Dear Members,

May 31 will be the last day for you to see the exhibition Senufo: 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 Fataci that occupy the final gallery in the exhibition.

Also featured in this magazine are two other, brand-new exhibitions. On page 4 Barbara Tannenbaum writes about The Novel and the Bizarre: Salvator Rosa, 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 Glaubinger 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 drudging story from our Case Western Reserve University colleague Ross Duffin. Heather Lenoxedes 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 in person, 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 Chang 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.

William M. Griswold

Director

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 programs, 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 18 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 savoring 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 relive the Avantian 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

Cleveland Museum of Art

ON VIEW

EXHIBITIONS

Senufo: Art and Identity in West Africa

Through May 31, Smith Exhibition Hall. Featuring a stunning selection of more than 160 masks, figure sculptures, and decorative arts from public and private collections, this exhibition explores the shifting meanings and use of the term Senufo.

Cover:

Monotypes: Painterly Prints

May 31–October 11, 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 17th century to the 20th century. This exhibition highlights the finest monotypes from the museum’s collection.

Support provided by Malcolm E. Kinney

Gloria: Robert Rauschenberg & Rachel Harrison

July 8–December 30, Video Project Room/Gallery 224. Music and the moving image have long been intertwined, from silent films screened with piano accompaniment to the golden age of MTV filled with audacious and clever music videos. This iteration of the Video Project Room explores the various ways in which artists have used music to challenge or enhance the meanings of video art.

ON VIEW

Construction: Art and Identity in West Africa

Through April 26, gallery 224. Music and the moving image have long been intertwined, from silent films screened with piano accompaniment to the golden age of MTV filled with audacious and clever music videos. This iteration of the Video Project Room explores the various ways in which artists have used music to challenge or enhance the meanings of video art.

ON VIEW

My Dakota: Photographs by Rebecca Norris Webb

May 17–August 16, Mark Schwartz and Bettina Katz Photog- raphy Gallery. Rebecca Norris Webb set out in 2005 to photograph her home state of South Dakota. After one of her brothers unexpectedly died the following year, her images began to evolve into both an elegy for her brother and a eulogy for disappearing family farms and the small towns supported by them.

This exhibition is made possible in part by a gift from Donald F. and Anne T. Palmers

Monotypes: Painterly Prints

May 31–October 11, 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 17th century to the 20th century. This exhibition highlights the finest monotypes from the museum’s collection.

Support provided by Malcolm E. Kinney

Gloria: Robert Rauschenberg & Rachel Harrison

July 8–December 30, Video Project Room/Gallery 224. Music and the moving image have long been intertwined, from silent films screened with piano accompaniment to the golden age of MTV filled with audacious and clever music videos. This iteration of the Video Project Room explores the various ways in which artists have used music to challenge or enhance the meanings of video art.
Hey 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. Also, 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 duality 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. Interwoven 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 as 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.”

My Dakota: Photographs by Rebecca Norris Webb
May 17–August 16
Mark Schwartz and Bettina Katz Photography Gallery

All images courtesy of the artist and Rapid City Arts Council / Dahl Arts Center
**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 nonsorbent 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 freely 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 drawn design before printing it on paper.

Only a few practitioners sporadically 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 belles époques, 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 Ladis’ Napoléon Lepic, who acted as a technical advisor for Degas’s first attempt at the medium in about 1874–75, *The Ballet Master*, which is signed by both artists.

Degas, who thoroughly explored the expressive potential of monotypes, 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 coaxed 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 seated woman, blending it with the murky haze 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 *Bessele Day*, produced about 1890, with a monogram reminiscent of Japanese seals, and exploiting the lanterns to create a decorative pattern across the surface of the print, his monotypes are distinctive and extremely original. During the summer of 1890 Prendergast left for a 16-month tour of Italy. Impressed by the intense color of Tintoretto’s and Carpaccio’s paintings, the brilliant sunlight, and the colorful festivals and piazzas of Venice, Prendergast heightened the intensity of color to an almost jewel-like brilliance. *The Spanish Steps* (1891–92) is his supreme achievement among his Italian monotypes. Selecting a classic Roman tourist site, theatrical 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 ukiyo-e prints (Japanese woodcuts) in the flattening of space, using a monogram reminiscent of Japanese seals, and exploiting the lanterns to create a decorative pattern across the surface of the print, his monotypes are distinctive and extremely original.

