FROM THE DIRECTOR

Dear Members,

As the leaves change to vibrant orange and red around Wade Lagoon, signaling the arrival of autumn in Cleveland, we welcome our members to enjoy an exciting slate of new special exhibitions and programs.

Fall begins with the anticipated exhibition *Impressionism to Modernism: The Keithley Collection*. The show celebrates Joseph P. and Nancy F. Keithley’s extraordinary gift and promised gift of their remarkable, wide-ranging collection. We are immensely grateful to the Keithleys for their transformative gift of more than 100 works of art, which visitors will have the opportunity to experience in its entirety for the first time.

A month later, *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel* opens on October 9. This once-in-a-lifetime exhibition features a wide range of rarely seen drawings from the Albertina Museum in Vienna, one of Europe’s oldest and finest repositories of Northern Renaissance drawings. I am thrilled to have Emily J. Peters, our curator of prints and drawings and a specialist in Netherlandish art, share her expertise and enthusiasm for these captivating works.

At the year’s end, previewed in this issue, *Photographs in Ink* will be on view in the Mark Schwartz and Bettina Katz Photography Galleries, exploring the use of photo-mechanical processes to widely disseminate images and their adoption by fine artists as content and aesthetic choice. *China through the Magnifying Glass: Masterpieces in Miniature and Detail* in the Julia and Larry Pollock Focus Gallery will showcase the CMA’s large number of high-quality, small-scale objects from various Chinese dynasties, which have mesmerized people of all cultures through the ages.

I am also pleased to mention *The Art of Ikebana: Japanese Flower Design*, an event that will be held at the CMA on September 30. Headmaster Hiroki Ohara will travel from Japan to celebrate the 40th anniversary of the Ohara School of Ikebana Northern Ohio Chapter with a demonstration in Gartner Auditorium. One of the world’s leading masters of ikebana, Ohara displays a creative energy and an immense talent that will dazzle the audience. Learn more from the event’s cochairs, Ursel Dougherty and Ingrid Lüders, on page 18.

A recent and unprecedented addition to our acclaimed holdings of Chinese art was the gift of *Taihu Stone, Large Perforated Garden Rock* by contemporary artist Liu Dan, arguably the greatest draftsman of modern China’s rocks. James and Donna Reid Curator of Chinese Art Clarissa von Spee offers more details about this acquisition on page 22. Finally, we are delighted to share a behind-the-scenes look at our terrific art-handling and packing team in the Department of Collections Management. I hope you enjoy getting to know the staff who ensure our collection is transported and installed most safely.

None of these exhibitions and programs would be possible without you, our loyal supporters and members. As always, thank you for your patronage. I look forward to seeing you soon.

With my gratitude,

William M. Griswold
Director and President

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COVER

*Garden Variations, Orange and Yellow* 1977.
Joseph O’Sickey (American, 1918–2013) Oil on canvas; 152.4 x 177.8 cm. Nancy F. and Joseph P. Keithley Collection Gift, 2020.171
As Joe notes in a conversation he and Nancy had with CMA director William Griswold—published in the book that accompanies the exhibition—throughout the collection, “color is the constant.” Indeed, visitors to the exhibition will be dazzled by color in the first artwork they encounter in the Kelvin and Eleanor Smith Foundation Exhibition Hall: Georges Braque’s *The Port of l’Estaque, the Pier* (1906). Painted when Braque was only 24 years old, the view depicts a harbor at L’Estaque, a fishing village surrounded by rocky cliffs and pine trees in the South of France. The sun-drenched colors of the Mediterranean coast enchanted the young artist, who later recalled: “It was in the South of France that I first felt truly elated. Just
think, I had only recently left the dark, dismal Paris studios where they still painted with pitch!” The artist’s enthusiasm and vigor were reflected in the powerful strokes of orange, pink, blue, and violet oil paint that pulsate throughout the marine view, expressing his emotional response to his subject. In 1906, Braque was a member of a group of modern artists that critics dubbed Fauves (French for “wild beasts”) for their bold brushwork, strident colors, and high degree of simplification that at times verged on abstraction. The Fauve movement was fleeting, lasting only a few years in the first decade of the 20th century, so paintings by Braque in this style are rare, but glorious in their sonorous colors.

Also in the exhibition, Henri Matisse’s Tulips (1914) was one of the first major modernist paintings the couple acquired. The leader of the Fauvist movement, Matisse employed an intense palette, which won him notoriety by 1910. He went on to develop a rigorous style of flattened forms, decorative line, and brilliant color, as seen in this deceptively simple painting of a vase of flowers, where passages of turquoise are punctuated by red, yellow, and white blossoms. Even before Matisse and Braque were inspired by the light of the South of France, Henri-Edmond Cross had moved to the Côte d’Azur in 1891. His 1890s views of the French Riviera, painted with daubs of color in a pointillist or Neo-Impressionist style, inspired the Fauves who visited Cross in the seaside village of Saint-Clair. The Pink Cloud (c. 1896) exemplifies Cross’s mature style. The painting depicts a sunset over the Mediterranean Sea. The titular cloud hovers over tranquil waters, and the glow of fading daylight is reflected throughout sea and sky. A pair of tall cypress trees link a shadowy garden in the foreground with the rose-colored sky above. Standing before this painting, I am overwhelmed with color, entranced by the dots of pigment that seem to include every possible variation of blue, green, pink, and violet.

Later in the exhibition, visitors will encounter two paintings by American modernist Milton Avery that reflect the artist’s use of glowing color and simplified forms. Throughout his career, Avery sought inspiration from everyday life, which he distilled into abstractions that would capture, as he described, “the purity and essence of the idea expressed in its simplest form.” Farm Yard (1948) depicts three chickens—pale pink, bright pink, and blue—scratching and pecking at the ground. Avery’s subject reflected his fondness for folk art; the fowls’ silhouettes resemble early...
American weather vanes. One is uncertain, with his playful imagination, whether the artist animated weather vanes or abstracted birds in a coop. Painted more than a decade later, Blue Bay (1960) was inspired by the artist's fourth and final summer visit to Provincetown, Massachusetts. Throughout his career, Avery's work became increasingly abstract; this composition depicts three boats and a wedge-shaped land mass amid a backdrop of water and sky. Much of the canvas is covered with long strokes of blue paint over a lighter blue ground. The land mass is so pale it seems bleached by the sun.

Much as paintings from the Keithleys’ collection exemplify the couple’s love of color, hues dazzling and delicate are also found in their Asian ceramics. A Ming dynasty porcelain bowl with a monochrome yellow glaze, made in the Jingdezhen kilns in Jiangxi province in the early 16th century, is unforgettable. The shade of yellow is difficult to describe; it’s not quite the color of a lemon, a daffodil, or a canary, but it sings brightly. The base of the bowl has a cobalt blue mark of the Zhengde reign (1505–21), renowned for its production of high-quality porcelain. Imperial marks were only utilized at workshops affiliated with the court in Jingdezhen, and most scholars believe yellow monochrome ware was reserved for the imperial household or for diplomatic gifts. The color therefore is often called “imperial yellow.” Another Chinese porcelain of astonishing color is the lobed vase with underglaze cobalt blue decoration from the Qing dynasty (1644–1911). Like the yellow bowl, this vase was made at the Jingdezhen kilns. So too does this vase have a mark in the center of its base of a cobalt blue leaf. Underglaze blue-and-white designs reached their highest painterly quality during the Kangxi reign. The skills of porcelain painters then rivaled those of professional painters.

