IN THIS ISSUE

Exhibitions Short descriptions of current exhibitions.

Meet Betsy Wieseman New curator of European paintings and sculpture.

Chaekgeori Soo McCormick discusses a fascinating tradition in Korean screen painting.

Riches to Rags Barbara Tannenbaum presents a new show of American photography from the 1930s.

Japanese Screens Sinéad Vilbar introduces the latest installation in the Japanese galleries.

Lichtenstein in the Chinese Galleries Clarissa von Spee explains a new cross-cultural installation.

Collection Highlights A Picasso painting and a medieval manuscript.

Park Project Jeffrey Strean gives an overview of current landscape design work.

For the Benefit of All the People Forever Cyra Levenson wants to know about your museum experience.

Performance and Film Ohio City Stages free outdoor concerts in Hingetown, plus the great year of 1967 and exhibitions on film.

Education Talks, classes, and hands-on activities.

New in the Galleries Recent additions to the permanent displays.

FROM THE DIRECTOR

Dear Members,

The contents of this magazine emphasize both the wide-ranging strength of the museum’s collection and the many ways we make works of art accessible to our visitors. Soo McCormick’s focus exhibit on Korean chaekgeori screens, for example, is built around our very fine, recently acquired example of this unique genre. The first such show in the US brings a selection of works that are a revelatory introduction to chaekgeori.

Barbara Tannenbaum has developed a photography show to complement our upcoming Jazz Age exhibition; her presentation is a who’s who of iconic American photographers working during the Great Depression—using works drawn entirely from our own collection. Installations of Japanese screens change twice a year, both to protect these light-sensitive works and to allow us to showcase more of our remarkable holdings. July’s rotation offers the first chance for visitors to stand before a magnificent pair of screens the museum acquired in 2015. For similar reasons, Chinese gallery installations change regularly, and this summer’s iteration presents a great opportunity to juxtapose a classic 12th-century ink painting with a Chinese-inspired print made by American artist Roy Lichtenstein in the 1990s, both owned by the museum. In addition, two collection highlights include a famed Picasso-Cubist painting and a royal book of hours from medieval France.

On the back cover is a “new in the galleries” feature on an exciting group of long-term loans from the Kunsthistorisches Museum in Vienna, on view in our Jack, Joseph and Morton Mandel Armor Court. The loans, which temporarily augment the museum’s own superb collection, are made possible by a generous gift from the Mandel Foundation. With each of these various presentations, we seek to reinforce our mission as a place where the world reveals itself through art.

Finally, we welcome John Easley as the museum’s new chief advancement officer. With extensive experience in visual and performing arts, John brings both expertise and a perspective informed by decades of service at a range of fine arts institutions. His photograph is below; if you see him, please say hello!

Sincerely,

William M. Griswold
Director

John Easley Chief advancement officer
EXHIBITIONS

Brand-New & Terrific: Alex Katz in the 1950s
Through Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approach. This exhibition showcases more than 70 key loans from public and private collections.

Presenting Sponsor: BakerHostetler
Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

Reeds and Geese: Japanese Art from the Collection of George Gund III
Through Sep 3, Kelvin and Eleanor Smith Foundation Exhibition Gallery. The Japanese art collection bequeathed to the museum by George Gund III is the basis of this exhibition of medieval Japanese ink paintings and ceramics related to tea culture.

Made possible in part by a grant from the George Gund Foundation

Black in America: Louis Draper and Leonard Freed
Through Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist.

Made possible in part by a gift from Donald F. and Anne T. Palmer

Opulent Fashion in the Church
Through Oct 1, Arlene M. and Arthur S. Holden Textile Gallery. In 1916 Jeptha Wade II, the museum’s visionary co-founder and president, along with his wife, Ellen Garretson Wade, donated most of these European vestments of the 1600s and 1700s.

Made possible in part by a gift from Joon-Li Kim and Robert Gudbranson

African Master Carvers: Known and Famous
Through Jul 16, Julia and Larry Pollock Focus Gallery. This exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime.

Made possible in part by a gift from Donald F. and Anne T. Palmer

From Riches to Rags: American Photography in the Depression
Aug 13–Dec 31, Mark Schwartz and Bettina Katz Photography Gallery. Masterworks from the museum’s collection illustrate photographers’ responses to the social upheaval and economic distress that characterized American life in the 1930s. Approaches range from the harsh truth of social documentary work to the escapist, timeless images of modernism and the seductive consumerism of advertising photography.

Made possible by the Malcom E. Hanna Special Exhibitions Endowment

Chaekgeori: Pleasure of Possessions in Korean Painted Screens
Aug 5–Nov 5, Julia and Larry Pollock Focus Gallery. See the first international exhibition in the US to explore the artistic evolution of a distinctive pictorial genre called chaekgeori (pronounced check-oh-ri). Translated as “books and things,” chaekgeori refers to a style of still-life painting, first developed in Korea around the late 1700s, that creates the illusion of three dimensions on a two-dimensional surface.

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Jean-L-Kim and Robert Gudbranson

Gods and Heroes: Ancient Legends in Renaissance Art
Aug 26–Dec 31, James and Hanna Bartlett Prints and Drawings Galleries. As Renaissance artists endeavored to emulate and surpass renowned ancient masters, they studied antique sculpture and architecture, using them as models in the portrayal of the human body, classical myths, and historical events. Ancient gods and goddesses, daring heroes, and magnificent rulers are the stars in this exhibition of drawings and prints.

Made possible by the Malcom E. Hanna Special Exhibitions Endowment

Feux d’Artifice 1958 (printed 1966)
Welcome Betsy Wieseman

The museum’s curator of European paintings and sculpture thinks globally and acts locally

Marjorie E. “Betsy” Wieseman joined the museum in April as the Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500–1800, after 10 years at the National Gallery in London. Earlier, Wieseman held curatorial positions at the Cincinnati Art Museum and the Allen Memorial Art Museum, Oberlin College. An expert in 17th-century Dutch and Flemish painting, she has been active in developing exhibitions and publishing scholarship. Wieseman earned her Ph.D. from Columbia University, and BA and MA degrees from the University of Delaware. See her curatorial profile on clevelandart.org for details about her exhibitions and publications.

In her role here, she sees interesting opportunities for collaboration with other museums in the region and around the world. “The Cleveland Museum of Art is really in between all of the museums where I’ve worked in terms of the size and scope of its collection and its global reach,” she says. “I’m interested in making the international community more aware of us. I’ve had a lot of colleagues say, ‘Wow, Cleveland, they have that in the collection?’ At the same time I never knew that.’ At the same time I want to collaborate with smaller, local institutions. There are many ways we can create a network that operates regionally but also internationally, because one of the museum’s strengths is that it can straddle those worlds quite well. One thing I was immediately struck by is the diversity of support to build on.”

She approaches curatorship with enthusiastic devotion. “Conducting new research and reaching audiences are not mutually exclusive—they go hand in hand. I feel very strongly about those worlds not being mutually exclusive. It starts out at a simple level of getting people comfortable with walking through the door, then engaging them with the art using their senses. It doesn’t matter to me whether they are a new visitor or a scholar with specialized knowledge—this museum is for everyone. If I sound like a little bit evangelical about it, I am.”

