



cincinnati  art museum

2022

Annual Report

Cincinnati Museum Association

FOR THE FISCAL YEAR SEPTEMBER 1, 2020–AUGUST 31, 2021



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General Operating Support

The Cincinnati Art Museum is supported by the generosity of tens of thousands of contributors to the ArtsWave Community Campaign.



The Cincinnati Art Museum acknowledges the following Partner Companies, Foundations, and their employees who generously participate in the Annual ArtsWave Community Campaign at the \$100,000+ level. Your support helps make our community vibrant and connects people all across our region through the arts. Thank you!

- | | |
|-------------------------------------------------|---------------------------------------------------------------------------------------------------------|
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| City of Cincinnati | Duke Energy |
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| Great American Insurance Group | Cincinnati Reds |
| Ohio National Financial Services | |

The Cincinnati Art Museum's work is also made possible in part by state tax dollars allocated by the Ohio Legislature to the Ohio Arts Council (OAC). The OAC is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally, and economically.

The Cincinnati Art Museum gratefully acknowledges support from the City of Cincinnati as well as from our members. Free general admission to the Cincinnati Art Museum is made possible by a gift from the Rosenthal Family Foundation.



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*Deceased

Dear Friends,

2019–2020 is a year that will be remembered for Cincinnati Art Museum's resilience and response. The museum launched the year with one of its most inclusive and diverse exhibitions and program calendars to date.

The glorious splendor of Golden Age Spain intersected with expansive new research on women artists in our collections along with an evocative personal story of family linking South Asian to the American South. The museum's mission drove every initiative, bringing the world to Cincinnati and Cincinnati to the world. Romare Bearden, Gorham Silver and Hank Willis Thomas enriched the museum.

Historical registers of the year will be noted for the global health pandemic of 2020 and the calls for social change and justice that followed. On March 16, 2020, the museum entered into its longest in-building closure in over a century, yet quickly moved to a new call to service. Outdoor and digital interpretive techniques connected our communities through art and provided important inspiration at a time of great need. Cincinnati Art Museum led the way to a comprehensive definition of community wellness through creativity and innovation.

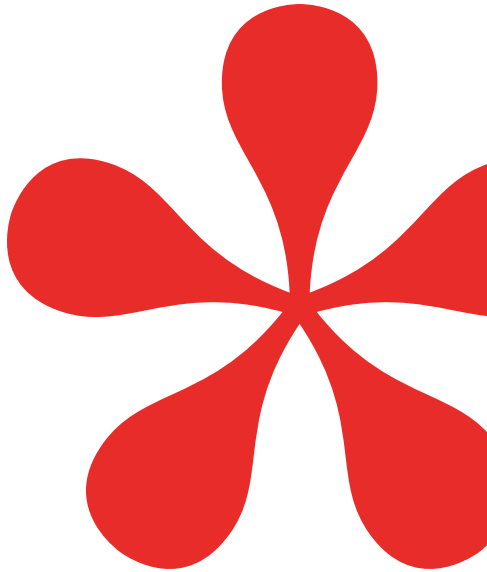
Late spring marked the opening of the Art Climb, the first element of the museum's plan for the grounds in Eden Park. Response was heartening and our partnerships with Pyramid Hill and Chakaia Booker brought the first sculptures. At a time when Cincinnati sought safe outdoor activities and connection, the museum responded.

The museum re-opened the galleries on June 18, the first art museum in the Midwest to do so. Our priorities guided us: care and protection of our community, our staff, and our collections and educational impact. The museum raised its work in every dimension and the mission and financial condition of the museum held.

By the summer, calls for social justice and reconciliation of racial and social inequity took center stage across the nation. Cincinnati Art Museum committed to listen, to heal our community and to lead again. The work has begun. Collecting, exhibitions and inclusive interpretation are key aspects of writing a more complete history of art; yet the commitment is deeper. Our very practice is called to change and evolve. We embark on the new year with resolve and intent, inviting all of Cincinnati to be a part of the next chapter.

Sincerely,

Cameron Kitchin
Louis and Louise Dieterle Nippert Director



Highlighted Exhibitions



Hank Willis Thomas: All Things Being Equal...



Frank Duveneck: American Master



Paintings, Politics and the Monuments Men: The Berlin Masterpieces in America

HANK WILLIS THOMAS: ALL THINGS BEING EQUAL . . .

SEPTEMBER 4, 2020–NOVEMBER 8, 2020

Western and Southern Galleries

Organized by the Portland Art Museum, Oregon, this major retrospective asked us to look critically at systemic injustice in our own society while reminding us that we have the power to speak, listen, hope, and hold fast to joy. Nearly 100 works brought the artist’s exploration of everyday imagery and its consequences to life in powerful ways.

