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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 exhibition on Korean charkgoe 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 charkgoe.

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 2013. 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

www.clevelandart.org
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.

Organized by Marsha Coen; John McManus, Assistant Curator

Redes and Geese: Japanese Art from the Collection of George Gund III Through Sep 6. Kelvin and Eleanor Smith Foundation Exhibition Hall. 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 gift from Donald F. and Anne T. Painter

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. Perspectives range from the harsh truths of social documentary work to the escapist, timeless images of modernism and the seductive consumerism of advertising photography.

Gods and Heroes: Ancient Legends in Renaissance Art Aug 26-Dec 31, James and Hanna Barlett Prints and Drawings Galleries. As Renaissance artists endeavored to emulate and surpass revered 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 Nelson E. Kenney Special Exhibitions Endowment

Chaekegogi: 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 chaekegogi (pronounced chack-oh-jee). Translated as “books and things,” chaekegogi 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.

Organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joanne Kim and architect Gregory Gurrin


4 July/August 2017
Marjorie E. "Betsy" Wieseman joined the museum in April as the Paul J. and Edith Inglis Vigneux 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 PhD 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 or 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?'

Gregory M. Danley Magazine Staff

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 prominent role the museum plays in the Cleveland community. It has such a long history of generous donors and advocates, and it's exciting to have that base 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 words on the front of the building: 'For the benefit of all the people forever. It's my job as a curator to help people take ownership.' 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 a little bit evangelical about it, I am."

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**EXHIBITION**

**Chaekgeori**
*Pleasure of Possessions in Korean Painted Screens*

August 5–November 5

Julie and Larry Pollock Focus Gallery

Co-organized by the Korea Foundation and Gallery Hyundai and made possible in part by a gift from Joan and Robert Leibson.

**Books and Scholars' Accoutrements (chaek-geori)**

18th-century Yi Dynasty (Korean, 1776–1803). Ten-panel folding screen, silk and color on silk; each panel 197.5 x 35.5 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr., Fund, 2013.37

Chaejong asked his officials, "Do you see them?" "Yes, we see them," answered the officials. Then the king smiled and said: "These are real books, not paintings. Cheng Yi once said that if one sometimes enters one's study and touches 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 motifs of chaekgeori were books, the objects Korean intellectuals traditionally associated with knowledge and social distinction. Chaekgeori (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 2014 is a rare example of chaekgeori.
Of the 35 shelves depicted, multiple volumes occupy 27 of them.

Books often share space with artful utilitarian objects carefully arranged in hookshaped cubbyholes. For example, the CMA screen also depicts stoneware with crackle patterns, bronze incense burners, Yiynm 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 ostentation. Toward the end of the 19th century, the nouveau 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. Sunripened 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.

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The exhibition also includes two contemporary works by Kyungtaek 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 chintz stuffed 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. Hyunmo 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 Tark-yun, a prominent royal court painter active in the second half of the 19th century.
From Riches to Rags

Depression-era photography ranges from documentary evidence of deprivation to modernist depictions of abundance

EXHIBITION
From Riches to Rags: American Photography in the Depression
August 15–December 31
Mark Schwartz and Bettina Katz Photography Gallery (230)

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 revenues, 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.

Documentary photography, which records what is before the camera, was uniquely suited to offer 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 luxury 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 gown women prance 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 thumbing through a magazine and fantasizing cost nothing.

The 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 personal expression, and formal exploration. In 1934 a photography exhibition at the Cleveland Museum of Art included 105 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 gossipy 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 photogra
A new installation explores how artists in 19th- and early 20th-century Japan balanced tradition and Western influence

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 shogunate 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 Rerum et Genae: 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 Ōkyū (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.