The cobalt blue decoration in the Chinese lobed porcelain vase is echoed in Pierre Bonnard’s Fruit and Fruit Dishes (c. 1930), where a dining table is laid with blue-and-white ceramics filled with cherries, plums, oranges, and a round of cheese. The canvas reverberates with color and light. Even the white tones—perhaps those most of all—dance with highlights and shadows of green, blue, pink, purple, and violet. This still life by Bonnard—one of the artists most robustly represented in the Keithleys’ collection—exemplifies the couple’s penchant for color. Yet this painting also prompted me to identify another theme that appears throughout the collection: artists who were concerned with
evoking sensation and memory. Bonnard painted the world less as he saw it and more as a description of the feelings his subjects effectuated. At first glance, *Fruit and Fruit Dishes* depicts a summer meal, but more essentially, the painting conjures the pleasures suggested by fruit attractively arranged on a table. Such a scene might inspire memories of companionship—as implied by the cat and the dog—or of long, warm summer days when such fruit would have been harvested. It suggests that these joys are evanescent, fleeting as life itself. Bonnard studied his subjects from life but painted from memory. For me, without being sentimental, *Fruit and Fruit Dishes* expresses nostalgia for the joys of summer while acknowledging that bliss, by its very nature, is ephemeral.

The exhibition concludes with a room of paintings and color lithographs by Abstract Expressionist Joan Mitchell. Viewers will find Mitchell’s painting *Gouise* (1966), in which drips and strokes of green, ochre, and blue cascade down the canvas. This painting, like many of Mitchell’s works, is linked to the French countryside where she lived. However, *Gouise* does not depict the French village after which it is titled or any specific garden or vista. Mitchell said of her approach to painting: “That particular thing I want can’t be verbalized. . . . I’m trying for something more specific than movies of my everyday life: to define a feeling.” Essentially, *Gouise*, like nearly all of Mitchell’s paintings, is a distillation of memory or sensation, not unlike Bonnard’s paintings. While the natural world of gardens, rivers, and sunflowers inspired much of Mitchell’s work, she painted in the studio from memory, as did Bonnard. Color sings throughout Mitchell’s paintings such as *Gouise* and her yellow triptych *Some More* (1980), but it is the artist’s inner voice we hear rather than the world’s sounds.

Also in the exhibition’s final gallery is one of the most monumental of the Keithleys’ contemporary Japanese ceramics, Sakiyama Takayuki’s glazed stoneware vessel *Listening to the Waves* (2007). Sakiyama’s studio is on the western Izu Peninsula, or the Gold Coast of Japan, known for its sandy brown shores and pristine beauty. In 2005, he explained to *The Japan Times*, “All my work is inspired by the sea, especially the natural curve created by the waves.” *Listening to the Waves*, whose form fans from its base in rippling currents of sparkling sand that rise upward, is a love song to the sea. Like Bonnard’s paintings evoking the evanescence of life’s delights, or Mitchell’s inner meditations on the natural world, Sakiyama’s vessel conjures his deeply personal connection to the sea and invites the viewer to reflect on their own memories and sensations of bodies of water they have loved.

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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture. This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

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**Listening to the Waves**

How does one best live a moral life, be a good citizen, reconcile wealth with piety? These were pertinent questions for city burghers (citizens)—and civic artists—in the Netherlands during the 1500s, when proliferating international trade brought tremendous wealth to its cities. Moralizing images—those that scrutinize human actions and behaviors—emerged as one way to consider these questions and their many variants. Pieter Bruegel the Elder made the drawing Desidia (Sloth) (1557) in Antwerp for a series depicting the seven deadly sins (page 10). He incorporated a dozing female personification, Sloth, and her sluggish donkey into a vast landscape, illustrating the vice through a variety of comic elements and visual proverbs. An enormous man stuck in a house appears so lazy he cannot relieve himself without assistance. Scenes of everyday life, such as the tavern and gamblers, ensure that viewers cannot easily dissociate themselves from the implication that being human means taking the moral high ground is not always possible.

The variety of imaginative, hybrid creatures throughout Bruegel’s drawing recalls the art of Hieronymus Bosch. Working in ’s-Hertogenbosch about 60 years before Bruegel, Bosch pictured devilish creatures within hell scenes as emblems of sin. His drawing The Tree Man (c. 1500–1510) presents a horrifying monster: a giant tree with a human face and a cavernous thorax full of revelers (page 11). The beast overtakes a landscape, beyond which we see the profile of a Netherlandish city.

The city as a subject for art, as its intended setting, and as its target audience can be seen throughout the exhibition Tales of the City: Drawing in the Netherlands from Bosch to Bruegel. More than 90 drawings from the superb collection of the Albertina Museum, Vienna, along with examples from the CMA, explore the range of drawing practices in the period that encompassed the Protestant Reformation and the ensuing wars of religion. Urban populations in the Netherlands increased by 30 percent in the early 1500s. City burghers and institutions in Antwerp, Brussels, Haarlem, and other Netherlandish cities sought artists to decorate their churches, guild halls, civic buildings, and private homes. Drawing became an indispensable artistic tool to create and
plan projects including stained glass windows, tapestries, ephemeral decorations for festivals, paintings, and prints.

Splendid new buildings, churches, and plazas constituted a city only insofar as people circulated within them. Artists began to visualize this concept by utilizing urban settings as backdrops for narrative scenes, adding layers of meaning for their audience. The drawing by the Master of the Liechtenstein Cabinet on a vibrant, teal-tinted paper portrays nine scenes from the biblical Book of Esther across an imaginative civic stage. The eclectic mix of architecture includes a bizarre square building with a triangular inverted roof. At center stage, King Ahasuerus receives Esther, favoring her with his golden scepter. Esther’s fearless advocacy on behalf of her people was often evoked as exemplary by both sides in religious and political debates. The civic architecture connects past with present, creating resonances between Esther’s story and the world of the viewer.

Artists also sought to impress via displays of virtuoso draftsmanship on subjects that embodied civic prosperity and pride. Such mastery is apparent in the *penwerk* (pen work) drawing by Jacob Matham, *Neptune* (1602). *Penwerk* was a technical innovation requiring keen control of a pen to create swelled ink lines that terminate in tapered points to imitate an engraving. The Roman god of the sea had long-standing associations with the seafaring merchant cities of the Netherlands, appearing as a character in paintings, on architecture, and during civic processions. This fantastical portrait shows the wizened god with a long beard, an enormous conch shell helmet, and various sea-plant and crustacean adornments. The accuracy of Matham’s shell renderings indicates that he studied them in person, probably in the renowned collection of a textile merchant in his home city of Haarlem.

Portraits of urban inhabitants, imaginary and realistic city views, rare cartoons (full-scale drawings) for stained glass windows, and numerous innovative print designs populate this once-in-a-lifetime exhibition, which travels only to Cleveland and Vienna. The plethora of subjects, functions, and techniques of drawings on view demonstrate, above all, how artists grappled with issues of morality, religion, and political debate in their vibrant but turbulent urban environments.

Generous support is provided by the Robert Lehman Foundation. Additional support is provided by Randall J. and Virginia N. Barbato.

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The exhibition catalogue for *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel* was produced with the generous support of the Tavolozza Foundation.

Generous support of the exhibition symposium is provided by the Robert Lehman Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Exhibitions through November 2022

MEMBERS SEE ALL TICKETED EXHIBITIONS FOR FREE!

**The New Black Vanguard: Photography between Art and Fashion**
Through September 11, 2022
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

Young Black artists from Africa and the diaspora explore the cross-pollination of art, fashion, and culture. Their photographs, videos, and publications present new perspectives on photography and notions of race and beauty, gender and power. Installations of fashion elucidate the art of the stylist.

**Tales of the City: Drawing in the Netherlands from Bosch to Bruegel**
October 9, 2022–January 8, 2023
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

More than 90 drawings from the Albertina Museum, Vienna, showcase the creations made to adorn the Netherlands' vibrant cities in the 1500. Works by Hieronymus Bosch, Pieter Bruegel the Elder, and Hendrick Goltzius show their navigation of a turbulent century of expanding wealth from international trade, religious conflict, and war.

