Dear Friends,

The 2021–2022 year at the Cincinnati Art Museum is a story of renewal and joyful discovery. Throughout the galleries and across the region, Cincinnatians found inspiration and embraced the museum in new ways.

The stories that compose art history expanded in depth and number with David Driskell taking his rightful place as a leading intellect in American history. Kara Walker’s brilliant views into how we define ourselves and our narrative brought encounters and healing with image, poetry, and wellness. Cincinnati’s Paloozanoire connected living artists to expressions that still animate our aesthetic consciousness. Leaping across millennia, our Ancient Middle East galleries launched anew with multiple cultures, innovative interpretation, and exploration of the ancient including Nabataean art and sculpture with which we are entrusted in Cincinnati.

Threaded through exhibitions was authentic research that fulfilled the promise that history is never complete. From Joseph Urban’s Art Deco to a visit to 1980s New York, the museum transported twenty-first century visitors now on the outdoor grounds with gratitude to the Maier family.

With all these wide-ranging accomplishments, it is one image that brings much together for the year at the museum. Laume Fleis’s monumental Isabella sculpture, shared on the cover of this Annual Report, is enwrought now on the outdoor grounds with gratitude to the Maier family. Isabella gazes over our city with patience and serenity exceptional to her youth and aspiration. The complementarity is quite befitting of our grand year at the Cincinnati Art Museum and in our community.

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Sincerely,
Highlighted Exhibitions

KARA WALKER: CUT TO THE QUICK
NOVEMBER 5, 2021–JANUARY 16, 2022
Western & Southern Galleries

The work of Kara Walker (b. 1969) examines narratives that feed into racism, sexism, sexuality, and identity. Featuring more than 80 artworks in a diverse range of media, Kara Walker: Cut to the Quick challenged visitors to take a critical view of the past and proposed questions around societal challenges we continue to face today.

DAVID DRISKELL: ICONS OF NATURE AND HISTORY
FEBRUARY 25–MAY 15, 2022
Gallery 233

David Driskell (1931–2020) was one of the most revered American artists of his generation and a powerful advocate for the recognition of Black artists and their contributions to art history. Featuring 60 vibrant paintings, prints, drawings, and collages, this exhibition organized by the High Museum of Art, Atlanta, surveys Driskell’s versatile artistic practice.

UNLOCKING AN ART DECO BEDROOM BY JOSEPH URBAN
JULY 8–OCTOBER 2, 2022
Western & Southern Galleries

Over 90 years after its completion, CAM presented, for the first time, this glamorous, bespoke bedroom, fully conserved and installed to reflect its original state as photographed in 1930. Display of the room with related artworks introduced new research on this rare interior and underscored the seminal contributions of Joseph Urban to American modern design.

THE ART AND ARCHITECTURE OF THE ANCIENT MIDDLE EAST
(RESTORATION)

With funding from the National Endowment for the Humanities (NEH) and The Andrew W. Mellon Foundation, the re-envisioned gallery of the Ancient Middle East opened in December 2021. The gallery displays the Nabataean collection from Khirbet et-Tannur, Jordan, alongside works from other ancient empires and a commissioned painted glass artwork by the artist Shahzia Sikander that responds to the themes and objects on view.
Exhibitions

The Cincinnati Art Museum is ever-changing, rotating unique, powerful, and diverse special throughout the year. In fiscal year 2021–2022, we curated 10 exhibitions. Of these, five were organized by the Cincinnati Art Museum, and five were organized by another institution in collaboration with the museum. The Curatorial Division also assisted in a number of installations throughout the museum, including prints, drawings, photographs, and fashion. Finally, the museum renovated and reinstalled the Hanna Wing and the Guettin Gallery.

