
</tr>
<tr>
<td>Purchases, issuances and settlements, net</td>
<td>(1,747)</td>
<td>0</td>
<td>(1,747)</td>
</tr>
<tr>
<td>Fair value as of June 30, 2010</td>
<td>$152,940</td>
<td>$244,083</td>
<td>$397,023</td>
</tr>
</tbody>
</table>
At June 30, 2010, the Museum’s alternative investments are subject to various liquidity restrictions as follows:

<table>
<thead>
<tr>
<th>Available for redemption:</th>
<th>$ 33,846</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quarterly</td>
<td></td>
</tr>
<tr>
<td>Subject to remaining lock-up provisions:</td>
<td></td>
</tr>
<tr>
<td>1 to 3 years</td>
<td>57,147</td>
</tr>
<tr>
<td>More than 3 years</td>
<td>61,947</td>
</tr>
<tr>
<td>Total alternatives</td>
<td>$ 152,940</td>
</tr>
</tbody>
</table>

Investments that are available for redemption may be redeemed by the Museum generally with a 60 to 120 day advance notice on a quarterly or annual basis subject to the terms of the investment agreement.

Investments subject to lock-up provisions cannot be redeemed by the Museum currently without incurring a penalty. After expiration of the lock-up provisions, the funds may be redeemed by the Museum on a monthly, quarterly or annual redemption basis subject to the terms of the investment agreement.
8. Investments and Charitable Perpetual Trusts

The following summarizes returns from the Museum’s investments and charitable perpetual trusts and the related classifications in the statements of activities:

<table>
<thead>
<tr>
<th>Year ended June 30, 2010</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest</td>
<td>$ 530</td>
<td>$ 2,938</td>
<td>$ —</td>
</tr>
<tr>
<td>Realized and unrealized gains net of realized and unrealized losses</td>
<td>5,032</td>
<td>28,562</td>
<td>—</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>12,547</td>
</tr>
<tr>
<td>Investment return</td>
<td>5,562</td>
<td>31,500</td>
<td>12,547</td>
</tr>
<tr>
<td>Investment return designated for current operations (included in endowment and trust income)</td>
<td>(3,078)</td>
<td>(9,151)</td>
<td>—</td>
</tr>
<tr>
<td>Investment return designated for art purchase</td>
<td>—</td>
<td>(9,293)</td>
<td>—</td>
</tr>
<tr>
<td>Investment return after amounts designated</td>
<td>$ 2,484</td>
<td>$ 13,056</td>
<td>$ 12,547</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year ended June 30, 2009</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dividends and interest</td>
<td>$ 1,761</td>
<td>$ 1,887</td>
<td>$ —</td>
</tr>
<tr>
<td>Realized and unrealized losses net of realized and unrealized gains</td>
<td>(35,794)</td>
<td>(37,667)</td>
<td>—</td>
</tr>
<tr>
<td>Change in fair value of charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>(87,127)</td>
</tr>
<tr>
<td>Investment return</td>
<td>(34,033)</td>
<td>(35,780)</td>
<td>(87,127)</td>
</tr>
<tr>
<td>Investment return designated for current operations (included in endowment and trust income)</td>
<td>(11,823)</td>
<td>(1,817)</td>
<td>—</td>
</tr>
<tr>
<td>Investment return designated for art purchase</td>
<td>—</td>
<td>(1,492)</td>
<td>—</td>
</tr>
<tr>
<td>Investment loss after amounts designated</td>
<td>$ (45,856)</td>
<td>$ (39,089)</td>
<td>$ (87,127)</td>
</tr>
</tbody>
</table>

The Museum’s investments and charitable perpetual trusts are exposed to various risks such as interest rate, market, and credit risks.
9. Endowment

The Museum endowment consists of approximately 340 individual funds established for a variety of purposes. The endowment includes both donor-restricted endowment funds and funds designated by the Board of Trustees to function as endowments. Net assets associated with endowment funds are classified and reported based on the existence or absence of donor-imposed restrictions.