A Chat by the Flowers (Secrets) 1906. From the series Scenes of the Four Seasons, Yamasato Rokun, Japan, 1870–1935. Meiji period (1868–1912). Woodblock print, ink and color on paper; 30.3 x 30 cm. Gift of Frederick A. Krehm, Tina, and Zoe Krehm, 2004.227

Works from the permanent collection will be joined by a special selection of Meiji period (1868–1912) and Taishō period (1912–1926) porcelains on loan to the museum from the James and Christine Heusinger Collection. Featured are works by the Kyoto-based artist Sen’i Yohi III (1851–1914) and the Kario transplant Miyagawa Kōzan I (1842–1916), who were the first and second ceramicists, respectively, to be appointed as Imperial Household Artists under a system introduced by the Meiji government in 1890. 

Sinead Vílhar
Curator of Japanese Art

White Herons in Rain
19th c. Fuji Setsuden
(Japanese, dates unknown)
Japan, Meiji period (1868–1912) or Taishō period (1912–26). Pair of six-panel folding screens, ink and color on silk; 180 x 272 cm
John L. Severance Fund, 2015.04
**Lichtenstein’s China**

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

**INSTALLATION**

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

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 1130, was then on display and is now being rolled out again. Hanging above will be Lichtenstein’s *Landscape with Boats* from 1969. 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 *Landslides 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 riverescape from the Lower Yangzi Delta in Southeast China. Mi Youren painted the scene after flowing 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 gengzi [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.

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**Landscape with Boats**

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**Cloudy Mountains**
1130. Mi Youren (Chinese, 1072–1151). Handscroll, ink and color on silk; overall: 46.5 x 248.5 cm.
Purchase from the J. H. Wade Fund, 1933.320

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Clarissa von Spee
Chair of Asian Art and Curator of Chinese Art
Harlequin with Violin

A new take on Picasso’s mysterious painting

Pablo Picasso’s Harlequin with Violin, featuring a large, imposing figure holding a violin and a sheet of music titled “Si tu m’en veux? (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 ubiquitously personified figure in bohemian culture. Picasso probably knew that Edgar Degas and Paul Gauguin 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 au 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 hailed 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.
Florentine illuminator, Zeeho. Page after page is complete with rolling multicolored arcanian leaves with clamoring 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 irre- ligious character.

By the early 1400s, books of hours peaked in popularity with European aristocrats and had become the most prevalent volume in the libraries of the nobility. They were the lady’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.

Charles the Noble was such a patron. Crowned (and later buried) in Pamplona Cathedral, he invited French sculptors to decorate it and commissioned Jeanme Lomme of Tournai to construct an imposing alabaster tomb for him and his wife, Leonora of Castile. With its procession of mourners, it was inspired by the celebrated tomb of the Burgundian duke Philip the Bold (1354–1404) 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.

Within the museum’s manuscript collection is a deluxe book of hours once owned by King Charles III of Navarre, also known as “the Noble,” a term bestowed by librettists on their most enlightened rulers. From 1387 until his death in 1425, Charles reigned over his small independent kingdom straddling the Pyrenees between northwestern Spain and France. Navarre played a fairly important international role, and its kings had both blood and feudal ties with many other royal houses, most importantly in France. Charles visited Paris in 1384, and that is likely when he acquired this sumptuous book of hours. His coat of arms bearing the royal arms of Navarre quartered with those of Evreux is painted in the lower margin of some 25 folios, indicating that the manuscript was highly esteemed by its owner.

At this time, Paris was the center of the European book trade. This volume conforms largely to Parisian standards of page layout and design. Though the book is written in Latin, its calendar pages are in French and list the customary Parisian saints. For example, Saint Genevieve, patron of the city of Paris, is listed in gold for January 3. Yet the manuscript is also a work of international scope, reflecting the cosmopolitan character of the French capital, where painters, weavers, sculptors, and goldsmiths from all over Europe converged. The decoration exhibits the courtly elegance and distinctive material details of what art historians call the International Style.

