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FROM THE DIRECTOR

Dear Members,

One of my favorite issues of this magazine is the one in which we celebrate highlights of our previous year’s acquisitions. The text and images brilliantly capture the ongoing work of our curators, who each year seek to find the rarest and most delightful, surprising, spectacularly accomplished works of art to add to the collection that we hold in trust for the public. If you need reassurance of what greatness human beings can achieve, just visit the museum and wander the galleries for an hour or two. More than a century of diligent effort on the part of so many curators has resulted in a collection—starting with accession number one and now reaching well over 450,000 individual objects—that has few peers in the world. As you will discover in these pages, our staff continues to scour the globe for objects that will make this already outstanding collection even greater.

We further strengthen the ranks of our curatorial staff with the appointment of Emily J. Peters as the museum’s new curator of prints and drawings. Emily is currently associate curator of prints, drawings, and photographs at the Rhode Island School of Design Museum in Providence, where she has worked for the past 12 years. Her expertise and scholarly interests span five centuries and a panoply of graphic mediums, making her a perfect fit for Cleveland’s renowned and wide-ranging collection of some 20,000 prints and drawings. She will assume her responsibilities here at the museum in April, and so by this time next year you will begin to see the fruits of her collecting efforts in this magazine.

Please join me in welcoming these latest additions—collector and collected—to the Cleveland Museum of Art.

Sincerely,

William M. Griswold
Director
EXHIBITIONS

Albert Oehlen: Woods near Oehle Through Mar 12, Kelvin and Eleanor Smith Foundation Exhibition Hall. This thought-provoking and unconventional survey is the largest exhibition of Oehlen’s work in the United States to date. It reflects the artist’s complex layering of methods, subject matter, and viewpoints while celebrating his innovations that continue to question the limits of painting.
Made possible in part by a generous gift from the Scott C. Hufler Family, and support from the Michelle and Richard Jooschek Exhibitions and Special Projects Fund and the Santa Arts Council Pro Helvetia

Pure Color: Pastels from the Cleveland Museum of Art Through Mar 19, James and Hanna Bartlett Prints and Drawings Galleries. This exhibition celebrates pastels made from the second half of the 19th through the early 20th century, a remarkably creative period of richness, diversity, and experimentation in the use of the medium.

Black in America: Louis Draper and Leonard Freed Feb 28–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 who spent 1967–68 trying to understand what it was like to be black in white America.
Made possible in part by a gift from Donald F. and Anne T. Palmer

July in a Blue Sweater 1959. Alex Katz (American, born 1927). Oil on canvas; 63.5 x 43.2 cm. Private collection, London. Art © Alex Katz / Licensed by VAGA, New York, NY

Brand-New & Terrific: Alex Katz in the 1950s Apr 30–Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. One of the most acclaimed artists working today, Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to painting portraits, landscapes, and still lifes. The first museum survey of these pathbreaking works, this exhibition showcases more than 70 key loans from public and private collections.
Made possible in part by support from BakerHostetler
Organized by the Colby College Museum of Art, Waterville, Maine, and curated by Diana Tuite, Katz Curator at Colby

Untitled (Strassen) 1988. Albert Oehlen (German, b. 1954). Oil on canvas; 275 x 375 cm. © Albert Oehlen. Private collection. Photo: Archive Galerie Max Hetzel, Berlin | Paris

African Master Carvers: Known and Famous Mar 26–Jul 16, Julia and Larry Pollock Focus Gallery. Through 15 stellar examples from different cultural regions in West, Central, and Southern Africa, this exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime. Also included are the artists’ biographies and, when available, their portrait photographs.

Cutting Edge: Modern Prints from Atelier 17 Apr 9–Aug 13, James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. Drawn from the holdings of the Cleveland Museum of Art and local collectors, this exhibition features more than 50 examples of these fascinating, technically innovative, and often highly colorful works.
Made possible in part by a gift from an anonymous donor

Opulent Fashion in the Church Through Sep 24, 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 garments of the 1600s and 1700s.

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Acquisition Highlights 2016

The centennial year began a second century of excellence in collecting

Heather Lemondes
Chief Curator

Acquisitions from last year span the globe and more than 500 years of the history of art. For example, the museum acquired a rare Byzantine icon representing an important subject in Orthodox Christian art, The New Testament Trinity. Painted in Constantinople around 1450, just prior to the city’s fall to the Ottomans in 1453, it is the second icon to enter the museum’s collection and is on view in gallery 105.

The bequest of a group of early treasures of Japanese and Korean art from the collection of George Gund III made a lasting impact on the museum’s collection of Asian art. The gift, including some 55 paintings and calligraphies, it also brought several extremely rare Korean paintings to the collection.

Two important textiles were added to the collection. A beautifully preserved ancient Andean tunic, made between 1400 and 1532 by the Ychsma people of Peru’s Pacific coastal region, was acquired for the Pre-Columbian collection. To celebrate the museum’s centennial and the career of Louise Mackie, curator of textiles and Islamic art who retired last year, the museum was given a suzani, a textile richly decorated with embroidered floral motifs that was made in Uzbekistan in the first half of the 19th century.

It was a banner year for works on paper. A unique etching by the idiosyncratic artist James Barry was acquired, and the Print Club of Cleveland gave a beautiful impression of Rembrandt’s The Pancake Woman in honor of Jane Glaubinger, who retired last year as curator of prints. Several drawings were acquired, including a preparatory study by 17th-century French printmaker Grégoire Huret, and a meticulously detailed landscape watercolor by American Pre-Raphaelite Robert J. Patterson. The photography collection grew significantly with purchases and gifts. Among the highlights is an album of 37 photographs depicting life in colonial India by Raja Deen Dayal, a gift of 79 Surrealist photographs by Roger Ballen, and powerful works by contemporary women photographers Zanele Muholi and Shirin Neshat.

Quintessentially modernist works were acquired by William Robinson, curator of modern art, and Stephen Harrison, curator of decorative art and design. André Masson’s Landscape with Snake, 1927, exemplifies the artist’s revolutionary practice of automatic gestural painting in which he approached the canvas without a preconceived plan or limitations, thereby allowing his imagination free rein. Two decorative objects—a centerpiece support in the form of Bacchus and a coffer—by René Lalique, a master of Art Nouveau, exemplify the ingenuity and technical brilliance of one of the greatest innovators in glass.

The contemporary department acquired two important works by African American artists. Kara Walker’s monumental drawing with collage The Republic of New Afrika at a Crossroads, 2016, was featured in The Ecstasy of St. Kara. Kara Walker, New York, the exhibition that showcased a series of large-scale works on paper inspired by the artist’s time as a resident at the American Academy in Rome in the spring of 2016. Wadsworth Jarrell’s vibrant and dynamic painting Heritages, 1973, dates from the period when he was an active member of AfriCOBRA, an artist’s collective he co-founded in Chicago intended to promote works of art that conveyed the pride, power, history, and energy of the African American community.

Sophie Pich’s Seed Pods, 2015, is the first contemporary work of art by a Cambodian artist to enter the museum’s collection. Its lyrical forms beautifully complement the early Buddhist sculpture also on view in gallery 245. The African art gallery features two recently acquired sculptures: a rare copper alloy figure made in the Benue River Valley, Nigeria, and a polychrome wooden figure made by the B şöyle people in the Democratic Republic of the Congo.

Details (from left) A 19th-century watercolor by an American inspired by England’s John Ruskin, an icon painted in 1400s Constantinople just before the city became part of the Ottoman Empire, and a 950-year-old textile from coastal Peru. See pages 25, 14, and 15, respectively.

www.clevelandart.org
The Republic of New Afrika at a Crossroads

Since Kara Walker first exhibited her work in the early 1990s, she has become one of the most well-known and accomplished contemporary artists. In her work, she continually examines the inequality of black lives in the United States by evoking the country’s haunting past. Her voice is among the most powerful and tireless of those taking a stance against racially motivated injustice. Creating visual worlds in which fantasy, reality, and the past and present commingle, Walker questions the notion of history itself: who wrote it, whom was it written for, and who was written out of it?

The Republic of New Afrika at a Crossroads of 2016 is one of her largest and most mesmerizing works on paper, as well as one of her most abstract. The political group referenced in the title of this work, the Republic of New Afrika, is a black separatist group founded in 1968. One of their primary goals was to create an independent African American majority country situated in the southeastern United States, in the heart of a black majority population. This work imagines the separatists at a moment of reckoning when they must decide whether or not to risk their lives for their vision of equality. Walker’s interest in this group stems from the notion of a society making and claiming spaces—anytime someone claims space, someone else is denied it. In Crossroads, Walker has powerfully tapped into the universal human desire for the freedom to live a life of one’s own choosing.

