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FROM THE DIRECTOR

Dear Members,

At least since the early 1990s, the Cleveland Museum of Art has always had a major milestone on the not-too-distant horizon: the 75th anniversary in 1997. A facilities master plan signaling the goal of modernizing the museum, later the same decade, the announcement that we would expand and the process of selecting an architect, the realization of that huge project, which came to a conclusion in 2013, and, most recently, the completion of our Transformation campaign, together with our momentous centennial celebration in 2016. Looking ahead now, the waters are clear, as is our goal: to be the greatest museum that we can be.

To that end, we introduce in this issue two key staff members who will play an important part in the pursuit of excellence. Clarissa von Spee joined us in October as curator of Chinese art and head of our department of Asian art, a world-renowned area of the collection that will become even more relevant in the coming century. A few months earlier, Cyro Levenson arrived to lead the museum’s division of education and academic affairs, whose legacy of innovation began even before the museum’s doors opened a century ago. Each of them took a short break to discuss her vision for the museum, and we present those interviews here.

I invite all our members to join us at Martin Luther King Jr. Day, when the Cleveland Museum of Art, along with the city’s other cultural institutions, will be open and will offer a variety of educational family activities. We look forward to welcoming citizens from all over northeast Ohio. This year, the holiday falls on Monday, January 16.

Sincerely,

William M. Griswold
Director
EXHIBITIONS


Cheeky Death: Portrait Photography’s First Half Century Through Feb 5, Mark Schwartz and Bettina Kozt Photography Gallery. The year 1839 brought the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image. Cheeky Death presents more than 50 images from portrait photography’s first 50 years.

Myth and Mysterie: Cleveland’s Gothic Table Fountain Through Feb 26, Julia and Larry Pollock Focus Gallery. Cleveland’s unique table fountain takes center stage in this special focus exhibition, surrounded by a group of objects including luxury silver, hand-washing vassals, enamels, illuminated manuscripts, and paintings by Jan van Eyck.

Premier exhibition sponsor: Nacho Lasseter Funds for the exhibition and publication generously provided by the Women (Eclectic) of the Cleveland Museum of Art

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EXHIBITION

Basquiat’s Notebooks

Words and knowledge, scratched and sampled

A pen glides across the surface of a piece of paper. Lines can form letters, which in turn, when arranged in a sequence, become words. They are signs that can be randomly combined but only result in meaning when they follow certain rules of language. And yet Jean-Michel Basquiat interrupts the flow of his line by starting each letter anew as he writes words, phrases, and texts in block-capital letters. His line follows the rules of writing and is subject to a context of meaning. The line itself remains a graphic element, however, that is randomly variable, with the letter E frequently appearing as Ǝ. The implicit repetition of letters and letter combinations is rhythmical, often ornamental.

The curator Klaus Kertess wrote of Basquiat: “In the beginning of his creation, there was the word. He loved words for their sense, for their sound, and for their look: he gave eyes, ears, mouth—soul—to words. He liked to say he used words like brushstrokes.” For drawing is the foundation of Basquiat’s artistic practice: drawn letters, words, lists, and phrases are often an integral component of his work. His woodblocks undeniably form an important source for understanding what he sought to convey in his art. Not only does an in-depth study of the note books close a gap in the research to date, but it also provides a new perspective on Basquiat’s work and its place in art history. His notebooks are not sketches in the classical sense, and they can be attributed an artistic status all their own.

A notebook, defined as “a small book with blank or ruled pages for writing notes in,” is often a hand-torn object for everyday use. Whether these quotidian objects have an artistic significance depends on their use. In order to understand the unique character of the notebook drawings as works in Basquiat’s oeuvre, it is helpful to look back to past alliances in the work of two seemingly disparate artists, Leonardo da Vinci and Joseph Beuys. The pages of Leonardo’s notebooks—such as the Codex Arundel, which was bound together from loose sheets of paper after the artist’s death—and Beuys’s sketchbooks are essentially handmade objects for everyday use. Whether these quotidian objects have an artistic significance depends on their use. In order to understand the unique character of the notebook drawings as works in Basquiat’s oeuvre, it is helpful to look back to past alliances in the work of two seemingly disparate artists, Leonardo da Vinci and Joseph Beuys. The pages of Leonardo’s notebooks—such as the Codex Arundel, which was bound together from loose sheets of paper after the artist’s death—and Beuys’s sketchbooks are essentially handmade objects for everyday use.

Unconventional Layout for an Unconventional Artist: Reading a sequence of images, the gallery design for Albert Oehlen: Words near Oehle is configured as one largeroom with two curved walls defining a unique space in the center.

The exhibition features notebooks created by Jean-Michel Basquiat. These notebooks were created throughout his life and are now housed in the Brooklyn Museum, the Whitney Museum of American Art, and the Museum of Modern Art. The notebooks are a unique example of Basquiat’s artistic practice, as they combine words, phrases, and texts in block-capital letters. The notebooks are not only artistic objects, but also serve as a means of exploring Basquiat’s use of language and structure in his work. The notebooks are a testament to Basquiat’s ability to transform everyday objects into works of art.
The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in his environment.

In all of his work, from notebooks to drawings, collages, paintings, and sculpture, Basquiat included the things that immediately surrounded him, things he happened to find, and things that literally stood in his way. Continuing in the vein of his earlier graffiti, Basquiat transfused his drawings and paintings to the objects and spaces surrounding him. A friend recalled that “Basquiat painted on anything he could get his hands on: refrigerators, laboratory coats, cardboard boxes, and doors.”

It was almost as if the artist were covering everything around him, from everyday objects in his notebooks, with his art. Friends described him as virtually manic, drawing constantly while sitting on the floor, even while in conversation. The phrase SCRATCHING ON THESE THINGS (see page 7) evokes this incessant practice.

As Robert Storr put it, “Drawing, for him, was something you did rather than something done, an activity rather than a medium.” The act of drawing—which for Basquiat virtually constituted proof of his existence, his desire for art, and his artistic imperative—was of great importance to him. Through drawing, the representation of his everyday being became art. Within this framework, his notebooks offer a particularly significant perspective on his work.

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**EVEN SPECIAL**

Opening Celebration

Sun/Jan 22 12:00-5:00

Ames Family Atrium

Activities, refreshments, and a special pop-up exhibition.