The Hours of Charles the Noble perfectly reflects this artistic milieu. Though the book’s decoration displays a relative aesthetic harmony, the illuminations are clearly a collaborative effort involving an international team of artists working in the French capital. There is stylistic evidence of at least six illuminators—two Italians, two Parisians, and two Netherlanders. Nothing is known about the circumstances under which they worked, nor how such disparate painters came to work in Paris on a collaborative project. The two Italians contributed the majority of the volume’s decoration. Stylistically, the manuscript represents one of the most remarkable fusions of French and Italian taste ever achieved.

The illuminator who planned the decoration of the book, and who produced 17 of its large miniatures, was a Bolognese artist known to art historians as the Master of the Bruselles Initials, who began his career in the late 1390s in a prominent workshop in Bologna. His name comes from the 15 historical initials he painted in a book of hours, now in Brussels, commissioned by Jean, due de Berry. His principal assistant was a Florentine known to...
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 façade 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 hillocks 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 Stein
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 divided 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.

Below and left, overhead drawing of the new greenway (not yet showing stream rerouting) and a view across Doan Brook looking south toward the area to be improved as a public park.
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’s 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. Spanning 6,000 years of art, the museum’s collection levels our consideration of cultural diversity and 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 237 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 Path of Every Meme” makes her feel lonely. “Happy Couple” makes her feel like she has arrived. She says the work reaches into her soul.

Cyra Levenson
Director of Education and Academic Affairs

This passage reflects two people sharing an experience they couldn’t otherwise have had; borrowing from an artist in the most productive and poignant 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 CMA’s 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 poignant 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 Flamingos in 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 Soriano (Dominican Republic/Bachata)
Wed/Jul 12 Toto la Momposina (Colombia/Afro-Latin)
Wed/Jul 19 El Septeto Santiagoquero (Cuba/Son)
Wed/Jul 26 Mokoomba (Zimbabwe/Afro-fusion)

Supported by Medical Mutual, Ohio City Inc., Great Lakes Brewing Company, and Princoke Financial Group Inc.

Top to bottom: Joan Soriano, Toto la Momposina, El Septeto Santiagoquero, Mokoomba

Performing arts supported by Medical Mutual and the Museum Society

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. Mix it up with a hot new treat and 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 these and other upcoming concerts.

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org
1967: The Summer of (Movie) Love

The year 1967 was pivotal in the history of movies, with such films as Arthur Penn’s groundbreaking Bonnie and Clyde, Mike Nichols’s The Graduate, and Stanley Kramer’s Guess Who’s Coming to Dinner? all renowned for breaking 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.

In the Heat of the Night Tue/Jul 11, 13:00; 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 Patkuk Day, Oberlin College.

Playtime Sun/Jul 16, 13:00; Tue/Jul 18, 13:00. 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; Sat/Jul 22, 13:00. Directed by Wolfgang Reitherman. The last Disney-animated film personally produced by Walt is a funny, genealogical dessert of the Kipling classic. (USA, 1967, 78 min.)

Point Blank Sun/Jul 30, 13:00; Sat/Aug 1, 13:30. 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, 13:00; 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. (France/Romania, 1967, 110 min.) Tuesday’s screening introduced by Prof. Grace An, Oberlin College.

Weekend Fri/Aug 18, 7:00; Sun/Aug 20, 13:00. Directed by Jean-Luc Godard. An excursion to the country goes darkly awry in this savagely funny attack on bourgeois values. (France/Italy, 1967, 105 min.)

Samurai Rebellion Sun/Aug 27, 13:00; Tue/Aug 29, 13:30. 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, 121 min.)

The Curious World of Hieronymus Bosch Fri/Aug 4, 7:00; Sun/Aug 6, 13:00. 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, 11:00; Tue/Aug 15, 13:00. 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.)

Playtime Adventures in Cinematic Oddity

1, Claude Monet Fri/Jul 7, 7:00; Sun/Aug 5, 13:00. Directed by Phil Grabsky. Extracts from Monet’s 2,500-plus letters shed new light on the impressionist who was perhaps the most influential and successful painter of the late 19th and early 20th centuries. Cleveland premiere. (UK, 2017, 87 min.)

