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CAROLINA SARDI
Acqua (detail), 2016

Prior page:
Exterior of Glickman Tower at Cleveland Clinic main campus, left to right:
SARAH MORRIS, Three Swans, 2008
INIGO MANGLAND-DIVALLE, BlueBerg 9/10/11, 2007

Cover:
LORIS CECCHINI
The Ineffable Gardener and the Developed Seed (detail), 2013

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Cleveland Clinic is dedicated to patient care, research and education. The purpose of our facilities is to provide safe, efficient and serene spaces for the delivery of healthcare services and activities that support them. Our mantra is “Patients First.” We are proud to be at the leading edge of art and science in the service of patient care and the advancement of medicine.

We know that works of art can enhance the patient environment when carefully chosen and thoughtfully curated. They bring people together in a shared experience, serve as wayfinding tools, and mediate the relationship between patients and the architectural spaces around them. Artworks lend comfort, beauty and wit to the environment. They promote innovation by challenging our ways of seeing. Above all, they assert the strength of our humanity in the face of sickness and misfortune.

The Art Program of Cleveland Clinic endeavors to provide a museum-quality art experience for patients, visitors and personnel at all our facilities. The Art Program operates under the auspices of our Arts & Medicine Institute, which promotes healing through the visual arts, music, performance and creative therapy programs.

Art Program curators select and commission works of art that complement the design aesthetic of our public and clinical spaces. These hardworking individuals are responsible for the more than 6,300 pieces of artwork in our collection. They manage donated art and are responsible for the site-specific works that have enlivened our largest interiors. Working with limited resources, they have assembled a remarkable collection that pleases, comforts and challenges millions of patients and visitors every year.

Cleveland Clinic is grateful to Christie’s for its support of this book. We are honored that our efforts to integrate art with patient care are recognized by the generous benefactors who donate artwork and funds to expand our collection. We also appreciate the artists who continue to enrich our lives with their work.

Toby Cosgrove, MD
CEO and President (2004-2017), Cleveland Clinic
Cleveland Clinic was founded in 1921 “to provide better care for the sick, investigate their problems, and further educate those who serve.” While this mission has not changed, the conceptual framework of healthcare has continued to evolve. Cleveland Clinic leadership has become particularly mindful of the aesthetics of healthcare, and the look and feel of the spaces where patients and caregivers interact. The commitment to fulfilling a system-wide goal to improve patient experience is paramount in all aspects of hospital operations. As part of this focus, the Art Program was established in 2006 as an in-house curatorial department. Today, the Art Program is the primary driver in acquiring artworks and maintaining artistic standards for the whole organization.

Between 1921 and 1985, artworks had a limited presence at Cleveland Clinic. Public spaces were professionally designed, with fine furniture and high-quality materials. But artworks as such were restricted to formal portraits, commemorative plaques and large maps. Back-office areas were decorated by their occupants. Cleveland Clinic’s main campus expanded across the decades without a consistent style from building to building. Beginning in one elegant, four-story building on Euclid Avenue in 1921, Cleveland Clinic has grown block by block over the years, and now has more than 55 buildings on 160 acres, bordering on Cleveland’s University Circle area.

The first purchased work of art was added in the early 1960s. Funds were provided by a donor for an artwork to be installed in a new education building. A delegation of physicians was sent to New York to buy a painting and returned with a large abstract expressionist piece — stylistically very current with the period. As the building’s sole artwork, the bold painting got a mixed reception. After this instance, there were no further plans to purchase contemporary artwork for two decades.

The Crile Building, an outpatient building on Cleveland Clinic’s main campus that was designed by Cesar Pelli and completed in 1985, was the first building to include the purchase and installation of art in its planning. Shattuck Hartwell, MD, Director of
Twinsburg Family Health and Surgery Center in Ohio at Cleveland Clinic. A cardiac surgeon, Dr. Cosgrove had a pronounced interest in modern architecture and contemporary art. Dr. Hahn was named Chief of Staff and Chair of the Aesthetics Committee following Dr. Hartwell’s retirement. The organization identified the need for a more cohesive and intentional approach to bringing art to Cleveland Clinic. The decision was made to create an in-house Art Program, which would allow for a central but multipronged approach to curating and maintaining the artwork, as well as providing education about the collection. After an extensive search, Joanne Cohen was named the first Executive Director and Curator of the Art Program in January 2006.

Cohen foresaw that the program would have a broad scope of responsibility, based on the size of Cleveland Clinic at the time, and the number of new building projects on its drawing boards. Her first major charge was to curate art for the new 1.3 million-square-foot Sydell and Arnold Miller Family Pavilion and Glickman Tower — the future home of Cleveland Clinic’s Miller Family Heart & Vascular Institute and Glickman Pavilion and Glickman Tower — the future home of Cleveland Clinic’s Miller Family Heart & Vascular Institute and Glickman Tower. 

The appointment of Toby Cosgrove, MD, as CEO and President of Cleveland Clinic in 2004 began a new era of art and design at Cleveland Clinic. A cardiac surgeon, Dr. Cosgrove had a pronounced interest in modern architecture and contemporary art. Dr. Hahn was named Chief of Staff and Chair of the Aesthetics Committee following Dr. Hartwell’s retirement. The organization identified the need for a more cohesive and intentional approach to bringing art to Cleveland Clinic. The decision was made to create an in-house Art Program, which would allow for a central but multipronged approach to curating and maintaining the artwork, as well as providing education about the collection. After an extensive search, Joanne Cohen was named the first Executive Director and Curator of the Art Program in January 2006.

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The Art Program includes full-time preparators for maintenance and installation, a registrar to oversee the collection, and experienced curators whose varied backgrounds complement each other’s strengths. From its inception, the curatorial methodology has reflected the organization’s positive outlook, commitment to innovation and focus on patient experience. The Art Program is one of the many facets of the Arts & Medicine Institute, founded in 2008 to oversee the totality of Cleveland Clinic’s visual, musical and performance art activities, along with their associated therapies and research.

