Dear Members,

May 31 will be the last day for you to see the exhibition *Senoufo: Art and Identity in West Africa*. I urge you to make the time to see this exciting and important exhibition.

In this issue, Constantine Petridis offers a brief article on page 9 about the beautiful black-and-white photographs of Agnès Fataux that occupy the final gallery in the exhibition. Also featured in this magazine are two other, brand-new exhibitions. On page 4 Barbara Tummebaum writes about *My Dakota: Photographs by Rebecca Norris Webb*, a striking installation in our photography galleries which features the artist’s handwritten texts drawn directly on the walls alongside her enigmatic landscape images. Jane Glueckstein then describes her exhibition of monotypes, works that combine the graphic qualities of printmaking with the freedom of painting; that article begins on page 6. On page 11 is a kind of sleuthing story from our Case Western Reserve University colleague Ross Duffin. Heather Leminoules had asked Ross, an expert in early music, to review the labels for the *Themes and Variations* show of drawings and prints with musical themes (closing May 17, don’t miss that, either). After he did so and was visiting the exhibition himself, he realized that an image of Orpheus, who is typically depicted as a young man as described in the myth, was instead shown as a bearded man of late middle age. Why would that be? Read his article to find out (hint: the title of the article is “Leonardo’s Lira”). Anita Chong shares her thoughts about two contemporary Chinese paintings by Irene Chou, currently on view in a four-month rotation in gallery 242, on page 14.

Since we have reached the end of the school year, it seemed fitting to ask educator Patty Edmonson to write an article about the museum’s vibrant teen programming which she has done on page 16. Most lifelong “museum people” got hooked as teenagers, and so it is wonderful to see the enthusiasm of these teenagers, and to appreciate the depth of their commitment to the museum, to art, and to their communities.

If it’s June, it is time for Parade the Circle. Check page 11 for details about this year’s event, which takes place on Saturday, June 13. And if it’s June, it must also be time for Solstice. Save the date for that sure-to-sell-out all-night party on Saturday, June 20, and be ready to buy your tickets in early May.

This is my first spring in Cleveland, and I am sensing it, not only because a long winter is now behind us, but also because I am becoming ever better acquainted with the rhythms of our city and of this museum. I can’t wait to relish the Arcadian summer I have been led to believe will follow. Whatever the weather, I look forward to spending those long summer days and evenings here at the museum, where I urge you to join us.

Sincerely,

William M. Griswold

Director

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**CLEVELAND ART**

**ON VIEW**

**Senoufo: Art and Identity in West Africa** Through May 31, Smith Exhibition Hall. Featuring a stunning selection of more than 160 masks, figures, sculptures, and decorative arts from public and private collections, this exhibition explores the shifting meanings and use of the term Senoufo.

**ART WORKSHOP**

**Fresh Prints: The Nineties to Now** Through July 26, Smith Exhibition Gallery. This exhibition of contemporary prints explores themes of political and social turmoil, feminism, identity, and the environment and man’s relationship to nature. A chance to see prints that have never been exhibited, the show features works by Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close, among others.

**Constructing Identities** Through April 26, photography gallery. This exhibition examines how photography has been used to construct identities, from the creation of fictional characters and the posings of rock stars to the polishing of politicians’ public images.

**Themes and Variations: Musical Drawings and Paintings** Through May 17, James and Hanna Bartlett Prints and Drawings Galleries. A selection of about 60 drawings and prints from the museum’s permanent collection explores the various ways in which music and music-making have been represented in Europe and the United States from the 15th through the 20th century. Support provided by Helness E. Kenney.

**The Novel and the Bizarre: Salvador Rosa’s Scenes of Witchcraft** Through June 14, Pollock Focus Gallery. This focus show explores the context in which the Italian artist Salvador Rosa created his startling and unique Scenes of Witchcraft in Florence during the 1540s, and adapted the themes throughout his career to project a novel identity.

**National Endowment for the Arts**


TR Ericsson “Crackle & Drag” May 23–August 22, Transformer Station. TR Ericsson employs photo-based work, sculptural objects, and cinema to create installations that provide a ruthlessly honest, yet tender portrait of his mother, who committed suicide at age 57, and of the triangulated relationships among three generations within one northeast Ohio family.


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**CELEBRATE ART**

**Questions? Comments?**

magazine@ClevelandArt.org

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Editor: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills. Education: Liz Clay

Design: Gregory M. Donley

Photography: Howard T. Agnesi, David Birchford, Gregory M. Donley, Gary Kirchhamber, and as needed

Printed in Cleveland by Great Lakes Integrated Arts & Culture

Ohio Arts Council

**ARTWORK**

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**Floral Delight: Textiles from Islamic Lands**
Emotional Landscape
Photographer Rebecca Norris Webb revisits the region where she grew up and finds poetic resonance

They say your first death is like your first love—and you’re never quite the same afterwards,” wrote Rebecca Norris Webb. The artist, who has long lived in New York City, set out in 2005 to photograph South Dakota, the place where she came of age. After her older brother died unexpectedly the following year, “one of the few things that eased my unsettled heart,” she said, “was the landscape of South Dakota. I began to wonder—does loss have its own geography?”

Webb has described South Dakota as having “more buffalo, pronghorn, coyotes, mule deer, and prairie dogs than people. It’s . . . a harsh and beautiful landscape dominated by space and silence and solitude . . . a landscape littered with the broken and the abandoned; a place I’d learned to love in all its complexity.” Grappling with humans’ impact on the land and how it has shaped their lives, she photographed fields, farms both occupied and deserted, town life, and wildlife. The images form a eulogy for disappearing family farms and the small towns supported by them, and an elegy for her brother.

The photographs she took after his death were different. Their tones became more muted and delicate, the palette more autumnal. Descriptive views ceded to lyrical, enigmatic visions. Webb’s style has long tended to employ a gaze that she has described as “dreamy and somewhat askew, as if I were looking at the world out of the corner of my eye.” Many of the 27 color photographs in this exhibition, and many more in the book to which it relates, approach their subjects indirectly. Thus, instead of a single focus, there may be two, creating a tension described by the artist as contrasting “the foreground and background, the near and the far, the ground beneath and the distant horizon.” This dichotomy expressed for her “the gulf between the living and the dead” and echoed the emotional tension she was experiencing.