Wadsworth Jarrell is one of the founding members of the seminal African American arts collective AfriCOBRA, created in the late 1960s in Chicago as a way of contributing to the mounting resistance toward racial injustice. The group began as COBRA (Coalition of Black Revolutionary Artists), and a few years later evolved into AfriCOBRA (African Commune of Bad Relevant Artists). The name can be seen as a critique of how mainstream white culture viewed visual art that self-identified as black art. The group created a singular style that revolved around three key characteristics: imagery and motifs that referred to ancient African art, technical excellence, and social responsibility. Over the past four decades, AfriCOBRA has widely influenced how African American art is considered and received.

The above attributes are fully engaged in Heritage. Two musicians playing the clarinet and the saxophone emerge from the incredibly lively composition. With its neon palette, Heritage is optically engaging and imbued with a sense of celebration. A hallmark of Jarrell’s style from this period is the use of text as a method of building up his subjects and backgrounds. Multiple phrases emanate from the musicians’ heads: AFRICAN RHYTHM, OUR HERITAGE, BLACK FUNK, and PRESERVE OUR MUSIC. They all emphasize the fact that jazz music is an art form created by African Americans. These phrases are repeated, written in reverse, and appear in parts throughout the painting. The head of the clarinet player is made up of letter Bs, another hallmark of this series, directly telling the viewer that the subject of this painting is black and proudly so.
André Masson and Joan Miró, who shared adjoining studios from 1921 to 1926, are widely recognized as leading pioneers of automatic painting, a form of Surrealism. The Surrealists believed human thoughts and actions are controlled more by the unconscious than the conscious mind, and that true reality can only be grasped by unlocking the secrets of these hidden mental structures. Accordingly, they developed methods of exploring unconscious thought, such as dream analysis and automatic association. The museum’s recently acquired *Landscape with Snake* of 1927 is a superb example of Masson’s revolutionary method of working spontaneously and intuitively without a perceived subject, thereby allowing unconscious thought associations to emerge during the creative process. By abandoning traditional spatial depth and perspective, including the structured geometry of Cubism, Masson forged a radically new form of automatic gestural painting, a momentous development in the history of art. Scholars divide Surrealism into two distinct branches: the verisimilitude or illusionistic dream imagery championed by Salvador Dalí and René Magritte, and the more abstract style of psychic automatic painting developed by Masson and Miró. The latter branch was arguably a more revolutionary and influential development than the former. The stream-of-consciousness paintings Masson produced from 1926 to 1927 rank among his finest works and were crucial to the development of Surrealism.

Paysage au serpent (Landscape with Snake) 1927. André Masson (French, 1896–1987). Oil on canvas; 65 x 46 cm. Mr. and Mrs. William H. Marlatt Fund, 2016.55. Gallery 225

William Robinson Curator of Modern European Art

"Bacchus" Figural Centerpiece Support 1923. René Lalique (French, 1860–1945). Cast and patinated glass; h. 25.5 cm. Purchase from the J. H. Wade Fund, 2016.35

Monnaie du Pape Coffret (Coffret) c. 1914. René Lalique. Wood, bombé glass panels with gray patina, metal key; 12 x 31.5 x 19.5 cm. Gift of Mr. and Mrs. Craig Castilla in memory of Norma and Adrian Castilla, 2016.43

Stephen Harrison Curator of Decorative Art and Design

DECORATIVE ART AND DESIGN

Created by René Lalique, one of the foremost French decorative artisans of the 20th century, this *Bacchus* centerpiece figure is a rare example of modeled sculpture in cast and patinated glass. Part of a group of similar figures made to adorn a table in the French presidential mansion, the Elysée Palace in Paris, this figural model was shown only once to the public in the Salon d’Automne of 1923. Later, Lalique produced other figural models destined for commercial sale, but this figure example remained unique. Eight supports of this type were arranged around the center of the table, supporting a garland of flowers or ivy, suspended one to the other along a groove at the top of each. The figure depicts Bacchus, the Roman version of the Greek god Dionysus, the god of wine, fertility, and ritual madness. Appropriately rendered with trailing vines of grapes and grape leaves along both sides, the strong male figure is instantly recognizable as the representation most associated with ritual feasts of celebration and significance. The effect must have been like that of an Arcadian garden punctuated with elegant neoclassical sculptures celebrating food and wine.

This five-panel coffer is the most elaborate of all of René Lalique’s designs for glass-mounted boxes. These works could be used as jewelry or glove boxes but were also adapted as presentation boxes for more elaborate jeweled creations. For example, a coffer of this design famously enclosed the elaborate diamond brooch given to Edith (Mrs. Woodrow) Wilson by the government of France after the Treaty of Versailles. However, its use was secondary to the lavish display of Lalique’s prowess in glass design shown in the five panels adorning the sides and top of the box. Utilizing early Mughal Indian techniques, each cast-glass panel was backed with a mirrored surface to reflect light, then was patinated to create shadow and depth. When seen from any angle, the effect was luminous. This particular coffer was exhibited in the CMA exhibition *Artistic Luxury: Fabergé, Tiffany, Lalique* in 2008, and now adds to the museum’s collection of highly significant objects by this master of 20th-century design.
This icon represents an important subject in Orthodox Christian art, the Holy Trinity, the three consubstantial persons of the single godhead. The Trinity is represented here as a composition known as the "Old Testament Trinity," which features Christ and the Ancient of Days (God the Father as Christ in old age) seated on a bench with a dove representing the Holy Spirit between them. Christ, at left, wears a gold chiton and a black himation on top, both covered in gold highlights. He blesses with his right hand, holds a Gospel book in his left, and bears a cruciform nimbus. His feet rest on a footstool. The Ancient of Days is identified by an inscription (only partially surviving now) seen on either side of his head in gold, outlined in red: ΜΟΔΙΟΝ ΣΙΜΕΟΝΩΝ (Saint Joseph the Hymnographer, c. 812-818-c. 866), on the left: ΚΩΣΜΟ ΠΟΙΗΤΗΣ (Saint Kosmas the Hymnographer, c. 675-c. 752). Both suspend scrolls from Romanesque arches. Unfortunately, Kosmas’s scroll has worn away, while Joseph’s now contains only a few words, of which can be made out “together with . . . you my God” and “your dominion.”

The Icon of the New Testament Trinity, painted in a late Palaeologan style typical of Constantinople during its final centuries, is a worthy example of what scholars call the "Palaeologan Renaissance," so named after the dynasty that ruled the Byzantine state from 1261 to 1453. It represents a moment when Byzantine painting reached a brilliant crescendo. The icon is not signed or dated, but careful analysis of the painting’s style places it in Constantinople around 1450, just prior to the city’s fall to the Ottomans in 1453. It was likely part of a series of icons that decorated a temple, the barrier that separated the nave from the sanctuary in an Orthodox church. Highly refined, the icon adds a significant example of late Byzantine painting to the collection.

The tunic is woven in tapestry, a specific technique that requires substantial investment of materials and labor. For these and other reasons, many ancient Andean cultures regarded tapestry as a form of wealth, and restricted its use to the most exalted members of their societies. The same was likely true among the Ychsma.

Textiles in the Andean gallery are changed annually in August in order to limit their exposure to light, which promotes fading. This new tunic, which is still soft and supple to the touch, will appear in the gallery in a future display, together with other textiles of the late pre-Hispanic period.
probably embroidered in Shakhrisabz, located south of Samarkand in Uzbekistan, this early 19th-century textile is known as a suzani, after the Persian and Tajik word for needle, suzan. They were made by mothers and daughters who proudly displayed them during wedding festivities and special occasions. Suzanis were used for numerous functions, including on the nuptial bed, as curtains for storage niches, and as wrappers for various dry goods.

Floral and foliate motifs generally dominate as seen here, enriched with several shades of red and enhanced by light reflections and the dazzling colors of the silk thread. Four large vibrant bouquets, each different yet harmoniously, radiate from the center while two dense bouquets enliven the interstitial space. The motifs possibly conveyed cosmological, apotropaic, medicinal, or fertility associations especially for married life. Patterns were drawn in black ink on several loosely joined cotton cloths by a skilled family member or a professional. The cloths were then separated, embroidered individually, and re-attached, confirmed by mismatched motifs where the lengths are joined to create dynamism in the textile. This striking suzani will be exhibited in the Islamic gallery, adding to the museum’s small but fine collection of large textiles and carpets.

