IN THIS ISSUE

Exhibitions Short descriptions of current exhibitions.

Contemporary Galleries Reto Thöring and Beau Rutland offer a tour of the new installation.

ArtLens Gallery Jane Alexander introduces the renovated spaces.

Social Media Two-way conversations around the museum and its programs.

Performances and Film Younger Thrown and Bryan on the same concert stage, Cézanne and Zola in the same cinematic boat.

Education Talks, classes, and hands-on activities.

New in the Galleries Recent additions to the permanent displays.

Alex Katz Mark Cole describes the exhibition of the artist’s exciting early work. Image: Four People detail. © Alex Katz / Licensed by VAGA, New York, NY

Reeds and Geese Sinéad Vilbar writes about the new exhibition built around the bequest of George Gund III.

Enamel A small but lovely plaque.

Solstice Tickets go on sale May 1. Don’t hesitate.

Parade the Circle The annual circuit around Wade Oval.

FROM THE DIRECTOR

Dear Members,

Art has the power to enrich lives, nourish creativity, prompt civic discourse, and foster cross-cultural understanding. Those extraordinary benefits are the reason our founders established this museum. They are also why nations all over the world provide public support for the arts, and why the federal government of the United States established the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute for Museum and Library Services (IMLS). The Cleveland Museum of Art and our audiences benefit greatly from the funding of all three of these agencies, but their impact is even more significant on smaller organizations whose efforts at a local level make such a difference in the quality of American life. A significant portion of the budgets of state agencies such as the Ohio Arts Council comes initially from the NEA, and most grants must be matched by the organizations that receive them. The federal endowments thus create a positive ripple effect throughout this country.

Slashing these budgets, as has been recently suggested in our nation’s capital, would devastate organizations that leverage a modest amount of federal funding into major community benefit. The NEA and NEH together cost the average citizen less than a dollar a year. Compare the small budgets of these agencies with the rich dividends they provide, and we see the very definition of sound investment. In addition, these agencies demonstrate to Americans and the world that our nation stands behind creativity, innovation, critical thought, and the quest to make a better world.

I ask you to join me in advocating for continued federal support of these agencies that Americans created generations ago. We can do this by contacting our elected representatives and letting them know our personal stories about how the arts have made a difference in our lives. And we can share our love of the arts by inviting friends and acquaintances to participate with us in arts activities. Meanwhile, available in our store (see page 26) are shirts and mugs that bear the inspiring words of one of our founders, Jeptha Wade II, memorialized in the deed for his gift of the land upon which to build a museum: “for the benefit of all the people forever.”

Sincerely,

William M. Griswold
Director

Parade the Circle
The workshop tent teems with activity at parade day approaches. This year’s edition is Saturday, June 10.
African Master Carvers: Known and Famous Through Jul 16, Julia and Larry Pollock Focus Gallery. Through 15 stellar examples from different cultural regions in West, Central, and Southern Africa, this exhibition explores the lives and works of a select group of artists who enjoyed recognition and sometimes even fame during their lifetime. Also included are the artists’ biographies and, when available, their portrait photographs.

Black in America: Louis Draper and Leonard Freed Through Jul 30, Mark Schwartz and Bettina Katz Photography Gallery. Explore the daily lives of African Americans during the civil rights era through the eyes of Louis Draper, a black fine art photographer, and Leonard Freed, a white photojournalist who spent 1967–68 trying to understand what it was like to be black in white America.

Brand-New & Terrific: Alex Katz in the 1950s Apr 30–Aug 6, Kelvin and Eleanor Smith Foundation Exhibition Hall. One of the most acclaimed artists working today, Alex Katz (b. 1927) surprised the American art world during the 1950s with his refreshingly innovative approaches to portraits, landscapes, and still lifes. The first museum survey of these pathbreaking works, this exhibition showcases more than 70 key loans from public and private collections.

CUTTING EDGE: Modern Prints from Atelier 17 Through Aug 13, James and Hanna Bartlett Prints and Drawings Galleries. Based variously in Paris and New York, Atelier 17 operated as an experimental workshop for modernist printmakers during the mid-20th century. Drawn from the holdings of the Cleveland Museum of Art and local collectors, this exhibition features more than 50 examples of these fascinating, technically innovative, and often highly colorful works.

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


Brand-New & Terrific: Alex Katz in the 1950s

April 30-August 6, Kelvin and Eleanor Smith Foundation Exhibition Hall

One of the most acclaimed artists working today, Alex Katz surprised the American art world during the 1950s with his innovative portraits, interiors, landscapes, and still lifes. Almost 60 years later, his creations from this productive decade still look strikingly fresh and vital. Brand-New & Terrific: Alex Katz in the 1950s, the first museum survey exhibition of these pioneering works, showcases nearly 80 key loans from public and private collections. Together, they provide a fascinating look at a young, thoughtful, and ambitious talent developing his signature style for a remarkably successful career. Katz’s resolutely original approaches to art making, charted in this exhibition, inaugurated major directions in the art world that still resonate.

Blueberry Field 1956, Alex Katz (American, b. 1927). Oil on Masonite; 81.3 x 121.9 cm. Collection of this artist. © Alex Katz / Licensed by VAGA, New York, NY

EXHIBITION

EXHIBITIONS

Brand-New & Terrific: Alex Katz in the 1950s

The son of Russian Jewish immigrants, Katz was born in Brooklyn, New York, in 1927, and raised in Queens. After graduating from a local vocational school, he entered the Cooper Union, a privately funded college in Manhattan, where he enrolled in courses ranging from painting to typography. In 1949, on a summer scholarship to the famed Skowhegan School of Painting and Sculpture, Katz fell in love with the landscape of Maine. In 1954 he established a summer studio in the Maine coastal town of Lincolnville, which he still maintains as a respite from the urban environment in New York where he resides and works the rest of the year. Although Katz supported himself during the 1950s through a number of odd jobs—including house painting,
Katz forged an ingenious way to wed abstraction with recognizable imagery.

hand-watercolored or commercially dyed paper. These works, demonstrating the artist’s extraordinarily deft handling of a razor blade, were created during evenings after long days of painting. One early example from about 1954–55 is Wildflowers in Vase, a sprightly image of multicolored blooms in a taupe vessel perched on a tabletop. Intimate and delicate, such collages countered the aggressive monumentality and lack of restraint characterizing much abstract painting at the time. Eventually their modest, sparse arrangements of form would impact Katz’s work in oil, so visibly apparent in Bather.

Near the end of the 1950s, Katz invented his freestanding or wall-mounted cutouts, revolutionary renderings of painting and sculpture that were initially referred to as “flat statues.” These hybrid, ambiguous works—not quite fully two-dimensional or three-dimensional—have generated much scholarly discussion throughout the ensuing years. They originated through Katz’s dissatisfaction with the background of an oil painting currently in process. To remedy, he impulsively reached for a pair of scissors and detached the figure, subsequently affixing it to a wood backing. Thus launched a significant series whereby Katz painted directly on a plank of wood—or, in subsequent decades, a sheet of aluminum—only to excise the image with an electric saw. Frank O’Hara from 1959–60, among the first of these cutouts, depicts the critic, curator, and poet who was one of the artist’s earliest advocates.