Word and image are an additional duality found in the exhibition. Interviewers with the photographs are lines from a poem written, and handwritten on the walls, by the artist. Webb started as a writer and had just finished her master’s degree in poetry when she fell in love with photography. The text and the pictures partner to convey the experience of discovering these sites and the depth of the emotions they evoked in the artist.

My Dakota captures South Dakota’s changing economy and landscape and Webb’s personal catharsis. It depicts a present imbued with the past while gently suggesting that its seductive as that past may be, it is no longer habitable. Webb came to understand that the series had become a means of addressing her grief—“to try to absorb it, to distill it, and, ultimately, to let it go.”

Hummocking Pond, from My Dakota, 2005-11, Rebecca Norris Webb, Chromogenic print, 24 x 18 in.

Homestead House Blizzard, from My Dakota, 2005-11, Rebecca Norris Webb, American (b. 1956). Chromogenic print; 25¼ x 18 in.
**Unique Prints**

The museum collection contains a wealth of monotypes, one-off prints that embody creative exploration.

A monotype is a unique work of art. The artist creates a design with ink or paint on a nonabsorbent flat, smooth surface, covers it with a sheet of paper, and runs it through a press or prints it by hand. While capturing the spontaneity of the artist’s first impulse, a monotype produces a result that is somewhat unpredictable. The pressure of transferring the design blurs it to a degree, creating softened edges, and certain factors are variable, such as the texture and absorbency of the paper and the consistency and thickness of the medium used to draw the design.

It seems likely that the first monotypes were created in the 17th century by the Flemish artist Anthonie Sallaert (about 1590–1650), a painter and designer of tapestries and prints. Sallaert was first and foremost a draftsman, one of the most brilliant masters of the oil sketch, creating finely executed works in monochromatic shades of brown. He obtained the same expressiveness and fluidity with monotype, using similar brown ink, as in the museum’s example, A Scene from Classical Mythology. Sallaert brushed bold, tapering lines on the printing surface, with the added freedom of being able to alter the design before printing it on paper.

Only a few practitioners specifically executed monotypes until the mid-19th century when French artists, with Rembrandt as a model, started to manipulate ink on the printing plate. Rembrandt used the etched matrix as the scaffolding for an enormous range of effects achieved by varying the inking and wiping of the plate for each impression. Many French printmakers experimented similarly with painterly effects, since the belle epreuve, or unique impression, was highly valued at the time. The etched lines gradually lost their importance so that in 1863 Adolphe Appian began to examine the dramatic effects of light and dark and the rich tonalities that could be obtained by wiping and brushing ink across a blank plate and then printing the result. The monotype, now reinvented, was taken up by Vicente Ludwig Napoleon Lepic, who acted as a technical advisor for Degas’s first attempt at the medium in about 1871–73, *The Ballet Master*, which is signed by both artists.

Degas, who thoroughly explored the expressive potential of monotype, produced about 450 examples in a little more than 15 years. Like his work in other media, his monotypes recorded his interest in modern urban life: café-concerts, theaters, brothels, and women at their toilette. In the Salon, one of over 50 monotypes of brothel scenes, reflects the popularity of the prostitute theme in novels of the era. The unattractive figures, one of whom reaches out to beckon an unseen visitor, await clients in the harsh artificial light of the chandelier, which creates strong contrasts between bright highlights and deep shadows. Degas applied the ink with a brush, but fingerprints are also visible where he erased the ink to create a more three-dimensional space and to model the figures. Ink smeared with a fingertip, for instance, dissolves the face of the middle-aged woman, blending it with the murky hue of the room.

Another great master of monotype was the American Maurice Prendergast, who went to Paris to study in 1891. His first dated work in this medium is *Bastille Day*, a magical evocation of a July 14 celebration, France’s Independence Day, executed in 1892. Unusual for the time, Prendergast worked in color, creating forms with flat areas of paint and making white lines and highlights by wiping away ink with the tip of his brush handle. Although Prendergast was influenced by adouble prints (Japanese color woodcuts) in the flattening of space, using a monogram reminiscent of Japanese seals, and exploiting the panoramas to create a decorative pattern across the surface of the print, his monotypes are distinctive and extremely original.

During the summer of 1898 Prendergast left for a 16-month tour of Italy. Impressed by the intense color of Tintoretto’s and Carpaccio’s paintings, the brilliant sun, and the colorful festivals and piazzas of Venice, Prendergast heightened the intensity of color to an almost jewel-like brilliance. *The Spanish Steps* (1898–99) is his supreme achievement among his Italian monotypes. Selecting a classic Roman tourist site, theatrical with its sweeping curves, he depicted three dozen red-robed Catholic seminarians flowing downward the carefully delineated monumental staircase.

John Sloan, a committed printmaker, began to make monotypes in the early years of the 20th century and produced a significant group over a period of at least nine years. For *The Theatre* Sloan exploited the inherent luminosity of monotype to record the darkened interior during a performance. He used green ink to delineate the brilliantly lit stage that contrasts dramatically with the darkened theater. The effect of light reflected across the space was created by covering the plate with ink and
Beyond Senufo
Photographer Agnès Pataux explored the soft borders of Senufo culture

The question of identity and how it relates to the arts of the region which underlies Senufo: Art and Identity in West Africa is dramatically explored in the exhibition’s last section. Included are striking objects in various mediums which African art scholars and collectors would not typically associate with the Senufo label. One is an impressive helmet mask borrowed from the Dallas Museum of Art. This assemblage, consisting of a wooden carving, animal horns, cowrie shells, mirrors, and the bases of two wine glasses, was probably related to a power association called Kome. Though often attributed to artists or patrons of the Ramanu culture group, Kome and its arts are found in linguistically diverse communities across West Africa, and have been documented there since at least the late 19th century.

Also part of the exhibition’s final section are 14 gelatin silver prints made by the French author and photographer Agnès Pataux in Mali and Burkina Faso from 2006 to 2008. Her carefully composed black-and-white photographs show therapies with a wide range of so-called power objects and other forms of accumulative art. The notes recorded with the images indicate the names of the men they portray, the locations where the pictures were taken, and the stories that were related to Pataux. Regrettably, however, as Susan Elizabeth Gagliardi pointed out in her lecture at the museum on February 22, such information on the personalities and circumstances surrounding their creation and use are rarely accompanied by any of the more than 100 works in the exhibition, on view until May 31.

