**IN THIS ISSUE**

4. Exhibitions Short descriptions of current exhibitions.

5. Acquisitions 2016 Curators single out highlights that joined the collection last year.

54. Black in America Barbara Tannenbaum introduces the show of photographs by Louis Draper and Leonard Freed.

4. Atelier 17 Mark Cole discusses an exhibition celebrating the influential print studio.

36. Master Carvers Constantine Petridis names some names among African carvers.

52. Performance Nordic folk fusion, experimental vocal music, virtuoso cello, and more.

36. Film John Ewing’s ongoing film festival.

38. Talks Artist lectures by Mohika Henner and Nithole Chonone are only the beginning.

40. Studies From toddlers to adults and in a full range of media.

42. Aitken Archive A collection of materials from the celebrated Cleveland School artist is now in the Inglaff Library.

43. Gallery Game The backs of things.

44. New in the Galleries Recent additions to the permanent displays.

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 dozens of curators has resulted in a collection—starting with accession number one and now reaching well over 45,000 individual objects—that has few peers in the world. As you will discover in these pages, our staff continues to explore 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

Recent Acquisition
The 2015 sculpture Seed Pods by Sigalit Landi is on view in gallery 2425.
EXHIBITIONS

Albert Oehlen: Woods near Oeille Through Mar 12, Kelvim 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. Murray Family and support from the Elizabeth and Richard Jemison Exhibitions and Special Projects Fund and the Swiss Arts Council Pro Helvetia.

Basquiat: The Unknown Notebooks Through Apr 23, Kelvim and Eleanor Smith Foundation Exhibition Gallery. Brooklyn-born artist Jean-Michel Basquiat filled noteobks with poetry, wardrodes, sketches, and observations ranging from street life and popular culture to themes of race, class, and world history. This first major exhibition of the artist’s notebooks features more than 140 pages, plus works on paper and large paintings.

Organized by the Brooklyn Museum and curated by Damer Buxoler, guest curator, with Thad Laughlin Bloom, former associate curator of exhibitions. Brooklyn Museum Special thanks to Larry Warin and Lisa Mata.

Pure Color: Pastels from the Cleveland Museum of Art Through Mar 9, 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 Drapper and Leonard Freed Feb 26-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 would be like to be black in white America.

Made possible in part by a gift from Donald F. and Alice T. Funder.

Ada in a Blue Sweater 1969
Alex Katz (American, born 1927); Oil on board; 43.5 x 42.2 cm. Private collection, London; A. Katz / Licensed by VAGA, New York, NY

Opulent Fashion in the Church Through Sep 24, Arlene K. and Arthur S. Holden Textile Gallery. In 1916, Jeffrey Wade E., the museum’s visionary co-founder and president, along with his wife, Ellen Garnetts Wade, donated most of these European vestments of the 1600s and 1700s.

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: Modeim Prints from Atelier 17 Apr 9-Aug 15, 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.

Brand-New & Terrific: Alex Katz in the 1950s Apr 30-Aug 6, Kelvim and Eleanor Smith Foundation Exhibition Hall. One of the most acclaimed artists working today, Alex Katz (b. 1927) lured 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 patently new works, this exhibition showcases more than 30 key loans from public and private collections.

Made possible in part by support from Siemens.

Oncore by the Case College Museum of Art, Waterville, Maine, and curated by Diane Title. Katz Center at Colby

Undated (Unseen) 1988 Albert Oehlen (German, b. 1954); Oil on canvas; 277 x 276 cm. Albert Oehlen Private collection. Photo: Archives Galerie Max Hetzler, Berlin / Pierre.
Acquisition Highlights 2016

The centennial year began a second century of excellence in collecting

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, significantly expanded the museum’s holdings of Japanese ink paintings and calligraphies; it also brought several extremely rare Korean paintings to the collection. A selection of subtly atmospheric Japanese ink paintings from Gund’s bequest will be featured in an exhibition in the Kelvin and Eleanor Smith Foundation Gallery this summer.