Evidence shows that art can have a positive effect on patients and caregivers. This is referenced in one of the first pieces purchased by the Art Program, renowned American artist Jonathan Borofsky’s screenprint Art is for the Spirit No. 3094292 (1989), which inspired the Art Program’s own motto: “Medicine can cure you, and art is for the spirit.” From reading comprehensive wall labels to taking advantage of personal and audio art tours, patients, visitors and caregivers play their role, engaging with the art on every imaginable level.

Although the Art Program is small, its impact is felt across Cleveland Clinic’s local, national and international facilities. In recognition of this accomplishment, Joanne Cohen and Cleveland Clinic were awarded the Cleveland Arts Prize’s 2010 Martha Joseph Award for building the vibrant and vital Cleveland Clinic’s visual, musical and performance art activities, along with their associated therapies and research.

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JULIAN STANZAK (b. Poland; d. USA)
Alternation, 1970
Oil on canvas
29 x 29"
Fine art is good medicine. It comforts, elevates the spirit, and affirms life and hope. Art in the healthcare setting, combined with outstanding care and service, creates an atmosphere that encourages healing and supports the work of medical professionals.

In planning for significant architectural additions to the main campus and beyond, the leadership at Cleveland Clinic identified the need for a contemporary, cohesive and world-class art collection that would enhance the emphasis on patient experience.

Historically, hospitals have been a place of healing — primarily on the medical ward or in the surgery suite. The thinking that the total environment can affect a patient’s recovery or state of mind has only recently been a consideration in the healthcare industry. Instituting a mission-driven art collection is a relatively new idea. This became the precedent at Cleveland Clinic and marks a change in the paradigm for healthcare settings, providing a unique and engaging experience for patients, visitors and employees.

For many, a hospital is a stressful and busy place, overwhelming in size and confusing in its layout. As Cleveland Clinic reconfigured its main campus with the addition of the Miller Family Pavilion and Glickman Tower, visual landmarks and quiet, calming waiting areas became a priority in the design. Careful consideration of the type of visual art that should be part of the environment was needed. As a result of this realization, Cleveland Clinic’s Art Program was created.

The program’s mission is to enrich, inspire and enliven patients, visitors, employees and the community, and to embody the core values of the institution: collaboration, quality, integrity, compassion and commitment. Since its inception, the Art Program has increased Cleveland Clinic’s art collection to over 6,300 works to date. Cleveland Clinic continues to expand its footprint, providing access to healthcare services from locations in Northeast Ohio; Florida; Nevada; Toronto, Canada;
Abu Dhabi, UAE; and London, UK. The collection is currently housed in 11 hospitals, nearly 20 family health centers, and numerous smaller clinics and administrative buildings — with more facilities on the horizon.

Cleveland Clinic welcomed more than 6 million patients from over 100 countries in 2016. With such a broad viewing audience, the content and nature of the works chosen are of utmost importance. The composition of Cleveland Clinic’s collection echoes the styles and subjects of contemporary art worldwide: conceptual, abstract and representational imagery; an assortment of artistic media; and works by artists of all career stages from local, national and international communities. The collection includes paintings, prints, works on paper, experimental media, wall installations, photography, sculpture and digital media.

Art provides a distraction from stress. It can lift one’s spirits and open a window to the outside world. For those who come through the doors, art can also provide a much-needed respite and act as touchstones for navigating the large buildings. The organization recognizes that art in the medical setting can assist in the healing process and well-being of patients, visitors and others. Through the artwork, the curators create an atmosphere that is conducive to a positive experience at Cleveland Clinic. They are responsible for putting art in all
parts of the hospital — all lobbies, exam and patient rooms, corridors, and waiting areas include original art or art posters.

Major curatorial themes of the collection include the human condition, global connections and diversity, popular culture, collaboration, and innovation. From smaller framed works to signature sculptural works and site-specific commissions, the program’s aim is to provide a compelling visual element in every public and patient area. Each image is specifically considered as the curators attempt to identify variables that would affect a viewer’s perception of an artwork, such as a patient’s health condition, length of stay, demographics, purpose of visit and more. The art can be a welcome distraction or elevate one’s mood; it can provide a moment of levity or beauty. The goal is to promote a restorative response from patients by exhibiting artworks that create a cohesive visual impression and narrative within each environment — a process called “patient-centered curatorial practice.”

The Art Program identifies contemporary art in particular as encouraging a dialogue on topical interests, fostering an environment of creative excellence and inspiring viewers to experience different points of view. Contemporary art also complements the hospital buildings, which are both modern and minimalist. Against this backdrop, the art collection accompanies patients from each entrance to each examination room. In a large place like Cleveland Clinic, artworks are landmarks. The art can resonate in meaningful ways, helping visitors and patients on their healthcare journey.

MICHAEL CRAIG-MARTIN (b. Ireland)
Objects of Our Time, 2014
Series of twelve screenprints
19¾ x 19¾" each

SWOON (b. USA)
Nee Nee in Braddock, 2014
Eight-color screenprint on handmade, hand painted paper
31 x 22"
LAURENCE CHANNING (b. USA)
Also in Arcadia, 2005
Charcoal on paper
36 x 80”
Generously funded by Robert and Nancy Bostwick

ELGER ESSER (b. Germany)
Arc et Sensans, Frankreich, 2006
Chromogenic print
33½ x 47”
CREATING SPACES FOR ART AND WELL-BEING

Cleveland Clinic’s leadership has instituted an enterprise-wide imperative to transform its facilities into models of efficiency, organization and patient focus for the 21st century. The health system’s buildings have a distinctive architectural appearance. Exteriors, interiors, surfaces and materials are designed to support a calm and confident environment. These guiding principles call for natural light, uncluttered areas, and a controlled palette of neutral colors and textures. Light pours in through abundant glass. As with the art, the primary goal is to construct a calming atmosphere for patients and their families. The buildings are meant to be easy to understand and navigate, and to serve as supportive, healing places.

The Center for Design at Cleveland Clinic was established in 2017 to further the commitment to provide a therapeutic and consistent environment for patients and caregivers.