Interpretation of Relevant Law

The Board of Trustees of the Museum has interpreted the UPMIFA as requiring the preservation of the fair value of the original gift as of the gift date of the donor-restricted endowment funds absent explicit donor stipulations to the contrary. As a result of this interpretation, the Museum classifies as permanently restricted net assets (a) the original value of gifts donated to the permanent endowment, (b) the original value of subsequent gifts to the permanent endowment, and (c) accumulations to the permanent endowment made in accordance with the direction of the applicable donor gift instrument at the time of the accumulation is added to the fund. The remaining portion of the donor-restricted endowment fund that is not classified in permanently restricted net assets is classified as temporarily restricted net assets until those amounts are appropriated for expenditure by the Museum in a manner consistent with the standard of prudence prescribed by UPMIFA. In accordance with UPMIFA, the Museum considers the following factors in making a determination to appropriate or accumulate donor-restricted funds:

• The duration and preservation of the fund
• The purposes of the donor-restricted endowment fund
• General economic conditions
• The possible effect of inflation and deflation
• The expected total return from income and the appreciation of investments
• Other resources of the Museum
• The investment policies of the Museum

Return Objectives and Risk Parameters

The Museum has adopted investment and spending policies for endowment assets that attempt to provide a predictable stream of funding to programs supported by its endowment while seeking to maintain purchasing power of the endowment assets. Endowment assets include those assets of donor-restricted funds that the Museum must hold in perpetuity or for a donor-specific period(s) as well as board-designated funds. Under this policy, as approved by the Board of Trustees, the endowment assets are invested in a manner that is intended to produce a real return, net of inflation and investment management costs, of at least 7% over the long term. Actual returns in any given year may vary from this amount.

Strategies Employed for Achieving Objectives

To satisfy its long-term rate-of-return objectives, the Museum relies on a total return strategy in which investment returns are achieved through both capital appreciation (realized and unrealized) and current yield (interest and dividends). The Museum targets a diversified asset allocation that places a greater emphasis on equity-based and alternative investments to achieve its long-term objective within prudent risk constraints.

Spending Policy and How the Investment Objectives Relate to Spending Policy

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. The amount of investment income used by the Museum for its operations and purchases of art is calculated using a spending rate of between 4.5% to 5.5% of the market value of the investments for the prior 20-quarter average ended March 31, 2009, for fiscal year ended June 30, 2010, and March 31, 2008, for the fiscal year ended June 30, 2009, as adjusted (subject to certain limitations) for inflation and additional contributions. For fiscal 2010 and 2009, the calculations resulted in an annual spending rate of approximately 5%. 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. Accordingly, over the long-term the Museum expects the current spending policy to allow its endowment to grow at an average of 1.5%–2.5% annually. This is consistent with the Museum’s objective to maintain the purchasing power of the endowment assets held in perpetuity or for a specified term, as well as to provide real growth through new gifts and investment returns.
Endowment Net Asset Composition by Type of Fund:

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donor restricted</td>
<td>$ —</td>
<td>$ 175,627</td>
<td>$ 67,399</td>
<td>$ 243,026</td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>$ 244,083</td>
<td>$ 244,083</td>
</tr>
<tr>
<td>Board-designated</td>
<td>95,620</td>
<td>—</td>
<td>—</td>
<td>95,620</td>
</tr>
<tr>
<td><strong>Total endowment</strong></td>
<td><strong>$ 95,620</strong></td>
<td><strong>$ 175,627</strong></td>
<td><strong>$ 311,482</strong></td>
<td><strong>$ 582,729</strong></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>Donor restricted</td>
<td>$ —</td>
<td>$ 167,002</td>
<td>$ 65,444</td>
<td>$ 232,446</td>
</tr>
<tr>
<td>Charitable perpetual trusts</td>
<td>—</td>
<td>—</td>
<td>$ 231,536</td>
<td>$ 231,536</td>
</tr>
<tr>
<td>Board-designated</td>
<td>95,731</td>
<td>—</td>
<td>—</td>
<td>95,731</td>
</tr>
<tr>
<td><strong>Total endowment</strong></td>
<td><strong>$ 95,731</strong></td>
<td><strong>$ 167,002</strong></td>
<td><strong>$ 296,980</strong></td>
<td><strong>$ 559,713</strong></td>
</tr>
</tbody>
</table>