Katz has a long association with the Cleveland Museum of Art, reflected in his generous gift of Four People, a pivotal early work of 1953–54, in honor of the museum’s 75th anniversary in 1991. During an early phase in the 1950s, Katz studied amateur black-and-white photographs in order to analyze their visual cues. This process energized him to paint broadly, while blocking out forms, adding colors, and omitting details—all in the service of augmenting the pictorial flatness and stillness he admired so much in the original source material. Four People is among the finest of these early photo-based paintings, and because of its high degree of abstraction it uncannily anticipates the retrospective influences of Pop Art. As a postscript to Brand-New & Terrific, an additional gallery highlights later works by Katz from the museum’s permanent collection. Dating to the 1960s and ‘70s, these objects are anchored by Impala from 1968, a monumental canvas occasioned by a drive through the mountainous landscape of Utah. The painting’s point of view approximates a driver’s quick sideways glance, showing us the profile of Ada del Moro immersed in thought as she sits next to Katz in the titular Chevrolet. Also featured are six prints by Katz in various media—incorporating portraiture, landscapes, and still life—demonstrating the great extent to which the artist’s work from the 1950s informed his subsequent career.

Wildflowers in Vase

Four People 1953–54. Oil on Masonite; 60.9 x 60.9 cm. The Cleveland Museum of Art, Seventy-fifth anniversary gift of the artist, 1983:88

Far Right

Impala 1968. Oil on canvas; 182.9 x 276.9 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund and Gift of the Eppler Family Foundation and Agnes Gund, 1991:310

Frank O’Hara 1959–60. Oil on wood; 152.4 x 38.1 cm. Courtesy Robert Miller Gallery

All works by Alex Katz. © Alex Katz / Licensed by VAGA, New York, NY

May/June 2017

www.clevelandart.org
Reeds and Geese

A brief tour of George Gund III’s bequest of Japanese art

Presented through the lens of connoisseurship and collecting history, the special exhibition Reeds and Geese, opening this spring, showcases the diverse body of Japanese ink paintings among the collection bequeathed by George Gund III. Visitors can explore three galleries, each emphasizing a different aspect of medieval Japanese art and culture.

The exhibition begins in the south of Japan with works associated with the artist Sesshū Tōyō (1420–1506) and the Unkei school of painters in Yamaguchi Prefecture at the tip of the country’s main island of Honshū. It also visits Dazaifu in the southern island of Kyushu, the place of exile of courtier Sugawara Michizane (786–845), and the Unkoku school of painters in Yamaguchi at Honshū’s southwestern tip, Odawara flourished in these centers and beyond, including Hakata on the island of Kyushu in the south. It later thrived in the gift-giving culture of Japan’s ruling elites in the 1500s through 1700s. From then onward, tea culture provided a setting where prized calligraphies and paintings could be appreciated along with specially selected works in stoneware and porcelain, or metal and lacquer.

In the 1600s, artists, authenticators, collectors, scholars, and tea masters—none of these categories mutually exclusive—began to categorize and catalogue their cultural heritage. Inspired in part by the inventories and aesthetic judgments recorded in the documents of Buddhist temples and the shogunal collection from the mid-1400s to early 1700s, those engaged in the process of writing, collecting history and art history left their marks in tangible ways. They created special boxes to house and protect works of art, using ink or sometimes golden lacquer to write titles and artists’ names in beautiful script on the boxes or sometimes on the backs of the mountings of the works themselves. They also wrote and deposited in the boxes short assessments of authenticity. To protect boxes inscribed with titles written by eminent men, textile or paper coverings, and even new outer boxes, were fashioned. Textiles for wrapping a particular work and its boxes, like the silk brocades used in the mountings of calligraphies and paintings, were carefully chosen to convey a particular message about the art inside—much like a tuxedo or a deliberately distressed pair of jeans might do for a person today. The exhibition shows how this practice, which continues into the present, can serve as an important window into a work’s provenance.

While all the paintings in the exhibition are medieval, and the ceramics shown from the Gund collection date up to the 1500s, the tea ceramists on view from the permanent collection extend to the present and include many works not seen by visitors since before the completion of the museum’s Asian galleries. Among the highlights from this group are a large tea storage jar by Nonomura Ninsei (active c. 1646–94), two porcelain tea caddies by Aoki Mokubei (1767–1833), and a tea bowl by Yoshida Yoshiihiko (b. 1936).

Exhibition Reeds and Geese: Japanese Art from the Collection of George Gund III
May 21–September 3
Kevins and Eleanor Smith Foundation Exhibition Gallery

Hansehan and Shibie
mid-1500s: Shishū Tenrakusai (Japanese, active mid-1500s); Monomachi period (1350–1573): Fan-shaped painting mounted as a hanging scroll, ink and gold on paper; mounted: 124.2 x 68.4 cm; painting: 25 x 40.7 cm; Gift from the Collection of George Gund III, 2015.592

---

Inscription by Yishan Yining (Chinese, 1247–1317). Fan-shaped painting inscribed by the Chinese Chan (Zen) monk Yishan Yining (1247–1317) between 1314 and 1317. The work’s presentation evokes how participants in a most special tea gathering might have enjoyed it. The third room pays homage to the mighty Kano school of painters who were active across the country, with major practitioners of the house style in both the east and west. One of the exhibition’s themes is the importance of housing and presentation to the appreciation of Japanese art, especially in the context of tea culture. Japanese paintings and ceramics often are exquisitely costumed and adorned in textile and wood, with texts in a variety of forms proclaiming their cultural value.

The production of Japanese ink paintings such as those collected by Gund began within the walls of Zen monasteries in Kamakura in the east and Kyoto in the west of the main island of Honshū, and Hakata on the island of Kyushū in the south. It later flourished in these centers and beyond, including Yamaguchi at Honshū’s southwestern tip, Odawara in the island’s east, and even into the north in places such as Fukushima. First introduced to Japan from China as early as the 700s, ink painting truly became a popular theme for later Japanese artists.

The exhibition shows how this practice, which continues into the present, can serve as an important window into a work’s provenance.

While all the paintings in the exhibition are medieval, and the ceramics shown from the Gund collection date up to the 1500s, the tea ceramists on view from the permanent collection extend to the present and include many works not seen by visitors since before the completion of the museum’s Asian galleries. Among the highlights from this group are a large tea storage jar by Nonomura Ninsei (active c. 1646–94), two porcelain tea caddies by Aoki Mokubei (1767–1833), and a tea bowl by Yoshida Yoshiihiko (b. 1936).