Books and other things in Korean painted screens

Chaekgeori: Pleasure of Possessions in Korean Painted Screens is the first exhibition in the United States to explore the wide artistic spectrum of a distinctive pictorial genre called chaekgeori (pronounced check-oh-re). Translated as “books and things,” chaekgeori refers to a style of still-life painting that flourished in Korea from the late 18th century to the first half of the 20th. Chaekgeori exemplifies the illusion of three dimensions on a two-dimensional surface, and it is the earliest form of Korean painting to employ the European pictorial techniques of trompe l’œil and chiaroscuro.

King Jeongjo, who ruled Korea from 1776 to 1800, is generally credited as the first patron of chaekgeori, according to the Collected Essays of King Jeongjo, when the king introduced his screen as a royal emblem, court officials mistook it for real bookshelves. Looking back behind the throne, King Jeongjo asked his officials, “Do you see them?” “Yes, we see them,” answered the officials. Then the king smiled and said: “These are not real books but paintings. Cheng Yi once said that if one occasionally entered one’s study and touched one’s books, it would please one, even though one was unable to read books regularly. I came to realize the meaning of the saying through this painting.”

The primary motif of chaekgeori was books, the objects Korean intellectuals traditionally associated with knowledge and social distinction. Chaekgado (literally, “picture of bookshelves”), a subgenre of chaekgeori, splendidly represents Korean aristocratic collectors’ zeal to amass books on diverse topics. Many Korean bibliophiles traveled to Beijing to acquire newly published books. The ten-panel folding screen that joined the Cleveland Museum of Art’s collection in 2011 is a rare example of chaekgado.

Sooa McCormick
Assistant Curator of Korean Art

chaekgeori: Pleasure of Possessions in Korean Painted Screens
Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from John-Ki Kim and Robert Gubitsen

HUNDRED OAKS
By Yi Taek Geori
Korean, 1808–after 1883
Ten-panel folding screen, ink and color on silk; each panel: 197.5 x 39.5 cm.

Chaekgeori: Pleasure of Possessions in Korean Painted Screens
EXHIBITION
August 5–November 5
Focus Gallery

Chaekgeori: Pleasure of Possessions in Korean Painted Screens
Co-organized by the Korea Foundation and Gallery Hyundai

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from John-Ki Kim and Robert Gubitsen

Books and Scholars’ Accoutrements (chaekgeori) late 1800s. Yi Taek-geori (Korean, 1808–after 1883). Two-panel folding screen, ink and color on silk; each panel: 197.5 x 39.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2011.37

Gudbranson Foundation and Gallery Hyundai

Co-organized by the Korea Foundation and Gallery Hyundai

Books and Scholars’ Accoutrements (chaekgeori) late 1800s. Yi Taek-geori (Korean, 1808–after 1883). Two-panel folding screen, ink and color on silk; each panel: 197.5 x 39.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2011.37

Painted Screens
EXHIBITION
August 5–November 5
Focus Gallery

Chaekgeori: Pleasure of Possessions in
Korean Painted Screens
Is the first exhibition in the United States to explore the wide artistic spectrum of a distinctive pictorial genre called chaekgeori (pronounced check-oh-re). Translated as “books and things,” chaekgeori refers to a style of still-life painting that flourished in Korea from the late 18th century to the first half of the 20th. Chaekgeori exemplifies the illusion of three dimensions on a two-dimensional surface, and it is the earliest form of Korean painting to employ the European pictorial techniques of trompe l’œil and chiaroscuro. King Jeongjo, who ruled Korea from 1776 to 1800, is generally credited as the first patron of chaekgeori, according to the Collected Essays of King Jeongjo, when the king introduced his screen as a royal emblem, court officials mistook it for real bookshelves. Looking back behind the throne, King Jeongjo asked his officials, “Do you see them?” “Yes, we see them,” answered the officials. Then the king smiled and said: “These are not real books but paintings. Cheng Yi once said that if one occasionally entered one’s study and touched one’s books, it would please one, even though one was unable to read books regularly. I came to realize the meaning of the saying through this painting.”

The primary motif of chaekgeori was books, the objects Korean intellectuals traditionally associated with knowledge and social distinction. Chaekgado (literally, “picture of bookshelves”), a subgenre of chaekgeori, splendidly represents Korean aristocratic collectors’ zeal to amass books on diverse topics. Many Korean bibliophiles traveled to Beijing to acquire newly published books. The ten-panel folding screen that joined the Cleveland Museum of Art’s collection in 2011 is a rare example of chaekgado.
The 35 shelves depicted, multiple volumes occupy 27 of them.

Books often share space with artful utilitarian objects carefully arranged in bookshelf cubbyholes. For example, the CMA screen also depicts stoneware with crackle patterns, bronze incense burners, Yixing clay teapots, a group of seals, colorful miniature rocks, and a plate of fragrant narcissus and citrus. Even European mechanical clocks were popular among Korean collectors. One of the screens in the exhibition pictures a rare image of a 19th-century Victorian Gothic Revival–style bracket clock.

What we see in chaekgeori is not a random assemblage of foreign luxuries, but rather a careful curation of objects that display a wide range of collectors’ tastes from scholarly to ostentatious. Toward the end of the 19th century, the nouveaux riches became major patrons of chaekgeori. The “popular” types of chaekgeori that decorated their homes are colorful and lively. Books were still painted, but they gave their prominence over to fruits and objects with auspicious symbolism. Succulent multiseeded fruits such as watermelons, pomegranates, cucumbers, and grapes convey a family’s strong aspirations for success and prosperity, as do handsome flowers such as peonies, chrysanthemums, and lotuses in full blossom.

The exhibition also includes two contemporary works by Kyoungtack Hong, who draws inspiration from the chaekgeori painting tradition as well as his own collecting habit. Both paintings address the human passion for collecting in a world of ever-growing global consumerism. In Library 3, Hong depicts an assemblage of things he’s collected, from Lego blocks to Barbie dolls. The claustrophobic space on the canvas brilliantly resonates with contemporary materialistic lifestyles that never entirely bring fulfillment.

Cleveland is the final venue of the exhibition, which has already been hosted by the Charles B. Wang Center at Stony Brook University and the Spencer Museum of Art at the University of Kansas. At the Cleveland Museum of Art, Chaekgeori: Pleasure of Possessions in Korean Painted Screens will introduce our 10-panel folding screen along with new findings and interpretations. After examining a hidden seal painted on the screen’s third panel from the left, Prof. Byungmo Chung of Gyeongju University and the Overseas Korean Cultural Heritage Foundation and I discovered the artist’s identity. The screen is only the third known existing work by Yi Taek-gyun, a prominent royal court painter active in the second half of the 19th century.

Chaekgeori late 1800s.
Korea. Six-panel folding screen, ink and color on paper; each panel: 67 x 33 cm. Private collection.

BELOW and RIGHT (detail)
Chaekgeori early 1900s.
Korea. Eight-panel folding screen, ink and color on paper; each panel: 105 x 46.5 cm. Private collection.

What we see in chaekgeori is not a random assemblage of foreign luxuries, but rather a careful curation of objects.
EXHIBITION
From Riches to Rags: American Photography in the Depression
August 13–December 31
Mark Schwartz and Bettina Katz Photography Gallery

EXHIBITION
From Riches to Rags: American Photography in the Depression

The exuberance, affluence, and luxury of the Jazz Age came to a screeching halt when the American stock market crashed on October 29, 1929. The decade-long Great Depression followed, marked by massive unemployment and precipitous declines in personal income, tax revenue, business profits, and trade. Adding to the calamity, the Great Plains experienced a major drought and dust storms in the mid-1930s, causing tens of thousands of families to abandon their farms and become migrants. Drawing entirely from the museum’s superb holdings of early 20th-century photography, From Riches to Rags examines the choices photographers made during that time of extreme social upheaval and economic distress.

