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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 1991; 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, Cyra 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 on 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

The Ecstasy of St. Karai: Kara Walker, New Work


Cheating Death: Portrait Photography’s First Half Century

Through Feb 5, Mark Schwartz and Bettina Katz 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. Cheating Death presents more than 50 images from portrait photography’s first 50 years.

Myth and Mystique: Cleveland’s Gothic Table Fountain

Through Feb 26. Julius and Larry Potlock 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 vessels, enamels, illuminated manuscripts, and a painting by Jan van Eyck.

Premier exhibition sponsor: Hahn Lasser Funds for the exhibition and publication generously provided by the Women’s Council of the Cleveland Museum of Art

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EXHIBITION

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 $$. The implicit repetition of letters and letter combinations is rhythmic, 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—and 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 notebooks undoubtedly form an important source for understanding what he sought to convey in his art. Not only does an in-depth study of the notebooks 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 sketchbooks 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 an archetypal handled 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 parallels 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—are today considered “artworks with a status all their own.”* The diagrams, drawings, and brief texts composed in mirror writing (read from right to left) treat a range of subjects, from technology, natural sciences, and art to personal notes and comments.

The compilation of Leonardo’s manuscripts and drawings, discovered in 1965 at the Biblioteca Nacional de España in Madrid and published in 1974 as the Codices Madrid, in turn inspired Beuys to create a group of drawings, which he published as an edition in 1975.* In doing so, Beuys sought to explore how Leonardo would draw “technology if he were alive today.” Basquiat’s own interests in history, alchemy, and science seem to echo or sample from several Beuysian works. Like Beuys’s 1975 drawings, Basquiat’s Untitled from 1986 is largely covered with pictograms and symbols that evoke Leonardo’s codices.

Basquiat’s notebooks reveal a similarly omnivorous mind: besides drawings, pictograms, and symbols, they include everything from letters, syllables, words, lists, and poetry to quotidian notes such as shopping lists, addresses, and telephone numbers.

*From the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image.

**From an in-depth study of the notebooks close a gap in the research to date.

***From a notebook, defined as “a small book with blank or ruled pages for writing notes in.”
The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in his environment.

All of his work, from notebooks to drawings, collages, paintings, and sculpture, Basquiat integrated the ideas 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 transferred 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 to 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.

The notebooks expand our understanding of Basquiat as an artist who takes his words, symbols, and concepts from everything he perceives in his environment.
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 2,283 works of art.

The vast majority of Wade’s gifts are beautiful textiles—1,581 textiles out of 2,855 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 fiddle-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 calling at ports around the Mediterranean, Japan, and China in their luxuriously appointed yacht, the Wadena.

**EXHIBITION**

**Opulent Fashion in the Church**

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

**LEF T**

Chasuble mid-1700s. Italy. Silk: moiré, silk and gilt-metal thread; embroidery: 154 x 70.5 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.1453

**LEFT**

Chasuble mid-1700s. Italy. Silk: moiré, silk and gilt-metal thread; embroidery: 154 x 70.5 cm. Gift of Mr. and Mrs. J. H. Wade, 1916.1453

The Wadena

Built in 1891 in Cleveland, the Wadena—a 158-foot, steel-hulled, schooner-rigged, screw steam yacht—had cutting-edge machinery that provided distilled fresh water, a refrigeration system that produced ice and also cooled or heated the yacht, and all-electric lighting.

**Louise W. Mackie**

Curator of Textiles (retired)
The year 2017 begins with the groundbreaking Albert Oehlen: Woods near Oehlen, on view through March 12, and continues with a diverse assortment of new exhibitions, from American icons to African carvers to Asian painters. Basquiat: The Unknown Notebooks, January 22 to April 23 (full article on page 5), 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 Freed, February 26 to July 30 in the Mark Schwartz and Bettina Katz Photography Gallery, looks at the work of two photographers, one black, one white, and their work of two photographers, one black, one white, and their sometimes even fame during their lifetimes. "Brand-New & Terrific: Alex Katz in the 1950s, April 30 to August 6 in the Kelvin 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 Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuut, Katz Curator at Colby.