In the early 2000s, Cleveland Clinic launched the most ambitious expansion project in its history. The new Miller Family Pavilion and Glickman Tower would add more than a million square feet of interior space to Cleveland Clinic’s main campus, and provide new homes for Cleveland Clinic’s renowned heart, vascular, urology and kidney services.

For the Art Program, it was an opportunity to redefine the role of art in the patient care setting. The curators worked closely with the buildings’ architects (NBBJ, Columbus) to integrate art into the design. In the process, the Art Program team developed standards and methodologies that have allowed them to collaborate with some of the world’s leading architects and realize the curators’ vision for art and healthcare across what is now 35 million square feet of Cleveland Clinic facilities.

Art Program curators have worked with firms including Bostwick Design Partnership (Cleveland), Prospectus (Cleveland); DLR Group/Westlake Reed Leskosky (Cleveland),
As of 2017, 35 artists from 13 nations, working in a variety of media, have been commissioned to create art for Cleveland Clinic facilities. From local artists such as Douglas Sanderson and Barry Underwood to internationally recognized artists like Eva Rothschild, Jacco Olivier and Claudia Wieser, the commissioned works at Cleveland Clinic are developed with the hospital audience in mind, balancing the minimalist architectural aesthetic with color, dynamism and an opportunity for viewer interaction.

MacArthur Fellow Iñigo Manglano-Ovalle’s BlueBerg (2008) is a 30-foot-tall hanging sculpture made of aluminum rods and plastic connectors. It is seen by thousands of people each day as they pass through the Great Hall that connects the Miller Family Pavilion and Glickman Tower. “We have to move around it,” says the artist. “We have to look through it. A piece like this is experiential because our comprehension of it can only happen if we move in space.” He refers to the work as “a structure of support.”

Commissioned works have long been a part of Cleveland Clinic’s collection. Previously, artists would be contracted to make large paintings and sculptures for lobbies and other public areas. With the creation of the Art Program in 2006 and the Miller Family Pavilion and Glickman Tower projects, contemporary artists were invited to make proposals in a variety of media, to be developed in tandem with the construction of new space. These works would not only be site-specific but audience-specific, depending on which patients or visitors would be using a particular area.

The first few commissions included two sculptural works by Jaume Plensa and a 95-foot-long wall painting by Sarah Morris — both international artists. Cleveland-based artist Hildur Ásgeirsdóttir Jónsson created large-scale, woven paintings for the Catherine T. and John E. Gallagher Sr. Family Chapel. These, along with three other major commissions, successfully enhanced the environment, activated various areas within the buildings and integrated the aesthetic mission of Cleveland Clinic’s art collection with the architecture. As new buildings were designed, designated areas for signature art pieces were included in the architectural planning.
As you build it, there are forces — pushing and pulling. It’s only when the whole thing comes together that it is relaxed. And I think that’s a good metaphor not only for Cleveland Clinic, but also for the human body when it should be in a healthy state.”

Site-specific artworks can have a powerful effect on the patients and caregivers who see them every day. One example of this is Somewhere in the Middle (2011), an installation of 22 photographs created for Cleveland Clinic Hillcrest Hospital by Catherine Opie, a recipient of the Smithsonian Institution’s Archives of American Art Medal. Opie is a native of Sandusky, Ohio, now living in Los Angeles, California. During the year that she generated images for Somewhere in the Middle, Opie traveled back and forth between California and Ohio to record the seasonal changes on Lake Erie. The work itself is characterized by broad, calm horizontals, which the artist created with continual reference to its eventual site on a long corridor.

“I don’t want the piece to be installed anywhere else,” Opie said. “That’s important to me because it’s conceived and designed for this space specifically. And if you want to experience it, you’ve got to come to Cleveland.” The artist wanted “the piece to be a source of meditation and contemplation in which the viewer can be transported on a visual level as they either move past the piece or choose to sit with it. For those from the area it will serve as a reminder of all that exists just outside the walls of Hillcrest Hospital, the entire world’s potential and natural beauty.”

A patient wrote directly to the artist describing her experience with Somewhere in the Middle. The mother of a premature baby, she spent four months at the hospital while her daughter was in neonatal intensive care.

“I walked past that series of photographs nearly four times a day,” she wrote. “My daughter was often on the verge of dying. Your photos helped me. … They were my only escape from the sadness and fear that I faced every day. … Those photos always felt like a vacation, if only for a few seconds. They’re so beautiful and mean so much to me. I can’t wait to show them to my daughter when she gets older.”
CATHERINE OPIE (b. USA)

Somewhere in the Middle (details), 2010-2011
Series of 22 photographs
50 x 37½” each
Commissioned for Seidman Tower at Hillcrest Hospital in Mayfield Heights, Ohio
PETER NEWMAN (b. England)
Sky Trans Form (U.S.A), 2010, 2020
Six photographs, 42” diameter each and
Opposite page: Five aluminum wall sculptures, 42” diameter each
Commissioned for Seidman Tower at Hillcrest Hospital in Mayfield Heights, Ohio
DON HARVEY (b. USA)
Left to right:
Landscape of Hopes and Intentions, 2010
54” diameter
Landscape of Expanded Dimensions, 2010
54 x 32
Landscape of Useful Inventions, 2010
28 x 84
All enameled on aluminum
Commissioned for R.J. Fasenmyer Center for Clinical Immunology at main campus

BARRY UNDERWOOD (b. USA)
Cuyahoga (detail), 2013
Series of 20 pigment prints
58¾ x 47½” each
Commissioned for Robert J. Tomsich Pathology & Laboratory Medicine Institute at main campus
CLAUDIA WIESER (b. Germany)
Sculptures, 2016
Glazed ceramic tiles
5 x 76 ½’
Commissioned for Taussig Cancer Center at main campus

SARAH CROWNER (b. USA)
Untitled, 2012
Oil and gouache on sewn canvas, cloth and linen
42 x 35” each
Commissioned for Executive Administration Suite at main campus
HILDUR ÁSGEIRSDÓTTIR JÓNSSON (b. Iceland)

