Dear Members,

Another busy fall season has arrived, and here at the CMA there is something for everyone. One might start by catching a few of the exhibitions that opened over the summer and will close before you know it. Medieval Monsters, a show featuring illuminated manuscripts from the Morgan Library & Museum in New York; the exhibitions Cai Guo-Qiang: Cuyahoga River Lighting and Water; Edward Burtynsky, each of which commemorates the 1969 fire on the Cuyahoga River; Lasting Impressions, celebrating 100 years of the Print Club of Cleveland; and Emeka Ogboh’s immersive installation Amú: The Gathering Place in the Ames Family Atrium.

Our program schedule for the fall brings such perennial favorites as the Chalk Festival, the Dr. John and Helen Collis Lecture, and the Fine Print Fair, while Cleveland International Community Day will take place October 6.

The museum’s next major exhibition, opening September 22, offers a real treat. Michelangelo: Mind of the Master brings together more than two dozen of the artist’s finest drawings, spanning his long career and his most famous works. Most of the drawings in the show come from the Teylers Museum in Haarlem, the Netherlands, and this exhibition is the first time that many are on view in the United States. As the title suggests, drawings such as these provide an exceptionally intimate glimpse of the artist’s mind and hand at work. Michelangelo lived to the age of 88 and must have produced thousands of drawings, but he also tried to burn his working sketches, making the stellar examples that remain all the more remarkable. A companion exhibition, Master/Apprentice, shows how artists ever since Michelangelo have continued to emulate his example, whether copying or seeking inspiration from his works.

Our colleague Elizabeth Bolman from Case Western Reserve University writes about the loan from Dumbarton Oaks of a set of exquisite silver patens, on view now in gallery 106A. Emily Liebert introduces a monumental cityscape. And there’s much, much more. Please join us soon!

Sincerely,
William M. Griswold
Director

Emeka Ogboh pauses during the installation of his sculpture-and-sound piece. Amú: The Gathering Place.
EXHIBITIONS

Michelangelo: Mind of the Master
September 22, 2019–January 5, 2020, Kelvin and Eleanor Smith Foundation Exhibition Hall. Spanning Michelangelo’s career and major projects, a group of rarely seen drawings showcases how the Italian Renaissance artist conceived the figures that appear in his finished works, including the Sistine Chapel ceiling and Last Judgment fresco.

Organized by the Teylers Museum in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Major Sponsors
Josef and Chico Anderson
Jane S. Franklin Foundation
Bill and Joyce Litzler

Sculpture in Honor of Helen M. DeGulis
Dedicated to the Memory of David A. Osgo and Claudia C. Woods
Dr. and Mrs. Gisela Peterson
Dr. Linda M. Sandhaus and Dr. Roland S. Philip
Aime M. Weil

Media Sponsor

Master/Apprentice: Imitation and Inspiration in the Renaissance
October 13, 2019–February 16, 2020, James and Hanna Bartlett Prints and Drawings Gallery (101). Works from the museum’s collection survey the impact of Michelangelo on the history and practice of art in Europe in the 1500s and beyond. On view are prints, drawings, and sculptures by artists who copied, imitated, or took inspiration from the Italian Renaissance master.

Organized in collaboration with graduate students in the course After Michelangelo, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWRU Joint Program

Major Sponsor

Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany
October 20, 2019–June 14, 2020, Julia and Larry Pollock Focus Gallery (101). This exhibition showcases Louis Comfort Tiffany’s iconic stained glass lamps and other Art Nouveau creations recently received from the estate of a distinguished Cleveland collector.

EXHIBITION

Mind of the Master

Michelangelo’s preparatory drawings provide a glimpse into his genius

“Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany” was supported by the Emma and Steve Zech Foundation, and the Arts and Humanities Council of the State of Ohio, Humanities Council, and the Cleveland Cultural District. The project was made possible in part by a grant from the Cultural Arts Council of the Cleveland Foundation.

Study of the back and left arm of a male nude for the tomb of Gianluca de Medici, 1523–24. Black chalk, 19.2 × 25.7 cm

© The Metropolitan Museum of Art

“Michelangelo: Mind of the Master” was supported by the Henry Luce Foundation and the National Endowment for the Humanities. This exhibition was organized by the New Orleans Museum of Art.

Cai Guo-Qiang: Cuyahoga River Lightning
September 22, 2019–February 16, 2020, Mark Schwartz and Bettina Katz Photography Gallery (230). Monumental color photographs by Canadian artist Edward Burtynsky present a global portrait of humanity’s increasingly strained relationship with water. These hauntingly beautiful images encourage us to ponder whether our current water-management strategies are among humankind’s great achievements or its most dangerous failures.

Organized by the New Orleans Museum of Art.

The Cleveland Museum of Art is pleased to present Cai Guo-Qiang: Cuyahoga River Lightning and Water: Edward Burtynsky as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all.

Book of Hours, in Latin and French (detail), c. 1500. Illuminated by Robert Boyvin (French, active early 1500s) or a follower of the Master of the Genoa Latin (French, active about 1475). France, Rouen, ink on vellum, 18.2 × 11.7 cm. The Morgan Library & Museum, New York, Gift of the headphone Foundation, 1977. 55.1 (file 300)

www.clevelandart.org
Among these sheets are two that Michelangelo made to prepare for the enormous Battle of Cascina (1501–4), a fresco commission for one wall of the grand hall within the Piazza della Signoria in Florence. The fresco was never completed, but Michelangelo’s planned composition was well known among Renaissance artists through his drawings. In one of the few surviving studies for the project, he used supple black chalk to sketch the strong outlines of a nude male figure striding forward while twisting in space (left). Combining his knowledge of ancient sculpture with that of human anatomy, he made a new type of human figure: heroic in form, monumental in scale, and active in pose. Such groundbreaking ideas about the expressive potential of the human body displayed, to his contemporaries, a shocking bravado.