Nangouamou Coulibaly and His Kaba Power Object, Kanka-Laba, Burkina Faso 2008 (printed 2015). Agnès Pataux (French, b. 1957). Gelatin silver print; 48 x 48 cm. Private collection. The power object known as Kaba, meaning it solves all problems, is shown with its owner, Nangouamou Coulibaly, who explains: “I was born and found the power object.” The label has been in the family for many generations.
Leonardo’s Lira
A music historian spots a depiction of the great Renaissance master—and musical virtuoso—in a museum engraving

When drawings curator Heather Lemenodes asked me to look at images and captions for the museum’s *Themes and Variations: Musical Drawings and Prints* exhibition, I was excited to do so. As a music historian, my task was to confirm that the musical subjects depicted were accurately described. Dealing with art from earlier historical periods is always a pleasure. Music historians have no physical artifact of our subject—only modern reconstructions based on surmises about performance practice—and with visual art, we get to look at actual artistic creations from the same time as the music we study. It’s enough to make a musicologist envious! So, I always revel in opportunities to work on the connections between art and music, and teaching at Case Western Reserve University for several decades has given me easy and frequent access to the Cleveland Museum of Art’s unparalleled collection. Twenty-five years ago, for example, I published a catalogue of musical subjects in pre-1900 Western art at the museum, so I knew the collection and its musical contents well—or thought I did.

One of the works in the current exhibition is Mantegniss Raimondini’s *Orpheus Charming the Animals*, an engraving from around 1505. The draft caption described the instrument being played by Orpheus as a “lyre,” and that certainly made sense. There is even a novel by the Canadian author Robertson Davies entitled *The Lyre of Orpheus*, so to our modern sensibilities, the instrument and the name just seem to go together. During the Renaissance, however, the Italian term lira referred both to the harp-like instrument of classical antiquity (the lyre) and to a bowed string instrument about the size of the modern viola—the *lira da braccio* (“lira of the arm”). The lira da braccio is often shown with a spade-shaped fretted pegbox; rather than a pegbox with lateral pegs (like the violin or viola da gamba families). It also apparently had drone strings off the “bass” side of the fingerboard (a feature of the very few surviving instruments), though these drone strings are not always visible in works of art. Orfeo’s instrument in the Mantegnian print was clearly a lira da braccio, so I was happy to make the identification.

When I wrote to Heather, I also mentioned that one of the most famous players of the lira da braccio in the Renaissance was Leonardo da Vinci (1452–1519), a detail that made it into her final caption. Interestingly, the last book published by Emanuel Winternitz (1896–1983), longtime curator of musical instruments at the Metropolitan Museum of Art, was *Leonardo da Vinci as a Musician*, and there we discover that although Leonardo connected with music in myriad ways, there is no surviving record of any music that he played or composed: nothing beyond the fact that he was a renowned virtuoso on the lira da braccio and loved to accompany himself as he sang improvised poetry. This information comes from Giorgio Vasari (1511–1574). Vasari was a mere seven years old when Leonardo died, and made his still-visible mark on Medici Florence with his painting architecture, but his book, *Le vite de’ più eccellenti pittori, scultori, e architettori* (*The Lives of the Most Excellent Painters, Sculptors, and Architects*), is recognized as the very first attempt to document the history of art. In that 1550 book, Vasari tells us that in 1494:

‘Fu condotto a Milano con gran riputazione Leonardo al Duca . . . , il quale molto si dilettava del suono della lira, perche sonasse: & Leonardo portò quel strumento, ch’egli avea di sua mano fabbricato d’argento gran parte, avvezzo l’Armoria fosse con maggiore tinta & pit sonora di voce. Leonardo seppe tutti i musici, che quivi erano conosco a sonare. Oltra ciò fu il migliore dicerle di rime all’improviso del tempo suo.’

Leonardo was led in great regard to the Duke of Milan, who took much delight in the sound of the lira, so that he might play it; and Leonardo brought with him that instrument which he had made with his own hands, in great part of silver, in order that the harmony might be of greater volume and more sonorous in tone; with which he surprised all the musicians who had come together there to play. Besides this, he was the best improviser in verse of his day. 4

With this as a background, I went to see the *Themes and Variations* exhibition and, facing the Mantegnian engraving in person for the first time, I had an epiphany. While examining the image earlier, I had been so concerned with properly identifying the instrumental player depicted by Orfeo that I failed to look at the player himself. It was Leonardo. It had to be Leonardo.

Interest in the Orpheus legend of classical Greece had intensified in Europe after Poliziano turned the story into a proto-opera in Mantua around 1490, al-
Orpheus charming the Animals. 1490. Modena, no. 52 (Galleria Nazionale Marchesana, Modena) 


though no music survives from the first production or its planned revival a decade later (for which Leonardo’s pupil Alfonso Maria de’ Medici was the title role). One of his earliest productions may date from 1506–7, at the home of Leonardo da Vinci’s Milanese patron, Charles d’Amboise (French ambassador and governor of Milan), and it has been suggested that some of the theoretical set designs in the Codex are related to that production. The lack of surviving music for these early versions of Orfeo notwithstanding, the image of Orpheus charming the beasts with the beauty of his playing became a popular subject for artists throughout the rest of the Renaissance. Often, Orpheus is shown playing the lira da braccio, or less often a lyre or even a lute, but one thing that is extremely consistent is that Orpheus is shown as a clean-shaven youth—the young husband of the beautiful Eurydice.

In the Marcanetico print, however, Orpheus is a man in late middle age, with a beard and centrally parted hair with long curls. Around the time Marcanetico created the image, which dates to about 1505, several contemporary portraits of Leonardo have survived. The famous red chalk self-portrait as an old man (Biblioteca Reale, Turin), and a second drawing by Francesco Melzi, who joined the 54-year-old Leonardo’s household as an assistant in 1506, and eventually became his principal heir, Melzi’s portrait shows a man with a beard and long curls, and the very slight bump in his nose and the ridge above the brow are an excellent match for the long-haired, bearded Orpheus in the Marcanetico engraving. We do not know for certain whether Marcanetico crossed paths with Leonardo, but his engraving of Orpheus Charming the Animals seems clearly to be an homage, intended to honor the musical skill of Leonardo da Vinci by depicting him with the instrument he was known to play incantably, and which he shared with the greatest of all musicians.