Major exhibitions included:

OCTOBER 22, 2021–FEBRUARY 6, 2022
The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery

KARA WALKER: CUT TO THE QUICK
NOVEMBER 3, 2021–JANUARY 16, 2022
Western & Southern Galleries

AMERICAN PAINTINGS: THE EIGHTIES REVISED
NOVEMBER 20, 2021–JANUARY 30, 2022
The Thomas R. Schiff Gallery

WORKING TOGETHER: THE PHOTOGRAPHERS OF THE KAMORGE WORKSHOP
FEBRUARY 25–MAY 15, 2022
Gallery 232

DAVID DRISKELL: ICONS OF NATURE AND HISTORY
FEBRUARY 25–MAY 15, 2022
Gallery 233

ONE EACH: STILL LIFES BY CÉZANNE, PISSARRO AND FRIENDS
MARCH 11–MAY 8, 2022
The Sara M. and Michelle Vance Waddell Gallery

BLACK AND BROWN FACES: PAYING HOMAGE TO
MARCH 26–JUNE 19, 2022
The Thomas R. Schiff Gallery

HENRY MOSLER BEHIND THE SCENES: IN CELEBRATION OF THE JEWISH CINCINNATI BICENTENNIAL
JUNE 10–SEPTEMBER 4, 2022
The Sara M. and Michelle Vance Waddell Gallery and the Manuel D. and Rhoda Mayerson Gallery

UNLOCKING AN ART DECO BEDROOM BY JOSEPH URBAN
JULY 8–OCTOBER 2, 2022
Western & Southern Galleries

TRUTH AND INSPIRATION, AN ARTSWAVE SHOWCASE
JULY 15–AUGUST 14, 2022
The Thomas R. Schiff Gallery
Acquisition Highlights

Left to right: Harry Gordon (American, 1930–2007), designer, Poster Dresses, Ltd (British, active 1960s), manufacturer, Poster Dress with Original Packaging, 1968, screen-printed tissue, wood pulp, and rayon mesh, in honor of Kimberly Klosterman and Cynthia Amnéus, 2021.199a-b

Rookwood in Hi-Def, 2022, Roberto Lugo (Puerto Rican-American, b. 1981), glazed porcelain, The Nancy and David Wolf Collection, 2021.200, © Roberto Lugo

Angelica Kauffman (Swiss, active in Italy and England, 1741–1807), Abraham Banishing Hagar and Ishmael, 1792, oil on canvas, The Edwin and Virginia H. Irwin Memorial, 2021.43

John Biggers (American, 1924–2001), The Gleaners, 1943, oil on canvas, Bequest of Mr. and Mrs. Walter J. Wichgar and the Mr. and Mrs. Harry S. Leyman Endowment, 2022.6
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. We participated in numerous outreach opportunities and continued to post weekly on the museum’s blog.

HIGHLIGHTS OF OBJECTS CONSERVATION

• Indo-Portuguese Drop Front Travelling Cabinet with Images of the Hunt, circa 1600–1650, India; Gujarat, Ahmedabad; or Pakistan, Sind region, wood inlaid with ivory or bone The William T. and Louise Taft Semple Collection, 1962.457. Above.

• Bowl Decorated with Seated Figures, late 12th century – early 13th century, Iran, Seljuk period, ceramic with polychrome enamels over white glaze and colors, Given in honor of Mr. and Mrs. Charles F. Williams by their children, 1948.109


HIGHLIGHTS OF TEXTILE CONSERVATION


• Anna Jeanne Hallée (French, 1880-1924), Dress, 1924, silk, Gift of Mrs. James L. Magrish, 1973.13

• Lounging Pajamas and Jacket, 1930-1935, American, silk, cotton, Gift of Mrs. Gilbert Bettman, Sr., 1968.91

HIGHLIGHTS OF PAPER CONSERVATION

• Jose Ignacio Aguirre (Mexican, 1902-1990), Mexican Girl, 1947, lithograph, Gift of Allen W. Bernard, 2012.57

• Henry Meyer (English, 1782-1847), printmaker, Francis Philip Stephanoff (British, 1788-1860), The Standard of St. George, 1825, hand colored mezzotint and stipple engraving, Gift of Mary Reis Sullivan, John Reis, and Dick Reis in memory of their mother, Elaine Wormser Reis, 2009.233. Above.