Two important textiles were added to the collection. A beautifully preserved ancient Moche textile, dated between 1400 and 1532 by the Ychusma 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 Procuress, Women in honor of Jane Glazigere, who retired last year as curator of prints. Several drawings were acquired, including a preparatory study by 17th-century French printmaker Grégoire Huré, and a meticulously detailed landscape watercolor by American Pre-Raphaelite Robert J. Pattison. The photography collection grew significantly with purchases and gifts. Among the highlights is an album of 57 photographs depicting life in colonial India by Hajo Deen Bayul; a gift of 79 barbizon photographers by Roger Ballen; and powerful works by contemporary women photographers Zanele Muholi and Shuria Nishat.

The Irpinia Library is now home to a fascinating archive of materials once owned by celebrated Cleveland School ceramist Russell B. Arleen. See page 42.

Details: From left: A 15th-century watercolor by an Anonymous inspired by England’s John Reitini, an icon painted in 1400s Constantinople just before the city became part of the Ottoman Empire, and a 9th-century sukho from coastal Peru. See pages 15, 14, and 13, respectively.

www.clevelandart.org
The Republic of New Africa 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 injustices. Creating visual worlds in which fantasy, reality, and the past and present commingle, Walker questions the notions of history itself, who wrote it, whom it was written for, and who was written out of it?

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 Community of Black 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 Heritages. Two musicians playing the clarinet and the saxophone emerge from the incredibly lively composition. With its neon palette, Heritages 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.
MODERN ART

William Robinson
Curator of Modern European Art

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 veristic 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.

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 Elysee 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 the Bacchus 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 neo-classical sculptures celebrating food and wine.

This five-panel cofret 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 cofret 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 earl-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 cofret was exhibited in the GMA exhibition Artistic Luxury: Fijysh, Tiffany Lalique in 2001, and now adds to the museum’s collection of highly significant objects by this master of 20th-century design.

Paysage au serpent
(Landscape with Snake)
1927. André Masson (French, 1886–1987). Oil on canvas; 65 x 46 cm. Mr. and Mrs. William H. Martin, Jr., 2016.55. Gallery 225

“Bacchus” Figural Centerpiece Support
1923. René Lalique (French, 1860–1945). Cast and patinated glass. h. 30.5 cm. Purchased from the J. Tolles Fund, 2015.36

Monnaie du Pape
Coffret (Cofret)
1914. René Lalique. Wood, baccal glass panels with gossy patina, metal key. 18 x 21 x 18.5 cm. Gift of Mr. and Mrs. Camp Causey in memory of Stella and Adrian Causey, 2016.43

Stephen Harrigan
Curator of Decorative Art and 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 crown of nimbus. His feet rest on a footstool.

The Ancient of Days is identified by an inscription feebly partially surviving now seen on either side of his head in gold, outlined in red. On the right, KOCH O ROHTIC (Saint Joseph the Hymnographer, c. 812/813–c. 886); on the left, KOM O ROHTIC (Saint Kosmas the Hymnographer, c. 675–c. 752). Both splayed scrolls from Homoeansque 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 Paleologan style typical of Constantinople during its final centuries, is a worthy example of what scholars call the "Paleologan 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.

Most of the figures are of a single type that wears a headdress or hairstyle made of two triangular elements along with a garment that probably represents a tunic. Some wear or the lower left of one side, however, features four repeats of a second kind of figure, distinguished by its distinctive headdress and tunic style. Ychsha art is not well studied and the meaning of the figure variation is not known. Similarly, the figures’ identities remain mysterious, although it is reasonable to guess that they represent important ancestors or high-ranking members of Ychsha society.

The tunic is worn 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 Ychshas.

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.

**Icon of the New Testament Trinity**

Byzantium, Constantinople
Tempera and gold on wood panel (pysanka), 35.5 x 61.5 cm. Severance and Geta Milikin Trust, 2016.32.

**Tunic with Frontal Figures**

AD 1400–1532
Central Andes, central coast, Ychsha or Pachacaraue style. Cotton; silk embroidery; wear. 81 x 67 cm (one side). Severance and Geta Milikin Trust, 2016.37.
**TEXTILES AND ISLAMIC ART**

Probably embroidered in Shakhriyarabad, located south of Samarqand in Uzbekistan, this early 19th-century textile is known as a suzani, after the Persian and Tajik word for needle, *sazon*. 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 mugal 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 harmonious, 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 or on several loosely joined cotton cloths by a skilled family member or a professional. The cloths were then separated, embroidered individually, and reattached, confirmed by immanently 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.

