Greetings,

These last months of 2013 are significant on two major related fronts. First, November marks National Philanthropy Month, a time to shine the spotlight on the countless individuals and organizations making selfless contributions of time and dollars to nonprofits, including our museum. This special magazine is dedicated to that spirit of philanthropy.

Second, with the museum now on the cusp of a new age, we approach our “inaugural year” 2014 rejuvenated and reinvigorated. Forever linked to our transformation are the hundreds of donors and volunteers whose thoughtfulness, hard work, and support fueled the massive project through planning, implementation, and now, completion.

We are especially pleased to spotlight several donors who are helping the museum assume its role as a classroom of the world. The recent announcement of our thriving partnership with Case Western Reserve University resulting in the new Nancy and Joseph Keithley Institute for Art History is a perfect example of what can be accomplished through philanthropy. The article at right illustrates how this groundbreaking gift, along with those of Leigh Carter, the Nord Family Fund, the Degenfelders, the Pollocks, Robert Madison, and the H. C. S. Foundation, are helping us attract both students and learned scholars to Cleveland to study, train, write, and share.

Philanthropy has many motivators, each highly personal: an appreciation of the creative spark, a spirit of entrepreneurship, a dedication to family, a sense of responsibility, respect for a longstanding tradition, a yearning for community, a commitment to education, and many, many more. No matter the impetus, the impact and importance of philanthropy at the museum are far-reaching and vast. In this publication and throughout the year, we salute the thousands of supporters whose generosity forges an organization with a sphere of influence both local and international. So how does philanthropy translate into real terms at the Cleveland Museum of Art? It means . . .

Constantly refining our esteemed collection by adding only works of the very highest caliber.

Reaching more than a half-million visitors annually, plus thousands of others beyond the museum’s walls, with programmatic and experiential offerings for every age.

Using state-of-the-art digital tools to enhance and interpret the authentic experience.

Helping to create vibrant neighborhoods, using the arts to spur economic development, and uniting people through a common passion.

Meticulously caring for objects for generations to come.

Building an endowment to safeguard this local and international resource for our children and theirs.

Convening those who can inspire and encourage discussion and innovation as partners and collaborators.

Completing a physical space that matches the beauty and endurance of our timeless treasures.

And, of course, it means guaranteeing that the museum embraces all people with open arms, forever.

Our great museum sits at a unique moment of promise and possibility, an opportune time to reflect on the meaning of giving and all it has made possible. The highest spirit of giving is alive and well at the CMA, and we thank you for all you have done and will help us to be.

Sincerely,

August A. Napoli Jr.
Deputy Director and Chief Advancement Officer

The Sky Is the Limit

The annual Founders Society dinner is an opportunity to acknowledge the museum’s most dedicated advocates for their annual contributions and their unwavering belief in the museum. Held September 10 in the Ames Family Atrium, the evening’s program, excerpted here, reflected on the museum’s amazing accomplishments of the past decade, and even more important, the promise and potential of the museum’s future through its continued dedication to unparalleled scholarship and the exemplary quality of our collection. Included also is a special recognition of a number of outstanding donors as well as the announcement of an extraordinary new initiative in art history pairing the museum and Case Western Reserve University.

The last decade of building and renovation was certainly about the new atrium and new galleries. But it was also about buttressing the foundation of greatness upon which this museum is built. It was about reviving a spirit, recapituring the past, and redefining the future.

Three years ago, the museum outlined a four-part vision: continually refining the collection; reimagining the physical space as a house for the muses; engaging the community—seeing the museum as a bridge, not a tower; and reassessing strength in scholarship. In sum: moving the museum toward a second century in which we establish ourselves truly as an “American Alexandria.”

Of course, just as Alexandria solidified its status as a crossroads of art and culture on the strength of its location as central to commerce, so too must we build our vision for the museum from a position of economic strength. Fundraising is at its highest level since 2007—$21,000 gifts totaling nearly $39 million from all sources—a more than 100% increase; our budget is in balance for the third consecutive year, and we have maintained a AAA bond rating; attendance in the fiscal year ending June 30 exceeded 500,000 for the first time since 2002; the combined endowments and trusts now stand at more than $700 million. These numbers speak to a revived spirit.

