The Cincinnati Art Museum is supported by the generosity of community contributions to the ArtsWave Campaign.

The Cincinnati Art Museum acknowledges the thousands of individuals who generously participate in the ArtsWave Campaign at the following Partner Companies. Your support helps make our community vibrant and connects people all across our region through the arts. Thank you!
“The term art education is used . . . in the largest sense. . .
It means that the educated sense of the beautiful is not the
especial property of one class, but that it may be possessed
and enjoyed by all.”

–Colonel George Ward Nichols, an important influence in
the founding of the Cincinnati Art Museum

"art may be possessed and enjoyed by all"
CAM Façade
CAM Foyer
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Louis and Louise Dieterle Nippert
Director, and Interim Director

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Donors, Board of Trustees,
Shareholders

Financial Report

CAM Annual Report 2017
Dear Friends,

A new year and new opportunities await us at the Cincinnati Art Museum. In our leadership role as one of the keystone institutions of Cincinnati, we embrace and spur change while steadfastly striving to bring people and art together for the advancement of our community.

As shown in this report, the successes of the past year enable us to broaden what we offer to our visitors. Our new Rosenthal Education Center is a hive of creative activity, bringing families together to learn about art and create memorable experiences together. Our new gallery spaces expand the interpretation and presentation of our permanent collection, and provide a better understanding of our history and that of cultures across time and geography.

**Our Plan**

In 2017, we are planning to expand and promote our special exhibitions to educate and excite interest in different genres, media, and time periods of art. Exhibitions feature Northern Baroque art from the seventeenth century, a once-in-a-lifetime loan of a work by the famous Renaissance artist Raphael, photography capturing the beauty found in nature, twentieth century design and fashion from the Brooklyn Museum’s collection, and much more. We are certain you will enjoy our lineup of
exhibitions and will want
to come back for more.

As we move forward, we want to improve
your experience in as many ways as possible.

Plans are underway to improve our facility and grounds to
enhance your overall visit to the Art Museum while bettering the
broad community in which we live. It is our goal to intersect the
Art Museum with the pathways of your life and those of our fellow
Cincinnatians and visitors.

Finally, we are thankful to you, our patrons. Your support
is essential to our growth and allows us to continue serving our
community while making this City a great place to work, live, play,
and learn.

Sincerely,

Board President

Louis and Louise Dieterle Nippert Director

Interim Director & Chief Administrative Officer
ACCESSION & ACQUISITION HIGHLIGHTS
THE OLD PLANTATION

2011.288

(COVINGTON, KY)

Robert Buchanan Reed (American, b.1842, d.1920)

1870 – 1880

oil on academy board

painting 17 1/2 x 23 5/8 in. (44.5 x 60 cm)

Museum Purchase: John J. Emery Endowment
CHINABERRY

2013.61

Sam Gilliam (American, b.1933)

Aug 1974

color screen print and vacuum-formed screen print

sheet 20 1/16 x 26 1/2 in. (51 x 67.3 cm)

The Susan and William Friedlander Endowment

© Sam Gilliam; courtesy of the artist
TUREEN

2013.74a-b
Duhme & Co. (American, estab. 1843, closed 1893)
Cincinnati/Ohio/United States
1870s
silver
10 1/2 x 12 1/4 x 8 1/2 in.
(26.7 x 31.1 x 21.6 cm)
Museum Purchase: Gloria W. Thomson Fund for Decorative Arts
Pu Ru (Pu Xinyu) (Chinese, b.1896, d.1963)

ink and colors on paper

overall 12 x 37 1/2 in. (30.5 x 95.2 cm)
painting 9 x 31 1/8 in. (22.9 x 79.1 cm)

