

The Cleveland Museum of Art Schedule of Exhibitions for 2004

Draped in Splendor: Renaissance Textiles and the Church

September 7, 2003 – September 26, 2004

This exhibition features a selection of our European religious textiles and paintings from the 1300 and 1400s. There will be six religious paintings shown along with fifteen silk, velvet and embroidered textiles displaying religious scenes, chic Renaissance patterns and Asian influences.

Drawing Modern: Works from the Agnes Gund Collection

October 26, 2003 – January 11, 2004

One of the true tastemakers of postwar art in America, Cleveland native Agnes Gund has been collecting drawings for several decades. Her collection includes major pieces by some of the 20th century's most important artists, including Arshile Gorky, Paul Klee, Roy Lichtenstein, Jasper Johns, Ellsworth Kelly, Louise Bourgeois, Eve Hesse, Brice Marden, Bruce Nauman and Cy Twombly. In addition to these well-established artists, Gund also seeks out the works of a younger generation. Recently made works in the show will include pieces by Gabriel Orozco, William Kentridge and Rosemary Trockel.

A single admission fee covers this exhibition as well as *Jasper Johns: Numbers*.

This exhibition is supported in part by Hahn Loeser + Parks LLP.

Jasper Johns: Numbers

October 26, 2003 – January 11, 2004

This exhibition will be the first to concentrate in depth on a single subject by Jasper Johns (b. 1930), one of the major artists of the postwar era. In 1955, Johns did a series of encaustic and collage paintings of single numbers on a rectangular field, called *Figures* and then developed variations on this format, such as a sequenced repetition of the numerals in a grid format, the numerals in a double row and the 10 numerals superimposed on one another. These works are considered among the finest made by the artist. Although drawn from all periods of the artist's career, this exhibition of about 30 works will focus on the years between 1955 and 1996 and will include painting, drawing, collage and printmaking.

A single admission fee covers this exhibition as well as *Drawing Modern*.

Other venue: Los Angeles County Museum of Art (February 1-April 18, 2004)

Jasper Johns: Numbers is supported in part through the generosity of Agnes Gund and Daniel Shapiro.

Modern American Masters: Highlights from the Gill and Tommy LiPuma Collection

March 28 – July 18, 2004

The Cleveland Museum of Art is proud to exhibit highlights from the private collection of Cleveland native and Grammy-winning record producer Tommy LiPuma. Along with his wife Gill, LiPuma began collecting art in the early 1970's and has amassed an extraordinary group of paintings and watercolors by the leading American artists of the early 20th century. This collection, with works that span the years 1906-1946, reflects the personal taste of a man who has a deep passion for American modernism. Colorful and robustly painted this exhibition will feature works by Alfred Maurer, Marsden Hartley, John Marin, John Graham and Arnold Friedman.

Voyage of Discovery: The Landscape Photographs of Ray Metzker

December 7, 2003 – February 29, 2004

This exhibition of 110 images taken between 1985 and 1998 is the first major survey of the landscape photographs of Ray K. Metzker (b. 1931), a pioneering image-maker of the past four decades. During a trip to Tuscany in 1985, the artist abruptly switched from photographing the urban subjects most associated with his career to photographing the landscape. He often became interested in subjects that he perceived as metaphors for human situations. Metzker has worked in many locations, including the East Coast of the United States; Denver, Colorado; Door County, Wisconsin; Southern France; Turkey;

and since 1994, almost exclusively in Moab, Utah. The exhibition's catalogue includes an essay and chronology by former Cleveland museum director Evan H. Turner that investigates the evolution of Metzker's photography and the influence of historical landscape painters, especially Constable, Turner, Monet, Klimt and others, on his work.

Organized by the Philadelphia Museum of Art.

Assumed Identities: Nikki S. Lee Photographs

November 22, 2003 – January 21, 2004

Born in Korea, the New York based artist Nikki S. Lee explores disparate sub-cultural identities by integrating herself into selected communities. She accomplishes this immersion through a prolonged period of research and then by adapting a given social group's code of dress and identifying accoutrements, its recognizable behavior and body language. With the aid of elaborate makeup and wardrobe, she lives the life of a given group, such as a punk, a yuppie, a tourist and an elderly woman, for days or months. Taken by someone else with a snapshot camera, the photographs always include Lee, often depicted with people from the community she is examining. About 20 of her casual color images from various projects will be featured in this exhibition. Lee has a keen eye for social detail and her work is enriched by humor and satire.

2004 Project 244

Project Description

Three exhibitions annually will support the critical exploration of recent and newly created work by emerging and established artists locally, nationally and internationally, or focus on an overlooked or under-examined element in an individual artist's oeuvre. **Project 244** will offer approximately 600 square feet, with a ceiling height of 15 feet. It is adjacent to and accessible from the extant contemporary galleries, but is spatially and conceptually an independent entity. A primary goal for this project is to introduce and educate our visitors to the pluralistic approach today's artist evinces. Therefore, technical considerations are being programmed to support the display and interpretation of work in all media, from installation to projection and sound. No singular agenda will be adopted for these exhibitions, rather the gallery will be seen as a space for experimentation: a laboratory for new ideas that cannot be expressed through the museum's limited, through growing, collection of contemporary works. An important aspect of **Project 244** will be the development of associated publications and education and outreach programming. Gallery guides are planned for each exhibition that will both create a graphic identity for the space and project and provide emerging artists with an important vehicle through which they can promote and publicize their work potentially gaining wider recognition and advancing their careers. In the case of established artists, these guides will provide new scholarship on an overlooked area of their career. The CMA's department of Education and Public Programs will support and supplement each exhibition. The department's involvement with **Project 244** will be critical in promoting the central objective of expanding the public's awareness and understanding of art and artists of our time. Programs that include distance learning utilizing video conferencing and web-based technologies, school tour programs, workshops gallery talks and symposia and music and performing arts series, provide numerous opportunities to provide an integrated approach to explicating and interpreting the works presented in **Project 244**.