An exhibition featuring selections of Japanese art from the recent bequest from George Gund III runs May 21 to September 3 in the Kelvin 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 paintings 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 museum 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.
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. **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 inscriptions 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 robed traveler’s footsteps. In 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

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

New Primordial Chaos

2014. Michael Cherney (American, born 1969). Photograph in handscroll format, ink on mitsumata washi paper; image: 29.7 x 86.2 cm; scroll: 31.6 x 337.2 cm. The Jane B. Tipp Charitable Lead Annuity Trust, 2015.80

INTERVIEW

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 New Primordial Chaos by Michael Cherney. At first sight the work is in the traditional format of a handscroll; 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 reflect on the past. For example, take the recent acquisition New Primordial Chaos by Michael Cherney. At first sight the work is in the traditional format of a handscroll; 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 reflect on the past.

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.

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 have favorite pieces in this collection?

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 areas where we could improve the visitor experience either by increasing the visibility of what we already have or by acquiring new works.

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 have 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?

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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 viewers. When you spend time with an object and get to know it, even something very unobtrusive becomes fascinating.
Cyra Levenson

Cultivating a sense of wide-awake-ness

Last August, the museum welcomed Cyra Levenson as the new director of education and academic affairs. She previously held positions at George Washington University, 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 history for people. People can walk through on a lunch

Cyra Levenson
Director of Education and Academic Affairs

differentiation and walked through the galleries. The possibilities are endless.

You attended Oberlin College in the mid-1990s and visited the museum as an art history student. What

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 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 promoting emotion are separate systems, 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 to the facts 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 because we need 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 experienced 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. 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.

Why wouldn’t we be teaching literacy through imagery?

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. Often 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 innately have, vision is the most powerful. So why wouldn’t we have even separated teaching through imagery? 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 own eyes.

This interview was conducted by HOWARD AGRIESTI.
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 2008 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 Allora & Calzadilla, 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.

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

Performances supported by Medical Mutual and the Mason Society.
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, graphs, film clips, and snatches 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 recently been videotaped for home viewing.

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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 confronted and explored.

See the finished pieces in a special pop-up exhibition January 20–22 in the Ames Family Atrium 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

Tours are free; meet at the atrium desk unless noted.

Guided Tours 100 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Gallery Tours: Albert Oehlen Woods near Oehle, Wed/11:00 and Sun/2:00, Jan 4–Feb 22.

Stroller Tours see page 23.

Art in the Afternoon First Wed of every month at 11:30. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

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

Gallery Talks: Albert Oehlen Explore the artist’s work and his lasting impact on contemporary art. Free; no registration required. See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org.

Wed/Jan 14, 200, John Kantor, artist and writer

Wed/Jan 18, 6:00, Reto Thüring, curator of contemporary art at the Cleveland Museum of Art

Sat/Jan 28, 200, John Corbett, professor at the School of the Art Institute of Chicago and co-owner of Corbett vs. Dempsey gallery in Chicago

Dempsey gallery in Chicago

Sat/Feb 3, 10:00, Reto Thüring

Gallerie Talk: Pale Color Tone Wed/Jan 17, 12:00–repeated Wed/Feb 8, 6:00, James and Hanna Bartlett Prints and Drawings Galleries. Pastels enjoyed a remarkably creative period of richness, diversity, and imagination. The medium flourished from the late 18th to the early 20th century. See pastels made by Caspar David Friedrich, Rembrandt, and more with Heather Lemenides, chief curator. Free; no registration required.

Gallery Talk: The Table Fountain Wed/Jan 25, 6:00, Julia and Larry Pollock Focus Gallery. One of the museum’s most unique objects is explored in depth in Myth and Mystique: Cleveland’s Gothic Table Fountain, on view through February 26. Join Stephen N. Fliegel, curator of medieval art, for a discussion of the table fountain’s history and context in the exhibition. Please note that space is limited. Free; ticket required.

100 Paintings/100 Years: 1915–2015 Sat/ Feb 11, 2:00, Recital Hall. One painting per year, in chronological order, representing 100 years. From Kazimir Malevich’s Red Square to furniture sculpture by John Armleder, with stops along the way for Viajera Celmis, Stanley Whitney, Sadie Benning, and Albert Oehlen. Writer and curator Bob Nickas traces a century of painting as a matter of free association. Following the lecture, join Reto Thüring, curator of contemporary art, for a tour of Albert Oehlen, Woods near Oehle. Free; ticket required.

Enchanted Woods and Living Waters: Medieval Fountains in Word and Image Sat/ Feb 18, 2:00, Lecture Hall. Simultaneously enchanting and tantalizing, medieval fountains were paradoxical, hybrid things: they indexed love and loss, joy and suffering, passion and danger, life and death. Elina Gertman, professor of art history at Case Western Reserve University, addresses representations of fountains in late medieval art and literature. She takes the audience from the wilds of Broccelliano to the parks of Pleasance, and from the unattainable springs of eternal youth to the cleansing waters of the fountain of life. Free; ticket required.