Gift of Ruth Sikorski in honor of her parents
Richard and Jade Low

LANDSCAPE
THREE RIDERS IN RED, BLUE AND BLACK

2014.2
(Drei Reiter in Rot, Blau und Schwarz)
Wassily Kandinsky (Russian, b.1866, d.1944)
1911
color woodcut
Samson and Delilah by Peter Paul Rubens c. 1609
EXHIBITIONS
Centered on the Cincinnati Art Museum’s magisterial Undergrowth with Two Figures of 1890, this exhibition explores the significance of the forest interior, or sous-bois, in the art of Vincent van Gogh. Into the Undergrowth traces the evolution of the artist’s style and techniques through this special group of landscape paintings spanning his career. Featuring more than twenty works on loan from American, Asian, and European collections, this exhibition allows visitors to compare Van Gogh’s treatment of this theme with examples by those who influenced and inspired him, including Théodore Rousseau, Paul Cézanne,
Claude Monet, and Paul Gauguin. These paintings of the sous-bois were not only reactions to the modern urban experience but homages to communication with nature. Losing themselves in the depths of the densely shaded forest, Van Gogh and his colleagues captured the immediacy and tranquility of the untouched landscape. Van Gogh: Into the Undergrowth is organized by the Cincinnati Art Museum and accompanied by a scholarly catalogue published in partnership with D. Giles Limited.
Cats, cats, and more cats! This show reveals the extraordinary and lasting appeal of the domestic feline as a subject for modern artists internationally. Modern Cat features approximately twenty prints, dating from about 1890 to 1980, from the collection of the Cincinnati Art Museum. The works reveal wide-ranging approaches to the representation of cats, from the slinky Art Nouveau color lithograph by Théophile Steinlen to the whimsical abstraction of Joan Miró. Cats were especially attractive to midcentury Modernists, as represented in the work of Charley and Edie Harper and Tomoo Inagaki. From cuddly sofa companion to menacing predator, the feline’s quintessential character traits and exquisite form are distilled here using a variety of printmaking techniques into compelling, colorful works of art.
This major exhibition surveys one of the region’s foremost contributions to the history of photography. Focusing on the Lexington Camera Club, an organization devoted to the art and craft of photography, Kentucky Renaissance brings together photographs, prints, books, and other artworks made in and around Lexington at midcentury. The club’s most famous member is Ralph Eugene Meatyard; this exhibition places his achievement back into the context from which it emerged. The exhibition will include substantial bodies of artwork made by Meatyard, James Baker Hall, Van Deren Coke, Cranston Ritchie, Guy Mendes, Thomas Merton, and others. It will be accompanied by an illustrated catalogue co-published by Yale University Press featuring essays by Brian Sholis, curator of photography, and New York Times Magazine contributing editor John Jeremiah Sullivan.
“With my prints I try to make a world that’s an accompaniment to the more aggressive paintings—that has another quality, another kind of light. The light of paper.” – Sean Scully

In his pursuit of printmaking Sean Scully has developed a sensitivity and respect for the expressive character of the medium. Since 1983 he has explored the potential of texture, tone, and color. Scully has been inspired by literary sources including the novels The Fall by Albert Camus and Heart of Darkness by Joseph Conrad and the poetry of Federico García Lorca. Presented in this installation is the artist’s series
Etchings for Federico García Lorca in which images accompany verses by the Spanish poet. The visual representations, however, are far from being illustrations of the text. Scully describes his connections with literature as an immersion of himself into the words or as a means of allowing the text to be his muse as he creates the work. He sees these prints as independent works like his paintings.
The Cincinnati Art Museum holds an impressive collection of Japanese arms and armor and other arts that once belonged to the samurai class. Among these treasures are three beautifully-crafted suits of armor, a sixteenth-century helmet, a sword blade made during the late sixteenth century by well-known sword maker Masatoshi, and sword accessories collected by John W. Bookwalter in the late nineteenth century. The Museum’s collection will be combined with eight suits of armor, including that of a young boy, and an extensive collection of swords and rare firearms from the local collector Gary L. Grose to form a spectacular exhibition of Japanese samurai culture and arts from the sixteenth to the nineteenth centuries.
30 Americans showcases powerful and varied works made by a wide range of African-American artists during the last three decades. This stimulating exhibition focuses on issues of racial, sexual, and historical identity in contemporary culture. It also explores artistic influence and community. The works are drawn from the Rubell Family Collection and the Cincinnati Art Museum’s permanent collection. This presentation of the touring exhibition is co-curated by Rehema C. Barber, director and chief curator, Tarble Arts Center at Eastern Illinois University and Brian Sholis, curator of photography, Cincinnati Art Museum.
LEARNING REPORT

Faust (The Scholar in His Study) by Rembrandt c. 1652
INTERPRETATION
Adult Programs