FRANK DUVENECK: AMERICAN MASTER

DECEMBER 18, 2020–MAY 9, 2021

Western and Southern Galleries

This exhibition re-evaluates the work of Frank Duveneck, the most influential painter in Cincinnati history, with the first comprehensive exhibition in more than thirty years. Through his brilliant and inspiring work as a painter and printmaker and as a charismatic teacher, Duveneck’s impact on the international art world was substantial and enduring.

AMERICAN PAINTINGS: THE EIGHTIES REVISITED

MARCH 12, 2021–SEPTEMBER 5, 2021

The Alice F. and Harris K. Weston Gallery

A revisitiation of the 1979 exhibition curated by Barbara Rose and first displayed at Grey Art Gallery at New York University, this exhibition is Rose’s concept of what was to come in the 1980s and the future. Ronnie and John Shore were so enamored of the work in the exhibition they purchased it in its entirety in 1984.

PAINTINGS, POLITICS AND THE MONUMENTS MEN: THE BERLIN MASTERPIECES IN AMERICA

JULY 9, 2021–OCTOBER 3, 2021

The Thomas R. Schiff Gallery

The exhibition examines how art was used in the World War II era, details the odyssey of 202 paintings from Berlin that traveled across Europe and the United States in the immediate aftermath of the war, and celebrates Cincinnati Walter Farmer’s role as a Monuments Man and lifelong advocate for the arts.



Exhibitions

The Cincinnati Art Museum is ever-changing, rotating unique, powerful and diverse special exhibitions throughout the year. In fiscal year 2020–2021, eight exhibitions were curated and brought to fruition. Of these, six were organized by the Cincinnati Art Museum and two were organized by another institution in collaboration with the art museum. The Curatorial Division also assisted in a number of installations throughout the museum, including portrait miniatures, fans, prints, drawings, photographs, and fashion. Finally, the art museum toured two exhibitions nationally and internationally.

**HANK WILLIS THOMAS:
ALL THINGS BEING EQUAL...**

SEPTEMBER 4, 2020–NOVEMBER 8, 2020
*Western & Southern Gallery and
the Thomas R. Schiff Gallery*

WOMEN BREAKING BOUNDARIES 2.0

SEPTEMBER 19, 2020–JANUARY 10, 2021
*The Sara M. and Michelle Vance Waddell Gallery and
the Manuel D. and Rhoda Mayerson Gallery*

BLACK & BROWN FACES

OCTOBER 23, 2020–JANUARY 3, 2021
The Alice F. and Harris K. Weston Gallery

FRANK DUVEINECK: AMERICAN MASTER

DECEMBER 18, 2020–MAY 9, 2021
Western & Southern Gallery

Touring Exhibitions

SIMPLY BRILLIANT: JEWELRY OF THE 1960S AND 1970S

OCTOBER 30, 2020–MARCH 14, 2021
*DIVA, museum for diamond, jewellery and silver,
Antwerp, Belgium*

MARCH 27, 2021–JUNE 27, 2021

*Schmuckmuseum
Pforzheim, Germany*

**ANILA QUAYYUM AGHA:
ALL THE FLOWERS ARE FOR ME**

DECEMBER 18, 2020–MAY 30, 2021
The Thomas R. Schiff Gallery

FUTURE RETRIEVAL: CLOSE PARALLEL

FEBRUARY 26, 2021–AUGUST 29, 2021
*The Sara M. and Michelle Vance Waddell Gallery
and the Manuel D. and Rhoda Mayerson Gallery*