Just a few years later, Michelangelo was in Rome to paint the ceiling of the Sistine Chapel (1508–12) for Pope Julius II. He used red chalk, a densely pigmented medium, to plan for many of the more than 300 figures across the fresco. The five double-sided drawings for this project displayed in the exhibition reveal his focus on the monumental figure as seen from far below. Strong outlines, precise rendering of dramatic light and shadow, and exploration of gesture—reaching, twisting, and extending—characterize these studies, including that of an ignudo (athletic male nude) to adorn the space between two narrative scenes (above). Michelangelo isolated the most complicated joints of the body, such as the shoulder and elbow (see p. 5), carefully planning their three-dimensional modeling in a piece-by-piece approach. He meticulously studied even those parts of the figure that would not necessarily be seen.

The works in the exhibition survive despite Michelangelo’s several campaigns to burn his drawings for fear that others would steal his ideas. Only around 600 drawings—out of what must have been many thousands—have survived the ravages of fire and time. Don’t miss this once-in-a-lifetime opportunity to experience the mind and hand of this legendary artist at work.
Master/Apprentice

During the Renaissance and beyond, every artist wanted to be Michelangelo

If the museum’s special exhibition of drawings by Italian Renaissance sculptor, painter, and architect Michelangelo Buonarroti leaves you craving more, you’ll enjoy this companion show exploring that master’s impact on the history and practice of art. Master/Apprentice: Imitation and Inspiration in the Renaissance surveys, through almost 50 works from the CMA’s collection, the enthusiasm with which Michelangelo’s creations have been copied, imitated, and continually reborn since the 1500s.

Word of Michelangelo’s genius and ambition spread early in the 1500s, when his sculpted David was unveiled in Florence (1504), his Sistine Chapel ceiling frescoes were completed in Rome (1512), and the first reproductions of his works were made as engravings. In The Climbers engraving, made just six years after Michelangelo’s 1504 commission to paint the monumental Battle of Cascina fresco in Florence’s city hall, engraver Marcantonio Raimondi quoted three figures directly from the left side of the composition. The print demonstrated Raimondi’s superior ability in accurately rendering Michelangelo’s heroic male figures.

Michelangelo’s keenly observed human figures made from live nude models also shaped the very idea of life drawing. Among several of such drawings in the exhibition, a work by sculptor Baccio Bandinelli reveals his dependence on Michelangelo’s famed nude figures on the Sistine Chapel ceiling. Like Michelangelo, Bandinelli brought to drawing a knowledge of ancient Greek and Roman sculpture, creating fine lines and shading with red chalk to imitate the appearance of sculpted stone.

Michelangelo’s attention to human anatomy so greatly influenced his contemporaries that the practice of dissection became a regular part of artistic training in Florence around 1550. Several drawings in the exhibition attest to the widespread study of anatomy, including one attributed to Bartolommeo da Arezzo that portrays a human torso stripped of its skin. Such studies, although they may seem macabre today, were intended to assist the artist in perfecting the human form, with Michelangelo’s nudes considered the ultimate model for imitation.

Even in the 1800s, French sculptor Auguste Rodin, among many other artists, turned to Michelangelo’s Sistine Chapel ceiling for inspiration. The twisting titans on Rodin’s sculpted pedestal base were inspired by Michelangelo’s painted male nudes on the ceiling. Rodin did not copy the poses directly but captured the energy and movement of the nudes in innovative three-dimensional forms. Master/Apprentice is the result of a graduate seminar in the CMA-CWBU Joint Program taught by Erin Benay and myself. The eight students in the seminar performed research and wrote labels for the works in the exhibition.

EXHIBITION

Master/Apprentice: Imitation and Inspiration in the Renaissance

October 13, 2019—February 23, 2020

James and Hanna Bartlett Prints and Drawings Gallery

Organized in collaboration with graduate students in the course After Michelangelo, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWBU Joint Program


Study of a Flayed Torso 1554. Bartolommeo da Arezzo (Italian, d. 1578). Pen and brown ink and brush and brown wash over black chalk; 40.5 x 27.6 cm. L. E. Holden Fund, 1975.26.b

Titans, Support for a Vase c. 1877. Figures modeled by Auguste Rodin (French, 1840–1917), probably designed by Albert-Ernest Carrier-Belleuse (French, 1824–1887). France. Glazed earthenware; overall: 37.5 x 38.1 x 38.1 cm. Leonard C. Hanna Jr. Fund, 1995.71

The Climbers (Three Figures from Michelangelo’s Battle of Cascina) 1510. Marcantonio Raimondi (Italian, 1475/6–1527/8), after Michelangelo Buonarroti (Italian, 1475–1564). Engraving; 28.6 x 22.9 cm. Gift of the Print Club of Cleveland, 1922.142

Major sponsor
In the Service of Salvation
Two early Byzantine patens from Dumbarton Oaks

Cleveland’s celebrated textile Icon of the Virgin is part of a major exhibition at Dumbarton Oaks in Washington, DC. In exchange, Dumbarton Oaks has lent the CMA two extraordinary early Christian liturgical vessels, now on view in gallery 106A.