Barbara Tannenbaum Curator of Photography

Direct visual testimony of people’s distress and hardships. Recognizing that power, in 1935 the federal government began hiring socially concerned photographers such as Walker Evans, Dorothea Lange, and Arthur Rothstein to depict the suffering of rural and urban populations. Their photographs, disseminated in magazines, books, and government publications, proved effective at drumming up support for government aid programs.

One of the most iconic images of the Depression is Walker Evans’s 1935 portrait of 27-year-old Allie Mae Burroughs, an Alabama sharecropper’s wife and mother of four. Despite their poverty, the Burroughs family did not qualify for government assistance. Ironically, Evans had been photographing in the area for the government, but shot the Burroughs family to illustrate an article by James Agee for Fortune, a deluxe business magazine. The project grew too large for Fortune, so in 1941 Agee and Evans turned it into a book, Let Us Now Praise Famous Men. Both Burroughs’s portrait and the book are included in the exhibition.

Paradoxically, the decade of deprivation saw an explosion in the use of photography in advertising with the advent of the American picture magazine, specifically Life in 1936. Even in the Depression’s worst year, 75 percent of the American workforce was employed and buying necessities, if not luxuries. Eye-catching advertising photographs helped companies compete for the diminished pool of consumer dollars. There is no hint of privation in the ads. Elegantly gowned women primp in Edward Steichen’s Fashion Ad for Coty Lipstick, 1934–35. The delectable still lifes of food and kitchenware by Paul Outerbridge depict abundance. These lifestyles were out of reach for many Americans, but thumping through a magazine and fantasizing cost nothing.

There were individuals whose lifestyles were hardly impacted by the Depression. Alfred Stieglitz, scion of a wealthy family, was able to dedicate his life to art without the need to earn a living. He was one of the key figures in the campaign to recognize photography as a full-fledged art form, equal to painting and sculpture in its capacity for creativity, personal expression, and formal exploration. In 1934 a photography exhibition at the Cleveland Museum of Art included 106 of Stieglitz’s photographs. Purchased by the museum the following year, they became the first photographs to enter the collection.

Among them is a close-up of the hand of painter Georgia O’Keeffe, Stieglitz’s wife, as she lovingly caresses the spare tire of a Ford V-8 convertible coupe. The image was made on the occasion of her reunion with her husband—and her much beloved car—after an extended convalescence following a nervous breakdown. O’Keeffe had paid for the car herself. Not just a glossy object of consumer desire, it symbolized independence and freedom.

Stieglitz’s photograph is emblematic of modernism, a photographic movement characterized by sharp focus and an emphasis on the abstract values of compositional structure. While documentary photographers tackled contemporary social issues, the modernists tended toward timeless subjects such as portraiture, landscape, nature, and even abstraction. Ansel Adams found breathtakingly magical scenes in the wilderness. Edward Weston’s pictures of the dunes near Oceano, California, verge on pure patterns of dark and light. These artists chose not to depict the suffering and chaos that surrounded them. Instead, they created idyllic, ordered worlds, or at least more perfect versions of external reality.

Some photographers in the 1930s felt an obligation to document contemporary society, while others were moved to produce art for art’s sake, or art that offered spiritual elevation or aesthetic pleasure. These approaches were not necessarily mutually exclusive. Sometimes temperament dictated the artist’s choice, sometimes the ability to make a living. Like our own complex and unsettled era, the 1930s seemed to call for and appreciate multiple styles of and approaches to photography.
The July rotation in the Japanese art galleries brings together artworks in a variety of media to tell an integrated narrative of the final days of the Tokugawa shoguns in the 1840s–60s through the pre–World War II era. It celebrates the creativity of Japan’s artists during this time of intense societal change, as many strove to maintain traditional production technologies and subject matter while reorienting themselves to a world in which a new awareness of Western sensibilities joined a strong history of venerating Chinese culture. The rotation provides a cultural counterpoint to the works from the 13th through early 17th centuries in the exhibition Reeds and Geese: Japanese Art from the Collection of George Gund III, on view through September 3.

Debuting in the galleries is White Herons in Rain. This pair of screens, acquired in 2015, is an example of modern Japanese painting, or Nihonga, which draws on the style established by Maruyama Ōkyō (1733–1795). Nihonga developed during the Meiji period (1868–1912) in response to information about European painting and culture that inundated artists in Japan in the late 19th and early 20th centuries. The goal was to reinterpret traditional Japanese styles and formats in order to correct for a perceived lack of relevance to modern sensibilities. In this composition, Kyoto-based artist Fujii Setsuden takes the naturalism of the Maruyama-Shijō school of painting and applies it to his explorations of light and atmosphere in a color palette that borrows from Western Impressionism and Post-Impressionism. Setsuden received a medal at the sixth Japanese Ministry of Education Exhibition in 1912 for another folding screen featuring the theme of birds in rain. His work also earned favorable reviews in Italy during his lifetime.
Lichtenstein’s China

Consider the inspiration of a 900-year-old scroll on a Pop Art master

The role of Asian art in the evolution of modern American art is often ignored and seldom fully acknowledged. The new Chinese gallery display that goes on view in August features superb monumental Chinese paintings juxtaposed with works by Pop artist Roy Lichtenstein (1923–1997), Abstract Expressionist Norman Lewis (1909–1979), and photographer Lois Conner (b. 1951), all of whom were inspired by Chinese landscapes and art.

Lichtenstein created his Chinese landscape prints late in his career, but he had been exposed to Chinese art as early as the 1940s while a student at Ohio State University. He was living in Cleveland when curator Sherman Lee presented the international exhibition Chinese Landscape Painting at the museum in 1954. Cleveland’s handscroll Cloudy Mountains by Mi Youren, dated ad 1130, was then on display and is now being rolled out again. Hanging above will be Lichtenstein’s Landscape with Boats from 1996. In this horizontally oriented print, he brilliantly summarized all the stereotypes associated with Chinese landscape painting in the West, transforming them into his own signature style of printed dots and motifs, some of which resemble paper cutouts. When Lichtenstein began working on his series of Landscapes in the Chinese Style, he said: “I am thinking about something like Chinese landscapes with mountains a million miles high, and a tiny fishing boat—something scroll like, and horizontal with graduated dots making these mountains, and dissolving into mist and haze. It will look like Chinese scroll paintings, but all mechanical.”

What may have looked to Lichtenstein like the generic depiction of a Song-dynasty landscape, Cloudy Mountains pictures in fact a lush and misty riverscape from the Lower Yangzi Delta in Southeast China. Mi Youren painted the scene after fleeing south across the Yangzi River to escape the Jin military forces that had overthrown the Song dynasty in the north. On the painting is the artist’s inscription: “In the year of gengxu [1130] I painted this, while seeking refuge in Xinchang.” The scroll is one of the museum’s great treasures. After nearly a millennium, its power to inspire and awe has not waned.

Clarissa von Spee
Chair of Asian Art and Curator of Chinese Art

It will look like Chinese scroll paintings, but all mechanical

INSTALLATION
Chinese Painting with a Lichtenstein Print
August 17, 2017–February 4, 2018
Chinese painting gallery (240a)

Cloudy Mountains 1130. Mi Youren (Chinese, 1072–1151).
Handscroll, ink and color on silk; overall: 45.5 x 646.8 cm.
Purchase from the J. H. Wade Fund, 1933.220

Color lithograph and screenprint; sheet: 89.9 x 165 cm.

