SCHEDULE OF EXHIBITIONS
August 1987 - August 1988

CURRENT EXHIBITIONS

*Paul Klee
The Subconscious Image: A Selection of Twentieth-Century Prints
Through August 16, 1987

*Images of the Mind
Bauhaus Photographs
Through August 23, 1987

Jess: Translations, Salvages, and Paste-Ups
Through August 30, 1987

Fraternité: Artistic Relationships Between France and America
Through September 6, 1987

Lace: Italy, Flanders, France
Through September 6, 1987

NEW EXHIBITIONS
August 14 - September 27, 1987

*Gauguin & His Circle in Brittany: The Prints of the Pont-Aven School

This exhibition presents 85 of the highly original prints—lithographs, zincographs, etchings, and woodcuts—produced by Paul Gauguin, Emile Bernard, and six other artists who worked in Pont-Aven, a small village on the southern coast of Brittany, between 1888 and 1895. It was in Pont-Aven that Gauguin and Bernard developed Synthetism, a style which combined subjective impressions of nature with an abstract treatment of line, color, and shape.

Included are some of the rare zincographs (prints made by drawing with lithographic ink on zinc plates) that Gauguin and Bernard exhibited at the Café Volpini during the 1889 Paris Universal Exposition, where they first introduced Synthetism to the public. Their prints of the peasants
and landscape of Brittany prompted experiments in printmaking by others at Pont-Aven: Paul Séruisier, Armand Seguin, Roderic O'Conor, Cuno Amiet, Maxime Maufra, and Henry Delavallée. The prints in this exhibition come from a collection assembled by Samuel Josefowitz for the Fridart Foundation and are supplemented by seven lithographs by Gauguin from the Cleveland Museum's collection. The exhibition was organized by the Smithsonian Institution Traveling Exhibition Service and is accompanied by a fully illustrated catalogue.

August 14 - September 27, 1987  Contemporaries of the Pont-Aven Printmakers

To complement Gauguin and His Circle in Brittany, the Museum has chosen from its collection approximately 50 lithographs, etchings, and other works by master printmakers of the 1890s: Pierre Bonnard, Edouard Vuillard, Henri de Toulouse-Lautrec, Odilon Redon, Eugène Carrière, Paul Signac, and others.

September 4 - November 8, 1987  The Georgia O'Keeffe Gift

Five paintings selected by the artist as gifts to The Cleveland Museum of Art, one of eight major museums in the United States to which she bequeathed important paintings from significant periods in her work, will be exhibited with two previously acquired O'Keeffe paintings.

September 11 - November 1, 1987  Zeke Berman Photographs

The New York photographer Zeke Berman fabricates, arranges, and then photographs elaborate sculptural compositions. In the approximately 15-20 recent gelatin silver prints here, Berman explores traditional notions of perspective and perception, creating optical and symbolic illusions with such materials as string, glue, velvet, common domestic objects, and elements from nature.

September 15 - November 1, 1987  Robert Arneson: Portrait Sculptures

Robert Arneson's witty, irreverent, and expressive ceramic sculptures are featured in this exhibition centering on Myth of the Western Man, a monumental portrait head of Jackson Pollock recently purchased by the Cleveland Museum. Organized by Curator of Contemporary Art Tom Hinson, the exhibition includes seven other portrait sculptures--self-portraits as well as caricatures of artists who have influenced Arneson--on loan from private collections and the Allan Frumkin Gallery, New York.
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September 16 - November 8, 1987  *Creativity in Art and Science, 1860-1960

This exhibition of 36 paintings and 10 sculptures by thirty of the most inventive artists of the late 19th and 20th centuries focuses on new directions explored by European and American artists during a 100-year period of great creativity in both the arts and sciences. Chosen from periods of greatest innovation and originality in each artist's life, works include Monet's Waterlilies, painted as the artist moved from an objective to a subjective treatment of nature; Picasso's Fan, Salt Box, and Melon, an early example of Cubism; Wassily Kandinsky's Improvisation 28, an early pure abstractionist work; and Robert Motherwell's Mallarmé's Swan, a synthesis of surrealism and abstraction.

