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FROM THE DIRECTOR

Dear Members,

When the Cleveland Museum of Art opened to the public on June 7, 1916, our city was riding a wave of explosive growth, and its new art museum was an expression of its lofty aspirations for the future. In subsequent decades, during which the fortunes of our region have both ebbed and flowed, the museum has maintained a model of excellence—and throughout its history our collection, staff, and programs have comprised an unabated championship team for Cleveland.

With our Ralf Zihlboürger-designed expansion, today’s museum frames the superb, original 1916 Beaux-Arts building by Hubbell & Beman with new east and west wings that connect our historic core with the Marcel Breuer education building, constructed in 1957. At the center is the grand Ames Family Atrium that, even beyond expectation, has become a public convening space adaptable to both raucous celebration and quiet contemplation. Most important, the collection has never looked better or been so intuitively accessible.

An expanded pullout calendar in this magazine summarizes our centennial festivities and marks the key events of May and June—including our official birthday party on June 7 (with a members preview on the June 6, Parade the Circle on June 11, and an outdoor, two-day Solstice weekend June 22 and 23. The exhibition Pharaoh: King of Ancient Egypt, one of several major shows planned for our centennial year, closes on June 12, and our series of installations of masterworks on loan from other museums all over the world continues throughout the year. We have a great deal to celebrate, and we hope that you will celebrate our history and future with us.

Sincerely,

William M. Griswold
Director

The installation instructions for Bill LeWitt’s Wall Drawing #797 specify that one person draw an unbroken line along the upper edge of a wall, and a succession of dozen of other individuals collaborate each draw an additional line, freehand, trying to follow the path of the one above it but without touching it, until the wall is filled. Here, CMA director Bill Griswold takes his turn, at far right Arthub Dejardel and Karen Mazurkow.
PHOTOGRAPIHS FROM THE COLLECTION JUNE 4–OCTOBER 9, 2014

Mark Schwartz and Bettina Katch Photography Gallery. Large-scale photographs offer the opportunity to explore new, immersive relationships between the viewer and the image, an impulse that drove our own exploration into 3D and virtual reality imaging. BKG presents eight spectacular, gigantic photographs made between 1986 and 2014. The exhibition is funded by the Friends of Photography of the Cleveland Museum of Art.

EXHIBITIONS

PHASE: KING OF ANCIENT EGYPT THROUGH JUNE 12, KELVIN AND ELAINE SMITH FOUNDATION EXHIBITION HALL. THIS EXHIBITION PATRONIZES 3,000 YEARS OF ANCIENT HISTORY TO LIFE THROUGH SOME OF THE FINEST OBJECTS FROM THE VAST EGYPTIAN COLLECTIONS OF THE BRITISH MUSEUM, FROM MONUMENTAL SCULPTURE TO EXQUISITE JEWELRY, SUPPLEMENTED BY MASTERWORKS FROM THE CLEVELAND AND COLLECTION.

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EXHIBITION
Converging Lines
The lives and art of Eva Hesse and Sol LeWitt often intersected

After Eva Hesse’s death on May 29, 1970, at the age of 34, Sol LeWitt created Wall Drawing 464 in her honor. For this tributary drawing, LeWitt drew “not straight” vertical lines directly onto the wall in pencil, paying homage to the organic contours that were a hallmark of Hesse’s work. Covering the surface area of a wall, the wavy irregular lines—this first not straight lines LeWitt ever made—invoked the thin ropes and tendril-like cords that wrap around, protrude, or dangle from so many of Hesse’s sculptures. “I wanted to do something at the time of her death that would be a bond between us, in our work,” LeWitt later explained. “So I took something of her and mine and they worked together well. You may say it was her influence on me.”

Wall Drawing 464 was more than just a personal gesture of affection and admiration, however. It also represented a pivotal turning point in LeWitt’s career. His previous wall drawings had featured systematic combinations of parallel, straight lines of fixed lengths in four directions, but in Wall Drawing 464 the rigid logic of line placement evaporated. The not straight lines meant freedom from rules and measurements, and they became a key motif of LeWitt’s personal lexicon for the remainder of his career. While the impact of Hesse’s art on LeWitt’s was most evident after her death, their friendship shaped their lives and art in crucial—and reciprocal—ways. LeWitt and Hesse first met in New York in the late 1950s. In certain respects, the close friendship that developed between them was unlikely. The strategies and processes underlying their respective work seemed diametrically opposed. LeWitt’s conceptual approach to making art privileged process rules and systems and willfully purged subjectivity. In contrast, Hesse arrived at aesthetic decisions more intuitively and with a greater personal investment in her materials and forms. In the early years of their friendship, Hesse and LeWitt’s close rapport was even more apparent in their extensive correspondence than in the works of art they produced. In 1964, shortly after arriving in Germany for a 15-month residency with her husband, Tom Doyle, she wrote to LeWitt. In a letter about the first sculptural relief she had begun making there, she was eager for his perspective. On April 14, 1965, LeWitt responded to her apprehensions with an extraordinary five-page letter filled with words of encouragement both poetic and humorous, a letter currently on view at the museum as part of Converging Lines: Eva Hesse and Sol LeWitt.

By the time Hesse returned to New York in the fall of 1965, Minimalism had taken hold in the con-
temporary art world, even though LeWitt and most of the other artists who were considered its leading practitioners rejected the term. At that point Hesse’s engagement with Minimalism began, most strikingly in the monochromatic works on paper she made from 1965 to 1967. In her early grisaille drawings, Hesse’s ties to Minimalism are pronounced—from the restrained palette and basic geometric shapes to the gridded compositional structure. Yet, even when clearly invoking Minimalist forms, she simultaneously defied its precedents. Whereas Minimalists sought to present unmodulated, identical, repeated units—be they lines, stripes, bars, or cubes—every line and form in a Hesse drawing always looks irrefutably handmade.

While Hesse’s debt to Minimalism—and specifically to LeWitt—are acknowledged in virtually every text on her work, there is scant recognition or analysis of the important ways that her work influenced LeWitt’s, even though he spoke openly about his credit to her. In 1966, LeWitt created his first wall drawing at Paula Cooper Gallery in New York. Inherently to this new body of work was the notion that a wall drawing would be different every time it was installed—not only because no two spaces or walls are ever identical, but also because LeWitt designed instructions that ensured that particular works would differ with each iteration, often considerably so. The work became, in effect, a musical score, interpreted differently by each person. While Hesse would never claim to be the first artist who made a work that would be different each time it was reinstalled, she was certainly a pioneering contributor to the emergence of installation art—and the person whose variable configurations most influenced LeWitt’s thinking.

LeWitt learned of Hesse’s death when he was in Europe preparing for a major exhibition at the Gemeentemuseum in the Netherlands. On the heels of making Wall Drawing #456 in Hesse’s honor, LeWitt wrote immediately to Enno Develing, the Gemeentemuseum curator:

Dear Enno,

Eva Hesse has died in New York. She was my best friend and a great artist. I want to dedicate my show in The Hague to her and on the first page of the catalogue to say ‘this exhibition is for Eva Hesse.’

Hesse’s name also appeared in the section of the catalogue that featured short essays. LeWitt had asked close friends to contribute. Shortly before she died, Hesse had submitted her statement. Printed in her own cursive script, it read:

Sol LeWitt,

I have seen your work. I have seen your work change. I have seen your work grow. I have seen your work. Now it’s there, where you put it. Now it extends itself unto us. Now we have grown to see it. Thank you for your request. Thank you for Sol’s.

Sincerely,
Eva Hesse

While Hesse never received a solo museum show during her lifetime, today she and LeWitt hold secure places in the accounts of postwar American art history. To use Hesse’s words, art history has “grown to see” LeWitt’s work and to recognize her contributions as well. Hopefully now we have also grown to see the meaningful role that their friendship played in their lives and in their art.
Our sense of photographic scale was forever altered in the 1980s when a number of artists began producing gigantic prints. BIG presents eight monumental photographs made between 1986 and 2014; all but one are from the museum’s collection. Making their museum debut in this exhibition are works by Richard Barnes, Adam Broomberg and Oliver Chanarin, Clegg & Guttmann, Kevin Jerome Everson and Michael Loderstedt, Laura McPhee, and Vik Muniz. They are joined by community favorites by Andreas Gursky and Thomas Struth. Together the eight prints demonstrate how scale can alter a photograph’s meaning, as well as its physical relationship to the viewer and even the very experience of looking.