• Robert Frederick Blum (American, 1857-1905), Busy Hands, 1885, etching, Gift of Henrietta Haller, 1905.47

• Paul Cézanne (French, 1839-1906), Still Life with Bread and Eggs, 1866, oil on canvas, Gift of Mary E. Johnston, 1955.73

• Henry Mosler (American, 1841-1920), Morning, 1888, oil on canvas, Given in memory of Mr. and Mrs. Louis Kaufman by Mr. and Mrs. George Stricker; Mr. and Mrs. Charles H. Tobias, Jr., Mr. and Mrs. David H. Spritz, Jr., 1972.414

• Bartolomé Esteban Murillo (Spanish, 1617-1682), Saint Thomas of Villavieja Dividing His Clothes Among Beggar Boys, c. 1661, oil on canvas, Bequest of Mary M. Emery, 1927.412. Above.
Learning & Interpretation

The Division of Learning & Interpretation designs and implements 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.

COMMUNITY ENGAGEMENT: YEAR IN REVIEW

Collaborations drive community engagement at the Cincinnati Art Museum. Partnerships with local organizations, neighborhoods, and individuals inform and deepen the museum’s events, programs, and institutional work. Through this work, 7,452 people participated in community engagement through 97 programs and events that took place in collaboration with over 32 community partners.

DOCENT LEARNING: RETURN TO IN-PERSON TOURING

In the summer of 2021, 67 docents re-committed to onsite programs after a two-year COVID hiatus. These dedicated museum educators have fully committed to the community in support of in-person tours, including the Cincinnati Public Schools Fourth Grade Project, made possible by a gift from fellow long-time docent Florence Koetters. We launched this experience project during the pandemic as online programming, supported by the docents. In 2022, this project, in addition to the museum’s other programs, amounted to a projected 3,000+ touring hours.

INTERPRETIVE PROGRAMMING

In the spring of 2022, Gallery and Interpretive Programs saw an enthusiastic return to in-person programming. From gallery talks to baby tours, visitors were excited to get back to learning in the museum. Our annual Summer Camp (which never took a COVID break) sold out in a record two hours! Programs hosted 3,050 attendees, and we look forward to growing our reach in 2023.

ROSENTHAL EDUCATION CENTER (REC)

In November of 2021, the REC opened Celebrating Diversity, an interactive, hands-on theme highlighting works in the museum’s collection by contemporary BIPOC (Black, Indigenous, and People of Color) artists. In May of 2022, we installed an interactive art installation based on artworks in the permanent collection by local artists Jim Tucker and Michael Thompson called Re-Imagination. The total attendance to the REC in the 2021–2022 fiscal year was 22,105 visitors.

SCHOOL-BASED LEARNING: EDUCATOR FIELD TRIPS

The museum’s school-based learning team offers unique experiences for Greater Cincinnati teachers in the form of educator field trips. Connecting with either a special exhibition or pieces in the permanent collection, participants visit local organizations, take tours, or enjoy a hands-on workshop. These outreach programs create a new network of engaged educators and build relationships with local community partners.
Marketing & Communications

As our community eagerly navigated a return to “pre-COVID” life, the Marketing & Communications Department worked diligently to raise awareness of the museum’s exhibitions, events, programs, and all the experiences we offer to connect communities and inspire people—including our most ardent supporters and new audiences.

MEDIA RELATIONS & SOCIAL MEDIA EFFORTS
Social media and media relations programs complement traditional advertising, ensuring comprehensive, targeted marketing strategies.

Regardless of widespread operating system updates affecting impression numbers for brands across the board, we continued to enjoy benefits directly attributed to social media advertising (see metrics to the right).

The museum is never short of great stories to share, whether through social media or more traditional outlets. Our Magic Mirror media relations campaign garnered international attention, including worldwide coverage on CNN, the BBC, and other networks, raising the museum’s profile to audiences around the globe.