Embroidered Suzani with Floral Sprays 1800–1850
Central Asia, South West Uzbekistan, Shakhrisabz. Pair: weave: cotton, six strips; embroidery: silk; filling stitch: asla, read, outline stitch: jami, 227.3 x 177.8 cm. Gift of John and Fausta Eskenazi in honor of Louise Mackie (retired). Textiles and Islamic Art, 2016.89

A
quired in the region of the Benue River Valley in eastern Nigeria before 1969, when the country was affected by a violent civil war, this standing male figure cast in copper alloy following the lost-wax process is as good as unique within the corpus of Nigerian so-called bronzes. Recent scientific examination has not corroborated an earlier thermoluminescence test that had dated the work to the late 16th or early 17th century. Even though the sculpture’s age and exact cultural or even geographic origins remain undetermined, its scale and refinement suggest comparison with the better-known casting traditions of the ancient kingdoms of Ife and Benin in southern Nigeria. The figure’s formal and stylistic affinities with figurative and nonfigurative copper alloy objects attributed to artists of the contemporary Tiv, Ewe, Egun, and other related cultures, however, seem to support a production site in eastern Nigeria. Because of the lack of any archaeological research and the limited anthropological investigations in the region, knowledge about the original function of the work remains speculative. The use of metal most probably indicates a reference to ideas of status and rank. Comparison with some vaguely related copper alloy sculptures documented during field research in the 1970s and ’80s in the nearby Cross River region along the Nigeria-Cameroon border may suggest that the figure was once part of a shrine dedicated to a tutelary deity.

Constantine Petridis
Former Curator of African Art

Typically attributed to the Mbolo culture of the eastern Congo forest regions, figures of a hanging man are part of a very small corpus. Despite their rarity, these sculptures with their unusual posture constitute one of the most iconic Central African art styles. Our figure, like its few relatives—which are mostly kept in museums in Belgium—is said to portray an individual who according to local judicial practices was sentenced by hanging for revealing the secrets of the Luba society, the all-male, hierarchically organized association to which the condemned man belonged. During the physically and emotionally taxing Luba initiations, the figures were shown to the adolescents being introduced into the association and functioned as didactic devices with moralistic connotations when the initiates were told not to reveal any of the Luba society’s secrets. The vertical stripe on the figure’s torso imitates the cord used to inflict the execution, while the black, crusty surface of the sculpture—which is rarely preserved as intact as here—mimics a funerary ritual that was recorded among the neighboring and related Luala people in which a participant’s face and body were smeared with a mixture of ashes and oils. The sculptures would also have served to intervene at times of crises when, like a human corpse, they were attached to a stretcher and carried through the village with the aim to drive away misfortune and calamity.

Male figure: Unidentified people, Benue River Valley, Nigeria. Copper alloy, h. 44.7 cm. John L. Severance Fund, 2016.57

Male figure: Mbolo people, Democratic Republic of the Congo. Wood, pigment, copper tacks; h. 42 cm. Purchase from the J. H. Wade Fund, 2016.33
This painting is small in scale, but sizable in sentiment. It depicts a lone person arriving by rowboat to a pavilion built over a river’s edge. Roofs of homes situated beyond the S-curve of the meandering river peek through trees and mist. In style, the painting is modeled after works associated with the Mi family, Song dynasty Chinese painters whose works are atmospheric, characterized by soft ink washes and dappled mountain ranges. The content of the inscription nestled in the mountaintops imbues the gentle image with a sense of intimacy; the verses describe an evening meeting of two friends at an inn along the river. One of the two has rowed himself in by boat while reciting a poem. Their rendezvous is distinguished by the presence of wine, a feature not shared by the house across the river, where one finds only people. The red seal in the shape of a tripod storage vessel in the lower right-hand corner of the painting identifies it as the work of Kano Motonobu, or of a painter authorized to use his seal.

Motonobu, one of the most important figures in the history of Japanese art, was the official painter to the Ashikaga shogunate, the Kyoto-based military leadership of later medieval Japan. The family workshop he headed continued to grow and thrive until the latter part of the 19th century. The Buddhist monk Gesshu Jukei of the Kyoto Zen temple Kenninji wrote the inscription. He served in the prestigious post of abbot of Kenninji for many years, and was among the eminent writers of the monastic community. The bright color of the Motonobu seal suggests the possibility that it was applied at a later date. The disposition of the seal notwithstanding, an anecdote in Gesshu’s collected poems indicates that Motonobu once painted an image of the bodhisattva Kannon with Eisai, the founder of Kenninji, based upon Gesshu’s dream. In the Kyoto National Museum, there is also a painting of a deity popular with pharmacists and doctors that bears Motonobu’s seal and Gesshu’s inscription.

The latest rotation of the Japanese galleries brings a new selection of sculptures, hanging scroll and screen paintings, ceramics, prints, and decorative arts to the galleries. It includes two recent acquisitions, a Kamakura period (1185–1333) bronze vajra bell and a lacquer writing box from the Momoyama period (1573–1615). The bell is in gallery 235B, where it can be seen with the recently reinstalled sculpture of Aizen, a Buddhist deity capable of transforming carnal desire into a lust for enlightenment. Aizen holds a vajra bell in one of his three left arms. This important ritual implement is used to bring people to awareness. The writing box, decorated with a phoenix motif, is in gallery 235A, across from the museum’s magnificent Momoyama period screens painted with pairs of peafowl and phoenixes. The pair of screens is the only extant large-scale composition attributed to court painter Tosa Mitsuyoshi (1539–1613).

**Landscapes**

Sinéad Vilbar
Curator of Japanese Art

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KOREAN ART

In contrast, Landscape with Fisherman evokes a feeling of solitude through the imagery of a lone fisherman on the threshold of winter. In comparison to Dwelling by a Mountain Stream, the composition of this 17th-century painting is much simpler and more intimate, with an emphasis on seasonal changes through free, abbreviated brushstrokes, a technique that developed in the Southern Song dynasty (1127–1279) under the influence of Chan Buddhist aesthetics. These two hanging scrolls, which the CMA acquired as part of the George Gund III bequest, offer a rare glimpse into the development of the early Joseon landscape tradition.

As one of a small number of extant early Joseon landscape paintings, Dwelling by a Mountain Stream perfectly captures the era’s innovative art scene. Stippling texture dots, “crab claw” strokes rendering gnarled wintry trees, and modeling ink wash point to the monumental landscape style that flourished during the Northern Song dynasty (960–1127) in China. Yet, the composition is realized as distinctly Korean through the off-centered towering mountains and a strong emphasis on an interlocking of voids and solids. Shown wearing a typical Korean aristocrat’s outdoor hat (called a gat, the protagonist, a scholar-hermit, takes viewers on a journey through a fantastical landscape where his life unfolds in perfect tune with nature. See the January/February issue of Cleveland Art for an article tracing the scholar’s sublime adventure in Dwelling by a Mountain Stream.

Indian and Southeast Asian Art

Beverage for nature conveyed in the globally recognized contemporary visual language of the grid pervades the work of internationally acclaimed Cambodian artist Sopheap Pich. Born in western Cambodia in 1971, Pich is the oldest son of a working-class family that survived four years in a commune, where life was regulated according to strict agrarian principles imposed by the Khmer Rouge regime. After the fall of the Khmer Rouge in 1979, his family was able to make the dangerous journey to Thailand, where Pich witnessed death and knew constant fear. He lived for the next four years in refugee camps in a constant state of hunger and privation. These experiences of his youth find expression in the emptiness of organic forms he produces as sculptures.

In 1983 a woman representing a Christian charity arranged for the relocation of Pich and his family to Northampton, Massachusetts. There he struggled to adjust to American society in middle school and high school. He attended the University of Massachusetts, where he received a bachelor’s degree in fine arts with a concentration in painting. He went on to study painting at the Art Institute of Chicago, earning an MFA. It was not until his return to Cambodia in 2001 that he found fulfillment as an artist in the medium of sculpture.

Working for the last decade-and-a-half in Cambodia’s capital, Pnom Penh, Pich and his team of artisans create monumental sculptures from locally available materials. This example is based on the form of an indigenous variety of seed pod. The smaller pod turns toward the larger, which seems to offer protection and affection. They appear impossibly large and pregnant with potential, in spite of their emptiness. The gridwork consists of hand-shaved bamboo and rattan that have been boiled in diesel fuel to eliminate moisture and insects. The junctions between the strips are secured with steel wire made from recycled bombs and mines, remnants from the revolutions and civil wars in Cambodia throughout the 1970s and 1980s. Pich used a blowtorch to bend and shape the sculpture into undulating forms.