Many photographs read well in reproduction, but not these gargantuan works, which have to be seen in person and insist on consideration not only as images but also as objects.

Andreas Gursky’s nine-foot-tall EM, Arena, Amsterdam I (2000) uses large scale and a steep, elevated camera angle to disrupt our usual relationship to the image. The precipices angle, combined with radical cropping of the soccer field, transforms a three-dimensional space into a spare, abstract two-dimensional composition the size of a Minimalist painting. The players become tiny figures, animating and adding depth to the flattened design formed by the field’s markings. Gursky and Thomas Struth, also represented in this exhibition, were part of a small group of German photographers who pioneered fine art explorations of commercial color printing and mounting processes and digital manipulation and enhancement, which until then had been used exclusively for advertising and promotion.

Many artists have turned to large-scale photographs to create an immersive experience. Laura McPhee’s Early Spring (Peeling Back in Rain) (2008), a diptych measuring five feet tall and almost 13 feet wide, is from her series Guardian of Solitude, which documents two years in the history of three forested canyons in central Idaho. These formerly idyllic spots had been ravaged three years earlier by a massive wildfire accidentally caused by a man burning a cardboard box in a barrel.

The scale of Early Spring makes us very aware of viewpoint. Each half of the diptych shows the same area but from a slightly different distance and angle, like stereoscopic vision gone haywire. Looking from a distance, the tale is one of destruction. Viewing the pictures close up reveals early signs of recovery and rebirth. McPhee has chosen a scale and viewpoint that make us feel as if we are wandering amid this forest. We look down to see the forest floor at our feet, above our heads, the tree tops are cut off from view by the picture’s top edge. She engages us in a customary talk about human interaction with nature.

The aggrandizement in photographic scale is not solely a function of new technology. McPhee combined the old and the new to achieve her monumental prints, using film and a large-format view camera similar to late 19th-century models, but making a digital print to attain this size. Likewise, Kevin Jerome Everson and Michael Loderstedt used contemporary, commercially manufactured large-scale photographic paper to create Vanujet (1992), but their camera and printing apparatus harkened back to the earliest days of photography. Loderstedt built a pinhole camera—one that had no lens, just a pinhole for its aperture—that fits inside of his Ford Ranger pickup. Then, he says, he and Everson drove around Cleveland “photographing monumental municipal sites in the city. . . . One of us would climb inside the camera, unroll a large piece of photographic paper, cut it from the roll, signal to the other artist to open the primitive shutter over the pinhole. We used roll back-and-white paper as negatives, then contact printed them onto more roll paper using a homemade contact printer.”

Large-scale photographs offered the opportunity to explore new, immersive relationships between the viewer and the image.

Vanujet was shot from the Superior Viaduct looking across to the Detroit Superior Bridge and down onto the structures in the valley below. Words added to the image—West, Commemorate, Ornament, Vanduit, and East—comment on how this particular site functions. The bridges and viaducts spanning the Cuyahoga River point out, and literally bridge, an important division in the city between the east and west sides.

Contemporary roll paper coupled with the most primitive of photographic technologies is employed by Adam Broomberg and Oliver Chanarin in their subversive 19-foot-long war photograph, The Day Nobody Died F (2008). Uncomfortable with the role that war photography plays in propagating human suffering, they asked to be embedded with a British army unit during the Afghan war. Instead of a camera, they brought along a box containing a long roll of color photosensitive paper. Every time an event happened that a photojournalist normally would cover, they exposed a six-meter section of paper to the light. The results are abstract photographs, unique images created by the temperature of the light on that day, at that moment, in that place. The vertical bands that run the length of the work seem to divide the horizon into measures or beats. Distance, as we move along the work, seems to become a marker of time passing. The week the duo spent in Afghanistan turned out to be the deadliest week of the war to that point, but on their fifth day there, when the museum’s section of paper was exposed, no one was killed—hence the title of the work and the series. What led artists to suddenly begin making photographs on the scale of monumental paintings? In addition to new printing materials and technologies, the growing recognition of photography as a fine art meant that photographers found their work competing for visual attention with paintings and sculptures in galleries. Recognizing a trend that dated back to the calendars of the 18th and 19th centuries, they realized that bigger works received more attention and were taken more seriously. As photography’s elevated stature led to higher prices, more artists could afford to experiment with those costly new processes. But perhaps most importantly, large-scale photographs offered the opportunity to explore new, immersive relationships between the viewer and the image, an impetus that drives our own decade to delve into 3D and virtual reality imaging.
EXHIBITION

Flower Power

The history of botanical prints has deep roots

The Flowering of the Botanical Print, an exhibition tracing the history of the fruit and flower print, celebrates the centennial of the Cleveland Museum of Art and the Cleveland Botanical Garden. The museum began collecting botanical prints in 1939 when the Print Club of Cleveland established a memorial for Donald Gray, a landscape architect and Cleveland Press garden columnist who served as the club’s president in 1933-34. Over the years this collection has grown to more than 100 prints and related drawings.

One of the earliest representations of a group of plants is 273 examples carved in low relief on the walls of Tutankhamen III’s temple at Karnak, Egypt, dating to the mid-1400s BC. The ancient Greeks and Romans also contributed to botanical records by illustrating “herbals,” books describing plants used for medicinal purposes. The first one, written in Greek by Dioscorides about 40-90, contained naturalistic drawings, but as they were copied repeatedly over the centuries, became more and more stylized—often becoming useless for the purpose of identification—and errors were perpetuated.

The first printed herbals in Europe appeared in Germany in the late 15th century with illustrations based on schematic representations in ancient manuscripts. Designed and cut by anonymous craftsmen, the images are simple but have a bold and decorative charm.

The Herbarium Latino (loaned by the Dittrich Medical History Center and Museum, Case Western Reserve University), containing German native and garden plants, was intended to serve as a book of simple remedies for the general public. Printed by Peter Schöffer in 1484, the images are hand colored with watercolor. By the 16th century herbals were more sophisticated, such as Herbarium Vorne Etruscae (also loaned by the Dittrich Museum), published in 1531-36 by Johann Schott. The volume set new standards of truth and skill for botanical illustrators through Hans Weiditz’s beautiful, realistic drawings, which were expertly interpreted by woodcutters, resulting in lively and naturalistic plants.

Seventeenth-century botanical illustrators were stimulated by a surge of interest in their subject. While in the mid-17th century only 300 plants were known, less than a century later that number had grown to 6,000. A passion for cultivating beautiful rather than useful plants prevailed, and formal gardens, which had carefully arranged flower beds based on embroidery designs, supplemented varieties of local plants with foreign samples. Exotic flowers became available in Europe as the Dutch founded colonies in the East and West Indies, South America, and India. Fabulous royal gardens were planted in France at Fontainebleau and the Louvre, and in England, according to the historian Wilfred Blunt, “a whole nation went mad about flowers.” Kew Gardens, founded in London in 1729, became a major institution for knowledge about plants from every continent.

From the early 17th century wealthy European amateurs who cultivated lavish gardens also hired artists to make “florilegia” (from Latin, meaning a gathering of flowers), sumptuous picture books of their favorite and most prized flowers. Compiled
Watercolor gives the illusion of transparency, luminosity, and the delicacy characteristic of many flowers. The white background duplicates bright sunlight and also provides highlights on the image. A major problem in horticulture was the lack of a consistent system of classification. The first successful attempt to establish a common nomenclature was in 1724 when 20 London nurserymen published a list of all the trees, shrubs, plants, and flowers grown in their nurseries. But the real breakthrough came in 1735 when Carl Linnaeus published *Systema Naturae*, which classified 7,500 plants by their sexual parts. The flora is divided into classes or families according to the number and disposition of the stamens and pistils. Linnaeus also developed a binomial naming system in which the first name applied to a whole group of plants and the second identified each plant individually. Since then, the scientific accuracy required for the delineation of flower, fruit, leaf, and stalk required an artist who combined artistic skill with botanical knowledge.