AMERICAN PAINTINGS: THE EIGHTIES REVISITED

MARCH 12, 2021–SEPTEMBER 5, 2021
The Alice F. and Harris K. Weston Gallery

**PAINTINGS, POLITICS AND THE MONUMENTS MEN:
THE BERLIN MASTERPIECES IN AMERICA**

JULY 9, 2021–OCTOBER 3, 2021
The Thomas R. Schiff Gallery

**ALBRECHT DÜRER: THE AGE OF
REFORMATION AND RENAISSANCE**

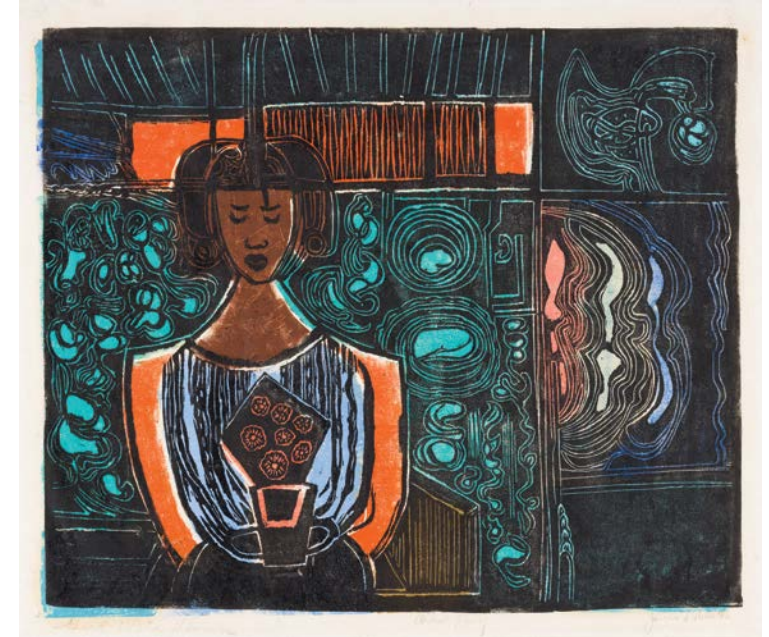
NOVEMBER 6, 2020–FEBRUARY 7, 2021
*The Frist Art Museum
Nashville, Tennessee*



Future Retrieval: Close Parallel



Acquisition Highlights



(Left to right)
Isaac Julien (British, active United Kingdom and United States, b. 1960), *The Lady of the Lake (Lessons of the Hour)*, 2019, inkjet print mounted on aluminum, Museum Purchase: Carl Jacobs Foundation, 2020.41, © Isaac Julien

Louis Charles Vogt (American, 1864–1939), *The Ohio River from Eden Park*, 1909–10, oil on canvas, Gift of The Procter & Gamble Company, 2020.111



James Wells (American, 1902–1993), *Girl with Flowers*, 1980, color linoleum print, Museum Purchase: Anonymous Gift in memory of Helen Pernice, 2021.38

Bidri Tray with Flowering Plants, 17th century, India, Deccan region (probably Bidar, present-day Karnataka, Andhra Pradesh, or Hyderabad); zinc alloy inlaid with brass, Alice Bimel Endowment for Asian Art, 2020.77

Conservation

The Conservation Department treated artworks for exhibitions, loans, and the permanent galleries; continued preventive conservation duties; and monitored temperature, relative humidity, and light levels in the galleries and storage areas. The department participated in numerous outreach opportunities and continued to provide weekly blog posts on the museum's website.



HIGHLIGHTS OF OBJECTS CONSERVATION

- *Pitcher*, 18th century, Iran, ceramic, Gift of the Heirs of John W. Bookwalter, 1919.501 (pictured above)
- *Lobed Bowl*, 10th century, Iraq, Abbasid Caliphate (750–1258), earthenware with opaque white tin glaze and luster overglaze painting, Museum Purchase, 1952.246
- *Fragment of a Stone Relief Depicting a Winged Genie*, 900–800 BCE, Nimrud (Iraq), Assyrian Empire (1365–609 BCE), limestone, Museum Purchase 1952.7
- *East Façade of Shrine*, 101–200, Khirbet et-Tannur (Jordan), Nabataean Kingdom, sandstone, Museum Purchase, 1939.223



HIGHLIGHTS OF PAPER CONSERVATION

- John Biggers (American, 1924–2001), *Twins in Spring*, 1975, lithograph on paper, Gift of Allen W. Bernard, 2019.342 (pictured above)
- Rani Jha (Indian), *Life during Covid-19 Lockdown*, 2020, fabric inks applied with nibbed pen and brush on paper, Alice Bimel Endowment for Asian Art, 2020.112
- *Tiger and Cubs*, 18th century, Korea, ink and colors on silk, Museum Purchase, 2019.177
- Joseph Urban (American, 1872–1933), *Storage Box and Stand*, 1929–30, cardboard and cloth with paper collage; lacquered wood, Gift of Mrs. Thomas J. Reis, 1973.769 a–b



HIGHLIGHTS OF PAINTINGS CONSERVATION

- Elizabeth Boott Duveneck (American, 1846–1888), *Blossoms*, 1882, oil on canvas, Gift of Frank Duveneck, 1904.200
- Nicolas Lancret (French, 1690–1743), *The Swing*, circa 1730–35, oil on canvas, Gift of Emilie L. Heine in memory of Mr. and Mrs. John Hauck, 1940.976 (detail pictured above)
- John H. Twachtman (American, 1853–1902), *Waterfall*, 1895–99, oil on canvas, Annual Membership Fund Purchase, 1900.44