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**Notes**


3. **Scratching on These Things**

“Scratching on These Things” in the notebooks, we see Basquiat working out the strategy of crossing out text elements to give them additional emphasis. As he explained, “I cross out words so you will see them more: the fact that you are obscured makes you want to read them.” The page number reading CHIMICHANGA contains a deleted, fragmentated term alluding to “chemical wad condition.” In a similar way, in a small format paintings the artist uses black paint to cross out the phrase TO REPEL GHOSTS. The words disappear under the dry, frayed hemstitches. After he had already exhibited Untitled (Sugar Ray Robinson) at Pan Gallery in 1982, Basquiat deleted the visual element of his monogram and the date in the lower right corner. The artist “was endlessly crossing out words, writing them again, correcting, emphasizing, underlining, incoherently changing the subject, and pulling it all together with a grinning mask.”

The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in any context in his environment with his five senses. It is the appropriation of the everyday, the coincidental, as well as the apparently significant that makes his art unmistakable and unique. His work is based on history and culture, yet his experience of what surrounds him, and from the things he chooses to surround himself with. In his notebooks, he often develops phrases, partial sentences, and fragments of thought that lead from one page to the next and in part to the next notebook. He consciously copies, taking this as an artistic strategy and transforming the found material, as in the copy-and-paste sampling of the Internet age. And indeed, Basquiat’s aesthetic approach is so contemporary that his works are able to inspire even the most recent generation.

All of Basquiat’s works, including the notebook pages, drawings, and paintings, are linked and have comparable status as independent artworks. Both as objects in their own right and as models for his word-based work in other mediums, his notebooks link Basquiat much more to artists such as Leonardo da Vinci, Joseph Beuys, Hanne Darboven, Alighiero Boetti, and Joseph Kosuth than to the Neo-Realists or Neo-Expressionists with whom he usually is incorrectly associated. There has hardly been an artist who has renewed the history of artistic practice with drawing and the word in such a radical way.
EXHIBITION

Opulent Fashion in the Church

A celebration of Jeptha H. Wade II’s magnificent textile donations

The most significant contributor to the new Cleveland Museum of Art was financier and philanthropist Jeptha Homer Wade II (1857-1926), who had been named for his grandfather, one of the founders of the Western Union Telegraph Company. In 1913, Jeptha II co-founded the museum, and served as its president from 1920 until his death in 1926. As a magnanimous and discriminating donor, he gave the land on which the museum stands, major works of art, and initial gifts for a general endowment fund and for an art purchase fund, the exceptional J. H. Wade Fund, which has enabled the museum to acquire 2,285 works of art.

The vast majority of Wade’s gifts are beautiful textiles—1,581 textiles out of 2,285 donations—1,000 of which were gifted with his wife, Ellen Garretson Wade. A selection of their European vestments of the 1600s and 1700s with regalia from a matching set are now on view in Opulent Fashion in the Church. Used in worship throughout history, these radiant textiles are cherished symbols of the majesty of God as well as the wealth and power of the Catholic Church; they embellished the high altar and clothed the clergy. Quality was expensive. Lustrous silk thread dyed vibrant colors was transformed into luxury textiles by skilled designers, weavers, and embroiderers.

One of the most beautiful and important vestments is the chasuble, the outer garment worn for the Catholic Mass. By the 1700s, its original full shape, influenced by fashion, acquired a fixed, shaped front to facilitate arm movement and a straight-sided back. Chasubles were worn over a long white garment called an alb, enriched with lace, the most costly material. Several exquisite examples are highlighted in this exhibition.

In 1916, the museum’s inaugural year, the Wades donated most of the items on display in the exhibition. Some of their outstanding gifts were collected while living at ports around the Mediterranean, Japan, and China in their luxuriously appointed yacht, the Wedena.
The year 2017 begins with the groundbreaking Albert Oehlen: Woods near Oehle, on view through March 12, and continues with a diverse assortment of new exhibitions, from American icons to African carvings to Asian paintings. Basquiat: The Unknown Notebooks, January 22 to April 23 (full article on page 53), is the first-ever survey of the rarely seen notebooks of Brooklyn-born Jean-Michel Basquiat (1960-1988) and features the artist’s handwritten notes, poems, and drawings, along with related works on paper and large-scale paintings.

Black in America: Louis Draper and Leonard Fried, February 26 to July 2 in the Julia and Larry Pellock Focus Gallery, addresses the false assumption that all the artists who created tradition-based African works of art were anonymous. Through a selection of stellar examples stemming from different cultural regions in west, central, and southern Africa, the exhibition explores the lives and works of a number of individual artists who enjoyed recognition and sometimes even fame during their lifetimes.

Cutting Edge: Modern Prints from Aitler 17 runs from April 9 to August 13 in the James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Aitler 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. The efforts of its artists resulted in some of the most visually exciting and technically innovative prints ever made. Drawn from CMA holdings and field collections, the exhibition showcases more than 40 examples of these fascinating, often highly colorful works.

Brand-New & Terrific: Alex Katz in the 1950s, April 30 to August 6 in the Kelvín and Eleanor Smith Foundation Exhibition Hall, celebrates early work by one of the most acclaimed artists working today. Alex Katz (born 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to painting portraits, landscapes, and still lifes. The first museum survey of these pathbreaking works showcases more than 70 key loans from public and private collections. This exhibition is organized by the Cölly College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Cölly.

An exhibition featuring selections of Japanese art from the recent bequest from George Gund III runs May 21 to September 3 in the Kelvín and Eleanor Smith Foundation Exhibition Gallery. A rare American collector of Japanese medieval ink painting and calligraphy, Gund assembled works representing an important view into ink painting of the 1300s to 1600s and their appreciation in later eras.

The Jazz Age: American Style in the 1920s, September 30 to January 14 in the Smith Exhibition Hall, is the first major exhibition to focus on American taste in art and design during the dynamic years of the 1920s and early 1930s. Against a backdrop of traditional historicist styles, a new language of design emerged to define an era of innovation and modernity—the Jazz Age—capturing the pulse and rhythm of the American spirit. Artisans include Cleveland’s Viktor Schreckengost and Rose Iron Works.