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

Workshops

Workshop: The Art of Storytelling Four Wed/Mar 1, 15, 29, & Apr 12, 6:30–8:30. Find your story. Through exercises in performance, writing, and more, discover how art can become a catalyst for powerful stories and personal expression. This workshop is for writers, nonwriters, performers, nonperformers, improvisers, or anyone interested in bringing authenticity to their work and everyday life. $50, CMA members $40.

Adult Studio All-Day Workshops see page 25.

Art Together Family Workshops see page 24.

Educator Workshops see page 24.

Join in

Art Cart Second Sun of every month, 10:00–12:00, unless otherwise noted. Wearing 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. Call 216-707-2467.

Jan 6, 6:00–8:00. Docent’s Choice: 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.

Jan 8 Materials and Techniques of the Artist. Explore the processes for casting metal, blowing glass, and making ceramic, faience, 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? Questions do you ask? Touch and interpret 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, 5:30–8:00. 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 just for you to keep organized in 2017. Feb 8 Origami Lanterns. With a few folds, regular paper becomes a stylish lampshade or lantern.

Art and Fiction Book Club Two Wed/Jan 4 and 11, 11:30–2:30, classroom E. Explore Paris in the 1900s as we read A Sudden Tether by Jess Wells and explore Myth and Mystique: Cleveland’s Gothic Table Fountain. $15, CMA members $50.

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. $10 CMA members $12. Please bring your own mat.

Jan 21 Winter. Embrace the stillness of freshly fallen snow through landscape painting and mindfulness practice.

Feb 18 Love. Exercise your heart with depictions of emotion and chest-opening poses.

Meditation in the Galleries Second Sat, 11:00, gallery 244. Join us each month to clear your mind and refresh your spirits with a brief guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5; registration required.

OPENING DAY CELEBRATION Basquiat: The Unknown Notebooks Jan 22, 10:00–5:00, Ames Family Atrium. Be the first to see the exhibition with FREE admission all day, and enjoy art activities, refreshments, and a special pop-up exhibition with artwork created by students in Kent State University’s Leading for Social Justice course.

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 state—has been shown to reduce stress and improve mood. The museum’s galleries are a great place to practice mindfullness 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 take your mindfulness practice to the next level. Every month, the museum offers a guided meditation session, led by an experienced improviser in the west wing glass box gallery. Register now through the ticket center for this month’s session. —BC

Stroller Tours

Second and Third Wed of every month, 10:30–11:30. For parents and caregivers and their pre-toddler age (18 months and younger) children.Advance registration required; each adult/baby pair $5. Limit 10 pairs. Meet at the atrium desk.

Jan 11 and 18 Materials of the Artist

Feb 8 and 15 Love Stories

Mar 8 and 15 What’s New?

CMA Baby

Four Tue, 10:30–11:00. Art comes to life through music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required each adult/baby pair $15, CMA members $12.80. Register now for Jan and Feb.

Jan 10, 17, 24, 31 Inside/Outside Feb 7, 14, 21, 28, Line, Shape, and Texture

Mar 7, 14, 21, 28, You and Me
Martin Luther King Jr. Day

Celebrate Dr. Martin Luther King Jr. through words and images on Monday, January 16, from 11:00 to 4:00. Explore how the moving passages of King’s writings and speeches shed light on the struggles of children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. 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 Dragons
Feb 23 Creepy Crawly Critters

Second Sundays
Bring your family on the second Sunday of every month from 11:00 to 4:00 for a variety of family-friendly activities including art making. Art Story, Art Cart, scavenger hunts, and more—no two Sundays are the same! Jan 8 & Colofrul Creativity: Play with color as we look at how artists use different shades and hues in their art. Feb 12 Mobile Art and Amazing Machines: Inspired by the museum’s spectacular Table Fountain, explore art that moves and also makes you move. Sponsored by Medical Mutual

For Teachers

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

Early Childhood Educator Workshop Leave Room for Art: Arts-Integrated Lesson Planning Sat/Mar 11, 10:00–1:00. Focus on the arts in the classroom. This workshop explores the arts integrated lesson, pratical strategies for integration, and ideas for integrating art across all subject areas and grade levels. To find out more, call 216-707-2468 or visit clevelandart.org.