The exhibition also features works by Degas, Cézanne, Delaunay, Klee, Miro, Brancusi, Mondrian, Pollock, David Smith, and other artists selected primarily from the collections of The Cleveland Museum of Art, with loans from the Solomon R. Guggenheim Museum in New York, The Art Institute of Chicago, the Fort Worth Art Museum, and the J. B. Speed Museum of Art in Louisville. The accompanying catalogue, written by Edward B. Henning, Research Curator of Modern Art at the Cleveland Museum and organizer of the exhibition, discusses analogies between the arts and sciences.

(Creativity in Art and Science, 1860-1960 and Illuminations: The Art of Light are the Museum's contributions to Cleveland's centennial celebration of the famous 1887 Michelson-Morley experiment at Case Western Reserve University--the experiment that revealed that the motion of the earth does not affect the speed of light, paving the way for Einstein's theory of relativity and the growth of modern physics. Thirteen educational and cultural institutions in Cleveland are presenting programs and events in the sciences, arts, and humanities, in recognition of the broad intellectual interests and talents of the two scientists.)

September 22 - November 29, 1987  Illuminations: The Art of Light

Ten light sculptures, plus films, videotapes, and photographs, represent significant developments in light media from the early 20th century to the present. Pioneering works include Thomas Wilfred's Clavilux Home Instrument (1930); Nam June Paik's television set as a sculptural object that emits light, Zen for TV (1963); and neon works such as Otto Piene's Electric Rosebush (1967) and sculptures by Bruce Nauman and Keith Sonnier. Most of the works are on loan from museums and galleries in the United States and Europe. Illuminations is sponsored by the Columbiana Boiler Company of Cleveland.

Eighty of the finest American drawings and watercolors in the collection of the Whitney Museum of American Art have been selected for this traveling exhibition, which surveys American draftsmanship from the early part of the century to the 1980s. Works ranging from a 1901 watercolor of Central Park by Maurice Prendergast to an untitled 1984 charcoal drawing by Jasper Johns illustrate major developments in American art: regionalism, social realism, surrealism, abstract expressionism, and geometric abstraction. Included are important drawings by painters Edward Hopper, Charles Demuth, Georgia O’Keeffe, Milton Avery, Charles Burchfield, Stuart Davis, Willem de Kooning, Jackson Pollock, Philip Guston, and James Rosenquist, and sculptors Alexander Calder, David Smith, and Claes Oldenburg.

The exhibition, which opened in May at the National Gallery of Art in Washington, D.C., will travel to the Fine Arts Museums of San Francisco and the Arkansas Arts Center in Little Rock. A fully illustrated catalogue by Paul Cummings, Adjunct Curator of Drawings at the Whitney, accompanies the exhibition.

October 2 - December 13, 1987 Mountains, Rocks and Water: Landscape Painting in Asia

The great East Asian pictorial tradition of landscape painting is the subject of the third annual autumn exhibition focusing on themes in Asian art using works from the Museum’s world-renowned Asian collections. Twenty-seven Chinese, Korean, and Japanese landscape paintings—hanging scrolls, screens, handscrolls, and album leaves—present scenes imagined or invented by the artist, inspired by changing seasons or literary associations, and serving as the artist’s means of describing the inherent structure of nature and seeking his place in it.

October 21 - November 29, 1987 Lord Leighton’s King David

This exhibition provides a context for a painting acquired by the Museum in 1986—a grand and brooding portrait of the biblical King David—and its artist, the eminent Victorian academian Frederic, Lord Leighton of Stretton (1830–96). The painting is accompanied by preliminary figure studies, an oil sketch of the background landscape, and photographs, on loan from Leighton House Museum and Art Gallery, the artist’s former home in London.

November 3, 1987 - February 14, 1988 Collecting Drawings in England

This support show for the traveling exhibition Master Drawings from Chatsworth illustrates the social and historical background of 17th- and 18th-century English collectors such as the Dukes of Devonshire with
paintings, sculpture, drawings and decorative objects from the Museum's collections.