**AFRICAN ART**

Aquired 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 bronze. 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 origin 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, Epha, Ikpe, 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.

Typically attributed to the Mbembe 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 Libwa society, the all-male, hierarchically organized association to which the condemned man belonged. During the physically and emotionally taxing Libwa initiations, the figures were shown to the adolescents being introduced into the association and functioned as didactic devices with morbidly connotations when the initiates were told not to reveal any of the Libwa society’s secrets. The vertical stripe on the figure’s torso imitates the cord used to inflict the execution, while the black, crusty crusted surface of the sculpture—which is rarely preserved as intact as here—minimizes a funerary ritual that was recorded among the neighboring and related Lalia people in which a participant’s face and body were smeared with a mixture of ashes and oil. These 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.

**Embroidered Suzani with Floral Sprays 1800–1850. Central Asia, South West Uzbekistan, Bashkhir Abaikhan. Plain weave; cotton, silk strips; embroidery: silk, filling stitch; bandha suanj, occasionally loose; cutting stitch; Ahmed 227.3 a 177.9 cm. Gift of John and Pamela Edelstein in honor of Louise W. Mackie and in celebration of the museum’s centennial. 2016.69.**

**Far left**

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

**Male figure. Mbembe people, Democratic Republic of the Congo. Wood, pigment; copper tassels; h: 42 cm. Purchase from the J. H. Wade Fund, 2016.52**
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 peer through trees and mist. In style, the painting is modeled after works associated with the Mi family. Seng 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 tranquility; 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.

Sinead Viber
Curator of Japanese Art

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 Gesshū Jukel 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 Gesshū’s collected poems indicates that Motonobu once painted an image of the bodhisattva Kannon with Utsai, the founder of Kenninji, based upon Gesshū’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 Gesshū’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 23J, 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 23A, across from the museum’s magnificent Momoyama period screens painted with pairs of parrots and phoenixes. The pair of screens is the only extant large-scale composition attributed to court painter Tosa Mitsuyoshi (1539–1613).
KOREAN ART

In contrast, Landscape with Fisherwoman 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 14th-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.

Dwelling by a Mountain Stream 1500s, Korea, Joseon dynasty (1392–1910). Hanging scroll, ink and light color on silk, mounted: 114 x 58.7 cm. Gift from the Collection of George Gund III, 2015.517

INDIAN AND SOUTHEAST ASIAN ART

Reverence for nature conveyed in the globally recognized contemporary visual language of the grid pervades the work of internationally acclaimed Cambodian artist Sophaya 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 crossing 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. He 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, Phnom 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-carved 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 bongs and misc, 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 2015, Sophaya Pich (Cambodia, b. 1971). Bamboo, rattan, sand wire. Seed Pod 1: 165 x 70 x 17 cm; Seed Pod 2: 265 x 130 x 39 cm. Marcus O. Trum and Ella A. Trum Memorial Fund, 2015.51.1-2. Check every form, upper left: a detail showing the construction, the artist in his studio in Phnom Penh, and the Seed Pods exhibited in gallery 342a. See also page 3 (below).
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 musculature 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 WITTO & 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.

The Print Club of Cleveland donated The Pancake Woman in honor of Jane Glaubinger upon her retirement in 2016 as the museum’s curator of prints.

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 muted effects of light and color that transform sky and land at sunset or sunrise.
One of the most prolific artist-engravers of 17th-century France, Grégoire Hurlet 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 Conscienc and Blandome 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) uterus 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 Hurlet 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 exquisitely 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, his followers in England, who called themselves the Pre-Raphaelite Brotherhood, followed the writer’s dictum to pursue the truth in nature above all else. Ruskin’s teachings inspired a generation of American artists active in the 1860s; they became known as the American Pre-Raphaelites. Philosophically, 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 paint- ers 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 the gift of a strikingly imaginative and dynamically rendered canvas, Circus and Storm, which depicts a group of captured African animals escaping an open-air train as they become frightened by approaching inclement weather. Travis’s longstanding connection 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 inquisitive 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 rufflers 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 1980s. 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 discomfiting 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 *Ondoorva*. Ballen’s photographs transport us into a closed, arcane, 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, refocusing to return to a fundamentalist theology. 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 monumental scaled photograph from the *Forever* series, purchased with funds generously donated by William and Margaret Lepowich in celebration of the museum’s centennial, shows just such a rebel: a brave woman who gazes openly at men, a seductive and taboo act in fundamentalist Islamic societies. Talesh is 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. Those works are currently on view in the exhibition *Black in America*. Louis Draper and Leonard Freed (see page 28).
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 Schradtz and Bethina Katz Photography Gallery (230)