NOTES


4. A recent biography of Alfonso Maria de’ Medici’s Italian life is by Frederick A. Pohl in the Cleveland Museum of Art, 2-115.


8. For a detailed description of the Milan Orfeo production in 1506, see the memoir written by his sister, Caterina da Medici, published in 1506 and again in 1517.


10. Almost all of Marcanetico’s early engravings have connections to the works of other artists, such as Donato Bramante, but the comparison to Brancaccio’s style suggests that he may have been his own design. This may help explain the original—almost unrealistic—appearance of a revised contemporary artist musical as a figure of legend.

On the Road

From works seen from Cleveland’s collection in exhibitions around the world


Paul Gauguin: Painting Like God, Fondation Beyeler, Rottau, Switzerland, through June 28, includes Gauguin’s ‘The Large Tree’, Lockwood de Forest, Frederick Church, and the Passion for the Exotic, Cooper Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA’s Tiffany & Co. Tall Clock.


More online Search “objects on loan”

PERSONAL FAVORITE

Hector Castellanos Lara, artist I have really been struck by this beautiful painting by Claudio Van Derzur. Mural Study for Cancer (1938) by Claudio Van Derzur (1911-1978) is one of my all-time favorites. I am a survivor. I sympathize deeply with this painting. I know this is just a painting, but I do not know if any muralist was ever painted. It is exactly for me. Van Derzur died in 1990. He taught at the Cleveland Institute of Art for 32 years and his own art went through many phases over that time. I know his wife has been preserving his work and runs an important Van Derzur foundation. I think we will go on to see more of him. There are many treasures in a storage room somewhere on the West Side.

I see the influence of the muralists from Mexico (where I know Van Derzur traveled) – José Clemente Orozco, Diego Rivera, and my favorite David Alfaro Siqueiros. And there’s also influence of the Renaissance; the elongated fingers remind me of El Greco. There is a lot of repetition with marching hands posture, a gesture of tension and protection at the same time. This looks like a hand going back to when I was a child in Guatemala, and I visited a clinic where I saw two drawings from Hippocrates depicting medicine in his time—just like that, this image from the past shows the contrast to how everything is done now. Maybe I have gotten too deep into this because, like many people, I am a survivor. I sympathize deeply with this painting. I know this is just a painting, but I do not know if any muralist was ever painted. It is exactly for me.

Paul Strand: Photography and Film, Fotomuseum Winterthur, Switzerland, through May 17, Fundacio MAPFRE, Madrid, June 2–August 30, Victoria and Albert Museum, London, April 2–July 31, 2016, includes Strand’s Susan Thompson, Cape Stilf, Marseilles.


For more information on Cleveland Art, check out www.ClevelandArt.org.

Mural Study for Cancer (1938) by Claudio Van Derzur (1911-1978), oil on canvas. 32.7 x 24.6 in. 1938. Gift of Mr. and Mrs. Louis E. Johnson 39.1.32.
Whether we see traditional Chinese paintings through the contemporary lens or we try to approach contemporary ink art from a cultural and historical perspective, it is evident that the aesthetics of the Chinese brush and ink is never out of fashion. Significantly enough, it plays a role in linking China’s artistic past with the present.

On display in the Chinese painting gallery for the spring rotation are two recently acquired contemporary works by the Australian-Chinese and Hong Kong artist Irene Chou (Chinese name Zhou Luyun, 1924–2011). Not only do they join the other late Ming and early Qing paintings in the same gallery in expressing artistic individuality and experimentation, but they also add color and vibrancy that transform the gallery’s ambiance.

Since the late 1960s, Chou had been in the forefront of the Hong Kong art scene. She participated in the New Ink Painting movement spearheaded by the artist Lu Shounan (1919–1975). This modernist movement in the former British colony marked a dramatic contrast with the directions of guohua (national Chinese painting) developed in mainland China. Chou positioned her art as a continuation of the Chinese ink-painting tradition, yet she was eager to negotiate a position between East and West and to engage with both tradition and modernity.

Reflection was painted a decade after Chou had suffered a stroke and then moved to Brisbane, Australia, in 1991. After her stroke, Chou practiced gongyi (an ancient healthcare practice integrating body movement, breathing, and meditative concentration), and she struggled to continue with artistic explorations. Here, by splattering ink freely and duplicating the ink blobs to form chance images, Chou makes an allusion to a natural world of reflected light and images. The work is symbolic of her search for the knowledge of dao and a state of “pure heart” through inner reflection. It is her imagination of Daoist freedom and mystery that connects her subjective world with the powerful life forces of the universe.

My Heart is the Universe belongs to a series of Chou’s late work, which is inspired by two lines written by the Southern Song idealist and neo-Confucian philosopher Lu Juyuan (1139–1192): The universe is my mind, and my mind is the universe. In this painting, the background of ink washes is suffused with a brilliant green to create a depth of infinite space—“the symbolic depth, the depth from one’s heart and mind,” as Chou said. In the midst of this infinite space is a small noduleated sphere, her “inner self.” The sphere echoes with the red disc and red lines of veins, which are the abstract symbols for the artist’s communion with the cosmos. The painting communicates an exuberant joy and absolute freedom in her later years.

Both works summarize Chou’s artistic approach of engaging with Chinese philosophy and the abstract elements of Chinese painting to seek artistic individuality and meanings in life.
Teens Take Charge

The Cleveland Museum of Art challenges teens to change the way they feel about museums

Historically in museums, teens have participated in studio classes, docent training, and internship programs. Right now, museums are changing their approach, providing opportunities for teens to find their voices, practice collaboration, and learn real world skills in the workplace. As we develop new experiences, the Cleveland Museum of Art challenges teens to change the way they feel about museums. Two years ago, the first class of the Teens CO-OP program started this process by taking over our hallowed halls, and we're happy to report that “the museum is bigger and cooler” than they thought, according to Jeremy Trahan, of MC2 STEM High School.