Changes in endowment net assets consisted of the following:

<table>
<thead>
<tr>
<th>Year ended June 30, 2010</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>$ 95,731</td>
<td>$ 167,002</td>
<td>$ 296,980</td>
<td>$ 559,713</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>530</td>
<td>2,938</td>
<td>—</td>
<td>3,468</td>
</tr>
<tr>
<td>Net depreciation (realized and unrealized)</td>
<td>5,032</td>
<td>28,562</td>
<td>12,547</td>
<td>46,141</td>
</tr>
<tr>
<td>Total investment income</td>
<td>5,562</td>
<td>31,500</td>
<td>12,547</td>
<td>49,609</td>
</tr>
<tr>
<td>Contributions and other changes</td>
<td>1,531</td>
<td>67</td>
<td>1,955</td>
<td>3,553</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure</td>
<td>(7,204)</td>
<td>(22,942)</td>
<td>—</td>
<td>(30,146)</td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>$ 95,620</td>
<td>$ 175,627</td>
<td>$ 311,482</td>
<td>$ 582,729</td>
</tr>
</tbody>
</table>
Changes in endowment net assets consisted of the following:

<table>
<thead>
<tr>
<th>Year ended June 30, 2009</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Endowment net assets, beginning of year</td>
<td>$ 182,402</td>
<td>$ 174,511</td>
<td>$ 380,031</td>
<td>$ 736,944</td>
</tr>
<tr>
<td>Investment return:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>1,761</td>
<td>1,887</td>
<td>—</td>
<td>3,648</td>
</tr>
<tr>
<td>Net depreciation (realized and unrealized)</td>
<td>(35,794)</td>
<td>(37,667)</td>
<td>(87,127)</td>
<td>(160,588)</td>
</tr>
<tr>
<td>Total investment loss</td>
<td>(34,033)</td>
<td>(35,780)</td>
<td>(87,127)</td>
<td>(156,940)</td>
</tr>
<tr>
<td>Contributions and other changes</td>
<td>(3,549)</td>
<td>567</td>
<td>4,076</td>
<td>1,094</td>
</tr>
<tr>
<td>Appropriation of endowment assets for expenditure</td>
<td>(14,050)</td>
<td>(7,335)</td>
<td>—</td>
<td>(21,385)</td>
</tr>
<tr>
<td>Cumulative effect of change in accounting principle</td>
<td>(35,039)</td>
<td>35,039</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Endowment net assets, end of year</td>
<td>$ 95,731</td>
<td>$ 167,002</td>
<td>$ 296,980</td>
<td>$ 559,713</td>
</tr>
</tbody>
</table>

**Funds With Deficiencies**
From time to time, the fair value of assets associated with individual donor-restricted endowment funds may fall below the level that the donor or UPMIFA requires the Museum to retain as a fund of perpetual duration. These deficiencies result from unfavorable market fluctuations that occurred shortly after the investment of new permanently restricted contributions and continued appropriation for certain programs that was deemed prudent by the Museum. There are seven endowment funds considered deficient as of June 30, 2010, totaling approximately $217.

**10. Benefit Plans**
The Museum converted from a contributory defined benefit pension plan for eligible employees to a noncontributory defined benefit pension plan (the Pension Plan) on January 1, 2002. Eligible participants in the contributory defined benefit pension plan on December 31, 2001, were given the option of continuing to contribute to this plan. For those employees not making this election, their accumulated benefit was converted to the noncontributory defined benefit pension plan. For either contributing or noncontributing participants, benefits under the Pension 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. Pension Plan assets are invested in group annuity contracts.