The rite called the Eucharist (literally, “giving thanks”) reenacts the Last Supper, at which, according to the New Testament, Christ told his followers that the bread and wine at the table were his body and blood. During this ceremony, priests use special plates called patens to hold the bread and chalices for the wine. The faithful believe that by consuming this heavenly food, they assimilate to Christ and thus have the potential for salvation from death.

These two patens represent the finest surviving liturgical plates from the early Byzantine period (c. 300–726). Both were found in large hoards of liturgical vessels, known as the Sion and Riha Treasures, in Turkey and in Syria, respectively. During periods of unrest, their owners buried the objects but were unable to return and retrieve them. Dumbarton Oaks has numerous silver objects from the Sion Treasure, as well as a chalice and a fan from the Riha Treasure. Christians gave patens and other vessels to churches and often had inscriptions added around the rims recording their pious donations. The offering of such a special ritual vessel was believed to help the donor at the Last Judgment.

The larger paten, from the Sion Treasure, is an exceptionally luxurious, expensive object. Its size alone conveys its status, and its weight testifies to its value. Along with several other pieces in this treasure, the paten references the bishop Eutychianos, who is otherwise unattested in the historical record. The niello inscription around the rim translates from Greek as, “This was presented in the time of our most holy and most blessed bishop, Eutychianos.” Niello comprises a powdered metal mixed with sulfur that is put into incised designs. When heated, the mixture melts and creates a black surface, which can be polished to a sheen.

In the center of this elaborately decorated, gilded-silver paten is a Christogram, which combines the first two letters of Christ’s name in Greek, chi (Χ) and rho (Ρ). The Chi-Rho was a common early Christian symbol, used interchangeably with a cross, to represent Christ. The four lavishly ornamented rings around the paten’s rim contrast with the spare elegance of this symbol.

The ring of grape leaves refers to the wine served during the Eucharist, and the border features the repoussé technique, in which the back of a surface is delicately hammered to create raised shapes on the front. The Riha paten weighs considerably less and was presumably not as expensive a gift as the Sion paten, but it is still exceptional. The Greek inscription reads, “For the repose [of the soul] of Sergia, [daughter] of John, and of Theodosios, and [for] the salvation of Megasios and Nonnous and their children.” This paten has a wonderful representation of the Last Supper, in which Christ is depicted twice offering bread and wine to his 12 apostles.

The layers of narrative in this image go both backward in time to the Last Supper and forward to the celebration of the Eucharist in the present. They connect the apostles with Christians in church consuming the Eucharist and represent the belief that priests making the offering stand in for Christ. Like the Sion paten, the Riha paten is made of gilded silver, shaped with the repoussé technique, and inscribed in niello.

These two rare, distinctive patens evoke a much larger, multisensory ritual environment in which silver and gold plate shimmered in the sun and lamplight, incense wafted throughout the church, sacred images covered the priest’s robe, and mosaics and paintings adorned the walls. People not only saw a reflection of heaven around them, they also smelled, touched, and tasted it when consuming the Eucharist.

Paten with the Communion of the Apostles
585–78. Byzantium, early Byzantine period
(c. 300–726). Silver, gilding, and niello; overall: 35 x 35 x 3.2 cm. On loan from the Dumbarton Oaks Collection, BZ.1924.5

Paten with Christogram and Repoussé Border
565–78. Byzantium, early Byzantine period
(c. 300–726). Silver, gilding, and niello; overall: 60.5 x 60.5 cm. On loan from the Dumbarton Oaks Collection, BZ.1963.36.1

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Liu Wei in Cleveland

A collaborative exhibition with moCa brings the contemporary artist’s work to town

EXHIBITION
Liu Wei
October 13, 2019–February 16, 2020
Mark Schwartz and Bettina Katz Photography Gallery (230)

Emily Liebert Curator of Contemporary Art

This fall the CMA presents Liu Wei, a collaborative exhibition with the Museum of Contemporary Art (moCa) Cleveland. This is the first solo US museum exhibition devoted to internationally renowned artist Liu Wei. Works will be displayed concurrently at both institutions, offering an expansive view of the artist’s diverse practice.

Liu Wei was born in Beijing in 1972 as the Cultural Revolution was coming to an end. Liu and his family migrated throughout China during his youth because his parents, both physicians, were often assigned to new hospitals and clinics. Part of a generation of artists whose careers emerged during a period of rapid urbanization, he explores the social and political complexities of modern Chinese society. Using a range of media, including photography, painting, sculpture, and installation, he frequently integrates architectural forms into his work to reference his physical surroundings. Presenting the city as a vital force, Liu’s work poses questions related to the speed of modern life that undergirds urban growth. This perspective is distilled in works on view at the CMA.

The CMA’s presentation centers on Panorama No. 2 (2015–16), generously given to the museum by Richard and Michelle Shan Jeschelnig. Conjouring the seemingly infinite skylines of megacities, this monumental diptych exemplifies a technical shift that Liu introduced into his work in 2010, when he began using computer software to generate patterns of pixels that are converted onto canvas and then filled with color. While Panorama No. 2 refers to the artist’s architectural surroundings, because of the computer-driven patterning the imagery is not entirely representative, shifting between figuration and abstraction.

The imagery in Panorama No. 2 comes off the wall into real space through Love It, Bite It No. 3 (2014), a series of large-scale representations of architectural monuments made from animal edibles, primarily rawhide dog chews. In a witty contradiction, both the suggested power and the iconic status of the buildings are undermined through their sculptural material, which lends them a sense of fragility—and the potential for instant destruction at the whim of an animal. The work exemplifies Liu’s ongoing interest in exploring modernity through reverence and skepticism.