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...
Mangold’s reductive aesthetic of bold, flat, hard-edged, simplified shapes may seem rigidly geometric, but unexpected nuances and subtle arrangements enliven the composition. The mottled effect of the yellow section creates the illusion of shallow depth, but the space is flattened, producing a visual tension when the line, which touches the edges of the trapezoid four times and so sits on the picture plane, passes into two-dimensional blue territory.

Monotype holds practically limitless possibilities for personal expression as artists vary the types of pigments—oil paints, printers’ inks, watercolors, and so on—and kinds of papers. The press or hand-printing also affects the results, allowing for an extraordinary diversity of results. Like any other printmaking technique, however, the monotype is no more than an instrument in the service of its master. As print curator William M. Ivins Jr. explained, “What makes a medium artistically important is not any quality of the medium itself but the qualities of mind and hand its users bring to it.”

The reduces Mangold’s aesthetic of bold, flat, hard-edged, simplified shapes to its core. The composition is divided into two sections. The right side is in dark blue, partially exposing the yellow and bright blue underneath. Both the grain of the wood block and the rough pebbly surface of the thick handmade paper add texture and pattern to the background, in contrast to the smoothly flowing calligraphic design.

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 Komo. Though often attributed to artists or patrons of the Bamana culture group, Komo 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 therapists 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 only rarely accompanies any of the more than 160 works in the exhibition, on view until May 31.
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 Lemonedes 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 re-creations 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’ve always relished 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,1 so I knew the collection and its musical contents well—or thought I did.

One of the works in the current exhibition is Marcantonio Raimondi’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”).2 The lira da braccio is often shown with a spade-shaped frontal 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 Marcantonio 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 (1893–1963), longtime curator of musical instruments at the Metropolitan Museum of Art, was Leonardo da Vinci as a Musician,3 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 and architecture, but his book, Le vite de’ piu eccellenti pittori, scultori, e architetti (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 d’l Duca . . . , il quale molto si dilettava del suono della lira, perché sonasse. & Leonardo portò quello strumento, ch’egli aurova di sua mano fabbricato d’argento gran parte, accioche l’armonia fosse con maggior tufa & piu sonora di voce. Laonde superò tutti i musici, che quinanzi erano concorsi a sonare. Oltre ciò fu il migliore dicitore di rime al’ imprunse del tempo suo.

Leonardo was led in great repute 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 surpassed 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 Marcantonio 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 instrument played by Orpheus that I failed to look at the player himself. It was Leonardo. He 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 about 1490. Moderno [Gallache Mon- dello] (Italian, about 1460–about 1517). Black chalk. Gabi- liano (Italian, about 1490–about 1550). After a drawing of 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 the- atrical set designs in the Codex Arundel relate to that produc- tion. The lack of surviving music for these early versions of Orfeo notwithstanding, the image of Orpheus charming the beasts with his beauty being play- ed by a famous singer 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 in late middle age, with a beard and centrally part- ed hair. In the Marcantonio print, however, Orpheus is a man in late middle age, with a beard and centrally part- ed hair with long curls. Around the time Marcantonio created the image, which dates to about 1505, Leonardo was in his early 30s. Only two 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 1530 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 Marcantonio engraving. We do not know for certain whether Marcantonio crossed paths with Leonardo, but his engraving of Orpheus Charming the Animals seems clearly to be a homage, intended to honor the musical skill of Leonardo da Vinci by depicting him with the instru- ment he was known to play incompatibly, and which he shared with the greatest of all musicians.1 5

NOTES
3. 15.41.42. 4. Georgio Vasari, Le vite de’ più eccellent’ pittori, scultori e architettori (Florence, 1568), p. 568. The 1568 edition (part 3, p. 1) adds a note to the engraving being in the shape of a horse’s head (un drago che cavali), but as a later insertion it seems less credible.