The 18th century also saw the invention of new printmaking techniques that offered a variety of tonal effects that tremendously enhanced botanical prints. Artists such as Pierre Joseph Redouté executed drawings using gazeau and watercolor, which skilled craftsmen translated into prints. While mezzotint, a process where the printing plate is roughened and then the engraver works from dark to light, creating different values and stipple (where dots create value) make it possible to produce an enormous variety of tones, the etching technique known as aquatint imitates the delicacy and transparency of watercolor and ink wash.

Redouté, who in the 1780s studied flower painting in Paris with Gerard van Spaendonck, one of the masters of the art, achieved an international reputation for his botanical illustrations and enjoyed a long, successful career. He is especially famous for *Les Roses*, a set of lavish prints commissioned by Empress Josephine, who after marrying Napoleon Bonaparte in 1799, rebuilt the royal country estate Malmaison and its opulent gardens. An immense hothouse was constructed to shelter her magnificent collection of rare and exotic plants, including 250 varieties of roses. The museum is fortunate to have some of Redouté's drawings, which were executed in watercolor over graphite on vellum.

The greatest English botanical publication of the early 19th century was *Dr. Robert John Thornton’s Temple of Flora*. Although Thornton studied medicine, his passion was botany, and he soon embarked on a major publishing venture that brought both fame and financial ruin. The work, *New Illustrations of the Sexual System of Linnaeus*, was the most sumptuous botanical publication ever produced. The section "Temple of Flora" has 28 flower portraits set against a plain conventional background but in the full richness of their natural settings. Unfortunately, the day of the great borlégia had passed and in 1817 Thornton died in poverty. Only four years later, at age 81, Redouté suffered a stroke while examining a lily. With his death the age of the spectacular French flower painting drew to a close.

Sporting images punctuate the career of George Bellow (1882–1952), who is best known for his boxing picture, *Stage at Sharky’s*, in the Cleveland Museum of Art. Considered shockingly vulgar in its day, the painting is now widely admired for its audacious gymnastic subject rendered in a dazzlingly vigorous technique. The museum’s next focus exhibition presents the masterpiece alongside a choice selection of nearly two dozen of his paintings, drawings, and lithographs that also feature depictions of athletic competition and fitness.

An accomplished athlete, Bellow was an especially appropriate artist to address the subject of sports. He played baseball and basketball as a youth in his hometown of Columbus, Ohio, developing sufficient ability to letter in both at Ohio State University. According to some accounts, scouts for the Cincinnati Reds took notice of his shortstop talents. However, Bellow’s first love—art—ultimately intervened, and after his junior year he left Ohio State for New York to study painting. In a remarkably short period he became the leading artist of his generation. In his later years he developed recreational passions for tennis and billiards, which he routinely played with friends. Bellow’s life was cut short at the age of 42, due to complications that set in after his appendix ruptured.

Bellow’s creative trajectory coincided with the remarkable rise of sports in American culture. By the time the artist came of age at the dawn of the 20th century, sports had transitioned from informal rural entertainments to organized urban pursuits. The popularity of sports continued to increase dramatically, attracting participants and captivating spectators from virtually every background and demographic. During the golden age of sports in the 1920s, some activities—including billiards, boxing, professional baseball, and college football—became national obsessions.

An art-observer, chronicler, and interpreter of the world around him, Bellow presented his sporting subjects as microcosms of society. A notable array of contemporary social issues infused these works, set in locales ranging from crowded tenement neighborhoods to sprawling millionaire estates. Ultimately for the artist, sports were metaphors for life itself, and his images of skill and rivalry stand as potent symbols for the harsh competitive spirit of modern America.

EXHIBITION

**Stage at Sharky’s:**

George Bellow (American, 1882–1952)
Oil on canvas: 92 x 132.6 cm
Hisman B. Hubot Collection 1131.1952

**Stage at Sharky’s:**

George Bellow (American, 1882–1952)
Oil on canvas: 92 x 132.6 cm
Hisman B. Hubot Collection 1131.1952
Jon Pestoni: Some Years

A contemporary artist moves ahead by looking back to ideas and techniques throughout art history

Over the past two years, the contemporary art department has organized exhibitions featuring some of the most original and unorthodox artworks being produced today, but this spring the museum presents the first of two shows that get back to the basics of modern and contemporary art: abstract painting.

In April, Jon Pestoni: Some Years, the first solo institutional exhibition for the Los Angeles–based painter, opened at Transformer Station. Occupying both galleries, the exhibition surveys the past five years of Pestoni’s artistic output, ranging from large-scale, monumental abstract canvases to more intimately scaled works on paper. Born in St. Helena, California, in 1969, Pestoni received his BFA from the University of California, Los Angeles, in 1996.

Having worked through a number of painterly modes and processes since the mid-1990s, Pestoni discovered a bold and singular style around 2012. Created with a vivid and optically charged palette, Pestoni’s paintings are marked by the use of multiple layers of geometrical shapes, biomorphic blobs, and gorgeously thin brush strokes. Also typical of the artist’s work is the “dry-on-dry” application of a thin brushstroke onto already dried oil paint, creating a flickering scrim (as opposed to the wet-on-wet technique favored by artists such as Alex Katz). Pestoni’s paintings summon forth an incredible range of influences—including Mark Rothko, Gerhard Richter, Ferdinand Léger, Myron Stout, Joan Mitchell, and Cy Twombly.

Though his works are primarily abstract, standing in front of a Pestoni painting conjures up a variety of images, emotions, and physical actions. His works feel especially contemporary despite their traditional factura. Working from one month to two years to finish a painting, he often destroys or paints over a canvas if it feels too proper, too ready, too easy. This anxiety of creating the perfect picture is all too familiar in our digitally connected present.

The contemporary art department aims to represent the most relevant and significant art of our time, continuing the CMA’s legacy of presenting art of unsurpassed quality. With this in mind, we offer these winnily toothy works for viewers to contemplate and enjoy.

EXHIBITION

Jon Pestoni: Some Years
Through July 10
Transformer Station

BEAU RUTTEN
Assistant Curator of Contemporary Art


www.clevelandart.org 15
Rameses II in Mourning

A new look at a work from Cleveland’s Egyptian collection

An exhibition is often an occasion to look at old objects anew. Pharaoh: King of Ancient Egypt presents a selection of 145 works from the British Museum’s renowned Egyptian collection, together with a dozen pieces from Cleveland’s own collection, including a figured ostraca that depicts a divine nursing scene. While preparing the exhibition catalogue, we had the opportunity to take a new look at this remarkable piece.

On the right of this large limestone flake stands the figure of Rameses II, suckled by a goddess whose name is lost. The king wears the khepresh crown (often called the blue crown), with a uraeus at the brow, a plaited robe over a short kilt with an ornamented central flap, and sandals. He holds two scepters in his left hand, while raising his right one, palm outward, toward the goddess in a sign of adoration. His identity is indicated by a cartouche behind him, giving his personification, or coronation name, User-nebt-Re Seket-en-nefer that is, Ramses II. The goddess’s close-fitting dress has a vulture-feathered pattern, and she wears a tripartite wig with a ribbon adorned by a cobra jewel that matches her earring. She holds Ramses II by the shoulders with one hand while offering her breast to him with the other.

The king is shown on a smaller scale than the nursing goddess—a representational convention rather than an indication of his age (as Ramses II was 21 or 22 years old when he ascended the throne). The scene is framed by a black ground line at the bottom, the hieroglyph of the sky at the top, and three lines in black and red on each side. Below, a legend in cursive hieroglyphs completes the scene.