The subject of solo exhibitions at numerous international venues, Liu has also participated in several global biennials and significant contemporary art surveys, including most recently at the 58th Venice Biennale (2019); Faurschou Foundation, Beijing (2018); Solomon R. Guggenheim Museum, New York (2017); and Castello di Rivoli, Turin (2017). Among other accomplishments, the artist was nominated for the 2011 Credit Suisse Today Art Award and received the Chinese Contemporary Art Award for Best Artist in 2008.

Panorama No. 2 2015–16
Liu Wei. Oil on canvas; 350 x 400 cm. Gift of Mr. Richard Jeschelnig and Mrs. Michelle Shan Jeschelnig, 2017.103.

© Liu Wei

Love It, Bite It No. 3 2014
Liu Wei (Chinese, b. 1972). Oxhide, wood, steel; dimensions variable. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul. © Liu Wei
Facing the Ancestors
A Chinese painting undergoes conservation

A Chinese ancestor group portrait that was to be sold at a local auction house eventually found its home in the Cleveland Museum of Art’s Chinese painting collection. Thanks to the generosity of its donors, the painting is currently featured in the Clara T. Rankin Galleries of Chinese Art (240A). On view through February 8, 2020, the new installation Facing the Ancestors: Chinese Portrait and Figure Painting celebrates both the gift and the painting’s successful remounting into a Chinese-style hanging scroll. Shortly after its arrival at the museum last year, the artwork underwent treatment in the museum’s June and Simon K. C. Li Center for Chinese Painting Conservation.

In the standard frontal orientation of ancestor portraits, this scroll features six generations and is read from top to bottom, with men on the right and women on the left. Since husbands could have several wives, there are 13 men and 17 women accompanied by a female servant. Inscribed tablets note their rank and relation within the family; the bottom row contains the most recent generation, while the figure on the far right may have commissioned the painting. Square badges on the chests of court robes indicate a sitter’s rank as an official; wives would wear the same badge. Out of reverence, the clan’s descendants probably erased the family name on the scroll before it went on the art market. Scrolls of this type were hung over the home altar for worship during the New Year celebrations.

Previously framed under plexiglass, the painting was in poor condition and mounted in a panel format when it arrived at the museum. Executed with Chinese ink and colors on xuan paper, the work displayed creases, losses through flaking, scratches, foxing, yellowing, and accretions throughout. Inactive white mold was present in the painting’s upper right corner. Additionally, an entire bunch of flowers and the hair ornaments of the two female figures at the upper left were so poorly inpainted that their style did not match the original.

The initial assessment led to the decision to replace the old paper linings and fills and remount the painting in the traditional Chinese hanging scroll format. After the painting’s surface was gently cleaned and washed with warm water using a goat-hair brush, the old paper linings were removed. New linings of soft, thin, toned xuan paper were applied according to traditional Chinese mounting methods.

Numerous samples of the headdress ornaments and the camellia flower, often depicted in Chinese ancestor portraits, were painted on slips of sized paper before applying the best match to an area where the original paper and painting had been lost. Then the painting was spread on a drying board to seamlessly flatten and even out the paper linings and patches.

Retouching and inpainting areas of loss is controversial, and Western and Eastern approaches in conservation differ: the former leaves missing areas largely untouched but in a neutral tone, while the latter keeps painted areas intact and repaints them. The new method applied here is fully reversible and was developed to find a compromise between the two traditions. Senior conservator Puifang Zhu at the Shanghai Museum was a valuable collaborator for this undertaking.

Ancestor Group Portrait 1796–1820. China, Qing dynasty (1644–1911), Jiaqing period (1796–1820). Hanging scroll; ink and color on paper; painting: 155.2 x 90.2 cm. Gift of Joyce G. Ames in honor of her husband, B. Charles Ames, 2019.82

Clarissa von Spee
James and Donna Reid Curator of Chinese Art

Hsiao Yi-Hsia
Associate Conservator of Chinese Paintings

TOP TO BOTTOM
A New Approach Details from before, during, and after conservation of the women’s head ornaments at the upper left
Melodic Genius

The renowned string ensemble Fretwork performs music by
the greatest composers of Michelangelo's time.
Use your member discount!
cma.org/tickets

2019–20 Fall Series

The fall/winter concert series launches with a stunning array of artists from around the world and close to home, rang-
ing from traditions far and wide to ideas old and new. In ad-
dition to upcoming performances by Fretwork and the Zohn
Collective with La Coperacha puppet company from Mexico, we
present traditional Iraqi maqams by Hamid Al-Saadi, classical
Indian music by Zakir Hussain, and contemporary
African music by Fatoumata Diawara. The museum’s commis-
sioning series continues our partnership with the Cleveland
Foundation’s Creative Fusion program, this year presenting
world premieres by Aya Nishina (Japan), Aleksandra Vrebalov
(Serbia), and Luciano Chessa (Sardinia). Organists Pierre
Queval and Nicole Keller perform on the McMyler Memorial
Organ in Gartner Auditorium. Sarah Davachi, Dan Lippel, and
Mak Grgic perform at Transformer Station; and the spotlight
turns to local artists in our monthly series featuring young art-
ists from the Cleveland Institute of Music and the joint program
with Case Western Reserve University’s early and baroque mu-
sic programs, plus two appearances by Apollo’s Fire. More in-
formation and tickets at cma.org/performingarts.

Unless noted, performances take place in Gartner Auditorium.