Active Learning Experiences A limited number of scholarships are available to support staff-led lessons in the galleries. For information, visit cma.org/learn or contact Hajnal Eppley (216-707-6811 or hajnal.eppley@clevelandart.org).

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Czike (216-707-2468 or dczike@clevelandart.org).

Transportation When you make your tour request online you can also apply for funds to offset the cost of traveling to the CMA. For more information, visit cma.org/learn or contact Diane Czike (216-707-2468 or dczike@clevelandart.org).

TRC to Go: Professional Development Comes to You! The Teacher Resource Center of the CMA can support curricula across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org).

For up-to-date information regarding educator events and workshops, visit cma.org/learn. Support provided by the Women’s Council of the Cleveland Museum of Art, Eaton Charitable Fund, and Kent S. Smith Charitable Trust

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 connects children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.

Family Game Night Family Game Night: Travelers’ Edition 2017 Fri/Feb 24, 5:30–8:00. Join us as we travel the world with games and games and games and games and games and games. Supplied materials and ideas for games and games and games and games and games and games. Sound confusing? It’s not. Come and have fun with games and games and games and games and games and games. Free play; register through the ticket center. Space is limited.

My Very First Art Class
Four Fri/Jan 6–27 & Feb 3–24, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–3½). Adult/child pair $80; CMA members $72; additional child $20. Three Fri/Mar 3–17, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–3½). Adult/child pair $60, CMA members $54; additional child $18. Limit nine pairs through the galleries as you solve his scavenger hunt, $10 per family; CMA members $25; $30 day of event. Register online or through the ticket center.

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 hands-on unique experience that links art making to one of our current exhibitions. Artists work explore inspiration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in many series, we encourage you and your family to make art together.

Photographic Portraits Workshop Sun/Feb 25, 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 techniques. Adult/child pair $40; CMA members $36; each additional person $12. Register now.

Encaustic Workshop Sun/Feb 26, 10:00–3:30. The contemplative 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; additional person $12. Member registration begins January 1; nonmembers January 5.

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

Adult Studios
Learn from artists in informal studio with individual attention. All classes are held at the museum. Register in person or call the ticket center. Information: adultstudios@clevelandart.org. Supplies lists available at the ticket center.

All-Day Workshop: Shibori Sat/Feb 4, 10:00–4:00 (on your own). Instructor: JoAnn Giordano. $90, CMA members $75. Fee includes dye, auxiliary chemicals, and fabric.

All-Day Workshop: Ikebana Sat/Feb 4, 10:00–4:00 (on your own). Instructor: Isa Rangnathan. $85, CMA members $70. Supply list at ticket center.

Introduction to Drawing Tue/Mar 14–May 2, 10:00–3:30. Instructor: JoAnn Renz. $205, CMA members $155.

Painting for Beginners: Oil and Acrylic Sat/Apr 15, 10:00–12:30. Instructor: Susan Gray Bé. $195, CMA members $150

Chinese Brush Painting Six Tue/ Mar 7–April 4, 1:30–4:00. Instructor: Mitzi Lai. $150, CMA members $120.

Introduction to Painting Eight Wed/Mar 22–April 25, 10:00–12:30. Instructor: Cliff Novak. $195, CMA members $150.

Art Crew: Chinese Brush Painting Six Tue/Mar 7–April 25, 10:00–12:30. Instructor: Susan Gray Bé. $215, CMA members $165. Includes meals and a schedule, call 216-707-2483 or e-mail commonsart@clevelandart.org.

Community Arts
Enjoy Community Arts artists and performers at area events. For details and updated information see cma.org/communityarts.

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 vision

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 information and a schedule, call 216-707-2483 or e-mail commonsart@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 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commonsart@clevelandart.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 Dexter’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.

News & Notes

Very Local Hero

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New After-Hours Program for Members

Members Insight Series Tue/ Feb 21, 5:30–8:00. Free. Join us for the first of these quarterly after-hours events for a sneak peak 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.

Correction

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

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 Warm
Mr. and Mrs. Charles P. Bolton
Mr. and Mrs. William F. Calfee
Leigh Carter
Mr. and Mrs. Homer D. W. Chisholm
Dr. John and Helen Collis
Sarah S. and Alexander M. Cutler

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
Vessela Kouzova Graphic Designer
NEW IN THE GALLERIES

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 50 BC and AD 50, 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 great 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)  50 BC–AD 50. 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. 1573–99. 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