HIGHLIGHTS OF TEXTILE CONSERVATION

- House of Premet (French, 1909–1943), *Evening Dress*, silk, Gift of Mrs. George Gest, 1961.236
- *Chairs*, 1929–30, United States, Joseph Urban (American, 1872–1933), designer, Mallin Furniture Co. (American, 1929–1953), manufacturer, painted wood, cotton, jute, reproduction printed polyester fabric, Gift of Mrs. Thomas J. Reis, 1973.765–766
- *Jane Burch Cochran* (American, b. 1943), *Potluck*, 1993, artist, cotton, silk, polyester, plastic, glass, mother-of-pearl buttons, Anonymous Gift, 2018.275 (detail pictured above)

Learning & Interpretation

The Division of Learning & Interpretation designs the Cincinnati Art Museum’s immersive and interactive learning experiences, which provide opportunities for visitors of all ages and abilities to explore world cultures, engage with artworks, and contemplate big ideas.

ACCESSIBILITY AUDIT AND EXPANSION INITIATIVE

Between 2019 and 2021, the Cincinnati Art Museum implemented the Accessibility Audit and Expansion Initiative funded by the Institute of Museum and Library Services Museums for America grant. Museum staff and volunteers completed extensive training and created departmental policies that view their work through a lens of accessibility. The grant allowed the museum to compile data from the local disability community and audit the accessibility of the museum grounds and website. The newly formed Accessibility Community Advisory Council is the museum’s community partner and has been working with our cross-divisional staff Accessibility Committee on this initiative to make the museum a more inclusive place for all. These efforts continue to create staff awareness of accessible practices and have identified steps the museum must take to continue forward on the path toward greater accessibility.

CINCINNATI PUBLIC SCHOOLS 4TH GRADE INITIATIVE

The Flo Koetters Cincinnati Public Schools (CPS) Program is designed to expose all CPS 4th-grade students to Cincinnati’s rich history in the arts. Students enjoy a docent-guided tour and an art-making project, whether in person or virtually. This program focuses on the Cincinnati Wing galleries, connecting to the students’ studies of community and Ohio history. While on tour, students experience five artworks unique to the Cincinnati region. After participating in the tour, students create their own artwork. All art-making materials are provided, and each student gains a greater appreciation for the arts and the opportunity to create.

ENGAGING WITH OUR COMMUNITY

Like many of our programs in 2020–2021, our community engagement work was challenged by COVID-19. The opening of Art Climb allowed the museum to interact with local residents in a safe, outdoor environment. On October 3, 2020, 250 community members attended the Art, Climb, VOTE event in collaboration with Wave Pool gallery, ArtWorks, and national partner For Freedoms to register voters and celebrate civic action. This event was planned to support the *Hank Willis Thomas: All Things Being Equal* . . . exhibition and took place on the steps of Art Climb.



The museum staff embraced their Walnut Hills neighbors as community partners in December 2020 by supporting our local CPS primary school, Fredrick Douglass Elementary, with a holiday gift card collection. More than forty different staff members across every division contributed gift cards for the families and students at the school, enabling a donation of over \$800.

ONLINE PROGRAMMING

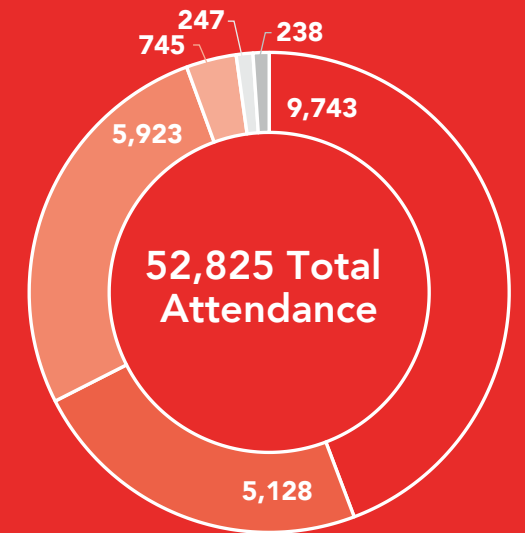
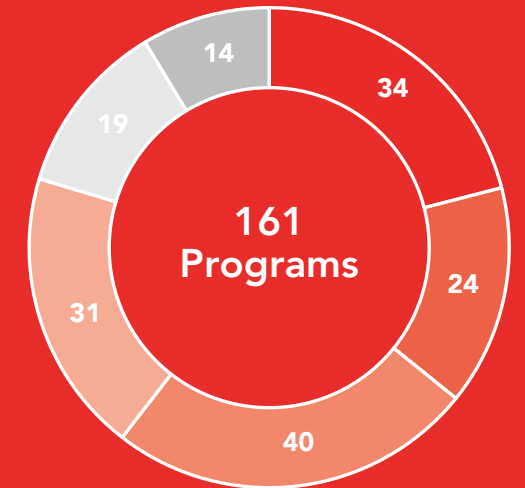
In 2020–2021, when COVID-19 required the museum to pause on-site programs and tours, the Division of Learning & Interpretation was challenged to continue our work of bringing people and art together—now online. Begun in March 2020, CAM Connect, the museum’s Facebook group, continued to serve art lovers around the world in the new fiscal year. Engaging with members in more than twenty-five countries, museum staff and volunteers created 296 original videos for visitors of all ages. In September 2020, the museum also began to share all its CAM Connect content on our YouTube page. Especially popular on the site was our video series Curator/Archaeologist Reacts to Video Games (1,372,527 views). A total of 1,402,367 people viewed our content in 2020–2021. Our Art Palace podcast continues to be highly rated, with more than 9,000 listens in at least fifty different countries.