ART AFTER DARK
The Marketing & Communications Department plans, promotes and executes our monthly “Art After Dark” event, which made its long-awaited comeback in 2022.

This year, Art After Dark saw many “firsts”: Our inaugural Pride-themed event and partnerships with esteemed organizations such as AfroChine, PaloozaNoire, Cincinnati Shakespeare Company, and Mercantile Library. Importantly, our six events welcomed more than 6,000 visitors to the museum.

+7.3% +5.6%
During the 2021–22 fiscal year, 3,135 people visited the Mary R. Schiff Library, attended by 155 people. The book sale contributed $5784 to the library digitization fund.

Museum Staff Committee

The Cincinnati Art Museum has strategically created cross-departmental committees to engage with important issues tied to the museum’s mission.

ACQUISITIONS & GIFTS
1,321 materials added to the Library’s collection.
807 of them for the Archives.

REQUESTS & LOANS
Staff members helped with 3,653 research requests and questions—1,021 materials added to the Library’s collection.

EVENTS
During the 2021–22 fiscal year, 3,135 people visited the Mary R. Schiff Library & Archives. Throughout the year, visitors utilized 5,115 resources in the form of books, periodicals, files, online databases, and archival materials.

DIGITAL PROJECTS
Eight gifts of materials and funds were received from September 1, 2021, through August 31, 2022.

REQUESTS & LOANS
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NEW PROJECT HIGHLIGHTS
The Cincinnati Art Museum completed major renovation and construction projects—both inside and outside the museum’s walls—with the help of the New View campaign, the ambitious $65 million fundraising endeavor. The campaign was designed to support projects that enhance visitor experience, advance curatorial scholarship, strengthen community impact and outreach, and achieve organizational excellence.

RENOWNED ANCIENT MIDDLE EAST GALLERY
In addition to the Ancient Middle East gallery, the museum also renovated the Ancient South Asian and Islamic World galleries.

RENOWNED SOUTH ASIAN AND ISLAMIC WORLD GALLERIES

RENOVATED ANCIENT MIDDLE EAST GALLERY

New outdoor sculptures

RENOVATED ANCIENT MIDDLE EAST GALLERY

The new design re-established the space’s original two-story height and reopened exterior windows—some overlooking the Alice Bimel courtyard—providing natural light to the gallery. Displayed are the museum’s significant collection of Nabataean sculptural reliefs, including the reconstructed altar platform of Khirbet et-Tannur (100–200 CE). A new commission, Casamorati (2021) enlivens the space with painted and laminated glass crenellations. This new commission, Casamorati (2021) enlivens the space with painted and laminated glass crenellations installations by contemporary artist Shahida Skander.

DIGITAL COMMITTEE
This year, the museum’s Accessibility Committee worked diligently to continue the momentum of the institution’s inclusion journey by working with a newly established Accessibility Committee Advisory Council. Significant accomplishments include the introduction of audio description labels for exhibitions, enhanced Wayfinding, and a focus on more accessible exhibition design.

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WYLER FAMILY ENTRANCE AND GROUNDS IMPROVEMENTS

NEW OUTDOOR SCULPTURES
To complete the Wyler Family Entrance, the museum relocated Jim Dine’s Pinocchio (Emotional) to the top of the drive, where it now greets visitors. New outdoor sculptures include Yinka Shonibare’s Wind Sculpture IX, installed in September of 2021, and Jaume Plensa’s monumental six-ton, cast-iron, 2014, installed in January 2022. These and other new outdoor works have made the museum campus an attraction in its own right.

GREEN COMMITTEE
Visitors see lots of exciting improvements on the grounds of the Cincinnati Art Museum, but there are exciting improvements happening behind closed doors too. The Green Committee continues to pursue steps towards sustainability which are important for our collection and our community. The museum received a $100,000 grant from the Frankenthaler Climate Initiative of the Helen Frankenthaler Foundation. The funding from the grant focused on energy efficiency upgrades to the climate control systems that help conserve our collection. This is an important part of our sustainability goals, as we advance our plans to reduce emissions and work toward becoming a greener museum.