Rounding out our fall programming is an exhibition of brand-new work by world-renowned painter and Cleveland Institute of Art alumna Dana Schutz, September 1 to December 10 at Transformer Station.
Dwelling by a Mountain Stream
A rare Korean treasure from the George Gund III bequest

The museum’s collection of Korean art was quietly but dramatically enhanced in 2015 through the acquisition of four Korean Joseon dynasty paintings as part of the George Gund III bequest. The jewel in the crown is *Dwelling by a Mountain Stream*, a painting first on view at the museum in 2000 in *Ink Paintings and Ash-Glazed Ceramics: Medieval Calligraphy, Painting, and Ceramic Art from Japan and Korea*, an exhibition of works from the Gund Collection. Plans are now under way to reintroduce this magnificent work in the galleries.

One of a small number of extant early Joseon dynasty landscape paintings, *Dwelling by a Mountain Stream* testifies to the survival in medieval Korea of the conventions of Northern Song dynasty Chinese monumental landscape painting, which is evident in its stylistic features: stippling texture dots, “crab claw” strokes to render gnarled wintry trees, and modeling ink wash. Yet the composition is realized as distinctly Korean through the off-centered towering mountains and a strong emphasis on an interlocking of voids and solids.

The work bears no inscription identifying the artist or the theme of the painting. Nonetheless, it clearly depicts a scholar who lives as a hermit in tune with nature while maintaining his intellectual and refined lifestyle through visits from friends and occasional trips to the city. Several vignettes allow us to follow the red-robed traveler’s footsteps. To the lower left corner, the hermit welcomes a guest in his courtyard (facing page bottom). As they proceed across a bridge, they encounter another traveler and exchange greetings (above). He continues on to the compound of another friend, and the two walk together to a terraced cliff (right), where they enjoy a mountain vista and the fragrance of an old pine tree carried by the gentle wind. Then he is off across a winding wooden bridge with his servants. Beyond the colossal rocky mountain, a panoramic view of a bustling marketplace unfolds, perhaps the hermit’s destination for books, paper, and brushes, all essential to his scholarly life (below right).

The painter dramatically unfolds the heroic vision of monumental landscape traditions while poetically narrating an intimate human story. Based on its masterful brushwork, this scroll must have been created for the Korean royal house. We welcome you to visit the museum’s Kelvin and Eleanor Smith Foundation Japanese and Korean Art Galleries in early fall 2017 to study this work firsthand.
Clarissa von Spee

Better understanding the close cross-cultural ties among Asian cultures

Clarissa von Spee, the museum’s curator of Chinese art and head of the department of Asian art, arrived here in October after eight years at the British Museum as curator of the Chinese and Central Asian collections. A prolific author, the German native studied at Heidelberg University and the Sorbonne, and has conducted extensive research in China. The magazine staff spoke with her recently about our Asian art collection that she now oversees.

You’ve published widely and organized exhibitions spanning Chinese art history from ancient to contemporary. What are your thoughts about how the past and the present relate in Asian art?

Contemporary objects can often help us understand the past. For example, take the recent acquisition of a New Primordial Chaise by Michael Cherny. At first sight the work is in the traditional format of a headrest; it looks like an ink painting depicting the full moon at night, but then you gradually discover that it’s a photograph. I think it’s fascinating that Michael, who lives in Beijing, says that this misty romantic atmosphere and blurred silhouette of the moon is in fact the effect of Beijing’s air pollution. You have these reflections back and forth, so I think contemporary art can help us trace and reference the past, while simultaneously serving as a statement about the present. Another aspect of this view is that young audiences respond well to contemporary works. Museums need to draw the attention of younger visitors, and a contemporary art object can sometimes provide an incentive for them to visit the permanent galleries.

What are your general thoughts on the museum and Cleveland’s collection?

The Chinese art collection is among the finest in the United States; it is outstanding in terms of the high quality of each object as well as the breadth of the material. And that’s true for the museum’s overall Asian collections—their quality and breadth. The Cleveland Museum of Art is an international player. We are represented in touring exhibitions and frequently lend works to peer institutions. The curators are highly accomplished scholars, each an expert in his or her own field. These factors combine to create a stimulating work environment.

Do you think of your work as being directed toward an international audience?

Yes, but I am coming from the British Museum in London, which has a large and diverse audience, mostly tourists. In contrast, here I have already learned and can see what a central place the Cleveland Museum of Art holds in this community. It’s really on the mind of the people, and they are proud of it. This makes working at the museum a unique opportunity.

Through news about acquisitions, exhibitions, and educational programs, I am confident that we can maintain Asia’s visibility in the museum and out in the community, which I know can be promoted through the energetic work of our strong, active curatorial team.

My vision is to present not only the differences among Asian cultures but also their common aspects.


Working with Sonya Quintero, Simiul Vilbaz, and Soo McCormack, how do you see yourselves collaborating in the galleries and maintaining that visibility for visitors?

My vision is to present not only the differences among Asian cultures but also their common aspects. One simple example is Buddhism. In our galleries we have Buddhist objects in various manifestations from India, China, Japan, Korea, and Southeast Asia, so while Asia can be perceived as an entity it can also be seen in all its diversity. Many museums own Buddhist paintings that cannot be clearly identified or attributed to either Japan, Korea, or China, and they often keep such paintings in storage. I want us to show these works and address these questions to better understand the close cross-cultural ties and interactions among Asian cultures.

Are there particular areas in the galleries or the collection that you would like to enhance?

I think the display in the Chinese art galleries is thoughtful and visually attractive, reflecting the strengths of the collection quite well. We have many fine lacquer pieces, but only a few of them are out. Of course lacquer is light sensitive, so it can’t be on view all the time, but we can make sure in our displays that visitors see not only rotations of paintings but also other light-sensitive works like textiles, lacquer, prints, and calligraphy. These are areas where we could improve the visitor experience either by increasing the visibility of what we already have or by acquiring new works.

Do you have favorite pieces in this collection?

Not really. I believe that once you engage with an object it becomes your favorite. Each time I go through the galleries, I discover something new, and then the next time I discover something else. I hope that’s the same for our visitors. When you spend time with an object and get to know it, even something very unobtrusive becomes fascinating.
Last August, the museum welcomed Cyra Levenson as its new director of education and academic affairs. She previously held positions at the Governor’s Office for British Art in New Haven, Connecticut, the Rubin Museum of Art and the Heritage School in New York City, and the Seattle Art Museum. After graduating with an art history degree from Oberlin College, she earned an EdM from Columbia University.