The museum’s recent acquisition of Apollo—one of the most important works of classical sculpture to be acquired by a North American art museum in a century—makes a strong statement about our approach to collecting: acquire something that supersedes what is already on display. This is not about expanding the collection for the sake of expansion. It’s about redefining the collection for the sake of excellence.

Older works in particular often raise issues of provenance, the chain of ownership through the years to the present day. The museum respects chains of custody and valid national claims, and must certainly adhere to UNESCO guidelines, but a work of art belongs to humanity. Art can’t take care of itself, and that is why the best interests of ancient art are best served in museums with a commitment to scholarship, conservation, and public display—museums like the Cleveland Museum of Art.
The CMA is a vigorous presence in acquisitions in every category, as long as those objects are of “Cleveland quality”—meaning they are singularly excellent pieces that continue to bolster not only the collection but the museum’s national and international reputation and standing, as our annual acquisitions issue of Cleveland Art (in March/April) attests. This refinement of the collection is taking place in what is an inspirational and nearly completed house of the muses. The Ames Family Atrium really is becoming the exercise of what the Kresge Foundation calls “creative placemaking.” Before the Transformer Station opened, the only thing on that block that remotely resembled art was a tattoo parlor. Today, we’re seeing buildings redeveloped to include retail and renovated housing for artists. We’re seeing the area around the Transformer Station used to host Ohio City Stages events, in which thousands of people have shown up for music and movie screenings—helping the area around the Transformer Station—much more than a neighborhood come alive. Our definition of community also extends to cultural exchange, such as with the Tokyo National Museum in 2014, and building an exhibition with the Shanghai Museum for 2015 or 2016. We are continuing and strengthening our tradition of scholarship on many fronts. This year, we produced over a dozen notable texts and exhibition catalogues, including two that inaugurate new formats. Process and the Mysteries of Life: Lu Yu is the first in a series of really deep dives into individual works of art; Michael Bennett’s book on the Cleveland Apollo is the second. Similarly, British Drawings from the Cleveland Museum of Art, by curator Heather Lemonedes, is the first in a new series of books examining collecting areas, and will be followed by one on our American and European paintings. These monographs establish new families of books that we expect to continue in perpetuity.

As the museum brings in the community, we also reach out. We’re proud that between school tours and curators going into schools, we reached more than 13,000 students last year. But we also want these community relationships to be push-pull: we want to hear what others want. So we launched an initiative called Community Engagement 360°, a listening project that is generating all sorts of ideas for how we can connect more deeply with the community. And we’re engaging the community through the Transformer Station—much more than a “west side” outpost for us, but really an anchor tenant in the exercise of what the Kresge Foundation calls “creative placemaking.” Before the Transformer Station opened, the only thing on that block that remotely resembled art was a tattoo parlor. Today, we’re seeing buildings redeveloped to include retail and renovated housing for artists. We’re seeing the area around the Transformer Station used to host Ohio City Stages events, in which thousands of people have shown up for music and movie screenings—helping the neighborhood come alive. Our definition of community also extends to cultural exchange, such as with the Tokyo National Museum in 2014, and building an exhibition with the Shanghai Museum for 2015 or 2016. We are continuing and strengthening our tradition of scholarship on many fronts. This year, we produced over a dozen notable texts and exhibition catalogues, including two that inaugurate new formats. Process and the Mysteries of Life: Lu Yu is the first in a series of really deep dives into individual works of art; Michael Bennett’s book on the Cleveland Apollo is the second. Similarly, British Drawings from the Cleveland Museum of Art, by curator Heather Lemonedes, is the first in a new series of books examining collecting areas, and will be followed by one on our American and European paintings. These monographs establish new families of books that we expect to continue in perpetuity.

There are five announcements that bring the vision of a new American Alexandria right here in Cleveland and further enhance and advance our commitment to scholarship. Architect Robert Madison has created a fund to support an annual lecture in African and African American art. This is the museum’s second endowed lecture (joining the annual Dr. John and Helen Collins lecture focusing on Greek and Byzantine art) and will allow us to pursue scholarship in an area previously underserved in our museum (story on page 8).