DIGITAL COMMITTEE
This cross-divisional committee examines the museum’s digital practices and suggests creative and strategic improvements. This year the Digital Committee pursued funding to update the museum’s collections database, which will vastly improve the storage, organization, and capability of all digital assets. The committee also focused efforts on updating the website for accessibility. They also made major changes to the website to create a branded visual language and parity across diverse research projects. Next, committee members will create reparative cataloging standards, which will center DEIA best practices in collections cataloging.

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**Finance Report (as of August 31, 2022)**

### STATEMENT OF FINANCIAL POSITION

**ASSETS**

- Cash and cash equivalents $8,777,498
- Accounts receivable $82,111
- Pledges receivable, net $11,424,119
- Note receivable $3,406,400
- Interest and dividend receivable $53,871
- Prepaid expenses $407,551
- Inventories $254,088
- Investments $170,627,046
- Cash surrender value of life insurance $75,227
- Beneficial interest of perpetual trusts $15,555,787
- Building and equipment, net $40,822,812

**Total Assets** $251,486,510

**LIABILITIES AND NET ASSETS**

- Line of credit $3,500,000
- Accounts payable $454,196
- Accrued liabilities $1,053,108
- Notes payable, net $4,546,586
- Charitable remainder trusts and charitable gift annuities $117,262

**Total Liabilities and Net Assets** $251,486,510

### STATEMENT OF ACTIVITIES

**OPERATING REVENUE**

- Contributions and revenues $10,100,525
- Net assets released from restrictions $12,248,681

**Total contributions and revenue** $22,349,206

**Expenses**

- Salaries and benefits $19,955,322

**Operating income (loss)** $2,393,884

**NON-OPERATING REVENUE**

- Investment return, net $(3,652,637)
- Change in beneficial interest in perpetual trust $(191,337)

**Change in Net Assets** $(1,258,753)

**Net Assets at Beginning of Year** $80,039,932

**Net Assets at End of Year** $78,781,179

### STATEMENT OF FUNCTIONAL EXPENSES

**PROGRAM SERVICES**

- Salaries and benefits $2,310,301

**MANAGEMENT & GENERAL**

- Salaries and benefits $2,310,301

**FUNDRAISING**

- Salaries and benefits $2,310,301

**TOTAL**

- Salaries and benefits $6,931,903

### NET ASSETS (BEGINNING VS. END OF YEAR)

- **Beginning Year** $241,817,358
- **End of Year** $248,981,380

- **Increase** $7,164,022

### GRAPHIC

![Graph showing financial data](image-url)
By the Numbers

Visitors have positive perceptions of the museum and the work we do, including high levels of trust and a strong feeling that the museum contributes to a vibrant Cincinnati. Cincinnati Art Museum visitors reported exceptional customer service experiences.

The Net Promoter Score metric represents likelihood of a visitor to recommend the Cincinnati Art Museum to a friend. The Cincinnati Art Museum’s Net Promoter Score is well above the art museum average.

CAM VISITORS REPORT AN EXCEPTIONAL EXPERIENCE.

CAM Average Welcoming Staff Score

CAM Average Helpfulness Score

CAM VISITORS FEEL HIGHER LEVELS OF TRUST THAN GENERAL MUSEUM VISITORS OR ART MUSEUM VISITORS BROADLY. THEY BELIEVE MUSEUMS ARE DOING THE RIGHT THING IN THEIR COMMUNITY.

51% feel that being as inclusive as possible makes the museum better at its core mission

40% want to see inclusive content as a part of what the museum does

CINCINNATI ART MUSEUM VISITORS FEEL THE MUSEUM CONTRIBUTES TO A VIBRANT CINCINNATI AND THAT FEELING HAS GROWN IN THE LAST YEAR.

66% 71%

2021 2022

CINCINNATI ART MUSEUM VISITORS ARE SUPPORTIVE OF THE MUSEUM’S EFFORTS TOWARDS RECONCILATION AND INCLUSION.