**Cycles of Life: The Four Seasons Tapestries**
Through February 19, 2023
Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

Last displayed in 1953, this rare set of four late 17th- or early 18th-century French tapestries is examined through four themes—their initial design and production, subsequent reproduction and alteration, later acquisition by the museum, and recent conservation treatment.

**FRONT International 2022: Oh, Gods of Dust and Rainbows**
Through October 2, 2022
Firelei Báez: Betty T. and David M. Schneider Gallery | 218; Nicole Eisenman: James and Hanna Bartlett Prints and Drawings Gallery | 101; Mark Eich and Tyler Mitchell: Mark Schwartz and Bettina Katz Photography Galleries | 230; Maria Hassabi: Ames Family Atrium; Julie Mehretu: Julia and Larry Pollock Focus Gallery | 010; Yoshitomo Nara: Toby’s Gallery for Contemporary Art | 229C

**Global Feminisms + Video Art**
Through December 4, 2022
Gallery 224B

**Impressionism to Modernism: The Keithley Collection**
Through January 8, 2023
The Kelvin and Eleanor Smith Foundation Exhibition Hall

**Contemporary Installation**
Through September 25, 2023
Toby’s Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Galleries 229A–C

**Japan’s Floating World**
Through October 9, 2022
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

**The Pink Cloud**

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The Pink Cloud


FRONT International 2022: Oh, Gods of Dust and Rainbows

Impressionism to Modernism: The Keithley Collection

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Japan’s Floating World

The Pink Cloud

The New Black Vanguard: Photography between Art and Fashion

Tales of the City: Drawing in the Netherlands from Bosch to Bruegel

Cycles of Life: The Four Seasons Tapestries

FRONT International 2022: Oh, Gods of Dust and Rainbows

Global Feminisms + Video Art

Impressionism to Modernism: The Keithley Collection

Contemporary Installation

Japan’s Floating World
Creating Urgency: Modern and Contemporary Korean Art
Through October 23, 2022
Korea Foundation Gallery | Gallery 236

These works showcase Korean artists’ urgency to define and shape their diasporic identity. New acquisitions, Suh Se Ok’s Person and Haegue Yang’s The Intermediate—Naturalized Klangkoerper, make their debut.

Escaping to a Better World: Eccentrics and Immortals in Chinese Art
Through November 6, 2022
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

These works narrate stories through paintings, porcelain, and metalwork of legendary figures with otherworldly behavior and appearances who embody the longing to escape this world.

Ancient Andean Textiles
Through December 4, 2022
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Textiles from civilizations that flourished in the ancient Andes, today mainly Peru, are unified through their uniqueness, whether their rarity, complexity of execution, or luxuriousness of materials.

Native North America
Through December 4, 2022
Sarah P. and William R. Robertson Gallery | Gallery 231

This display features objects from the Great Plains, including a child’s beaded cradle, beaded or painted bags, and a woman’s hairpipe necklace.

Arts of Africa: Gallery Rotation
Through December 18, 2022
Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 20th-century works from northern, southern, and western Africa are on view. The first inclusion of a northern African artist in this space, digitally carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

Text and Image in Southern Asia
Through March 5, 2023
Gallery 242B

Illuminated manuscripts for Jain and Buddhist communities include examples from India, Sri Lanka, Nepal, and Myanmar (Burma), from the 1100s to 1800s. Complementing them are paintings, votive sculptures, and vintage photographs of sites that are major repositories of such manuscripts.

The Medieval Top Seller: The Book of Hours
Through July 30, 2023
Gallery 115

Devotional books of daily and special occasion prayers, books of hours were ubiquitous in the Middle Ages. Primarily for lay people, these volumes are windows into the medieval world and their original owners’ lives.

Modern Japan
October 14, 2022–April 2, 2023
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Acquisitions and gifts since 2020 have expanded the CMA’s collection of modern Japanese art in paintings, prints, and textiles, some of which will make their debut.

Old and New in Korean Art
October 28, 2022–April 23, 2023
Korea Foundation Gallery | Gallery 236

This installation looks at the dynamics and tension between tradition and innovation in Korean art. Paintings illustrate developments in how Korean artists in the early 20th century built on and broke with tradition using new artistic language and practice.

Modern Impressions: Light and Water in Chinese Prints
November 11, 2022–May 7, 2023
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Works acquired by the CMA in the past five years by contemporary Chinese printmakers will be on display for the first time. By bringing diversity in geography and gender to the museum’s renowned prints and drawings collection, these artists demonstrate the print medium in new ways and in diverse formats.

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In fourth grade during career day, I vividly recall looking through a magnifying lens at a photograph on the front page of the local newspaper. I saw the image dissolve into a mesmerizing abstract field of dots. I later learned that the dots of printer ink that enabled this magical experience are part of a rich history going back over a century. It is the history of photomechanical processes: a variety of techniques that are part photography and part printmaking. Each process has distinct underlying visual fingerprints, such as patterns of dots, lines, or grids. When printed, the arrangement of ink comes together in viewers’ eyes and brains to form the photographic image.

Photographs in Ink presents two intertwined narratives: the use of photomechanical processes to widely disseminate images and their adoption by fine artists as content and aesthetic choice. The earliest examples in the exhibition showcase scientific photography. From microscopes to X-rays, new technologies combined with photography to enable visualization of the world beyond the limits of human sight. In the 1890s, astronomers Maurice Loewy and Pierre Henri Puiseux published an atlas of the moon with images taken through a telescope. The images were realized as large-scale photogravures, an etching process. This project remained the most accurate reference of the lunar landscape until the era of space travel. Because of photogravure, the results of the individual experience of looking through a powerful telescope could be collectively viewed by an audience, regardless of weather conditions.

This exhibition illuminates how photomechanical techniques proliferated across industries and artistic movements. Beyond the images’ use for visual communication, artists were drawn to the techniques for creative expression. In the second half of the 20th century, Pop artists explored the aesthetics and tools of mass media. Andy Warhol famously utilized the halftone, the pattern of differently sized dots I saw as a child in the newspaper. Warhol used the halftone’s association with commercial printing to comment on the relationship between the image of a celebrity like Elizabeth Taylor or Marilyn Monroe, popular culture, and fine art.

While the tools of mass media have transformed over the years, contemporary artists continue to use these techniques in their art. Through recent acquisitions and rarely seen works from the museum’s holdings, along with loans from several local collections, this exhibition highlights the strength and versatility of these subtle but ubiquitous processes.

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Miniatures have mesmerized people universally throughout the ages. Unlike large objects, their presence does not intimidate the beholder. The miniature, the small object, or the fragment demands attention to detail and employs the imagination. Moreover, by offering an alternative world, miniatures can suggest the opportunity to control and master an environment as well as the tantalizing possibility of possession.

The CMA’s Chinese collection has a large number of high-quality small-scale objects dating from early historical times to the 1800s. China through the Magnifying Glass: Masterpieces in Miniature and Detail in the Julia and Larry Pollock Focus Gallery explores the role and function of these masterpieces of artisanry in six themed sections, including “Objects of Ritual and Devotion,” “Luxury and Pride in Craftmanship,” “The Scholar’s Desk,” “Toys, Boys, and Games,” and “Accessories and Ornaments.”

Exhibitions of miniature objects are rare, perhaps because visitors cannot handle them or study minute details up close by turning them around. However, in this exhibition, the visitor’s experience is augmented through three-dimensional photogrammetry, an initiative to make images of the collection accessible to all in the museum’s digital collection database. A separate section in the exhibition space will offer tablets that turn objects around digitally, allowing visitors to view them from all sides and angles and zoom in and out on details, similar to handling the objects. In addition, magnifying glasses will be provided.