GALLERIES

www.clevelandart.org
Harlequin with Violin

A new take on Picasso’s mysterious painting

Picasso’s *Harlequin with Violin*, featuring a large, imposing figure holding a violin and a sheet of music titled “Si tu viens” (if you wish), is often interpreted as a marriage proposal to the artist’s first wife, Russian ballerina Olga Koklova. Unfortunately, this reading fails to account for the most salient aspects of the painting’s iconography. Picasso painted this mysterious image in the spring of 1918 while living in the Montrouge, a commune on the southern outskirts of Paris. Most interpretations focus on the figure of Harlequin, recognized by his diamond-patterned costume and dark, triangular Napoleonic hat. Picasso personally identified with this stock figure from the popular Commedia dell’arte and repeatedly depicted himself dressed as Harlequin, a ubiquitous personification of bohemian culture. Picasso probably knew that Edgar Degas and Paul Cézanne had painted the character, and he likely encountered street musicians, cabaret entertainers, and carnival barkers dressed as a Harlequin.

Picasso married Koklova in July 1918, so it is widely assumed that the sheet music, inscribed with the title of a popular song that begins, “If you wish, Marguerite, make me happy by giving me your heart,” was intended as a marriage proposal. The problem with this interpretation is that close examination of the painting reveals that it depicts not one but two figures. The second is Harlequin’s companion in the Commedia dell’arte, the stock character Pierrot, who is associated with the moon and melancholy, and typically wears a broad-brimmed white hat, white ruffled smock, and white makeup or a white mask. Picasso certainly knew many precedents for this figure, including Antoine Watteau’s Gilles as Pierrot in the Musée du Louvre. It is crucial to note that Picasso never depicted himself as Pierrot, but instead associated this character with his closest friend, the poet Guillaume Apollinaire. Picasso made a number of drawings in 1918 depicting Harlequin and Pierrot as two separate figures standing together. Why he combined them in this painting may perhaps be explained by events in his personal life.

Picasso was a witness at Apollinaire’s marriage to Jacqueline Kolb in a Paris church on May 2, 1918, and as a wedding present he gave Apollinaire a watercolor of a Cubist guitar player. Apollinaire, in turn, witnessed Picasso’s marriage to Koklova on July 12 at a Russian Orthodox church, an event that inspired Apollinaire’s poem that includes the phrase: “Our marriages are children of this war.” (Apollinaire had been released from the French army in 1916 after suffering a serious head wound.) Pierrot’s presence in Picasso’s painting and the phrase “if you wish” most likely refer to Picasso’s and Apollinaire’s decision to abandon their lives as bohemian bachelors and settle into a more conventional, bourgeois life—a conversion sealed by church weddings, quite the ironic twist for two artists who associated with anarchists. While Picasso’s precise intentions in this painting may never be known, the inclusion of a mysterious second figure is consistent with his pattern of infusing his works with multiple meanings—in this case, perhaps one intended for Olga and another for Apollinaire.

Harlequin with Violin


Pierrot, Formerly Called Gilles


Roman Holiday

*Harlequin with Violin* travels to Italy this fall, where it will be on view September 21, 2017, to January 21, 2018, at the Scuderie del Quirinale in Rome. The painting will return to the CMA galleries by spring 2018.
Florentine illuminator, Zecho. Page after page is replete with rolling multicolored acanthus leaves with clambering playful drolleries, those hybrid half-human, half-animal figures, some playing musical instruments and some simply making mischief. The marginal decorations are especially noteworthy for their often humorous, eccentric, or plainly irreverent character.

By the early 1400s, hours of books peaked in popularity with European aristocrats and had become the most prevalent volume in the libraries of the nobility. They were the lathy’s devotional books, comprising texts such as prayers, psalms, antiphons, hymns, and other material arranged around the eight canonical hours. Such books were commonly decorated with a cycle of miniatures and other illuminations, reflecting the financial means of the patron.

The Hours of the Noble was such a patron. Crowned (and later buried) in Pamplona Cathedral, he invited French sculptors to decorate it and commissioned Jeaninn Lomme of Tourna to construct an imposing alabaster tomb for him and his wife, Leonora of Castille. With its procession of mourners, it was inspired by the celebrated tomb of the Burgundian duke Philip the Bold (1341–1404) in the Chartreuse de Champmol near Dijon. Between 1402 and 1425 Charles also built the stately Royal Castle of Olite, located in the center of Navarre near the banks of the Aragón River. Here he hosted jousts, tournaments, and other games. Visitors marveled at the profusion of orange, lemon, and pomegranate trees and jasmine from Alexandria amid beds of flowers and abundant greenery inhabited by exotic birds and animals.

A German visitor to Olite in the 15th century recorded in his diary, “Surely there is no king with a more beautiful castle or palace and with so many gilded rooms.” Charles, said to have been fond of books, housed a library of substantial size at the Royal Castle of Olite, including treatises, fables, and devotional books. Few of these are known to survive save his book of hours now in the museum’s collection.
Parks Reimagined

The Nord Family Greenway and Doan Brook restoration project are transforming “forgotten” land west of the museum into gracious parks

This spring, crews began working on the new Nord Family Greenway, creating an open east-west promenade between Case Western Reserve University’s Tinkham Veale University Center and its new Milton and Tamar Maltz Performing Arts Center, housed in the Temple-Tifereth Israel. Taking inspiration from verdant public spaces such as the Lawn at the University of Virginia, the open green swath runs parallel to the museum’s south entrance. The spectacular south-to-north view of the museum’s south facade from Euclid Avenue remains unchanged, even as the grand new pedestrian thoroughfare redefines the experience of walking east and west past the museum. The gentle hillsides on either side of Martin Luther King Jr. Boulevard feature terraced steps as well as bike and pedestrian paths, with an at-grade crossing of MLK.

Jeffrey Strean
Director of Design and Architecture

As the greenway work wraps up next year, a second project gets under way to transform the long-neglected space between the museum’s western flank and MLK into a new public park. A disused 1940s maintenance building owned by the City of Cleveland was removed from the north end of the site earlier this year, clearing the way for new paths that will open access to the meadow adjoining Doan Brook, as well as an overlook at the stream’s edge. The work is part of the Doan Brook Streambank Stabilization and Restoration Project, a partnership between the museum and the Northeast Ohio Regional Sewer District designed to protect the stream and restore the landscape to public use, linking the Fine Arts Garden and the museum grounds with Rockefeller Park and the neighborhoods to the north and west. The brook itself will be slightly rerouted to control erosion on the steep hillside beside the museum and to allow the riparian floodplain to more effectively absorb fluctuations in water flow. The overall site will be planted with a mix of shrubs, ornamental trees, and canopy trees, keeping with the renowned Olmsted Brothers’ original 1928 design of the Fine Arts Garden. The Doan Brook restoration project should be complete in 2019.

Like the greenway plan, the landscape design is by Sasaki Associates of Boston, who were selected for both projects because of their embrace of the site’s inherent beauty and their understanding of how the merits of the original Olmsted design could be extended into the new projects to make gracious, flexible public spaces. 

LANDSCAPE

Below and left, overhead drawing of the new greenway (not yet showing stream rerouting) and a view across Doan Brook looking southwest toward the area to be improved as a public park.