Fretwork Presents “Music from the Age of Michelangelo”  Wed/
Oct 23, 7:30. This year Fretwork, the world’s leading consort of
viols, celebrates 50 years of performing music old and new, and
they’ll perform for us a program inspired by the exhibition
Michelangelo: Mind of the Master.

In 1501 (Michelangelo was born in 1475) Ottaviano Petrucci pub-
lished the Harmonice Musices Odhecaton, or One Hundred
Harmonic Pieces of Music; fea-
turing works by all the major
composers of the time; much of
the program is drawn from this
book. Don’t miss this illuminat-
ing concert featuring works by
Mariniano de Orta, Johannes de
Purcell, Josquin Desprez, and
more. Special CMA members
price $30–$40.

Chamber Music in the Galleries  Wed/Oct 2, 6:00. CIM Guitar
Studio. We welcome the start
of a new season of the popular
chamber music concert series
featuring young artists from
the Cleveland Institute of Music
and the joint program with Case
Western Reserve University’s
chamber music concert series
joining forces with the CIM
Guitar Studio.

Zohn Collective performs
Harmonic Pieces of Music
performing music old and new,
viols, celebrates 30 years of
violin collecting, and their per-
fornance is drawn from this
program inspired by the exhibition
Michelangelo: Mind of the Master.

Fri/Oct 4, 6:00. It’s a
nightmare party in the
Ames Family Atrium with a
different art-inspired theme each
month. Featuring music, gallery
experiences, performances, art
activities, and a cash bar, Mix is
for audiences 18 and over. $10, $15
at the door; CMA members free.

Mix: Anatomy Fri/Oct 4, 6:00. It’s
often said that if you can draw
the human figure, then you can draw
anything. When it came to the
human body, Italian Renaissance
artist Michelangelo loved sketch-
ing and positioning figures. Be
inspired by his works on view in
Mind of the Master and watch art-
ists sketch models and objects in
the permanent collection galler-
ies. Featuring DJ Mix and more.

Performing arts supported by

MIX: Decoded Fri/Sep 6, 6:00.
Join us as we blend art and tech-
nology. Groove to electronic and
house sessions by DJ MIMO and
visit the new ArtLens Exhibition to
experiment with games that invite
you to consider what art can be.
An artist-designed scavenger hunt
in the galleries offers rewards for
considering connections across
Time and Space.

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Talks and Tours
Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours
100 daily. Additional tour offered at 11:00 on Tues and Fri. Join a CMA-trained volunteer docent and experience the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent.
Visit cma.org/daily-tours for topics.

[American Sign Language]
Gallery Talks Sat/Sep 21 and Oct 9, 10:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Exhibition Tours
Medieval Monsters Through Sep 29, Wed and Sun/2:00. Limit 25. Tour ticket required.
Art Café at CMA Second Tue of every month, 2:00–4:00. If you are a caregiver or have cared for someone close to you, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

Art in the Afternoon
First Wed of every month, 11:55. For participants with memory loss and one caregiver. Pre-registration required; call 216-342-5607.
Curator Talk: Dai Guo-Qiang
Wed/Sep 4, 6:00, Julia and Larry Pollock Focus Gallery (100). Curator Caiya van Spie leads a tour of Dai Guo-Qiang's Cympagha River Lightning, which features three monumental ignite-gourd-painter paintings that reflect the artist’s thoughts on the state of our planet, wildlife, and the world’s diminishing natural reserves of fresh water. Free; no registration required.
Curator Talk: Edward Burtnyksy
Wed/Sep 4, 6:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Matthew Burtnyksy from CMA’s photography department leads a tour of Barbara Tannenbaum’s work in the gallery, which draws attention to current threats to clean, sustainable water and encourages visitors to reflect on individual actions that can impact the future of our planet.

Education
Visit cma.org/education for more events, classes, and workshops.

PANeL DISCUSSION
Art: Short for Articulation—From 19th-Century Techniques to the Smart Phone, Photography as Creative Expression Sat/Sep 21, 2:00, Rectical Hall. Column & Stripe and Cleveland Photo Fest present an interactive panel discussion about the historical and contemporary impact of the creative photographic on modern culture. Panelists include Herb Aschoffman, Jr., Donald Black, Unni Krishnan Pulikkal, and Linda Butler. Moderated by Ben Hauser.

THE DR. JOHN AND HELEN COLLIS LECTURE
Dangerous Beauty: Medusa in Classical Art Sun/Sep 29, 2:00, Gartner Auditorium. Kiki Karoglu, associate curator of Greek and Roman art at the Metropolitan Museum of Art, discusses a selection of works drawn primarily from the Met’s collection. Dating from the late sixth century BC to the 20th century, they range from ancient Greek and Roman armor, drinking cups, and funerary urns to Neoclassical cameos and contemporary fashion, including the earliest portrayal of Medusa in Greek art. Free; ticket required.

Michelangelo’s Figures, Turned and Toned Sat/Oct 12, 2:00, Gartner Auditorium. Michelangelo devised an extraordinary number of figural poses throughout his career, from the soldiers in the Battle of Cascina to the ignudi on the Stine Chapel ceiling and the damned in the Last Judgment. Cammy Brothers, associate professor of visual studies at Northwestern University, considers how the artist used drawing to create specific figures, what they shared, and how his approach compared to that of contemporaries such as Leonardo da Vinci and Raphael. Free; ticket required.