Summer, New York 1961

Summer, New York 1961

Shirtless Boy, New York

Shirtless Boy, New York

NOTES
2. Tony Estin, Ray Gibson, Raymond Smith, and Louis Draper, A Bag on Photography, Black & White (Summer 1952), quoted in Santry, 11.

“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 through the photographs of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist. The exhibition premieres 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 and Draper’s works respond to a shift during the 1960s in the nature and frequency of photographic depictions of African Americans. Governmental social documentary projects of the 1930s included African Americans, but often focused on the poorest blacks and tended to portray them as helpless victims. Starting in the late 1950s, 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.

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 often these images did in fact move people emotionally. I had power... I believed it 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 1965 Draper co-founded Kamoinge, 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 Kamoinge artists. “It 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, Spavin highlights economically conveys the boy’s personality 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. He worked internationally as a freelance photojournalist from 1961 until 1972, when he joined Magnum, the celebrated collaborative photo agency. In 1961, while covering the construction of the Berlin Wall, Freed photographed an African American soldier guarding the border. Struck by the fact that this man was risking his life to defend a country that limited his own rights, 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 its 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 sturdier male arm at the right. The angles made by the arms and their relationship to the picture plane produce a compositional tension similar to that in Draper’s photograph. But while Draper concentrated on the individual’s personality, 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.
Atelier 17

The influential printmaking studio encouraged spontaneity and improvisation

British by birth, Hayter immigrated to Paris during the 1920s and established the first iteration of Atelier 17, named for its principal address at 17 rue Campagne-Première. During the upheavals of World War II, the studio relocated to New York, where it attracted an exciting mix of émigré European Surrealists and American members of the emergent covenent of Abstract Expressionism. In 1950, Atelier 17 was reestablished in Paris, further enticing new generations of international artists. The studio operated until Hayter’s death in 1988.

One highlight in Cutting Edge is Hayter’s Chine personnage from 1946, a powerful print that presents a group of four abstracted figures writhing in agony around a small white wreath floating in space. Hayter undertook the work to commemorate the death of his teenage son from tuberculosis, and his emotional catharsis fostered a technical breakthrough. A milestone in the history of printmaking, it is the first large-scale composition made by applying multiple colors—in this instance, orange, green, and red—directly to a single plate and printing them simultaneously with one pass through the press.

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 aesthetic daring and technical innovation 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.
EXHIBITION

African Master Carvers

Nine sculptors of traditional African artworks rise from anonymity

FOCUS EXHIBITION

African Master Carvers: Known and Famous

March 26–July 16

Julia and Larry Pollock
Focus Gallery

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

Staff (Ndokuka) (detail) presumably c. 1900. Carved by an unattributed Biafra or Zulu artist, nicknamed the “Biafran Master.” South African or Mozambikian. Wood, pigments, polychrome; h. 126.7 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2012.364

African Master Careers 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 persistent 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 Bamgbayo (1893–1978), 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 Bamgbayo’s most virtuoso and exuberant realizations of the Epa mask genre. His contemporary Agbonibiofo (died 1945)—who carved the female figure with a hood on loan from a private collection—was the leading exponent of the Adesina family in the same Ekiti region. He exhibited a radical 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 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 conceives 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.

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 ascribed with some certainty to named individuals. Of course this does not mean that the people who used the works did not know their makers’ identities. The alleged anonymity of these artists is largely the result of the limited interest on the part of mostly 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 majority of African art publications and exhibitions, African Master Careers: Known and Famous celebrates the careers and oeuvres of nine sculptors who were locally recognized and even praised during their lifetime.