Trenton Doyle Hancock

December 14, 2003 – March 14, 2004 Project 244

Trenton Doyle Hancock's art reveals an obsession with feelings and associations both personal and universal, fictive and factual. His rich, inventive work tackles sticky subjects and addresses the emotional conflicts surrounding life, death and the nature of good versus evil through an inspired, idiosyncratic narrative of his own design. Central to the symbolism and mythology of Hancock's tale is a cast of characters including Mound #1, also known as The Legend, Loid, Painter, Torpedo Boy, the Vegans and Homerbuctus, figures embroiled in an epic struggle of carnal and spiritual forces. Hancock tempers his examination of weighty issues with a ribald sense of humor and an intuitive, inspired working process that embeds surprising elements and images within his densely populated stories. Paintings, drawings, assemblages and objects composed of acrylic, felt, fake fur, plastic and "disposable" matter are woven

together to create Hancock's strange autobiographical saga, one that explores his artistic and individual identities. For his Cleveland exhibition, Hancock will create an installation that includes a site-specific wall drawing, wallpaper designed by him, watercolors, drawings, etchings and a new painting that chronicles his ongoing, semi-autobiographical battle with elemental and cultural forces. Raised in Paris, Texas, Hancock currently resides in Houston. He is the recipient of grants from the Joan Mitchell Foundation in New York and the Camille Hanks Cosby Fellowship for African American Artists from the Skowhegan School of Painting and Sculpture. Hancock is also the youngest artist ever included in a Whitney Biennial.

Project 244 is supported in part by an anonymous gift.

Time Stands Still: Muybridge and the Instantaneous Photography Movement

February 15 – May 16, 2004

This is the first exhibition to present comprehensively the landmark motion photographs of British photographer Eadweard Muybridge (1830–1904) and chronicle the development of instantaneous photography from the invention of the medium to the rise of cinema. These stunning photographs, which capture events that occur too rapidly to be seen by the naked eye, are crucial to understanding the transformation photography generated in the visual culture of the 19th–century. More than 100 objects include photographs, equipment, drawings and ephemera arranged in 12 thematic sections. Much of the show will be drawn from the rich collections of Muybridge images and equipment at Stanford University, supplemented with loans from other public and private collections. Admission fee.

This exhibition was organized by the Iris & B. Gerald Cantor Center for the Visual Arts at Stanford University. The exhibition and catalogue are made possible through the generosity of Carmen Christensen and additional support from The Bernard Osher Foundation and the Cantor Arts Center Members.

The Quilts of Gee's Bend

June 27 – September 12, 2004

Drawing from the quilt collection of Tinwood Alliance, a non-profit foundation that supports African-American vernacular art, this exhibition will present 70 of the best of a body of textiles created by a group of African-American women quilters from the small community of Gee's Bend, Alabama. A number of the quilts span several generations and represent half a century of creative effort. Because of that, the collection offers a unique opportunity to examine in depth the works of a group of closely connected artists whose use of motifs, techniques and textiles both change and endure through several decades. Admission fee.

The Quilts of Gee's Bend has been organized by the Museum of Fine Arts, Houston and Tinwood Alliance, Atlanta.

Art from the Court of Burgundy (1364–1419)

October 24, 2004 – January 9, 2005

This international loan exhibition assesses for the first time the artistic legacy of the first two Valois dukes of Burgundy, Philip the Bold (1364–1404) and his son John the Fearless (1404–1419). Related to the French royal house of Valois, the dukes were active patrons of the arts, attracting to their service the most accomplished artists of their time: Claus Sluter, Claus de Werve, the Limbourg Brothers, Mechoir Broderlam and Henri Bellechose. Their elaborate palatial complex at Dijon was supplemented by dozens of residences throughout Burgundy and the Netherlands, all enlivened with costly furnishings, silver and gold plate, sculpture, tapestries and panel paintings. Not restricting their artistic interests to secular art alone, Burgundian court artists were often directed to supply ducal religious foundations and chapels with sculpture, altarpieces, liturgical vessels and illuminated manuscripts. The most prominent of these was the Carthusian monastery at Champmol, constructed to house the ducal tombs, famous for their exquisite mourning figures called *pleurants* (of which CMA has four). This exhibition of about 125–150 objects, co-organized with the Musée des Beaux-Arts in Dijon, will take advantage of recent research to assemble the finest examples of Burgundian court patronage (sculpture, panel paintings, illuminated manuscripts,

textiles, gold and silversmith works, jewelry, enamels and ivories) and illustrate the development of a Burgundian court style. Admission fee.

Organized by the Cleveland Museum of Art and Musée des Beaux-Arts, Dijon.

Other venue: Musée des Beaux-Arts, Dijon (May 27 – September 15, 2004).

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