In February 2016, along with a group of Cleveland Museum of Art trustees and supporters, I toured museums and monuments of the Kingdom of Cambodia with CMA director William Griswold. One highlight of the trip was a visit to Pich’s studio, where the recently completed Seed Pods hung on the wall. Moved by the beauty of the work and the sincerity of the artist’s message and depth of practice, the group selected the sculptural pair to be proposed for the museum’s collection. Months later it was purchased from Pich’s New York gallery, Tyler Rollins Fine Art. Seed Pods is the first work by a contemporary artist to enter Cleveland’s Indian and Southeast Asian holdings. With its connections to indigenous forms, materials, and ideals, this sculptural pair splendidly integrates into the galleries of early Buddhist art with its emphasis on nature divinities and organic forms.
Dutch painter and printmaker Rembrandt van Rijn is known for his canny ability to portray human expressions and to capture realities of everyday life, especially in his etchings. The Pancake Woman depicts an animated crowd gathered around an old woman cooking pancakes over a makeshift stove in the street. She focuses on her work, steadying the pan as she tends the cakes with a spatula. Drawing special attention to the central subject, Rembrandt added texture and shadow to the woman’s bonnet and clothes, and accentuated the contours of her face and hands. In contrast, he characterized the other figures with loosely sketched lines that enliven the scene and add a sense of spontaneous observation. A boy, hoping for a pancake, leans between the old woman and a man sitting alongside the stove who seems to be happily chattering away. To the left, a mother and baby cheerfully anticipate the next batch of hotcakes. On the far right, a boy rests his chin on his hand as he thoughtfully watches the griddle. Meanwhile in the foreground, a child struggles to keep his pancake away from a hungry dog.

In his roles as artist and teacher, Arthur Wesley Dow was instrumental in reviving the color woodcut technique in America at the turn of the 20th century. After studying at the Académie Julian in Paris in the 1880s, he returned to Massachusetts, where he began informally studying Japanese color woodcuts, or *ukiyo-e*, a term that translates as “picture of the floating world.” Motivated by these prints, Dow adapted basic elements of Japanese design—line, color, and the harmonious balance of light and dark—to create his own modern American landscapes. The Long Road is a view of rural Argilla Road leading to Crane Beach near Ipswich, Massachusetts, the artist’s hometown and an important source of inspiration for his landscapes. Dow used blocks of color to compose the meandering gravel lane, fields, sky, and trees, layering the flat shapes with different tones to add depth and texture. When Dow printed The Long Road, he made each impression unique by varying his choice of colors and the way he applied the pigments to the woodblocks. Following this approach, he continually reimagined the vista’s mood, atmosphere, and time of day, from broad daylight to the nuanced effects of light and color that transform sky and land at sunset or sunrise.

Originally from Ireland, James Barry worked as a history painter in London during the late 18th century. Around 1776 he began making prints, experimenting with a variety of methods. Saint Sebastian represents Barry’s exploration of soft-ground etching, a technique developed in England during the 1770s as a way to emulate chalk drawings. The print portrays Saint Sebastian when he was shot by archers and left for dead. Following tradition, Barry depicted the Christian martyr nude except for a loincloth, and bound to a tree. The saint’s heroic muscularity reflects the influence of Italian Renaissance artists, namely Michelangelo, whose work Barry especially admired during a sojourn to Rome earlier in his career. Unconventionally, Barry has not shown Sebastian gazing heavenward, as a sign of the martyr’s faith, but instead masked his eyes in shadow, a detail that intensifies aspects of torture and physical suffering inherent in the narrative.

A testament to the experimental nature of this etching, the names WITTOW & LARGE, printed backwards near the center of the image, reveal that Barry etched his composition on the back of a copper plate where its manufacturers had stamped their proprietary mark. Printed tone, scratches, and other random marks all contribute a layer of texture and atmosphere to the otherwise iconic image. Whether Barry intended these errant elements or accepted them as happenstance, they are integral to this rare and idiosyncratic print.
One of the most prolific artist-engravers of 17th-century France, Grégoire Huret worked exclusively as a graphic artist—never as a painter—during his 40-year career. Although he engraved almost 500 plates, nearly all of his own design, very few of his drawings survive. This recently discovered sheet was a preparatory study for an engraving made to honor the French diplomat Claude de Mesmes, comte d’Avaux (1595–1650), who is most celebrated for his participation in the negotiations that led to the Peace of Westphalia in 1648, ending the Thirty Years’ War.

The composition showcases the allegorical figures Concord and Eloquence floating on a cloud and holding an oval frame; in the final engraving, the frame contains a portrait of the comte d’Avaux. Beneath the cloud, Janus (the Roman god of beginnings and endings) ushers Bellona (the Roman goddess of war) through a doorway into the Temple of War. In one hand he grasps a key, which he will use to confine Bellona, thus symbolizing the end of the Thirty Years’ War. The allegory celebrates the count’s skills in drafting the Treaty of Westphalia, and can be dated to 1648–49 when Huret was at the height of his powers, and before the death of the comte d’Avaux in 1650.

Jewel-like detail and trompe l’oeil realism characterize this alpine view by American watercolorist Robert J. Pattison. The currents of a powerful aesthetic revolution that captured the imaginations and passions of artists in both England and the United States inspired this exquisite, sweeping landscape. Pattison belonged to a group of American artists who called themselves “The Association for the Advancement of Truth in Art.” They took their inspiration from John Ruskin (1819–1900), a prolific and gifted writer who became the most influential authority on art and architecture in England during the Victorian era. Ruskin’s teachings inspired a generation of American artists active in the 1860s; they became known as the American Pre-Raphaelites. Philosopher Ruskin and his American followers were well matched. Ruskin’s linking of art, nature, and morality found a receptive audience in America, where mid-century Transcendentalism encouraged reverence for nature and the conviction that good art revealed divine order.

Pattison’s adherence to Ruskin’s principles is evident in the intense plein-air observation and meticulous application of paint with which he described the evergreens, rocks, and pink blossoms in the foreground of Mountain View. Pattison exhibited several views of the White Mountains of New Hampshire throughout the 1860s. This watercolor may depict that same landscape.

One of Cleveland’s key painters of the 20th century, Paul Travis graduated from the Cleveland School (later Institute) of Art, where he subsequently taught for nearly four decades. His reputation is solidified by a prolific body of quality work in a wide iconographic range. The Cleveland Museum of Art’s significant holdings of his work were recently augmented by a strikingly imaginative and dynamically rendered canvas, Circus and Storm, which depicts a group of captured African animals escaping an open-car train as they become frightened by approaching inclement weather. Travis’s longstanding captivation with African subjects, including its wildlife, dated back to his continent-wide travels in 1927–28. During this trip he also acquired art, and his donation in 1929 of several Mangbetu works to the CMA formed an important early cornerstone of the African collection.
Other notable acquisitions are works by two contemporary South African photographers, Zanele Muholi and Roger Ballen. Muholi, one of today’s most incisive portraitists and visual activists, documents LGBTI lives in her native South Africa, where violence against gays is widespread. Two photographs were purchased, one from her recent self-portrait series, Somnyama Ngonyama (Hail the Dark Lioness). In these highly stylized images, Muholi experiments with various characters and archetypes, often referencing historical portraiture and fashion photography. The bold, self-possessed stare and high piles of tresses in Somnyama II, Oslo, of 2015, suggest the power of 17th-century French rulers and of kings of the jungle, but white and gold are replaced by dark tones. In postproduction, Muholi turns her skin a deep oily black. “By exaggerating the darkness of my skin tone,” she says, “I’m reclaiming my blackness.”

Ballen, born and raised in New York, has been working in South Africa since the early 1970s. A generous gift of 79 photographs from Hugh Lawson, a New York collector, surveys the artist’s long career. Surrealism and an affection for the discomfitting are present even in his earliest work. Over the ensuing decades, his images have grown increasingly complex, idiosyncratic, and “shadowed,” a term he prefers to “dark.” Ballen first acted as an observer and recorder, then started collaborating with his sitters. As he became more collaborative, he also incorporated more of himself into the photographs by creating wall drawings, sculptural elements, and eventually entire installations. These initially served as backdrops, but evolved into dominant features of his compositions, as in Onlookers. Ballen’s photographs transport us into a closed, arenae, and scary world—a theater of human absurdity.