What brought you to the Cleveland Museum of Art? The collection, the city, and the institution’s historical commitment to public education all played a role. I was intrigued by the fact that teaching with works of art has been a part of the DNA of the Cleveland Museum of Art since before we even had a collection, the unwavering commitment to being open and accessible also matches my values. That’s the rational side.

Then there’s the gut response—the sense of awe and amazement I felt when I first came into the atrium and walked through the galleries. The possibilities are endless.

You attended Oberlin College in the mid-1980s and visited the museum as an art history student. What has changed since then? For one thing, the museum now has an incredibly important public space that we offer to the city year-round. The fact that we are free and open to the public for so many hours a day and so many days a year means that we can be a part of daily life for people. People can walk through on a lunch break—in fact, I just talked with a Case Western Reserve University faculty member who says he’s done some of his best thinking here in the museum. I’ve spoken with others who met their future spouses here. The number of personal stories that people have shared about what the collection has meant to them in their professional and personal lives is really incredible, and it’s all centers around the fact that we’re so accessible—that you can walk in and stay for as little or as long as you like.

The "academic affairs" portion of your title is new. What does that term signify? Coming from a university museum, I’m committed to the idea that a collection of works of art can be relevant and connected to any number of academic disciplines. As far as institutional collaborations go, "academic affairs" acknowledges the programs we’ve had with CWRU, with the Cleveland Clinic, with Cuyahoga Community College, and with other colleges and universities. It’s exciting to think of the museum as part of the overall ecosystem of higher education in the region and to consider how a civic museum could work with its academic partners.

Art objects can lead you in unexpected directions. We tend to believe that thinking and knowledge production are separate from emotion and sensuality, but neuroscience is disproving that idea. We store knowledge through our sensory experience. When you try to cram for a test or remember a phone number, it’s easier if you can create an acronym, a pattern, or some other type of association to attach the fact you have to remember. Making these connections intentionally is how we learn new things. When you try to learn something new without a connection to it, it’s harder to retain unless you already have a certain baseline of expertise in that topic. When more of your senses are activated, you’re most optimized to learn new things.

Works of art, for the most part, were created to be interpreted by people. Whether they are abstract or representational, material or ephemeral, the artworks we create capture some part of our human experience that is shared with others. That makes a museum a really great place to think and experience—borrowing the perspective of others who have come before us. So that’s a very broad way of thinking about academic learning.

What is your vision for broader collaborations? We have an incredible resource to offer educators across the spectrum of disciplines and grades through the breadth of the collection and in the amount of accessibility that we can provide. In turn, when we open up the museum to inquiry, we encounter new ways of thinking about our collection. We are hopefully developing a feedback loop of new perspectives, ranging from a five-year-old to a faculty member who has dedicated a lifetime to studying a discipline—either of those will bring a new understanding. So it’s really a two-way street where we provide the raw material and our collaborators provide us with new questions, and in some cases new answers.

You’ve worked in a few different urban and town settings, from Oberlin, to Seattle, to New York, to New Haven, and now to Cleveland. What do you see as the role of museums in communities and of this museum in this city in particular? There are fewer and fewer places in our culture that are dedicated to contemplation and to concentration, and that limit the distractions of daily life so you can consider what’s happening in front of you without being rushed. Museums, libraries, and performing arts venues can provide a necessary psychological space in a world that is increasingly filled with distraction, where we’re bombarded with images and text and information. Museums provide a place where you can go to, if not escape, to experience a different kind of everyday life—one that’s focused on stimulating new ways of thinking and seeing the world. I think of it as akin to reading a novel and losing yourself in someone else’s story. We need psychologically that sense of being in the presence of something bigger than ourselves and outside of the everyday, something that gives us access to different perspectives, that causes us to be alert in a productive way. The educational philosopher Maxine Greene talked about a kind of wide-awake-ness that an experience with a work of art can provide, and I think we need more of that.

How does that idea of making space for contemplation work in relation to the continuing drive for testing and quantification? We need to learn to make a better distinction between research and quantification. The purpose of research is to ask questions to which we don’t yet have answers and to systematically establish new knowledge. We’ve flipped the paradigm in education to trying to replicate results that are predetermined. I have worked closely with researchers in educational psychology who feel that it’s actually harder and harder to do new research on learning because schools are doing more and more testing. Otherwise, when we are collecting data now in schools, it’s to affirm what we think we already know, as opposed to learning something we don’t yet know. I’m all for research, as long as it allows for new knowledge and ideas and understanding to emerge.

Do you think museums are in a position to lead toward some new models of teaching and learning, helping kids to absorb and analyze information? Absolutely. The brain’s capacity to process visual information is fully formed by age 5. If you think about all the channels for learning that we immaturely have, vision is the most powerful. So why wouldn’t we be creative in how we do it? In fact, we know this inherently, but we haven’t worked it into the priorities of schooling. Children learn reading through picture books. They draw without having to be taught how to do it. We do have to teach the more abstract and symbolic skills of reading and writing, though. But once children can read and write, we try to wean them off of drawing as a form of communication. In doing that, we are grossly underutilizing information we have about how the brain works best to build some of the foundational skills we need to be literate. Museums are the perfect place to practice those skills. I see us as really front and center in the creation of a more experiential approach to learning and schooling. So why not come to the museum and learn from a great work of art? We can and should be a resource for everyone who is open to exercising their senses and to seeing the world through someone else’s eyes.
The Crossing: David Lang’s Lifespan

A co-founder of the pioneering contemporary music ensemble Bang on a Can, composer David Lang is perhaps best known for The Little Match Girl Passion, which won a Pulitzer Prize in 2009 and was memorably performed at the Cleveland Museum of Art a few years ago. Lang’s work Lifespan is performed the first full weekend in January by members of the choral ensemble the Crossing. Consistently recognized in critical reviews, the Crossing has been hailed as “superb” (New York Times), “ardently angelic” (Los Angeles Times), and “something of a miracle” (Philadelphia Inquirer). In this unique performance, an ancient rock sample estimated to be more than four billion years old hangs from the ceiling. During performances, this rock is “played” by three vocalists whistling and breathing, which subtly moves the rock like a pendulum. The singers’ breaths, acting as a poetic form of wind erosion, bring humans into close contact with the rock.