Divine nursing of the king is an iconographic theme known at least since the Old Kingdom. Although the identity of the nursing goddess here is lost, her vulture-feathered dress suggests the idea of motherhood (which the vulture symbolized in ancient Egypt). Thus, though her milk, the divine wet-nurse offers protection to Ramses II. Divine nursing of the king was related to three types of births: true birth, birth into kingship (at the king’s accession and enthronement), and rebirth after death.

Several details hint at the scene’s context and the ostraca’s function. First, a close look at Ramses II’s face reveals three rows of black dots at the napes of the neck, and a few more on the temple, beneath the crown, representing hair growth. In ancient Egypt, unkempt hair, often paired with a stubble (perhaps present here through a subtle wash of red ochre on the jaw), was a sign of mourning, as represented by Herodotes: “the Egyptians, who wear no hair at any time, when they lose a relative, let their boards and the hair of their head grow long” (Histories 2.36, translated by George Rawlinson [New York, 1903]). French Egyptologist Christiane Desasnes-Nollet has demonstrated that Egyptian kings wore their hair and beard unkempt as a sign of mourning of their predecessor, during the period between their accession and enthronement. The accession to the throne took place on the first day following the death of the new king’s predecessor while the enthronement could take place only after the new king had taken care of his predecessor’s funeral and burial in the Valley of the Kings, ideally 70 days after his death. Although bearing the same name (kheou resnet, or “appearance of the king”), the accession and enthronement were two different events. Concerning Ramses II, we do know that he accessed the throne at the end of July, possibly 1279 BC, upon his father’s death, and that his coronation must have taken place shortly afterward, in Thebes, probably in Karnak.

Thus, this image relates to the period of mourning following the death of Seti I, Ramses II’s father, and most probably dates from this time as well. Several Ramseside ostraca, as well as a few wall reliefs and paintings, represent the king in mourning, but rarely in connection with divine nursing. Furthermore, art in the earlier Ramseside period displayed Amarna influences, hence we indeed can note a few, such as the pierced earlobe, the three curls of hair on the necks of Ramses II and the goddess, the rendering of the hands, and, especially the differentiation of far and near feet. Together with the iconography of mourning, these Amarna mannerisms suggest that this image was executed during the early stage of Ramses II’s reign, in his year 7.

A third meaningful feature should be noted, which is the khepresh crown worn by Ramses II. This royal headress is often associated with the king’s mourning and relates to accession and enthronement. Often described as a “war crown,” the khepresh actually has several meanings, such as symbolizing coronation and power hence its presence in military events where it depicts the king as triumphant, and, above all, designating the living king.

Lastly, placing the ostraca in context, the object and its inscriptions in hieratic writing at the back (regarding bread and grain deliveries) point toward the community of Deir el-Medina. This settlement, on the west bank of Thebes, was occupied by the workmen and artists responsible for the carving and decoration of the royal tombs during the New Kingdom. However, this doesn’t necessarily mean that Cleveland’s ostraca come from Deir el-Medina, as many ostraca have been found in the Valley of the Kings, the Valley of the Queens, and nearby sanctuaries. Such limestone flake were generally used by draftsmen and painters for sketches and apprenticeship, but this remains rare due to the people’s large size (ostraca larger than 6.5 cm in height or width being quite rare) and finished condition point to a different function. Despite several breaks in the upper right corner, at the bottom, and on the left side, we can still recognize the scene’s rectangular shape. The nuanced palette, careful drawing, and composition denote a highly skilled draftsman. Therefore, it can be ranked among the very few ostraca not associated with artistic practice, instead functioning as a finished work. These images have been labeled “stela-ostraca” by the Swiss scholar Andreas Dorn, as they often have a votive function. Thus, Cleveland’s ostraca may well have been created as a commemoration of Ramses II’s accession to the throne. Other inscriptions, the nursing deity’s identity, and the association of divine nursing with mourning, require further study, and we hope to publish findings in a subsequent article.
A New Beginning

“I want my painting to separate itself from every object—and from every art object—that exists.” —Barnett Newman

When first exhibited during the late 1940s, Barnett Newman’s radically stark paintings tended to bewilder his contemporaries, provoking overwhelmingly negative responses ranging from sarcasm to hostility. Only later would they be praised as key works in the history of modern art. 


GALLERY 227
May 5–August 14
Talks June 14 and 15, 2:00; see page 34


Mark Cole
Curator of American Painting and Sculpture

During his first solo exhibition in 1950, Newman supplied a printed artist’s statement for gallery visitors, describing his works as “embodiments of feeling.” Such notions aligned his art with that of the Abstract Expressionists, who communicated emotional impulses through line, shape, color, and texture, most often without making references to recognizable objects. However, unlike the creations of his Abstract Expressionist compatriots, Newman’s paintings were extraordinarily austere to a point where detractors accused him of pushing abstract painting to an absurdly reductive limit. So harshly dismissive were the reactions to his first two solo shows that the artist, despite being at the crucial outset of his mature career, effectively launched a moratorium against exhibiting his work that lasted seven years.

By the time Newman resumed exhibiting during the late 1950s and into the ‘60s, much in the American art world had changed. Artists of a younger generation, chief among them the Minimalists, had begun debating work acutely indebted to Newman’s precedent. Far from his previous status as an idiosyncratic outlier, Newman was now acknowledged as an essential figure whose impactful art merited reconsideration. It was with a promulgated sense of vindication that he revealed in this new appreciation, exclaiming, “They say that I have advanced abstract painting to its extreme, when it is obvious to me that I have made only a new beginning.”

White Tara

An exquisite Buddhist statue from the Asia Society is now on view with art of the Himalayas

In Buddhist traditions of the Himalayas, White Tara is the name given to a royal female form that embodies the abstract ideal of compassionate action to free beings from suffering. Buddhist devotional literature dating back to the 700s reveals how this form of Tara arose from tears shed by the Bodhisattva of Compassion while witnessing the misery of beings suffering in hell. She was generated as the image of one who not only can see the sufferings of others with her multiple eyes but also has the power to act on their behalf. The wealth of her ornaments and materials implies the success of her work and, by extension, the work of Buddhist practitioners who meditate on who she is and what she stands for, carrying her ideals of compassionate action into their own lives.

It is this aspect of Buddhist art—the uplifting compassionate ideals—that most appealed to John D. Rockefeller III and his wife, Blanchette, who acquired this exquisite example of White Tara in silver, draped with multicolored adornment. The Rockefellers had turned to Sherman E. Lee, then director of the Cleveland Museum of Art and chief curator of Asian art, to advise and confirm acquisitions of art from regions east of the Indus River for their personal collection. Active in foreign affairs and international political circles from the 1930s through the 1970s, the couple traveled to Asia annually, and they recognized the ever-increasing importance of making that continent’s arts a source of education and delight for the American public. To that end they founded the Asia Society Inc., New York, where their collection is housed as the core of the permanent holdings. A shining example of the warm relationship between the Rockefellers and Sherman Lee, and between the Asia Society and the Cleveland Museum of Art, the White Tara currently graces our Himalayan galleries in celebration of shared ideals.

Sona White Tara 1603s. Tibet or Mongolia. Silver with gold and silver inlays of precious stones; h. 177.1 cm. Asia Society, New York, Me and Mrs. John D. Rockefeller 3rd Collection 1979.52. Photograph by Sureshadas, courtesy of Asia Society

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Through November 6
Talks May 10 and 11, 2:00; see page 34

Sonya White Quintanilla
George D. Bickford
Curator of Indian and Southeast Asian Art

White Tara 1603s. Tibet or Mongolia. Silver with gold and silver inlays of precious stones; h. 177.1 cm. Asia Society, New York, Me and Mrs. John D. Rockefeller 3rd Collection 1979.52. Photograph by Sureshadas, courtesy of Asia Society
Four Figures on a Step

A masterwork by Bartolomé Esteban Murillo on loan from the Kimbell Art Museum

Cory Korkow
Associate Curator of European Art

Spending most of his career in his native Sevilla, Bartolomé Esteban Murillo was orphaned at the age of 10. He was apprenticed to the painter Juan del Castillo, but his style is in common with the Spanish old masters Francisco de Zurbarán and Jacopo de Ribera, whose enigmatic and dramatic compositions shaped Murillo’s early style. It is fruitful to compare the Kimbell Art Museum’s Four Figures on a Step with the Cleveland Museum of Art’s Christ and the Virgin in the House at Nazareth (c. 1649) by Zurbarán. Painted within the space of two decades, both works display a darkened background that draws attention to expressive figures engaged theatrically in an intimate, invented scene.