A highlight in the exhibition is a paperweight in the form of an eighth-century recumbent bull. Made of solid gilt-bronze, it was meant to be placed on a scholar’s desk. Chinese literati-officials whose daily routine was administrative work in an office enjoyed precious objects on their writing desks that offered distraction and demonstrated good taste. Oxen were precious livestock, as they could pull carts and plows. Often depicted in landscape paintings and in pictures of tilling the spring soil, the bull possessed a nature that was traditionally likened to the willingness of a loyal civil servant who bears the burden of hard labor without complaints.

Recumbent Bull 700s.
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Give to the CMA Annual Fund and help us preserve works of art for the benefit of all. Did you know that every work of art on view at the museum first goes through the CMA’s conservation labs? The conservation department is where art meets science, and it is there you will find the museum’s professional conservation team with specialties as diverse as the museum’s galleries—in paintings, paper, objects, textiles, Asian paintings, frames, and more.

Through your generous CMA Annual Fund donations, the museum has begun a multiyear treatment on the 17th-century Neapolitan painting *Venus Discovering the Dead Adonis* (c. 1650) with the goal of attributing it through technical and art historical research and returning it to our galleries.

Keep the momentum going and give a gift in any amount today! Annual Fund gifts sustain the work of our talented staff.

#SAVEOURVENUS

www.clevelandart.org
The Art of Ikebana

Japanese flower design with the Womens Council

“The fascination of ikebana is endless. Although the life of each ikebana [arrangement] is short, the moments spent making it are so absorbing that all else vanishes.”

—Houn Ohara, Third Headmaster of the Ohara School of Ikebana

On September 30, 2022, at 5:00 p.m. in Gartner Auditorium, the Womens Council in collaboration with the Cleveland Museum of Art and the Ohara School of Ikebana Northern Ohio Chapter will present a demonstration by Headmaster Hiroki Ohara, the fifth headmaster of the Ohara School of Ikebana, to benefit the CMA. Event cochairs Grand Master of the Ohara School of Ikebana Ingrid Lüders and Second Master of the Ohara School of Ikebana Ursel Dougherty share more about this art form and the upcoming event.

What is ikebana?
Ask someone about the meaning of ikebana, and the words Japanese and flowers immediately come to mind. Yet ikebana is so much more. It is performance art in which nature’s beauty and forms provide the palette and the arranger’s creativity becomes the brush to create a unique work of art. Together with tea ceremony and calligraphy, ikebana has become a social mainstay.

Practitioners of ikebana follow three leading principles: movement, balance, and harmony, with line, color, and material as architectural tools to achieve these principles. Today, after six centuries of evolution, the practice of ikebana is one of spiritual reflection, philosophical interpretation, and bold creative innovation to form a display of communion with nature.

The Japanese art of flower arranging dates back many centuries. Can you share more about its early history?
As Buddhism took root in Japan, offerings, called kuge, emphasized simplicity; typically, three flower stems or branches were used to symbolize the harmony between man, heaven, and earth.

Scenes of ikebana first appeared on scrolls and drawings in the 13th century. Ikebana gradually began manifesting itself in Japanese culture as a secular art form in the 14th century, becoming a common practice. Many schools arose in Japan, each promoting stylistic preferences. In the second half of the 16th century, during the Edo period, decorative rikka, a sophisticated form of ikebana making symbolic references to landscape and Buddhist cosmology, became popular. As ikebana’s classical form matured over the next few centuries, influenced notably by Confucianism and the Chinese literati, the art retained the strong symbolic and philosophical roots of its origins.

Is ikebana practiced outside Japan?
During the 19th and into the early 20th century, the practice of ikebana began to reflect changes and openness between Japan and the West. After World War II, ikebana took flight and began making an impact abroad. Particularly over the past two decades, it has risen to become a pillar in floral arranging. Countless admirers in many countries now study this exquisite art form.

Today, the Ohara School of Ikebana Northern Ohio Chapter represents one of the largest chapters outside Japan.

What is the history of the Ohara School of Ikebana and the background of Headmaster...
Hiroki Ohara who will lead the demonstration? The Ohara School of Ikebana, known as Ohara Ryu, is among the three leading schools of ikebana today. Generally known for its introduction of moribana (a cluster-like arrangement), the school was founded in 1895 by Unshin Ohara during a time when Japan began opening itself up to the influences of Western culture. Moribana is arranged in a round, flat container and was the first headmaster’s way of integrating colorful Western flowers in traditional Japanese ikebana. Ohara School arrangements emphasize achieving balance through a scalene triangle formed by an arrangement’s three main lines—the subject, the secondary, and the object. Even in free expression arrangements, this triangle remains important to achieve harmony and balance.

Headmaster Hiroki Ohara, current headmaster of the Ohara School of Ikebana, is renowned for his creativity. He followed a fateful path to become the school’s fifth headmaster. Born into one of the acknowledged cultural family legacies of ikebana, he was only three years old when his father, Headmaster Natsuki Ohara, the school’s fourth headmaster, passed away. He was only six years old when his grandfather died, after which he made his first flower offering as the fifth headmaster for the Ohara School’s 100th anniversary. As he recalled in an interview about why he chose to continue in the footsteps of his ancestors, “I had no idea at all that I was born into an ikebana family!” Still, at around age 13, he recognized that it was his responsibility to pass on the knowledge and traditions of the Ohara School of Ikebana to following generations. He thus decided to advance the great achievements of his ancestors’ work at age 16.

What is the connection between ikebana and the Cleveland Museum of Art and its collection? The rich array of Japanese art in the CMA’s collection has been an inspiring catalyst for students of ikebana and for demonstrations of floral art at the museum over the past 42 years. The first ikebana demonstration at the CMA was in 1980 by Natsuki Ohara. Nine years later, Ohara School professor Kazuhiko Kudo was invited to give a second demonstration at the CMA. Sponsored by the Womens Council, that event raised the seed money for establishing the Womens Council Flower Fund, which generates funds for brightening the CMA’s lobby with a fresh arrangement of flowers every week. Ohara professors Morishita and Nishi visited in 2012 for a third demonstration of arrangements at the CMA. The upcoming event will be the fourth of its kind.
To the west of the museum is the Smith Family Gateway, a seven-acre park along Doan Brook, and the Nord Family Greenway. There is also the Fine Arts Garden to the south, which includes Wade Lagoon. The areas surrounding the museum are the perfect place to spend the afternoon. Stop by the CMA’s Provenance Café to pick up some snacks for a picnic and find the perfect spot to relax near one of the outdoor sculptures, such as ART (1972/2011) by Robert Indiana or Belt (2007) by Deborah Butterfield. Also, be sure to find your zodiac signs in Twelve Signs of the Zodiac (1928–29) by Chester A. Beach in the Fine Arts Garden near the Fountain of the Waters.

The CMA is open until 9:00 p.m. on Wednesdays and Fridays and always free. It is a great stop after dinner to enjoy a glass of wine or a dessert from the café before exploring the galleries. To sneak some time alone, visit the Elizabeth G. and John D. Drinko Gallery (301), an intimate space that sits perched above the beloved Jack, Joseph and Morton Mandel Armor Court. Before leaving, visit the museum store to find a memento for your date. With a unique and inspiring array of apparel, accessories, home goods, prints, and gorgeous jewelry, there is something for everyone.
The extraordinary gift and promised gift by Clevelanders Joseph P. and Nancy F. Keithley to the CMA will be on view through January 8, 2023. The Keithleys’ love of color—shades both brilliant and subtle—is a unifying thread that runs throughout the varied works the couple acquired with love and care, now shared with the public. Impressionism to Modernism: The Keithley Collection is free for members.

After visiting the exhibition on Friday, November 11, 2022, make your way to Gartner Auditorium at 6:00 p.m. for The Art of Collecting, a panel featuring collectors from beyond the realms of art and antiquities that explores the ways people collect all sorts of things, from records to sneakers. Each collection is personal and driven by the passion of the collector.