ROSENTHAL EDUCATION CENTER RE-OPENING AND TRANSITION WITH COVID

The Rosenthal Education Center (REC) reopened to the public in September 2020 with Terence Hammond’s art installation *Everything is Everything*, after a closure of five months due to COVID-19. New policies to ensure the safety of visitors to the REC include family pod-based social distancing, individually packaged projects, and sanitizing art supplies between groups.

In December 2020, the REC suspended in-person art-making and transitioned to offering to-go art kits. Totes filled with prepackaged art projects and instructions were distributed to visitors in the REC during museum hours. In May 2021, the REC opened *A Festive Procession* by Christian Schmit, and in July of 2021 the space resumed in-person art-making.



- Adult
- School + Teacher
- Family + Teen
- Accessibility
- Art for Life Community Engagement Programs
- Docent + Corporate

\$80,000

of increased revenue from
paid social media advertising.

**400
memberships**

sold on
Facebook and Instagram

11 million

impressions on
Facebook and Instagram

**420 donors
raised \$7,000**

generated from the
"Adopt a Bee" campaign

Marketing & Communications

The Division of Marketing & Communications, dedicated to promoting museum exhibitions, events, programs, and more, continued to adapt its goals and strategies due to the ongoing pandemic in 2021. While supporting the museum's mission and maintaining the strength of its brand, staff looked for new and innovative ways to create in-person and virtual connections.

SOCIAL MEDIA GROWTH

Leveraging social media is one of the most effective ways for an organization to engage with visitors and improve brand loyalty while boosting awareness and visitation. Marketing uses paid social media advertising to increase revenue—earning more than \$80,000 during the 2020–2021 timeframe. Marketing also sold close to 400 memberships and generated 11 million impressions on Facebook and Instagram.

New opportunities for engagement included online contests and campaigns such as the "It's the Most Wonderful Climb of the Year" and "Top Dog of the Art Climb" photo contests, as well as the "Adopt a Bee" campaign that generated 420 donors and raised close to \$7,000 for the museum.

Facebook

September 1, 2020: 78,007–August 31, 2021: 82,490
+4,483 Followers

Instagram

September 1, 2020: 44,226–August 31, 2021: 50,067
+5,841 Followers

Twitter

September 1, 2020: 58,448–August 31, 2021: 58,029
-419 Followers

MARKETING AND EVENTS CONTINUED TO PIVOT

The Cincinnati Art Museum reaches beyond the walls of the museum into the community. Art After Dark, a free community event planned, promoted, and executed by the marketing team, was held virtually twice (with 1,789 online attendees in January and 4,701 in March). It was held in person in July with 1,438 attendees. The July event was the first in-person Art After Dark program in 18 months and highlighted inside exhibitions and outside entertainment on the Art Climb and in the Alice Bimel Courtyard.

Marketing also celebrated its recognition as a 2021 finalist for a National Medal for Museum and Library Service by the Institute of Museum and Library Services and the anniversary of the Art Climb with an in-person event called "Lunch Break on the Art Climb." With several hundred visitors in attendance, it was a chance to engage with the community with food trucks, a DJ, and giveaways.



Mary R. Schiff Library & Archives

From September 1, 2020, through August 31, 2021, 1,373 people visited the Mary R. Schiff Library and Archives. Throughout the year, visitors used 2,218 resources in the form of books, periodicals, files, online databases and archival materials.



@Dish Design

ACQUISITIONS & GIFTS

- 578 materials were added to the Library's collection
- 22,736 materials were added to the Archive's collection, 13,653 of them digital
- The museum acknowledges those donors who graciously gave books and funds throughout the year to support the Mary R. Schiff Library & Archives. Twenty-three gifts of materials and funds were received from September 1, 2020, through August 31, 2021

REQUESTS & LOANS

- Staff members helped with 2,850 research requests and questions, 327 of them for the Archives
- The Library borrowed 83 materials and loaned 31 through Interlibrary Loan

DIGITAL PROJECTS

- 614 images from the Archive's collection were digitized

22,736 materials

were added to the Archive's collection

2,850 research requests

and questions were answered by staff members

614 images

were digitized

Museum Staff Committees

The Cincinnati Art Museum has strategically created cross-departmental committees to engage with important issues tied to the museum's mission. In 2020, these committees helped the institution adapt to pandemic-driven change, addressing new needs as they arose.