ON THE ROAD


PERSONAL FAVORITE

Hector Castellanos Lara, artist. I have been really struck by this beautiful painting by Clarence Van Duzer. Mural Study for Cancer. I don’t know how I missed it in earlier years, but this time I have really gone deep into study of this artists and his techniques and more than any- thing else the content of this really devastating scene about cancer. The composition brings back to mind the 1940s when most of the treatments for cancer that we had today were just starting. What amazes me is how the painting portrays so many bodies, the color of the shirt- less patients, the grays and whites of the doctors and nurses in their uni- forms, and in the background is what looks like a red flower—but it’s not. He’s talking about cancer. It’s a monster that has come to try to devour all the patients there, and the doctors are working so meticulously to try to defeat it, experimenting with new tech- niques. It makes me think about this fight, of all these people trying to sur- vive: there’s a row of people all leaning together trying to hold back a wall, but the tumor is already there—flames and organic shapes invading the corridors of the hospital. Because in 1948, you don’t see much protection. I see only one glove on the hand of a surgeon. They’re just doing the best they can. You can see a nurse applying radio- therapy and she’s not wearing any protection, just holding a pair of tongs (I know when I get my e-rays, I’m the only one in the room). There’s a mass of people coming from all directions, and the suffering is very obvious, and so is the determination of the doctors and nurses.

I can see the influence of the mural- ists from Mexico where (I know Van Duzer traveled—José Clemente Orozco, Diego Rivera, and my favorite David Alfaro Siqueiros. And there’s also influ- ence of the Renaissance, the elongated fingers remind me of el Greco. There is a lot of repetition with marching hands posture, a gesture and tension at pro- duction. I think that this sends me back to when I was a child in Guatemala, and I visited a clinic where I saw two graphics from Hipocrates 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 very deeply with this painting. I know this is just a study and I don’t know if any mural was ever painted, but this is enough for me. Van Duzer died in 2009. He taught at the Cleveland Institute of Art for 83 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 Duzer founda- tion. I think we’re going to see more of this. There are many treasures in a stor- age room somewhere on the West Side!
Body, Mind, and Cosmos

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 colors 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 Shoukun (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 qigong (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.

Anita Chung, Curator of Chinese Art

Reflection 2002
Irene Chou (Zhou Luyun; Chinese, 1924–2011). Ink, color, and acrylic on paper; 60 x 96 cm. Mr. and Mrs. Richard W. Whitehill Art Purchase Endowment Fund 2013.32

My Heart is 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 modulated 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 late 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.
FESTIVALS

PARADE THE CIRCLE

Parade at noon The museum's unique community arts event is Saturday, June 13. This year's parade theme is BEAT: to beat, to breathe, to create. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 26th 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 $6/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 24. 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 Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Parade Workshops Fridays 6:00–9:00, Saturdays 1:30–4:30, 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 $175 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 Stilt-Dancing A free drop-in Stilt Weekend is open to all. Saturday and Sunday, May 16 and 17, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. Children must be at least 10 years old. Passholders without stilts may order them only during Stilt Weekend. $75–$90. Participants may keep their stilts after safety training. Learn still safety, tying, and the art of dancing on stilts at special Stilt-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.

SOLSTICE

Saturday, June 20, 8:00 p.m.–1:00 a.m. The museum's summer kickoff celebration features leading edge musical artists from around the globe and galleries open late into the night. Tickets go on sale to members on May 4, and to the general public one week later on May 11. This event always sells out, so don't wait! Check clevelandart.org for more event details.

Post pictures: #CMAsolstice
Mr. Turner, Friday, May 1, 6:15. Sunday, May 3, 1:30. Directed by Mike Leigh. While not as acclaimed and beautiful as his film "Secrets & Lies," this critically acclaimed and beautiful new film dramatizes scenes from the life of 19th-century British painter J. M. W. Turner, whose 1835 masterpiece "The Burning of the Houses of Lords and Commons" is currently on display in gallery 203. Spa will win the Best Actor prize at the 2014 Cannes Film Festival. (UK, 2014, 150 min.)