Parks Reimagined: Opposite, a bird’s-eye rendering of the Nord Family Greenway shows how the landscape project creates a grand, new public space by integrating existing parklands.
LETS US KNOW

We are eager to hear about your experiences, so please share them with us by emailing VisitCMA@clevelandart.org. You can also tag your social media posts with #VisitCMA.

All the People Forever
An invitation to the community

If you have visited or driven past the museum lately, or looked at our Facebook page, you’ve likely seen the banners on the front of the building that relay our historic mission statement: “For the benefit of all the people forever.” These words spell out in clear terms the intent of our founders more than 100 years ago—that the Cleveland Museum of Art remain a vital resource for everyone.

What does this mean today? We displayed the banners so that we could explore this question together with you, our community. For me, visiting a museum is about stepping outside my own experience and opening up to new ways of seeing. It is about losing myself in the best of ways. When you slow down, really look, and spend time in conversation with other viewers, works of art come to life.

Our senses are the instruments we use to understand the world and to store memories and experiences. Museums are a great place to exercise new levels of awareness. All you need is a willingness to explore.

Artists remind us that problems can have more than one solution and that questions can have more than one answer. Spacing 6,000 years of art, the museum’s collection helps us consider the diversity of human experience. As we face today’s challenges and uncertainties, we need to listen to each other with compassion and open-mindedness in order to imagine creative solutions that do not yet exist.

One recent example of this kind of exchange comes to mind. Near the exit of the Kara Walker exhibition, we left a comment book for visitors. All the pages are filled with thoughtful observations. An example: My grandmother is having me write this. She says your work takes her on a journey. “Origin Story” makes her feel lost. “The Passion of Every Meme” makes her feel lonely. “Happy Couple” makes her feel like she has arrived. She says the work reaches into her soul.

This passage reflects two people sharing an experience they couldn’t otherwise have had, borrowing from an artist in the most productive and poignantly of ways a new manner of seeing the world.

A third-grader told us, “I know [the museum] is a special place and an important place. It feels different than school. And when someone asks me for my opinion in the museum, I know that my opinion matters.” As members, you have likely already experienced ways the museum is meaningful to our city, our communities, our own individual lives. Reflecting our founders’ belief that museums provide a place for conversation, for inspiration, and for creating wonder and meaning, we invite you to experiment with us. Bring your favorite book and read it in the galleries. Come on a lunch break and wander until you find an unexpected place to stop and look. Strike up a conversation. Listen to a concert. Share the discoveries that you make by bringing along a friend who’s never visited the museum.

As an institution that collects, presents, researches, and supports the arts, we believe that art represents the cultural heritage, the texture, the creative problem solving, and the vibrant expression of human experience. As an encyclopedic museum, we create conversations across place and time—between a second-century Chinese scholar and a second-grader, an exiled artist and a recent immigrant, Pablo Picasso and a high school student just learning to paint, an engineering student and a master architect.

A picture says what words alone cannot. The CMAs collection opens up new perspectives; it can inspire great ideas and foster a sense of hope, community, and possibility. Through programs, events, and exhibitions, the museum creates an environment for open dialogue, lifelong learning, and cultural experience. Today, more than 100 years later, “For the benefit of all the people forever” reverberates with new and poignantly resonance. For that reason, we wish to reaffirm our commitment to all visitors: you are welcome here.

Ohio City Stages
The city’s premier summer global music series returns! Now in its fifth year, Ohio City Stages is the museum’s free outdoor concert series running Wednesday evenings in July at Transformer Station. Celebrate summer in the city with an evening in Hingetown, featuring the very best of musical artists from around the world. These upbeat concerts are fun for all, plus the Studio Go truck will be on the scene. Music begins at 7:30 p.m.

Wed/Jul 5 Joan Soro Ian (Dominican Republic/Bachata)
Wed/Jul 12 Totò la Momposina (Colombia/Afro-Latin)
Wed/Jul 19 El Septeto Santiaguero (Cuba/Son)
Wed/Jul 26 Mokoomba (Zimbabwe/Afro-fusion)

supported by Medical Mutual, Ohio City Inc., Great Lakes Brewing Company, and Pinnacle Financial Group Inc.

MIX

MIX: Summer Fri/Aug 4, 6:00–10:00. Dance the night away at the museum with this celebration of all things summer: blue skies, sunny days, and cool drinks. Enjoy music, cocktails, and activities inspired by the season, and escape the heat with a gallery tour of artwork depicting waves, beaches, and bathers.

$10 in advance, $15 day of event. CMA members FREE. MIX is an 18-and-over event.

No MIX in July.
Supported by Great Lakes Brewing Company.

Coming Soon
Coming later this summer is the online announcement of the Fall/Winter series of performing arts events.

Updates Online
Visit cma.org/performingarts for in-depth information about thes and other upcoming concerts.
In the Heat of the Night Tue/Jul 11, 1:30. Fri/Jul 14, 7:00. Directed by Norman Jewison. With Sidney Poitier and Rod Steiger. In this winner of five Academy Awards, a bigoted southern sheriff must work with an African American detective from Philadelphia to solve a murder. (USA, 1967, 109 min.) Tuesday’s screening introduced by Prof. William Patrick Day, Oberlin College.

Playtime Sun/Jul 16, 130. Tue/Jul 18, 130. Directed by Jacques Tati. In this brilliant comic critique of modernity and technology, Monsieur Hulot (Tati) adds a dose of humanity to a soulless glass and steel cityscape on the edge of Paris. (France, 1967, 124 min.)

The Jungle Book Fri/Jul 21, 7:00. Sun/Jul 23, 1:30. Directed by Wolfgang Reitherman. The last Disney-animated film personally produced by Walt is a funny, gentle, tuneful take on the Kipling classic. (USA, 1967, 78 min.)

Point Blank Sun/Jul 30, 130. Tue/Aug 1, 130. Directed by John Boorman. With Lee Marvin and Angie Dickinson. Two years after he is shot and left for dead, a gangster seeks revenge. With a fractured narrative and Pop Art colors, this first-run flop is now seen as a stylistic landmark of the 1960s. (USA, 1967, 92 min.)

Belle de Jour Tue/Aug 8, 1:30. Fri/Aug 11, 7:00. Directed by Luis Buñuel. With Catherine Deneuve, Jean Sorel, and Michel Piccoli. A bourgeois housewife spends afternoons as a high-class prostitute. Adults only! (France/Italy, 1967, subtitles, 100 min.) Tuesday’s screening introduced by Prof. Grace An, Oberlin College.

Weekend Fri/Aug 18, 7:00. Sun/Aug 20, 1:30. Directed by Jean-Luc Godard. An excursion to the country goes darkly awry in this savagely funny attack on bourgeois values. (France, 1967, subtitles, 105 min.)

Samurai Rebellion Sun/Aug 27, 1:30. Tue/Aug 29, 130. Directed by Masaki Kobayashi. Toshiro Mifune is a samurai whose feudal lord demands the return of a former mistress, now the loving wife of the samurai’s son. (Japan, 1967, subtitles, 121 min.)

The Curious World of Hieronymus Bosch Fri/Aug 4, 7:00. Sun/Aug 6, 1:30. Directed by David Bickerstaff. With Peter Greenaway. Hieronymus Bosch—Visions of Genius at Het Noordbrabants Museum in the southern Netherlands brought the majority of Bosch’s paintings and drawings together for the first time to his hometown—and attracted almost half a million art lovers from all over the world. Cleveland premiere. (UK, 2016, 90 min.)