The Middle East is a burgeoning, increasingly influential region for contemporary fine art photography. Works by two Iranian-born artists were acquired this year: an abstract sculptural photograph by Canadian Sanaz Mazinani and a staged scene by Shirin Neshat, the most influential photographer from that region. Born and raised in Iran, Neshat attended college in the United States and has made her home here, refusing to return to a fundamentalist theocracy. Her still photographs, films, and videos address the role of women in post-revolutionary Iran through a central character who refuses to conform to societal norms. A monumentally scaled photograph from the Fever series, purchased with funds generously donated by William and Margaret Lipscomb in celebration of the museum’s centennial, 2016, shows just such a rebel: a brave woman who gazes openly at men, a seductive and taboo act in fundamentalist Islamic societies.

Taboos are also among the topics addressed in 28 newly acquired photographs by Louis Draper and Leonard Freed that examine black life in America during the civil rights era. Draper, an African American fine art photographer, was an insider, while Freed, a Caucasian photojournalist, was an outsider. These works are currently on view in the exhibition Black in America: Louis Draper and Leonard Freed (see page 28).

Last year the photography collection grew by 370 prints, many of them generous gifts from local, national, and international collectors and artists. Their geographical range—extending from the United States to Europe, Africa, the Middle East, and Southeast Asia—is especially notable. A diversified collection better reflects our era’s increasingly global understanding of culture and history.

One highlight is an album of 37 exquisite photographs of life in colonial India by Raja Deen Dayal, India’s most important 19th-century photographer. Dayal’s artistry with the camera gained him access to both princely India and the British elite. The images, shot between 1885 and the summer of 1887, offer regal portraits of maharajas and colonial officials, informal scenes of British families at play, and views of elephant troop maneuvers. The album was initially served as a fundamental source by a British administrator in India in 1887 or early 1888. This superb example of Dayal’s rare early work complements the museum’s collection of 19th-century European and American photography and its extraordinary holdings of Indian painting and sculpture.
Kamosing, an important collective of African American photographers that continues to this day. Among the group’s concerns was to define a black aesthetic in photography. “I think it requires an investigation into the nature of what it means to be black, and a translation of that into optical terms,” Draper proposed during a 1972 roundtable with other Kamosing artists. “He explored black and white film’s range of grays and blacks as both formal and expressive devices. *Shirtless Boy, New York* circa 1965, sets dark skin against a black background. Sparse highlights economically convey the boy’s person-ality and mood. His expression and torqued pose suggest pent-up energy and a magnetic presence. Draper masterfully turned a spontaneous shot of a stranger into a penetrating character study.

Freed, born to Jewish working-class parents in Brooklyn, started out to be a painter but ended up a documentary photographer and photojournalist. Freed returned to America and undertook a multiyear project photographing black life. He began with African American neighborhoods around New York City, then traveled extensively throughout the South. An outsider, Freed tried to spend time in a community getting to know his subjects, and kept a journal recording their stories and words. The result was an influential book published in 1968, *Black in White America*, that strove to document a culture and to raise public awareness of the inequalities it had to endure.

As a photojournalist, Freed emphasized storytelling and a sense of place in his pictures. Compare Draper’s character study with Freed’s *Harlem, New York*, of 1963, which depicts a thin boy flexing his biceps, echoing the strident male arm at the right. The angles made by the arms and their relationship to the picture plane produce a compositional torsion similar to that in Draper’s photograph. While Draper concentrated on the individual’s personality and mood, Freed suggested a narrative of male bonding, competition, and the definition of masculinity and adulthood. Both artists were incredibly talented formalists who put that skill at the service of expression. They also shared a goal: to create dignified depictions of African Americans that portrayed them not as archetypal victims or heroes but as individuals.

**Black in America**

Two photographers—one black, one white—look at life during the civil rights era

**Exhibition**

**Black in America: Louis Draper and Leonard Freed**

February 26–July 30

Mark Schwartz and Bettina Katz Photography Gallery (230)


**Children in the Mirror, Johns Island, South Carolina 1964.** Leonard Freed. Gelatin silver print; 21.9 x 20.3 cm. Gift of Michael Mattis and Judith Hochberg, 2016.382. Leonard Freed / Magnum Photos

**Notes**


“The life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination,” observed Dr. Martin Luther King Jr. in 1963. “One hundred years after the abolition of slavery, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity.” *Black in America* presents two views of African American daily life during the civil rights era through the photographs of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist. The exhibition premiers a number of recent acquisitions, including the purchase of five photographs by each artist and the generous gift of images by Draper and Freed from New York collectors Michael Mattis and Judith Hochberg.

Draper grew up in segregated Richmond, Virginia, and moved to New York City to study photography in 1957. He became a fine art photographer who supported himself through commercial work, film production, and teaching. The profession helped Draper “to realize that what I felt had worth, that I could make strong statements about the world in visual terms and that these images did in fact move people emotionally. I had power...” (which) was given to me for the purpose of sharing.” His personal work, shot mostly in Harlem and around New York City, includes reflective and penetrating portraits, street photography, and abstractions. Seeking an ongoing forum for dialogue with other photographers, in 1963 Draper cofounded The Cleveland Museum of Art is pleased to present this exhibition as part of the year-long, community-wide commemoration of the 50th anniversary of Carl Stokes’s election as mayor of Cleveland. Mayor Stokes and his brothers, Congressman Louis Stokes, played key roles in the advancement of the city and the nation during the civil rights movement and beyond. For more information, visit stokesh50.com.

**Barbara Tannenbaum** Curator of Photography

newsletters, newspapers, magazines, and television news disseminated images of blacks peacefully and bravely demonstrating for civil rights, and of the violent repression of some of those protests. Such coverage emphasized the drama of this struggle but revealed little about the daily life and culture of African Americans. Draper and Freed sought to fill that vacuum.

Freed emphasized storytell-

**NOTES**


“The life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination,” observed Dr. Martin Luther King Jr. in 1963. “One hundred years after the abolition of slavery, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity.” *Black in America* presents two views of African American daily life during the civil rights era through the photographs of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist. The exhibition premiers a number of recent acquisitions, including the purchase of five photographs by each artist and the generous gift of 17 images by Freed from New York collectors Michael Mattis and Judith Hochberg.

Freed emphasized storytell-
Atelier 17

The influential printmaking studio encouraged spontaneity and improvisation

**Cinq personnages** 1946. Stanley William Hayter (British, 1901–1988). Engraving and etching. 77.6 x 60 cm. Promised gift from a private collection, Cleveland. © 2017 Artists Rights Society (ARS), New York

Atelier 17 showcases approximately 50 works from the influential avant-garde studio. Indeed, no other workshop was more important for the development of modern printmaking than Atelier 17. Founded in 1927 by former chemist Stanley William Hayter, it operated for several decades as a creative laboratory where hundreds of artists eagerly explored and unselfishly shared new discoveries. Among the myriad techniques developed at Atelier 17 were novel ways to execute multicolor printing and generate unusual textured surfaces. In this instance, orange, green, and red-violet—to a single plate and printing them simultaneously with one pass through the press, instead of the customary method of printing each color separately from multiple plates. The skillful balance of color separation and blending was controlled by judiciously exploiting the transparencies and viscosities of each ink, for which the artist’s background in chemistry proved essential. Hayter published his achievement by devoting an entire chapter to the print’s production in his influential handbook, New Ways of Gravure, published in 1949. As a result, artists around the world studied and adopted the process.

Looking to expand the traditional boundaries of printmaking, artists at Atelier 17 rediscovered the arcane and notoriously difficult technique of printmaking on plaster. In this procedure, an etched and inked printing plate is covered with wet plaster and painstakingly removed after the material hardened. John Ferren, an artist studying at the Paris studio during the 1930s, created a substantial body of work in this vein. As is the case with his Untitled, No. 12, the resultant printed design was further augmented by delicately carving and painting the plaster to yield a unique relief sculpture. Interestingly, Ferren drew arrows on the back of this work, indicating it should be illuminated from the right in order to optimize the visual effects of its varied surfaces.

A significant percentage of Atelier 17 attendees were women, and the workshop provided an important place for networking and support. A case in point is the Ohio-born Worden Day, who enjoyed a long association with Atelier 17 first in New York and later in Paris. During the early 1950s the studio hired Day to give lessons in color woodcut, thereby launching her teaching career. Her exceedingly imaginative prints inspired by nature, such as *Terra Incognita*, rank among the most inventive of the era. Here, multiple printmaking processes are evident, including black lines made by engraving and blue areas created by a method of stenciling. Most unusual is the pink-brown background, manifest by inking a scrap piece of wood the artist scavenged.