Trustee Julia Pollock and her husband, Larry, have named the focus gallery in support of the building and renovation campaign. The focus gallery will do more than demystify the art experience for visitors; it will strengthen our scholarly pursuits by centering on one central object from the collection and offering the opportunity to explore, contextualize, study, and experience it. Read about the Pollocks in the fall 2013 issue of our campaign newsletter, Transformation.

Thanks to the generous gift from trustee Leigh Carter, we have now endowed in perpetuity a chair for the director’s research assistant. It will allow all future directors to hire a research assistant to advance their own scholarship (story on page 7).

The Eric and Jane Nord Family Fund has created an endowed chair in conservation for the chief conservator and a fund for his discretionary use in investing in training fellowships. This is a key element in establishing the CMA as a training institution drawing talent from around the world to Cleveland and to the museum (story on page 9).

Finally, the museum and Case Western Reserve University are longtime collaborators, with a joint graduate program in art history dating back to 1967. Back then our predecessors believed that bringing together our respective strengths created not an additive result, but an exponential one. The decades that followed have demonstrated the wisdom of their thinking, evidenced recently in the Andrew W. Mellon Foundation’s 2012 grant.

We’ve always believed that collaboration doesn’t add strength to strength—it multiplies strengths. In that spirit, Case Western Reserve University and the Cleveland Museum of Art are launching a landmark initiative that capitalizes on our longtime collaborations as well as our strengths in scholarship, curatorship, conservation, and education. Nancy Keithley is a trustee of the Cleveland Museum of Art and her husband, Joseph, is a trustee of CWRU. Together they have committed $15 million, through the Nancy and Joseph Keithley Fund at the Cleveland Foundation, to establish the Nancy and Joseph Keithley Institute for Art History, a collaborative new program aimed at training the museum professionals of the future. The museum looks forward to working closely with the university to make this world-class program that attracts the best and brightest faculty and students from this country and around the world (see page 6).

This American Alexandria, this house of the muses, is as alive as it has ever been, and looking skyward. Indeed, our atrium itself is an inspirational metaphor: the observatory from which to celebrate under the light of the same sun and stars that inspired so many of the artists represented in our collection, with the knowledge and confidence that for the Cleveland Museum of Art, the sky truly is the limit.

We thank the Keithleys for their generosity, vision, and commitment to collaboration. They are creating a legacy of learning and scholarship whose impact will be felt for generations to come.

—Case Western Reserve University President Barbara R. Snyder
The Keithley Institute
Innovative collaboration establishes the new Nancy and Joseph Keithley Institute for Art History

Cleveland State University and the Cleveland Museum of Art are launching a landmark initiative that capitalizes on their longstanding collaborations as well as their strengths in scholarship, curation, conservation, and education.

The new venture emerged from the vision and dedication of Cleveland Museum of Art trustee Nancy Keithley and Case Western Reserve University trustee Joseph Keithley. The couple has committed $15 million through their funds at the Cleveland Foundation to realize the ideal of a joint effort that advances both institutions as well as the preparation of future curators, scholars, museum directors, and academic leaders. In recognition of Nancy and Joseph’s philanthropic leadership, the dynamic and forward-thinking program will be named the Nancy and Joseph Keithley Institute for Art History.

“We feel strongly about the world-class quality of institutions in Cleveland,” the Keithleys say. “We also believe collaboration increases exponentially their benefit and influence within our community and well beyond it. We are thrilled to be able to help catalyze this partnership to a new level of global impact.”

A centerpiece of the Keithley Institute is support for the reimagined joint doctoral program that the museum and university developed together over the past few years. A recipient of a $500,000 grant from the Andrew W. Mellon Foundation last year, the updated program emphasizes an “object-oriented” approach—that is, one that integrates theory and methodology with intensive, in-person study of actual pieces. The model requires a museum that possesses an inspiring and diverse collection, along with staff who are eager to share their knowledge and expertise with students. The curriculum combines courses with university faculty as well as sessions within the museum. In addition to seeing objects firsthand, students will participate in museum internships that provide real-world experience in curation and other aspects of museum operations. In an era when digital and virtual lessons become increasingly ubiquitous, the value of an object focus becomes all the more apparent.

“Each work of art is an idiosyncratic, fascinating object in its own right,” says Catherine Scallen, chair of the university’s department of art history and art and one of the co-authors of the new program. “Each one of them has its own life history—that’s why it’s very important to learn about the specific object.”