Effective July 1, 2009, the Museum modified the Pension Plan eliminating the contributory portion of the plan and the benefit calculation is based on career years of service.

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

Included in unrestricted net assets at June 30, 2010 and 2009, respectively, are the following amounts that have not yet been recognized in net periodic benefit cost:
The actuarial loss and prior service (credit) for the Pension Plan that will be amortized from unrestricted net assets into periodic benefit cost over the next fiscal year are $215 and ($192), respectively. The actuarial gain and prior service (credit) for the postretirement medical plan that will be amortized from unrestricted net assets into periodic benefit cost over the next fiscal year are $17 and ($196), respectively.

The Museum uses June 30 as the measurement date for the pension and postretirement medical plans.

The following table sets forth the actuarial present value of benefit obligations and aggregate funded status of the Pension Plan:

<table>
<thead>
<tr>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Change in benefit obligation:</strong></td>
<td></td>
</tr>
<tr>
<td>Benefit obligation at beginning of fiscal year</td>
<td>$23,718</td>
</tr>
<tr>
<td>Service cost</td>
<td>594</td>
</tr>
<tr>
<td>Interest cost</td>
<td>1,435</td>
</tr>
<tr>
<td>Plan amendments</td>
<td>—</td>
</tr>
<tr>
<td>Actuarial losses</td>
<td>3,245</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(1,281)</td>
</tr>
<tr>
<td>Participant contributions</td>
<td>5</td>
</tr>
<tr>
<td><strong>Benefit obligation at end of fiscal year</strong></td>
<td>$27,716</td>
</tr>
<tr>
<td><strong>Change in plan assets:</strong></td>
<td></td>
</tr>
<tr>
<td>Fair value of plan assets at beginning of fiscal year</td>
<td>$22,042</td>
</tr>
<tr>
<td>Actual return on plan assets</td>
<td>3,440</td>
</tr>
<tr>
<td>Employer contributions</td>
<td>244</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(1,281)</td>
</tr>
<tr>
<td>Participant contributions</td>
<td>5</td>
</tr>
<tr>
<td>Fair value of plan assets at end of fiscal year</td>
<td>$24,450</td>
</tr>
<tr>
<td><strong>Underfunded status of the plan and accrued pension obligation</strong></td>
<td>$ (3,266)</td>
</tr>
<tr>
<td><strong>Accumulated benefit obligation</strong></td>
<td>$27,365</td>
</tr>
</tbody>
</table>
Weighted-average assumptions are as follows:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discount rate – liability</td>
<td>5.25%</td>
<td>6.25%</td>
</tr>
<tr>
<td>Discount rate – cost</td>
<td>6.25%</td>
<td>6.75%</td>
</tr>
<tr>
<td>Expected rate of return on plan assets</td>
<td>7.00%</td>
<td>7.00%</td>
</tr>
<tr>
<td>Discount rate – liability</td>
<td>3.00%</td>
<td>3.50%</td>
</tr>
<tr>
<td>Compensation growth rate – cost</td>
<td>3.50%</td>
<td>3.50%</td>
</tr>
</tbody>
</table>

The assumptions used in the actuarial valuations were established by the Museum in conjunction with its actuary. The expected long-term rate of return on plan assets was established using the Museum’s target asset allocation for equity and fixed income securities and the historical average rates of return for equity and fixed income securities adjusted by an assessment of possible future influences that could cause the returns to trail long-term patterns. The weighted-average rates of increase in compensation were established based upon the Museum’s long-term internal compensation plans.