Memories in the Museum

September 2015 saw the launch of Memories in the Museum. Created in collaboration with the Taft Museum of Art, the Contemporary Arts Center, and the Alzheimer’s Association of Greater Cincinnati, Memories in the Museum creates a welcoming environment in which visitors with memory loss can explore works of art and share experiences with their family members and caregivers. Each program includes a tour of the Art Museum’s permanent collection and special exhibitions, as well as an opportunity to socialize with other visitors. Each visit also incorporates multi-sensory experiences, such as sketching and listening to music. These activities often spark significant memories and surprises for the group. For example, one visitor shared an observation while listening to classical music and looking at Mark Rothko’s Brown, Orange, Blue on Maroon. It was later revealed that she had not spoken in months, but the experience was so powerful that she felt compelled to share her thoughts with the group.

Muse

The Art Museum began a new partnership with the University of Cincinnati in September 2015 in the form of Muse. Occurring on the second Sunday of each month, Muse is part gallery talk, part musical performance. Each Muse program begins with a
brief gallery talk delivered by a student from the College of Design, Architecture, Art, and Planning. Following this in-depth look at one work from the Art Museum’s permanent collection, students from the College-Conservatory of Music perform musical selections that relate back to the selected artwork. Themes explored in 2015–16 included Impressionism and Debussy, Rothko and Minimalism, and African Art and Music. Muse continues to draw large crowds to the galleries and allows visitors to explore the intersection of the visual arts and music throughout history by shared looking and listening.

Family Programs

Wee Wednesday

The Cincinnati Art Museum’s popular preschool program Wee Wednesday continued to bring in large numbers of children ages two to five on the final Wednesday of the month. This interactive, docent-led program expanded into new types of experiences including a gallery visit centered on experiencing paintings through scents. The success of these types of experiences ushered in a new direction for Wee Wednesday that is focused on exploring different ways pre-school audiences can encounter the collection.
**Teen Advisory Board: Cincy Showcase**

The Teen Advisory Board is a small group of teenagers who meet monthly to plan teen programs and help the Art Museum better reach and understand this audience. In June of 2016, the Teen Advisory Board put on an event titled #CincyShowcase. This free, day-long event brought in local teen artists to showcase their artwork in the galleries as well as teenage bands who performed for visitors in the Great Hall.

**School-Based Learning**

**PIE** (partnership for innovation in education) collaboration with Sands Montessori

In the spring of 2016, through collaboration with PIE, the Cincinnati Art Museum worked with students from Sands Montessori to implement “STEM” (science, technology, engineering, and math) case-based learning in the classroom. During this initiative with Sands, students worked together in three teams to develop their own Art Museum exhibitions focusing on the history of Cincinnati. Their research efforts culminated with each team designing a three-dimensional model of their exhibition, which demonstrated how they would display their chosen works of art. The Art Museum
hosted a small reception for participating students and their families in May to celebrate the completion of a successful project. For more information on our work with PIE, visit: http://www.piemedia.org/math-at-the-cincinnati-art-museum/

**Arts In Education Idea Share**

During the May 21, 2016, Evening for Educators, the Cincinnati Art Museum hosted its first annual Arts in Education Idea Share, an event that asks area art educators to present ways they are creatively teaching in the community. We had ten presenters at the event, varying from community arts educators, Pre-K–12th grade teachers, college professors, and museum educators. Presenters and audience members alike left the evening inspired by new ideas and teaching strategies to integrate into their own practices as educators. We hosted our second Arts in Education Idea Share in partnership with GCAAЕ (Greater Cincinnati Alliance for Arts Education) at the May 20, 2016, Evening for Educators.
Area School Participation

Last year, 98,000 people participated in education programs at the Museum.

More than 53,000 of those participants were school children.

LOCATION of SCHOOL PARTICIPATION

- Hamilton, OH 51.71%
- Warren, OH 1.81%
- Clermont, OH 6.64%
- Dearborn, IN 0.66%
- Butler, OH 2.24%
- Boone, KY 7.43%
- Kenton, KY 10.14%
- Campbell, KY 10.01%
Statistics

Cincinnati Art Museum by the Numbers

Overall visitor attendance: 263,637

School children attendance: 21,455

Educational program participants: 98,300

Art Museum members: 9,697

Art for Life Community Engagement Program participants: 2,279

--

Last year, 98,000 people participated in education programs at the Museum. More than 53,000 of those participants were school children.
CONSERVATION

Conservation treated works for the permanent collection galleries, for loans, and for exhibitions including Cincinnati Silver, Cries in the Night: German Expressionist Prints around World War I, Elizabeth Nourse: Rites of Passage, Degas, Renoir, and Poetic Pastels. Preventative conservation measures included collecting environmental data (temperature and relative humidity) in the galleries and storage areas and re-establishing an Integrated Pest Management program.