There are so many ways to learn something new at the CMA. Daily highlights tours are offered at 1:00 and 1:30 p.m. with an additional tour on Tuesdays at 11:00 a.m.; tours are free, but tickets are required. Visit cma.org/visit for a list of monthly topics. Or you can download the ArtLens App to design your own self-guided multimedia tour or choose one made by fellow visitors.

The museum also offers monthly opportunities to get creative with our Artist in the Atrium program. Join experienced practicing artists to get a firsthand look at the art-making process by watching demonstrations and playing with materials yourself. All skill levels welcome. Visit cma.org/AITA for more information.
A recent gift of a large garden rock from China marks an unprecedented addition to Cleveland’s acclaimed Chinese art collection, highlighting the country’s admiration for natural stones and its unique garden culture. With its dynamically upward-winding masses, perforations, weathered surface, and multiple viewpoints, the stone embodies constant transformation through natural forces in space and time. Originally from Wuxi in Jiangsu province in southeast China, the Taihu Stone, Large Perforated Garden Rock was given to the museum by contemporary artist Liu Dan. Liu is arguably the greatest draftsman and painter of rocks in ink in modern China; his work Dictionary (1997) was on view in the CMA’s Chinese galleries in 2019.

In China, rocks are essential elements of nature and are considered to possess spirit and life-energy. Liu calls them “the stem cells of Chinese landscape painting.” Stones are particularly valued for their perforations, surface texture, and sculptural qualities shaped by time and the forces of nature. Taihu stones, the most desirable type of these rocks, are limestones originally sourced from Lake Tai in the Lower Yangzi River Delta, near Shanghai, from where they got their name. Stones were collected, set up like sculptures in gardens, or installed on scholars’ desks as miniature mountains. The appreciation for garden rocks reached a peak during the 11th century when the scholar-official Mi Fu, a collector of stones, bowed deeply in front of an imposing garden stone, addressing it reverently as “Elder Brother Rock,” while Emperor Huizong named the stones in his palace gardens and portrayed one in a still-extant painting. The popularity of stones in China, which lasts to the present day, has not only stimulated the creation of paintings of rocks and landscapes but also encouraged the production of imitations, or manipulated and artificial stones. The CMA’s Taihu stone was selected by expert agents from the garden city of Suzhou, and their choice was approved by Liu. The stone is not—as so often is the case—assembled from various historical stones and piled together. It is a solid piece of rock.

This human-sized Taihu stone will be installed permanently in the Ames Family Atrium and will be included in the CMA’s upcoming exhibition China’s Southern Paradise: Treasures from the Lower Yangzi Delta in fall 2023.
The Ingalls Library has been creating clipping files on artists since before the museum opened in 1916. This collection, now of more than 15,000 artists’ folders, includes newspaper articles, gallery brochures, press releases, photographs, and other often rare ephemeral material. For local artists especially, these files may be the sole source of information on their life and work. To augment these resources and ensure the legacy of our region’s artistic output, the museum archives also actively collects the personal papers of artists. Generous benefactors—oftentimes the descendants of artists, sometimes friends or collectors, and even the artists themselves—allow us to preserve their legacy for future generations to research and enjoy. These collections include sketchbooks, renderings, photographs, correspondence, research files, and works of art. We actively digitize works on paper for the digital archives, and a wealth of additional information is indexed for easy access. Five collections highlight our efforts.

Artist Papers
A natural fit in the museum archives

Mabel Amelia Hewit lived in Cleveland for the last 50 years of her life and exhibited in the museum’s May Show for 20 years. In 1933, she visited Provincetown, Massachusetts, and learned the white-line color woodcut method from its most famous practitioner, Blanche Lazzell. Hewit explored and perfected this technique during her five-decade-long career. Influenced by Precisionism, Cubism, and Art Deco, Hewit experimented with modernist ideas, producing charming color woodcuts in a contemporary style. The Mabel Hewit archival collection is comprised of two bound scrapbooks. They were compiled after 1960, each one spanning about 30 years. One documents the artist’s interaction with the May Show from 1936 to 1961. The second scrapbook documents Hewit’s regional career. Sketchbooks, color woodcuts, lithographs, textiles, and scrapbooks by Hewit were generously gifted by Mr. and Mrs. William Jurey, a nephew of Hewit, to the museum’s permanent collection and to the museum archives.

The John Paul Miller collection was donated to the museum archives by the artist’s heirs following his death in 2013. It documents the artist’s life and career through visual and textual materials, as well as ephemera. It also contains history records of the Brooks, Hershberger, and Miller families. The collection is an intimate look at the work and artistic process of one of the 20th century’s finest goldsmiths, whose works can be found in museums and private collections. Information on every piece created by Miller over his long career is included. For a researcher seeking to confirm provenance, this is crucial documentation. But some of the most endearing items from the John Paul Miller collection include his travel photographs. What could provide better insight into who he was as a person than what he documented? As an artist, his work focused on the natural world, and as a tourist, his photography did as well. In a rare moment on the other side of the camera, he appears in his red parka surrounded by penguins in Antarctica.

Aficionados of Cleveland history or readers of the society pages would be forgiven if all they knew about Russell Barnett Aitken was his connection to the Von Bülow family scandal. But Aitken was a renowned ceramic sculptor and enamelist, as well as a person than what he documented? As an artist, his work focused on the natural world, and as a tourist, his photography did as well. In a rare moment on the other side of the camera, he appears in his red parka surrounded by penguins in Antarctica.

Aficionados of Cleveland history or readers of the society pages would be forgiven if all they knew about Russell Barnett Aitken was his connection to the Von Bülow family scandal. But Aitken was a renowned ceramic sculptor and enamelist, as well...
as a celebrated outdoorsman and a distinguished writer. While a student at the Cleveland School (now Institute) of Art, Aitken began sculpting figures at the Cowan Pottery Studio alongside Viktor Schreckengost. He graduated in 1931 and later undertook postgraduate study in Vienna. Aitken set up his own studio in 1931 and began exhibiting prizewinning work in the May Show. Known for his distinctive caricatures of people and animals in a style influenced by his contact with Viennese modernists, he became famous among collectors and dealers alike. He moved to New York in 1935. Aitken married his first wife, ceramicist Anne Laurie Crawford, in 1957. She died in 1984. Years later, Aitken married Irene Roosevelt. The artist’s collection was donated to the museum archives by Irene. The collection documents the artist’s life and career through visual, textual, and three-dimensional materials, including works of art, artist tools, and molds used to create his works.

The William E. Ward archival collection consists entirely of works on paper created by the artist. It spans his work as a high school student through his career as an artist. Ward was the chief designer at the Cleveland Museum of Art from 1957 to 1993. Born in Cleveland, he was educated at Western Reserve University, the Cleveland Institute of Art, and Columbia University. During World War II, he served in the US army terrain intelligence unit in India and in what was then known as Ceylon, where he developed a lifelong interest in Southeast Asian art. After his military service, Ward worked in the education and Asian art departments of the museum prior to being named head designer. He also was a professor of calligraphy and watercolor at the Cleveland Institute of Art. Ward was married to internationally renowned fiber artist Evelyn Svec. Their private art collection was featured in several exhibitions at the CIA and the CMA. Ward donated 72 Kalighat watercolors to the museum in memory of his wife in 2003.