---

Exhibition Reeds and Geese: Japanese Art from the Collection of George Gund III
May 21–September 3
Kevins and Eleanor Smith Foundation Exhibition Gallery

Hansehan and Shibie
mid-1500s: Shishū Tenrakusai (Japanese, active mid-1500s); Monomachi period (1350–1573): Fan-shaped painting mounted as a hanging scroll, ink and gold on paper; mounted: 124.2 x 68.4 cm; painting: 25 x 40.7 cm; Gift from the Collection of George Gund III, 2015.592
A New Look

Stroll with the curators through the reinstall contemporary galleries

The contemporary galleries reopened in late February after undergoing a complete remanitation. Visitors will discover new and insightful groupings of artworks from the permanent collection, including many recent acquisitions and longtime favorites such as Anselm Kiefer’s Lot’s Wife, along with several important loans. We aim to rotate the contemporary galleries regularly so that they reflect both the quickly evolving nature of the collection and the changing aspect of the world around us.

The reinstall galleries showcase works that are new to the collection, either never before shown or originally part of various special exhibitions. For example, on view for the first time is David Hammons’s Basketball Drawing, an exemplary work by a leading African American artist, given by Agnes Gund in honor of LeBron James’s return to Cleveland. In that same gallery off the corridor (229A), visitors will instantly notice a mesmerizing large-scale video projection by Oliver Laric, a young Austrian artist. This projection by Laric joins the collection’s small yet growing continuum by the artist.

Nearby, Richard Diebenkorn’s incredible painting from his Ocean Park series is paired with a seductive painting by Jo Baer, an underrepresented artist who helped pioneer minimalism. Displayed on a plinth are several sculptures by Damián Ortega that evoke biological forms and creatures. After creating them using ordinary tools, Ortega transformed them into surreal shapes with plaster. An accompanying sculpture by Gabriel Orozco also evokes human influence on the natural world; acquired in 2009, the work is on view for the first time.

In the next gallery (229B) is a rather unconventional work, Anicka Yi’s The Washing Away of Wrongs, an interactive piece that engages our senses of sight, smell, and touch. Visitors may remember a similar work by Yi in her debut museum exhibition at Transformer Station. This spring she will have a solo show at the Guggenheim and participate in the 2017 Whitney Biennial. The Contemporary Art Society’s gift of this work to the CMA collection was indeed prescient.

On another wall in the same gallery is a monumental and beautifully intricate painting by Cleveland Institute of Art alumna Dana Schutz. An exhibition of her new paintings and sculptures will debut at Transformer Station on September 1. The Schutz painting is on loan from a private collection; we occasionally borrow specific artworks for the contemporary galleries to complement or enhance particular works or groupings from the collection. Another example is the stunning double portrait by Maria Lassnig, one of the most influential female painters of the past half century, which was generously lent by the artist’s estate. Lassnig’s work speaks beautifully to a suite of exuberant portraits and social scenarios, including Heritage by Wadsworth Jarrell, the first in the museum’s recent acquisitions and another significant touchstone in our collection of works by African American artists.

The final gallery (229C) is notable not just for the return of the Anselm Kiefer painting Lot’s Wife, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced undercurrent with Anselm Kiefer’s painting Lot’s Wife.

T he final gallery (229C) is notable not just for the return of the Anselm Kiefer painting Lot’s Wife, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced undercurrent with Anselm Kiefer’s painting Lot’s Wife.

The final gallery (229C) is notable not just for the return of the Anselm Kiefer painting Lot’s Wife, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced undercurrent with Anselm Kiefer’s painting Lot’s Wife.

The final gallery (229C) is notable not just for the return of the Anselm Kiefer painting Lot’s Wife, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced undercurrent with Anselm Kiefer’s painting Lot’s Wife.

The final gallery (229C) is notable not just for the return of the Anselm Kiefer painting Lot’s Wife, but for the way in which all of the works there speak to fraught themes such as the fragility of the human body. In contrast to earlier installations in which the Kiefer was hung independently, it’s now ensconced undercurrent with Anselm Kiefer’s painting Lot’s Wife.
ART AND TECHNOLOGY

ArtLens Gallery

Gallery One’s equally innovative successor opens in June

The Cleveland Museum of Art’s Gallery One, an ambitious project that shone the international spotlight on the CMA, has been used as a case study in multiple publications and as a prototype for museums worldwide. Over the past four years we’ve gathered information by interviewing visitors, tracking usage, and evaluating the effectiveness of each gallery component, a process that has helped us understand exactly how digital interactivity can be used to engage and to educate. This information underpins ArtLens Gallery, the next iteration of our interactive, intergenerational learning space that melds art and the latest technology in compelling and innovative ways to enrich and inform the museum experience.

Three years ago the museum introduced ArtLens, the ingenious smartphone application that brought the past into the present—position, gesture, expression, purpose, and symbols, all the while promoting visual literacy skills by teaching visitors about composition, gesture, expression, purpose, and symbols. Visitors can learn more about composition, gesture, expression, purpose, and symbols.

The Cleveland Museum of Art’s Gallery One, an ambitious project that shone the international spotlight on the CMA, has been used as a case study in multiple publications and as a prototype for museums worldwide. Over the past four years we’ve gathered information by interviewing visitors, tracking usage, and evaluating the effectiveness of each gallery component, a process that has helped us understand exactly how digital interactivity can be used to engage and to educate. This information underpins ArtLens Gallery, the next iteration of our interactive, intergenerational learning space that melds art and the latest technology in compelling and innovative ways to enrich and inform the museum experience.

Three years ago the museum introduced ArtLens, the ingenious smartphone application that brought the past into the present—position, gesture, expression, purpose, and symbols, all the while promoting visual literacy skills by teaching visitors about composition, gesture, expression, purpose, and symbols.

The new ArtLens Gallery comprises ArtLens Studio (formerly Studio Play), ArtLens Exhibition (the central area featuring real works of art from the collection), ArtLens Wall (formerly the Collection Wall), and ArtLens App.

The ArtLens Exhibition space, closed for renovation this spring, reopens in June with a new configuration that eliminates competition for visitors’ attention between the digital and the physical by intertwining the experiences. Rather than positioning touchscreens in front of the artworks, ArtLens Exhibition will reverse the digital experience with the artworks positioned prominently in the foreground. These 20 works of art, representing artistic production from around the world, mirror the diversity of the museum’s collection and include familiar works such as Frank Stella’s Portrait of King Louis XIII of France, Stephan Balkenhol’s Standing Man, and Edgar Degas’s Frieze of Dancers juxtaposed with large-scale contemporary works like Paes White’s monumental tapestry Smoke and Frank Stella’s large aluminum sculpture that seems to hover as if weightless.

The new interactive games in this space augment visual literacy skills by teaching visitors about composition, gesture, expression, purpose, and symbols, thus inspiring them to look at works again with a new understanding. Transitioning away from the touchscreen technology of Gallery One, these interactives respond seamlessly to body movement as the visitor approaches artworks, immersing the user in the experience. This is not technology for technology’s sake, but rather keeps the focus of the visitor on the artwork—a thoughtful approach that makes the technology uniquely unobtrusive and strengthens the connection between visitors and the art in the process. Visitors first approach and engage with the art object, then activate the projections in the background. By participating in a variety of games in each ArtLens Exhibition interactive, developed with input from a cross-collaborative museum team, visitors engage and have fun while gaining important skills to strengthen their understanding of the art. Armed with these new tools and information, and infused with increased enthusiasm and confidence, visitors can personalize their connection to the museum’s collection.