Mountain Part 1 & 2, 2008-2009
Silk, dye
42 x 110”; 42 x 78”
Commissioned for Catherine T. and John E. Gallagher Sr. Family Chapel at main campus

NANCY LORENZ (b. USA)

Sea and Sky, 2016
Mother of pearl, white gold leaf, ochre/ivory clay, pigment on panel
48 x 180”

GERMAINE KRUIP (b. Netherlands)

Counter Movement (Golden Orange), 2015
Mechanics, powder-coated aluminum, mirror (suspended)
23½ x 23½”

CAROLINA SARDI

Aubergine (detail), 2016

All artworks commissioned for Taussig Cancer Center at main campus
Visual art plays a significant role in the healthcare setting. It can alleviate the psychological stresses associated with a hospital visit or stay, improve patients’ satisfaction with their care, provide an opportunity for intellectual engagement and reduce length of hospital stay. Cleveland Clinic is made up of many different types of facilities, ranging from traditional hospitals to outpatient family health centers to physician office spaces. Throughout the enterprise, visual art is part of the patient experience.

Cleveland Clinic’s contemporary art collection is one of the largest in the region. With works by emerging and internationally known artists, the collection represents many voices and visions of the late 20th and early 21st centuries. It includes artists from 70 countries, 46 states and the District of Columbia. Works by regional artists make up about a quarter of the collection. Photography has a large presence, along with paintings, sculpture, digitally-based work, original prints and other works on paper.

Art Program curators need to take into account a unique set of variables as they collect and install works of art. Considerations include specific architectural demands, lighting, geographic location, and the demographics and health status of those using the facilities. In determining to make art a priority at Cleveland Clinic, the leadership has given patients and the community a healing environment that is like few others. As a result, the Art Program has become a model for healthcare providers worldwide.

Curators are particularly gratified by comments from patients and caregivers. Among the most popular pieces is Mike Kelley I (2007) by California artist Jennifer Steinkamp. This mesmerizing animated image is adjacent to the lobby of Cleveland Clinic Children’s. The projected digital piece shows a twisting tree as it cycles through the four seasons. A bench allows viewers to sit, watch, think and engage with the artwork. Children reach up to try to grab the moving branches, and visitors take pictures of themselves and others in front of the projection.

Joanne Cohen, Executive Director and Curator of the Art Program, recalls seeing a mother taking a picture of her daughter in front of the Steinkamp projection in 2013. When Cohen asked the mother if she would like to have a picture taken of both of them in front of the tree, the mother declined.
“It’s a tradition,” the mother explained. “Years ago, my daughter had a serious health problem. She was airlifted to Cleveland Clinic for treatment. Now we’re thankful that she’s better. Every year, when we come back for her annual checkup, I take a picture of her in front of the tree. It’s something we look forward to.”

Cleveland Clinic’s commitment to innovation is echoed in the themes and materials of the artworks in the collection. Many use high-tech materials or experimental media, or address our rapidly changing world. Vik Muniz, Trevor Paglen and Cleveland-area native Jerry Birchfield create works that consider technology as their subject and as their media. Photographers James Welling, Lisa Oppenheim and Matthew Brandt all explore and reach beyond the traditional practice of their medium.

A set of eight lightboxes by Spencer Finch commissioned for seven elevator lobbies of the Taussig Cancer Center show abstracted landscapes generated from readings taken on a hike in Glacier National Park, Montana. Finch used a colorimeter — a device that reads color and light temperatures — as the basis for his images. Italian artist Loris Cecchini’s commissioned wall sculpture on the main campus is composed of common plumbing fixtures that have been recontextualized as art materials, resulting in something dazzling and intricate. Similarly, California-based artist Jennifer Nocon’s unique sculptural forms referencing desert plants are made of hand-dyed felt, adding to the common perception that the collection here includes some “surprising” works of art.
Cleveland Clinic’s art offers an opportunity to patients and guests from the local community and different corners of the world to explore issues of diversity of people and thought, human nature, and global connections. With portraiture by Till Freiwald, Kehinde Wiley and South African artist Zanele Muholi, to name only a few, the international mosaic represented by Cleveland Clinic patients and caregivers is reflected in the collection. In addition to depictions of people, universal concerns are conveyed through the artworks. For example, Turkish artist Nevin Alada˘ g ğ uses traditional woven carpets to create collages that question aspects of cultural identity, and Chris Jordan’s large-scale photographs explore issues related to consumption and waste.

The experience of everyday life and landscape can be expressed in different and illuminating ways, as in commissioned works by photographer Bill Jacobson and British artist Peter Newman. Different types of global communities are described by artists like the late West African portraitist Seydou Keita, through paintings by Cleveland-based artist Amy Casey and in the exacting charcoal drawings by local artist Laurence Channing. With humor, beauty and imagination, Cleveland Clinic’s collection focuses on people and how they live and dream. From Uwe Wittwer’s nostalgic watercolor of personal memory to Alex Soth’s depiction of Paris’ fashion world, viewers are able to connect with other places and people through an artist’s interpretation.

Artist collaborations often require a specific way of communicating through ideas and artistic practice. Ray Juaire and Patti Fields, married and living in Cleveland, have been working together for 20 years. Their commissioned wall sculpture in the Taussig Cancer Center suggests that two parts make a whole. Another artist collective, Los Carpinteros from Cuba, focuses on combined ideas about art and society in resourceful and inventive ways. The creative team is known for its humor and subtle pop-culture references in a variety of media, including works on paper, sculpture and performance.

In addition to exploring themes that connect to Cleveland Clinic’s imperatives such as innovation and collaboration, artwork functions as a navigational tool. Specific curatorial considerations apply here as well; these art landmarks need to be graphic and memorable to help visitors find their way. Artworks by artists including Mindy Shapero, Thomas Scheibitz and Julie Moos mark key walls and intersections to assist with directions. Often large, colorful and iconic, these works have become mainstays for many of those who navigate the buildings.

