

PHILANTHROPY 2013

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 advance 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 fuels 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 discourse 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



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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 museum’s recent acquisition of Apollo—one of if not the most important work 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 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, recapturing 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 reasserting 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 AA+ 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.

Honored Guest

The bronze statue of Apollo attributed to the ancient Greek sculptor Praxiteles presided over the atrium at the Founders Society Dinner in September.



Right Julia and Larry Pollock, supporting the focus gallery



Far right Bill Conway, Monte Ahuja, and board advisory chair Alfred M. Rankin Jr.



The CMA is a vigorous presence in acquisitions in every category, so 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 what the planners envisioned: a true public square, and a place where all the muses—from poetry to dance to music—can find a home.

The west wing, dedicated to Chinese and Southeast Asian art, will have all of its galleries open to the public by the end of December, and the east wing glass box has already shown us its potential by housing the interactive work of Martin Creed, an installation consisting of 25,000 balloons.

And, of course, we have Gallery One. One of the most exciting elements of the technology is that it allows curators to strip text and explanations from the walls of the museum. Visitors experience the art on its own terms, and then, inspired by the *emotional experience*, they can use technology to have the *intellectual experience* of learning about the piece. The didactic never intrudes on the aesthetic.

Our philosophy of being a bridge to the community—not an ivory tower and not a vault—takes many forms: coming in for a meal, an event, a quiet moment, or a community meeting, to our traditional public events like Parade the Circle, the Chalk Festival, and the Winter Lantern Festival, which typically draw a combined 100,000-plus attendees, to newer must-see programs such as Solstice, which in 2013 attracted 5,000 attendees and sold out weeks in advance.

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 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. *Picasso and the Mysteries of Life: La Vie* 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.

SYNERGY IN THE CIRCLE

We speak often about the remarkable opportunities for synergy that exist among the institutions of University Circle. Case Western Reserve’s many initiatives with the Cleveland Museum of Art represent some of the finest examples of ways we translate that talk . . . into action.

The Keithley Institute will not only support the teaching and research involved in our innovative doctoral program, but also provide resources for our undergraduates, public programs, shared publications, and more. It is nothing

short of transformative, and we are inspired by the wisdom and passion of these two donors.

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

There are five announcements that bring the vision of creating 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 Collis 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 more 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 ini-

tiative 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 a 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. ■■■



Conservation Support Objects conservator Samantha Springer works on an ancient Chinese box acquired two years ago. Gifts in support of conservation such as from the Eric and Jane Nord Family Fund allow the museum to meticulously care for its masterworks.

The Keithley Institute

Innovative collaboration establishes the new Nancy and Joseph Keithley Institute for Art History

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

Collaborative Vision Nancy and Joseph Keithley

The new venture emerged from the vision and dedication of Cleveland Museum of Art trustee Nancy Keithley and Case Western Reserve trustee Joseph Keithley. The couple has committed \$15 million through their fund 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 ben-

efit and influence within our community, and well beyond it. We are thrilled to be able to help catapult 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 of art. 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 operation. 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 pursuits and consequent publications.

Carter’s profound generosity is certainly not a new development. Along with his late wife, Mary, herself a prolific artist, the former BFGoodrich 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 accessions 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.”

Committed to Research Leigh Carter



With the most sincere gratitude, the Cleveland Museum of Art recognizes Leigh Carter for his visionary commitment to scholarship and artistic excellence. His legacy will impact the quality of scholarship at the museum for generations to come.

THE EISENBERGS SUPPORT DECORATIVE ARTS



Conservation Support Henry and Ellen Eisenberg

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.

ROBERT P. MADISON ENDOWS LECTURE SERIES



Endowed Lecture Architect Robert Madison

The museum extends thanks to Robert P. Madison, who established an endowment fund in memory of his wife, Leatrice B. Madison. The Robert P. Madison Family in Memory of Leatrice B. Madison Endowment Fund will support an annual public lectureship on African or African American art.

A revered leader in the Cleveland community, Madison has opened many doors throughout his career. A veteran of WWII, he received a Purple Heart and three other medals while serving in the Italian Campaign. As a young man, his career vision to be an architect was supported by his family; he became the first African American to earn an architectural degree in the state of Ohio and the first African American graduate of the Western Reserve School of Architecture in 1948. He earned his master's degree under the guidance of the architectural giant Walter Gropius at the Harvard University Graduate School of Design in 1952. A Fulbright Scholarship sent him to Paris for further studies of urban design at the École des Beaux-Arts the following year.

