

THE CLEVELAND MUSEUM OF ART Its Extensions Division

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The Extensions Division of the Department of Education at The Cleveland Museum of Art has a long and venerable history in providing service and educational exhibitions to the greater Cleveland community. Organized in 1916, the Extensions area was designed to provide local educational and civic institutions with valuable materials. The Extensions unit has continued this service for a long period of time and it has become a

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well esteemed part of the educational mission of the Museum.

The Extensions Division has maintained this unique service by preparing individually designed art displays for specific curriculum studies as well as preparing much larger, thematic exhibitions designed to reach the broader, adult public. The recipients of the materials have often been elementary and secondary schools, university-based galleries and community service facilities. The priority of the department remains constant — it is dedicated to the goal of educating by means of the art object. How effective these exhibitions have been, and the ways in which these installations have been varied over the years, remains one of the most cogent stories of The Cleveland Museum of Art. It is well worth further examination.

The Extensions History: The Collection

Often described as a “museum within a museum,” the Extensions Division is a caretaker to over 16,000 objects. Drawn from numerous geographical areas and from many historical periods — from the ancient world to contemporary times — the collection is a rich source

from which exhibitions can be developed. The varied media in the collection — painting, sculpture, prints, drawings, pottery, textiles — are systematically arranged, enabling the Extensions exhibition specialists to have ready access to objects to incorporate into their educational schemes.

Each year, the Extensions area adds approximately 100 objects to its collection either through gifts or purchases. Some monies for this activity come from The Harold T. Clark Educational Extension Fund, which was established expressly so that the Extensions collection would not remain stagnant; but, rather, would keep pace with other areas of the Museum through judicious purchases. The Gallery Group Fund, a Cleveland arts support organization, also provides some income for the purchase of works, as well as for supporting materials, thus providing another avenue for the Extensions area to increase its size and scope. Objects considered for the Extensions area, obtained either through direct purchase or as a gift, go through an extensive review process similar to the objects being accessioned for the primary collections of the Museum. However, there are additional stipulations for Extensions: (1) an object to be added must benefit the overall educational mission of the unit (this can be accomplished by the purpose of the object or the medium), and (2) to demonstrate that the collection has a serious need for the piece being assessed. As is sometimes the case, not every piece proposed to the unit is accepted or passed once the review process has run its course.

Materials for the Extensions collection have originated in several ways. First, art dealers, on a continuing basis, have offered objects for acquisition to members of the Extensions staff. Second, when members of the staff have gone to exhibitions or local galleries, they often find objects that would benefit the collection; these have often been proposed for acquisition. But, one of the largest means of adding to the collection, has been through the avenue of the private benefactor. Awareness by the public of the Extensions services has helped increase the visibility of the program and made it possible

for many members of the greater Cleveland community to increasingly approach members of the Extensions staff about potential donations. Thus, the greater the visibility of the program, the better the chance that the Extensions collection will have an opportunity to grow by keeping abreast of new possibilities in the community.

Among the recent gifts and purchases for the Extensions area, one can identify several that are both intrinsically beautiful and educationally significant. These include an *Initiation Ritual Mask*, Zimbabwe, Africa; a *Toradja Wood Head*, Indonesia; a *Basket, 1983*, earthenware by Susan A. Icove; a *Tree of Life* candleholder, Mexico; a Chinese silver filigree container; *Family*, a stone sculpture by Barnabas Arnasungnaaq; *Young Man Drawing*, pencil by George G. Adomeit; *Number 6*, a monoprint by Roy Dean DeForest; *Water Jug in the Form of a Duck*, ceramic by Jorje Wilmott, and *Sunset on the Cuyahoga*, a water-color by Florian K. Lawton. These are but a few of the recent additions to the collection that have given it added strength and significance.

Along with monitoring a resourceful collection, special support materials are also prepared to augment objects already housed in Extensions. For example, a pottery process set explaining the way in which slip casting was carried out was developed by ceramic artist Steven Judson Wilcox. This was an exceptionally valuable tool for the public to comprehend the ways in which objects are made. In the second instance, a lost wax bronze casting process set was commissioned for the area directly from the studio that made the piece in Cleveland. In this way, a local foundry helped explain the way in which bronze casting was done. The use of this process set has been requested by the Raleigh Museum, Education Department, in North Carolina. Other explanatory models exist for a commercial silk-screen process and, most recently, Yuji Abe, owner/director of The Yoseido Gallery in Tokyo, Japan, presented the department with a model of a Japanese folding screen, revealing the various stages and materials used in the preparation of a Japanese screen.

