Dear Members,

Part of the mission of a great encyclopedic museum such as the Cleveland Museum of Art is to build and care for a collection of fine art objects that represent the range of human creative production around the globe and down the centuries. This issue of our magazine celebrates that role by illustrating and discussing highlights among the works of art that joined our collection during 2018. Thanks to our curators for sharing their thoughts on these acquisitions so that our readers might hear directly from the experts why these works are so extraordinary and how they enhance the collection.

The complement to that part of our mission is to share our collections with the public. Historically, we have done that by placing the works on display in the galleries. We also illustrate them in scholarly publications that help people understand the art and the artists and their cultural and historical contexts. This magazine, too, is a means of sharing and illuminating the collection.

Now, as the potential of our digitally enabled world progresses, we introduce yet another way to connect Cleveland’s great works of art with people around the world. Open Access is a brand-new initiative through which the museum makes available high-resolution digital images of some 30,000 works of art that are in the public domain. Moreover, even though copyright restricts the free distribution of images of many recently created works, we have made research data for our entire collection of more than 60,000 objects, including those for which we cannot yet provide high-resolution images, accessible to all.

What does this mean? In short, it means that anyone anywhere can freely obtain a high-resolution image of any public-domain work of art in our collection and use it however they like. No need to ask our permission: it’s yours to use and share. To me, this 21st-century innovation embodies the oldest, most foundational idea of our museum: art belongs to humanity and museums are not so much its owners as its stewards. So come in to visit the galleries and have a look around. See something you like? You can—virtually—take it home.

To learn more about this thrilling advance, read Jane Alexander’s article on page 37 or see “Open Access” at clevelandart.org.

Sincerely,

William M. Griswold
Director

FROM THE DIRECTOR

Exhibitions What’s now on view.

2018 Acquisitions Curators share highlights.

Shinto Sinsad Vilbar describes the stunning exhibition.

Gordon Parks Barbara Tauchenbaum introduces a show focusing on the photographer’s early career.

A Lasting Impression Brittany Salisbury previews a show celebrating the centennial of the Print Club of Cleveland.

Seth Pevnick Meets the new curator of ancient Greek and Roman art.

Open Access Jane Alexander presents the new digital initiative.

Open Studio Drop in Sunday afternoons.

Education Talks, tours, workshops, studios, and more.

Performance and Film If it moves, it’s here.

Philanthropy News Supporter profiles, news, and event photos.

New Galleries Use your membership to explore galleries throughout North America.

Acquisition Highlight Sleeping Child by Filippo Parrini in gallery 217. See pages 14-15.
Who RUZ Day: Mass Media and the Fine Art Print Through Apr 7, James and Hanna Bartlett Prints and Drawings Gallery (101). Drawn from the museum’s collection, this exhibition features works by contemporary artists who exploit printed and photographic media in ways that intentionally reveal the confusing line between art and information, fact and fiction. 

Supporting Sponsors Margo and Robert Brah

Raúl de Nieves: Fina Through Apr 28, Transformer Station, 1460 West 29th St. This exhibition, the first solo museum presentation by Raúl de Nieves (Mexican, b. 1981), features new work in a site-specific installation developed for Transformer Station. 

Supporting Sponsors Joanne Cohn and Morris Wexler

Charles Burchfield: The Ohio Landscapes, 1919-1920 Through May 5, Julia and Larry Pollock Focus Gallery (103). This exhibition presents about 30 drawings by the Ohio artist made between 1915 and 1920, the period surrounding what he called his “golden year.” Made possible, in part, with support from Thomas M. and Virginia J. Hurter

Beyond Truth: Photography after the Shuttle Through May 26, Mark Schwartz and Battina Katz Photography Gallery (230). Explore how artists from 1855 to the present have used postproduction techniques to manipulate the “truth” in figurative studies and portraits.

Taming Tigers, Releasing Dragons: Masterpieces of Chinese Buddhist Art Through Aug 11, gallery 240A. Paintings, sculptures, and a priest’s robe from the museum’s renowned collection introduce major figures of the Buddhist canon.


Supporting Sponsor Mrs. David Seidenfeld

Shinto: Discovery of the Divine in Japanese Art Apr 9–Jun 30, closed for rotation May 20–22, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition introduces works from the 10th to the 19th century that exemplify the worship of divinities called kami. Including about 125 objects in two rotations, the exhibition features treasures from shrines and temples never before seen outside Japan and many works designated as important Cultural Properties by the Japanese government.

Organized with the special cooperation of the Nara National Museum.

Presenting Sponsors 

E. Rhodes and Leona B. Carpenter Foundation

Supporting Sponsors 

Gordon Parks: The New Tide, Early Work 1940–1950 Mar 23–Jun 6, Kelvin and Eleanor Smith Foundation Exhibition Gallery. During the 1940s, pioneering African American photographer Gordon Parks (1912–2006) grew from a self-taught photographer making portraits and documenting everyday life to a visionary professional addressing critical social and cultural issues in Ebony, Vogue, Fortune, and Life magazines. The first to focus on the transformative decade of Park’s 50-year career, the exhibition traces the influences that helped shape his groundbreaking style.