Because I was a Painter, Wednesday, June 17, 7:00. Sunday, June 21, 1:30. Directed by Christophe Courteau. This film surveys artworks secretly created by prisoners in WWII concentration camps, and features interviews with surviving artists. "A meditation on suffering and beauty and how art can bridge the gap between the two." — Hollywood Reporter. Cleveland premiere. (France, 2013, subtitles, 104 min.)

The Lesson, Wednesday, June 3, 7:30. Directed by Kristina Grozdeva and Peter Valchov. This tense, powerful drama tells of a provincial Bulgarian schoolteacher who resists to increasingly desperate measures to alleviate crushing debt. "A precisely paced, nightmarish thriller" – Village Voice. Cleveland premiere. (Bulgaria/Greece, 2014, subtitles, 105 min.)

The Mafia Kills Only in Summer, Friday, June 5, 7:00. Sunday, June 7, 1:30. Pierfrancesco "Pif" Diliberto, a current-affairs satirist on Italian TV, directs and makes his big-screen debut with this semi-autobiographical comedy-edy set in Sicily. Winner of the 2014 European Film Award for Best Comedy. "A buon farc e tremendousumely funny and intensely serious" – Village Voice. Cleveland premiere. (Italy, 2013, subtitles, 90 min.)

Regarding Susan Sontag, Wednesday, June 10, 7:00. Directed by Nancy D. Katz. This new film profiles the cultural icon who was one of the most influential and provocative literary, political, and feminist thinkers of the 20th century. Cleveland theatrical premiere. (USA, 2014, 100 min.)

Two Days in Town, Friday, June 12, 6:15; Sunday, June 14, 1:30. Directed by Raïdou Bouchareb. With Forest Whitaker, Brenda Blethyn, and Ellen Burstyn. The new film from the director of Just Like a Woman is set on the New Mexico border. A black Muslim man released from prison after 18 years tries to turn his life around with the help of a sympathetic parole officer. But the local sheriff has other ideas. Cleveland premiere. (France/ Algeria/USA, 2014, 120 min.)

The Devil’s Violinist, Friday, May 29, 6:45. Sunday, May 31, 1:30. Directed by Bernadete Rose. With David Garrett, Jared Harris, and Joely Richardson. The new musical biopic from the director of immortal Beloved stars German violinist David Garrett as 19th-century Italian virtuoso and composer Niccolò Paganini, whose "rock star" status and hedonistic lifestyle were rumored to have been the result of a Faustian bargain. "Irresistible" — RogerEbert.com. Cleveland premiere. (Germany/Italy, 2013, in English, 122 min.)

Café Lumière, Wednesday, May 20, 7:00. Hou pays tribute to his artistic mentor, master Japanese filmmaker Yasuiro Ozu (1963-1963), in this underrated, elegant tale of two modern young people (a music researcher and a bookstore clerk) who choose to old Tokyo together via train but never communicate their love for each other. (Japan/Taiwan, 2003, subtitles, 103 min.)

NEW 35MM PRINT!
Good Men, Good Women, Friday, May 22, 7:00. A previously taboo subject, Taiwan’s "White Terror" of the 1950s (when members of the intelligentsia were jailed and executed under suspicion of being anti-government) is addressed in this multilayered masterpiece. The movie focuses on a contemporary actress starring in a movie about a real-life anti-Japanese resistance fighter from the 1940s who was imprisoned as a subversive a decade later. French film magazine Cahiers du Cinema chose this movie as the best film of the 1990s. (Japan/Taiwan, 1995, subtitles, 108 min.)

Dust in the Wind, Wednesday, May 6, 7:00. An examination of small-town lovers, too poor to finish high school, move from their village to Taipei, where they take a succession of menial jobs and drift apart. Ordinary events have extraordinary resonance in this moving, melancholy tale of lost love, wasted youth, and muted suffering—all rendered in a languid succession of evocative deep-focus compositions. “The perfect Hou film” — James Udden. (Taiwan, 1986, subtitles, 110 min.)