One of the 16 new games in ArtLens Exhibition uses eye tracking to reveal a visitor’s areas of focus on an artwork. Visitors can see whether they tend to identify distinct geometric compositions within a painting, examine foreground over background, or focus on certain details over others. The visitor can create an eye-tracking map over the artwork that will be compared to the artistic intention, as well as the results of other visitors. This is just one of the innovative ways the museum is testing and implementing new technology to encourage visitors to look closer at artworks and gain a deeper understanding of how they interact with art.

Each component of ArtLens Gallery serves as a launching point for visitors, whether casual attendees, intergenerational families, or lifelong art lovers, to engage with art and connect with the collection in a new and dynamic way. We look forward to debuting this new iteration of Gallery One as ArtLens Gallery, and to unveiling ArtLens Exhibition on Solstice weekend this June.

Projections respond seamlessly to the behavior of other visitors.

Eye Tracking. The eye-tracking interactive uses cutting-edge technology to follow a visitor’s gaze as they observe an object, tracing a map of where they looked and comparing it to both the artistic intention and the behavior of other visitors.

The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

CRASH PARTY

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

Updated Map. The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

CRASH PARTY

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

Updated Map. The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

CRASH PARTY

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

Updated Map. The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

CRASH PARTY

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.

Updated Map. The CMA’s award-winning ArtLens collection app has been reengineered to download in less than a minute, take up less memory, and connect seamlessly to the ArtLens Wall with Bluetooth.

CRASH PARTY

For the tech savvy, the early adopters, the social media experts, or just the curious—the first to experience ArtLens Exhibition in June. Email galleryone@clevelandart.org, subject line “Crash Party.” Space is limited.
What’s Trending

Follow the museum on social media

About 1.2 billion people use Facebook every day, while 600 million use Instagram and 313 million use Twitter; you know it’s true because you see them doing it. From people commuting to work on the train hunched over their smartphones to couples ignoring each other in favor of notification bleeps on date night, social media is firmly entrenched in daily life. In fact, a Nielsen report states that Americans ages 18 to 34 spend about 25 hours on social media each month, while Americans ages 35 to 49 spend just under 28 hours.

Having a voice across these platforms benefits the Cleveland Museum of Art. Social media allows the museum to reach not only you, our members, but a worldwide audience, cultivating awareness and appreciation of the arts. Through social media channels we’re able to speak directly to and engage with our audience, sharing everything the museum has to offer. From special exhibitions and gallery talks to concerts, tours, and films, something is always going on here.

Unable to attend MIX on Friday night? Check Instagram to see images posted in real time from the event. Want to see behind-the-scenes previews of an upcoming special exhibition or the latest round of newly acquired artworks? Visit us on Facebook and Twitter where we share details about breaking news and daily life at the museum.

Our social media channels are not only a source for sharing up-to-date information, but also a place for conversation. Perhaps you’re interested in what people are saying about the exhibition Brand-New & Terrific: Alex Katz in the 1950s? Simply search the hashtag #CMAkatz across Facebook, Twitter, or Instagram for posts on the show—from both the CMA account and visitors.

Follow us on social media and watch the pages of Cleveland Art for updates.

Facebook: Facebook.com/ClevelandMuseumofArt
Twitter: @ClevelandArt
Instagram: @ClevelandMuseumofArt

NOTES


#CMAonthemove Instagram Contest

The museum’s dynamic permanent collection is always changing. To see images of new works on view and works on loan to other museums, simply search the hashtag #CMAonthemove on Instagram. To spread the word about #CMAonthemove, we ran a contest in which visitors took photos of artworks and posted them to their Instagram accounts using the hashtag. Here’s what our contest winner, Kendra Philon, has to say about the museum.

What do you do for a living?
I work for Meaden & Moore where I’m a senior manager in the assurance department and a CPA, a.k.a. (to some) a boring accountant.

How did you learn about the #CMAonthemove contest?
I saw it on the museum’s Instagram page. I follow the museum on both Instagram and Facebook.

What inspired you to participate?
My sense of adventure and love of scavenger hunts. As soon as I saw the post, I texted my boyfriend the message and said, “We’re going up to the museum next week!”

What have you learned about the museum from participating in this contest?
I learned about the west wing, specifically Indian art. Honestly, that is the only section of the museum I had never visited.
This rare quatrelobed (four-lobed) plaque exemplifies the enameling technique known as émail de plaque. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.

Highly prized, émail (plural: émaux) de plaque is related to plique-à-jour, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (cloisons in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, plique-à-jour uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Given this plaque’s precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland’s enamel is worth a closer look. Its dimensions belie its importance and rarity.

A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

Amanda Mikolic
Curatorial Assistant in Medieval Art

GALLERY 106C
Quatrelobed Plaque
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

Below
Foliele Plaque from the Reliquary Bust of Saint Louis
1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333

Right
Reliquary Cross

A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

Amanda Mikolic
Curatorial Assistant in Medieval Art

GALLERY 106C
Quatrelobed Plaque
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

Below
Foliele Plaque from the Reliquary Bust of Saint Louis
1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333

Right
Reliquary Cross

This rare quatrelobed (four-lobed) plaque exemplifies the enameling technique known as émail de plaque. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.

Highly prized, émail (plural: émaux) de plaque is related to plique-à-jour, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (cloisons in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, plique-à-jour uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Given this plaque’s precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland’s enamel is worth a closer look. Its dimensions belie its importance and rarity.

A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

Amanda Mikolic
Curatorial Assistant in Medieval Art

GALLERY 106C
Quatrelobed Plaque
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

Below
Foliele Plaque from the Reliquary Bust of Saint Louis
1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333

Right
Reliquary Cross

This rare quatrelobed (four-lobed) plaque exemplifies the enameling technique known as émail de plaque. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.

Highly prized, émail (plural: émaux) de plaque is related to plique-à-jour, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (cloisons in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, plique-à-jour uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Given this plaque’s precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland’s enamel is worth a closer look. Its dimensions belie its importance and rarity.

A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

Amanda Mikolic
Curatorial Assistant in Medieval Art

GALLERY 106C
Quatrelobed Plaque
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

Below
Foliele Plaque from the Reliquary Bust of Saint Louis
1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333

Right
Reliquary Cross

This rare quatrelobed (four-lobed) plaque exemplifies the enameling technique known as émail de plaque. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.

Highly prized, émail (plural: émaux) de plaque is related to plique-à-jour, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (cloisons in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, plique-à-jour uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Given this plaque’s precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland’s enamel is worth a closer look. Its dimensions belie its importance and rarity.