Murillo’s primary patronage came from the church, and he rose to prominence painting religious pictures. But in his innovative depictions of lower-class genre scenes, hitherto unprecedented in Spain, he revealed daily life in his 17th-century town. These inventive subjects were beloved by collectors both during the artist’s lifetime and for many decades after his death. Murillo was celebrated as a master of Spanish golden age painting until the early 20th century, when his reputation declined. Now, again acknowledged for his genius, Murillo’s puzzling genre scenes continue to intrigue audiences with subjects that defy easy interpretation.

Whether Four Figures on a Step depicts a humble family, a prostitute’s invitation, or a tender deboning, the participants evince a startling realism. It is easy to see how Murillo’s focus on the lower-class face of the street was held in such high esteem by painters and collectors of the 19th century, when social realism resonated strongly as a genre. The glasses worn by the elderly woman may seem incongruous to modern audiences, but are in fact tied to the tradition of Spanish picaresque (frugia) adventures literature, in which the ceñatelas (groomers) are often represented as a bespectacled old woman wearing a headscarf. Her concerned expression is a poetic counterpoint not only to the mortal and self-assured boy, but especially to the young girl, whose contorted, winking face seems to challenge the viewer.

Although Murillo did not travel widely, probably not even visiting Madrid where Velázquez worked, he was an admirer of Dutch painting, which he knew through prints. These may have inspired both the veiled seductress and the deconforming vantage, which was a popular Dutch visual metaphor for spiritual cleansing. Whatever the identity of the figures, Murillo’s genre scenes deliberately evade simple classification and continue to perplex and reward viewers with the combination of slippery narrative and individualistic expression.

The artist, who was also a skilled painter of portraits, sensitively observes the characters. In Four Figures on a Step Murillo employs the darker palette characteristic of his early career. The genre scene can be dated to about 1655–64, and presents a fascinating contrast to two religious works by Murillo in the Cleveland Museum of Art’s collection that date from later in the artist’s career: The paintings Women Searching for His Stolen Household Gods (c. 1665–70) and The Immaculate Conception (c. 1668) are lighter in tone and emphasize landscape and supernatural devotion, respectively, instead of the rustic realism of Four Figures on a Step. The loan of the Kimbell’s Four Figures on a Step provides the rare opportunity to compare Murillo’s dual nature as a bold and perceptive observer of street life, and a graceful painter of sweet spiritual visions.
Royal Banquet

A folding screen from Korea commemorates a magnificent royal feast.

On loan from the Leeum, the Samsung Museum of Art in Seoul, this eight-panel folding screen is one of the finest surviving 15th-century banquet paintings. Crown Prince Hyomyeong (1509–1530), who loved music and dance, orchestrated elaborate programs for a royal festival in celebration of his father King Sunjong’s 40th birthday and 30th year of reign, and he commissioned screens to commemorate the event. Made in multiple copies, such screens were given to banquet attendees as a token of royal grace.

The first panel (starting from the right-hand side of the screen) conveys a series of poems composed by court officials in response to the crown prince’s poem that was first recited during a feast in honor of the king. A formal feast for male court members is rendered across the next three panels, while panels five to seven depict a more private and intimate banquet reserved for the king and royal family members. The last panel bears a list of eight court officials who prepared and executed these celebratory events, along with a short note indicating when the screen was created.

Throughout the royal festival, a variety of music and dance performances took place. The dances performed during the informal banquet are portrayed on the lower half of the third panel from the left. Symbolizing a farewell to royal guests, the Boating Party Dance—in which 29 dancers marched around a colorfully decorated miniature boat—was chosen as the festival’s finale. Although the dances were performed sequentially, on the picture plane they appear to be taking place all at once. The concept of time and its logic was sacrificed in favor of amplifying the painting’s bustling atmosphere.

Thank you to the Kelvington and Eleanor Smith Foundation for its generous support of this project. Additional support provided by Mr. and Mrs. Andrew L. Green and the National Museum of Korea, Seoul.
Then and Now

A century of education at the museum

When the Cleveland Museum of Art opened in 1916, reporter Albert Ryder observed, “There is of necessity something raw and chilly about a new museum, up the stairs of which but few feet have tramped and through the halls of which almost no seekers after pleasure and knowledge have wandered. The atmosphere is lacking, but the sense of undeveloped opportunities and possibilities is great.” But Ryder had it wrong. Though the building itself was new, the fledgling museum’s possibilities and opportunities were anything but undeveloped, thanks largely to the early focus on education by its founders, trustees, first director Frederic Allen Whiting, and first educator Emily Gibson.

Upon arriving in Cleveland from her post as the director of a school in Indianapolis, Gibson immediately got to work even though the museum itself wasn’t yet open. She organized a traveling exhibition of Babylonian and Assyrian tablets for local libraries, arranged for art classes in Cleveland’s elementary and middle schools, and gave talks and lectures to groups throughout the city to interest as many people as possible in the museum’s success.

After the museum opened its doors to the public in June 1916, the workload of the education department continued to grow. During the week, schoolchildren visited with their teachers, while children’s programs—films, talks, puppet shows, and art classes—brought young visitors to the galleries every Saturday. In 1939 the Cleveland Museum of Art became the first American art museum to allow students to sketch in the galleries. Traveling exhibitions continued to visit schools and libraries around the city, presenting works of art from the lending collection.
A Children’s Museum room included not only works of art but also specimens of natural history—birds, butterflies, shells, and stones. Whiting even had plans to construct a separate building to house the Children’s Museum, along with an auditorium, exhibition galleries, classroom, lunch space, and an outdoor amphitheater for plays and puppet shows. Although the separate building was never built, the Children’s Museum room remained in use until the 1950s, open for children to draw, read, or explore when not attending a class.

Work with schools and students was a strong component of the education department’s activities. In the 1920s, the museum conducted studies to determine the best lesson plans for elementary students of varying abilities, corresponding to a classification system used by public schools at the time. Under Thomas Munro, curator of education from 1931 to 1967, the department emphasized teaching critical skills for understanding and appreciating works of art, and created links to school curriculum by placing the works within the broader context of history and other art forms such as music, dance, literature, and drama.

To strengthen the relationship between museum and classroom, local school boards also funded museum teaching positions. Nor were relationships with schools limited to K-12 education. In 1967 the museum formalized a partnership with Case Western Reserve University to create a joint institute in art history to train museum professionals in both art historical scholarship and museum best practices. Curators taught courses as adjunct faculty, and graduate students were granted access to museum resources such as the library and slide collections, and received internship and fellowship placements.

For adults, opportunities ranged from lectures, films, and concerts held in the auditorium located on the lower level of the 1916 building, the space now occupied by the Egyptian and African galleries, to weekly Sunday gallery talks by curators, educators, and scholars. Adults could also take longer courses in art appreciation, music, or even home design. During World War II, some courses covered the arts and cultures of regions involved in the war, such as the Pacific Islands. Early on, the museum’s founding trustees and director felt that Cleveland’s industrial economy would benefit from talks and programs on topics aligned with those interests; later, Munro would use these programs as public forums in which to explore difficult or controversial topics like modern art.

In addition to teaching and programming, the education department has often looked to technology to enhance experience of the collection. From 1916 to 1923, short instructional films were part of a weekly Saturday program of children’s activities that also included lectures, concerts, and the occasional sing-along. Lantern-slide presentations were used in combination with gallery visits until the 1960s, and education staff also worked with local radio broadcasters to record segments on current exhibitions or interesting aspects of the permanent collection.