The Collis Lecture: Bronze ornament from a chariot pole (detail), AD 1–200. Roman, Imperial. Bronze, silver, copper; 18.3 x 17.9 x 10.7 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, 18.7

THE COLLIS LECTURE
Bronze ornament from a chariot pole (detail), AD 1–200. Roman, Imperial. Bronze, silver, copper; 18.3 x 17.9 x 10.7 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, 18.7

EDUCATION
You Ask, We Answer

Questions about knights are usually sparked by objects in the museum's permanent collection. For example, the Order of the Garter, called the Great George, portrays Saint George the martyr slaying a dragon. This chivalric order is the highest in the British honors system, which recognizes bravery, service, and faithfulness to the monarchy.

The king wears on his chest the star of the Garter, depicting the star and the Great George still feature on the uniforms of present-day British royals. On the insignia sewn to the velvet cape is a small knight on horseback, which is a symbol of the Order of the Garter, called the Great George.

If you have a question about the museum’s collection, history, or exhibit, or if you just want to see what other visitors are asking, visit clevelandart.org/ask. You ask, we answer.

Workshop Wednesday: Exploring Natural Pigments and Oils (all levels) Wed/Vol 15, 6:00–8:30. Instructor: Maggie Latham. $140, CMA members $120.

Workshop Wednesday: Feeding the Pose! Gesture Drawing & Yoga (all levels) Wed/Dec 11, 6:00–8:30. Instructor: Susana Grey $85, CMA members $40.

FRIDAYS


Design Your Own Tarot Deck (all levels) Four Fri/Vol 21, 6:30–8:30. Instructor: Susie Underwood.

NOTE: Children under 14 must attend with a registered adult. Adults without children are welcome at all-studio workshops.

Fees and Registration $140, CMA members $120. Register online or call 216-421-7350. Scholarships available; email FamilyYouthInfo@clevelandart.org.

Adult Studios

Fall Session Eight-week classes, Sep-Nov. Special workshops are offered on select Wednesdays and Saturdays, and new four-week mini-sessions are now available. Join practicing artists in our studios to play with ideas and materials while developing skills and techniques. All skill levels welcome.

TUESDAYS

Stilt-Life Painting (all levels) Eight Tue/Oct 1-Nov 19, 10:00-12:00. Instructor: Susan Gray $85, CMA members $240. Scholarships available; email FamilyYouthInfo@clevelandart.org.


WEDNESDAYS

Workshop Wednesday: Conté Pastel Drawing (all levels) Wed/Sep 11, 6:00-8:30. Instructor: Susan Gray $85, CMA members $240. Scholarships available; email FamilyYouthInfo@clevelandart.org.

Drawing in the Galleries (all levels) Eight Wed/Oct 2-Nov 20, 10:00-12:00. Instructor: Susan Gray $85, CMA members $245, $215. Register online or call 216-421-7350. Scholarships available; email FamilyYouthInfo@clevelandart.org.

Workshop Wednesday: Watercolor Discovery (all levels) Wed/Vol 6, 6:00-8:30. Instructor: Nancy Natrian. $150, CMA members $40.

Matthew Gangler

Head, Access Services, Ingalls Library

WORKSHOP WEDNESDAYS

NOTE: Children under 14 must attend with a registered adult. Adults without children are welcome at all-studios workshops.

Screenprinting (all levels) Wed/Sep 25, 6:00–8:30. Instructor: April Blackney. $50, CMA members $40.


Junk Shop Jewelry (all levels) Wed/Oct 9, 6:00–8:30. Instructor: Susie Underwood. $50, CMA members $40.


Monoprinting (all levels) Wed/Oct 23, 6:00–8:30. Instructor: Julie Schabel. $50, CMA members $40.

Linoleum Block Printing (all levels) Wed/Vol 20, 6:00–8:00. Instructor: Michael Marshall. $50, CMA members $40.

Register online at cma.org/learn or call 216-421-7350. Scholarships available; email FamilyYouthInfo@clevelandart.org.

Community Arts

Enjoy Community Arts activities and performances at area events. For details and information, visit cma.org.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $30 non-refundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefania Tauz at 216-707-2483 or CommArtsInfo@clevelandart.org.

NOTE: Children under 14 must attend with a registered adult. Adults without children are welcome at all-studios workshops.

For visitors enjoying a docent-led tour at the Cleveland Museum of Art, the experience appears effortless, belying the hours of thoughtful behind-the-scenes preparation. Docents develop tours with scholarly diligence, following their intellectual curiosity and enthusiasm to share the artworks that inspire them.

Each year these volunteer teachers welcome everyone from kindergarteners to adults with more than 800 tours on topics such as the permanent collection, museum highlights, gallery displays, and special exhibitions. To hone their skills, docents attend frequent weekly training sessions and lectures by curators, staff, and guest speakers. In addition to learning about the CMA’s collection and how to engage their audience, docents partake in significant independent reading.

Their research typically begins in the Ingalls Library and Museum Archives, where they seek biographical information on artists, critical analysis of artworks, and provenance history. The library’s collection of more than 540,000 volumes and approximately 100 electronic resources strongly supports their investigations. The reference staff carefully select material for the docent reserve shelf to enrich their study, while the Larry and Sally Zlotnick Sears Reading Room provides a tranquil environment conducive to scholarly pursuits.