The Artist’s Garden: American Impressionism Sun/Aug 13, 1:30 Tue/Aug 15, 1:30. Directed by Phil Grabsky. Narrated by Gillian Anderson. This chronicle of the rise of horticulture and Impressionist painting in late 19th-century America was inspired by a recent Pennsylvania Academy of the Fine Arts show. Spotlights Mary Cassatt et al. Cleveland premiere. (UK, 2017, 90 min.)

In the Heat of the Night Tue/Jul 11, 1:30. Fri/Jul 14, 7:00. Directed by Norman Jewison. With Sidney Poitier and Rod Steiger. In this winner of five Academy Awards, a bigoted southern sheriff must work with an African American detective from Philadelphia to solve a murder. (USA, 1967, 109 min.) Tuesday’s screening introduced by Prof. William Patrick Day, Oberlin College.

Playtime Sun/Jul 16, 130. Tue/Jul 18, 130. Directed by Jacques Tati. In this brilliant comic critique of modernity and technology, Monsieur Hulot (Tati) adds a dose of humanity to a soulless glass and steel cityscape on the edge of Paris. (France, 1967, 124 min.)

The Jungle Book Fri/Jul 21, 7:00. Sun/Jul 23, 1:30. Directed by Wolfgang Reitherman. The last Disney-animated film personally produced by Walt is a funny, gentle, tuneful take on the Kipling classic. (USA, 1967, 78 min.)

Point Blank Sun/Jul 30, 130. Tue/Aug 1, 130. Directed by John Boorman. With Lee Marvin and Angie Dickinson. Two years after he is shot and left for dead, a gangster seeks revenge. With a fractured narrative and Pop Art colors, this first-run flop is now seen as a stylistic landmark of the 1960s. (USA, 1967, 92 min.)

Belle de Jour Tue/Aug 8, 1:30. Fri/Aug 11, 7:00. Directed by Luis Buñuel. With Catherine Deneuve, Jean Sorel, and Michel Piccoli. A bourgeois housewife spends afternoons as a high-class prostitute. Adults only! (France/Italy, 1967, subtitles, 100 min.) Tuesday’s screening introduced by Prof. Grace An, Oberlin College.

Weekend Fri/Aug 18, 7:00. Sun/Aug 20, 1:30. Directed by Jean-Luc Godard. An excursion to the country goes darkly awry in this savagely funny attack on bourgeois values. (France, 1967, subtitles, 105 min.)

Samurai Rebellion Sun/Aug 27, 1:30. Tue/Aug 29, 130. Directed by Masaki Kobayashi. Toshiro Mifune is a samurai whose feudal lord demands the return of a former mistress, now the loving wife of the samurai’s son. (Japan, 1967, subtitles, 121 min.)

Rubber Soul, Leather Boots $10, CMA members $7


Kinky Boots Tue/Aug 22, 130. Fri/Aug 25, 7:00. Directed by Julian Jarrold. With Joel Edgerton and Chiwetel Ejiofor. In the Britcom that inspired the Tony-winning stage musical, a struggling, straight-laced shoe factory owner forms an unlikeable alliance with a transvestite cabaret performer. (USA/UK, 2005, 107 min.). Screenings are co-sponsored by the North Shore Federation of Labor; card-carrying union members $7.

Kinky Boots Tue/Aug 22, 130. Fri/Aug 25, 7:00. Directed by Julian Jarrold. With Joel Edgerton and Chiwetel Ejiofor. In the Britcom that inspired the Tony-winning stage musical, a struggling, straight-laced shoe factory owner forms an unlikeable alliance with a transvestite cabaret performer. (USA/UK, 2005, 107 min.). Screenings are co-sponsored by the North Shore Federation of Labor; card-carrying union members $7.

TOP LEFT / RIGHT Meet the Masters Movie on Monet and Michelangelo Above Spot! Kinky Boots at the show site All films show in Morley Lecture Hall.

1967: The Summer of (Movie) Love

The year 1967 was pivotal in the history of movies, with such films as Arthur Penn’s freewheeling Bonnie and Clyde, Mike Nichols’s The Graduate, and Stanley Kramer’s Guess Who’s Coming to Dinner? all renowned for brokering new ground. But 1967 featured more than this trio of famous American taboos breakers. Milestone movies emerged around the globe during this seminal year in film. Master filmmakers like Luis Buñuel, Jean-Luc Godard, and Jacques Tati released major works that helped change the face of modern movies. Foreign filmmakers working in the US, like Britain’s John Boorman and Canada’s Norman Jewison, mounted their own assaults on the Hollywood establishment during the year’s cinematic revolution. The movies of 1967 reflected the upheavals that were shaking and shaping culture and society at large. These exciting works inspired a new generation of international filmmakers and filmgoers, film scholars and film programmers, cementing cinema as an art form worthy of serious attention in both the media and academia. In short, after 1967, movies were never the same.

This July and August we present seven groundbreaking works that mark their 50th anniversary in 2017. All shown from 35mm film. Admission to each is $11, CMA members $8.

The hugely popular Wade Oval Wednesdays have made getting to the museum (and finding parking) on summer Wednesday evenings a challenge for non-WOWers. Thus, in July and August, we shift our traditional Wednesday evening film screenings to Tuesday afternoons at 1:30. Tuesday is also Senior Member Day, so museum members age 65 and over now have another reason to visit that day—beyond free parking, complimentary coffee, and decent tours. Non-seniors are also welcome, of course! Film ticket prices will also change this summer. Starting in July, there will be only two prices for each movie: a general admission price and a reduced price for CMA members. So if you’re not a museum member, now is the time to join.
TALKS, CLASSES, AND EXPERIENCES

Talks and Tours

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

Guided Tours: 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonskidtected exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours (Brand-New & Terrific): Alex Katz in the 1950s, Tue/Thu/10:00 and Sat/Nov/3:00, through Jul 21. Docent-guided tours. Exhibition ticket required.

Art in the Afternoon First Wed of every month, 1:15. In partnership with the Alzheimer’s Association, the CMA provides specialized gallery tours for those with memory loss and their caregivers designed to lift the spirits, engage the mind, and provide a relaxing and enjoyable social experience. Specially trained docents are sensitive to the interests and abilities of all visitors and encourage conversation, sharing memories, and art enjoyment. Preregistration required; call the Alzheimer’s Association Cleveland Area Chapter at 216-342-5582.

Curator Chats Tue/12:00, exhibition gallery. Each week, join curator Sniead Vihar for a discussion of works in Reeds and Geese: torn Sinéad Vilbar for a discussion. Curator Chats: 216-342-5582.

Member Insight Series Tue/ Aug 22, 1:00–3:00. Join us at the CMA after hours for a special season preview by Assistant Curator Bill Griswold. Thu/7:00 in Gartner Auditorium. Attendees will also enjoy music in the Ames Family Atum, access to select galleries and activities, and light programming beginning at 6:00. RSVP online at cma.org/members only or by phone at 216-421-350. Participants purchase book on their own. Member Insight Series: 216-241-350. Participants purchase book on their own. Member Insight Series: 216-241-350. Participants purchase book on their own.

Lectures

Introduction to the Tea Ceremony Sat/Jul 8, 1:00 or 3:30.
The tea ceremony, or chado (the way of tea), is a traditional Japanese art involving the ritualistic preparation of tea. Influenced by the philosophy of Zen Buddhism, the core teaching of chado is to attain a spiritual state of selflessness and peacefulness through making and sharing tea. Join tea master Yoko Eguchi to learn the history and philosophy of the Japanese tea ceremony while tasting Japanese tea and sweets. $12, CMA members $8. Two sessions available; please register for only one. Register early; space is limited.