In the 1970s, daily slide-tape presentations—slide shows with synchronized audio narrated by education and curatorial staff—were offered in the new elevator-education wing. The slide-tapes provided contextual and introductory information beyond what could be shared in an object label or brochure. Visitors could drop by the audiovisual center to see what was playing or request a specific slide-tape for a class or group.

One hundred years later, many of these early programs still sound familiar. Saturday art classes still draw in the galleries. Talks and lectures take place throughout the year. Children’s programs are still offered. But the past century has also brought many changes.

This slide-tape program was discontinued in the early 1990s, but hand-held audio tours were developed for special exhibitions and eventually the permanent collection galleries. In 1998 the Sight & Sound tour debuted with over 500 audio stops, and in 2010 Art Conversations, a multimedia tour available on iPod Touch devices or online with personal mobile devices, launched for the reopening of the Greek, Roman, Egyptian, and medieval galleries.

Today, visitors can access multimedia content about museum objects both in the galleries and at home by exploring videos, tours, hotspots, and high-resolution images in the museum’s ground-breaking ArtLens app, available for download on iOS and Android devices. As with the slide-tapes some four decades before, museum curators, educators, and other staff frequently lend their expertise to these resources.

Schools remain a central focus. After funding for museum teachers ended in 1978, the museum opened the Connie Townsend Ford Teacher Resource Center in 1981. The TRC has for the past 35 years provided teachers with resources, lesson plans, and continuing education programs that support incorporating the museum into school curriculum.

Beginning in 1998 with just six lessons broadcast to schools around the state, the Distance Learning program now offers more than 50 topics showcasing works of art from the museum collection to thousands of participants each year from all over the world. Distance Learning provides live-two-way videoconferencing sessions to schools, community organizations, retirement homes, senior centers, and other organizations.

Although the Extensions department closed in 1992, the since-renamed Education Art Collection lives on through the museum’s popular Art to Go program, which brings workshops filled with museum objects out to classrooms around the area. Participants in Art to Go lessons always enjoy the chance to hold real works of art—while wearing gloves, of course!

The joint program in art history continues to attract talented candidates each year. In 2014 the museum and CWRU established the Nancy and Joseph Keelthley Institute for Art History, a new doctoral program that will train PhD candidates in art history and curatorial practice.

Programs for young and older audiences still include studio classes, but also encompass everything from Art Stories for preschoolers and early elementary students to Teen COOL—a year-long art museum experience for high-school students. Studio classes like My Very First Art Class introduce young children, along with their favorite adults, to the museum, and events like Family Game Night and Second Sundays encourage families to play together while exploring art. And, though the Children’s Museum is long gone, a dedicated space for young visitors still exists: Studio Play in Gallery One.

Lectures and gallery talks continue throughout the year for adult audiences, but a much broader range of programs now offers many different ways to explore art and the museum. MIX and Trivia Night provide art lovers a social, lighthearted experience with friends. Meditation and yoga classes in the galleries use art to guide contemplation and mindfulness, and writing and storytelling workshops encourage participants to seek inspiration from works on view.

No longer a new museum, and one that has certainly seen more than a few feet through its halls in search of pleasure and knowledge, the Cleveland Museum of Art would never again be described as raw and chilly. As the education department and the museum continue into their second century, there is still a great sense of opportunity and possibility for new ideas, collaborations, and initiatives yet to come.
Solstice
Saturday, June 25

Tickets on sale to members May 9,
general public May 10

Visit clevelandart.org/solstice
for the latest information
Otomo Yoshihide
The pioneering Japanese experimental musician and composer Otomo Yoshihide (born 1950) works in a variety of contexts, from free improvisation to noise, jazz, and modern classical. Influenced by his father, an engineer, Otomo began making electronic devices while still quite young. He first came to international prominence in the 1990s as the leader of the experimental rock group Ground Zero, and counts among his collaborators Sachiko M, Yasuaki One, John Zorn, and Nels Cline. Otomo’s evening-length performances are immersive meditations on the nature and quality of sound, exploring the limits of “music” and “noise.” Otomo makes his long-awaited Cleveland debut with this solo show. $25. CMA members $22.

Support for this performance provided by the Asian Cultural Council.

Otomo Yoshihide
Mon/May 9, 7:30. Transformer Station.

Centennial Festival Weekend
Sat-Sun/June 25-26. Join us for a two-day music and arts festival. Inside the museum, visitors will find special programming, tours, music, and surprises. Around Wade Lagoon, engage with local artists as they create original artworks. Solidsteel, the museum’s signature summer celebration and music festival, is Saturday night, June 25. The Centennial Festival Weekend’s grand finale includes a concert by the world-famous Cleveland Orchestra on Sunday, June 26. Tickets required for Solidsteel; all other events are free and open to the public.

Ohio City Stages
Join us for another season of free, open-air block parties in front of Transformer Station in Ohio City on Wednesday evenings in July. Sponsored by Ohio City Inc., Great Lakes Brewing Company, Dominion, and the SearsScott Family Foundation.

CIM/CWRU Joint Music Program
Wed/May 4, 6:00. Galleries. Chamber music from CIM. Concluding its fifth season, the popular series of free 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.

MIX at CMA
MIX: RIFF Fri/May 6, 5:00–9:00. MIX at CMA and Tri-C JazzFest Cleveland present Mix: RIFF. Dance to the Afro-Cuban sounds of the Grammy-nominated Pedrito Martinez Group. Plus enjoy tours of jazz-inspired works in the collection, themed art-making activities, and gallery performances by Karamu House. Sponsored by Great Lakes Brewing Company.

Parade the Circle
Dancers of Purulia Chhau
In the early morning of November 1, 2015, I took my first step on Indian soil and soon after found myself in a village populated by the master craftsmen and dancers of Purulia Chhau, one of whom are visiting Cleveland as this year’s Parade the Circle featured artists. While considered a classical form of Indian dance theater, Chhau differs markedly from its better-known contemporaries such as Bharatanatyam and Kathak. Chhau’s is a masked tribal dance of the Indian martial arts. It is perhaps more truly a folk dance, performed in three variations—Purulia, Serajkella, and Mayurabhanj—throughout Bengal, Bihar, and Orissa. Watching a performance of Purulia Chhau is like watching a group of hip-hop dancers performing in brilliant costumes while wearing large, highly animated, and brilliantly ornamented masks weighing some 10 to 15 pounds. The refined neoclassical dance styles of Bharatanatyam, Kathak, and Manipuri, the acrobatic displays of Purulia, and the more subtle movements of Serajkella Chhau come together in Gartner Auditorium on Wednesday, May 25 at 6:30 (free; no tickets required). Some of India’s finest contemporary masters of classical dance and two of northeast Ohio’s most respected classical Indian dance masters perform solo in their particular specialties, then join together for a collaborative finale.

Robin Van Lear
Artistic Director of Community Arts

Parade the Circle
Parade the Circle Sat/June 11, 11:00–4:00. Parade at noon. See clevelandart.org/parade for details. Join the parade for $5/child or student and $10/adult. For further information, call Stephanie Taub at 216-707-2483 or e-mail commentsinfo@clevelandart.org.

Parade Workshops Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30, beginning Apr 29 and continuing until the parade. A workshop pass (individuals $35, families $200 up to four people, $50 per additional person) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with an adult. Group rates available.

Special Parade Workshops in Still Dancing A free drop-in Still Dancing is open to all. Sat-Sun May 14-15, 13:00–4:30. Still Dancing for Parades workshops on Sat and Sun, May 21–June 5, 13:00–3:00; free with workshop pass.

Musicians Wanted Calling on musicians to join the parade; visit clevelandart.org/parade or e-mail commentsinfo@clevelandart.org.

Volunteers More than 100 vol-
unteers are needed in advance to assist at workshop sessions, help with production work for major ensembles, and distribute posters and flyers, as well as on parade day. Call the volunteer office at 216-707-2593 or e-mail volunteer@clevelandart.org for more information.

Parade the Circle is generously sponsored by The Street Mutual.