Commissioned by the Philadelphia Museum of Art and the Fabric Workshop for their major exhibition by Ai Weiwei & Cai Zhan, David Lang’s Lifespan connects the present moment with that of the earth’s origins—a time when there were no witnesses to the planet’s geological transformation.

Concerts

The "Qatsi" Trilogy: Music by Philip Glass for Films by Godfrey Reggio

Fri–Sun Jan 6–8, performances throughout the day, gallery 218. Free; no ticket required. See cma.org/crossing for performance times.

Emmanuel Arakelian

Feb 19, 2:00, Gartner Auditorium. Born in 1991 in Avignon, France, Emmanuel Arakelian began studying music at age 12 with organists Jean-Pierre Lecaudy and Henri Poulant at the Conservatoire National de Region in Toulon. He studies organ with Olivier Latry and Michel Bouvard, and harpsichord and basso continuo with Olivier Baumont and Blandine Rannou. A proponent of contemporary music, he is organist of the Paris Oratoriens, organist of Saint-Lazare Cathedral of Paris. Program includes J. S. Bach’s Toccata, Adagio, and Fugue in C Major, BWV 564, and a transcription of Sheep May Safely Graze from Wachet freut euch reine Jezu by Maurice Durufle’s Prelude and Fugue sur le nom de Jésus Christ, and a work by Grégoire Rolland. Free; no ticket required.

CMC/CWRU Joint Music Program

Wed/Lun Jan 4, 6:00. Well!/Feb 1, 6:00. The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collections for a unique and intimate experience. Programs announced the week of the performance at cma.org/CMC. Free; no ticket required.

Oberlin Contemporary Music Ensemble

Sun/Feb 26, 2:00, Gartner Auditorium. Conductor Tim Wekes leads the ensemble in the third installment of what the Rock Dealer calls as “astonishingly vital performances.” Program to be announced at cma.org/ CME. $10; CMA members and students free.

MIX

MIX: 101 Fri–Jan 6, 6:00–10:00. Join the museum as we start our new century by going back to the basics. Get an insider’s view of the galleries, see demos of artistic techniques, and dance the night away in the atrium.

SPECIAL THURSDAY MIX

MIX: Expression Thu/Feb 9, 6:00–10:00. Explore the power of words and art in this special Thursday MIX—we’re opening the museum just for MIX attendees. Share your poems, stories, and more at an open mic in the galleries, and check out the new special exhibition Barzilai: The Unknown Notebooks. MIX is all ages and over event. $10/$5 at the door. CMA members free.

COMING SOON

This spring we welcome Quince Contemporary Vocal Ensemble (March 22) and Frode Haltli and Emilie Amper (March 29) who perform Greatnesses (The Border Woods), a new work rooted in Nordic folk song. The preeminent classical tabla virtuoso Zakir Hussain is joined by sarod player Rahul Sharma for a concert of Indian classical music (April 12). At Transformer Station, Jeffrey Zeigler performs works for cello and electronics (April 25). Pioneering jazz harpist Brandee Younger and pianist Courtney Bryan showcase the music of Alice Coltrane, as well as Younger’s original compositions (May 10).

Performing Arts supported by Medcid Mcclure and the Museum Society.
Godfrey Reggio and Philip Glass’s “Gatski” Trilogy

Composer Philip Glass turns 80 on January 31. To celebrate this occasion we team up with the Cleveland Institute of Art Cinematheque to present the “Gatski” trilogy (1982–2002), Glass’s aurally and visually stunning three-part collaboration with filmmaker Godfrey Reggio. “Gatski” is the Hopi word for life, and the three feature films explore the ongoing tensions between nature and man, and man and technology. Each film ($10, CMA & Cinematheque members, seniors 65 & over, students $9). Trilogy package $30, members $25, seniors $21.

Koyaanisqatsi: Life Out of Balance Fri/Jan 27, 7:30. Sat/Jan 28, 11:30 a.m. Serene landscapes and bustling cityscapes are captured in both slow motion and frantic time-lapse photography in this gorgeous, thrilling, wordless narrative feature—an inquiry into man’s place in the natural world. (USA, 1985, 85 min.). Shown at the Cleveland Institute of Art Cinematheque’s new Peter B. Lewis Theatre, 11801 East Blvd.

Powaqqatsi: Life in Transforma-
tion Sat/Jan 28, 1:30. Sun/Jan 29, 1:30. The subdued follow-up to Powaqqatsi focuses on developing cultures, where technology is transforming traditions and transforming the environment. (USA, 1988, 99 min.) Gartner Auditorium.

Naqoyqatsi: Life as War Sat/Jan 28, 5:30. Sun/Jan 29, 3:30. Technology triumphs (over mankind) and the natural world in the final part of the “Gatski” trilogy. (USA, 2002, 89 min.) Gartner Auditorium.

Recent Films

Films show in Morley Lecture Hall. Admission to each is $9; CMA members, seniors 65 & over, students $7.

Finding Altarina Wed/Jan 4, 7:00. Fri/Jan 6, 7:00. Directed by Hugh Hudson. With Antonio Bandeira, Goshireeh Parham, and Rupert Everett. In this new period piece from the director of Chariots of Fire, an amateur archaeologist and his daughter discover ancient cave paintings in northern Spain in 1879. Music by Mark Knopfler and Evelyn Glennie. Cleveland theatrical premiere. (UK/France/Spain, 2016, 87 min.)

Harry Bensor: Shoot First Wed/Jan 11, 7:00. Directed by Justin Barse and Matthew Mula. Renowned Scottish photographer Harry Bensor first rose to fame when he covered the Beatles during their first visit to the United States in 1964. Since then, he has photographed countless other celebrities. Cleveland theatrical premiere. (USA, 2015, 89 min.)

Chicken People Fri/Jan 13, 7:00. Sun/Jan 15, 1:30. Directed by Nicole Lucas Haines. This funny, uplifting documentary focuses on competitive poultry breeders from around the country preparing for the Ohio National Poultry Show in Columbus, “the West-minster for chickens” (Varley). Cleveland theatrical premiere. (USA, 2016, 83 min.)