PAINTINGS

Major treatments completed: Blum, Venetian Lacemakers (1905.8); Gallego, St. Peter Visiting St. Paul in Prison (1961.230); Hurley, Garfield Park (1990.1350); Mosler, Self-Portrait (2008.58); Van Gogh, Head of a Peasant Woman (1962.15) Wendy Crawford, the Kress Foundation Conservation Fellow from November 2015 to June 2016, conserved Cano, St. John the Baptist (1964.269) under the supervision of the Chief Conservator/Paintings Conservator.
PAPER

Paper Conservation treated fifty-five objects and assisted with installations for fourteen exhibitions and gallery rotations. Major treatments were done on thirty-five prints for Cries in the Night: German Expressionist Prints around World War I and new acquisitions displayed in rotations in Galleries 232 and 213.

Frame treatments were completed on eleven French pastels for Degas, Renoir, and Poetic Pastels. Glass and Plexiglas glazing was replaced with Optium Museum Acrylic acquired as part of a FAIC-Tru-Vue grant.

Mary R. Schiff Library & Archives

From September 1, 2013, through August 31, 2014, over 7,000 people visited the Mary R. Schiff Library and Archives. Throughout the year, visitors utilized 8,125 resources in the form of books, periodicals, files, and online databases.
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CORPORATE PARTNERS

The Cincinnati Art Museum thanks our Corporate Partners for their investments of time, talent, and financial support between September 1, 2013 and August 31, 2014.

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- gorilla
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Stagnaro Distributing
The Kenwood by Senior Star
Widmer’s Cleaners
FOUNDERS SOCIETY

Since its inception in 1987, the Founders Society has been a key element in the support and revitalization of the Cincinnati Art Museum. The generous gifts of the Founders Society provide annual unrestricted support for the development of new exhibitions, the establishment of quality educational programming, and ongoing maintenance of the permanent collection and facilities. The Cincinnati Art Museum expresses its gratitude to the Founders for their giving from September 1, 2013–August 31, 2014.
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Mr. and Mrs. J. Philip Vollmer
Mrs. Dorothy W. Whitaker
Judy and Joe Williams
Les Quatre Ages: La Promenade by Manufacture Royale de Beauvais 1778-80
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Cameron Kitchin–
Louis and Louise Dieterle Nippert Director
Kristen Vincenty

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Carol Edmondson–Chief Financial Officer

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Amy Dehan
Kristin Spangenberg
Hou-mei Sung
Brian Sholis
Matt Distel
Anne Buening
Danielle Linn
Linda Pieper
Terri Weiler
Ashley Standera
Adam MacPharlain
CONSERVATION
Serena Urry—Chief Conservator
Cecile Mear
Chandra Obie
Kelly Schulze

EXHIBITIONS
Susan Hudson -
Director of Collections & Exhibition Management

MARKETING & COMMUNICATIONS
Jill Dunne -
Director of Marketing & Communications
Jessica Stringfield
Cincinnati Art Museum Income Statement as of August 31, 2016

<table>
<thead>
<tr>
<th>Operating revenue:</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
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<tbody>
<tr>
<td>Contributions and revenues</td>
<td>12,038,801</td>
<td>3,705,201</td>
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<tr>
<td>Net assets released from restrictions</td>
<td>11,873,333</td>
<td>(12,440,946)</td>
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<td>Total contributions and revenue</td>
<td>23,912,134</td>
<td>(8,735,745)</td>
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<td>Expenses</td>
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<td>39,800,312</td>
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Cincinnati Art Museum Balance Sheet as of August 31, 2016

**Assets**

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<th>Description</th>
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<th>Total</th>
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<td>Cash and cash equivalents</td>
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<td>Beneficial interest of perpetual trusts</td>
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<td>Building and equipment, net</td>
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<td>Total Assets</td>
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Cincinnati Art Museum Income Statement as of August 31, 2016

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CAM Annual Report 2017