Michelangelo—Love and Death Tue/Jul 25, 13:00; Fri/Jul 28, 7:00. Directed by David Bickerstaff. This new film journeys from the print and drawing rooms of Europe through the great chapels and museums of Florence, Rome, and the Vatican to explore the tempestuous life of the great Renaissance artist. Cleveland premiere. (UK, 2017, 90 min.)

TOP LEFT: RIGHT Meet the Masters: Movies on Monet and Michelangelo

ABOVE RIGHT: Kinky Boots for shoe fans

All films show in Morley Lecture Hall.

Tuesday Afternoon Movies, New Admission Prices

The hugely popular Wade Oval Wednesdays have made getting to the museum (and finding parking) on summer Wednesday evenings a challenge for non-MOVetts. Thus, in July and August, we shift our traditional Wednesday evening film screenings to Tuesday afternoons at 13:00. Tuesday is also Senior Member Day, so museum members age 65 and over have another reason to visit that day—beyond free parking, complimentary coffee, and dessert 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.

Kinky Boots Tue/Aug 22, 13:00; Fri/Aug 25, 7:00, Directed by Julian Jarrold. With Joel Edgerton and Chiwetel Ejiofor. In the Bottom that inspired the Tony-winning stage musical, a struggling, straight-laced shoe factory owner forms an unlikely alliance with a transvestite cabaret performer. (USA/UK, 2015, 107 min.). Screenings are co-sponsored by the North Shore Federation of Labor/card-carrying union members.

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

Deconstructing the Beatles’ Rubber Soul Sun/Jul 2, 13:00. Directed by Scott Freiman. Musicologist and frequent CMA guest Scott Freiman examines the production of the 1965 album begun in October for a near-impossible Christmas release. Songs include “Norwegian Wood,” “In My Life,” “Nowhere Man,” and others. (USA, 2017, 189 min.)
CAMA Baby
Four Tue/Aug 29—Sep 5—12, 15—22, 30—Nov 20. See 5-20, Oct 1-24, 30—Nov 20. Explore the CAMA through baby’s eyes! Well 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, CAMA members $26. Limit nine pairs. Register now for August. Member regis-tration for September begins July 1. Nonmembers July 15. Member registration for October begins August 1. Nonmembers August 15.

Art Stories
Every Thu, 10:30—11:00. Road, and play with us! Join us for this weekly story time that com-bines books, poems, art, and interactive fun. We’ll explore new topics each week, beginning in the atrium and end-ing with a gallery walk. Designed for children ages 2 to 5 and their favorite grown-up. Free, register through the ticket center.

Stroller Tours
Second and third Wed of every month, 10:30—11:30. 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, pre-registration required. Limit 10 pairs. Meet at the atrium desk. Jul 12 and 19, Aug 9 and 16, September, 10:30 AM. Acrylics; Sep 15 and 20, Stolen Art.

Talks and Tours
Tours are free, meet at the atrium desk unless noted.

GUIDED TOURS
1:00. Join a CAMA-trained docent and explore the permanent collection and nonicketed exhibitions. Tours and topics selected by each docent (see cleveland.org).

EXHIBITION TOURS
Brand-New & Yemlicke: Alex Katz in the 1950s, Tue/11:00 and Sat/12:00, through Jul 25. Docent-guided tours. Exhibition ticket required.

Art in the Afternoon First Wed of every month, 11:30. In partnership with the Alzheimer’s Association, the CAMA 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. Pre-registration is re-quired; call the Alzheimer’s Association Cleveland Area Chapter at 216-342-5080.