The legacy of Atelier 17 remains remarkably far reaching. Several key artists who worked at the studio went on to teach in university printmaking departments, thereby promulgating its spirit of artistic daring and technical invention to significantly wider audiences. For example, after finishing her stint at Atelier 17, Worden Day taught at institutions in Virginia, Kentucky, Missouri, and Wyoming. Ultimately, Atelier 17 spawned an unprecedented degree of artistic experimentation with ramifications that continue to be vital today.

The legacy of Atelier 17 remains remarkably far reaching.
Nine sculptors of traditional African artworks rise from anonymity

The names of owners and patrons are frequently more readily remembered than those of artists.

Traditional African arts in collections and museum exhibitions in Europe and the United States are generally ascribed to an unknown or unidentified artist or, more commonly, to a culture or people. Typically, few if any artists’ names are associated with an object. In fact, merely a handful of the Cleveland Museum of Art’s more than 300 African holdings can be associated with some certainty to named individuals. Of course this does not mean that the people who used the works did not know their makers’ identity. The alleged anonymity of these artists is largely the result of the limited interest on the part of many non-African collectors. This has much to do with the fact that when the works were first acquired and exhibited, they were not considered to be art but instead seen as exotic curiosities or, at best, crafts. As an antidote to the numbers of unidentified artists presented in the exhibition, the exhibition’s selection of objects focuses on male artists. Three of the best-known master carvers presented in the exhibition were members of the Yoruba culture in Nigeria. One of the most prominent historical Yoruba artists is a man called Bamgboye (1893–1928), who lived in the Ekiti region in northeastern Yorubaland. The Cleveland Museum of Art’s monumental helmet mask that was formerly in the collection of American horror film actor Vincent Price is generally considered to be among Bamgboye’s most virtuosic and exuberant realizations of the Epa mask genre. His contemporary Agbonbiofe (died 1945)—who carved the female figure with a bowl on loan from a private collection—was the leading exponent of the Adesina family in the same Ekiti region. He exhibited a radically different style in works that are admired for their self-contained, quiet mood.

Today, the presumed anonymity of the makers of several of the works included in the exhibition can be firmly refuted. However, while some documentation has been gathered on the biographies and methods of a number of other sub-Saharan artists, our general knowledge remains quite superficial. Unfortunately it will most likely be impossible to retrieve the names of most of the makers of the thousands of African artworks that appear in publications and collections around the world. Yet, it is important to remember an observation by renowned art historian and curator Susan Mullin Vogel in her article “Known Artists but Anonymous Works” in the journal African Arts (Spring 1999, page 40) in its original African context, authorship is seldom seen as a significant attribute of the work of art. Indeed, because these objects often become animate and empowered, for African audiences and users the person who conscripted them is usually more important than the person who creates them. Consequently, the names of other individuals, such as owners and patrons, are frequently more readily remembered than those of artists.

Above left Forehead mask (Munyangi or Kindjinga) presumably c. 1500. Carved by an unidentified Tsonga or Zulu artist, nicknamed the “Baboon Master.” South Africa or Mozambique. Wood, pigment, pokerwork; h. 120.7 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2010.204

Above right Helmet mask (Epa Oranvillage). Wood, pigment, fiber, ram’s hair; h. 20 cm. Private collection. Photo: © Christie’s

A few early scholars of African art devoted some interest to the life and work of the artists they met during field research in the 1930s, but sustained interest in the subject did not start until the 1950s and ’60s. Unfortunately, by then, detailed information on many artists of the past had been irretrievably lost. However, in the absence of signed works, scholars of African art have adopted a method common in the study of ancient Greek, medieval, and early Renaissance art, which consists of identifying an artist’s hand by analyzing stylistic features. Through meticulous description and comparison of anatomical details such as eyes, ears, and hands, they have been able to attribute specific works to individual artists to whom they assigned nicknames or so-called names of convenience, several examples of which are included in the exhibition. Most often, these nicknames refer to the location where the alleged master was believed to have been active. Lacking any geographical reference, still other hands are named after a characteristic formal or iconographical feature, such as the “Baboon Master” for Cleveland’s magnificent staff by an anonymous artist of the Tsonga or Zulu culture of Southern Africa.

African Master Carvers features four sculptures on loan from the Indianapolis Museum of Art and two privately owned masterpieces alongside nine works from the CMA collection. Works carved in wood and ivory by artists of various sub-Saharan cultures illustrate the wide-ranging individuality of the artistic legacy of the African continent. Because of the persisting Euro-American preference for three-dimensional objects in durable materials, the exhibition’s selection of objects focuses on male artists. Three of the best-known master carvers presented in the exhibition were members of the Yoruba culture in Nigeria. One of the most prominent historical Yoruba artists is a man called Bamgboye (1893–1928), who lived in the Ekiti region in northeastern Yorubaland. The Cleveland Museum of Art’s monumental helmet mask that was formerly in the collection of American horror film actor Vincent Price is generally considered to be among Bamgboye’s most virtuosic and exuberant realizations of the Epa mask genre. His contemporary Agbonbiofe (died 1945)—who carved the female figure with a bowl on loan from a private collection—was the leading exponent of the Adesina family in the same Ekiti region. He exhibited a radically different style in works that are admired for their self-contained, quiet mood.

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The Border Woods
Norwegian composer and virtuoso accordionist Frode Halti is equally comfortable playing contemporary, jazz, classical, and world music. He teams up with acclaimed Swedish nyckelharpa player Emilia Amper for an evening of Scandinavian folk-inspired music. Amper has performed with Persian, Turkish, and Indian musicians and with pop/rock and jazz musicians. They are accompanied here by percussionists Håkon Stene and Eirik Faude. The nyckelharpa, a 1,800-year-old history in Sweden, is a unique traditional “keyed fiddle” with a resonant sound that blends richly with the accordion. Halti’s concert-length work The Border Woods is scored for accordion, two percussionists, and the nyckelharpa. “The nyckelharpa and the accordion are in this work supported by percussion instruments we normally don’t find in the traditional music of the north, and they help to expand the sound,” says Halti. “New melodies sneak out of the old tunes. Hopefully this work can give some new perspectives on what folk music can be today, from a point of view where you can see backwards and forwards, to the east and to the west.”

The Border Woods by Frode Halti & Emilia Amper

Concerts
Quince Contemporary Vocal Ensemble
Wed/Mar 22, 7:30, Gartner Auditorium.
With the precision and flexibility of modern chamber musicians, Quince specializes in experimental repertoire that is changing the paradigm of contemporary vocal music. Elizabeth Pearse, soprano; Kayleigh Butcher, mezzo soprano; Amanda Delboe Bartlett, soprano; Carrie Heneman Shaw, soprano. Program includes Warren Einhorn, Aharon, Joe Clark, Not Meny Bad or Broken; David Lang, I Live in Pain; and Cara Hixson, Three Blasphemies, among other works. $35–$45, CMA members $30–$40.
Oberlin Contemporary Music Ensemble
Sun/Apr 9, 2:00, Gartner Auditorium.
Continuing its collaborative partnership with Oberlin Conservatory, the CMA welcomes Tim Weiss and the CME for the next in a series of compelling performances. The program includes Clint Needham’s Chamber Symphony and features violinist Jennifer Koh as soloist in a work to be announced. $10, CMA members and students free.

Zakir Hussain & Rahul Sharma
Wed/Apr 12, 7:30, Gartner Auditorium.
The preeminent classical tabla virtuoso of our time, international phenomenon Zakir Hussain is widely considered a chief architect of the contemporary world-music movement. Santoor player Rahul Sharma has carved a niche for himself in the world of Indian classical and fusion world music, releasing more than 60 albums spanning a career of 15 years. Rahul learned music and the santoor from his father and guru, the legendary Pt. Shuvikumar Sharma, who was instrumental in bringing the little-known santoor out from the valleys of Kashmir and into the Indian classical music world. $53–$69, CMA members $48–62.

Jeffrey Zeigler
Wed/Apr 26, 7:30, Transformer Station.
One of the most versatile cellists of our time, Jeffrey Zeigler is known for his independent streak. Admired as a potent collaborator and unique improviser, he has commissioned dozens of works and has given many notable premieres including works by John Adams, John Corigliano, Henryk Górecki, Steve Reich, and Terry Riley. He has received the Avery Fisher Prize, the Polar Music Prize, the President’s Merit Award from the National Academy of Recorded Arts, and the Chamber Music America Richard J. Bogomolny National Service Award, among others. In addition to teaching cello at Mannes School of Music, he is a regular contributor to the blog Cellobello and to Q2 on WQXR. $25, CMA members $22.