Bogart & Bacall

Co-stars who later became husband and wife, Humphrey Bogart and Lauren Bacall are one of the most famous couples in screen history. The duo made four movies together—all well-regarded film noirs that we show in February from 35mm in Morley Lecture Hall. Admission to each is $11; CMA members, seniors 65 & over, students $8.

To Have and Have Not Fri/Feb 10, 7:00. Sun/Feb 12, 12:30. Directed by Howard Hawks. With Walter Brennan and Hoagy Carmichael. The wary owner of a charter boat in wartime Martinique agrees to smuggle a French Resistance fighter onto the island. William Faulkner co-wrote the famous adaptation of Hemingway’s “worst” book, which has been called Howard Hawks’s Cinematic (USA, 1944, 100 min.).

Beating the Odds Thu/Feb 16, 12:30. Directed by André Techiné. With Sandrine Bonnaire. Two teenagers living in the French Pyrenees are adversaries until circumstances force them to share the same house. Adults only! Cleveland premiere. (France, 2016, 16 min.)

The Big Sleep Wed/Feb 22, 6:45. Fri/Feb 24, 17:45. Directed by Howard Hawks. Bogart plays Philip Marlowe in this celebrated (7 baffling) mystery-chiller in which Raymond Chandler’s iconic private eye becomes enmeshed with two sisters from a fabulously wealthy family. (USA, 1946, 114 min.)

Dark Passage Sun/Feb 19, 13:00. Wed/Feb 22, 7:00. Directed by Delmer Daves. A man wrongly accused of murdering his wife hides in a woman’s apartment and eventually resorts to plastic surgery to evade capture. (USA, 1947, 106 min.)

Kay Largo Fri/Feb 24, 7:00. Sun/ Feb 26, 12:30. Directed by John Huston. With Edward G. Robinson, Lionel Barrymore, and Claire Trevor. A war-weary World War II veteran is forced to confront a dangerous gangster who has taken over the Florida hotel run by the family of his deceased army buddy. (USA, 1948, 101 min.)

Meet the Beatles IV

In January, Scott Freiman makes his fourth visit in six years to the Cleveland Museum of Art. Freiman is a composer, musician, teacher, record label owner, and software entrepreneur who is also a leading expert on the Beatles. His popular “Deconstructing the Beatles” lectures have taken him not only to theaters and colleges across the United States but also to corporations such as Pixar, Google, and Facebook.

“Deconstructing the Beatles” is a series of multimedia presentations that examine and analyze the many innovative songwriting and production techniques used by The Fab Four. Freiman’s lectures are supplemented by photographs, graphics, film clips, and snippets of sound and music. He has prepared individual talks on: Sgt. Pepper’s Lonely Hearts Club Band, The White Album, Revolver, Rubber Soul. Strawberry Fields Forever,” and the Beatles’ early years. All of these lectures have been presented in Cleveland, drawing a few thousand fans, the first four talks have recently been video-taped for showings in movie theaters across the country. Freiman’s in-person appearance in January finds him premiering a brand-new show, “Roll Up! Deconstructing the Beatles’ Magical Mystery Tour,” and also re-releasing 2003’s “Yeah! Yeah! Yeah! Deconstructing the Early Beatles.” Neither of these lectures has been recorded or filmed. Each program costs $26. CMA members, seniors 65 & over, students $5. Both programs programs $35; members, seniors, students $25. Gartner Auditorium.

Check out the “Deconstructing the Beatles” schedule online at clevelandart.org — it’s packed with other great events and exhibitions!

20 January/February 2017

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at clevelandart.org
KSU & CMA: A Basquiat Notebooks Collaboration

For the past five years, students in Kent State University’s Educational Administration program’s leading for Social Justice course have partnered with local artists to create works of art illuminating issues they face in their teaching practice, such as race, ethnicity, socioeconomic status, and sexual orientation. This year, they are studying the work of Jean-Michel Basquiat, and incorporating into their artworks the ideas, influences, and social issues that he confronts and explored.

See the finished pieces in a special pop-up exhibition January 20–22 in the Ames Family Artroom for the opening weekend of Basquiat: The Unknown Notebooks. On Sunday, January 22, join the artists, students, and teachers for a day of art activities for all ages, refreshments, and FREE admission to the exhibition.

Talks and Tours

Talks are free, meet at the atrium desk unless noted.
Guided Tours 10:00 PM. Join a CMA-trained docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent (see classification.org).

Exhibition Tours: Albert Oehlen: Wood or Gogh, Weds/Thurs/Fri and Sun/2:00 Jan 14–Feb 22. Stroller Tours page 23.

Art in the Atrium

First Wed. of every month, 115 docent-led conversations in the galleries for audiences with memory loss designed to lift the spirit, engage the mind, and provide a social experience free, pre-registration required: 216-231-5482.

Collections Chats Every other Tue, starting Jan 24, 2:30. In these short chats, hear about favorite works of art, recent acquisitions, and new installations. Visit collection.chats for the list of talks or check the daily schedule at the information desk.

Gallery Talks: Albert Oehlen
Exhibitions and art for a living and his lasting impact on contemporary art, free no registration required. Next exhibition Sat/Sun 2/19, 2:00. Jordan Renter, artist and writer

Works of Art

Workshop: The Art of Storytelling Four Weds Mar 15, 15, 25, and Apr 12, 6:30–8:00. Find your story. Through exercises in par-amount, writers, and personal expression, this workshop is for writers, non-writers, performers, non-performers, improvers, or anyone interested in bringing authenticity to their work and everyday life. $50, CMA members $40.

Adult Studio All-Day Workshops page 25.
Art Together Family Workshops page 24.
Educator Workshops page 24.

Join us

In Art Cart Second Sun of every month, 1:00–3:00, unless noted. Wear gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. 216-707-2442.

Jan 6, 6:00–8:00. Don’t Mess with Our Favorite Things. What special things do you collect? You’ve seen the museum’s collection of art on view in the galleries, now touch some of the docents’ favorite things.

In Art Cart and Techniques of the Artist. Explore the processes for casting metal, blowing glass, and such techniques as stained glass, silk, and more.