ABOVE LEFT

Forehead mask (Mwangi or Kindjanga) before 1908. Carved by the (Eastern) Pare tribe artist Kyores (date unknown). Democratic Republic of the Congo, Western Kasaï region, Luvua-Hailâlî village. Wood, pigments, fabric, fiber, sinâ’t hair; h. 20 cm. Private collection. Photo: © Christie’s

ABOVE RIGHT


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 “Bamgbon Master” for Cleveland’s magni-
The Border Woods
Norwegian composer and virtuoso accordionist Frode Halti is equally comfortable playing contemporary, jazz, classical, and world music. He teams up with architected Swedish nyckelharpa player Emilia Amper for an evening of Scandinavian folk-inspired music. Amper has performed with Persian, Kurdish, and Indian musicians and with pop/rock and jazz musicians. They are accompanied here by percussionists Hakon Stene and Eirik Rune. The nyckelharpa, with a 1,000-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 you can see backwards and forwards, to the east and to the west.”

Frode Halti & Emilia Amper Wed-Mar 29, 7:30
Gartner Auditorium. $35-$45. CMA members $10-$40.

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. Alisa Rose, soprano; Kathleen Butler, mezzo soprano; Amanda Deboer Bartlett, soprano; Carrie Hemenway Shaw, soprano; Program includes Warren Einhorn, Ashpere, Joe Clark, Not Morally Bad or Broken, David Lang, I Live in Pain; and Cara Hare, Three Exercises, among other works. $35-$45. CMA members $30-$40.

Oberlin Contemporary Music Ensemble Sat-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 Claire Neaham’s Chamber Symphony and features violinist Jennifer Koh as soloist in a work to be announced. $30. 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. Sanitor 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. Shivkumar Sharma, who was instrumental in bringing the little-known santoor out from the valleys of Kashmir and into the Indian classical music world. $35-$60. CMA members $40-$62.

Jeffrey Zeigler Wed-Apr 26, 7:30
Transmitter 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, Henry Gorecki, 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 Cellists.com. $35-$40. CMA members $22.

CIM/CWRU Joint Music Program Wed-Mar 1, 6:00
Galleri: Sun-Mar 12, 7:00
Gartner Auditorium. Gartner Auditorium. 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 programs continues. Outstanding conservatory musicians present mixed programs of chamber music and features vocalist, Jennifer Koh as soloist in a work to be announced. $30. CMA members and students free.

Cleveland International Piano Competition Events
CIPC presents Marc-André Hamelin Sat-Mar 21, 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, Kernberg, Beethoven, and Scriabin. $40-$50.

CIPC Twilight Tues-Mar 28, 5:30
private dining room. This exclusive preconcert dinner experience features a presentation on art created during the time of Beethoven. This option also requires an additional ticket, $80 per person.

Tickets for both events available through the Cleveland International Piano Competition box office at 266-707-5397 or clevelandpiano.org.

COMMING 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 Musical Society.

Community Arts
Enzo 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 get hands-on training for an upcoming festival, workshop leaders of school or community groups can enroll in free teaching workshops in practice 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 cma-arts-center.com/teaching.

Art Crew Members are based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $50 non-refundable booking fee and $15/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or e-mail commartinfo@clevelandart.org.

EVENTS
MIX
MIX is for adults’ 18 and over. $30-$45 at the door. CMA members free.

MIX: Vino Fri-Mar 3, 6:00-10:00
From Bachandian revels to Caball-like maus to Gabeo like cedison pitchers, wine and the history of art are inseparably 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 foraging flowers, rainy skies, and warm weather. Supported by Great Lakes Brewing Company.

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org.
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. (Italian/French, 2015, subtitles, 87 mins.)

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 mins.)

Vince Giordano: There’s a Future in the Past/ Wed/Mar 15, 7:00. Fri/Mar 17, 7:00. Directed by Dave Davidson and Amor Edwards. This documentary profiles New York musician, historian, scholar, and collector Vince Giordano and his jazz band the Nighthawks. Cleveland premiere. (USA, 2016, 90 mins.)


A Stay/ Wed/Apr 12, 7:00. Sat/Apr 15, 1:30. Directed by Masa Sato. In this acclaimed, beautifully shot indie drama, a homeless Somali refugee in Minneapolis (Sarkhad Abdirahman of Captain Phillips) finds his marginal life changed when he adopts a scruffy little dog. Cleveland premiere. (USA, 2016, 82 mins.)