CIM/CWRU Joint Music Program
Wed/Apr 5, 6:00, galleries. The popular series of monthly concerts featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music program continues. Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collection for an intimate experience. Programs announced the week of the performance at cma.org/CIM. Free; no ticket required.

Cleveland International Piano Competition Events
CIPC presents Marc-André Hamelin
Tue/May 10, 8:00, Gartner Auditorium.
Critically acclaimed and internationally lauded Canadian pianist Marc-André Hamelin, who made a sensational splash with his Cleveland Orchestra appearances in 2015, returns for his signature solo recital program featuring works by Chopin, Haydn, Feinberg, Beethoven, and Scriabin. $40–$50.

CIPC Twilight
Tue/May 3, 5:30, private dining room. This exclusive preconcert dinner experience features a presentation on art created during the time of Beethoven. This optional event requires an additional ticket. $80 per person.

Tickets for both events available through the Cleveland International Piano Competition box office at 216-707-5379 or clevelandpiano.org.

COMING SOON
Pioneering jazz harpist Brandee Younger and pianist Courtney Bryan perform the music of Alice Coltrane and Younger’s original compositions on Wed/May 10. Performing Arts supported by Medical Mutual and the Mozart Society.

Events
Mix
Mix is for adults 18 and over. $10/15 at the door. CMA members free.
Mix: Vino Fri/Mar 3, 6:00–10:00.
From Bachchanalian revels to Cubist tableaux to Goryeo celadon pitchers, wine and the history of art inextricably linked. Celebrate this millenia-old libation with tastings in the atrium and wine-themed tours of the collection.
Mix: Revel Fri/Apr 7, 6:00–10:00.
Spring is in the air! Enjoy the early days of the season with drinks, dancing, and art, and see works from the collection featuring flowers, sunny skies, and warm weather. Supported by Great Lakes Brewing Company.

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

Parade the Circle
The 28th annual Parade the Circle is Saturday, June 10. The theme for this year’s parade is Collage, a composition of often disparate elements collected and altered to complete a vision.

Leadership Workshops
To help in planning a parade ensemble, leaders of school or community groups can enroll in free training workshops on parade skills. Workshops at the parade studio begin March 7. Public workshops begin May 5. For more information and a schedule, call 216-707-2483 or e-mail commartsinfo@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 nonfundable booking fee and $75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org.
Film Festival(s)

Though many of the movies screened at the Cleveland Museum of Art are classics shown in thematic film series (e.g., our recent Sidney Lumet and Bogart & Bacall retrospectives), others are brand-new, stand-alone works that play theatrically in Cleveland only at the museum. This is a good thing to remember as the 41st Cleveland International Film Festival approaches with its multitude of new movies.

Catch some CIFF screenings for sure, but don’t overlook the acclaimed international films that premiere locally in the CMA’s Morley Lecture Hall during the rest of the year. In March and April, these include a portrait of New York City saxophonist and handpizzicato virtuoso Vinnie Giordano, who has championed Jazz Age music for almost four decades, a slice-of-life drama about two “strays” (a homeless Somali man and a little Jack Russell Terrier), an overview of the “freedom to marry” campaign that resulted in the legalization of same-sex marriage in the United States, and an inside look at a biennial German competition for aspiring orchestra conductors.

Unseen noted, films show in Morley Lecture Hall and admission to each program is $9: CMA members, seniors 65 & over, students $7.

Jeff Rapisis Accompanies The Docks of New York Sun/Mar 5, 1:30. Directed by Josef von Sternberg. New England’s foremost silent film accompanist Jeff Rapisis makes his CMA debut playing for an exquisitely photographed, fog-enshrouded drama that has been called “a rival to Sunset as the visual apotheosis of silent cinema” (Leonard Maltin’s Movie & Video Guide). It tells of a ship’s stoker’s love for a dance hall girl. 35mm film print from the UCLA Film and Television Archive, the museum’s contribution to today’s nationwide “Real Film Day.” (USA, 1928, b&w, 76 min.) Special admission $5; CMA members, seniors 65 & over, students $3; no vouchers or passes.

Lost and Beautiful Wed/Mar 8, 7:00. Directed by Pietro Marcello. This one-of-a-kind new movie, part documentary, part fiction, is a delicate meditation on southern Italy. Cleveland premiere. (Italy/France, 2015, subtitles, 87 min.)

Leonard Cohen: Bird on a Wire Fri/Mar 10, 7:00. Sun/Mar 12, 1:30. Directed by Tony Palmer. The Canadian poet and singer who died last year at 82 is captured in his prime. Cleveland revival premiere of a recent digital restoration. (UK, 1972, 92 min.)

A Stray Wed/Apr 12, 7:00. Sat/Apr 15, 1:30. Directed by Musa Syed. In this acclaimed, low-key indie drama, a homeless Somali refugee in Minneapolis (Barkhad Abdi of Captain Phillips) finds his marginal life changed when he adopts a scruffy little dog. Cleveland premiere. (USA, 2016, 82 min.)

One Big Home Fri/Apr 28, 7:00. Directed by Thomas Bena. A carpenter helping to build a large “trophy” home on Martha’s Vineyard decides to launch a movement limiting house size in the quaint, historic community. (USA, 2016, 88 min.)

The Freedom to Marry Wed/Apr 19, 7:00. Fri/Apr 21, 7:00. Directed by Eddie Rosenstein. Over the past 40 years, the idea of same-sex marriage went from being a “preposterous notion” to reality. This movie relates how that happened. Cleveland premiere. (USA, 2016, 86 min.)

Conduct! Every Move Counts Sun/Apr 23, 1:30. Wed/Apr 26, 7:00. Directed by Gitz Schauder. This new documentary trails five of the 24 young people who have traveled to the Frankfurt Opera House to compete in the prestigious biennial Sir Georg Solti Conductors’ Competition. Cleveland premiere. (Germany, 2016, 81 min.)

The First Monday in May Sun/Apr 30, 1:30. Directed by Andrew Rossi. This new documentary follows the creation of the Metropolitan Museum of Art’s blockbuster 2015 exhibition China: Through the Looking Glass (the museum’s highest-attended fashion exhibition), as well as that year’s all-star Met Gala. “Breath-taking to look at” —Washington Post. Cleveland theatrical premiere. (USA, 2016, 90 min.)

The radiator Child Wed/Mar 1, 7:00. Fri/Mar 3, 7:00. Directed by Andrew Rossi. This acclaimed, low-key indie drama, a homeless Somali refugee in Minneapolis (Barkhad Abdi of Captain Phillips) finds his marginal life changed when he adopts a scruffy little dog. Cleveland premiere. (USA, 2016, 82 min.)

Downtown 81 Fri/Apr 14, 7:00. Directed by Ed Bortolotto. With Deborah Harry, John Lurie, et al. This “day in the bohemian life” of Basquiat was shot in 1980–81 but not completed until two decades later. (USA, 1981/2000, 72 min.)

Lost and Beautiful Wed/Mar 8, 7:00. Directed by Pietro Marcello. This one-of-a-kind new movie, part documentary, part fiction, is a delicate meditation on southern Italy. Cleveland premiere. (Italy/France, 2015, subtitles, 87 min.)

John Ewing Curator of Film
BETHAN Y. CORRIEVA
Audience Engagement Specialist, Interpretation.

Contemporary Artist Talks

This spring, the museum welcomes two very different artists to speak about their work. As part of the Contemporary Artist Lecture Series, on March 25 Belgian artist Misha Henner discusses the diversity of his influences and practice, and the controversies surrounding his projects. Best known (or perhaps most notorious) for the 2011 print-on-demand book No Man’s Land featuring images of solitary women by implication, prostitution taken by Google Street View vehicles, Henner works with repurposed imagery and video drawn from Internet sources like Google Earth and YouTube.

Graphic novelist Nidhi Chanani speaks on April 5 as part of Baker-Nord Center’s Humanities Festival, which this year explores the theme of immigration. Born in Calcutta and raised in Paris, Chanani draws on her own experiences to inform the main character’s story in her forthcoming, first graphic novel Pushmina. Hear about Chanani’s insights into her work and her experience as a graphic novelist.

Both talks are free, but tickets are required. Register through the ticket center or online at engage.cleveland.org. For more information on other Humanities Festival events, visit chfcas.e.

Lectures

Raphael’s The School of Athens Cartoon Thu/Apr 6, 7:00, Gartner Auditorium. The public is invited to attend the keynote lecture for the Midwest Art History Society’s annual conference. A distinguished panel speaks on Raphael’s The School of Athens cartoon currently undergoing restoration in Milan. The panel includes Don Alberto Rosca, director of the Pinacoteca Accademica, Milan; Dr. Maurizio Michelozzi, a paper conservator in Florence who is undertaking the restoration; and Dr. Carmen Bambach, curator of drawings and prints, Metropolitan Museum of Art, New York. Free; ticket required.