A Gem of an Enamel

Take a closer look at a tiny 13th-century plaque from Paris

Amanda Mikolic
Curatorial Assistant in Medieval Art

GALLERY 106C
Quatrelobed Plaque
Gold, cloisonné, and translucent enamel; 4.8 x 4.8 cm.
The Mary Spedding Milliken Memorial Collection, Gift of William Mathewson Milliken, 1932.537

Below
Foliele Plaque from the Reliquary Bust of Saint Louis
1299–1306. Guillaume Julien (French, active 1281–1316). Gold and enamel; 2.8 x 3.2 cm. Bibliothèque nationale de France, Cabinet des Médailles, inv. no. 56.333

Right
Reliquary Cross

This rare quatrelobed (four-lobed) plaque exemplifies the enameling technique known as émail de plaque. Here the enameling consists of opaque hearts, clovers, rosettes, and leaves in white, red, blue, and yellow connected by golden vines and arranged against a field of magnificent translucent emerald green.

Highly prized, émail (plural: émaux) de plaque is related to plique-à-jour, a virtuoso enameling technique that is difficult to master and execute. The technique used here resembles cloisonné enamel, in which silver or gold wires are soldered or adhered to the surface of a metal object to form compartments (cloisons in French). These compartments are then filled with enamel paste and fired in a kiln. Cloisonné uses opaque enamels; in contrast, plique-à-jour uses transparent enamels, and when done without a back plate resembles miniature stained glass windows. Given this plaque’s precise shape, it is certain to have been created for a specific commission.

Even at the time of their manufacture, these luxurious plaques, used to decorate exquisite sacred objects, were highly prized. Only a handful from the Parisian workshops remain, most of them separated from their original vessels. Although diminutive in size, Cleveland’s enamel is worth a closer look. Its dimensions belie its importance and rarity.
The Workshop Tent

Parade the Circle’s public workshop tent, more than 110,000 cubic feet of creative space, arises in the CWRU School of Law parking lot off East Boulevard on May 1. Over the following weeks, the energy builds as a team of nearly 40 artists work side by side with a few hundred Clevelanders to develop the imaginative spirit that is the parade. Our team is there to nurture and support all manner of artistic expression. Everyone is welcome to participate or to simply wander through the tent and become immersed in the creative process.

The atmosphere is peaceful during the first two weeks, punctuated with great bursts of activity during the weekend workshops. Artists and community members brainstorm, draw, and test prototypes. The energy surges on Stilt Weekend, May 13 and 14, as dozens of new moko jumbies try out their tall legs. By Memorial Day we are on the home-stretch. Tall things are everywhere. Painting and costume detailing are in full swing.

Stop by to see artists at work, participate in workshops, or learn how to dance on stilts. But be sure to come back June 10 for the parade at noon and the festivities at Circle Village.

Parade Workshops
Fri 6:00–9:00, Sat 1:30–4:30, and Sun 1:30–4:30, beginning May 5 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry. A workshop pass (individuals $75; groups up to four people $200, each additional person $50) covers all workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates and scholarship assistance available.

Special Parade Workshops in Still Dancing
A free drop-in Stilt Weekend is open to all. Sat–Sun/May 13–14, 1:30–4:30. Workshop passholders have priority; children must be at least 10. Passholders without stilts may order them only during Stilt Weekend: $75–$90. Participants may keep stilts after safety training. Learn still safety and the art of dancing on stilts at special Stilt Dancing for Paraders workshops on Sat–Sun/May 20–21, 1:30–4:30; free with workshop pass.

Brandeau Younger and Courtney Bryan

A fearless and versatile talent, harpist Brandee Younger delivers a consistent-fresh take on the ancient instrument as an educator, event curator, performer, and leader of the Brandee Younger Jazz Harp Quartet. Known for expressive interpretations of traditional harp repertoire as well as her continued work with a diverse cross-section of musical talents, Younger has shared stages with jazz leaders and popular hip-hop and R&B titans including Baris Coltrane, Pharoah Sanders, Jack DeJohnette, Reggie Workman, Common, John Legend, and Lauryn Hill.

Courtney Bryan, a native of New Orleans, is “a pianist and composer of panoramic interests” (New York Times) whose music is in conversation with various genres including jazz and experimental music as well as traditional gospel, spirituals, and hymns. Bryan holds academic degrees from Oberlin Conservatory, Rutgers University, and Columbia University. Following postdoctoral work at Princeton, she was hired at Tulane University in 2016. The evening’s program revolves around compositions by Alice Coltrane and by Younger.

Free Music

CM/CW RU Joint Music Program
Wed/May 3, 6:00. Concluding its sixth 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 department. Programs announced the week of the performance at cma.org/CIM. Free; no ticket required.

Performing Arts supported by Medical Mutual and the Musart Society

CMA Ohio City Stages Kick off summer with SoSistec and then join us for another season of free, open-air block parties in front of Transformer Station in Ohio City on Wednesday evenings in July.

Performance

Features:

DEBORAH SMALL

This is a special Saturday MIX where music meets interior design when the International Design Association’s Product Runway fashion show returns to the museum. Product Runway challenges designers to create couture ensembles from decor and industrial materials.

MIX: Terrific Fri/Jun 2, 6:00–10:00. Explore the innovative portraits and still lifes, and landscapes of artist Alex Katz in the exhibition Brand-New & Terrific: Alex Katz in the 1950s. Enjoy music, drinks, and art activities inspired by the artist’s work, and take a tour of American art ranging from colonial to contemporary.

Supported by Great Lakes Brewing Company
Documentarian: Five Films by Frederick Wiseman

This year marks Frederick Wiseman’s 50th year as a documentary filmmaker. The foremost chronicler of America’s institutions, Wiseman has made 40 feature-length movies—among them such eye-opening works as *Juvenile Court*, *The State Legislature*, and *The Pennies*. His firm politic—Wiseman, a lawyer by trade, employs an aloof style to dig deeply into his chosen subjects. “I’ve never been interested in the personal,” he’s said. “I’m interested in the institutional.” Viewers must make up their own minds about such eye-opening works as *Titicut Follies*, *Law & Order*, and *Sacro GRA*.

Wiseman’s most recent film, *Sacro GRA*, was released in 2016 and is now showing at the Cleveland Museum of Art (CMA) as part of an exhibition, “What About Style? Alex Katz: Recent Films.”

**New and Recent Films**

**ART DOC DOUBLE FEATURE!**

*Wed/May 3, 6:45* Two films about groundbreaking American painters.

**What about Style? Alex Katz**

A Painter's *Director by* Henry Peter Scherfer. The artist who is the subject of a current CMA exhibition is captured in his Maine studio and in his SoHo flat. (Germany, 2008, 56 min.)

**Everybody Knows . . . Elizabeth Murray**

Directed by Kristi Zea. The late painter who balanced her career with family life is revealed via interviews, archival film clips, and journal entries read by Meryl Streep. Cleveland premiere. (Italy/USA, 2016, 60 min.)