In this yearlong program, students learn to engage visitors in the interactive Gallery One, create programming for Second Sunday family days, design a printed teen guide, produce videos about art, and host events for teens. One of the most important aspects of the CO-OP is that teens work alongside museum professionals, and that they develop a sense of ownership at this sometimes intimidating place. The Teens CO-OP accepts only ten students each year, which means that each teen receives one-on-one mentorship with museum staff. The Wallace Foundation's study Something to Say emphasizes the importance of co-creating with a mentor: “[Mentors] are able to guide youth through the planning-producing-presenting-reflected cycle, with its inevitable twists and turns, with insight and credibility.” This study, as well as those conducted by the Search Institute, disproved the myth that teens only want to spend time with peers. While those relationships are important, the support of adults is equally so.

The museum isn’t just listening to teens: The CO-OP is all about reciprocal communication. Teens work with the museum to create a dialogue about what they want, and they help us become a venue for self-expression. Teens CO-OP members publish six-second videos about art from their perspective; they tell the world which artworks they think are important in the teen guide; and they design gallery experiences that connect hundreds of teens to the museum and each other. This means that we share control with teens and give them the agency to create public-facing content and events, and this is where the experienced mentor is so important. Something to Say argues that staff should “help-shape projects, rather than dictating or directing how work should be done.” Hawker sense Sophie Washington knows that “a lot of really good ideas come out of taking a risk,” and the museum mentors work with teens to navigate risk and reward.

CO-OP members begin their year with a two-week summer session, where they learn to observe, analyze, and articulate—and they gain the confidence to share their ideas. The summer experience prepares students to design the Teen Guide and write temporary wall labels for Gallery One, which go through the same rigorous editorial review process as materials written by museum staff, thus teaching teens an important aspect of professional practice. The Wallace Foundation writes that “in addition to stronger feelings of commitment among young people, programs benefit from meaningful youth contributions they might not otherwise have received.”

Empowering teens by considering them as resources is one of the Search Institute’s 40 developmental assets that lead to healthy, caring, and responsible adults. As valued members of the museum’s staff during their year in the CO-OP, members combine their confident voices with their new understanding of the galleries in order to plan an annual Teen Night and several “Art Meet-Ups.”

The Art Meet-Ups emphasize process and self-expression. CO-OP members work long hours to dream up each project, create a marketing strategy, and plan and host the event. Together with museum staff, teens learn how to prototype a project in order to understand feasibility, determine the best materials, and learn how to teach the process. They experience the simple yet powerful act of learning by doing, which prepares them to teach about 30 teens techniques like fabric dying (January 2014) or DIY book design (March 2013). The newest class of Teens CO-OP will plan the next round of meet-ups in the fall.

The first Teen Night debuted in May 2014 as “Black and White and Art All Over,” welcoming almost 150 teens to the museum’s atrium and galleries. The Teens CO-OP worked tirelessly for months to plan each aspect of the evening and connect it to their theme. Teens authored three gallery scavenger hunts, designed two silk-screened t-shirts printed on demand, and invited their artist friends to mimic the masters for portrait drawing in the galleries. The CO-OP always asks itself, how do we measure success? In this first year, attendance was nearly double expectations, and almost a year later their friends are still asking when they can come back. The CO-OP’s goal for 2015 is to connect with the art and each other even more. The Teens CO-OP is teaming up with the Museum of Contemporary Art’s ACE (Arts and Culture Enterprise) teens to create an immersive and social experience for this one-of-a-kind teen takeover at the Cleveland Museum of Art. The group began planning by brainstorming pop-culture themes and then visiting the galleries to look for unexpected opportunities.

With staff facilitators, the art inspired the group to design a “Decade Deco” evening that will connect teens with eras of art and culture through printmaking, an interactive gallery activity, and more.
Parade at noon. The museum’s unique community arts event is Saturday, June 13. This year’s parade theme is BEAUTY to beat, to breathe, to create. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 25th annual parade. This year’s parade route will begin from the museum parking deck and end by turning into Wade Oval in front of the museum, moving in a counterclockwise direction and traveling the same streets as in previous years. See clevelandart.org/parade for details. The museum presents Parade the Circle University Circle Inc., presents Circle Village (activities, entertainment, and food) on Wade Oval from 11:00 to 4:00. For information on Circle Village visit universitycircle.org.

Join the parade for $1/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals (except service animals) are allowed. To be listed in the printed program, register by Sunday, May 26. For parade wristbands and privileges, register by Tuesday, June 9. Register for all workshops or for the parade during any listed workshop. For further questions, call Stefanie Tadeo at 216-707-2483 or e-mail communications@clevelandart.org.

Parade Workshops Friday 6:00-9:00, Saturdays 10:00-4:30, and Sundays 1:30-4:30 beginning May 1 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals $60; families $171 up to 4 people, $30 per additional person) covers all workshops and includes parade registration. Open to all ages, children under 15 must register and attend with someone older. Group rates and scholarship assistance available. Special Parade Workshops in Still Dancing A free drop-in Still Weekend is open to all, Saturday and Sunday, May 16 and 17, 1:30-4:30. Still artists give everyone an opportunity to try walking on stilts. Children must be at least 10 years old. Participants may keep their stilts after safety training. Learn to walk, turn, and the art of dancing on stilts at special Still Dancing for Paraders workshops on Saturdays, May 23-June 6, 1:30-4:30 (novice) and Sundays, May 24-June 7, 1:30-4:30 (advanced), free with workshop pass.

Musicians Wanted Calling on musicians to join the parade. Parade with your own longstanding or newly formed group; professionals and weekend amateurs are welcome. For more information see clevelandart.org/parade or contact Community Arts.

Volunteers Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 or e-mail volunteer@clevelandart.org for more information.

Mr. Turner Fiery painter

On the Way to School, Friday, May 8, 7:00. Sunday, May 10, 1:30. Directed by Patouk Pilosian. Winner of the 2014 CEDAR Award (French Oscar) for Best Documentary, this new movie profiles four children in four different countries (Kenya, Argentina, Morocco, India) who make arduous treks to attend school and return home. “Quietly restrained and moving, Patouk Pilosian captures the epicly heroic and timeless journeys” —Village Voice. Cleveland premiere. (USA, 2013, subtitles, 90 min.)

TIES etc. Unless noted, all movies show in the Moxie Lecture Hall and admission to each program is $3 (CHM members, seniors 65 & over, students 17 & one CHA Film Series, vouchers. Vouchers in books of ten, can be purchased at the museum ticket center for $10, CHA members $6).
Guided Tours 1:00 daily, plus Saturdays and Sundays at 2:00 and Tuesday mornings at 11:00. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. See clevelandart.org. Meet at atrium desk. Free.