November 6, 1987 - January 3, 1988  Emmet Gowin and Richard Pare: Views of the Middle East

This exhibition offers 7-10 works by each of these contemporary photographers. The American Gowin is represented by toned gelatin silver prints of Petra; he devoted his attention mainly to tombs carved into cliffs above the ancient ruined city in modern Jordan. British-born Pare is represented by large-format color prints documenting the historic monuments, deserts and oases, and cities of Egypt.

November 24, 1987 - January 24, 1988  Master Drawings from Chatsworth

The collection of drawings at Chatsworth in England, the estate of the Duke of Devonshire, was begun by William Cavendish, the first Duke of Devonshire (1640-1707), continued by many of his successors to the title, and is now one of the greatest collections of old master drawings in the world. This exhibition, the fourth from this collection to come to the United States, presents more than 120 drawings dating from the 16th through the 18th centuries, including many highly important works never before exhibited in this country. It offers a comprehensive selection of Italian, German, French, Flemish, and Dutch drawings, featuring landscapes by Pieter Brueghel the Elder and Claude Lorrain, studies for the Transfiguration by Raphael, Domenichino's enormous cartoon of the Madonna and Child--never before displayed outside Chatsworth--and a study of Lapi.thas and Centaurs for Giulio Romano's greatest achievement, the Palazzo del Té in Mantua. Also included are works by Leonardo da Vinci, Titian, Parmigianino, Agostino and Annibale Carracci, Rubens, van Dyck, Rembrandt, and Antoine Watteau.

Organized by the International Exhibitions Foundation in Alexandria, Virginia, the exhibition opens at The Frick Art Museum in Pittsburgh in September 1987; from Cleveland, it will travel to the Kimbell Art Museum in Fort Worth, the Los Angeles County Museum of Art, and the Center for Fine Arts in Miami. Michael Jaffé, Director of the Fitzwilliam Museum at Cambridge, England, has selected the works for this exhibition and written the accompanying fully illustrated catalogue.

December 2, 1987 - January 24, 1988  W. Eugene Smith: Let Truth be the Prejudice

A major retrospective exhibition of approximately 250 photographs and 20 photomurals by photojournalist W. Eugene Smith (1918-1978). Intended as an autobiographical essay, the show draws upon Smith's diaries and letters and presents the most famous works from his 40-year professional career, as well as many previously unpublished photographs. A master of the pictorial essay, Smith captured atmosphere and personality in series
such as "Spanish Village," one of many assignments for Life magazine. His belief in the moral responsibility of photography is evident in his outstanding work from World War II and his images of "Migrant Workers." Included also are "Country Doctor" and other celebrations of healers, studies of science such as "Life Without Germs," and his surreal and abstract "Experimental Work."

The accompanying catalogue features Smith's essays, more than 200 reproductions of his works, and a biography, "The Wounded Angel," by Ben Maddow. Organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art in association with the Center for Creative Photography in Tucson, Arizona, W. Eugene Smith opened in Philadelphia and will travel to at least seven American cities over two years. It is supported by the Atlantic Richfield Foundation, The Pew Memorial Trust, and the National Endowment for the Arts.

December 8, 1987 - January 10, 1988

*Japanese Screens

This exhibition of 20 examples of freestanding folding screens (byobu) focuses on how they were designed and meant to be viewed. Featured will be byobu painted during the golden age of Japanese decorative screen painting by the colony of artists in 16th-century Kyoto and by early 17th-century artists. Three Edo Period artists will also be highlighted: Goshun (1752-1811), Sekkei (1647-1732), and Maruyama Okyo (1733-1795). Hanging scrolls, a handscroll, and an album leaf will offer comparison of the artists' byobu with their other work and with the art of their contemporaries. Two outstanding byobu will be displayed so that visitors may view them as intended--from seats on the floor.

February 2 - April 24, 1987

Treasures for the Yellow Springs

Complementing Quest for Eternity, the upcoming exhibition of Chinese ceramic tomb sculptures, this exhibition presents a variety of objects either commissioned specifically for burial or everyday articles which became part of tomb furnishings and were intended for their owner's use in the afterlife or "Yellow Springs." Bronze vessels, jades, tomb tiles, garment accessories, military trappings, as well as ceramics, all from the Museum's permanent collection, date from the Shang through Tang Dynasties--the most important periods in the development of Chinese tomb art.