As Cleveland Clinic expands, so does the scope of the art collection. The curators meet regularly to review submissions from artists and galleries. They attend art fairs and look locally, nationally and internationally at galleries and museums, keeping current on the zeitgeist of the contemporary art world. By doing this and maintaining a focus on the present and future of visual art, they keep the collection dynamic and vital, with meaningful results.
AMY CASEY (b. USA)
Satellites, 2008
Acrylic on paper
30 x 42" 

ANNE COLLIER (b. USA)
Clouds, 2012
Chromogenic print
47 x 62" 

BLAISE DRUMMOND (b. England)
Feel Better (no. 2), 2007
Oil on canvas
50 x 66" 

LOS CARPINTEROS (Cuba)
Montaña Rusa, 2007
Watercolor on paper
30 x 38"
LEONARDO DREW (b. USA)
2012
Handmade papers with stenciled pigment
36 x 67".

NEVIN ALADAG (b. Turkey)
Pattern Matching (Flowers & Medall), 2012
Carpet collage
44 x 75½".
MINDY SHAPERO (b. USA)
Inversion visions (Blue, silver and gold), 2014
Spray paint, acrylic, gold and silver leaf
40 x 36”

MATT SAUNDERS (b. USA)
Asta (Guitar), 2007
Oil on Mylar
80 x 42”

HAEGUE YANG (b. South Korea)
Petro-Ventilating Fan Device Early Summer - Trustworthy #311, 2016
Collages of various coinscape security patterns, graph paper, sandpaper
13½ x 13½” each
KARL HAENDEL (b. USA)
Babur #1, 2014
Pencil and enamel on paper
59 x 65½" 

ZANELE MUHOLI (b. South Africa)
Audrey May, Harare, Zimbabwe
Anele’ Anza’ Khaba, KwaThema Community Hall, Springs, Johannesburg
Both from Faces & Phases, 2011
Gelatin silver prints
30 x 20" each
50 51

EVA ROTHSCHILD (b. Ireland)

Live Edge, 2016
Painted aluminum
20½ x 21½ x 14½’
Commissioned for Taussig Cancer Center at main campus

Left to right:

ERIC FERTMAN (b. USA)

Fluorescent, Fluorescent (Red), 2010
Stained oak, steel, stainless steel (suspended)
4½ x 50 x 5”

DAVID BENJAMIN SHERRY (b. USA)

Holy Holy, 2011
Chromogenic print
94¼ x 72¾”
Robert J. Tomsich Pathology & Laboratory Medicine Institute at main campus

EVA ROTHSCHILD (b. Ireland)

Live Edge, 2016
Painted aluminum
20½ x 21½ x 14½’
Commissioned for Taussig Cancer Center at main campus
WILLIAM J. O'BRIEN (b. USA)
Untitled, 2008
Colored pencil and ink on paper
62 x 42"
JULIE LANGSAM (b. USA)
Niemeyer Landscape (Museum of Contemporary Art, Rio), 2005
Oil on canvas
54 x 54"

JENNIFER NOCON (b. USA)
Dissolving the Hardness of Ego, 2007
Hand-dyed wool felt
88 x 96 x 14"
Linda and Malcolm Glazer Family Lobby in Cleveland Clinic Children’s at main campus

DERRICK ADAMS (b. USA)
Coming Through, 2015
Mixed media collage on paper
42½ x 33½"
BILL JACOBSON (b. USA)
Nice Day (detail), 2014
One of five LightJet photographs on acrylic
95 x 137" each
Commissioned for Braathen Center at
Cleveland Clinic Florida in Weston

SARAH CHARLESWORTH (b. USA; d. USA)
Red Bowls, 2005
Laminated Cibachrome
print in artist’s frame
41 x 31"

JULIE MOOS (b. Canada)
Mrs. Huntley and Mrs. McKinstry from Hat Ladies, 2000
Chromogenic print
40 x 52"
JONAS WOOD (b. USA)
New Sun Porch, 2010
Gouache and colored pencil on paper
40 x 40”

ANTONY GORMLEY (b. England)
Bearing Light, 1990
Woodcuts
22½ x 19½” each

ALEC SOOTH (b. USA)
Fondation Pierre Bergé & Yves Saint Laurent - Moujik IV, 2007
Digital chromogenic print
40 x 48”
THE ART OF GIVING

The act of giving is impactful. Philanthropy advances patient care, research and education at Cleveland Clinic in profound ways. Cleveland Clinic’s Arts & Medicine Institute is grateful for the many works of art donated by generous benefactors, as well as the commitments made to acquire new pieces and expand education and research programs. Whether in memory of a loved one, in honor of a physician or to support the Art Program’s endeavors to create a calming space for health, hope and healing, giving makes a significant difference to patients and caregivers.

In the 1920s, one of the first artworks donated to the organization was a portrait of James Ward Packard, automobile pioneer and early patient. Since then, the arts have been an important part of Cleveland Clinic throughout its nearly 100-year history. Doctors, staff, trustees and benefactors followed with additional portraits.

Before Dr. Cosgrove’s vision and leadership helped create the Art Program in 2006, several artworks were commissioned by Cleveland Clinic’s Board of Trustees. These include Man Helping Man (1974) by Thomas McCvey in memory of Henry S. Sherman, who served as President of the Cleveland Clinic Foundation and Chairman of the Board during the 1940s and 1950s. This was followed by the monumental outdoor sculpture Three in One (1991) by Dennis Jones, commissioned with support from Thomas V.H. Vail Sr., Cleveland Clinic Trustee, and his wife Iris J. Vail. Many of the early donations have become visual anchors and iconic elements of the hospital setting.

Art collectors and philanthropists Frank H. and Nancy L. Porter loaned Cleveland Clinic significant Modernist paintings beginning in the 1970s, including works by Gene Davis and Larry Zox. These paintings were added to the permanent collection through a bequest in 2003.