The Keithleys’ commitment will provide graduate students stipends and travel fellowships, as well as compensation for curriculum development, teaching, and collection seminars. Undergraduates also will be eligible for funding for summer internships. In addition, the commitment will support acquisitions and other essential needs of the museum’s extraordinary Ingalls Library and archives, the third-largest art research library in the United States.

The joint doctoral program between CWRU and the museum dates back to 1967. From the start the program has drawn upon the museum’s world-class collections and training in connoisseurship, acquisitions research, and exhibition development. In addition to the revitalized doctoral program, the endowment will support public and academic programming as well as joint publications that highlight the institute’s progress and impact. All of the efforts will fall under the strategic leadership of an institute director, also funded by the Keithleys’ gift.

“This model draws on the very best of both of our organizations,” says CMA board chairman Steven Kestner, “to create incomparable opportunities for students, faculty, curators, and the public at large.”

Leigh Carter
Landmark gift creates a new research fund at the museum

For nearly 30 years, Leigh Carter has been a commanding presence at the Cleveland Museum of Art through both his philanthropic efforts and consistent leadership. He has once again demonstrated his characteristic dedication with a recent $1 million gift to create the Leigh and Mary Carter Research Fellowship Fund. The first of its kind at the museum, the endowment establishes and supports a new Director’s Research Fellow position for an emerging art history scholar. The fellow will assist in scholarly research and publications.

Carter’s commitment to philanthropy is certainly not a new development. Along with his late wife, Mary, herself a prolific artist, the former BF Goodrich president and COO has been a cherished supporter of the museum since 1984. His long history of giving includes an instrumental role in the museum’s Transformation campaign, including a significant gift to name the Colonial Gallery in the original 1916 building.

As a distinguished museum leader, Carter became a trustee in 1992, transitioning to his current role of life trustee in 1997. While dividing his time between Ohio and South Carolina, he has made a point to maintain his personal interest in education and acquisitions and still serves on the board committees for both. Throughout Carter’s active presence at the museum, he has been particularly known for his longstanding support of each director and the staff as a whole.

There is no doubt that Leigh Carter’s unwavering commitment has helped to shape the trajectory of the museum over the past three decades and will continue to do so in perpetuity through the new research fund. The fund-endowed Director’s Fellow will assist in a variety of projects, among them special exhibitions and corresponding catalogues written by the director, and those monographs written by the director for selected focus gallery exhibitions.

“It’s a privilege to be able to support scholarly pursuits of all future directors of the museum,” Carter says.

“The greatest asset of this museum is its world-renowned collection, and the position of prominence as a leader among museums worldwide is built on the research and scholarship that have emerged from it. All that I can do to support important research will only accrue to the benefit of the museum and the art world.”
Ellen and Henry Eisenberg are life, business, and art collecting partners. Married 44 years, their journey as parents raising two daughters and running Henry’s medical practice for decades is a partnership of love and cooperation. Their love of art, driven by Ellen’s academic art background, led them to explore various genres and unique experiences that will leave a lasting legacy for years to come.

An art history major at Northwestern University and a graduate student at Case Western Reserve University, Ellen spent a great deal of time studying at the Cleveland Museum of Art. Her love of art has intensified over the years and her collection grew as the Eisenbergs traveled throughout the world. Driven by this devotion to the arts, the Eisenbergs have supported the museum for more than three decades. A member of the Womens Council since 2000, Ellen, along with Henry, has remained devoted to the museum and its growth ever since.

Last year, the Eisenbergs decided to deepen their commitment by establishing the Dr. Henry and Ellen Gans Eisenberg Endowment Fund in support of the conservation of decorative arts. Through this endowment fund, support will be available in perpetuity to conserve the meaningful decorative art pieces currently on view, as well as works in storage and future acquisitions. We are grateful to Ellen and Henry for this most generous and selfless gift, which will ensure that the museum’s artistic excellence is maintained for future generations.

The Eric and Jane Nord Family Fund, daughters Virginia Barbato (museum trustee) and Jane Nord learn about textile conservation from associate conservator Robin Hansen.