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org
Fritz Lang: Two Late Silents

Early in his long career, Fritz Lang (1890–1976) was the foremost filmmaker of the German silent screen. A master of lighting, composition, and architectural design, he directed a dazzling series of classics between 1919 and 1924 that included three two-part epics (The Spiders, Dr. Mabuse the Gambler, The Nibelungen) and the seminal expressionist fantasy Destiny.

Lang’s next movie was the 1927 science fiction epic Metropolis. This spectacular account of a futuristic city riven by class divisions and wealth disparity is one of the greatest, and most electrifying of all non-talkies. It is also the only Lang silent that most modern moviegoers could name.

June affords an opportunity to remedy this sorry situation, with screenings of the two lavish Lang silents that followed Metropolis, both newly restored. Spies (1928) returns the future director of M to the realm where he was most at home: the nightmarish criminal underworld first seen in Dr. Mabuse. This exciting, visually stunning film focuses on a megalomaniacal mastermind whose evil schemes must be stopped. Woman in the Moon (1929), Lang’s final silent, is a Metropolis-like sci-fi epic, but it subserves its often sound rocket science in a silly fictional subplot about a quest for lunar gold.

Lang impulsively fled Germany in 1933—on the same day that Joseph Goebbels offered him the position of supervising all film production for the Third Reich.

New and Newly Restored Films

Each film $9; CMA members, seniors 65 & over, students $7.

Franconia Sun/May 1, 13:00. The latest gorgeous film from Aleksandr Sokurov, director of Russian Ark, is a meditation on the Louvre. (France/Germany, 2015)

Antonina’s Line Fri/May 6, 7:00. Sunday May 8, 1:00. A widow sets up a matрешечка village in a post-WW II Dutch village in this Oscar-wining foreign film. (Netherlands, 1995)

Eva Hesse Fri/May 13, 6:30. Sun/May 15, 13:00. The artist featured in our current Converging Lines exhibition is the subject of this new documentary. CMA curator of contemporary art Rito Thilting in person Friday. (USA/Germany, 2016)

Glassland Fri/May 20, 7:00. A young Dublin cabdriver cares for his alcoholic, often out-of-control mother. (Irish/Collectif, Ireland, 2014)

Art House Wed/May 25, 7:00. This new film explores the distinctive, hand-picked domestic lives of 10 American artists—three represented in the CMA’s collection. (USA, 2015)

Paths of the Soul Fri/May 27, 6:45. Sun/May 29, 13:00. Directed by Zhang Yang. Ordinary Tibetan citizens under the gaze of a grueling, 200-mile Buddhist “bowing” pilgrimage to Lhasa. (China, 2010)

Sweet Bean Wed/June 1, 7:00. Fri/June 3, 7:00. An eccentric, septuagenarian woman goes to work for a much younger baker. (Japan/France/Germany, 2015)

Primary and Crisis: Behind a Presidential Commitment Sun/June 5, 13:00. Two films featuring JFK by Telglo-com Robert L. Lincoln Drew (1924-1924), the father of “direct cinema,” an intimate, fly-on-the-wall method of making documentary films. (USA, 1960/63)

Hockney Wed/June 8, 7:00, Fri/June 10, 7:00. British painter, printmaker, and photographer David Hockney looks back over his colorful, influential career. (UK, 2014)

Vita Activa: The Spirit of Hannah Arendt Sat/June 12, 13:00. Wed/June 15, 6:45. This new film probes the German-Jewish philosopher who coined the phrase “the banality of evil” while covering the Adolf Eichmann trial. (Israel/Canada, 2016)

NEW 2K DIGITAL RESTORATION!

Spies Wed/June 22, 6:15. Fri/June 24, 6:15. Lang’s exciting, expressionistic follow-up to his silent sci-fi epic, Metropolis follows a criminal mastermind whose goal is world domination. (Germany, 1928, silent with English intertitles and recorded piano score) Special admission $10. CMA members, seniors 65 & over, students $8; no passes or vouchers.

NEW 2K DIGITAL RESTORATION!

Woman in the Moon Sun/June 26, 13:00. Wed/June 29, 6:00. Lang’s final silent film chronicles an irrecue-laden space expedition to look for lunar gold. (Germany, 1929, silent with English intertitles and recorded piano score) Special admission $10. CMA members, seniors 65 & over, students $8; no passes or vouchers.

All CMA Films shown in Morrey Lecture Hall, unless noted.

Land of the Pharaohs

More than a year after shooting started, production of “Land of the Pharaohs” was halted by a contract dispute. At a cost of $12 million, the film was overbudget and had to be cut from nine hours to two hours and 14 minutes. The film was released in 1955 to mixed reviews, with some critics praising the film’s visual effects and the performances ofシリウス B and Bela Lugosi, while others criticized the film’s pacing and the amount of dialogue. Despite this, “Land of the Pharaohs” was a box office success and is now considered a classic of the genre. The film was nominated for an Academy Award for Best Cinematography in 1956.

The Egyptian Wed/May 11, 6:30. This campy Cinemascope epic tells the tale of a physician in ancient Egypt who gets a position in the pharaoh’s court. (USA, 1954)

Land of the Pharaohs Wed/ May 18, 7:00. William Faulkner co-wrote the screenplay for this entertaining Howard Hughes epic. (USA, 1955)

The Prince of Egypt Sun/May 22, 13:00. This animated version of the life of Moses features an all-star voice cast and songs by Stephen Schwartz. (USA, 1998)

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

Land of the Pharaohs

Jawed Duke is a Faulkner script.
ARTLENS 2.0—Smaller, Faster, Smarter (available May 25)

Since ArtLens’s debut three years ago, we have been gathering and studying data—and listening to museum visitors—to create an even more informative and user-friendly mobile application. With nearly 50,000 downloads, the app was used to create more than 3,200 personalized tours and to play 144,000 videos in just one eight-month period. Although ArtLens has won numerous awards and has been met with nearly unanimous critical acclaim, we launch a new and improved app this spring!

ArtLens 2.0 maintains all of the features that visitors have come to love, such as seeing detailed images of all CMA objects on view, taking multimedia-enhanced tours, choosing “favorite” objects, and creating personalized tours to share. This new version excels in usability. Download time has been reduced by more than 90% and ArtLens takes up much less space on all devices. The interface is cleaner and more intuitive. In addition, wayfinding within the museum is smoother and more responsive due to significant improvements to the maps. Descriptions of each gallery now give context to your visit. All of this alongside a wealth of new content makes ArtLens 2.0 a must-have application for anybody interested in the Cleveland Museum of Art’s world-class collection.

ArtLens 2.0 is available for download to your iPhone or iPad, running iOS 8 or higher, or Android device 4.4+ for free, from the App Store and Google Play. Once you’ve downloaded ArtLens to your device, simply launch the app.

To learn more, pick up a free booklet in the gallery or stop by the museum for a Centennial Chat. These short talksthinking about 20 minutes and given by curators and educators, focus on one single work. Informal, fast, and fun, these chats offer the chance to ask questions, share observations, and explore the details of those exciting visitors to our galleries. The talks continue through the rest of the year as new works visit the CMA.

May 10 and 11, 2:00. White Tara, from the Asia Society, New York, gallery 239.

May 24 and 25, 2:00. Marcel Duchamp, Nude Descending a Staircase (No. 2), from the Philadelphia Museum of Art, gallery 225.


June 28 and 29, 2:00. Bartolomé Murillo, Four Figures on a Step, from the Kimbell Art Museum, Fort Worth, gallery 212.
Art Together
Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

Drawing Workshop
Sun/Jun 24, 10:00–11:30.
The exhibition Converging Lines: Eva Hesse and Sol LeWitt is the starting point for this drawing workshop. No experience necessary. Adult/child pair $36, CM members $10, each additional person $10. Member registration June 1; nonmembers June 15.

Save the dates! More workshops on Sun/Aug 14 and Sun/Sep 20.

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

My Very First Art Class
Four Fri/July 8–29, 10:00–10:30-45 (ages 2½–3½) or 11:00–11:30 (ages 3½–4½).
Color, Sorcery and Matching, Colors, Summer.
Four Fri/Sep 3–24, 10:00–10:45 (ages 2½–3½) or 11:00–11:45 (ages 3½–4½). You and Me, Shapes, Outdoors, Autumn.