52% VISITORS were actively seeking inclusive content and expecting museums to share diverse stories

60% VISITORS were also seeking learning (70%) and opportunities for respite and beauty in art (30%).

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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, 2021, and August 31, 2022.

**LEADER ($50,000–$74,999)**
- Bank of America
- Truepoint Wealth Counsel, LLC
- Toyota of Cincinnati, Inc.
- Johnson Investment Counsel

**SPONSORS ($25,000–$49,999)**
- SP 101 Consulting
- Learning Tree Technologies

**PARTNERS ($10,000–$24,999)**
- Evolo Design
- Allen Youngblood Interiors
- Altafiber
- African American Chamber of Commerce
- spam
- Addies
- CMB
- Natorp's
- Hindman Auctions
- GE Aviation
- MD360
- L. A. Carr Communications
- Hixson Architecture
- Frame & Save Hyde Park
- Eye1 Unique Eyewear
- Engineering Interiors
-and the federal ARP Act of 2021

**CONTRIBUTOR ($5,000–$9,999)**
- Evolo Design
- GBIN Architects
- Hindman
- Horan
- Johnson Investment Counsel
- Katz Teller
- Keybanc
- KeyBank
- Western & Southern Financial Group
- Fort Washington Investment Advisers, Inc.

**MEMBER ($2,500–$4,999)**
- Capital One
- Cincinnati Bengals
- GBIN Architects
- Hindman
- Horizon
- Johnson Investment Counsel
- Katz Teller
- Keybanc
- KeyBank
- Western & Southern Financial Group
- Fort Washington Investment Advisers, Inc.

**ADDITIONAL SUPPORT**
- African American Chamber of Commerce
- GBIN Architects
- Hindman
- Johnson Investment Counsel
- Katz Teller

**IDENTIFIED ART \& MUSIC FUND FOR KIDS**
- Bank of America
- The Charles H. Dater Foundation, Inc.
- The Greater Cincinnati Foundation
- The Koetters Family Fund
- The Cincinnati Bengals
- Capital One
- Sibcy Cline
- Vogel Trust
- The Krueger Family Fund
- Maye & Charles J. Schmidt Foundation

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**GIFTS FOR ACQUISITIONS, CONSERVATION, CURATORIAL RESEARCH AND SPECIAL PROJECTS**

**GIFTS FOR Educational Programming including Art Museum Bus for Kids Fund**
- Bank of America
- The Charles H. Dater Foundation, Inc.
- The Greater Cincinnati Foundation
- The Koetters Family Fund
- The Cincinnati Bengals
- Capital One
- Sibcy Cline
- Vogel Trust
- The Krueger Family Fund
- Maye & Charles J. Schmidt Foundation
The New View

These priorities and corresponding projects have served as a map to grow our museum’s service to the community. We are grateful to all those who have made a commitment to this historic $65 million campaign and wish to recognize their generosity and foresight of those individuals who have provided support through trust or estate gifts. These priorities and corresponding projects have served as a map to grow our museum’s service to the community.

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### Legacy Circle

This group of museum supporters, formed most recently as part of the New Century Society, is comprised of those individuals and families who have made the decision to leave an enduring legacy with the museum through a will, trust, IRA, or other designation.

### Trust & Estate Gifts

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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 museum expresses its gratitude to the Founders listed below for their giving from September 1, 2021, through August 31, 2022.
our mission

Through the power of art we contribute to a more vibrant Cincinnati by inspiring its people and connecting our communities.

Diversity is integral to the power of art; Equity is central to a vibrant future Cincinnati region; Inclusion is a path to inspiring people; Accessibility is a core of connected communities.

cincinnati art museum

953 Eden Park Drive Cincinnati, OH 45202
cincinnatiartmuseum.org

On the Cover: Jaume Plensa (Spanish, b. 1953), Isabella, 2014, cast iron, Gift of Craig and Anne Maier, 2021.82