With a vision that has sparked a number of groundbreaking initiatives and supported countless northeast Ohio causes over many years, the Nord family’s philanthropic spirit has translated into significant and ongoing investments in the communities and organizations they hold dear. What began as the personal philanthropy of Jane Baker Nord and her late husband, Eric, their efforts in support of the arts, education, and myriad other civic causes continue today with the family at the Cleveland Museum of Art, the Cleveland Orchestra, Case Western Reserve University, Oberlin College, and a number of other institutions.

Through the Eric and Jane Nord Family Fund, daughters Virginia Barbato (museum trustee) and Emily McClintock, and son Richard, recently pledged a $2.5 million gift to create an endowed chair for the museum’s chief conservator, as well as an endowed fund for the department leadership’s initiatives and projects. The chief conservator post is currently held by Per Knutås, an esteemed paintings conservator specializing in modern and contemporary art who was appointed in 2012.

The family’s interest in conservation reflects their selfless wish to ensure the enjoyment of great artwork far into the future. With conservation efforts spanning two generations, the family clearly understands how important it is to ensure the preservation of artworks for generations to come. Echoing this philosophy, their significant gift to the museum’s Transformation campaign several years ago named the museum’s Conservation Suite.

The Nord Fund’s most recent charitable investment in conservation at the museum showcases the family’s hallmark philanthropic spirit. “As the museum continues to build its conservation department by adding and educating new conservators as well as making the department’s work more visible to the public, this significant support from the Nord family is sincerely appreciated,” says Knutås. “We are incredibly grateful for their continued support of the museum’s conserva - tion efforts.”

The ongoing dedication of the Nord family to conservation is an inspiration to others in the art world, both in northeast Ohio and around the world. Through their vision, the Nords have created a rich legacy at the Cleveland Museum of Art that is sure to endure as long as the artwork they have helped to preserve.
The foundation’s latest support, directed toward the interpretation program, is in response to the museum’s receipt of a $500,000 National Endowment for the Humanities (NEH) Challenge Grant. To receive the full NEH award, the museum must match its amount 3:1 from independent contributors. Together, the aggregate $2 million will establish a permanent endowment to fund the interpretation program, offsetting the costs of associated technology and related program expenses.

With a generous gift of $250,000, the H. C. S. Foundation stands out as the largest single contributor to date. This high level of charitable giving should come as no surprise from a foundation whose namesake was both a respected industrialist and an inspirational philanthropist, and whose board of trustees is dedicated to instilling artistic appreciation in younger generations. There is no doubt that the Harold C. Schott Foundation has made a lasting impact on the way the museum connects with its visitors, and the museum extends its genuine appreciation to the foundation for its philanthropic vision.

The Joseph and Pauline Degenfelder Family Endowment Fund

Joseph and Pauline Degenfelder’s visionary endowment established to create an annual lecture on Chinese art symbolizes their personal passion for education, global issues, and China as an international stage for history, past and present. Their philanthropic commitment demonstrates an understanding that museums are places that preserve artistic achievements for all people forever.

“The Schott’s admiration for museums stems from visits to the Cleveland Museum of Art, the museums of China in Shanghai, Beijing, Chongqing, Yichang, and Suzhou, and other museums of the world. Pauline, a retired executive in the health care industry who also holds a doctorate in American literature, peruses the museum’s collection and studies the generous resources of the museum’s library. Over a period of five years, while their son Eric was working for DuPont in China, Pauline and Joe discovered the beauty of Chinese art through many visits to the Shanghai Museum. The collection of jade, in particular, inspired connections to Joe’s interest in mineral studies between visitors and the museum’s extraordinary collection of Chinese art.”

Like Chinese jade, an ancient symbol of longevity, the couple’s visionary philanthropy in creating the Joseph and Pauline Degenfelder Family Endowment Fund will celebrate China’s masterworks in the Cleveland Museum of Art with an annual lecture presented for all generations to come.
The Cleveland Museum of Art has long invested in initiatives with a lasting impact on our city and region. Our donors support the museum through a variety of ways that make that impact possible.

Those who commit to an unrestricted annual fund donations, including Donor Circles, Supporting Philanthropic Trust and Mission Advancement funds, or designate gifts to a specific fund, are also welcome.