Through their thoughtful work, docents deliver meaningful experiences to museum visitors, helping them appreciate and enjoy the artworks that are collected and exhibited for the benefit of all the people forever, as stated in the CMA’s mission. Please join us for daily tours at 10 a.m. and for special exhibition tours as listed at cma.org.
FILM

Abbas Kiarostami’s Koker Trilogy

John Ewing  Curator of Film

Fiction and documentary blend seamlessly in the Koker Trilogy, one of the major accomplishments of Iran’s late master filmmaker Abbas Kiarostami (1940–2016). Made between 1987 and 1994, the trilogy consists of three films centered around the eponymous northern Iranian village. In Where Is the Friend’s House? (1987), a Persian schoolboy walks many miles from Koker to a neighboring village to return a forgotten notebook to a classmate who will be in hot water without it. The second movie, And Life Goes On (1992), was released two years after an earthquake devastated northern Iran, killing tens of thousands of people. This docudrama follows a Kiarostami-like film director and his young son, both (played by actors) as they drive to quake-ravaged Koker on battered roads to discover the real-life fate of the two nonprofessional child actors who starred in Where Is the Friend’s House?

The trilogy concludes with Through the Olive Trees (1994), which expands upon a sequence in And Life Goes On. One of the nonprofessional actors in that second film is an earnest stonemason who seeks to marry the single young woman cast as his on-screen wife. But because he is poor and illiterate, she will have nothing to do with him. Yet he persists.

Kiarostami’s humanism and compassion shine through in all three films—along with his quietly radical commitment to the fourth-wall-breaking possibilities of contemporary cinema.

All directed by Abbas Kiarostami, this Persian with subtitles.

Where Is the Friend’s House?
Tue/ Sep 24, 145. Fri/ Sep 27, 7:00. Rectal Hall. An Iranian schoolboy walks miles to an unfamiliar village to return a notebook to a classmate who may be expelled without it. The first part of Kiarostami’s Koker Trilogy is a moving tale of compassion and moral courage enhanced by humor, suspense, and poetry. (Iran, 1987, 83 min.)

And Life Goes On
Tue/ Oct 8, 145. Fri/ Oct 11, 7:00. A film director and his young son drive to an earthquake-ravaged village in northern Iran to learn the fate of two children who acted in an earlier movie by the filmmaker. Shot in real locations shattered by a 1990 temblor, the second part of Kiarostami’s Koker Trilogy celebrates survival and resilience. (Iran, 1992, 95 min.)

Through the Olive Trees
Tue/ Oct 22, 145. Fri/ Oct 25, 7:00. A bricklayer starring in a movie being shot in an earthquake-ravaged Iranian village falls in love with his nonprofessional co-star, but she refuses to talk to him because of his lower station in life. The conclusion to Kiarostami’s Koker Trilogy is another tale of stamina and persistence. (Iran/ France, 1994, 103 min.)

Other Films

The Reports on Sarah and Saleem
Sun/ Sep 1, 1:30. Tue/ Sep 3, 1:45. Directed by Maysal Alayyan. An extramarital affair between an Israeli woman and a Palestinian man begins to have implications for the local security forces in this riveting psychosocial drama set in Jerusalem. Cleveland premiere. (Palestine/Germany/ Netherlands/Mexico, 2018, subtitles, 127 min.)

The Organizer
Sun/ Sep 15, 1:30. Rectal Hall. Directed by Mario Monicelli. With Marcello Mastroianni and Renato Salvatori. This Italian labor classic focuses on an itinerant professor who organizes a workers’ strike at a local tile factory. The movie’s honest, humane, often funny screenplay was nominated for an Academy Award. (Italy/France/Yugoslavia, 1963, subtitles, 130 min.) Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor; card-carrying union members $7.

Free Trip to Egypt
Sun/ Oct 6, 1:30. Various directors. Eight films (both animated and live action) from eight countries (Australia, France, Japan, Lithuania, Russia, South Korea, Sweden, and USA) compose this program of highlights from the New York Int’l Children’s Film Festival. Recommended for ages 8+. Cleveland premiere. (Various countries, 2017–18, some subtitles, Blu-ray, 72 min.) Any adult buying a ticket can receive one or two free tickets for children age 17 and under. Presented in partnership with the NYIFFC.

The Miracle of the Little Prince
Sun/ Oct 13, 1:30. Tue/ Oct 15, 1:45. Directed by Marjoline Boonstra. This new documentary focuses on a visual artist who has traveled The Little Prince, Antoine de Saint-Exupéry’s beloved children’s book, from French into four of the world’s most endangered languages: Tibetan, Tamaizagh (North Africa), Sámi (northern Finland and Scandinavia), and Navajo (Gila, Arizona). Cleveland premiere. (Netherlands/ Norway, 2018, subtitles, 89 min.)

EXHIBITION ON SCREEN
Encore Michelleangelo—Love and Death
Fri/ Oct 18, 1:30. Sun/ Oct 20, 1:30. Directed by David Bickerstaff. This recent film journeys from the print and drawing rooms of Europe through the chapels and museums of Florence, Rome, and the Vatican to explore the tempestuous life of the great Renaissance artist. (UK, 2017, approx. 90 min.) Special admission $15, CMA members $11.

Ophelia
Sun/ Oct 27, 1:30. Tue/ Oct 29, 1:45. Directed by Claire McCarthy. With Daisy Ridley, Naomi Watts, and Clive Owen. Set in medieval Denmark, this bold new film imagines the story of Hamlet from the perspective of one of the play’s female characters, the hero’s potential fiancée. “This vigorous, colorful and clever melodrama smartly rethinks both the play and the character.” —Hollywood Reporter. (UK, 2018, 114 min.)
The Jeschelnigs: A Panoramic Gift

The Cleveland Museum of Art is profoundly grateful to Richard and Michelle Shan Jeschelnig for their recent gift of the monumental diptych *Panorama No. 2* (2015–16) by Chinese artist Liu Wei, on view in the Mark Schwartz and Bettina Katz Photography Gallery (230) as part of the exhibition *Liu Wei*, which opens October 13 (see article on page 12).