ACCESSIBILITY COMMITTEE

The cross-divisional staff Accessibility Committee is the driving force behind the museum's mission to being more welcoming to and usable by all audiences. The committee's main work this year includes completing a booklet of departmental accessibility policies to integrate disability awareness into staff daily work flows. The work of the committee continues to expand knowledge about best practices in accessibility through trainings and resource sharing across the staff.

DIGITAL COMMITTEE

This cross-divisional committee examines the museum's digital practices and suggests creative and strategic improvements. This year the committee discussed internal and external systems and identified pressure points. These conversations informed a digital strategy, to be shared with staff in 2022. The committee is leading efforts to update our collections database, which will vastly improve our digital resources, and secured funding for all staff to join a series of digital summits, encouraging professional development in this burgeoning field.

GREEN TEAM

The Cincinnati Art Museum has been abuzz as we welcomed two new beehives, filled with 60,000 bees, in spring 2021. Our bees are hard at work in the community as pollinators, traveling to neighborhoods up to three miles away.

The museum was also able to secure a grant for \$100,000 to upgrade the climate control systems that help conserve the collection. Not only will this allow us to save on energy bills, it is an important piece of our sustainability goals in working toward becoming a greener museum.

Community members can keep up with the museum's initiatives through our new sustainability web page.



Finance Report (as of August 31, 2021)

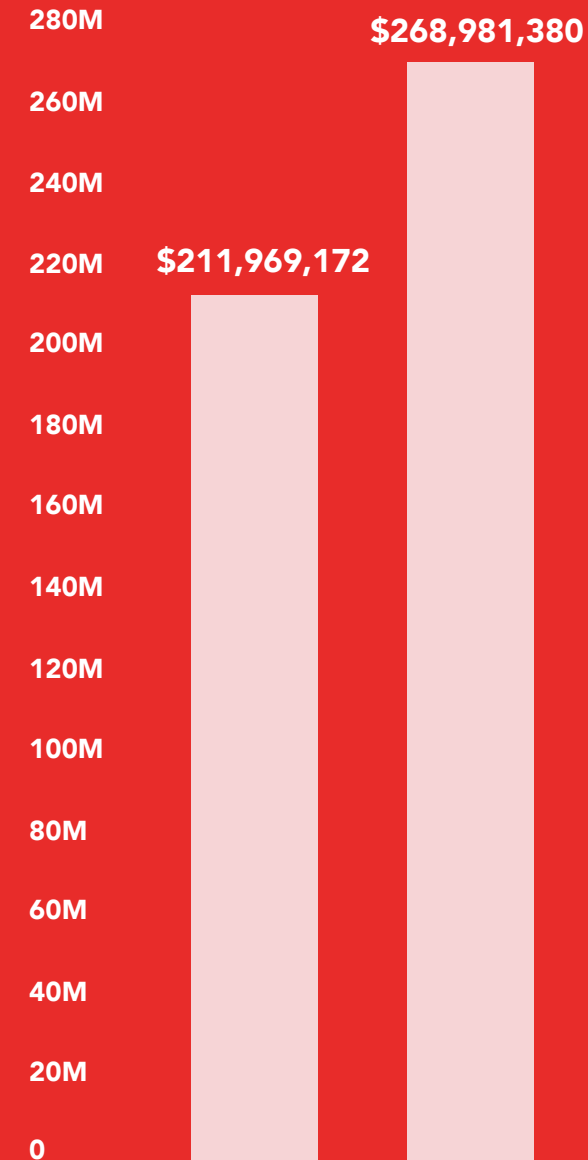
STATEMENT OF FINANCIAL POSITION

ASSETS	
Cash and cash equivalents	\$8,260,513
Accounts receivable	\$129,049
Pledges receivable, net	\$13,638,018
Note receivable	\$3,406,400
Interest and dividend receivable	\$34,608
Prepaid expenses	\$346,349
Inventories	\$249,249
Investments	\$200,744,302
Cash surrender value of life insurance	\$110,956
Beneficial interest of perpetual trusts	\$19,104,816
Building and equipment, net	\$35,221,277
Total Assets	\$281,245,537
LIABILITIES AND NET ASSETS	
Line of credit	\$ 3,500,000
Accounts payable	\$2,829,513
Accrued liabilities	\$1,180,821
Notes payable, net	\$4,537,253
Charitable remainder trusts and charitable gift annuities	\$216,570
Net Assets	\$268,981,380
Total Liabilities and Net Assets	\$281,245,537