PHOTOGRAPHY EXPERT DEBORAH WILLS Shaping Critical Narratives in Photography, 1960–Now Sat/Jul 22, 2:00, Gartner Auditorium. Images of the black subject, whether artistic, documentary, or anthropological, are forever fixed in the popular imagination through photography. From the medium’s beginning, race and gender have shaped and controlled the reception of photographic portraits, both politically and aesthetically. In this lecture, Deborah Willis, PhD, University Professor and chair of the Department of Photography and Imaging at New York University’s Tisch School of the Arts, mediates between the objectification of the black body and the (re)presentation of the black body as it connects to the photographs of Leonard Freed, Louis Stettner, Gordon Parks, Bruce Davidson, Carrie Mae Weems, Jamal Shabazz, and other photographers working today who are actively involved in changing the course of art history and fundamentally imaging the black subject in Western art. Free; ticket recommended.

The Ingalls Library Introduces New Resource Discovery Tools

All museum members can use the Ingalls Library’s ever-growing collection of resources, including more than 1,100 art-related scholarly journals and web access to a vast number of electronic resources devoted to art historical studies. WorldCat@Ingalls Library makes these resources even more accessible because it searches across multiple databases, including the Ingalls Library catalogue, JSTOR, Brill Journals, Oxford Journals, and FirstArticle for books, full-text articles, and more. Research collections from libraries around the world are at your fingertips.

Jason Schafer Serials and Electronic Resources Librarian

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

Sun/Jul 9, 1:00–3:00, Museum Zoo: Animals in Art. Learn myths, legends, and folktales that surround the animals now happily living together in the museum zoo.

Yoga at the Museum 3rd 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 Atma Center. Accessible to all, regardless of age, body type, or fitness level. $16, CMA members $12. Please bring your own mat.

Aug 15 Modras See examples in the galleries, then try some out in practice.

Aug 19 Opposites Light and dark, old and new, explore opposites in art and yoga.

Meditation in the Galleries Sec- ond 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 among works of art. All are welcome; no prior experience with meditation required. $5. Advance registration required.


Stroller Tours

Second and Third Wed of every month, 10:30–11:15. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre- toddler age (18 months and younger) children. Adult/child pair $5; preregistration required. Limit 10 pairs. Meet at the atrium desk. Jul 12 and 19 American Art; Aug 9 and 16 Tempera, Oil, or Acrylic; Sep 13 and 20 Stolen Art.

For Teachers

Art to Go See and touch amazing works from the museum’s distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or visit clevelandart.org.

SUBSIDIES

Gallery Explorations Visit cma.org/learn or contact Hazel Epeley (216-707-6811 or hepeley@clevelandart.org).

Distance Learning For information on topics and possible subsidies, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Workshops

Katz and Cocktails: Paint Night Fri/Jul 28, 6:00–8:30, classrooms F & G. Paint your own masterpiece! Join us for an evening of art, drinks, and fun as our teaching artists lead you through the steps to create a painting inspired by the work of Alex Katz. All supplies and one piece of canvas included. Cash bar available. $45, CMA members $30. Register early; space is limited.


CMA Baby

Four Tue/Aug 8–29, Sep 5–26, Oct 3–24, Nov 10–30–1100. See the CMA through baby’s eyes! We will bring art to life through books, music, movement, and play during each four-week session designed for babies (birth to 18 months) and their favorite grown-up. Foster early literacy and motor skills while nurturing your special bond with your lit- tle one. Each class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Advance registration required for each four-week session. Adult/ baby pair $35, CMA members $28. Limit nine pairs. Register now for August. Member registration for September begins July 1; nonmembers July 15. Member registration for October begins August 1; nonmembers August 15.

Art Stories

Every Thu, 10:10–11. Read, look, and play with us! Join us for this weekly story time that combines museum’s books, CMA art- works, and interactive fun. We’ll explore new topics each week, beginning in the atrium adjoining with a gallery wall. Designed for children ages 2 to 5 and their favorite grown-up. Free; register through the ticket center.
My Very First Art Class
Four Fri/Jul 7–28, Sep 8–29, Oct 6–27, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 2½–4½). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art making, storytelling, movement, and play. New topics each class. Adult/child pair $80, CMA members $72; additional child $36. Limit nine pairs. Member registration for September begins July 1; nonmembers August 15. Member registration for October begins August 1; nonmembers August 15.

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. ArtWorks 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 and your family to make art together. Art Together Family Workshops take the summer off and return September 17.

Summer Camps
Circle Sampler Camp. This week-long camp is a perfect way to sample 10 different cultural institutions. Non-Fri/Jul 10–14 or 17–21, 9:00–5:00. Grades 4–6. $300, members of any participating institution $250. Call the Cleveland Museum of Natural History at 216-231-4600 or register at cmnh.org/csc.

Play Day
Sun/Jul 9, 11:00–4:00. A “Terrific” Family Day! Celebrate summer vacation Play Day activities. Every Sun, 10:00–4:00. Join us for drop-in art making in our new Make Place. You’ll find us on the classroom level of the museum. Each week features a new art idea for families to explore. No open studio on July 9; instead enjoy our Play Day activities.

There Is Always Something Playful on Sunday Afternoons
The museum’s offerings of playful, hands-on arts activities have been attracting not only families with young children, but anyone looking for a sense of fun. That with this in mind, we’re expanding our programming with Open Studio every Sunday afternoon from 1:00 to 4:00. Classroom D becomes the “Make Place,” stocked with supplies and instructors who are standing by as you explore, imagine, and create. Visitors now have a regularly scheduled time and place to make their own art. Mark your calendars and pick a Sunday afternoon to come play!

Open Studio for Families
Every Sun, 10:00–4:00. Explore the galleries, plus free admission for children to the Katz exhibition. Sponsored by Medical Mutual.

Museum Art Classes for Children and Teens
Are your grandparents or cousins visiting this summer? Sign them up for a drop-in class $15 per child, per class, Contact Dyane Hanslik at dhanslik@clevelandart.org for details.

Summer Session
Two choices for twice the fun! Jul/Jul 1–29, 10:00–11:30 or 1:00–2:30, or 7 Saturdays, Jul/Jul 6–27, 10:00–11:30. These studios for students ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom. Your child can learn about the museum’s treasures while discovering his or her creativity in the process. Each week, classes visit the galleries, then experiment with different techniques based on the masterpieces they’ve discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (ages 2–6)
Saturday mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5)
Saturdays only. Exploration and observation are encouraged as younger students learn about color in artworks, then make their own colorful compositions.

Summer Break (ages 5–6)
Paint, draw, and construct with the energy of summer to make kinetic forms—from kites and waving flags to things on the wing.

Celebrate! (ages 7–8)
Explore different kinds of celebrations around the world and be inspired to create your own.

Made in America (ages 8–10)
Explore the art of Native Americans, settlers, and explorers, turn-of-the-century day-to-day decorative arts, and contemporary artists. Create using a variety of media.

Clay for Kids (ages 8–12)
Weekdays only. Students learn various hand-building methods to create their own unique sculptural and utilitarian pieces that will be fired. Learn glazing techniques, decorate a prefired item, and discover polymer clay. Limit 12.