The Aesthetics Committee, formed in 1983, continues to serve as an advocate for the aesthetic interests of the institution. Over the decades, the Philanthropy Institute has worked closely with the committee. Donations of physical artworks are accepted.
according to a variety of criteria, usually following thoughtful discussion and consideration of the benefactor’s intentions. Through the Philanthropy Institute, individuals also are able to support the Art Program with contributions that extend the mission and the collection.

The Art Program has carefully chosen to deaccession very few works of art since its inception. Many criteria are taken into consideration when selling the art; most important is how the funds can extensively enhance patient care.

For example, Cleveland Clinic sold a painting by Zao Wou-Ki, an established Chinese artist living in Paris. Purchased in 1964 with a donation of $3,700, it was displayed for several years in Cleveland Clinic’s Martha Hokin Jennings Education Building and the Cole Eye Institute. In 2007, the health system sold it at auction for more than $1 million.

Similarly, Milton Avery’s 1945 painting The Reader and the Listener was donated to Cleveland Clinic to commemorate its 50th anniversary in 1971. The highly valuable painting was loaned to the Cleveland Museum of Art from 1978 through 2002, after which it was placed in an executive area of Cleveland Clinic, out of the view of patients and the public. The Avery was sold in 2007, setting a record price at auction. With these proceeds, the Art Program has acquired new artworks and placed them in public areas. In this way, donated artworks have touched thousands of Cleveland Clinic patients and caregivers decades after they were received.

Over the past decade, the Art Program has worked closely with the Philanthropy Institute to assess how gifts can bring the most joy to patients and their loved ones. These gifts can be multiple objects from a single collection, anonymously sponsored artworks, and funds that result in commissions and educational programming.

Recent donations have included Yayoi Kusama’s Pumpkin (2014) from art collector and philanthropist Robert M. Kaye. It has become a popular presence in the Linda and Malcolm Glazer Family Lobby of Cleveland Clinic Children’s. A 1992 painting by Deborah Kass, Gold Barbra (The Jewish Jackie Series), was donated by Cleveland Clinic physician Richard Roski, MD, and installed in Cleveland Clinic Florida’s Egil and Pauline Braathen Center. A commitment from a grateful patient, John W. “Jack” Anderson II, in loving memory of his wife, Elisabeth “Lisa” Anderson, provided funding for a site-specific commission by Loris Cecchini to be installed in a key location on Cleveland Clinic’s main campus. When hospitals exhibit fine art, this is a conscious effort to treat the patient as a whole person: body, mind and spirit. Benefactors are crucial to the program’s success at Cleveland Clinic’s locations around the world. The value of these works is immeasurable and has long-lasting benefits.
Yayoi Kusama (b. Japan)

Pumpkin, 2014
Fiberglass-reinforced plastic and urethane paint
70 ⅞ x 79 ¼ x 79 ¾”
Linda and Malcolm Glazer Family Lobby of Cleveland Clinic Children’s at main campus
Gift of Robert M. Kaye

Jacco Olivier (b. Netherlands)

Flow (still from video), 2016-2017
Digital animation
Commissioned for Taussig Cancer Center at main campus
Generously funded by the Yuval Brisker Charitable Foundation in honor of Adina Brisker and in memory of Hananya Brisker
CAROLINA SARDI (b. Argentina)
Blue, 2016
Painted steel
65 x 128 x 2"
Commissioned for Taussig Cancer Center at main campus
Generously funded by the Kaplan Foundation

ANTHONY PEARSON (b. USA)
Untitled (Transmission), 2011
Steel, patina, sandblasted white Portland cement
87 x 72 x 30"
Gift of Robert M. Kaye and Diane Upright

ANTHONY PEARSON (b. USA)
Untitled (Solarization), 2011
Solarized silver gelatin photograph
8 x 10"
Gift of the artist
The Art Program is committed to cultivating a creative and interested audience through educational activities based around the works in its collection. Providing meaningful interaction with the art in the healthcare setting is critical to the Art Program’s continued success.

Rotating art exhibitions are offered year-round in the Julia and Larry Pollock Gallery (formerly the Art Exhibition Area) on Cleveland Clinic’s main campus. Over 30 exhibitions have been presented in this dedicated public area. Thematic, topical and survey exhibitions organized by the curators feature artwork by local, national and international artists, some taken from the permanent collection. Since 2006, the Art Program has also presented artworks on loan from outside collections. These have included exhibitions of contemporary Cuban art from the private collection of Shelley and Donald Rubin; a collaboration with the Abu Dhabi Music & Arts Foundation featuring contemporary Emirati artists; an exhibition of the VSA Emerging Young Artists Program from the Kennedy Center in Washington, D.C.; and works on loan from the Progressive Corporation, galleries and other organizations. These exhibitions may be accompanied by artist talks, exhibition flyers, children’s activity sheets and other educational outreach.

Cleveland Clinic was the first medical center to offer free, self-guided audio art tours for patients and visitors. The Audio Art Tour, available in three different languages, covers 35 artworks in the Miller Family Pavilion and Glickman Tower. An art map...
allows visitors to go at their own pace and do as much of the tour as they would like. The recorded tour, produced by Acoustiguide, was partially funded by a gift from a generous donor. In Cleveland Clinic’s regional facilities, the Art Break cellphone tour allows visitors to use their own phone to hear specially recorded messages from artists about their artwork. Both programs enhance understanding and bring interfacing with the art to a more intimate level.

The Arts & Medicine Channel on Cleveland Clinic’s in-house television system is offered to patients at the main campus and at some regional hospitals. Art-related videos, including Selections from the Collection, show a sample of artworks that are installed throughout the facilities. Combining works from the art collection with relaxing music that echoes the visual images, this dynamic format is yet another way in which patients can appreciate and access the art without leaving their hospital beds. In addition, patients can view a large selection of short videos about Cleveland Arts Prize winners, highlighting the area’s most important and relevant cultural figures. Many of the artists featured have artworks in Cleveland Clinic’s collection.

For a guided experience, trained docents called Art Ambassadors offer regularly scheduled tours and participate in stimulating dialogue about the artwork. These enthusiastic and knowledgeable volunteers provide descriptions of the commissioned artworks and the current exhibition, and about individual artworks in several areas of the main campus.