**Cézanne et moi (Cézanne and D)**

Fri/May 5, 7:00. Sat/May 6, 1:30. Sun/May 7, 1:30. Directed by Danièle Thompson. Painter Paul Cézanne and novelist Émile Zola were schoolboy pals who became artistic titans of 19th-century France. This new historical drama charts their lifelong, sometimes stormy friendship. (France, 2016, 117 min.)

The history, culture, and worldwide resurgence of swing dancing is examined in this lively new documentary. (Sweden/USA, 2016, 88 min.)

**Keep Quiet**

Wed/May 4, 7:00. Fri/May 6, 7:00. Directed by Sam Blair and Joseph Martin. Csándor Szegedi, a Holocaust denier and vice president of Hungary’s anti-Semitic, far-right extremist party, does a singular about-face when he discovers that his maternal grandparents were Jewish. Cleveland premiere. (UK/Hungary, 2016, 90 min.)

**In Dubious Battle**

Wed/May 31, 7:00. Directed by James Franco. In this all-star Steinbeck premiere. (Austria/Germany/ France, 2016, 106 min.)

**Deconstructing the Beatles’ Sgt. Pepper**

Fri/Jun 2, 7:00. Musicologist Scott Freiman (see 6/7) explores the history and production of the landmark 1967 recording *Sgt. Pepper’s Lonely Hearts Club Band*, which Rolling Stone named “the most important rock & roll album ever made.” (USA, 2017, 95 min.)

**Deconstructing the Beatles’ Sgt. Pepper**

Fri/Jun 2, 7:00. Musicologist Scott Freiman (see 6/7) explores the history and production of the landmark 1967 recording *Sgt. Pepper’s Lonely Hearts Club Band*, which Rolling Stone named “the most important rock & roll album ever made.” (USA, 2017, 95 min.)

**Stefan Zweig: Farewell to Europe**

Wed/Jun 7, 7:00. Beatles expert (and frequent CMA guest) Scott Freiman takes viewers into the studio as the Fab Four create their seminal 1966 album that some regard as the best ever. Rare audio and video clips elucidate classic tracks like “Eleanor Rigby,” “Yellow Submarine,” and “Tomorrow Never Knows.” (USA, 2017, 95 min.)

**The Daughter**

Sun/Jun 4, 7:00. Directed by Kristi Zea. In this all-star Steinbeck premiere. (Austria/Germany/ France, 2016, 106 min.)

**Keep Quiet**

Wed/May 4, 7:00. Fri/May 6, 7:00. Directed by Sam Blair and Joseph Martin. Csándor Szegedi, a Holocaust denier and vice president of Hungary’s anti-Semitic, far-right extremist party, does a singular about-face when he discovers that his maternal grandparents were Jewish. Cleveland premiere. (UK/Hungary, 2016, 90 min.)

**In Dubious Battle**

Wed/May 31, 7:00. Directed by James Franco. In this all-star Steinbeck premiere. (Austria/Germany/ France, 2016, 106 min.)

**Deconstructing the Beatles’ Sgt. Pepper**

Fri/Jun 2, 7:00. Musicologist Scott Freiman (see 6/7) explores the history and production of the landmark 1967 recording *Sgt. Pepper’s Lonely Hearts Club Band*, which Rolling Stone named “the most important rock & roll album ever made.” (USA, 2017, 95 min.)

**Stefan Zweig: Farewell to Europe**

Wed/Jun 7, 7:00. Beatles expert (and frequent CMA guest) Scott Freiman takes viewers into the studio as the Fab Four create their seminal 1966 album that some regard as the best ever. Rare audio and video clips elucidate classic tracks like “Eleanor Rigby,” “Yellow Submarine,” and “Tomorrow Never Knows.” (USA, 2017, 95 min.)

FILM

*Titicut Follies* Sun/May 28, 1:30. Fri/Jun 2, 7:00. The director’s debut film, controversially banned for 20 years, is an unflinching expose of Massachusetts’ Bridgewater State Hospital for the criminally insane. (USA, 1967, 84 min.)

*High School* Sun/Jun 4, 1:30. Wiseman’s second documentary is a frank, often funny, fly-on-the-wall look at the daily activities within Philadelphia’s Northeast High School. (USA, 1968, 75 min.)

*Welfare* Sun/Jun 11, 1:30. Take a look inside East Harlem’s Metropolitan Hospital Center, mostly the emergency ward and outpatient clinic. (USA, 1970, 84 min.)

*Law & Order* Sun/Jun 18, 1:30. Kansas City policemen perform multiple roles—as law enforcers, maintainers of order, and social workers. (USA, 1969, 81 min.)

*Welfare* Sun/Jun 25, 1:30. The staggering challenges that confront welfare workers are vividly brought to life in this empathetic epic. (USA, 1975, 167 min.)

*The Daughters of Tarzana* (USA, 1974, 100 min.)

*Freedom Summer* (USA, 1971, 84 min.)

*The Children of Sisco* (USA, 1971, 90 min.)

*The Boys* (USA, 1971, 90 min.)

*The Front* (USA, 1954, 96 min.)

*Sacro GRA* (Italy, 2016, 93 min.)

*Sacro GRA* (Italy, 2016, 93 min.)

John Ewing Curator of Film 20 May/June 2017 21 See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org
TALKS, CLASSES, AND EXPERIENCES

Talks and Tours

Talks are free; meet at the atrium desk unless noted.

Guided Tours: 1:00 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours (Brand-New & Terrific): Alex Katz in the 1950s, Tue/10:00 and Sat/2:00, May 9–Jul 23.

Stroller Tours see page 24.

Art in the Afternoon

First Wed of every month, 11:00 and 1:15. Docent-led conversations in the galleries of every month, 1:15. Docent-led Art in the Afternoon May 9–Jul 23.

May 9–Jul 23.

Tue/12:00, exhibition gallery. Join curatorial Fellow James Wehn for a closer look at a selection of early German engravings to understand how people experienced and used these prints.

Curator Chats Tue/12:00, exhibition gallery. Join curator Sinéad Vilbar for a discussion of works in Reeds and Geese: Japanese Art from the Collection of George Gund III.

Jun 20 Sesshu’s Landscapes Jun 21 Views of Xiao and Xiang

Sinéad Vilbar chats about Japanese screens June 20 and 27.

Lectures

In Conversation: Diana Tuite and Alex Katz Fri/May 12, 7:00, Gartner Auditorium. Join artist Alex Katz and curator Diana Tuite (Colby College Museum of Art) for a lively discussion about Katz’s career and works in the exhibition Brand-New & Terrific: Alex Katz in the 1950s. Free; ticket required.

Distinguished Lecture in Chinese Art: How to Read Chinese Paintings Sun-Jun 4, 3:00, Gartner Auditorium. The Chinese way of appreciating a painting is often expressed by the words du hua, “to read a painting.” How does one do that? Maxwell K. Hearn, Douglas Dillon Chairman of the Department of Asian Art, Metropolitan Museum of Art, visually analyzes select paintings and calligraphies from the Met’s collection to elucidate what makes each a masterpiece. Free; ticket required.