His family firm, Madison, Madison, Madison, was the first minority-owned architectural firm in Cleveland and only the ninth in the United States. By 1970, the firm's title had changed to Robert P. Madison International, Inc. to appropriately reflect his work in the

international arena. With five branch offices outside Cleveland, he designed the United States Embassy in Dakar, Senegal. His firm completed many projects in Cleveland, including the Cleveland Browns Stadium and neighborhood buildings like the Fatima Family Center. In 2000, Madison was awarded a Cleveland Arts Prize. He was a consulting architect for the Rafael Viñoly project at the Cleveland Museum of Art.

His wife of 63 years, Leatrice, also opened doors at the museum during her lifetime. As a member of the Links organization, she was highly supportive of the seminal exhibition *The Afro-American Tradition in Decorative Arts*, organized in 1978. It is still celebrated as one of the earliest exhibitions to present African American art in a scholarly, serious manner. Madison's visionary commitment will enable the museum to forever celebrate Leatrice's memory, uniting it with the rich heritages of the African and African American cultures.

"My family and I are delighted," says Madison, "to honor my wife by establishing for all time the Robert P. Madison Family in Memory of Leatrice B. Madison Endowment Fund for an annual lecture on African or African American art at the majestic Cleveland Museum of Art."

THE ERIC AND JANE NORD FAMILY FUND ENDOWS MUSEUM CONSERVATION



Fabric Care Emily McClintock, Virginia Barbato, 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 Cleve-

land 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 conservation 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 Nord family 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.



Delicate Work Paintings conservator Dean Yoder makes a tiny paint repair.

HAROLD C. SCHOTT FOUNDATION



Supporting Interpretation
Trustees of the Harold C. Schott Foundation: Francie Schott Hiltz, Betty Jane Mulcahy, and L. Thomas Hiltz

Since its inception in 1959, the philanthropic presence of the Harold C. Schott Foundation has crisscrossed Ohio, from Cleveland to Cincinnati. In keeping with its tradition of intellectual outreach, the foundation recently made a major contribution to help fund the Cleveland Museum of Art's interpretation program. By providing visitors with a wide range of analytical, technology-based tools, this program allows individuals to engage with and understand the collection in innovative ways.

The H. C. S. Foundation's significant commitment to education and interpretation is characteristic of its close relationship with the museum, spanning nearly three decades. "The Cleveland Museum of Art is one of the outstanding cultural institutions in our community with so much to offer to people of all ages, whether for appreciation of the impressive art collection or involvement in many educational programs," says Betty Jane Mulcahy, a foundation trustee and honorary museum trustee. "With the museum's ranking among the top five in the country as well as its valuable reputation around the world, we are fortunate to have this crown jewel in our community, and it deserves our support."

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



A Passion for China
Pauline and Joseph Degenfelder

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 Degenfelders' 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 and rock formations throughout the world. As a chemical engineer, entrepreneur, and consultant, Joe's career pursuits include advancing partnerships and technologies for mining petroleum oil and shale gas.

Graduates of Cornell University, Joe and Pauline are committed to integrating art into students' lives. Through

gifts of Chinese hanging scrolls of famous emperors and landscapes, they created a China Center at the Johnson Graduate School of Management at Cornell. The paintings are hung throughout the buildings so students can discover the beauty of Chinese art during their daily routines.

When asked why they created an endowment at the museum, their thoughtful reply was inspirational. "We want to leave something for our children other than just things. Studies show that experiences, not things, make people happy. The Cleveland Museum of Art is the perfect place to create experiences that connect great works of art to individuals and the community as a whole. Programs like public lectures are catalysts for scholarship and learning. The beauty of our philanthropy is that it will be a catalyst for deeper experiences 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.

BEQUESTS: MAKE A GIFT WITHOUT RELINQUISHING CURRENT ASSETS

A bequest is one of the simplest ways to make a planned gift to the Cleveland Museum of Art. A bequest is a testamentary gift made by will or trust, which may be as general or as specific as you wish. Your will may designate a dollar amount, a percentage of your estate, specific property, or the remainder of your estate, or your bequest may be contingent upon other events outlined in your will. And, should you desire, the purpose for which your bequest is to be used may also be expressed. (If you wish to designate the purpose of your bequest, we encourage you to contact the Cleveland Museum of Art Planned Giving staff to discuss your interests.)

Since its founding, the museum has received countless bequests, both large and small. No matter how modest, these bequests have played an important role in the success of the museum. We hope you will consider including the Cleveland Museum of Art in your will.