John Jackson was a 1977 graduate of the Cleveland Institute of Art. His work was marked by organic and architectural forms in sculpture and drawing. He lived and worked in Philadelphia before returning to Cleveland in 1994, where he earned a living as a carpenter in addition to creating his works of art. Jackson was longtime friends with his teacher and mentor Edwin Mieczkowski, a member of the Anomina group and founder of the Op art movement. Together, they formed the New Cell group with Bea Mitchell, creating collaborative tondo drawings, one of which is now in the museum archives. Jackson was also associated with Zygote Press, where his work was featured in the posthumous exhibition *John Jackson: Works and Processes* in 2006. This collection of artworks, sketchbooks, study materials, journals, and slides documents the creative process of Jackson, with ancillary materials showing his involvement in the Cleveland and Philadelphia art scenes. It also includes personal papers, such as correspondence, calendars, and slides, and an oral history conducted posthumously by a museum archivist with the artist’s sisters and friend.
These collections are available to researchers Tuesday through Friday from 10:00 a.m. to 4:50 p.m. More information about artist papers can also be found on the library website at library.clevelandart.org. Our clipping files and holdings of artist papers continue to grow, and the collections of Edris Eckhardt, August Frederick Biehle Jr., and Masumi Hayashi will be available soon. We are happy to accept donations of gallery announcements, artist statements, and brochures, as well as artist papers. We invite you to contact us at archives2@clevelandart.org to help preserve these vital records of our region’s shared artistic history.

Preparatory sketch and instructions for creating the ceramic figure El Gaucho (undated). Russell Barnett Aitken collection
MEMBERSHIP

Upcoming Member and Supporter Events

CMA TRAVEL

South Korea April 2023
Led by William M. Griswold, director, joined by Sooa Im McCormick, curator of Korean art
For Leadership Circle members

Florence and Rome October 2023
Led by William M. Griswold, director
For Leadership Circle members

To upgrade to the Leadership Circle, please contact Allison Tillinger, program director, at atillinger@clevelandart.org or 216-707-6832.

EVENTS

VIP Donor Preview for Impressionism to Modernism: The Keithley Collection
Friday, September 9, 2022
10:00 a.m.–2:00 p.m.
Enjoy an open house reception and a preview of the exhibition before it opens to the public.
For Leadership Circle and corporate members

Member Preview for Impressionism to Modernism: The Keithley Collection
Friday, September 9, 2022
2:00–9:00 p.m.
Saturday, September 10, 2022
10:00 a.m.–5:00 p.m.
Enjoy a preview of the exhibition before it opens to the public.
For all CMA members

Leadership Circle Lunch and Learn
November 11, 2022, noon
Take a deep dive with Seth Pevnick, curator of Greek and Roman art, for lunch at Aqua di Luca as he explores the representation of various sea creatures, seafood, and sea life in ancient art objects in the CMA collection such as Red-Figure Fish Plate: Octopi, Mullet, Bream, Shellfish (c. 340–330 BC).
For Leadership Circle members at the $5,000 level and above

Collection Insights
Thursday, October 20, 2022
5:30 p.m.
Curators debut recent acquisitions before they go on view to the public with a cocktail reception.
For Leadership Circle members at the $10,000 level

Legacy Lunch
Thursday, November 3, 2022
11:00 a.m.–1:00 p.m.
Emily J. Peters, curator of prints and drawings, gives an exclusive talk at the CMA on Tales of the City: Drawing in the Netherlands from Bosch to Bruegel, a once-in-a-lifetime exhibition of rarely seen drawings from the Albertina Museum in Vienna, one of Europe’s oldest and finest collections.
For Legacy Society members

SAVE THE DATE!
Member Holiday Party
Wednesday, December 7, 2022
For all CMA members

More programming is available to you if you join an affinity group!

Asian Art Society
Column & Stripe
(Young Professionals Group)
Contemporary Art Society
Friends of African and African American Art
Friends of Photography
Textile Art Alliance

To join or learn more, contact memberprograms@clevelandart.org.

Affinity groups offer members exclusive opportunities for deeper engagement with the museum’s collection through special tours and lectures by curators at the CMA, as well as unique programs, including visits to local venues, private collections, and artist studios. Each group has a distinct identity with programs designed especially for its members.

Those at the Associate level ($250) or above can join at least one group for free.
In the Store

1. CMA Striped Tote
   **$15.99 members**  
   **$32 nonmembers**
   This tote is inspired by the architecture of Rafael Viñoly, who designed the expansion and renovation of the Cleveland Museum of Art carried out between 2005 and 2012. The tote has adjustable web handles and contrasting lining.

2. Water Lilies Tote
   **$19.99 members**  
   **$30 nonmembers**
   Cleveland's *Water Lilies* (c. 1915-26) by Claude Monet is the left panel of a three-part painting, and its companions are in the Saint Louis Art Museum and the Nelson-Atkins Museum of Art. This tote has shoulder-length handles and an interior zip pocket with a magnetic closure. A matching umbrella and a cosmetic case are also available.

3. Mughal Canvas Tote
   **$10.99 members**  
   **$24 nonmembers**
   This tote features the illuminated page *Shamsa (Sunburst)* with Portrait of Aurangzeb (1618-1707), from the Emperor’s Album (the Kevorkian Album) from 1640-55.

SHOP ONLINE AT SHOP.CLEVELANDART.ORG. CURBSIDE PICKUP IS AVAILABLE!
When walking through the galleries or strolling the grounds, have you ever wondered who installs the awe-inspiring artwork? Working almost exclusively behind the scenes, art handlers are responsible for physically overseeing all art movement and gallery installations at the museum. The six art handlers on this team have 87 years of collective experience working directly with our encyclopedic collection. Every day, they put their extensive knowledge of tools, equipment, hardware, installation techniques, and handling skills to use to ensure the collection is safe and accessible to the public while on view. When not installing in the galleries, they can be found bringing artwork to the photo studio to be digitized for inclusion in Collection Online, to the conservation labs for treatment, to the study rooms for curatorial and collection research, and more.

In addition to featuring artwork in its galleries, the CMA lends objects to institutions all over the world for exhibitions. We are fortunate to have in-house packing specialist Chris Elveru, who is well versed in the most current packing methods and materials required to safely ship artwork. Whether for three miles down the road by truck or 3,000 miles by air, each piece is assessed for custom packing. Thankfully, the museum industry has moved away from packing peanuts and straw for cushioning. We now utilize archival, shock-absorbent materials that reduce possible damage caused by vibration and off-gassing from unstable packing materials.
TOP
Left to right: Chris Elveru, packing specialist; Tony Cisneros, art handler and team coordinator; Joe Blaser (front), senior art handler; Arthur Beukemann, art handler; Barry Austin, art handler and installation specialist; and Jason Willis, art handler. Not featured is Andrew Robison, art handler.

LOWER LEFT
Chris Elveru works with Tony Cisneros to unpack Georgia O’Keeffe’s *It Was Yellow and Pink II* (1959), which had recently returned from loan. Chris custom built the crate and all interior packing to ensure this painting traveled safely to three European venues and back.

LOWER RIGHT
To fill the empty space in the gallery, Barry Austin, Andrew Robison, and Joe Blaser install John Chamberlain’s *Untitled* (c. 1958–59) on a pedestal. Multiple hands and eyes ensure the artwork is stabilized while it is secured to its mount.
Educational programs at the CMA are designed to spark wonder. Whether on a field trip or in a virtual lesson, we let our learners’ curiosity guide the way. Our exceptional education art collection (EAC) is a powerful resource in this effort, as it allows for a more intimate, multisensory experience with art. Unlike objects in the main collection, these items offer learners tactile experiences with original works of art. This teaching collection spans 5,000 years of global human history and includes around 10,000 authentic objects that can be handled by the public both inside and outside the museum.

Founded two years before the CMA opened its doors in 1916, the EAC was initially known as the extensions collection. It “extended” the reach of the museum through mini-exhibitions installed in display cases within schools, libraries, and community centers. It was an ambassador of sorts that offered a glimpse of what the museum had to offer.