Seniors Guided Tours 2:00 daily, plus Tuesdays at 11:00, through May 15. Meet at the info desk. Limit 30; tour is free with exhibition ticket.

Art in the Afternoon Second Wednesday of every month, 11:30. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-521-5462.

Exhibition in Concert: Caractères de la danse Wednesday, May 13, 6:00. Gallery 217. Acclaimed Cleveland-based ensemble Les Delices presents a program of music inspired by images from the CMA’s permanent collection, in conjunction with the exhibition Themes and Variations. Music acts as the passions and inspires the body to move, so it’s no wonder that images depicting music-making frequently vibrate with color and represent the body dancing. The program includes Ravel’s brilliant “Characters of the Dance,” a scene from Rameau’s Platée (about the miraculous animation of a noble sculpture), suites by Philipglass and Dutilleux, and the earthy, rollicking dances of Boismortier’s Ballets de la Reine. Founded in Cleveland in 2003, Les Delices brings together artists with national reputations who share a passion for this exquisite yet seldom heard repertoire.

Curator Talk: Fresh Impressions Monday, May 27, 6:00. Explore Fresh Prints: The Nineties to Now, with Jane Glaubinger, curator of prints. This exhibition of contemporary prints explores themes such as political and social turmoil, feminism, issues of identity, and the environment and man’s relationship to nature. A chance to see prints that have never been exhibited, the show includes works by Judy Chicago, Joceyln Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close. Meet in the atrium.

Art Bites Unique explorations of the galleries, these bite-size talks are inspired by your favorite books, television shows, and more.

Teatime Good Friday Thursday, May 21, 12:30 and Friday, May 22, 6:00. Cakes, breads, pies, and tea! Satisfy your sweet tooth with a tour inspired by The Great British Baking Show.

How I Met Your Mother Thursday, June 18, 6:30 and Friday, June 19, 6:00. Suit up and check out some LEGION—for it—DARY works of art in this tour of the collections inspired by the hit comedy How I Met Your Mother.

STROLLER TOURS

Second and third Wednesdays, 10:30-11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre- toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lands his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register at the ticket center. Meet in the atrium.

Home Sweet Home May 13 and 20

Color in Art June 10 and 17

World Travels July 8 and 15


LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Inspiring the Contemporary Friday, May 8, 7:00. Recital hall. Andrew Rathfey, professor of printmaking at Rhode Island School of Design, uses the ancient craft of engraving to create narratives of our time. Research into historical points and preliminary work in drawing and sculpture are the foundation for his published engravings, in which he presents in conjunction with the exhibition Fresh Prints: The Nineties to Now. Rathfey’s show and discusses why this most exciting of techniques is appropriate for representing American life today.

Save the Date: The Lockwood Thompson Dialogue Series.

Sunday, July 25, 2:00.

Kehinde Wiley, Wednesday, August 29, 2:00.

The Cleveland Museum of Art will host two artist talks in partnership with the Cleveland Public Library in the annual Lockwood Thompson Dialogues series. Free; reservations recommended.

JOIN IN

Art Cart Select Sundays, 1:00-3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Museum zooms: Animals in Art Sunday, May 10, 1:00-3:00. Meet the animals living happily together in the museum zoo, and see how artists have celebrated and expressed their beauty, power, playfulness, and other attributes.

Docents’ Choice Sunday, June 14, 10:30-3:00. What special things do you collect? You’ve seen the museum’s collection of art on view in the galleries . . . come touch specially selected objects on the Art Cart when the docents share some of their favorite things.


LiterArti Go beyond the printed page with LiterArti, our evenings-and-weekends book club for anyone who loves a good story and great art. We tackle everything from science fiction to graphic novels to post-apocalyptic YA novels, with one common thread: art always plays a part in the tale. May’s book is The Sculptor by Scott McClan. This epic graphic novel tells the story of David Smith, a young artist who makes a deal with Death to be able to sculpt anything he can imagine with his bare hands. But now that he only has 200 days to live, deciding what to create is harder than he thought. Discovering the love of his life at the 11th hour isn’t making it any easier!

Wednesday, May 20, 7:00. Discuss The Sculptor at Happy Dog at the Euclid Tavern, 1125 Euclid Avenue. Saturday, May 23, 2:00. Explore sculpture in the galleries. Meet at the atrium information desk.

Free; suggested donation $5. No registration required; drop-ins welcome!

Trivia Night ‘90s Style Friday, May 27, 7:00, north court lobby. There’s no crying in baseball—or trivia! Put your ‘90s knowledge to the test with questions and clues about the decade inspired by art in the museum’s collection. Come with a team or join one at the door to play for nostalgic ‘90s prizes. Free; suggested donation $5.
MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Two choices for more summer fun! Eight weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30 OR four Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30
Your child can discover the wonders of the CMA's collection and unleash his or her creativity in the process. Each class visits our 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 3–5) Mornings ONLY. Four hands are better than two. Parents and children learn together while creating all kinds of art inspired by gallery visits.

Mini-Masters: Color (ages 4–5) Exploration and discovery are encouraged as young students learn about color and how it's used in artworks and make their own colorful renditions.

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

Inside Out (ages 6–8) Examine what is on the inside as well as the outside—from interiors to landscapes and from what’s inside a mechanical device or how our skeletons are constructed to what we wear outside to protect ourselves.

Made in America (ages 8–10) Explore the art of Native Americans, settlers, and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

Nature Study (ages 10–12) Young artists study and re-create the beautiful and unusual in nature using paint, colored pencils, and other media.

Printmaking for Teens (ages 12–17) Weekday mornings ONLY. Create one-of-a-kind monotypes, multiple line-learn-cut prints, and a silk-screened image. Study various types of prints in our collection and learn how to print with or without a press.

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

FEES AND REGISTRATION
Eight weekdays, Tuesdays and Thursdays: most classes $66; CMA members $50. Art for Parent and Child $120/$56.
Four Saturdays: most classes $48; CMA members $40. Art for Parent and Child $60/$48. Members may register beginning May 1. Nonmembers may register beginning May 10. Register in person or call the ticket center.