STATEMENT OF ACTIVITIES

	WITHOUT DONOR RESTRICTIONS	WITH DONOR RESTRICTIONS	TOTAL
OPERATING REVENUE			
Contributions and revenues	\$10,156,823	\$10,375,937	\$20,532,760
Net assets released from restrictions	\$12,105,616	(\$12,105,616)	—
Total contributions and revenue	\$22,262,439	(\$1,729,679)	\$20,532,760
EXPENSES			
Expenses	\$16,755,263	—	\$16,755,263
Operating income (loss)	\$5,507,176	(\$1,729,679)	\$3,777,497
NON-OPERATING REVENUE			
Investment return, net	\$10,405,723	\$39,963,425	\$50,369,148
Change in beneficial interest in perpetual trust	—	\$2,865,563	\$2,865,563
Change in Net Assets	\$15,912,899	\$41,099,309	\$57,012,208
Net Assets at Beginning of Year	\$64,127,033	\$147,842,139	\$211,969,172
Net Assets at End of Year	\$80,039,932	\$188,941,448	\$268,981,380

NET ASSETS (BEGINNING VS. END OF YEAR)



STATEMENT OF FUNCTIONAL EXPENSES

EXPENSE	PROGRAM SERVICES	MANAGEMENT & GENERAL	FUNDRAISING	TOTAL
Salaries and benefits	\$5,982,779	\$1,380,203	\$842,798	\$8,205,780
Supplies	\$158,026	\$36,750	\$4,986	\$199,762
Services and professional fees	\$713,823	\$372,113	\$261,885	\$1,347,821
Travel and entertainment	\$28,462	\$3,335	\$30	\$31,827
Event cost and hospitality	\$42,710	\$30,782	\$50,658	\$124,150
Shipping, exhibition fees, installation and framing	\$656,541	\$2,145	\$2,113	\$660,799
Museum shop and food services cost of goods sold	\$274,380	\$69,835	—	\$344,215
Advertising and promotion	\$339,769	\$5,542	\$4,000	\$349,311
Printing and design	\$159,579	\$3,334	\$47,001	\$209,914
Occupancy	\$750,472	\$168,032	\$10,604	\$929,108
Building maintenance, equipment and technology	\$314,032	\$70,144	\$2,761	\$386,937
Interest	—	\$130,495	—	\$130,495
Depreciation	\$1,367,435	\$322,772	\$13,974	\$1,704,181
Other	\$115,907	\$114,059	\$51,515	\$281,481
Purchase of art	\$1,849,482	—	—	\$1,849,482
	\$12,753,397	\$2,709,541	\$1,292,325	\$16,755,263

By the Numbers

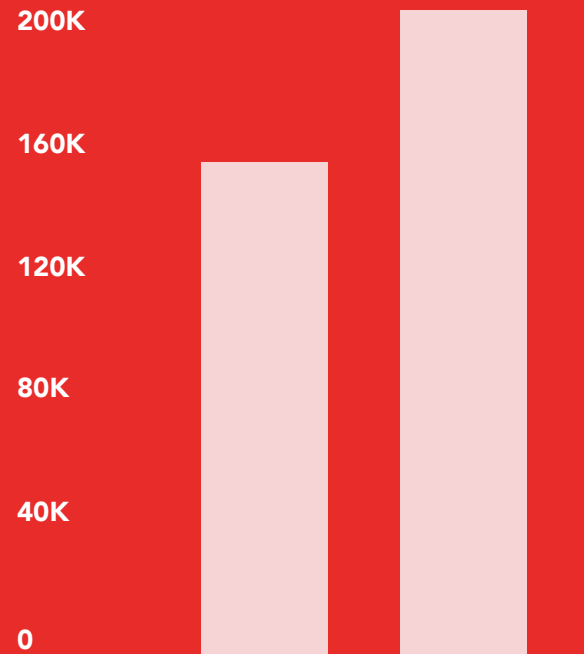
The Cincinnati Art Museum has continued to listen to visitors throughout the COVID-19 pandemic, and we were excited to learn how visitors have been experiencing our new art space, Art Climb.

Art Climb is reaching new and different audiences than see inside the building, including many climbers from nearby neighborhoods. Visitors come to Art Climb for exercise, time with family and friends, art enjoyment, and outdoors or garden enjoyment. The average visit is about 40 minutes, with many walking the space frequently. Visitors shared that there is a growing and vibrant forming amongst frequent climbers.