As part of its community outreach, the Art Program sponsors Art in the Afternoon, a program for individuals with memory loss and their caregivers at Cleveland Clinic’s Lyndhurst campus. This program, inspired by a similar endeavor developed by the Museum of Modern Art in New York, engages participants of residential care facilities and adult day centers in curator-led conversations about the collection. Guests become regular attendees and benefit from the activity and social interaction.

In addition to education, research is part of the Art Program’s mandate. In 2012, the Art Program conducted a memory-based survey of patients who visited the main campus. A 2014 article was published indicating that 73 percent of those who observed Cleveland Clinic’s contemporary art collection had improved mood, while 61 percent experienced improved stress levels and 39 percent had less pain and increased comfort. In addition, more than half of the respondents said that viewing the art collection at Cleveland Clinic’s main campus improved their overall satisfaction with their experience. Based on these findings, a second phase of research is being conducted to gather inpatient responses.

The research has also shown that visitors to Cleveland Clinic notice the artwork in public spaces as well as in the inpatient areas, and relate to it in many different ways. Didactic labels accompany every work of art that is installed throughout the facilities. Museum posters are also a significant visual element throughout the hospital and clinical areas and inspire people to learn more about art. Cleveland Clinic-designed posters feature works from the collection as a way to share current examples of the collection system-wide.

Through the research results, testimonials, and casual commentary from caregivers and patients, it is clear that viewing and interacting with the artworks through these different offerings add an important element to time spent in the hospital. With the diversity of works and possibility for engagement through educational initiatives, the collection is able to reflect the human connectivity and the potential for healing that are integral parts of Cleveland Clinic.

ROBIN RHODE (b. South Africa)

Untitled, Schooled Chairs (detail), 2005
Chromogenic prints
48 x 72" overall

Opposite page:
Installation view from Cut and Paste, shown at main campus, September-December 2014

DANIEL GORDON (b. USA)

Tropical Still Life, 2012
Chromogenic print
50 x 60"
Since its founding, Cleveland Clinic has woven the arts into the hospital culture. As early as 1921, when it opened the doors, choirs, bands, theater groups and even an opera company helped make Cleveland Clinic a unique environment. As the institution looked toward healthcare in the 21st century, the leadership placed an emphasis on architecture and design. Today, art and music therapies as well as contemporary art are an integrated part of Cleveland Clinic’s mission. In 2008, Toby Cosgrove, MD, former CEO and President, launched a sweeping transformation of Cleveland Clinic’s approach to patient experience. The Art Program then became part of a new Arts & Medicine Institute — an organizational structure for all of Cleveland Clinic’s arts and cultural activities.

The mission of the Arts & Medicine Institute is to practice and investigate the use of the arts in healing; to enhance the Cleveland Clinic experience through the arts; and to build community around the arts, health and medicine. This mission takes the form of direct patient contact such as art and music therapy, performances in public areas, art installed throughout the health system, public lectures and workshops, and community events and performances.

The creation of the institute formalized the practice of art and music therapy at Cleveland Clinic to aid the physiological, psychological and emotional well-being of the individual. The art and music therapy program has since grown in staff and scope to allow for more patient visits, becoming part of the multidisciplinary treatment plan for the patients. With more than 20 art and music therapists working throughout Cleveland Clinic’s Northeast Ohio facilities in 2017, the reach of this very specialized work continues to expand.
Music and art therapy are provided at the bedside, as well as in groups and in public spaces for patients, families and caregivers. More than 10,000 people are touched by music and art therapy per year, covering more than 60 hospital units on Cleveland Clinic’s main campus and in 11 regional hospitals. The largest patient populations to benefit from treatments are those with heart and vascular disease and cancer, as well as patients in the pediatric and transplant units. A referral for a session can originate with a doctor, nurse, social worker or other clinician. Therapists assess the patients, develop treatment plans and goals, and provide art or music therapy to meet those objectives.

Laura Higgins, MT-BC, Music Therapist, says, “I support patients at whatever stage of the life cycle they are in.” She shares a story about a patient in the transplant unit. Before his lung transplant, he had shown an interest in listening to music and singing with his wife during their sessions. “I visited him several times in the ICU after the operation. Singing was out of the question, with a tube down his throat. But his spirit was such that I believed that if I’d asked him, he would have given it a try.” As he recovered, the patient, his wife and Higgins continued the music therapy sessions. They chose songs — happy and sad — to match their emotions. “I’d keep you here all day,” the patient said. Just before he was to be moved to a regular patient room, the patient died. Higgins recounts, “When I heard of his passing, I immediately went to find his wife. It was time for her to say goodbye. I went with her into his room. What can you do at a time like this? I offered to play something. His wife sang their wedding song to him one last time.” Higgins continues, “I ran into her later that day as she was leaving the hospital. ‘Laura,’ she said, ‘if you ever have a day where you feel like your work doesn’t matter — remember my husband.’” These relationships built around personal creativity and expression can impact caregivers, patients and their families in profound ways.
The Performing Arts Program provides weekday lunchtime music, dance and other performances by musicians-in-residence, other local musicians and community organizations, including local schools and arts agencies. The musicians-in-residence are specially trained to work in the hospital environment and serve as members of the Arts & Medicine Institute team. Performances are held in multiple locations around the main campus and at regional hospital locations. The Performing Arts Program hosted more than 600 performances in 2016, reaching more than 250,000 people.

Research is a basic function of the Arts & Medicine Institute. More than 20 studies have emerged from Arts & Medicine Institute activities. They range from using functional magnetic resonance imaging to study the impact of music on the brains of multiple sclerosis patients to a survey of the patients’ perceptions of the art collection. Other studies have observed the effects of music therapy on pain and mood post-orthopaedic surgery, and observed the results that music and art therapy have on mood, anxiety and pain in hospitalized patients with different diagnoses. Articles reporting on these studies have been published in peer-reviewed healthcare journals, and more are forthcoming.

