
From: "The Toledo Museum of Art" <artmail@toledomuseum.org>

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Dear TMA Supporters,

The Toledo Museum of Art (TMA) is distinguished by the quality of its collection —we are known the world over for having artworks of singular aesthetic merit. As Edward Drummond Libbey put it in 1912: “Let the multitudinous array of the mediocre be relegated to the past and in its place be found the highest quality, the best examples and the recognition of only those thoughts which will stand for all time.”

It should come as no surprise then, given the rigorous pursuit of quality Edward Drummond Libbey imagined for our institution, that both he and his wife, Florence Scott, made expressly clear in their wills that artworks purchased with funds left by them may be sold so long as the proceeds are used to purchase other artworks. The Libbeys imagined TMA as an organization that would consistently upgrade its holdings, and I write to you **today** about a transformative deaccessioning effort currently being undertaken by your museum.

Deaccessioning refers to the practice of removing artworks from the permanent collection, usually to sell them. Artworks are deaccessioned only following rigorous review. Many of you have supported us for decades, and you know that deaccessioning has been a routine part of TMA’s history and collecting practice. Indeed, thoughtful deaccessioning is considered normal and proper collections care by the American Alliance of Museums, the Association of Art Museum Directors and the International Council of Museums.

At Sotheby’s *May Impressionist & Modern Evening Auction*, the Toledo Museum of Art will undertake its next deaccessioning campaign. TMA will sell three artworks: Paul Cézanne’s *Clairière* (**The Glade**); Henri Matisse’s *Fleurs* (**Flowers**); and Pierre-Auguste Renoir’s *Nu s’essuyant* (**The Bather**). After review by outside experts, our curators, me, the Art Committee, and the unanimous endorsement of our Board, we determined that the three artists who made these works were better-represented by other examples in TMA’s

collection. The Toledo Museum of Art has never sought to have multiple examples by the same artist—fewer than 11% of the artists in our collection are represented by two or more paintings; masterpieces by Cézanne, Matisse, and Renoir will remain regularly on view on our walls.

The three paintings being sold will provide the Museum with more than \$40 million, greater than the total corpus of the current Libbey Funds supporting our art purchases. We will use these proceeds to create a new acquisition endowment, effectively doubling the Libbey Funds and leveling up of our ability, in perpetuity, to broaden our collection with the highest quality works of art. In this deaccessioning effort, you can see, we are following the Libbey's example in more ways than one.

These expanded funds will allow us to diversify our collection, seeking beauty without bias. Quality is the hallmark of TMA's collection, and quality does not discriminate. There are whole cultures, chronologies, and geographies not represented in our collection; there are demographics that are under-represented; and in all the foregoing cases, there are exceptional artworks that can help us tell a truly global art history. Many of have seen what this can look like in our reinstalled Cloister with the integration of non-European material from the Middle Ages; the proceeds from this sale will accelerate our ability to tell stories like those featured in the Cloister, helping us advance our vision of becoming the model museum in this country for our evolved commitment to quality and our authentic culture of belonging.

Thank you for your ongoing support. The future is exciting at your Toledo Museum of Art.

Sincerely,

Adam Levine

Visit Us

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Toledo, OH 43620
419.255.8000
toledomuseum.org

Museum Hours

Wednesday: 11 a.m.-5 p.m.
Thursday: 11 a.m.-5 p.m.
Friday: 11 a.m.-8 p.m.
Saturday: 11 a.m.-8 p.m.
Sunday: 11 a.m.-5 p.m.

The Museum is closed Mondays and Tuesdays.



Since its founding in 1901, the Toledo Museum of Art has earned a global reputation for the quality of our collection, our innovative and extensive education programs, and our architecturally significant campus.

And thanks to the benevolence of its founders, as well as the