VISITORS DESCRIBED THE ART CLIMB USING THE WORDS IN THIS CLOUD. THE LARGER THE TYPE, THE MORE FREQUENTLY THE WORD WAS USED.



THIS CHART ILLUSTRATES HOW ART CLIMB ATTENDANCE HAS GROWN BETWEEN THE FIRST AND SECOND YEAR AS AWARENESS AND POPULARITY INCREASES.



VISITOR QUOTES ABOUT ART CLIMB

"These steps make me feel like Rocky when he climbed up the steps. What an amazing feeling to have knowing that you accomplished something big."

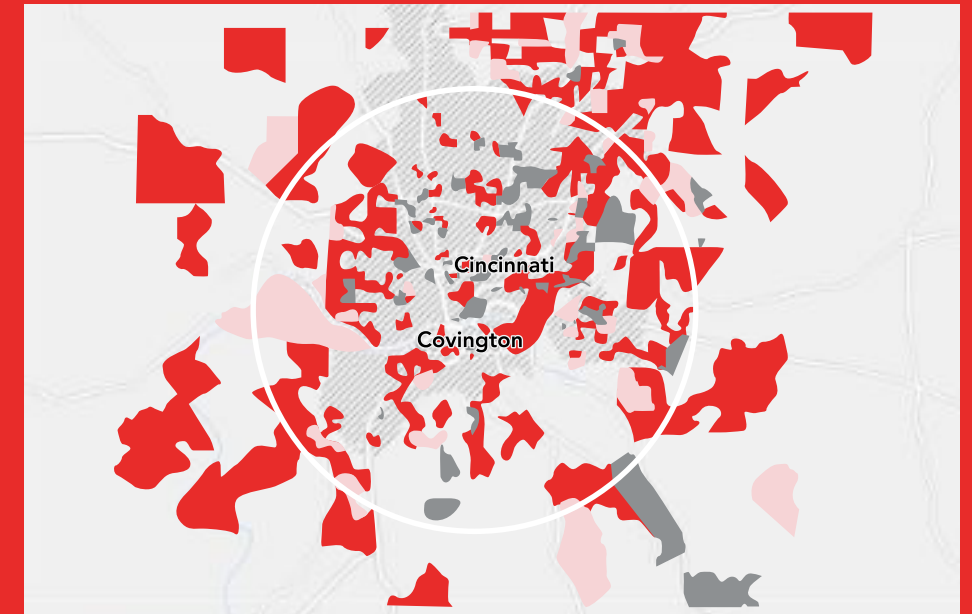
"It's helped me start to work out again after quarantine."

"I climbed steps to the top, I did not think I would."

"Had a great talk about art vs design in application to The Cube."

"This was a great experience as we ran into it on accident and I'm glad we found this gem."

THE MAP BELOW SHOWS THAT WE ARE SEEING A DIFFERENT GROUP OF VISITORS ON ART CLIMB THAN WE DO IN THE BUILDING. RED IS CINCINNATI ART MUSEUM VISITORS, GREY IS ART CLIMB ONLY, AND PINK IS BOTH.



New Project Highlights

The Cincinnati Art Museum continued its efforts to physically represent its commitment to engage with the community in 2020–2021. After the opening of the new access ramp to the front entrance in 2019, and the Art Climb in 2020, the museum continued to build on its successes.



PAINTING CONSERVATION RENOVATION

The Paintings and Objects Conservation Lab underwent major renovation in the summer and fall of 2020 to become a more modern and efficient workspace. Updates included a new fume hood for handling the different solvents conservators use, an improved photo studio area to provide an enhanced digital imaging process, and upgraded temporary storage for the many paintings and objects awaiting conservation.

REBUILT FRONT PARKING LOT

In December 2020, the new design and reconstruction of the parking lot introduced several improvements to the museum's grounds. Of the 145 spots on the updated parking lot, which were reimagined for more intuitive traffic flow, 10 are ADA accessible. In addition to a new, underground retention tank for rainwater, the museum also added electric vehicle charging stations for visitor use.

NEW OUTDOOR ART AND PATH

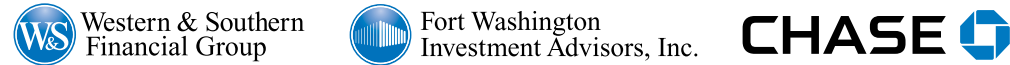
In the fall of 2020, the museum opened an ADA-accessible path leading to the top landing of the Art Climb. At the same time, the museum added outdoor artworks including *Chakaia Booker's LBD Duty Free* (2014), *Barton Rubenstein's Skybound* (2012), and *Tony Rosenthal's Cube* (1997). In spring 2021, *Jim Dine's Pinocchio* (Emotional) was reinstalled between the parking lot and the arrival court.



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