As they built the collection, the museum’s education staff established accession criteria that reflected the educational goals of the time. Its primary audience was children. That is perhaps why there are so many animals, bright colors, and images with clear narrative content in the collection. They also acquired specimens from global cultures or ancient peoples for their instructional potential. To inspire art students, museum educators collected objects exemplifying good design or artistic processes. Ease of transport, replaceability (in case of breakage), and size were also considerations. Today, the EAC’s areas of strength include ceramics, armor, textiles, works on paper, and decorative arts from the Americas, Africa, Asia, and Europe.

After a successful 80-year run and more than 32,000 mini-exhibitions, the extensions program was discontinued in 1992. Today, EAC objects are used in programs like Art to Go, in which docents and museum staff bring authentic artworks—now packaged in themed “suitcases”—into the
community. Visitors to the museum may come across pop-up Art Cart stations designed to offer the general public novel experiences. During both programs, participants can touch and closely examine EAC objects while asking questions and engaging in conversation with a docent or museum staff.

As the field of museum education evolves, CMA staff members have reflected on the role of the EAC within school programs. While we value sharing facts about works of art, we prioritize modeling the many possibilities for how to engage with and learn through art. We’ve identified the broad goals of cultivating “learners” over “knowers” and introducing opportunities for students to practice five capacities in any combination: attention, connection, creativity, perspective, and wonder. How might the EAC best support these goals and classroom-based learning? What is the value of being able to handle works of art?

Intuition and experience suggest that museum encounters that incorporate the ability to touch objects might enhance students’ attention, help them make connections, and spark their curiosity. Recent research supports this hypothesis. A landmark 2018 study conducted by the National Art Education Association and the Association of Art Museum Directors found that students who experienced a facilitated single-visit program in an art museum benefited in four interrelated ways: they asked more complex questions, were more open to multiple interpretations, appreciated the physicality of art, and had more vivid emotive recall of the learning experience.

We’ve seen ongoing evidence of these markers regularly in EAC programs. Kindergarteners studying armor came to the CMA for a guided visit of the Jack, Joseph and Morton Mandel Armor Court, then eagerly touched and carefully examined a 16th-century steel helmet, breastplate, and other pieces of armor in a museum classroom. Students were awestruck by touching a 4,000-year-old Egyptian canopic jar lid, and one high schooler shared how honored they felt to be trusted with the responsibility of handling valuable artifacts.

EAC programming prompts lively conversations about the purpose of objects and their connections to our own lives and experiences and invites students to practice sustained, multisensory attention with one object at a time. How do we bring this intimate experience to more students?

One solution we tested was adapting Art Cart for our school groups. Modeled after the public Art Cart pop-ups, this format invites tour groups to opt into a 15-minute Art Cart stop as part of their visit. In this version, which will now be offered regularly during fall 2022, classes are broken down into smaller groups of four to six students, each directed to a station with objects and a facilitator. The experience is designed to reach a maximum number of students while still offering the wonder of an authentic hands-on, object-based experience and student-driven discussion with Art Cart facilitators.

Through EAC programs, tours in the galleries, and virtual lessons, students engage their senses, make connections across time and place, get curious, and wonder about the world. The CMA’s education staff, the EAC, the museum’s galleries, and the world-class artworks are the distinctive teaching resources that help us serve rich and unique learning experiences to students of all ages.

For more information about the museum’s education art collection and school programs, visit cma.org/learn.

The CMA Art Cart and the Art to Go programs are made possible with support from the Hershey Foundation.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Women’s Council of the Cleveland Museum of Art. Generous annual support is provided by the Frankino Foundation, Eva and Rudolf Linnebach, Sally and Larry Sears, and Florence Kahane Goodman. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, Cynthia and Dale Brogan, Mr. and Mrs. Walter R. Chapman Jr., the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Pamela Mascio, and the Thompson Family Foundation.
The Cleveland Museum of Art has been part of Alfred M. Rankin Jr.’s life for more than 50 years. The former president of the board can trace his involvement to his return to Cleveland in 1970 to work for McKinsey & Company. Over time, Rankin became ever more deeply engaged, serving on the board of trustees for 30 years and as president for five, which comprised one of the most transformative periods in the CMA’s history: the construction of the new east and west wings and the atrium based on Rafael Viñoly’s design and the associated capital campaign. Rankin met with Cleveland Art to reflect on his enduring relationship with the CMA.

History
My family had a long history of engagement with the museum before I became formally involved. My mother was elected as a trustee in 1967, a position she continues to very much enjoy and which led to my parents’ interest in collecting art.

My earliest involvement with the museum was after I returned to Cleveland in 1970 following military service in Washington, DC. My wife Viki soon joined the museum’s Junior Council, of which she eventually became president. During that period, it became Womens Council and changed its membership policies, opening a new and wonderful avenue for the participation of a broader group of people who care deeply about the museum.
In 1992, I was asked to join the board of trustees. Eventually, I became an executive committee member, a position I held for 18 years, with five of those as president of the board.

It was very clear to me 50 years ago, as it is today, that the CMA is an organization of extraordinary and unusual distinction. In particular, it has the strength of a long history and a continuity based on a commitment to excellence. Fortunately, it has also consistently been blessed with an active board with good leaders. Interestingly, at least in my time of involvement, there has always been a sense of collective leadership on the board, one of working closely with the director. That has seemed to me a real strength. While its directors and board leaders have certainly made distinctive and important individual contributions, there has always been a sense of consensus. Further, as part of a constant process of renewal, the CMA has been able to bring terrific new trustees on board.

Over my time on the board, the core activities of the CMA have always been kept central and have been adeptly executed. These have been supplemented by an emphasis on special activities, which have tended to vary based on the needs of the museum and the temper of the times. This joint focus on core and special activities has led to the distinction the CMA has had, and continues to have, among museums.

**The Collection**

In just under 30 years of board membership, the whole process of curatorial leadership, acquisitions, and scholarship has consistently been absolutely critical. In my view, curators are key to the acquisition process and its success. It’s the excellence and deep involvement of our curators in their fields and their connections with dealers that have enabled the museum to be knowledgeable about the needs of the collection and what objects are available, and to be productive in terms of scholarship.

In addition, the CMA’s curators and directors have encouraged art collecting, often with long-term benefits for the museum. For us, collecting began with the support of Sherman Lee in the area of Chinese porcelain in the early 1970s, and our collecting continues in other areas to this day, with the benefit of curatorial knowledge.

Overall, the museum has a terrific approach to making decisions about adding to its collection: curators make recommendations and then the director works through which ones best meet the needs of the institution. This process has given the collection real balance, and it means that acquisitions are driven by the overall needs of the museum. This has, I think, helped keep the CMA focused on its specific niche in the museum world, one of having a smaller collection with its objects consistently of the highest quality. Further, during the time I was on the board, the CMA was able to acquire significant large collections in North Indian and African art, which provided paths to broaden its holdings in underrepresented areas, while continuing to acquire objects of the highest quality.

**Exhibitions and Education**

A second area of core activities is exhibitions. There have been some extraordinary exhibitions over the years. Two of many examples I particularly remember include *Artistic Luxury: Fabergé, Tiffany, Lalique*, which Stephen Harrison, former curator of decorative art and design, organized, and *Shinto: Discovery of the Divine in Japanese Art*, which Sinéad Vilbar, curator of Japanese art, put together.

Another core area of activity is education, in which the CMA has had a quite distinctive commitment. During my time on the board, those programs continued to grow, particularly by using technology to provide greater reach and depth. The education programs have been a terrific way to engage the public, developing visitors’ interest in art and then deepening that knowledge.

**The Building Program**

Beyond these core areas were distinctive activities for special programs. A number of those came along during the time I was on the executive committee and was president of the board.