Feb 12 Problem Solving: What in the World? When faced with a new or unfamiliar object, how do you figure out what it is? What questions do you ask? Touch and investigate mystery objects from various time periods and cultures. The docents will help you uncover their secrets!

Make & Take: Craft with Style Second Wed of every month, 3:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! $5.

Jan 11 Handmade Journals: Create a handmade journal to keep you organized in 2017.
Feb 8 Origami Lanterns: With few folds, regular paper becomes a stylish lamp shade or lantern.
Art and Fiction Book Club Two Weds Jan 4 and 11, 3:30–5:30. Explore Paris in the 1930s as we read A Stender Father by Joss Wells and explore Myth and Mystique: Cleveland’s Gothic Table Fountain. $3. CMA members $30.

Yoga at the Museum Third Sat, 11:00. North Court Lobby. Each month, explore a different theme and exercise your mind with a tour of the galleries by museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Atrium Center. Accessible to all, regardless of age, body type, or fitness level. $15, CMA members $12. Please bring your own mat.

Jan 21 Winter: Embrace the stillness of a frozen snow through landscape painting and mindfulness practice.
Feb 18 Love. Exercise your heart with depictions of emotion and sweeping prose.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners in a variety of arts of all. We are welcoming no prior experience with meditation required. 5: registration required.

OPEN DAY CELEBRATION Basquiat: The Unknown Notebooks Sat Jan 21, 10:00–5:00. Ames Family Atrium. Be the first to see the exhibition with FREE admission all day. Experience art activities, refreshments, and a special pop-up exhibition with artwork created by students in Kent State University’s Leading for Social Justice course.

Stroller Tours

Second and Third Wed of every month, 10:30–11:00. Art comes to life through books, music, movement, and storytime during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required. each adult/baby pair $35, CMA members $28. Limit nine pairs. Register now for Jan and Feb.
Jan 10, 17, 24, 31 Inside/Outside Feb 7, 14, 21, 28 Line, Shape, and Texture March 7, 14, 21, 28 You and Me

Mindfulness at the Museum

Many visitors walk through our doors seeking a place to rest, recharge, and unwind. Practicing mindfulness—actively observing our mental, physical, and emotional states—has been shown to reduce stress and improve mood.

The museum’s galleries are a great place to practice mindfulness through slow, deliberate looking. Choose an artwork and spend some time with it. As your eyes study every detail, pay attention to how your gaze travels across the work. When your attention starts to wander—it will and that’s okay—close your eyes, listen to the sounds in the gallery for a few minutes, and count five breaths. When you open your eyes, look at the work again and see what new details you notice.

Meditation can help you take your mindfulness practice to the next level. Every month, the museum offers a guided meditation session led by an experienced practitioner in the west wing glass box gallery. Register now through the ticket center for this month’s session. —BC

For Teachers
Art to Go and See and touch amazing works of art from the museum’s distinctive Education Art Collection. Call 216-707-2467 or visit clevelandart.org.

EASY CHILDHOOD EDUCATOR WORKSHOP
Leave Room for Art: Artists- Integrated Lesson Planning
Sat/Mar 11, 10:00-1:00. Focus on practical strategies for integrating art across the curriculum and practice writing lessons that can be immediately implemented in your classroom using works in the CMA collection as inspiration. Ohio-approved $25. TRC Advantages members $20. Register through the ticket center.

SUBSIDIES
Active Learning Experiences
A limited number of scholarships are available to support staff-led lessons in the galleries. For more information, visit oma.org/learn or contact Hello Eispiel (216-707-6811 or help@omah.org).

TRC to Go—Professional Development Comes to You!
The Teacher Resource Center of the CMA can support curricular link across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2481 or dhilton@clevelandart.org) or Maury Eispiel (216-707-6811 or help@omah.org).

For up-to-date information regarding education events and workshops, visit oma.org/learn or contact them at 216-707-6811 or help@omah.org.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Art Stories
Every Thu, 10:30-11:00. Read, look, and play with us—now in the galleries! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-ups. Each session begins in the atrium and ends with a gallery walk. Free. Register through the ticket center. Space is limited.

Jan 5 Things That Go
Jan 12 Color Splash
Jan 19 A Walk in the Woods
Jan 26 If You’re Happy and You Know It

Feb 2 Around the Neighborhood
Feb 9 Babies: All about! When You Were Small
Feb 16 Delightful Diamonds
Feb 23 Croopy Crayon Critters

Family Game Night
Family Game Night: Travelers’ Edition 2017
Fri/Feb 24, 5:30-8:00. Join us as we travel the world! Families of all ages play board games and solve puzzles. Expect super-sized games in the atrium, such as Snakes and Ladders and Twister, and family-friendly competition with our “What in the World?” Quiz Show. Our Time Travelers will lead you through the galleries as you solve his scavenger hunt. 50 family crews, CMA members $25; non-members $35. Age appropriate. Contact the ticket center.

Second Sundays
Bring your family on the second Sunday of every month from 10:00 a.m. to 4:00 p.m. for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same! Jan 8 Colorful Creativity. Play with color as we look at how artists use different shades and hues in their art.

Feb 12 Movables Art and Amazing Machines. Inspired by the museum’s spectacular Tate Fountain, explore art that moves and also makes you move. Sponsored by Medical Mutual

My Very First Art Class
Four Fri (Jan 6-27; Feb 2-23, 10:00-11:45) ages 1½-2½.
Adult/child pair $60, CMA members $52; additional child $20. Three Fri Mar 3-17, 10:00-11:45 ages 1½-2½ (1 adult, 1 child) $112. Adult/child pair $60, CMA members $54; additional child $18. Limit: nine pairs. Jan 6, 13, 20, 27 Big/Little Winter, Animals, and Birds. Feb 10, 17, 24 Cities, Hearts, ABC, and Stories Mar 10, 17 Sculptures, Patterns, and Lizards

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our current exhibitions. These workshops inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you to bring your family to make art together.

Photographic Portraits Workshop
Sun/Jan 22, 1:00-3:00. Bring your digital camera or phone and we’ll help you go beyond the average selfie. Using our family members as subjects we’ll explore a photographer’s ability to tell a story. We’ll also alter our prints using drawing and collage techniques. Adult/child pair $40, CMA members $36; each additional person $12. Register now.