Year Ended June 30

<table>
<thead>
<tr>
<th>Components of net periodic benefit cost recognized in the statements of activities:</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Service cost</td>
<td>$ 594</td>
<td>$ 615</td>
</tr>
<tr>
<td>Interest cost</td>
<td>1,435</td>
<td>1,550</td>
</tr>
<tr>
<td>Expected return on plan assets</td>
<td>(1,508)</td>
<td>(1,518)</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>(192)</td>
<td>9</td>
</tr>
<tr>
<td>Recognized net actuarial loss</td>
<td>159</td>
<td>—</td>
</tr>
<tr>
<td></td>
<td><strong>$ 488</strong></td>
<td><strong>$ 656</strong></td>
</tr>
</tbody>
</table>

The Pension Plan invests in an unallocated immediate participation guarantee group annuity contract with John Hancock Life Insurance Company (the Insurer), which is considered a Level 3 investment in the fair value hierarchy. The investment balances and related investment results are based on information provided by the Insurer, which consider significant inputs for the unallocated insurance contract including specific terms and contractual provisions outlined in the contract, such as the effective interest rate. The Insurer credits the Pension 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 investment in the group annuity contract is designed to grow at a rate consistent with the underlying obligation. The actual asset allocations by asset category are consistent with its targets and are as follows:

<table>
<thead>
<tr>
<th></th>
<th>June 30, 2010</th>
<th>June 30, 2009</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>Total</td>
<td><strong>100%</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
The Museum expects to make a contribution of $600 to the Pension Plan in fiscal year 2011. The Museum reserves the right to contribute more or less than this amount but not less than any minimum contribution requirement under the Pension Protection Act (PPA). Benefit payments over the next five fiscal years are estimated as follows:

2011—$1,430; 2012—$1,473; 2013—$1,562; 2014—$1,608; 2015—$1,640; and in the aggregate for the five years thereafter are $9,193.

In addition, the Museum sponsors 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 $168 and $206 for the years ended June 30, 2010 and 2009, respectively.

The following information is provided for the Museum's postretirement medical benefits plan:

<table>
<thead>
<tr>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Change in benefit obligation:</td>
<td></td>
</tr>
<tr>
<td>Benefit obligation at beginning of fiscal year</td>
<td>$2,545</td>
</tr>
<tr>
<td>Interest cost</td>
<td>151</td>
</tr>
<tr>
<td>Actuarial loss (gain)</td>
<td>110</td>
</tr>
<tr>
<td>Benefits paid</td>
<td>(281)</td>
</tr>
<tr>
<td>Participant contributions</td>
<td>44</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Benefit obligation at end of fiscal year</td>
<td>$2,569</td>
</tr>
</tbody>
</table>

| Change in plan assets: |                      |
| Fair value of plan assets at beginning of fiscal year | —                 |
| Participant contributions | 44               |
| Employer contributions | 237               |
| Benefits paid         | (281)             |
|                     |                     |
| Fair value of plan assets at end of fiscal year | —                 |

Underfunded status of the plan and accrued postretirement medical benefits $ (2,569) $ (2,545)
Approximately $237 and $244 of the accrued postretirement medical benefit liability is included in accounts payable and accrued expenses on the statements of financial position, in 2010 and 2009, respectively.

The discount rate used in determining the accumulated postretirement benefit obligation at June 30, 2010 and 2009 was 5.25% and 6.25%, respectively. The discount rate used in determining the net periodic benefit cost was 6.25% and 6.75% at June 30, 2010 and 2009. The health care cost trend rate used is 8.0% for fiscal year 2010 declining to 5.5% by 2015. A one-percentage-point increase or decrease in the health care cost trend rate would have increased or decreased the fiscal 2010 interest costs in total by $10 and $9, respectively, and would have increased or decreased the accumulated postretirement benefit obligation by $183 and $164, respectively.