Art in the Park (ages 10–12)
Students draw and paint en plein air, weather permitting, in the park-like setting surrounding the museum. Classes held in the studio as needed.

Teen Drawing Workshop (ages 13–17)
Saturday afternoons only. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

Printmaking for Teens (ages 12–17)
Weekdays only. Create one-of-a-kind monotypes, multiple lineum prints, and a silk-screen. Study various types of prints in our collection, and learn how to print with or without a press.

Feeds and Registration Saturday classes $90, CMA members $75. Parent and Child $100, CMA members $90. Weekday classes $126, CMA members $105. Clay for Kids $140, CMA members $125. Registration for all studios is on a first-come, first-served basis. Register through the ticket center at 216-421-7350. There is a $10 late fee per order beginning one week before class starts.

Community Arts
Enjoy Community Arts artists and performers at area events. For details and updated information, see clevelandart.org.

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.

Contact Stefania Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Chalk Fest
See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org.

Open Studios
Every Sun, 10:00–4:00. A “Terrific” Family Day! Celebrate summer vacation Play Day activities. Every Sun, 10:00–4:00. Join us for drop-in art making in our new Make Place. You’ll find us on the classroom level of the museum. Each week features a new art idea for families to explore. No open studio on July 9; instead enjoy our Play Day activities.

Advertising
State law requires that an advertisement or announcement be as follows: For further information, call the Cleveland Museum of Art at 216-707-2483 or visit clevelandart.org.

Adult Studios
Learn from artists in informal studios with individual attention. All classes are held at the museum. Register in person or call the ticket center at 216-421-7350.

For more information, email adultstudios@clevelandart.org.

Supplies list available at the ticket center.

Gesture Drawing
Three Sun/Jul 9, 12:00–3:00. Instructor: Susan Gray Bé. $95, members $85. Register for twice the fun! 5 Sat/Jul 1–29, 10:00–11:30 or 1:00–2:30, or 7 Saturdays, Jul/Jul 6–27, 10:00–11:30. These studios for students ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom. Your child can learn about the museum’s treasures while discovering his or her creativity in the process. Each week, classes visit the galleries, then experiment with different techniques based on the masterpieces they’ve discovered. Students learn by looking, discussing, and creating. Art for Parent and Child (ages 2–6) Saturday mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Saturdays only. Exploration and observation are encouraged as younger students learn about color in artworks, then make their own colorful compositions.

Summer Break (ages 5–6) Paint, draw, and construct with the energy of summer to make kinetic forms—from kites and waving flags to things on the wing.

Celebrate! (ages 7–8) Explore different kinds of celebrations around the world and be inspired to create your own.

Made in America (ages 8–10) Explore the art of Native Americans, settlers, and explorers, turn-of-the-century day-to-day decorative arts, and contemporary artists. Create using a variety of media.

Clay for Kids (ages 8–12) Weekdays only. Students learn various hand-building methods to create their own unique sculptural and utilitarian pieces that will be fired. Learn glazing techniques, decorate a prefired item, and discover polymer clay. Limit 12.

Art in the Park (ages 10–12) Students draw and paint en plein air, weather permitting, in the park-like setting surrounding the museum. Classes held in the studio as needed.

Teen Drawing Workshop (ages 13–17) Saturday afternoons only. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

Printmaking for Teens (ages 12–17) Weekdays only. Create one-of-a-kind monotypes, multiple lineum prints, and a silk-screen. Study various types of prints in our collection, and learn how to print with or without a press.

Feeds and Registration Saturday classes $90, CMA members $75. Parent and Child $100, CMA members $90. Weekday classes $126, CMA members $105. Clay for Kids $140, CMA members $125. Registration for all studios is on a first-come, first-served basis. Register through the ticket center at 216-421-7350. There is a $10 late fee per order beginning one week before class starts.

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

Fine Print Fair Preview

The Print Club of Cleveland’s Fine Print Fair returns for its 33rd year from Thursday, September 14, to Sunday, September 17, in the Ames Family Atrium of the Cleveland Museum of Art. The Fine Print Fair is the Print Club of Cleveland’s annual benefit for the museum’s department of prints and drawings. Fourteen dealers will exhibit and sell fine prints, drawings, and photographs, from old masters to contemporary, appealing to collectors at all levels.

Opening Night Benefit Preview
Thu/Sep 14, 6:00–9:00
$100 ($125 after Sep 1)

Free admission
Fri/Sep 15, 11:00–6:00
Sat/Sep 16, 10:00–5:00
Sun/Sep 17, 10:00–5:00

With support from KeyBank

Visit www.printclubcleveland.org for more information.

New in the Store

The 1837 portrait by Jeptha Wade (1811–1890) of Nathaniel Olds and its companion portrait of Nathaniel’s wife, Sally, are featured in new products available in the Museum Store. As a young man, Wade was a portrait painter but later turned his interest to the telegraph, eventually becoming a co-founder of Western Union Telegraph Co. His grandson Jeptha Wade II (the name Jeptha skipped a generation) donated the land on which the Cleveland Museum of Art was built.

Odds Double-Deck Playing Cards $12.95
Nathaniel Olds Eyeglass Case $14.95

Members receive a 15% discount in the store every day!

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 ArtLens gallery corridor. We proudly acknowledge the annual support of the following donors:

William P. and Amanda C. Madar
Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
Nancy-Clay Marsteller, PhD
Ellen and Bruce Mavec
Edith D. Miller
Harold Sam Minoff
Beth Mooney
Mr. John C. Morley

RAFFLE PRINT


Visit www.printclubcleveland.org for more information.

GALLERY GAME

Frame It Up!

Visit the galleries and match each painting to its frame. Did you see any others that interest you? Share your search using #playatCMA.

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 ArtLens gallery corridor. We proudly acknowledge the annual support of the following donors:

William P. and Amanda C. Madar
Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
Nancy-Clay Marsteller, PhD
Ellen and Bruce Mavec
Edith D. Miller
Harold Sam Minoff
Beth Mooney
Mr. John C. Morley

Official hotel of the Cleveland Museum of Art

Dyane Hronek Hanslik Educator
Vessela Kouzova Graphic Designer
New in the Galleries

ARMOR COURT

The Cleveland Museum of Art's collection of European arms and armor is still housed in the grand architectural space conceived expressly for it over 100 years ago. Visitors to the much-loved Jack, Joseph and Morton Mandel Armor Court will notice that four suits of armor on long-term loan from the prestigious Imperial Armories in Vienna have been returned and replaced with four new loans. The Imperial Armories holds one of the most historically important collections of European arms and armor, largely the result of the Hapsburg dynasty's many alliances established through marriage. The collection's diversity and high artistic quality are entirely due to imperial demands—the taste, opulence, and military requirements of the Holy Roman emperors and related members of the Hapsburg dynasty. The armory at Vienna, today part of the Kunsthistorisches Museum, represents the largest (about 15,000 objects) and best-documented collection of arms and armor in the world. The CMA's new loans include two jousting armors owned by Holy Roman Emperor Maximilian I (1459–1519), a tournament armor of Archduke Charles II (1540–1590), and the boy's armor of Archduke Ferdinand Karl (1628–1662). They will remain on display for three years.

The loan of this armor was made possible by a gift from the Jack, Joseph and Morton Mandel Foundation.

Tournament Armor of Archduke Charles II of Austria (1540–1590) 1571. Germany, Augsburg. Steel, etched with gilding. Lent by the Kunsthistorisches Museum, Hofjagd- und Rüstkammer, Vienna, Inv. A 885