CIRCLE SAMPLER CAMP
Circle Sampler Camp: Dare to Discover This one-week, all-day camp is hosted by the Cleveland Museum of Natural History, and includes classes at 10 different circle institutions. Grades 1–3 the week of June 15–19, June 22–26, or July 6–10. Grades 4–6 the week of July 17–21 or July 20–24. All sessions 9:00–5:00. Fees are $255 for general public, or $235 for members of any participating institution. Register at cmnh.org. Contact CMNH education at 216-368-4600 ext. 3214 for more information.

MY VERY FIRST ART CLASS
Young children and their favorite grown-ups are introduced to the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. Adult/child pair $65; CMA family members $55. Limit 9 pairs. Additional child $24. Register through the ticket center.

Four Fridays, July 10–31, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 2½– 5½). Topics: Color; Summer; Sculpture; Sorting and Matching.

ADULT STUDIOS

Adult Registration 216-421-7350 or online.
More information at adultstudies@clevelan dmuseum.org. Supply lists available at the ticket center.

CANCELLATION POLICY
Classes with insufficient registration will be combined or canceled three days before class begins, with enrolled students notified fully refunded. Refunds are guaranteed only before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. Registration in person or call the ticket center at 216-421-7350. For more information, e-mail adultstudies@clevelan dmuseum.org. Supply lists available at the ticket center.

Chinese Painting Four-Week Intensive: Four Gentlemen Four Fridays, June 5–26, 10:30–4:30. Instructor: Mitzi Lae. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this four-part workshop. Session 1: Philosophy and Bamboo. This class is a prerequisite and must be taken first. Session 2: Plum Blossom. Session 3: Orchid. Session 4: Chrysanthemum. All 4 sessions $230; CMA members $180; individual session sessions $60, CMA members $50 (session 1 is prerequisite for the others). Supply list at the ticket center.

Introduction to Painting Eight Tuesdays, June 14–August 7 (no class July 1). 10:00–12:00 or 6:00—8:30. Instructor: Susan Gay Bé. Acrylic expression emerges as compositions are refined with contrasting color, pattern, texture, line, and color. All materials provided. Class requires $50 on the first day leads to underpainting, wet-on-wet blending, and glazing. Open to all levels. Beginners and high school students are always welcome. $195, CMA members $150. Price includes model fee. Bring your own supplies or pay $80 on the first day of class.

Introduction to Drawing Eight Wednesdays, June 17–August 5, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gay Bé. Study and paint throughout the museum in drawing in charcoal and various pens, including colored colored pencil. All skill levels welcome. Students are encouraged to see light as a contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. $195, CMA members $150. Price includes basic supplies.

Composition in Oil Eight Fridays, June 19–August 7 (no class July 10). 10:00–12:00 or 6:00—8:30. Instructor: Susan Gay Bé. Acrylic expression emerges as compositions are refined with contrasting color, pattern, texture, line, and color. All materials provided. Class requires $50 on the first day leads to underpainting, wet-on-wet blending, and glazing. Open to all levels. Beginners and high school students are always welcome. $195, CMA members $150. Price includes model fee. Bring your own supplies or pay $80 on the first day of class.
SECOND SUNDAYS
Second Sundays, 11:00-4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities—no two Sundays are the same!

Kaleidoscope of Color May 10. Celebrate Mother’s Day at the CMA. On this day, enjoy non-messy art activities. Make colorful pineapples. Create paper flowers, the perfect gift for a special lady. Use collage to make a colorful work of art to display at home. Enjoy the museum’s collection through our Art Stories storytime program and Art Cart, and get moving with Art in Motion.

Summer Sojourn June 14. The weather is warming up, and we’re dreaming of the beach! Look for signs of summer in the galleries during a special scavenger hunt. Set sail, and make your own miniature cork boats. Dive underwater, and create fish, turtles, and shells fit for an octopus’s garden. Enjoy the museum’s collection through Art Stories, Art Cart, and Art in Motion.

ART STORIES
Thursday, 10:30-11:00. Join us in Studio Play for this weekly storytime program that combines children’s books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-ups. Free; pre-registration encouraged. Space is limited; register through the ticket center.

Museum Zoo: Tigers May 7
Museum Zoo: Birds May 14
Museum Zoo: Lions May 21
Museum Zoo: Giraffes May 28
Museum Zoo: Bears June 4
Silly in the CMA June 11
Under the Sea June 18
1, 2, 3...It’s Summer! June 25

ART TOGETHER
Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artists 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.

Mosaic Workshop Sunday, June 28, 10:00-3:30. Mosaics from our Ancient galleries are the inspiration for this family workshop. We’ll focus on color and pattern as we create our own modern versions of this age-old art form. Participants can choose between square glass-tile or broken-plate techniques. Best for age 7 and up. Adult/child pair $56. CMA members $30. Each additional person $5. Member registration opens May 1; general registration opens May 15.

Weary Wearable Workshop Sunday, July 26, 10:00-3:30. Turn your plain old t-shirts into wearable art! We’ll experiment with three different techniques inspired by pieces from our collection. Try your hand at dyeing, block printing, and screenprinting. Practice on our fabric, but you’ll want to bring your own shirts to create the ultimate summer wardrobe. Best for age 7 and up. Adult/child pair $56. CMA members $30. Each additional person $5. Member registration opens May 1; general registration opens May 15.

SAVE THE DATE! Book-Making Workshop Sunday, August 16

FAMILY GAME NIGHT
Atrium Block Party 2015 Friday, July 17, 5:30-8:00. We’re celebrating summer with fun and games at our Atrium Block Party! We’ll have Atrium games to play like Museum Twister and Chess, a Giant Maze to navigate, and new games to try! In the galleries we’ll have puzzles and scavenger hunts to challenge any age. Solve one of our challenges, and you’ll take home a prize! $24 per family. 20% CMA members $25 day of event. Register through the ticket center, 216-421-7350.

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INGALLS LIBRARY
On any given weekday you will find the Ingalls Library bustling with art history and museum studies graduate students doing their thesis research, curatorial staff working on a variety of different projects, and our steady users looking over auction sites catalogs and new acquisitions. But for some other users, the reading room offers a light-filled, quiet oasis for work and research projects. We are currently a “co-work” space for several non-art professionals who enjoy working here.