February 10 - April 10, 1988

*Tomb Sculpture from Ancient China:
The Quest for Eternity

This major traveling exhibition is the first ever mounted in the West to trace the full evolution of Chinese ceramic sculpture from the Neolithic period (beginning c. 5000 BC) to the end of the Ming Dynasty (AD 1644). Chosen from 14 Chinese museums and cultural institutions, this selection of 157 exceptional examples from each major period includes
representations of the people and possessions valued in life--court ladies, domestic servants, musicians and dancers, warriors, horses and grooms, houses and wells--many commissioned for the tombs of emperors and other high-ranking officials to serve them in the afterlife. All have been excavated since the founding of the People's Republic of China in 1949.

The most dramatic sculptures are a life-sized terracotta horse and three warriors from the tomb of the first emperor of the Qin Dynasty (c. 221-207 BC). The discovery of over 6,000 such figures in 1974--each individually sculpted with an extraordinarily high degree of naturalistic modeling--radically changed previous ideas about the level of development of early Chinese art. Also displayed are 45 objects from the Han Dynasty (206 BC-AD 221), marked by sensitive rendering of the human face and linear, almost abstract molding of the body, and some 30 pieces showing the brilliant glazes, dynamic three-dimensionality, and sophisticated techniques of Tang artists (c. 618-906).

The exhibition was organized by the Los Angeles County Museum of Art in collaboration with the Overseas Archaeological Exhibition Corporation, the People's Republic of China, and with the assistance of the National Endowment for the Humanities and an indemnity from the Federal Council on the Arts and the Humanities. Quest for Eternity opened at the Philadelphia Museum of Art in March 1987; it will travel to The Museum of Fine Arts in Houston and the Los Angeles County Museum of Art before concluding its tour in Cleveland. A fully-illustrated catalogue accompanies the exhibition.

February 10 - April 10, 1988

Realm of the Immortals: Daoism in the Arts of China

This exhibition examines Chinese concepts of immortality and paradises. It begins with Han Dynasty objects (202 BC-AD 220) made for burial in tombs, and includes depictions of Daoist immortals, paradises, alchemists, and objects reflecting Daoist symbolism from the Song, Yuan, Ming, and Qing Dynasties. Paintings depicting Daoist sages, such as Liang Kai's handscroll Zhang Daoling, the Daoist Heavenly Master and Chen Hongshou's album leaf Laozi, and a rare silver drinking cup by the great Yuan Dynasty master Zhu Bishan, are exhibited along with ceramics and works in jade, bronze, ivory, and wood. All 30 pieces are from the Museum's collection and from two private collections, and complement tomb sculptures of the traveling exhibition Quest for Eternity. A catalogue accompanies the exhibition.

February 24 - April 17, 1988

Year in Review

An exhibition of all works of art acquired by The Cleveland Museum of Art during 1987. The new works, with few exceptions, are shown for the first time and for the only time as a group. The February issue of the Museum Bulletin is the catalogue for this exhibition.
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April 27 - June 12, 1988
Focus: Fiber

A juried show of works by members of the Textile Art Alliance, Cleveland, this annual exhibition encompasses many textile techniques, including weaving, printing and dyeing, papermaking, embroidery, applique, macramé, xerography, photo-imagery, and wearable art.

May 3 - June 26, 1988
Masterpieces from the Collection

In recognition of the annual meeting of the Print Council of America, to be held in Cleveland in May, the Museum exhibits 150 of the finest prints and drawings from its choice collection of nearly 15,000. Mid 15th-century to contemporary works will include Pollaiuolo's engraving Battle of Naked Men of 1470, the only known impression of the first state; Michelangelo's Study for the Nude Male over the Prophet Daniel for the Sistine Chapel; and Evening (Melancholia: On the Beach), the unique impression of this 1896 woodcut colored with watercolor by Edvard Munch.