In effect, the Extensions collection is never stagnant. It is continually being reassessed, re-examined in order to keep pace with new techniques and achievements in the art world. The department is continually aware of the need to keep the Cleveland community informed, and for this reason does not rely on standardized exhibitions of stale material. The needs and the ideas of the greater Cleveland community are being anticipated as well as meeting the programs of the educational area of the museum. The focus on the school exhibit will further clarify the role of the Extensions Division.

School Services

Extensions, as one of its basic services, provides over 100 local schools (in 35 school districts) with exhibits designed around objects from the Extensions collection. These school displays are carefully integrated with the classroom curriculum in a process that has been worked out over the school year. Each of the schools serviced receives five separate displays during the academic year and these displays usually remain in the school for a period of no less than six weeks. In this way, both teachers and students have an opportunity to utilize the displays on more than one occasion, often returning to the display cases to study the objects at greater length and detail. There are no "pre-packaged" displays as each unit has been prepared with the needs and interests of a specific school in mind. While this amounts to an extraordinary amount of staff time, and detail, in the

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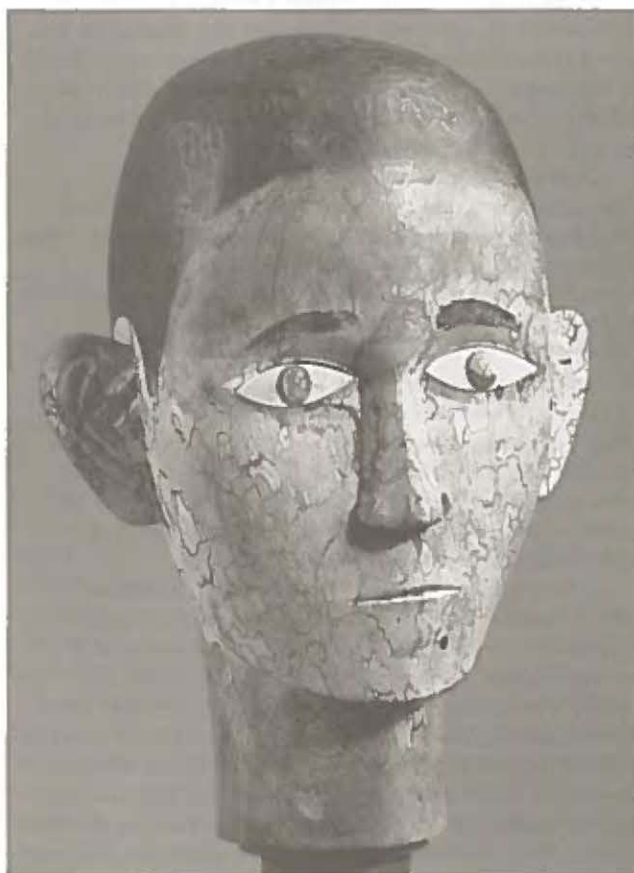
preparation of each display, the end result is a uniquely prepared unit that meets the needs and educational goals of the curriculum.

When a school is in line to start such a service, a special orientation — with an Extensions staff member — is held at the Museum. School administrators, along with classroom teachers, are required to attend; various grade levels and subject areas are encouraged to strengthen the service of Extensions in the school. Following the meeting, a faculty representative from the school is appointed to coordinate the school activities with the Museum. An Extensions exhibit specialist is also assigned, thereby strengthening the sense of continuity since it is this Extensions staff member who will work continually with the school.

The meeting at the Museum also fulfills another fundamental prerequisite: the school personnel are introduced to the values of the Extensions collection. Ideas, insights and new thoughts are shared and a valuable sense of inquisitiveness is generated as the school personnel look at the collection, gaining ideas as to how the various objects can best serve their interests.