Curator Talks Tue/12:00, exhibition gallery. Each week, join cura-tor Svein Stavli for discussion of works in Reeds and Grese: Japanese Art from the Collection of George Gund III. Jul 11, 12, 18. The Ceramic Art

 Jul 18, Literature of the Five Mountains
Jul 25, The Ackshaq Shogunal Collection
Arriving at the Library: Packaging: What’s in a Box?
Aug 8, Mountings: Formats and Flexibility
Aug 15, The Kano School
Aug 22, Zen: Figure Painting
Aug 29, Modes and Memory

TALKS, CLASSES, AND EXPERIENCES

Lectures
Introduction to the Tea Cer-cemony Sat/Jul 8, 10:00 and 1:00. The tea ceremony, or cha no (the way of tea), is a traditional Japa-nese art involving the ritualistic preparation of tea. Influenced by the philosophy of Zen Buddhism, the core teaching of cha no is to attain a spiritual state of selfless-ness and peacefulness through making and sharing tea. Join tea master Yuko Eguchi to learn the history and philosophy of the Japanese tea ceremony while tasting Japanese tea and sweets.
$2, CAMA members $1. Two sessions available; please regis-ter for only one. Register early; space is limited.

PHOTOGRAPHY EXPERT DEREK MILLIS
Shaping Critical Narratives in Photography, 1965-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 mid-century’s beginning, race and gender have shaped and control the recreation of photo-graphic portraits, both politically and aesthetically. In this lecture, Derek Millis, PhD, University Professor and chair of the De-partment of Photography and Imaging at New York University’s Tisch School of the Arts, medi-ates between the objectification of the black body and the (representation of the black body as it connects to the photo-graphs of Leonard Freed, Louis Draper, Gordon Parks, Bruce Davidson, Carrie Mae Weems, James Van Der Zee, and other pho-toographers 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.

Jason Schafer
Series and Electronic Resources Librarian

Join in

Art Cart
Enjoy a rare opportunity to touch specimens selected for the first time. Works of art. Group sessions can be arranged for a fee. Call 216-707-2467.

Sun/Jul 9, 1:00-3:00. Museum Zool. Animals in Art. Learn mythis, legends, and childhood memories that sur-round the animals now happily living together in the museum zoo.

Yoga at the Museum
Yoga at the Museum Sat, 8:00, 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 Alma Center. Accessible to all, regard-less of age, body type, or fitness level. $16, CAMA members $12. Please bring your own mat.

The Ingalls Library Introduces New Resource Discovery Tools
All museum members can use the Ingalls Library’s ever-growing col-lection of resources, including more than 1,000 art-related scholarly journals and web access to a vast number of electronic re-sources devoted to art historical studies. WorldCat@CAMA Ingalls Library makes these resources even more accessible because it searches across multiple databases, including the Ingalls Library catalog, JSTOR, Brill Journals, Oxford Journals, and ArticleFirst for books, full-text articles, and more. Research collections from libraries around the world are at your fingertips.

On the library home page, electronic resources are organ-ized in an easy-to-use format for searching and browsing. Although some resources are only available in the library, many others are accessible on personal devices. On-site users now have access to Arts: Search, which provides digital access to most major art journals published in Europe and America between the 1850s and 1960s, many of them for the first time. Richard Wilson Online is the latest catalogue raisonne available on personal devices and in the library.

Print journals are also available for browsing in the library. Recently added serial titles include Arts, India, Celebrating Print magazine, and the Journal of Contemporary Painting. Ongoing improvements and additions to our serial and electronic re-sources collections allow the Ingalls Library to keep pace with the ever-changing information landscape. The reference staff is happy to assist members with these resources.

For Teachers
Art to Go See and touch amazing works of art 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/exploration and contact Najala Eppley (216-707-6151) or neppeley@clevelandart.org.

Distance Learning For infor-mation on topics and possible subsidies, visit cma.org/learn or contact Diane Ciccek (216-707- 2468 or dciccek@clevelandart.org).

Workshops
Katz and Cocktails: Paint Night Fri/Jul 28, 6:00—8:30, classrooms F, G, & H. Paint your own portrait with a master-peace! Join us for an evening of art, drinks, and fun as our teaching artists lead you through the steps to create a painting in-spired by the work of Alex Katz. All supplies and one mixer drink includ-ed. Cash bar available. $45, CAMA members $30. Register early; space is limited.