In 2016 Michelle accompanied Reto Thüring, the CMA’s former curator of contemporary art, to Beijing to visit the artist in his studio. “We were both mesmerized by his complex, large-scale paintings of cities created with computer software,” she recalls. “Their intricate geometric patterns and color symbolize a universal urban metropolis.”

Cityscapes resonate with Michelle, who lives in Cleveland with her husband and daughters, Lindsey and Elise. She travels frequently to Paris, Beijing, and Shanghai as the deputy general manager for Fives, an industrial-engineering group based in France. A 2014 recipient of France’s Chevalier de Légion d’Honneur, Michelle serves on the CMA board of trustees. Over the past five years, she and Richard have generously sponsored the exhibitions *Albert Oehlen: Woods near Oehle*; *Painting the Modern Garden: Monet to Matisse*; and *Yayoi Kusama: Infinity Mirrors*.

“It was a great pleasure to give *Panorama No. 2* to the Cleveland Museum of Art, as the work represents my personal cultural heritage and passion for contemporary Chinese art,” she says. “We hope the painting inspires visitors to think about China’s dynamic presence as a leader in global art.”

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**PHILANTHROPY**

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**Fall Members Party**

Tue/Oct 17, 7:00, Ames Family Atrium. Celebrate Michelangelo: Mind of the Master with a night of modern Italian fashion, food, and fun!
Fine Print Fair

Celebrate the 35th Fine Print Fair, the Print Club of Cleveland’s annual benefit for the museum’s Department of Prints and Drawings. Fourteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary, for collectors at all levels. Enjoy hourly door prizes, educational tours, and activities, including printmaking demonstrations by students and professors from local universities.

OPENING-NIGHT BENEFIT PREVIEW PARTY
Thu/Sep 12, 6:00–9:00, Ames Family Atrium
$100 ($125 after Sep 1)
Be the first to view and acquire outstanding works, and enjoy a cocktail reception with a cash bar. Tickets are nonrefundable. For information about how to become a sponsor or to purchase tickets, call 216-707-6862 or visit engage.clevelandart.org.

FINE PRINT FAIR
Ames Family Atrium. Free admission.
Fri/Sep 13, 10:00–6:00
Sat/Sep 14, 10:00–5:00
Sun/Sep 15, 10:00–5:00

PANEL DISCUSSION
Sun/Sep 15, 2:00, Gartner Auditorium.
Collecting Prints. Led by Heather Lemonedes, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. Free and open to the public; no ticket required.

Floral Artistry

Celebrating 30 Years of Floral Design for the Cleveland Museum of Art
Tue/Dec 3, 10:30, Gartner Auditorium
Join us in celebrating the vision of two members of the Cleveland Museum of Art’s Womens Council, Ingrid Lüders and the late Josephine (Jo) Talbott, who established the Flower Fund Endowment in 1989. For three decades, the fund has supported the display of live flowers in the museum’s north lobby. Changed on a weekly basis, these arrangements have inspired museumgoers to visit the galleries and attend special events.

To mark the 30th anniversary of the Flower Fund, the Womens Council has engaged renowned British designer Joseph Massie to present a floral demonstration at the museum. Founder of his eponymous studio, Massie had earned a record five consecutive gold medals at the RHS Chelsea Flower Show by age 25. Today, his captivating designs are seen and in demand around the world. For more information, visit josephmassie.com.

$50 regular seating, $100 patron preferred seating. Order online at engage.clevelandart.org or call the ticket center at 216-421-7350. Limit two tickets per order.

RAFFLE PRINT

GALLERY GAME

X-Ray Insights

Many artworks hold hidden treasures beneath their surface, so conservators use X-rays to better understand them. Inside sculptures may lie metal rods, mirrors, or wooden supports. Below layers of paint sometimes lurk forms covered by the artist. These buried gems are revealed through X-radiography, a non-destructive analytical tool.

Find each X-ray’s match in the galleries.

Stop by the information desk in the Ames Family Atrium to check your answers.

Claire Appelmans Gallery Teacher
Vessela Kouzova Graphic Designer

www.clevelandart.org
New in the Galleries

Laments: Death came and he looked like . . .
1987. Jenny Holzer (American, b. 1950). LED sign, marble; 325.1 x 24.1 x 13.3 cm; 45.7 x 61 x 137.2 cm. Purchased with funds donated by Scott Mueller, 2019.19 © Jenny Holzer, member Artists Rights Society (ARS), New York

Keyhole

The CMA is proud to display Jenny Holzer’s Laments: Death came and he looked like . . ., a recent acquisition, and Elizabeth Murray’s Keyhole, a promised gift from Agnes Gund.

GALLERY 229C
Laments: Death came and he looked like . . . features a text written by Jenny Holzer from the perspective of someone who has died. Giving form to those words through flashing light in the LED sign and letters etched on the sarcophagus, Holzer integrates language and sculpture to evoke the sense of life being extinguished. This work is part of her Laments series created in response to the 1980s AIDS epidemic.

GALLERY 229A
In Keyhole, Elizabeth Murray overlaps two canvas panels to make a space between them that resembles a keyhole. The painting’s unique form exemplifies Murray’s interest in rethinking the standard traits of painting, such as the square or rectangular canvas that has long been the norm. As she created a singular style of painting, Murray also drew on iconic artists and art movements: here, the bottle form that spans the two canvas panels evokes imagery found in the work of Pablo Picasso, while the bright pink and yellow passages call to mind graffiti letters and Pop artists such as Andy Warhol.