The Freedom to Marry/ Wed/Apr 19, 7:00. Fri/Apr 21, 7:00. Directed by Eddie Rosensteil. 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 mins.)

Conduct! Every Move Counts/ Sun/Apr 23, 1:30. Wed/Apr 26, 7:00. Directed by Gittel Schaufler. This new documentary tells of the 24 young people who have traveled to the Frankfurt Open House to compete in the prestigious biennial Sir Georg Solti Conductors’ Competition. Cleveland premiere. (Germany, 2015, 81 mins.)

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 mins.)

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 mins.)

Basquiat on Film
Jean-Michel Basquiat: The Radiant Child/ Wed/Mar 1, 7:00. Fri/Mar 3, 7:00. Directed by Tamra Davis. New York City’s late, celebrated African American painter, subject of a current CMA exhibition, is profiled by one of his friends in this documentary. (USA, 2010, 95 mins.)


Downtown 81/ Fri/Apr 14, 7:00. Directed by Edo Bertoglio. 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, 1991/2000, 72 mins.)

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 GIFF screenings for sure, but don’t overlook the acclaimed international films that premiere locally in the CMA’s Molloy Lecture Hall during the rest of the year. In March and April, these include a portrait of New York City saxophonist and bandleader Vince Giordano, who has championed Jazz Age music for almost four decades, a slice-of-life drama about two “strays” (a homeless Senegalese 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.

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

JEFF RAPIS ACCOMPANIES THE DOLLS OF NEW YORK SUN’/ Mar 5, 1:30. Directed by Josef von Sternberg. New England’s foremost silent film accompanist Jeff Rapis makes his CMA debut playing for an exquisitely photographed, fog-enchanted drama that has been called “a rival to Sunrise 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 “Reel Film Day.” (USA, 1926, black & white, 76 mins.) Special admission $10. CMA members, seniors 65 & over, students $12; no vouchers or passes.

TOP Lost and Beautiful Meditation on southern Italy ABOVE The Dolls of New York Lyrical shoot with live music.

ABOVE LEFT Ottawa Animation Best of the Fest LEFT Below: Conduct! Every Move Counts Bellingham
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 23 Belgian artist Miksha Henner discusses the diversity of his influences and practice, and the controversies surrounding his projects. Best known for perhaps most notorious for the 2011 print-on-demand book No Man's Land featuring images of solitary women (by implication, prostitutes) taken by Google Street View vehicles, Henner explores 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 suburban California, Chanani draws on her own experiences to inform the main character's story in her forthcoming, first graphic novel Pushmann. Hear about Chanani's insights into her work and experience as a graphic novelist.

Both talks are free, but tickets are required. Registration through the ticket center or online at cleveland.org. For more information on other Humanities Festival events, visit chcf.case.edu.

Bethany Cerreau
Engagement Specialist, Interpretation

For Teachers

Art to Go: See and touch amazing works of art free from 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 (6-months and younger) children. Adult/Child pair $5, prerequisite required. Limit 10 pairs. Meet at the atrium 8 and 15 What’s New? April 12 and 19 The Great Out- doors; May 10 and 17 Family Life.

Stroller Tours

Four, 10:30-11:00. Art comes to life through books, music, movement, and play during each 30-minute session designed for babies (to 18 months) and their favorite grownups. Adult/ baby pair $3, CMA members $2; prerequisite required. Limit nine pairs. Register now for March. Member registration for June begins April 1, nonmembers April 15, March 27-28 You and Me, June 6-7 Cities.

CMA Baby

Four, 10:30-11:00. Art comes to life through books, music, movement, and play during each 30-minute session designed for babies (to 18 months) and their favorite grownups. Adult/ baby pair $3, CMA members $2; prerequisite required. Limit nine pairs. Register now for March. Member registration for June begins April 1, nonmembers April 15, March 27-28 You and Me, June 6-7 Cities.