SPECIAL FREE SCREENING!
Mr. Lebo. "Gangster of Love," May 4, 12:30. With Tony Leung. Taiwan’s chastic history during the four years after World War II—the transition to Republic of China—is seen through the story of the Lin family (an old father and his four grown sons), whose fortunes rise and fall with the currents of history. "One of the supreme masterworks of the contemporary cinema." — Jonathan Rosenbaum. Richard I. Suchencki, director of the Center for Moving Image Arts at Bard College, organizes and discusses the film. (Taiwan, 1989, subtitles, 158 min.) Admission free but ticket required.
Guided Tours 100 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.

Seatro Guided Tours 2:00 daily, plus Tuesdays at 11:00, through May 17. Meet at the info desk. Limit 30; tour is free with exhibition ticket.

Art in the Afternoon Second Wednesdays of every month, 1:55. 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 216-231-4182.

Exhibition in Concert: Caractères de la danse Wednesday, May 13, 6:00, gallery 217. Acclaimed Cleveland-based ensemble Les Délices presents a program of music inspired by images from the CMA’s permanent collection, in conjunction with the exhibition Themes and Variations. Music stirs 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 Rebel’s brilliant “Characters of the Dance,” a scene from Rameau’s Pigmalion (about the miraculous animation of a marble sculpture), suites by Phlipot and Duval, and the earthy, rollicking dances of Boismortier’s Ballets de village. Founded in Cleveland in 2009, Les Délices brings together artists with national reputations who share a passion for this exquisite yet seldom heard repertoire.

Curator Talk: Fresh Impressions Wednesday, 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 Julia Wachtel, Louise Bourgeois, Richard Serra, Richard Tuttle, and Chuck Close. Meet in the atrium.

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

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

How I Met Your Mother Thursday, June 18, 12:30 and Friday, June 19, 6:00. Suit up and check out some LEGION—wait for it—DARY works of art in this tour of the collections inspired by the hit comedy How I Met Your Mother.

IN THE GALLERIES

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 one parent if a baby lends 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.

Engraving the Contemporary Fri -day, May 7, 7:00, recital hall. Andrew Raftery, professor of printmaking at Rhode Island School of Design, uses the ancient craft of engraving to create narratives of our time. Research into historical prints and preliminary work in drawing and sculpture are the foundation for his published engravings. In this talk, presented in conjunction with the exhibition Fresh Prints: The Nineties to Now, Raftery shows his process and discusses why this most exacting of techniques is appropriate for representing American life today.

Save the Date: The Lockwood-Thompson Dialogues Tuesday, June 27, 5:30-7:30. Free.

Join in

Art Cart Select Sundays, 10:00–3:00. 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 Zoo: Animals in Art Sunday, May 10, 10:00–3:00. 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.

Docent’s Choice Sunday, June 14, 10:00–3:00. 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.

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

Flower Pins with Boll & Spool May 13

DARV: Paper Luminaries June 10

Meditation in the Galleries Saturday, May 9, 11:00. Start your weekend with guided meditation led by Ani Palmo of the Songpa Gampo Buddhist Center. Free; meet in gallery 247 (glass box, west wing).

LiteArti Go beyond the printed page with LiteArti, 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 McCloud. 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, 11625 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 29, 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 collections. Come with a team or join one at the door to play for nostalgic ’90s prizes. Free; suggested donation $5.

Joey and the Vultures! A week that made a difference – June 5, 2013

Join in

Art Cart Select Sundays, 10:00–3:00. 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 Zoo: Animals in Art Sunday, May 10, 10:00–3:00. 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.

Docent’s Choice Sunday, June 14, 10:00–3:00. 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.

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

Flower Pins with Boll & Spool May 13

DARV: Paper Luminaries June 10

Meditation in the Galleries Saturday, May 9, 11:00. Start your weekend with guided meditation led by Ani Palmo of the Songpa Gampo Buddhist Center. Free; meet in gallery 247 (glass box, west wing).

LiteArti Go beyond the printed page with LiteArti, 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 McCloud. 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, 11625 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 29, 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 collections. Come with a team or join one at the door to play for nostalgic ’90s prizes. Free; suggested donation $5.