Bequests are simple to set up. In fact, the charitable bequest has become the easiest and most common method used by Americans to support the charity (or charities) of their choice. Assets left to the museum are removed from your taxable estate, thereby reducing any estate taxes that may be owed. A bequest allows you to retain full control of and access to your assets, but it also gives you the pleasure of knowing that the museum will benefit from your generosity.

Should you decide to give, you will also be welcomed into the museum's Legacy Society, a special group of friends who have remembered the museum in their estate plans. For suggested bequest language or to discuss a legacy gift to the Cleveland Museum of Art, please contact Diane Strachan, CFRE at 216-707-2585 or dstrachan@clevelandart.org.

CHARTER ONE FOUNDATION



The Cleveland Museum of Art is honored to be among the institutions receiving generous support from Charter One and the Charter One Foundation, including more than \$550,000 in grants, sponsorships, corporate memberships and gifts to the current building campaign over the last two decades.

The Charter One Foundation and its Citizens Helping Citizens giving program strive to enhance the quality of life and economic vitality in local communities. The foundation's focus is on the revitalization and enhancement of neighborhoods. This past July, the museum worked with Charter One as presenting sponsor of its first programming initiative on Cleveland's west side, a month-long series of block parties outside the Transformer Station at W. 29th and Church. CMA Ohio City Stages attracted an astounding 12,500 attendees and brought much positive attention and economic activity to this once-neglected block.

"Charter One was proud to sponsor the CMA Ohio City Stages music series in conjunction with the Transformer Station to enhance the vitality and street life in an emerging area of Cleveland's Ohio City neighborhood," says Ken Marblestone, president, Charter One and RBS Citizens in Ohio and Michigan. "Ohio City is a partner in Charter One's Growing Communities initiative, which invests in urban development and neighborhood revitalization programs."

INDIVIDUAL GIVING

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 donation, including Donor Circles, Supporting Circles, and the Annual Appeal offer vital support to the many exhibitions and programs that the museum presents to its members and visitors and to the community. In addition, we are grateful to the individuals listed here who have also supported the many special projects and initiatives that continually ensure that this institution will remain a center of culture into the next 100 years. For more information about making an annual gift to the museum, please contact Cindy Kellett at 216-707-2755 or ckellett@clevelandart.org. If interested in making a legacy gift, please contact Diane Strachan at 216-707-2585 or dstrachan@clevelandart.org. We thank the following donors for their support given during the last fiscal year (new pledges and gifts) from July 1, 2012 through June 30, 2013.

Over \$50,000

Hanna H. and James T. Bartlett
Dr. Harvey Buchanan
Leigh Carter
Mr. and Mrs. Frank A. Castle
Dr. Jay Ciezki
Sarah S. and Alexander M. Cutler
Mr. Joseph and Dr. Pauline Degenfelder
Dr. and Mrs. Henry Eisenberg
Mr. and Mrs. Stephen R. Hardis
Henry Hawley
Mr. and Mrs. Wade Farley Helms
Mr. John R. Kelly*
Mr. Malcolm E. Kenney
Simon and June Li
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Mr. and Mrs. Alfred M. Rankin Jr.
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Donna and James Reid
Ms. Lucille Sherwin*
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Katharine Holden Thayer Fund No. 3

Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
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Harold Sam and Clare Minoff
Mr. and Mrs. Stephen E. Myers
Julia and Larry Pollock
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Barbara S. Robinson
Mr. Mark Schwartz and Dr. Bettina Katz
Dr. Gerard and Phyllis Seltzer
Mr. and Mrs. Eugene Stevens
Nancy L. Wolpe

\$10,000 to \$24,999

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Members of the board of trustees of the George Gund Foundation recently visited several area recipients of the foundation's support, including the Cleveland Museum of Art. The foundation has been a major contributor to the museum for many years, most recently as a supporter of *Transformation: The Campaign for the Cleveland Museum of Art*. Pictured left to right in the museum's north entry pavilion that bears their name are Gund family members: Ann L. Gund, Llura A. Gund, Geoffrey Gund, Catherine Gund, Anna Traggio, and Zachary Gund.



North Galleries New galleries of Japanese and Korean art, art of the Americas, and textiles opened in June, with space named by the Korea Foundation, Arlene and Arthur S. Holden (textiles), and Sarah P. and William R. Robertson (Native North American art); the north art allée is named by Eaton Corporation.

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