Art, Stories, and You

Every work of art has a story, and one of them is yours, waiting to be told with your unique condition to inform your uniqueness. Back for a third year, the museum’s Art of Storytelling workshop is now and improved with a more convenient schedule and a lower price. In this four-session workshop, learn the art of crafting and performing your own personal narrative under the guidance of performance artist and storytelling expert Ray Caspio, whose original work explores identity and the performer-audience relationship. One workshop combines exercises in improvisation and performance will draw out your story as you gain the tools to strengthen your story’s structure while learning to reveal your authentic self and connect with audiences. Thus, you’ll share your story without even having to write it down! Through you, we’ll all discover the enormous impact art can have, even if we happen to ourselves the time to witness it and each other. This workshop is ideal for writers, novices, performers, nonperformers, improvisors, or anyone interested in bringing awareness to your work and everyday life. —BC

The Art of Storytelling: Four Wednesdays, Mar 1-15, 29 Apr 12, 6 Jun 30, 10:30-11:30. Join us for a four-week Showcase Performance open to the public on Apr 12 at 7:30 in gallery 201. Register through the ticket center or online at eriegrange.clevelandart.org.
Gestures Drawing

My 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; scuro, dark.

Some years ago, I took a winter study course at Hamilton College where we made black-and-white charcoal gestures from live models, all day long for one 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 house 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 gestures as we seek to draw light as contrasting shape, while adding structure and detail with tone and line. This exercise—fun anywhere—as sheer pleasure in the museum setting, offering students a great opportunity to refine the quality of their mark.

Gesture Drawing (Thurs Sun-Mar 19–Apr 2, 12:30–3:00). Instructor: Susan Gray. $95. CMA members $85.

Art Stories
Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-ups. Each session begins in the atrium and ends with a gallery walk. Free, preregistration required. Space is limited.
Mar 2 (no Art Stories)
Mar 9 Sharing
Mar 16 What Should We Wear?
Mar 23 Black and White
Mar 30 Inside/Outside
Apr 6 Museums Pets
Apr 13 (1, 2, 3… It’s Spring!)\nApr 20 In the City
Apr 27 On the Farm

Second Sundays
Bring your family on the second Sunday of every month from 10:00 to 11:00 for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more! Two Sundays are the same.
Mar 12 Print Play Pray with color and pattern as we explore the art of printmaking. As always, the day will feature art making, music, and storytelling.
Mar 19 Celebrate Our Friends: Museum Ambassadors Every year, the museum’s teen program presents the April Second Sunday. Celebrate with students from Bedford, John Hay, MC/STEM, Shaker Heights, and Westlake high schools and the Cleveland School of the Arts on Museum Ambassadors Community Day. Students share their experiences at the museum and offer art and gallery activities for families.
Sponsored by Medical Mutual

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop offers a unique hands-on experience that links art making to one of our special exhibitions. Workshops inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.
Mobiles Workshop Sun/Apr 30, 10:00–3:00. Be inspired by Alexander Calder’s dynamic artworks to create your own movable art. First, take a look at his mobiles in our collection. Then, after all, you invent the art form, and then head to the studio to experiment with color, form, and balance. Adult/child pair $40, CMA members $35, each additional person $2.
Save the date! Printmaking Workshop Sun/Jun 25, 10:00–3:00

My Very First Art Class
Four Fri, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 2½–4½). In March, three Fri, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 2½–4½). 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. March: adult/child pair $60, CMA members $54, additional child $18. June: adult/child pair $100, CMA members $92, additional child $30. Two Sunday workshops.
Mar 3, 10 Sculpture, Print, and Design
Jun 13, 19, 23, 30 Line, Clay, Color
Save the dates for summer classes Fri/July 7–28

Museum Art Classes for Children and Teens
Spring Session Six Sat/Mar 11–22 (no class Apr 15). 10:00–11:00 or 1:00–2:00. Your child can discover the wonders of the collection and unearth his or her creativity in the process. Each class visits the galleries every week, then experiments with different techniques based on the masterpieces they’ve discovered. Students learn by looking, discussing, and creating.
Art for Parent and Child (ages 3) Mornings only. Limit 12 pairs.
Mini-Masters: Pattern (ages 4–5) Line around 5–6
Colofonc (ages 6–8)
Yiddish Visons (ages 8–10)
Start with the Basics (ages 10–12)
Teen Drawing Workshop (ages 13–17). Afternoons only.
Feast and Registration Most classes $90, CMA members $80. Art for Parent and Child $120/$180. Registration for all studios is on a first-come, first-served basis. Member registration begins February 1; nonmembers February 16. Register through the ticket office at 216-421-7310. There is a $10 late fee per order beginning one week before class start.
SAVE THE DATES FOR SUMMER CLASSES!
July and early August: details to come. Also, watch for news about children’s summer camps with Laurel School Painting June 19–25, grades 2–5; Mixed Media June 26–30, grades 1–8; Printmaking July 10–14, grades 9–12.