Join in

Art Cart Select Sundays, 10:00–3:00. 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 Zoo: Animals in Art Sunday, May 10, 10:00–3:00. 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.

Docent’s Choice Sunday, June 14, 10:00–3:00. 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.
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 collection and unearth 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 (age 3) 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 younger students learn about color and how it’s used in artworks and make their own colorful renditions.

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

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 lino-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.

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

FEES AND REGISTRATION

Eight weekdays, Tuesdays and Thursdays; most classes $96, CMA members $80. Art for Parent and Child $120/$96.

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 16. Register in person or call the ticket center.

SAVE THE DATES FOR FALL
Six Saturdays, October 17–November 21

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 $230 for members of any participating institution. Register at cmnh.org. Contact CMNH education at 216-383-4600 ext. 3214 for more information.

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. 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 11:15–12:00 (ages 2½–3½). Topics: Color, Sculpture, Summer, Summer, Sculpture, Sorting and Matching.

ADULT STUDIOS

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 adultstudios@clevelandart.org. Supply lists available at the ticket center.

Chinese Painting Four-Week Intensive: Four Gentlemen Four Fridays, June 5–26, 12:30–4:30. Instructor: Mitzi Lai. 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 sessions $60, CMA members $50 (session 1 is a prerequisite for the others). Supply list at the ticket center.

Introduction to Painting Eight Tuesdays, June 16–August 4, 10:00–1:30. Instructor: Cliff Novak. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as an inspiration for this low-pressure course. $195, CMA members $150. Supply list at the ticket center.

Drawing in the Galleries Eight Wednesdays, June 17–August 5, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conte 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), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. Beginners and high school students are always welcome. $195, CMA members $150. Price includes model fee. Bring your own supplies or buy for $80 on the first day of class.

Introduction to Drawing Eight Wednesdays, June 17–August 5, 10:00–1:30. Instructor: Darius Steward. Here’s a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conte crayon on paper. $202, CMA members $155. Price includes basic supplies; feel free to bring your own.

All-Day Workshop: Shibori Saturday, August 15, 10:00–4:00 (lunch on your own). Instructor: fiber artist Susan Skov. Learn skills to paint on silk using gata, a linear resist. After demonstration and discussion of design ideas, you’re ready for a brief practice period, followed by painting your own silk scarf. $80. CMA members $65. Additional $25 materials fee to the instructor for materials and silk fabric. Supply list at the ticket center.
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 pinwheels. 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 storyline 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 under the water, 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.

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.

ART TOGETHER
Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

ART STORIES
Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storyline 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; preregistration encouraged. Space is limited; register through the ticket center.

Mosaic Workshop Sunday, June 28, 10:30–3:30. 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-tile techniques. Best for age 7 and up. Adult/child pair $36; CMA members $30; each additional person $5. Member registration opens May 1; general registration opens May 15.

Wearable Art Workshop Sunday, July 26, 10:00–3:30. Turn your plain t-shirts into wearable art; we’ll experiment with three different techniques inspired by pieces from our collection. Try your hand at dying, 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 $36; 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

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 sales catalogues and new acquisitions. But for some other users, the reading room offers a light-filled, quiet oasis for work on their personal projects. We are currently a “c/o-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 (CRG), 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 once 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, 9:30–3:30. 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 Painting 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 See 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.

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 nonrefundable booking fee and $75/hour with a two-hour minimum for each character. Contact Stefanie Taub at 216-707-2483 or e-mail commartsinfo@clevelandart.org.

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.

Professor Andrea Rager
ARTH 284 History of Photography: Tuesday/Thursday 1:30–12:45
ARTH 374/474 Impressions on Symbolism: Tuesday/Thursday 2:45–4:00

TRC to Go The TRC offers professional development sessions customized for your district, school, or subject area. From workshops to 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 the 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 Dale Hilton (216-707-2491) or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or hajnel@ clevelandart.org). To register for workshops, call 216-421-7350. Check clevelandart.org/learn for up-to-date information about our spring workshops.