Lisa Damour is a nationally known psychologist, author, teacher, speaker, and consultant. She is the director of Laurel School’s Center for Research on Girls (CRGS), and is particularly committed to grounding the day-to-day practice of raising and educating girls in the latest research on girls’ growth and development. She also has a private practice, and is a faculty associate of the Schubert Center for Child Studies and a clinical instructor at Case Western Reserve University. Lisa and her husband are parents to two young daughters and are CMA members. They come here often for programs, and their younger child loves the open space of the atrium. Lisa says working on her new book in the Ingalls Library allows her to fully concentrate on family life since she gets home. Her forthcoming book for parents of teenage girls will be published in 2016.

FOR TEACHERS
Educators’ Night Out: Gallery Teaching for the Classroom June 10, 6:00-7:30. Explore gallery techniques and activities that can be appropriated for classroom use. A cash bar will be available and your first drink is on us!

Rejuvenate: The Essence and Art of Teaching July 28-30, 9:30-5:30. Get rejuvenated before the start of the school year! In this workshop presented by the Cleveland Botanical Garden and the Cleveland Museum of Art, inspired by garden themes and plants, we’ll experiment with new teaching techniques in both spaces and complete activities designed to revitalize you as an individual. Explore ideas for classroom projects influenced by the CMA’s fall exhibition Planting the Modern Garden: Monet to Matisse and the inviting resources of the Botanical Garden. Register by calling the ticket center at 216-421-7350.

Art to Go Soo and touch amazing works of art from the museum’s distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

CWRU AUDITS
Museum members may audit CWRU art history classes for $200. Classes run August 24–December 4. Call the ticket center to register at 216-421-7350 or visit clevelandart.org.

COMMUNITY ARTS AROUND TOWN
Art Crew Characters 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 $75/hour with a two-hour minimum for each character. Contact Stefanie Tawb at 216-707-2483 or e-mail info commarts@clevelandart.org.

TRC to Go The TRC offers professional development sessions customized for your district, school, or subject area. From workshops on teaching kits, on-site offerings and off-site programs, explore ways that the CMA can support curriculum across all subject areas and grade levels. Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dele Hilton (216-707-2491 or dhilton@clevelandart.org) or Japaal Eklepy (216-707-6410 or heejapa@ clevelandart.org). To register for workshops, call 216-421-7350.

Check clevelandart.org/saam for up-to-date information about our spring workshops.

SCHEDULE THE DATE
Educators Open House Wednesday, August 5, 2:30-5:30

www.ClevelandArt.org
CIM/CWRU JOINT MUSIC PROGRAM

Wednesday, May 6, 8:00: Concluding its fourth season, the popular series of monthly hour-long concerts features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. These concerts are free to all; programs are announced the week of the concert at clevelandart.org.

CMA OHIO CITY STAGES

Kick off summer with Saladice and then join us for another season of Cleveland’s premier global music series with free open-air concerts in front of the Transformer Station in Ohio City on Wednesday evenings in July.

SPECIAL EVENT

CIPC Young Artists Thursday, May 21, 8:00: Gartner Auditorium. The Cleveland International Piano Competition presents the final round of its international competition for pianists age 12 to 18. Concerto performances with the Canton Symphony Orchestra, Gerhardt Zimmermann, conductor. Tickets available at clevelandpiano.org or through the museum ticket center. CMA members use code “CMA10” to receive 10% off tickets.

COLLECTORS CIRCLE

PASS IT ON!

CMA members receive a year’s worth of free special exhibitions tickets including the fall’s Monets at Matisses plus other members-only perks. Tell a friend today!

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. During May and June we proudly acknowledge the annual support of the following donors:

Barbara S. Robinson
Mr. and Mrs. Elliott, Schrag
Mr. and Mrs. Michael Shenk
Mr. and Mrs. A.A. Seger
Mr. and Mrs. Steven Solomon
Mr. and Mrs. Eugene Stevens
Susan and John Tullman Foundation
Mr. Albert J. DeGolyer

ANNUAL GIFTS CAN BE FOREVER

Annual gifts to the Cleveland Museum of Art—gifts to our Membership and Circles programs, as well as to the Annual Fund—support the essential operations of the museum. They help to keep it free to nearly 600,000 annual visitors who come to enjoy the collection, special exhibitions, and a wide variety of dynamic programs. These gifts also assist in covering the costs of managing many aspects of the museum from keeping the electricity on to maintaining an appropriate environment that preserves every artwork in the collection. The museum is grateful to all who have made annual gifts. Their support enables the institution to remain our community’s cultural gathering place and one of the world’s finest museums. If you are someone who supports the museum year after year with an annual commitment, we encourage you to consider another option—a named endowment gift. Named endowment funds can be established for gifts of $25,000 and higher. Endowment funds that support the museum’s essential operations range from $25,000 to $99,999.

Specific purpose endowments created with gifts of $100,000 or more may be designated to support art acquisitions, or the work of departments like conservation, education, performing arts, and design. An annual distribution of 5% of the earned income is directed to the museum and essentially continues your annual support in your name. The endowment principal is not spent, so the income remains consistent and will grow during favorable market conditions. Generally, an endowment of $25,000 expended annual support of $1,250 while a larger $100,000 endowment expends annual support of $5,000. Endowments can be created during your lifetime (through gifts of cash and market securities) or through a planned gift that names the museum as a beneficiary of a bequest, a retirement plan, or a life insurance policy. The type of giving represents a visionary philanthropic choice: the fund will carry your name and create an annual gift to the museum you love.

We encourage you to consider creating a gift that keeps on giving annually to the museum and establishes you as a donor forever. Your annual gift, during and after your lifetime, continues your lifelong commitment to one of Cleveland’s greatest institutions.

For more information about becoming an endowment donor, please contact Marjorie Williams, senior director for endowment development, at mwilliams@clevelandart.org or 216-707-3481.

PERFECT GIFT FOR MOM!

Honor special individuals in your life by making a gift to the Cleveland Museum of Art. A tribute gift to the museum offers you an artful way to mark personal milestones of your loved ones while supporting gift to the region’s finest cultural institutions.

Or, give a gift that keeps on giving all year long! CMA memberships make great gifts for Mother’s Day, Father’s Day, weddings, or graduations. Members receive 20% off gift memberships. Visit clevelandart.org or call 216-707-6832 for more information.