The Pauline and Joseph Derfener Family Endowment Fund A Passionate Eye: The Adventure of Collecting Art Wed/Jun 7, 7:00, Recital Hall. Speaker and author Victoria Price is the daughter of acclaimed artist Vincent Price, who began collecting art at age 12 when he bought a Rembrandt etching using his allowance. Today, a sculpture from his collection is on view in African Master Carvers: Known and Famous. Price shares stories from the life of her father and others in his circle, including Edward G. Robinson, Stanley Marcus, and Fanny Brice. Free; ticket required.

Monuments Men: The Cleveland Connection

The live videoconference Monuments Men: The Cleveland Connection highlights onetime CMA staff members who discovered and rescued art stockpiled by the Nazis. Don’t miss the special appearance of Louis Rotimer, son of monuments man James Rotimer, who will answer audience questions. Following the program, take a behind-the-scenes look at the CMA’s videoconferencing studio and learn how the museum uses this award-winning initiative to extend its reach to schools, libraries, and groups of lifelong learners throughout the country and the world. Presented by the Cleveland Restoration Society (CRS) and the museum. Admission free, but reservations are recommended; visit clevelandrestoration.org or call Stephanie Allen of CRS at 216-426-3106.

Monuments Men: The Cleveland Connection Wed/May 3, 6:30–7:30, Recital Hall.

Yoga at the Museum Third Sat, 11:00, North Court Lobby. Tour the galleries with museum staff, then get your body moving with a yoga class in the atrium led by instructors from the Alma Center. Accessible to all, regardless of age, body type, or fitness level. $16, CMA members $12. Please bring your own mat.

Jun 17 The Sun. Enjoy the warm weather with a tour of the Fine Arts Garden and plenty of sun salutations.

Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5; preregistration required.

Art in Conversation: Diana Tuite and Alex Katz Fri/May 12, 7:00, Gartner Auditorium. Join artist Alex Katz and curator Diana Tuite (Colby College Museum of Art) for a lively discussion about Katz’s career and works in the exhibition Brand-New & Terrific: Alex Katz in the 1950s. Free; ticket required.

Distinguished Lecture in Chinese Art: How to Read Chinese Paintings Sun-Jun 4, 3:00, Gartner Auditorium. The Chinese way of appreciating a painting is often expressed by the words du hua, “to read a painting.” How does one do that? Maxwell K. Hearn, Douglas Dillon Chairman of the Department of Asian Art, Metropolitan Museum of Art, visually analyzes select paintings and calligraphies from the Met’s collection to elucidate what makes each a masterpiece. Free; ticket required.

The Pauline and Joseph Derfener Family Endowment Fund A Passionate Eye: The Adventure of Collecting Art Wed/Jun 7, 7:00, Recital Hall. Speaker and author Victoria Price is the daughter of acclaimed artist Vincent Price, who began collecting art at age 12 when he bought a Rembrandt etching using his allowance. Today, a sculpture from his collection is on view in African Master Carvers: Known and Famous. Price shares stories from the life of her father and others in his circle, including Edward G. Robinson, Stanley Marcus, and Fanny Brice. Free; ticket required.

Workshops

Parents’ Passport to the Classical World Sun/May 7, 2:00–4:00. Explore important works of art and major themes in the gallerys of ancient art in this two-hour workshop taught by Michael Bennett, curator of Greek and Roman art. Learn about his strategies and techniques for touring high school students through the galleries, which were specifically designed to facilitate such tours. The aim is to build confidence and give parents the tools to conduct family tours. Recommended for parents of middle and high schoolers. Free; registration through the ticket center.

Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5; preregistration required.

Art and Fiction Book Club Two sessions, Wed/May 10 and 17, 1:30–2:30, classroom A. Discuss questions of attribution and authorship while we explore African Master Carvers: Known and Famous and read Things Fall Apart by Chinua Achebe. $35, CMA members $30.

Public Reading and Open Mic: Writing about Art Wed/May 17, 7:00, gallery 201. Join poets and writers from Literary Cleveland as they share work inspired by the museum’s collection. Sign up at the event to read your own work. Free; no registration required.

For Teachers

Art to Go: See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2467 or visit clevelandart.org.

Educator Workshop: 4 Cs around the Circle: A Place-Based Adventure for Teachers Tue–Thu/Jun 13–15, 9:00–4:00. Discover northeast Ohio’s celebrated cultural institutions during this multiday workshop for teachers. Visit two institutions each day and engage in hands-on activities designed to boost the 4 Cs in you and your students: $125 before May 1, then $150 until registration deadline on May 31. Workshop fee includes some supplies, and transportation between some institutions. Graduate credit may be available for an additional fee. Lunch on your own. For more information and registration, visit cma.org/educatorworkshops.

Art Cart: Let participants handle actual works of art
Stroll Tours
Second and Third Wed of every month, 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 wee ones under age 18 months and younger children. Expect a special kind of outing that allows for adult conversation where no one minds a baby offering an opinion with a coo or a cry. Adult/child pair $5; preregistration required. Limit 10 pairs. Meet at atrium desk. May 10 and 17 Family Life
Jun 14 and 21 Fun and Games Jul 12 and 19 American Art

CMA Baby
Four Tue, Jun 6–27, Aug 8–29, 10:30–11:00. See the CMA through baby’s eyes! We’ll bring art to life through books, music, movement, and play during each four-week session designed for babies (ages 18 mos and older) and their special grown-up. Foster early literacy and motor skills while nurturing your special bond with your little one. Each class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Adult/baby pair $35, CMA members $28; preregistration required. Limit nine pairs. Register now for June. Member registration for August begins June 1; nonmembers June 15.

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions.
Printmaking Workshop Sun/Jul 23, 9:00–4:00. Inspired by the exhibition Cutting Edge: Modern Prints from Atelier 17, families create and print their own plates. This workshop will be led by Zygot Press, Cleveland’s own “Atelier 17,” an artist workshop promoting contemporary fine-art printing. Adult/child pair $40, CMA members $36; each additional person $12. Note: Sunday Art Together Family Workshops take the summer off and return September 17.

Community Arts
Enjoy Community Arts artists and performers 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. Contact Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Summer Camps
Circus Sampler Camp This week-long camp is a perfect way to sample ten different cultural institutions. Mon–Fri, 9:00–5:00. Grades 1–3: Jun 12–16, 16–20, or 26–30. Grades 4–6: Jul 14–18 or 21–25. $300, members of any participating institution $250. Call the Cleveland Museum of Natural History at 216-371-4470 or register at cmnh.org/circus.
Laurel School Camps Five-day camps held at the Laurel School Lyman Campus on Monday, with trips to the CMA Tuesday–Friday. Register with Laurel School at 216-455-0154 or summer@ laurelschool.org. $425 per week. Painting with the Cleveland Museum of Art Mon–Fri/Jun 19–23, 9:00–4:00. Children entering grades 2–5.
Printmaking Camp with the Cleveland Museum of Art Mon–Fri/Jun 30–Aug 4, 9:00–4:00. Adults and children of all ages welcome to come together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions.