INITIATION RITUAL MASK, *Zimbabwe*
Wood (carved and painted), cloth, and raffia
Early 20th century
The Cleveland Museum of Art



TAU-TAU (HEAD), *Celebes, Indonesia*
Wood (carved and painted), bone inlay
Early 20th century
The Cleveland Museum of Art

By the end of the meeting, the goals are outlined, leading to a much better understanding between the Museum and the school staff that will ultimately benefit the student.

The Extensions Division, as part of its responsibility to this program, has prepared an extensive pamphlet which lists all of the available thematic areas and materials. These possibilities extend from exhibitions on book arts to Eskimo materials, to a study of ceramics and ceramic techniques, to Delft ware from Holland, to design, to masks, to 15th-century armor.

Process sets are available with explanations of the

ways in which pieces have been made, thereby strengthening the educational missions of these displays. If an emphasis is placed on a historical context, the Extensions Division pamphlet also has a number of thematic concepts, such as Medieval crafts, that would help both teacher and student toward enriching their educational mission through a study of specific artifacts that can be obtained from the Museum collection. The orientation to the Extensions' services has also allowed the educator the opportunity to incorporate the Museum materials into a specific lesson plan as revealed in the accompanying sample prepared for a 24-week syllabus:

**LESSON PLAN FOR ANTON GRDINA ELEMENTARY SCHOOL
CLEVELAND CITY SCHOOL DISTRICT - OHIO**

JULIE A BUBALO
UNIT PLAN NUMBER II
Projected length: Eight weeks
Grade level: Third
Subject: "Book Arts"

OBJECTIVES - GENERAL:

This unit will attempt to:

1. Utilize and correlate the six weeks' showcase presentation from the Cleveland Museum of Art's Extensions Division, entitled "Book Arts" with the teaching of creative writing.
2. Correlate this unit with previous one in subject area, i.e., stories and poems must be about the Middle Ages.
3. Understand the term "Book Arts," including pop-up books and early hand-printed books.
4. Understand that people during the Middle Ages did not have printing presses to mass-produce books.
5. Consider books from an illustrative viewpoint as well as from the written word.

OBJECTIVES - SPECIFICS:

Some awareness and knowledge about:

1. Early manuscripts, i.e., books and documents written by hand before the invention of the printing press.
2. Who printed these early books by hand.
3. Who were the chosen few who had these books in their homes.
4. How the people received information and news during the Middle Ages.
5. Contemporary books, especially children's books and how they are illustrated.

Attitudes develop:

1. Enjoyment of visual aspects of books as demonstrated by Cleveland Museum of Art's "Book Arts" display.
2. Respect for writers and illustrators of books.
3. Respect and valuation for the availability of books to everyone.
4. Awareness of and value for the library as a wonderful resource for all of us.
5. Respect for and responsibility to care for books and return them.

Skills develop:

1. Ability to write a little story or poem around this specific subject matter.
2. Ability to illustrate story in a pop-up or contemporary way.
3. Artistic vocabulary growth.
4. Ability to create a satisfactory "Book Art" project that is aesthetically pleasing and comprehensible.

TECHNIQUES AND METHODS:

Various teaching approaches will be used:

1. Showcase window display entitled "Book Arts." A combination of older books, with modern and contemporary examples (including pop-up) will be the focal point and initial resource material for this unit of study.
2. Correlation between Cleveland Museum of Art's Extension program, i.e., that displays are to be used for educational purposes and the curriculum of the Cleveland public schools.
3. Brief discussions and suggestions as project progresses.
4. Critical analysis of children's writing.

MATERIALS:

A variety of art materials will be used:

1. Blank books.
2. Colored markers for illustrations.
3. Heavy tagboard and/or colored papers for drawings.
4. Pencils and writing paper.

STUDIO PROJECTS

Studio experiments will include:

1. Making up stories about castles, knights, dragons, etc.
2. Designing illustrations for their stories.
3. Building pop-up illustrations that are more three-dimensional in nature.
4. Tracing their finished projects into blank books after details have been worked out.

ACADEMIC ASSIGNMENTS

Making up stories about the Middle Ages with more emphasis on creative aspects, such as dragons, enchanted forests, magicians, etc.

A play entitled, "The Mystery of the Gumdrop Dragon" will be performed later on, with emphasis placed on improvisational aspects of playing a part.