<table>
<thead>
<tr>
<th>Year Ended</th>
<th>June 30, 2010</th>
<th>June 30, 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Components of net periodic benefit credit recognized in the statements of activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest cost</td>
<td>$ 151</td>
<td>$ 179</td>
</tr>
<tr>
<td>Amortization of prior service cost</td>
<td>(196)</td>
<td>(196)</td>
</tr>
<tr>
<td>Net actuarial gain recognized</td>
<td>(31)</td>
<td>(11)</td>
</tr>
<tr>
<td>$ (76)</td>
<td>$ (28)</td>
<td></td>
</tr>
</tbody>
</table>

The benefits expected to be paid in each year for the fiscal years 2011-2015 are $237, $258, $254, $247, and $239, respectively. The anticipated benefits to be paid in the five years from 2016-2020 are $1,048.
11. Financing Arrangements and Long-Term Obligations

Operating Leases
The Museum has an operating lease for office space. Total rental expense for the years ended June 30, 2010 and 2009, was $430 and $437, respectively. Minimum operating lease payments for the next fiscal year are approximately $440. There are no minimum operating lease payments beyond fiscal 2011.
In fiscal 2007, the Museum entered into a four-year operating lease for warehouse, carpentry, and paint workshop space, with an option for three sequential, additional terms of one-year. Total rental expense for the years ended June 30, 2010 and 2009, was $80 and $81, respectively. Minimum operating lease payments for each of the next two fiscal years are approximately $85.

Cultural Facility Revenue Bonds
In October 2005, pursuant to certain agreements between the Museum and the Cleveland-Cuyahoga Port Authority, the Cleveland-Cuyahoga Port Authority issued $90,000 in variable rate, tax-exempt Cultural Facility Revenue Bonds (The Cleveland Museum of Art Project) (the Bonds), Series 2005, payable October 1, 2040. The proceeds of the Bonds are being used to finance the Museum’s construction, renovation, and expansion project. The Bonds were issued in four series (i) the Series A Bonds in the principal amount of $30,000, (ii) the Series B Bonds in the principal amount of $20,000, (iii) the Series C Bonds in the principal amount of $20,000 and (iv) the Series D Bonds in the principal amount of $20,000. The Bonds have adjustable methods of interest rate determination and interest payment dates, and were in weekly variable rate mode based on a tax-free LIBOR rate on June 30, 2010 bearing interest at 0.26% (range from 0.12% to 0.35% during the year ended June 30, 2010) and on June 30, 2009 bearing interest at 0.30% to 0.35% (range from 0.27% to 10.00% during the year ended June 30, 2009). The interest rate is determined by an external agent.

The Bonds are secured by a standby bond purchase agreement, which expires on October 8, 2012. Under the terms of this agreement, in the event of a failed remarketing, the bank will provide liquidity to make payment to the bond holders. Fees incurred related to the remarketing of the bonds were $933 and $4,46 during the years ended June 30, 2010 and 2009, respectively, of which $933 and $27 were expensed and included in general and administrative expense in the statement of activities as of June 30, 2010 and 2009, respectively.

While the Cultural Facility Revenue Bonds are not a direct indebtedness of the Museum, the loan agreement with the Cleveland-Cuyahoga Port Authority obligates the Museum to make payments equal to the principal of and premium, if any, and interest on the respective Bonds, whether at maturity, upon acceleration or upon redemption. Bond service charges due on the Bonds will be required to be made by the Museum as loan payments under the agreement. Interest-only payments are required to be made until October 1, 2036.

Unamortized financing costs are amortized over the period the obligation is outstanding using the effective interest method. Included in general and administrative expense on the statement of activities was $31 and $29 of amortization of deferred financing costs during the years June 30, 2010 and 2009, respectively.
The Museum is subject to certain restrictive covenants, including provisions relating to maintaining certain debt ratios and other matters. The Museum was in compliance with theses covenants at June 30, 2010.