SAVE THE DATE!
Educators Open House Wednesday, August 5, 2:30–5:30

www.ClevelandArt.org
May/June 2015
CIM/CWRU JOINT MUSIC PROGRAM
Wednesday, May 6, 6:00. 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 Solstice 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.

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, you encourage us 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 climates. Generally, an endowment of $25,000 expends 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. This type of giving represents a visionarily 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 endowed development, at mwilliams@clevelandart.org or 216-707-2481.

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 one of 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.

MORE INFO
Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at clevelandart.org/performances.

MIX
MIX: Design Friday, May 1, 5:00–9:00. Discover groundbreaking designs in the galleries and on the runway as MIX at CMA hosts the Interior Design Association (IIDA) Cleveland|Akron’s annual Project Runway event, featuring special guest judge, Mariel Hemingway.

MIX: Fusion Friday, June 5, 5:00–9:00. Get swept away by the exuberant sounds of Red Baraat, as MIX at CMA and the Tri-C JazzFest present this Brooklyn band whose music draws on the sounds of India and America.

MIX: Food Friday, May 29, 5:00–9:00. Get swept away by the exuberant sounds of Red Baraat. Enjoy a new monthly culinary series: Provenance’s New Culinary Series.

PROVENANCE
Provenance’s New Culinary Series Provenance recently launched a new monthly culinary series: Seasonal Food and Wine as Art. The dinner menus include a chef’s amuse bouche as a starter, then four courses each paired with wines. The culinary team, under the leadership of Chef Partner Douglas Katz, will create an artistic experience for the senses. Each dinner in the series is rooted in seasonality and focuses on great flavor and authenticity.

In addition, Chef Katz will be on hand to discuss each dish, its preparation, and what is at the heart of local and seasonal food. “I’m excited about the series,” he says, “and I think the communal table seating will add a sense of intimacy and enhance the total experience.”

The cost is $65 per person plus tax and gratuity. Dinners begin promptly at 6:30. Reservations available exclusively by phone at 216-707-2600. Seating is limited and your credit card number is due upon reservation. Cancellations must be 48 hours in advance or subject to a $50 cancellation fee. The upcoming Seasonal Food and Wine as Art events are scheduled for May 29, June 16, and July 15.

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, you encourage us 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 climates. Generally, an endowment of $25,000 expends 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. This type of giving represents a visionarily 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 endowed development, at mwilliams@clevelandart.org or 216-707-2481.

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 one of 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.

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, you encourage us 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 climates. Generally, an endowment of $25,000 expends 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. This type of giving represents a visionarily 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 endowed development, at mwilliams@clevelandart.org or 216-707-2481.

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 one of 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.
Museum Hours
Tuesday, Thursday, Saturday, Sunday
10:00–5:00
Wednesday, Friday
10:00–9:00
Closed Monday

Administrative Telephones
216-421-7340
1-877-262-4748

Membership
216-707-2268
membership@clevelandart.org

Box Office
216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable service fees apply for phone and internet orders.

CMA Online
www.clevelandart.org

Blog
blog.clevelandart.org

ArtLens app
WiFi network
“ArtLens”

Provenance
Restaurant and Café
216-707-2600

Museum Store
216-707-2333

Ingalls Library
Tuesday–Friday
10:00–5:00
Reference desk:
216-707-2530

Parking Garage
0–30 minutes free;
$8 for 30 minutes to
2 hours; then $1 per
30 minutes to $14
max. $8 after 5:00.
Members and
guests $6 all day.

Box Office
216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659

Nonrefundable service fees apply for phone and internet orders.

CMA Online
www.clevelandart.org

Blog
blog.clevelandart.org

ArtLens app
WiFi network
“ArtLens”

Provenance
Restaurant and Café
216-707-2600

Museum Store
216-707-2333

Ingalls Library
Tuesday–Friday
10:00–5:00
Reference desk:
216-707-2530

Parking Garage
0–30 minutes free;
$8 for 30 minutes to
2 hours; then $1 per
30 minutes to $14
max. $8 after 5:00.
Members and
guests $6 all day.