SUMMARY

This unit of study about "Book Arts" concludes with:

1. An exhibit of the children's illustrated stories and poems.
2. Drawings of various characters in the play as depicted in the imaginations of the children as they rehearse their parts.
3. Performance of play when children are ready.
4. Finally, some sort of evaluation as a followup to this lesson to determine how well students performed, within the context of the stated goals.
5. A direct progression into the third part of this unit related to ARCHITECTURE TODAY.



SILVER FILIGREE CONTAINER, *China*
Silver gilt, enamel, coral and turquoise
Late 19th century
The Cleveland Museum of Art



BASKET by Susan A. Icové, *American*
Earthenware vase, 1983
The Cleveland Museum of Art

Once the material has been incorporated into a lesson plan — and objects to be used in the designed cases have been decided upon — faculty members then complete an application form provided by the Extensions Division. The exhibit selected, the unit being studied, the appropriate grade level, and the class activity are indicated on the application form for each six-week selection. A second choice is also noted, allowing the exhibition specialist in Extensions the liberty to select another theme if materials have been depleted from the

first selection or used in another school display. Detailed information is requested from all appropriate schools in order to select materials that are best suited for the given curricular activity.

The exhibition specialist has the responsibility of selecting the best objects to illuminate the chosen theme, designs the displays for maximum educational advantage within the specific work area, and then packages, delivers, and installs the exhibit in the selected school space. The Extensions Division staff member also



SUNSET ON THE CUYAHOGA by Florian K. Lawton
American
Watercolor, 1985
The Cleveland Museum of Art

monitors the use of the materials at the school. Reviews are conducted after each exhibition to assure that a meaningful display has been prepared, that it met the needs of the school children, and that it was appropriately utilized.

At the close of the school year, the Extensions Division believes that it has enriched and supplemented the educational substance of many greater Cleveland school programs. Some of these students even visit the Museum.

Thematic Exhibitions

In addition to the school activities, the Extensions Division has also been charged with preparing numerous educational exhibitions that travel to various regional community galleries, which are aimed at educating a sizable number of adults. These exhibitions utilize primarily the collections of the Extensions Division. Objects are also borrowed from other galleries, dealers, private collections, and occasionally, museums. These



BASSANO STRIPES by Jeanette Pasin Sloan, *American Color lithograph, 20th century*
The Cleveland Museum of Art



CEDAR: DAWN by Steven A. Ramsey, *American Glass vase, 1983*
The Cleveland Museum of Art

traveling shows will, at times, originate within the walls of the Museum (they have a long tradition of being shown first in the education galleries) or at one of the six outreach gallery facilities. This allows the general public, teacher, and student to visit an exhibition that they might not have seen at the Museum.

Each of the traveling exhibitions is carefully designed for its didactic role by an Extensions Division member. Descriptive wall copy, a small accompanying brochure, or an extensive, illustrated catalog are prepared. This

information provides valuable insight for a visitor viewing the show while stressing the appropriate themes and concepts. Some of the best exhibitions, within recent years, have been those that have explained and examined the various fundamental categories of creativity. A show, such as "Five Materials" (which explored wood, paper, glass, ceramics and bronze) provided information and examples of artists working in these media. The exhibition proved extremely popular with the public and was designed originally for the Wasmer Gallery of



FAMILY by Barnabas Arnasungnaaq, *Baker Lake, Canada*
Basalt sculpture, 20th century
The Cleveland Museum of Art



"TREE OF LIFE" CANDLEHOLDER, *Acatlan, Mexico*
Painted pottery, 20th century
The Cleveland Museum of Art

Ursuline College. This type of exhibition was also prepared for another interesting reason:

Ursuline College polled surrounding school districts to see how it could best integrate its exhibition program with community interests. The College wanted to broaden its audience, so an exhibition was developed that could do this job. The Extensions Division was contacted early in the deliberations and the responsibility shouldered by the Museum was to see if an exhibition

could be prepared that would go beyond its audience of immediate personnel and students.