Preserving Precious Objects: Science and Secrets of Conservation Wed/Apr 19, 6:00, Gartner Auditorium. The Women’s Council invites you to its annual evening members program, revealing exciting developments at the intersection of art and science in the museum’s Eric and Jane Nord conservation department. Per Knutås, the Eric and Jane Nord chief conservator, and Colleen Snyder, associate conservator of objects, take you on a trip from Greece to Cambodia through the ticket center or online at engage.cleveland.org.

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

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

Art and Fiction Book Club Second Wed of every month, 6:30–8:30 in gallery 244. Join us each month to discuss a book and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no experience necessary; $5; pre-registration required.

The Art of Storytelling Artwork and words are complementary vehicles that help us process ideas and emotions. Join us to share and learn about the many ways words and images communicate story and truth. Whether or not you are an artist or storyteller, feel free to come and see how the diverse storytelling skills of our participants can be applied to your subject or personal narrative.

Join in

Art Cart Second Sun of every month, 10:00–1:00, unless otherwise noted. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Contact Diane Cizek (216-707-2468 or dcizcek@ clevelandart.org).

Art and Fiction Book Club Second Wed of every month, 6:30–8:30 in gallery 244. Join us each month to discuss a book and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no experience necessary; $5; pre-registration required.
Gesture Drawing

My new three-session Gesture Drawing class evolved as a condensed version of the eight-session Drawing in the Galleries class.

When instructing students, I focus on clarifying what we observe in sculpture and paintings in terms of light and shadow on form, or what the Italians since Leonardo da Vinci have referred to as chiaroscuro: chiaro means light, oscuro, dark.

Some years ago, I took a winter study course at Hamilton College, where we made vine-charcoal gesture drawings from live models, all day long for a month—drawing poses as short as a minute and as long as an hour. My drawing improved more than ever, and I decided to share the framework offered to me at Hamilton in a gesture drawing class here in Cleveland.

We observe sculpture in the glass box galleries on the first and third afternoon, and draw a live model during the middle class, thus exploring ideal three-dimensional references in natural light. Figure poses challenge students to see gesture as we seek to draw light as contrasting shape, while adding structure and detail with tone and line. This exercise—fun anywhere—is sheer pleasure in the museum setting, offering students a great opportunity to refine the quality of their mark.

Gesture Drawing Three Sun/Mar 19–Apr 2, 12:30–3:00. Instructor: Susan Gray Bé. $95, CMA members $85.

Second Sundays

Bring your family on the second Sunday of every month from 11:00 to 4:00 for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Mar 12, 2, 3 . . . It’s Spring!
Mar 20 Black and White
Mar 30 Inside/Outside
Apr 6 Museum Pets

My Very First Art Class

Four Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). In March, three Fri, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (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.

Ikebana Workshop

Ikebana flower arranging is a traditional art of Japan that emerged during the Muromachi period (1392–1573). It emphasizes asymmetry and the use of line and space. Space is as important as the flowers and branches—we create space rather than fill it. We start with a very minimalist arrangement of three branches and two flowers. Each style that we teach has certain rules about dimensions and angles; it’s all about forming a stable triangle. Ikebana started as an offering to Buddha, and those making an offering would just use what they had: they saw the beauty in a branch with buds or a fruit-bearing tree. Ikebana is always seasonal. We use local plants and flowers that grow in the same season.

I am an associate first term master of the Ohara School of Ikebana and the president of the Ohara School of Ikebana, Northern Ohio Chapter. I have studied Ikebana in Cleveland for the past 19 years and have taught for about 13 years, including at the Botanical Garden and at John Carroll University.

I first fell in love with Ikebana as a teenager growing up in India, and have been fascinated with it ever since. In Japan, nature and spirit—life and art—are not thought of as separate. In Ikebana, especially valued are the imperfect forms in nature—grapefruit, twisted, and warmed forms of material, plant forms at every stage of their life. It’s all based on the concept that while plants change with the season, their innate quality remains the same. The first time someone makes an ikebana arrangement in a workshop, they often feel a certain sense of calmness, and begin seeing things in nature differently. Many of us have some trees in our yards, maybe some flowers, so it’s easy to take what you learn in the workshop and begin making arrangements at home. You’ll learn not only the rules of traditional ikebana, but how to use those concepts to create contemporary and modern designs.

Ikebana Arrangement by Isa Ranganathan

Ikebana Workshop

Ikebana Workshop: Ikebana Sat/Mar 4, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. $85, CMA members $70.
The Russell Barnett Aitken Archive

The archive of celebrated Cleveland ceramic sculptor and enamelist Russell Barnett Aitken (1910–2002) is now available to researchers in the Ingalls Library. While a student at the Cleveland School (now Institute) of Art, Aitken began sculpting figures at Cowan Pottery alongside Viktor Schreckengost. Aitken is one of the most important Cleveland School artists to emerge from the late 1920s and 1930s; he achieved and maintained a national reputation for his art that captured the spirit of his time. The Aitken archive includes scrapbooks, sketchbooks, photograph albums, artist tools, and 15 works of art in ceramic and metal. The archive further the museum’s commitment to developing and promoting the work of Cleveland artists, while ensuring Aitken’s continued legacy in the scholarship of the Cleveland School.

The Highwayman, Second Version c. 1938
Russell Barnett Aitken. Ceramic and drawing of a related work.

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

- Dr. and Mrs. Lloyd H. Ellis Jr.
- Rita Montlack and Howard J. Freedman
- JoAnn and Robert Glick
- Mr. William H. Goff
- Sally and Bob Gries
- Cynthia Ames Huffman and Ned Huffman
- Mr. and Mrs. Donald M. Jack Jr.
- Mr. Carl T. Jagatich
- Mr. and Mrs. Richard Jeschelnig Sr.

New Friends Group
The Book Arts Society is the museum’s first bibliophilic friends group. Members directly support the Ingalls Library’s collection by underwriting important annual acquisitions. The society’s first gift is a beautiful facsimile of the Morgan Library’s The Hours of Henry VIII of about 1500 that augments our collection of manuscript facsimiles and will aid in research and instruction for museum scholars and students in the CMA-CWRU joint program. Book Arts Society member Nancy Wolper’s additional donation allowed us to also purchase George Durand’s Monographie de l’Eglise Notre-Dame Cathedrale d’Amiens (Yvert & Tellier, Paris, 1901–3), about the great Gothic cathedral. Both are on view in Ingalls Library through March. To learn more, contact Leslie Cade at 216-707-2538 or Diane Strachan at 216-707-2585.

Health and Wellness Fair
Wed/Apr 19, 11:30–2:30, Ames Family Atrium. Co-sponsored with the Cleveland Museum of Natural History and Arthur J. Gallagher along with the Cleveland Cavaliers and the National Kidney Foundation. More than 40 booths, youth activities, health screenings, fitness demos, and healthy food samples as well as entertainment from the Cavs.

Official hotel of the Cleveland Museum of Art

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Official hotel of the Cleveland Museum of Art
New in the Galleries

GALLERIES 238–241
With the theme Greeting the Spring, the current Chinese gallery display (through August 13) showcases superb paintings and works of lacquer from the museum’s collection.

This hanging scroll featuring a magnificent prunus with delicately rendered plum blossoms is a masterpiece of powerful brushwork and composition. To create the branches, the artist used sweeping strokes in which the hairs of the brush separate, leaving traces of so-called flying white (feibai) that appear as reflections of the bright moonlight. The scroll’s large dimensions suggest that it originally hung in the hall of a stately home, perhaps during the spring festival. Plum blossoms that resist the harsh frosts of early spring symbolize endurance in adverse times.

Three peonies in full bloom adorn this exquisitely carved cinnabar-red lacquer dish. In a time-consuming production process, many coatings of lacquer were applied to the wooden core of this small luxury item before its design could be carved into the surface. Red is considered an auspicious color in China, and the peony, a flower of the late spring season, conveys wishes for prosperity and wealth.

A Prunus in the Moonlight 1300s. Wang Mian (Chinese, 1287–1359). Hanging scroll, ink on silk; 164.5 x 94.5 cm. Leonard C. Hanna Jr. Fund, 1974.26

Plate with Peony Decoration late 1300s–early 1400s. China, Yuan dynasty (1271–1368). Carved cinnabar lacquer on wood; diam. 16.5 cm. John L. Severance Collection, 1977.6