Encaustic Workshop
Sun/Feb 26, 10:00-3:00. The contemporary art of Albert Oehlen will be our inspiration as we make encaustic or molten wax, paintings. This workshop involves the use of heat guns and warming plates to melt wax, so is best for ages 8 and up. Adult/child pair $40, CMA members $36; each additional person $12. Member registration begins January 9; non-members January 11.

Save the date! Sun/Apr 30, 10-12:30. Mobiles Workshop

Drawing in the Galleries
Eight Wed/Mar 1-28, 6:00-8:30. Instructor: Susan Gray Be. $65, CMA members $56.

Watercolor Eight Wed/Mar 1-28, 6:00-8:30. Instructor: Jesse Rhinhart. $95, CMA members $86.

Watercolor in the Evening
Wed/Mar 4-28, 6:00-8:30. Instructor: Vasa Tax. $95, CMA members $86.

Beginning Watercolor Eight Thu/Mar 2-29, 7:30-9:30. Instructor: Jocie Rienzen. $95, CMA members $86.

Multimedia Art Class Eight Thu/Mar 9-29, 7:30-9:30. Instructor: John Rencz, $95, CMA members $86.

Composition in Oil Eight Fri/Mar 3-24, 10:00-12:00. Instructor: Susan Gray Be. $275, CMA members $250. Includes model fee.

Composition in Oil, Evening Fri/Mar 3-24, 10:00-12:00. Instructor: Susan Gray Be. $275, CMA members $250. Includes model fee.

Constructing a New Image Eight Sat/Mar 4-24, 10:00-12:00. Instructor: John Rencz, $275, CMA members $225.

Watercolor in the Evening
Wed/Apr 4-26, 6:00-8:30. Instructor: Susan Gray Be. $65, CMA members $56.

Classes are designed for all levels and all ages. Rain dates will be scheduled. Call 216-707-2483 or email cmaeducation@clevelandart.org.

Parade the Circle
The 28th annual Parade the Circle is Saturday, June 10. The theme for this year’s parade is Collage.

Collage
A composition of disparate elements collected or altered to complete a whole.

Parade the Circle Leadership Workshops
Get help planning a parade ensemble. Leaders of school and community groups can enroll in free training workshops in parade skills, beginning in March. For more information and a schedule, call 216-707-2483 or email cmaeducation@clevelandart.org.

Public Workshops begin in May.

Art Crew
Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $50 non-refundable booking fee and $75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commodships@omah.org.
Very Local Hero

More than a few staff members of the Cleveland Museum of Art are themselves artists. A sterling example is longtime security guard Dexter Davis, a graduate of the Cleveland Institute of Art whose distinctive mixed-media work has been exhibited widely. A number of his pieces have been acquired by the museum for its permanent collection. In 2016 Kent State University organized a retrospective exhibition of his work and published a catalogue by Henry Adams, a professor at Case Western Reserve University and a former CMA curator of American art. A number of items related to Davis’s work are available in the museum store.


Magnets Spirit, 1998, and Black Heads, 2010. $7.50 (2 magnets, each 2.5 x 3.5 in.); single magnets $3.50.

Notecards Spirit (4 x 6 in.) and Black Heads (5 x 7 in.). $2.95 each. All products made in the USA.

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. We proudly acknowledge the annual support of the following donors:

Marilyn and Larry Blaustein
Richard Blum / Harriet Wurm
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Mr. and Mrs. William P. Callier
Leigh Carter
Mr. and Mrs. Homer D. W. Churchill
Dr. John and Helen Collins
Sarah S. and Alexander M. Cutler

Correction

In the Nov/Dec 2016 philanthropy issue, the names of Kate and Brint Stenerson should have appeared in the Individual Giving listings at the $5,000-$9,999 level.

New After-Hours Program for Members

Members Insight Series: Tues./Feb 21, 5:30–8:00. Free. Join us for the first of these quarterly after-hours events for a sneak peek at what’s coming to the CMA in 2017 and the opportunity to lend your voice to the museum. Enjoy rotating special exhibitions and new installations and rotations in the museum’s permanent collection galleries, as well as music, beverages, and interactive experiences.

GALLERY GAME

Six Degrees of Separation

Start with one artwork and connect it to another through a similar pattern or shape. Use the examples provided to start, or find six of your own.

Seema Rao Educator
Vesela Kouzova Graphic Designer
NEW IN THE GALLERIES

FRONT COVER
Untitled (Baum 57) 2015
Albert Oehlen (German, born 1954). Oil on Dibond; 250 x 250 cm. © Albert Oehlen.
Courtesy of the artist.
Photo: Stefan Ruhner

GALLERY 232
The museum periodically changes its textile displays to limit exposure to light, which causes fading. The centerpiece of the current display in the Pre-Columbian galleries is a cloth that many experts regard as one of the greatest paintings to survive from South American antiquity. Created by an artist of the Nasca culture between 500 and 1000 AD, it depicts a procession of large, animated figures, perhaps humans dressed in the guise of supernatural beings thought to be responsible for nature’s fertility. One of the museum’s most masterpieces, it is on view until August 2017, along with several other special textiles from the ancient Andean collection.

Cloth with Procession of Figures (Half of a Mantle) 500-1000 AD. Central Andes, south coast, Wari. Kayan Necrópolis (?), Nasca people. Cotton and pigment (field), camelid fiber (border and fringe); overall: 69.8 x 280.7 cm. The Norweb Collection, 1940.530

GALLERY 235
Japanese art displays are rotated twice a year. The January 2017 installation features a lacquer container for an ink stone, brushes, and ink (below) that is both functional and lavish. Its dramatic effects achieved with a pear-skin ground decoration (nashiji), and sprinkled powder decoration in high relief (takamaki-e). In contrast to the bright, celebratory motifs on the exterior shown here, the interior (shown in the gallery) invites a more reflective mood with its autumn moonlit sky over chrysanthemums. This recent acquisition is on view until July 2017 alongside major screen paintings from the Momoyama period, known as Japan’s Golden Age.

Writing Box (Suzuribako) with Phoenix in Paulownia c. 1673-96. Japan, Momoyama period (1573–1615). Lacquer on wood with sprinkled gold and silver powder (maki-e) and gold and silver foil application; 4 x 20.5 x 23.5 cm. Leonard C. Hanna Jr. Fund, 2016.34