Adult Studies
Learn from artists in informal studio sessions with individual attention. Supply lists at the ticket center.
All-Day Workshop: Shibori Sat/May 4, 10:00–4:00. Instructor: JoAnn Giordano. $90. CMA members $75.
Introduction to Drawing Eight Tues/Mar 25–29, 10:00–3:00. Instructor: JoAnn Renz. $205. CMA members $155.
Painting for Beginners: Oil and Acrylic Eight Tues/Mar 25–Apr 29, 10:00–12:00. Instructor: Susan Gray. $95. CMA members $85.
Chinese Brush Painting Six Tues/Mar 7–Apr 7, 12:00–4:00. Instructor: Wai-Ling. $150. CMA members $125.
Introduction to Painting Eight Wed/Mar 26–Apr 29, 10:00–12:30. Instructor: CHI Nova. $205. CMA members $175.
Drawing and Painting, Evening Eight Wed/Mar 26–Apr 29, 6:00–8:30. Instructor: Susan Gray $202. CMA members $175.
Watercolor Eight: Wed/Mar 8–Apr 26, 10:00–12:30. Instructor: Jesse Rhinhart. $195. CMA members $175.
Watercolor in the Evening Eight Wed/Mar 8–Apr 26, 6:00–8:30. Instructor: Jesse Rhinhart. $195. CMA members $175.
Beginning Watercolor Eight Thurs/Mar 9–Apr 27, 10:00–12:00. Instructor: Jesse Rhinhart. $195. CMA members $175.
Mixed Media Eight Thurs/Mar 9–Apr 27, 10:00–12:00. Instructor: JoAnn Renz. $195. CMA members $175.
Compositon in Oil Eight Fri/Mar 10–Apr 28, 10:00–12:00. Instructor: Susan Gray $85. $215. CMA members $175.
Composition in Oil, Evening Eight Fri/Mar 10–Apr 28, 6:00–8:30. Instructor: Susan Gray $85. $215. CMA members $175.

Ikebana Workshop

Ikebana flower arrangement is a traditional art of Japan that emerged during the Muromachi period (1392–1573). It emphasizes symmetry and the use of line and space. Space is as important as the flowers and branches—they create space, not fill it. We start with a very minimalistic 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 scalene 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 bunch with boids 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 Ohio School of Ikebana and the president of the Ghara 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—snarled, twisted, and weathered 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 seen trees in our yards, maybe some flowers, so it’s easy to take what you learn in the workshop and begin to make 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.

All-Day Workshop: Ikebana Sat/Mar 4, 10:00–4:00 (lunch on your own). Instructor: Iza 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 furthered 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.

**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 Montsclack and Howard J. Freedman, JoAnn and Robert Glick, Mr. William H. Guff, Sally and Bob Grinz, Cynthia Amee Huffman and Neil Huffman, Mr. and Mrs. Donald M. Jack Jr., Mr. Carl T. Jagatch, Mr. and Mrs. Richard Jischelning 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 VII 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 Wolpe's additional donation allowed us to also purchase George Durand’s Monographie de l’Eglise Notre-Dame Cathédrale d’Amiens (Yvart & Teller, Paris, 1901–3), about the great Gothic cathedral. Both are on view in Ingalls Library through March. To learn more, contact Leslie Cade at 216-707-2338 or Diane Strachan at 216-707-2385.

**Health and Wellness Fair**

Wed/Apr 19, 11:30–2:30, Ames Family Artium. Co-sponsored with the Cleveland Museum of Natural History and Arthur J. Galagher 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.

**The Backs of Things**

Bring your game to the atrium desk to check your answers. The artworks decided to turn and hide. Come to the galleries to see their front sides.
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. 16.6 cm. John L. Severance Collection, 1977.6