May 25 - July 17, 1988
*May Show for 1988

The 69th annual juried exhibition of works by artists and craftsmen of Ohio's Western Reserve region. The May issue of the Museum's Bulletin catalogues the exhibition.

July - August, 1988
May Show Retrospective

Selected paintings, sculpture, graphics, photography and crafts purchased by the Museum or donated by purchasers from the May Show since the early years of the exhibition, begun in 1919.

Mid July - end September, 1988
The Grosvenor School: British Linocuts Between Wars

This traveling exhibition is the first American museum exhibition to focus on the group of artists, working chiefly in London in the 1920s and 1930s, who chose the color linoleum cut to interpret scenes of modern life. The artists--all students at the Grosvenor School of Modern Art under progressive artist/teacher Claude Flight--include Sybil Andrews, Lill Tschudi, Cyril Power, and William Greengrass, as well as lesser known artists such as Diana Drew and Julia Malvorgordata. Sixty prints, lent by museums and private collections in the United States and abroad, show the influence of Futurism and Vorticism on scenes of everyday life rendered with dynamic rhythms, patterns, Cubist planes and forms, and vibrant colors. Organized by the Museum of Art at the Rhode Island School of Design, where it opens in January 1988, The Grosvenor School is accompanied by a fully illustrated catalogue.
August 23 - October 16, 1988

*Bent Wood and Metal Furniture: 1850-1946

This major traveling exhibition of 120 pieces of American and European furniture is the first comprehensive examination of furnishings made from materials that have been bent, rather than cut, carved, or cast. Many of the pieces—principally of wood and metal—were stylistically and technologically innovative at the time of their original manufacture, and most were in the forefront of the movement from handcrafted to machine-manufactured furniture. Included are archetypal and enormously popular bent-wood chairs designed by Michael Thonet and Josef Hoffmann, bent tubular steel chairs by Marcel Breuer and Ludwig Mies van der Rohe, and plywood chairs designed for mass production by Alvar Aalto and Charles and Ray Eames. Organized by The American Federation of Arts (a merging of the Art Museum Association of America and the American Federation of Arts), with support from American and German sponsors, the exhibition opened at the IBM Gallery of Science and Art, New York, in September 1986, and travels to seven other American museums before completing its tour in Cleveland. A fully illustrated catalogue accompanies the show.

November 16, 1988 - January 8, 1989

*Greek, Etruscan & Roman Statuettes

The Cleveland Museum has organized a major traveling exhibition of 75 small bronzes chosen from 14 public and private collections in the United States, presenting only free-standing human figures of superior aesthetic quality and condition. Arielle Kozloff, Curator of Ancient Art at the Museum, has organized the exhibition with the assistance of David Gordon Mitten, James Loeb Professor of Classical Art and Archaeology at Harvard University and Curator of Ancient Art at the Fogg and Sackler Museums of Harvard University; Marion True, Curator of Antiquities at The J. Paul Getty Museum; Suzannah Fabing, Managing Curator of Records and Loans at The National Gallery in Washington, D.C.; and John J. Herrmann, Jr., Associate Curator of Classical Art at The Museum of Fine Arts in Boston. The exhibition will be shown as well at the Los Angeles County Museum of Art (February 6-April 3, 1989) and The Museum of Fine Arts in Boston (May 1-June 25, 1989). A lavishly illustrated catalogue, including an essay on the functions and aesthetics of the small bronze human figure, photographs, and complete descriptions of all works in the exhibition will be available.
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The Museum hours are:

Tuesday, Thursday, Friday...10 am to 6 pm
Wednesday....................10 am to 10 pm
Saturday.......................9 am to 5 pm
Sunday.........................1 pm to 6 pm
Closed on Mondays, New Year's Day, July 4,
Thanksgiving, and Christmas.

Admission to the Museum is free.

Information on all exhibitions, including dates and funding, is accurate as of
August 1, 1987.

*Denotes exhibitions assisted by a grant from the Ohio Arts Council.

For additional information, photographs, or color slides, please contact the
Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard,
Cleveland, Ohio 44106; 216/421-7340.