Studios for Children and Teens
Summer Session Two choices for twice the fun! Five Sat/Jul 1–29, 10:00–11:30 or 10:00–2:30; seven weekdays, Tue & Thu, Jul 6–13, 10:00–11:30. These studios for students, ages 3 to 17 combine a visit to the CMA art galleries and making in the classroom.
Art for Parent and Child (age 3) Saturday mornings only. Limit 12 pairs.
Mini-Masters: Color (ages 4–5) Saturdays only.
Summer Breeze (ages 5–6) Celebrate! (ages 7–8)
Made in America (ages 8–10)
Clay for Kids (ages 8–12) Weekdays only.

My Very First Art Class
Four Fri/Jun 9–10, Jul 7–28, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). For young children and their favorite grown-up. Adult/child pair $80, CMA members $72; additional child $20. Limit nine pairs.

Adult Studies
For more information, email adultstudies@clevelandart.org. Supply lists available at the ticket center.

Introduction to Drawing Six Tue Jun 20–Aug 1 (no class Jul 4), 10:30–1:30, classroom H. Instructor: JoAnn Rencz. $150, CMA members $120.
Composition in Oil Seven Fri/Jun 23–Aug 4, 10:00–12:30, classroom F. Instructor: Susan Gray Be. $170, CMA members $140.
Drawing for Beginners (Oil and Acrylic) Seven Tue/Jun 20–Aug 8 (no class Jul 4), 1:30–4:00, classroom F. Instructor: Susan Gray Be. $170, CMA members $140.
Composition in Oil Thurs/Fri/Jun 23–Aug 4, 10:00–12:30, classroom F. Instructor: Susan Gray Be. $170, CMA members $140.
Drawing for Beginners (Oil and Acrylic) Seven Tue/Jun 20–Aug 8 (no class Jul 4), 1:30–4:00, classroom F. Instructor: Susan Gray Be. $170, CMA members $140.


Multimedia: Abstract Art Six Thu/Jun 22–Jul 27, 10:00–1:30, classroom H. Instructor: JoAnn Rencz. $150, CMA members $120.
Clay Exploration Six Thu/Jun 22–Jul 27, 10:00–1:30, classroom I. Instructor: Christine Klubnik. $150, CMA members $120.
Composition in Oil Seven Fri/Jun 23–Aug 4, 10:00–12:30, classroom F. Instructor: Susan Gray Be. $170, CMA members $140.

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

Art from the Start
As the school year comes to a close, so too does the eighth year of SmART, the museum’s early childhood outreach program generously funded by PGV Grow Up Great since 2009. This year, the museum partnered with 20 pre-K classrooms at nine schools in the Cleveland Metropolitan School District.

As part of this intensive program, nearly 300 underserved preschoolers visited the museum four times for gallery and studio programs, while their teachers enjoyed weekend professional development workshops at the CMA and their families participated in programming at each partner school.

Activities are tailored to promote kindergarten readiness by developing verbal and visual literacy, as well as critical thinking and problem solving.

SmART is just one way the museum is proud to serve its youngest visitors. We welcome you and your early learners to explore all that the CMA has to offer—from family programs that start at birth, such as CMA Baby and Stroll Tours, to My Very First Art Class and Art Stories, which foster learning and nurture family bonds in later stages of early childhood, as well as interactive Gallery Explorations for pre-K school groups. It’s never too early to start with art!

Liz Clay
Pre-K Programs Specialist

See more information about community arts at the Cleveland Museum of Art’s website.
**NEWS & NOTES**

**The History of the Book**

The Ingalls Library has added a number of manuscript facsimiles to its rare book collection over the years. Recently, the Book Arts Society, the museum’s first bibliophilic affiliate group, generously funded the acquisition of a sumptuous facsimile of the Morgan Library’s *The Hours of Henry VIII*. Such lavishly illustrated volumes facilitate research and instruction for museum staff, scholars, and students in Case Western Reserve University’s joint program with the CMA.

Elina Gertsman, professor in CWRU’s department of art history and art, teaches “The Book in the Middle Ages” using the Ingalls Library’s facsimile collection to augment the museum’s collection of original codices. This course examines medieval manuscript production by focusing on issues of patronage, gender, literacy, reception, and cultural biases. “Having true facsimiles available for study is extraordinarily important,” Gertsman explains. “Teaching medieval books through digital images alone is difficult, as we cannot get to the materiality of the codices just by looking at them on a screen. The study of illuminated manuscripts has to be approached in a multisensory way—this is how these books were originally used—and true facsimiles offer us a glimpse into not only the visual but also the haptic qualities of the parchment pages. With facsimiles it is possible to hold a book in your hands, to really gauge its size, its heft, its brilliance of color, its intricacy of detail. We get as close as possible to the experiences of medieval readers and viewers without actually handling the originals.”

Individual volumes from the Ingalls Library’s collection of manuscript facsimiles are available to researchers during regular library hours Tuesday through Friday.

**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:

- Sue and Dieter Kaesgen
- Dr. Bettina Katz
- Robert M. Kaye and Diane Upright
- Nancy F. and Joseph P. Keithley
- Mr. and Mrs. Douglas A. Kern
- Steven and Denise Kestner
- Mr. and Mrs. Richard J. Kramer
- Toby Devan Lewis
- Jon and Virginia Lindseth

**Find the textures!**

Explore the artworks in the newly installed contemporary galleries by searching for the texture details shown here.

Want to check your answers? Bring your game to the information desk in the atrium.

**We’re on a Mission**

And the Mission Can Be on You

Show the world you stand for what Cleveland Museum of Art co-founder Jeptha Wade II stood for: making a museum “for the benefit of all the people forever.” These new store items feature Wade’s profoundly idealistic words, written 125 years ago when he donated the land upon which the CMA was built. They continue to guide us.

Mugs in blue or red $10
T-shirts in blue, red, or black $25

**GALLERY GAME**
New in the Galleries

GALLERY 113

The development of engraving as a printing method in the 15th century allowed artisans and painters to replicate and distribute their works. Sold at fairs and markets or by traveling peddlers, these paper images meant that more people could own and personally handle works of art. Some owners tacked their engravings to the wall as substitutes for paintings. Small religious prints were often trimmed and pasted into devotional books for private contemplation. Prints depicting secular subjects typically related humorous or moral messages to be deciphered and discussed among friends.

The increasing popularity of prints around the beginning of the 16th century led to wider renown and appreciation of artists and their individual styles. Selected to complement the French tapestries and Gothic abbot’s stall in the same room, the engravings on display in gallery 113 are relatively scarce today. The prints likely survived because their original owners valued them as collectible works of art and kept them safe in books, albums, boxes, drawers, or cabinets. A second group of secular and religious engravings will go on view in the same gallery in late July.


The Dance at the Court of Herod c. 1500. Israhel van Meckenem. Engraving. John L. Severance Fund, 1952.79

FRONT COVER