For more information on how to designate a gift to the museum, please contact Diane Strawhan at 216-707-2585 or dstrawhan@clevelandart.org. We thank the following donors who, through June 30, 2013, have contributed $10,000 or more to the museum’s unrestricted annual fund.

**$10,000 to $29,999**

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Thorough the vision, leadership, and thoughtful guidance of our founders, John Huntington, Hannah Hurlbut, and Joseph Drake, the Cleveland Museum of Art opened its doors to the public in 1916. Nearly 100 years later, thanks to the generosity of individuals like our founders, the museum remains free “for the benefit of all the people forever.” By creating a legacy of giving through estate planning, we ensure the Cleveland Museum of Art remains free and that the cultural heritage it houses continues to benefit generations to come.

Members may include the museum as a beneficiary of their wills, trusts, or other estate planning documents. These gifts provide the museum with the financial resources necessary to continue providing world-class exhibitions, educational programs, and research opportunities.

Lifelong planning. Because of their vision and generosity of individuals like our founders, the museum remains free “for the benefit of all the people forever.” By creating a legacy of giving through estate planning, we ensure the Cleveland Museum of Art remains free and that the cultural heritage it houses continues to benefit generations to come.

The Cleveland Museum of Art’s Planned Giving Fund is a group of dedicated estate planning professionals who provide experienced guidance to planned giving at the museum.

Members include:
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The Cleveland Museum of Art greatly values its foundational relationships, and government, other organizational ones. These donations support a wide variety of activities including exhibitions, education, and research. The museum welcomes and seeks to develop additional partnerships that will allow us to better fulfill its mission. Please contact Lisa Vysnionis at 216-707-6876 or lvysnionis@ clevelandart.org for additional information about involving your institution. As model philanthropic organizations, the following local, regional, and national funders recognize the benefits of partnering with an international treasure like the Cleveland Museum of Art, and we appreciate their generous support.

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CORPORATE LEADERSHIP COUNCIL

The Cleveland Museum of Art’s Corporate Leadership Council includes distinguished leaders from northeast Ohio, representing a broad range of industries. Steering Committee members volunteer their leadership in the recruitment and solicitation of the northeast Ohio corporate and business community for membership, sponsorship, and corporate philanthropic support of the Cleveland Museum of Art.

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North Galleria

We are grateful to the following companies for their generous contributions to the museum through our Corporate Relations Program. The museum engages with companies through exhibition or program sponsorship and corporate membership, all of which provide close association with the museum and a variety of corporate benefits. Business leaders in our community recognize the impact the museum has on the local economy, making Cleveland a better place for their employees to live, work, and play. Please contact Vanessa Baker at 216-707-2195 or vbaker@clevelandart.org for more information about ways to engage your company at the Cleveland Museum of Art.

CORPORATE PARTNERS

$100,000+
BakerHostetler LLP
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Anonymous
Great Lakes Brewing Company

$1,000 to $1,000
Anonymous
Avery & Young LLP

$500 to $999
Anonymous
Avery & Young LLP

$500 to $1,000
Anonymous
Avery & Young LLP

$100 to $499
Anonymous
Avery & Young LLP

$100 to $249
Anonymous
Avery & Young LLP

$50 to $99
Anonymous
Avery & Young LLP

$25 to $49
Anonymous
Avery & Young LLP

$20 to $24
Anonymous
Avery & Young LLP

$15 to $19
Anonymous
Avery & Young LLP

$10 to $14
Anonymous
Avery & Young LLP

$5 to $9
Anonymous
Avery & Young LLP

$1 to $4
Anonymous
Avery & Young LLP

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Anonymous
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Complete the Transformation

In 2005 the Cleveland Museum of Art began a multi-year, phased renovation and expansion to transform outdated museum spaces and prepare the museum to meet the needs of the public for the next 100 years. Today, as we approach the end of the capital project and the beginning of a new era, your help is needed to bring the campaign to a close and Complete the Transformation. Almost 1,000 members and friends of the museum have already given to the campaign.

Join them now

Make a secure gift online at www.clevelandart.org/supportthetransformation. Matching gifts can sometimes double or even triple your gift. Please contact your employer to find out if your contribution is eligible for a matching gift.

Thank you for helping to Complete the Transformation!

Questions? Please contact the Office of Capital Campaign at 216-707-6832 or transformation@clevelandart.org.