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

26 July/August 2017

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Play Day Sun/Jul 9, 1:00–4:00 A "Terrific" Family Day! Celebrate summer vacation and the exhibition The New Wave & Alex Katz in the 1950s with a Pop Art–filled family day! Expect art-making activities for all ages, Art Stories, a road trip scavenger hunt through the galleries, plus free admission for children to the Katz exhibition. Sponsored by Health Net.

Open Studio for Families Every Sun, 1:00–4:00 Join us for drop-in art-making in our new Make Place. You’ll focus 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.

My Very First Art Class Four Fri/Jul 7–28, Sep 29–Oct 6, 2–3, 10:00–10:45 (ages 11–24) or 11:30–12:00 (ages 2–4). Young children and their favorite grown-ups 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 July 15. Member registration for October begins August 1; nonmembers August 15.

Art Together Family Workshops Are your grandchildren or cousins visiting this summer? Sign them up for a drop-in class; $15 per child, per class. Contact Dyane Hanslik at dhanslik@cleveland.org for details.

Summer Session Two choices for twice a week: Tue/Thu Jul 29–Aug 2, 10:00–11:00. These studios for students ages 3 to 17 combine a visit to the CMA galleries and an 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 and discussing art. For Parent and Child (ages 3–5) Saturday mornings only. Four hands are better than two! Parent 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 discovery are encouraged as younger students learn about color in artworks, then make their own colorful renditions.

Summer Breeze (ages 5–6) Paint, draw, and construct with the energy of summer to make kinaetic 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 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 preformed item, and discover polymer clay.

Summer Camps Circle Sampler Camp This week-long camp is a perfect way to sample 10 different cultural institutions: Mon/Wed/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.

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

Art Crew Character-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 Stephanie Tab at 216-707-2483 or email commartinfo@cleveland.org.

Chalk Festival Sat and Sun/Sep 16 and 17, 10:00–5:00 Enjoy chalk artists and free entertainment at the 22nd annual Chalk Festival. Chalk your own pictures: large and small and 24-color box of chalk, $20 each; small square and 12-color box of chalk, $10 each. Drop-in registration, groups are requested to pre-register. For more information, call 216-707-2483 or email commartinfo@cleveland.org.

Chalk Making and Street Painting Learn to make chalk using an old world recipe with new world materials, and learn professional techniques for masking, stenciling, shading, and engraving a picture (fee TBD). Fee includes materials and reserves chalk and a square for the festival. Family chalk workshop (all ages): Sun/Sep 10, 2:00–4:30 Advanced chalk workshop series (teen/adults): Wed/Dec 6 and 13, 6:30–8:30 Call 216-707-2483 or email commartinfo@cleveland.org.

Sponsor of Community Arts, Medical Mutual of Ohio.
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 Amos 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)
With support from KeyBank

Visit www.printclubcleveland.org for more information.

Raffle Print

New in the Store

The 1837 portrait by Jethpha Wade (1817–1890) of Nathaniel Olds and his 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 Jethpha Wade II (the name Jethpha skipped a generation) donated the land on which the Cleveland Museum of Art was built.

Olds 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 Collector’s Circle level and above, featured throughout the year in our Donor Recognition digital sign located in the ArtLens gallery corridor. We proudly acknowledge the annual support of the following donors:

William R. and Amanda C. Modar
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Official hotel of the Cleveland Museum of Art

Dyana Hrnek Hanaklik Educator
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New in the Galleries

ARMOR COURT

The Cleveland Museum of Art’s collection of European arms and armor is still housed in the grand architectur- al 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.

Front Cover
Books and Scholars’ Accouterments (Chaek-gado) (detail) late 1800s. Yi Taek-gyun (Korean, 1806–after 1863). Ten-panel folding screen, ink and color on silk, each panel: 197.5 x 39.5 cm. The Cleveland Museum of Art, Leonard C. Hama Jr. Fund, 2011.37

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