Of course, the most critical and important of those was the building project. Looking back, it’s clear that this was an extremely complex program.
It was nurtured by a great many people in different ways. It’s a wonderful story of vision and collaboration. While you can talk of the building program and fundraising and financing separately, they were really part of a linked process that was complicated. A lot of the actual construction was going on when I was president, but the groundwork was done by those who came before me. Time and again, collective leadership helped work through many difficult issues.

The first key decision in the program was the selection of the architect in September 2001. Rafael Viñoly’s great building design was absolutely critical to the project’s success. The design process and building program were enhanced by a strong building committee’s oversight of the project. A maximum cost for the project was set. Meeting that cost required creative interplay with Viñoly to adjust his design to be more economical while still achieving his conceptual vision. In fact, we were able to come in essentially on that ultimate budget with an outstanding design.

The second key decision was to undertake the project in two phases. While the objective was clearly to complete both phases, doing the east wing first provided the potential for pause, if that became financially necessary, given that the path to raising the money for the entire project was initially unclear. Over time, both phases were undertaken because the fundraising path became clearer. Decisions were made thoughtfully to use a portion of the art acquisitions budget to help the fundraising program and to ask the Huntington trust, which had a long history of backing CMA building projects, to support the building project in a way that protected long-term annual support of the CMA. All this helped make the decision to move forward with the building project a prudent decision.

A third key decision, based on the board’s long-term commitment to minimally disrupt the CMA’s public activities, was structuring the project in a way that involved closing the museum entirely only for a short time.

The Directors
I can’t think back over this period of my association with the CMA without reflecting on the museum’s directors. There were many I knew or was involved with. I knew both William Milliken and Sherman Lee. While they were before my time on the board, they certainly set in motion an extraordinary process of collection building and scholarship that provided an outstanding platform for the directors who followed: Evan Turner, Bob Bergman, Katharine Lee Reid, Timothy Rub, David Franklin, and William Griswold, with Debbie Gribbon assisting during a couple of gaps between directors. Each continued the process of building an even more outstanding CMA, always expanding the key elements of the vision set early on.

Bill became director when the building program was almost complete. That gave him the opportunity to take full advantage of a magnificent new building, the collection, and all the other activities. At the same time, he has had to deal with new issues: the problems of COVID-19, the winds of social change, and an enhanced emphasis on cultural property concerns, all of which are complex issues on their own.

The Future
The process of adjusting the focus and responding to evolving needs over time has gone on as long as I have been involved with the CMA. While there will always be new challenges and opportunities for the museum, I have every confidence that the CMA will continue to move forward with excellence in all it does and to lead in the museum world. Certainly, right now, we are seeing that being done in a wonderful way under the leadership of Bill and the board of trustees, to provide an appreciative and involved public with many great art experiences. For me, being a part of this great institution as an active trustee for almost 30 years has been a wonderful experience.
LUNCHEON LECTURES
Gartner Auditorium
Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

Tuesday, September 6, 2022, noon
A Concurrent Study of Two Maya Incensarios
Elena Mars, Samuel H. Kress Fellow in Objects Conservation

Tuesday, October 4, 2022, noon
CMA Backstories: Women Collectors Build Cleveland Collections
Leslie Cade, Director of Ingalls Library and Museum Archives

Tuesday, November 1, 2022, noon
New Light on an Ancient Bronze: Ongoing Research on the Cleveland Apollo
Seth Pevnick, Curator of Greek and Roman Art, and Colleen Snyder, Associate Conservator of Objects

Tuesday, December 6, 2022, noon
How to Read Korean Animal Paintings
Sooa Im McCormick, Curator of Korean Art

DISTINGUISHED LECTURES
Gartner Auditorium

Sunday, September 25, 2022, 2:00 p.m.
The Dr. John and Helen Collis Lecture: Reimagining Early Greek Art at the MFA, Boston
Dr. Phoebe Segal, Mary Bryce Comstock Curator of Greek and Roman Art, Museum of Fine Arts, Boston

Dr. Segal presents the newly renovated gallery devoted to early Greek art, one of the greatest strengths of the MFA, Boston’s world-renowned antiquities collection. Step back in time to the days of the emergence of the Greek city-state and discover the innovation and creativity of early Greek artists responding to local traditions and new ideas from abroad. Learn about the design strategy and digital media assets that transport visitors to ancient Greece and make the past present.

Saturday, October 22, 2022, 2:00 p.m.
The Fran and Warren Rupp Contemporary Artists Lecture: In Conversation: Tyler Mitchell and Key Jo Lee
Tyler Mitchell and Key Jo Lee, Associate Curator of American Art

Artist, photographer, and filmmaker Tyler Mitchell

EXHIBITION PROGRAMS
Gartner Auditorium

Friday, November 11, 2022, 6:00 p.m.
The Art of Collecting
Heather Lemonedes Brown, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator, joins sneaker collector and authenticator Sadelle Moore (StockX), comic book collector Ben Joines-Mundy (Carol & John’s Comic Book Shop), and music critic and record collector Annie Zaleski (Duran Duran’s Rio) for a conversation about the passion that drives collecting.

This program is held in conjunction with Impressionism to Modernism: The Keithley Collection.

SAVE THE DATE!
The Keithley Symposium: Monuments and Memory

Wednesday, December 14, 2022
Case Western Reserve University

Thursday, December 15, 2022
Gartner Auditorium

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Women’s Committee of the Cleveland Museum of Art. Generous annual support is provided by the Franklee Foundation, Eva and Rudolf Linnbach, Sally and Larry Sears, and Florence Kahane Goodman. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, Cynthia and Dale Brogan, Mr. and Mrs. Walter R. Chapman Jr., the Jeffrey Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Pamela Mascio, and the Thompson Family Foundation.
LEgacy Society

Leave a Legacy

Carry forward our founders’ vision for a cultural wellspring of art for the benefit of all the people forever.

Share your love of art and leave a legacy for the benefit of all the people forever.

A gift to the Cleveland Museum of Art will ensure its future for generations to come. Make a gift—make a difference. Share your intentions for a legacy gift and celebrate your commitment as you join the members of our Legacy Society.

Contact the Office of Major and Strategic Giving to discuss the many ways you can make an estate, life-income, or other gift: legacygiving@clevelandart.org or 216-707-2588.
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Tuesday, Thursday, Saturday, Sunday
10:00 a.m.–5:00 p.m.
Wednesday, Friday
10:00 a.m.–9:00 p.m.
Closed Monday

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216-707-2500

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Ingalls Library
Tuesday–Friday
10:00 a.m.–4:50 p.m.
Reference desk: 216-707-2530

Ticket Center
216-421-7350 or
1-888-CMA-0033
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Nonrefundable service fees apply for phone and internet orders.

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The museum recommends paying parking fees in advance.
Members: $7 flat rate
Nonmembers: $14 flat rate
Seniors: $2 flat rate every Tuesday

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New on View

Dr. John and Helen Collls Family Gallery | Gallery 102B

The helmeted war goddess Athena strides forward to the left on this wheel-made ceramic oil vessel, raising her spear and a round shield emblazoned with a red snake. Facing no adversary but flanked by two cocks, she holds a pose that recalls those on Panathenaic prize vases, the large black-figure amphorae filled with Athenian olive oil and awarded to athletic and equestrian victors in the quadrennial Panathenaic Games.

Beside the roosters stand two bearded, wreathed men, each holding a forked stick. Uniquely among surviving vases, inscriptions seem to identify these men as *hieropoioi* (doers of sacred things), officials charged with administration of sacred ceremonies and contests. Though not an official prize vase, this fine vessel clearly commemorates Athena and the famed Panhellenic festival held in her honor.

*Black-Figure White-Ground Lekythos [Oil Vessel]: Athena between Cocks and Hieropoioi (Officials) 500–485 BC. Attributed to the Athena Painter (Greek, Attic, active 500–475 BC). Ceramic; h. 29.7 cm. Leonard C. Hanna Jr. Fund, 2022.42*