While the healing powers of the arts have been acknowledged since ancient times, their integration into mainstream medical care remains a work in progress. The Arts & Medicine Institute is striving to bring the arts to all patients, families, visitors and caregivers, with the goal of optimizing their physical and emotional well-being, and to promote a positive and healing atmosphere. Art is a universal language that transcends many barriers and touches each of us in personal, often life-changing ways.
ACKNOWLEDGMENTS

We are enormously grateful to Toby Cosgrove, MD, former CEO and President of Cleveland Clinic, whose vision and leadership have been instrumental in the founding of the Art Program in 2006 and its continuing success, and to the creation of the Arts & Medicine Institute in 2008.

We would like to thank Joseph Hahn, MD, former Chief of Staff of Cleveland Clinic, and Linda McHugh, former Executive Administrator of Cleveland Clinic and the Office of the CEO and now Chief Human Resource Officer, for helping launch the Art Program and promoting its integration into the life of the organization.

This publication would not have been realized without the hard work of a select number of individuals from the Art Program: Bellamy Printz, Curator, with her stellar communication skills, who wrote tirelessly to help articulate the vision of our Art Program; Kathryn Koran, Registrar and Assistant Curator, was a key contributor to the success of this project thanks to her incredible attention to detail in obtaining images and other essential information; and Meghan Tedrick, Department Coordinator, who followed up with many artists and galleries. The dedicated Art Program team that ensured the accuracy and successful communication of our story included Curator Jennifer Frinkl, who was instrumental in the initial planning; former Department Coordinator Kristen McDowell; curatorial fellow Jerika Jordan; interns Lisa Birenzkl, Chelsea Polk and Amanda Zellinger; and preparators Noel Ward and Tim Gersky, who keep a watchful eye on the art system-wide.

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We especially thank the leadership of the Arts & Medicine Institute, including Medical Director Francois Bethoux, MD, and Executive Director Maria Jukic, for their contributions to the Arts & Medicine Institute chapter; former Institute Chair Iva Fattorini, MD, for her commitment to healing through the arts; and Mary Curran, Senior Director, Special Programs and Center for Design, for her support.

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Our heartfelt appreciation goes to all the donors who have supported the Art Program and the Arts & Medicine Institute over the years. We are grateful for the extraordinary donation of artwork from Sydell Miller and her daughters, Lauren Spilman and Stacie Halpern. This generous commitment greatly benefited Cleveland Clinic’s Sydell and Arnold Miller Family Pavilion, home to the Sydell and Arnold Miller Family Heart & Vascular Institute. It helped pave the way for us to collaborate with Christie’s on this book.

Our thanks to all the artists in the Cleveland Clinic collection for inspiring and enriching the lives of our patients and caregivers — especially when the going gets tough. Their creative work enhances the environment, impacts lives and heals the spirit.

Finally, we thank all the patients who trust Cleveland Clinic with their care. Through them, we are reminded daily that there is a continued need to humanize and ameliorate the healthcare environment, and to enhance the patient experience through art.

Joanne Cohen
Executive Director and Curator, Art Program
Cleveland Clinic Arts & Medicine Institute

JAUME PLENSA (b. Spain)
Cleveland Soul, 2007
Stone and steel
112 x 74 x 103"
Commissioned for Gus P. Karos Grand Lobby in Miller Family Pavilion at main campus
ARTISTS IN THE COLLECTION

Acquired since the Art Program's inception in 2006. Numbers indicate pages featuring work by this artist.

Joshua Abelow
Damari Abreu
Tomma Abts
Paulo Acsinni
Gustavo Acosta
Derrick Adams
Damaris Abreu
Jessica Bachaus
Donald Buecheir
Jo Baer
Frenki Basz
Guido Bagini
William Bailey
Geoff Baker
Jimmy Baker
John Baldessari
Gavin Baltridge
Laura Ball
Martin Ball
John Barkston
Olivo Barbieri
Abel Barroso
Uta Barth
Jennifer Bartlett
Mary Ellen Bartley
Jackie Baltafield
Christian Baumberger
Tim Bavington
Robert Bechtel
Old Otto Becker
Rana Begum
Louise Bekoulis
Laura Bell
Michael Bell-Smith
Brian Botz
Louliana Bendolph
Mary Lee Bendolph
Loretta Bennett
Mark Bennett
Erik Benson
Richard Benson
Emily Berger
David Bergholtz
Sandra Berruz
Katherine Bernhardt
Maria Berhan
Waela Abdish
Dawoud Bey
Peter Baltes
Andrew Bick
Sanford Biggers
Steven Bindernagel
Christi Birchfield
Judy Birchfield
Julie Blackmon
Nekly Bllu
Cathie Blecik
Ross Blesken
Douglas C. Bisco
Kay Simmons Blumberg
Jodi Beaton
Oliver Bobb
Mik Bohnner
Marian Blihm
Marco Bohn
Rebecca Billinger
Jonathan Borofsky
Richard Bosman
Barbara Bosworth
Lizzi Boulanger
Gracie
Bourique-LaFrance
Nina Boisseau
Carol Bove
Gary Brown
Katherine Brown
Catherine Brady
Alici Brahe
Matthew Brandt
Paul E. Braun
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Janna Brown
Melissa Brown
Philip Brut
Edgar Bryan
John Buck
Klaus Burat
Robert Burat
Richard Burnham
Stephanie Butch
Andrew Bush
Linda Butler

ALYSON SHUTZ
Eight Spatial Nets (detail), 2006
NINA BOVASSO (b. USA)
Family Dynamics, 2007
Acrylic, ink and watercolor on paper
50 x 40" Twinsburg Family Health and Surgery Center in Ohio
SHIRANA SHAHBAZI (b. Iran)

An English Landscape (Fruit 01) (Ade 07) from Flowers, Fruits and Portraits, 2007
Chromogenic prints
59 x 47" each

TREVOR PAGLEN (b. USA)

An English Landscape (American Surveillance Base near Harrogate, Yorkshire), 2014
Chromogenic print
36 x 67"
IN RECOGNITION

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