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, CM members $55; additional child $24. Limit nine adult/child pairs.

Kids’ Classes
The CMA offers three choices for summer fun:
Four Sat/July 9, 16, 23 and Aug 6, 11:00–11:30 or 11:00–1:00.
Most classes $36, CM members $48.
Art for Parent and Child
Six $54-$65.
Four weekdays, July 5–8, 10:00–11:30, $35, CM members $45.
No Art for Parent and Child this year.

Five weekends, July 25–29, 10:00–11:30, $70, CM members $60. All different projects than the early July sessions. Sign up for both weeks’ N! Art for Parent and Child class this year.

These studios for students ages 3 to 5 combine a visit to the CMA galleries and art making in the classroom. Your child can learn about the museum’s treasures while discovering his or her creativity. Most classes create a different project each week in various media. Students learn by looking, discussing, and creating.

For Parent and Child (age 3)
Sat mornings only. Limit 12 pairs.
Mini-Masters: Color (ages 4–5)
Summer Breeze (ages 5–6)
Celebration! (ages 7–8)
Mode in America (ages 8–10)
Nature Study (ages 10–12)
Teen Drawing Workshop (ages 13–17)
Sat/July 9, 16, 23 and Aug 6, 1:00–2:30, and Tue/Fri July 5, 8, 10:00–1:30.
Printmaking for Teens (ages 12–17) Mon/Fri July 25–29 only.

REGISTRATION
Member registration begins May 1, general registration begins May 18. Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded.

Since the Beginning: Visit the Galleries, Work in the Studio
This year the education department also celebrates 100 years of inspiring, teaching, and making in the classroom. Over the years, generations of Clevelanders have made art at the museum, especially during the popular Saturday morning classes, but one fundamental aspect of the program remains unchanged: students always use a visit to the galleries as a starting point for personal creativity in the classroom. In honor of the founders’ vision to create a public art museum “for the benefit of all the people forever,” the education department has developed four programs to bring the museum’s collection to the community throughout our centennial year. From May to October, follow CMAStudioGo to track down our Centennial Art Trek visiting different neighborhoods around town. Studio Go offers a selection of on-the-road programs in addition to free Create ‘N Kit, which are also available at Second Sundays. In October don’t forget to stop by the museum for the world’s biggest drawing festival, when the entire community is invited to draw in the galleries.

Savanna Rae
Director, Intergenerational Learning

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

Educator’s Night Out: Learning through Play Wed/Jun 8, 6:00–7:30.
Play can be serious business. Explore the many ways the CMA supports play-based learning, as we play in the galleries together. A cash bar will be available and your first drink is on us; free for TRC Advantage members.

Teacher Summer Camp: Discover Your Inner Child Mon/Fri June 13–17, 9:00–4:00.
Explore the CMA, Silver Lake, Huffman Tavern & Museum, Cleveland Museum of Natural History, Cleveland Botanical Gardens, and more in this multiday summer camp for teachers. $230; includes some supplies, parking, and transportation between some institutions (lunch on your own). For more information and registration, visit cmnh.org/educationworkshops.

Summer Camps
Circle Sampler Camp This weeklong camp is a perfect way to sample ten different cultural institutions: Mon–Fri, 9:00–5:00.
Grades 1–3: June 17–20, 9:00–3:00.
Grades 4–6: June 24–27, 9:00–3:00.

Cultural institutions include: Cleveland Museum of Art, History Center, Great Lakes Science Center, Children’s Museum of Cleveland, and more. Contact Diane Cook (216-707-4625 or dcook@clevelandart.org).

Laurel School Camps Five-day camps held at Laurel School Lynman Campus on Mon with trips to the CMA Tue–Fri.
Painting Camp with the Cleveland Museum of Art on Mon–Fri June 20–24, 9:00–4:00.
Children entering grades 2–5 get a one-of-a-kind opportunity to create a self-portrait that will be displayed at the museum during its centennial year. $425.

Creative Creations with the Cleveland Museum of Art on Mon–Fri June 13–17, 9:00–4:00.
Children entering grades 3–5 focus on creatures of all kinds. $425.

Wearable Art Camp with the Cleveland Museum of Art on Mon–Fri July 25–29, 9:00–4:00. Children entering grades 5–8 learn how to design and engineer amazing costumes and masks using a variety of materials, including LED technology. $425.

To Teachers
Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your school, library, community center, or other site. Call 216-707-2467 or see full information at clevelandart.org.

Community Arts around Town
Enjoy Community Arts artists and performances at area events. For details and updated information see clevelandart.org.

Art Crew
Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $50 nonrefundable booking fee and $75 hour with a two-hour minimum for each character and handler. For more information contact Stefania Taub at 216-707-2483 or e-mail commarts@clevelandart.org.

TRC to Go: Professional Development Comes to You! The Teacher Resource Center offers custom-designed professional development sessions, on-site and off-site, for your district, school, or subject area. Contact Dale Hilton (216-707-2419 or dhilton@clevelandart.org) or Hajnal Esplay (216-707-6817 or hesplay@clevelandart.org). Register through the ticket center.

For up-to-date information regarding educator events and programs, visit cmnh.org/learn/for-the-classroom/ upcoming-teacher-workshops.
CMA 100

The Museum’s Centennial Guide App

As part of its centennial celebrations, the museum is excited to offer its mobile centennial guide, CMA 100, the key to all of the incredible happenings surrounding the museum’s birthday. In addition to staying up to date on special centennial loans, exhibitions, happenings, and, of course, parties that will take place throughout the year, users can create their own centennial calendar complete with notifications to be sure they don’t miss a moment of fun. The app is always up to date.

Learn about centennial loans, exhibitions, celebrations, and events, create your own personalized centennial calendar, receive notifications of new happenings as well as changes to current happenings, and share events with friends and family through social media.

CMA 100 is available for download to your iPad or iPhone, with iOS 8 or higher, or Android device (4.4+) for free, from the iTunes App Store and Google Play. Once you’ve downloaded CMA 100 to your device, simply launch the app.

In the Store

Trunk Show
PONDO by Joan Goodman
Meet the designer and see an expanded line of her jewelry.
Fri/May 6, 12:00–8:00

Museum Store

Members will receive a 25% discount during the trunk show.

Centennial Annual Fund

The founders of the Cleveland Museum of Art articulated an ambitious goal: to create an art museum for the benefit of all the people forever. Thanks to the support of Annual Fund donors, today their vision resonates even more strongly and affects more communities than it did in 1916.

By making a gift to the Centennial Annual Fund, you not only support the core activities of the museum, you also further its mission and facilitate its future. Your support allows us to serve new communities and to share the museum’s great collection with everyone, free of charge.

Please help us celebrate our centennial by making a gift to the museum. Call the Annual Giving office at 216-707-6832, or donate online at clevelandart.org.

Thanks

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

Harold Sam Minoff
Jane and Jon Outcalt
Julia and Larry Pollock
Mrs. Alfred M. Rankin
Mr. and Mrs. Alfred M. Rankin, Jr.
Mr. and Mrs. Peter E. Raskind
Mr. and Mrs. Albert B. Ratner
Mr. and Mrs. James A. Rabin
Donna and James Reid

What Donors Are Saying about CGAs

The gift annuity has turned out to be a win for us, a win for the museum, and a win for the community.

I feel extremely secure with the high rate of fixed income we receive from our annuities.

It’s a win-win situation. It makes just as much sense for me as it does for the museum.

If you are interested in a tax-deductible gift or fixed and secure tax-free income, consider establishing a charitable gift annuity. For information, please contact Dave Stokley at 216-707-2998 or dstokley@clevelandart.org.

Walking through the museum can be like stepping back in time.

Find how these spots look today.

Want to check your answers?

Bring your game to the album desk.
FRONT COVER
South Facade from Euclid Avenue
2015 photograph by Howard Agriesti

ABOVE
From the CMA archives
Museum staff members gather on the south terrace, early 1920s