Once the exhibition opened, it was apparent that providing services to this facility — through the creation of an easily grasped didactic show — had allowed surrounding school districts to take an active part in lecture and demonstration programs at the Wasmer Gallery throughout the duration of the show. Since five local artists were also requested to prepare process sets for each of their basic materials, the Extensions Division



YOUNG MAN DRAWING by George G. Adomeit,
American
Pencil on tracing paper, 20th century
The Cleveland Museum of Art



SEATED MAN IN BERET, HOLDING A PALETTE
by George G. Adomeit, *American*
Charcoal drawing, 20th century
The Cleveland Museum of Art

gained valuable material for its ongoing program and another way in which it could educate the public.

When each of these artists (discussing bronze casting, glassblowing, silkscreen printing, etc.) held a demonstration at the Gallery, each of the attending classes had been provided with historical data on the processes. In this way, students gained a solid perspective of what was to be covered in a demonstration before they actually attended the session. When this exhibition was later moved to another community gallery, the programs

were repeated with the same degree of success.

A second thematic exhibition, "Drawing," explored how lines on paper have helped clarify and realize the idea and vision of artists, architects, inventors, and engineers. This exhibit included examples of materials used in drawing media and study drawings for completed works of art by 20th century artists. Similar to "Five Materials," special workshops were prepared for students from grades K through 12. Curriculum guides — which included copies of descriptive materials for the show and



BAMILEKE BEADED ELEPHANT MASK
Cameroon, Africa
 Beaded leather and cotton, 20th century
 The Cleveland Museum of Art



NUMBER 6 by Roy Dean DeForest, *American* Embossed monoprint
 20th century The Cleveland Museum of Art



WATER JUG IN THE FORM OF A DUCK by Jorge Wilmott
Tlaquepaque, Mexico, 1959
 Burnished and painted earthenware
 The Cleveland Museum of Art

slides of selected objects — were developed for classroom instruction. All of these materials prepared the students for the exhibits and the workshop demonstrations.

A slightly different type of exhibition was prepared when "Progressive Visions: Downtown Cleveland, 1903-1930" opened at the Museum. This was a historical show, prepared by an intern from the art history program with Case Western Reserve University, that chronicled civic pride and challenge at the turn of the century in trying to plan the city's mall and public

buildings. Architectural drawings, original studies, presentation renderings, blueprints and photographs were used to reconstruct the history of the period and to show what was envisioned. Decorative objects, such as a 32-foot-long railroad bench from the Terminal Train Tower depot, were placed in the Museum lobby. A special lecture series was planned for the Museum's Wednesday Evening Summer Festival, which generated strong public interest in a show that would travel to three community gallery facilities. An extensive catalog

provided impetus to the show and new information focusing on unique aspects of the history of Cleveland.

With shows such as these, the thematic exhibition program has become a vital part of the arts curriculum of secondary schools, the surrounding school districts, and many adults. Additional thematic exhibitions are being planned that will meet the needs of classroom educators and spark new thoughts in the imaginations of young and old.

Modular Displays

Due to the diverse architectural settings in schools and galleries, a portable modular system was developed to allow for the proper presentation of an exhibit without altering the existing structure. These self-contained units permit the presentation of works of art, independent of the use of traditional space. The modular unit is comprised of freestanding panels, pedestals, display cases, and audio-visual units.

The modular unit displays present a single theme. Exhibitions such as, "Northwest Coast Indian," "Afro-American Art," and "The Age of Elegance, Cleveland Architecture, 1880-1914" are but a few of the themes presented.

"Line and Repeat Patterns" was designed specifically for use by the elementary schools. A display case consisting of 12 varied objects of diverse origin and material was presented. Each object emphasized line and its repeated pattern. Additionally, four larger-than-life sculptures were fabricated to further demonstrate the theme of the exhibit. The students were encouraged to actually "sense" (by touch, sight and sound) the exhibit in conjunction with planned classroom activity.

Varying themes for modular display are continually being developed to introduce and educate the public to works of art.

Conclusion

When considering the primary goal of the Extensions Division — to educate by means of the art object — we become aware of the complexity of such an undertaking. It is possible for students, while at a young age, to be introduced to art work. The exhibitions provided are correlated with school curricula, which further strengthens this well established program.

To continue museum education, the Extensions Division will consistently provide educational exhibitions to community galleries: a re-confirmation of the commitment to educate beyond the walls of a museum.

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