Interest Rate Swap
In connection with the $90,000 Cultural Facility Revenue Bonds, the Museum entered into a floating-to-fixed rate swap to manage the risk of increased debt service costs resulting from rising variable interest rates. The swap consists of a $90,000, eight-year floating-to-fixed rate swap whereby the Museum pays a fixed rate of 3.341% and receives 70% of one-month LIBOR. The notional amount of the swap will decline until maturity on January 1, 2014. The notional value of the swap was $43,500 and $69,500 at June 30, 2010 and 2009, respectively. This derivative instrument is not designated as a hedging instrument. At June 30, 2010 and 2009, the fair value of the swap agreement, based on midmarket levels as of the close of business that day, was $(1,591) and $(2,326), respectively, owed to the counterparty and has been recorded in other liabilities on the statements of financial position. The change in fair value of the swap agreement is recorded in other changes in net assets on the statement of activities. Net interest cost incurred under the swap agreement was $1,522 and $1,673 for fiscal 2010 and 2009, respectively, of which $0 and $618 for fiscal 2010 and 2009, respectively, was capitalized as an addition to construction-in-progress. The remaining net interest cost of $1,522 and $1,055 was expensed in fiscal years 2010 and 2009, respectively, and is included in general and administrative expense on the statement of activities.
In December 2009, the Museum entered into a floating-to-fixed rate swap to hedge the unhedged principal amount of the $90,000 variable rate bonds, due to the declining notional amount of the previous swap. The effective date of the swap is January 3, 2011, with an initial notional amount of $63,500, increasing to $90,000 on January 2, 2014, when the original swap matures. The swap matures on January 1, 2021, and consists of a floating-to-fixed rate swap whereby the Museum pays a fixed rate of 2.8623% and receives 70% of one-month LIBOR. This derivative instrument is not designated as a hedging instrument. At June 30, 2010, the fair value of the swap agreement, based on midmarket levels as of the close of business that day, was $(4,442) owed to the counterparty and has been recorded in other liabilities on the statements of financial position. The change in fair value of the swap agreement is recorded in other changes in net assets on the statements of activities. There was no interest expense recorded in 2010.

**Interest**
Interest paid on the bonds was approximately $215 and $1,222 in fiscal years 2010 and 2009, respectively, interest of $0 and $1,032 was capitalized in fiscal 2010 and 2009, and $215 and $190 was expensed in fiscal 2010 and 2009, respectively, and is included in general and administrative expense on the statement of activities.

**Lines of Credit**
During fiscal 2010, the Museum entered into two lines of credit with several financial institutions totaling $40,000. The lines are intended to meet the short-term financing needs of the Museum. There were no amounts borrowed on the lines during 2010 and no amounts outstanding as of June 30, 2010. Further, one of the lines totaling $20,000 expired during August 2010 and was not renewed.

**12. 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. There were no amounts recorded for uncertain tax positions as of June 30, 2010 and 2009.

**13. Subsequent Events**
The Museum has evaluated subsequent events through November 24, 2010, the date the financial statements were issued.

On September 13, 2010, the Board of Trustees voted to amend the retirement benefits offered to certain participants in the Museum’s defined benefit pension plan effective December 31, 2010. The resolution passed by the Board allows participants meeting certain eligibility requirements, to elect to accrue additional benefits in the current defined benefit plan. Those participants not meeting the eligibility requirements shall cease to accrue additional benefits under the plan. For those participants not meeting eligibility requirements or who elect not to accrue additional benefits in the defined benefit plan, the Museum will provide an enhanced contribution to the participant’s 401(k) account.

On July 1, 2010, pursuant to certain agreements between the Museum and the Cleveland-Cuyahoga Port Authority, the Cleveland-Cuyahoga Port Authority issued $70,430 in fixed rate, tax exempt Cultural Facility Revenue Bonds, Series 2010 (The Cleveland Museum of Art Project). The proceeds of the bonds will be used to finance the Museum’s ongoing construction project. The bonds were issued at a premium with varying maturity dates ranging from 2018 to 2022 with coupon rates ranging from 3.00% to 5.00%. The proceeds the Museum realized on the bonds totaled approximately $75,917.
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