Organized by the National Gallery of Art, Washington, in collaboration with The Gordon Parks Foundation.

Bank of America is proud to be the national sponsor of Gordon Parks: The New Tide Early Work 1940–1950.

Supporting Sponsor William S. and Margaret F. Liccardi

Installation View Raúl de Nieves: Fina at Transformer Station

A Lasting Impression: Gifts of the Print Club of Cleveland May 5–Sep 22, James and Hanna Bartlett Prints and Drawings Gallery (101). Organized in celebration of the centennial anniversary of the Print Club of Cleveland, this exhibition presents a selection of significant prints generously donated to the museum by the club over the past 100 years.

Major Sponsor 

FACINGS PAGE

Still Life with Meat, Fish, Vegetables, and Fruit (detail), by 1715–20. Jan van Huysum (Dutch, 1682–1749). Oil on panel, 71.5 x 104 cm. Gift of Jannie Hammond and Edward Hemmingsen, 2018.266
The Cleveland Museum of Art’s strategic plan recognizes that the collection is the institution’s greatest asset and indispensable foundation, telling the story of human achievement in the arts throughout time and across many cultures. In the pages that follow, the museum’s curators offer a glimpse at some of the most significant objects acquired over the past year, both by purchase and through the generosity of our donors.

It was an outstanding year for collecting in the area of European paintings and sculpture from 1500 to 1800. Known as “Genoa’s Bernini,” Filippo Parodi was one of the most gifted pupils of master sculptor, painter, and architect Gianlorenzo Bernini, whose expressive grace defined the Baroque style. Parodi’s marble sculpture Sleeping Christ Child (c. 1672) now occupies a place of honor in the center of the barrel-vaulted Ionna and James Reid Gallery for Italian Baroque Art (217), opposite Caravaggio’s celebrated Crucifixion of Saint Andrew, another masterpiece of the period.

Other acquisitions include two paintings on view in the recently reinstated Harold C. Schott Foundation Gallery for Dutch Art (213): Dirk van Baburen’s Violin Player with a Wine Glass (1623) and Jacob van Hulsdonck’s Still Life with Meat, Fish, Vegetables, and Fruit (c. 1615-20). While in Rome in the early 1660s, Baburen was profoundly influenced by Caravaggio’s innovative style. He brought this manner of painting back home to the Netherlands, integrating it into his own work. Although the museum already owned paintings by Baburen’s 17th-century colleagues Hendrick ter Bruggghen and Gerrit Honthorst, who became known as Northern Caravaggisti, the collection did not include a work by Baburen, who during his short life produced fewer than 40 paintings. Unlike ter Bruggghen’s and Honthorst’s depictions of religious subjects, Baburen’s Violin Player represents a more playful manifestation of the Caravaggesque emphasis on naturalism: the exquisitely costumed musician openly demonstrates his enjoyment of life’s sensual pleasures. Janice Hammond and Edward Homemelter generously provided the funds to acquire Hulsdonck’s Still Life, which depicts a table laid with an overly extravagant meal. Exuberant excess characterized this type of still life to late 17th-century paintings, known as prunts (showy) still lifes. They present an ideal vision intended to represent both abundance and the fleeting nature of life’s earthly pleasures.

The decorative arts also enjoyed a banner year. A transformational bequest from the estate of Charles Maurer, a lifelong resident of Cleveland’s West Side, included 33 icon lamps and accessories from the height of American designer Louis Comfort Tiffany’s prolific career. Several of the objects from Maurer’s collection—lovingly amassed over decades—are currently on view in the Ruth and Charles Maurer Tiffany Gallery (209). Last summer an extraordinary pair of candlestands by 18th-century English cabinetmaker Thomas Chippendale were acquired at auction in London. These torchieres, made for Sir Peniston Lamb, 1st Viscount Melbourne, for the grand drawing room of Brocket Hall in Hertfordshire, now Bank Thomas Lawrence’s Portrait of Catherine Grey, Lady Wotton (the Paul J. and Edith Ingalls Vigo Gallery for British Painting (203A).

Transformative acquisitions joined the collection of African art. In addition to a rare and magnificently preserved howdah made by the Luba people in the Democratic Republic of Congo and an Eshu dance staff made by the Yoruba people in Nigeria, three works by contemporary African artists—the first to enter the collection—were acquired last year: Horv Yomuli’s Totem 01/01/18 (Nyga-Butchum-Alunga-Kota) (2018), a six-foot wooden sculpture covered with glass beads, evokes several canonical forms of African sculptures that refer to the life cycle in Twilight of the Mole (Tribal) (2005). Kendall Geers appropriated a decomposition mask, nkhosi, a ritual power figure of the Kongo people, that he found in a Belgian flea market. When pierced with nails, such nkhosi were used as protective totems to ward off malinguara spirits, to prevent or cure dis ease, or to punish those with ill intentions. Geers wrapped the sculpture with red and white chevron tape—the South African equivalent of the yellow- and black caution tape used in the United States to secure a crime scene. The layers of meaning in this complex sculpture prompt us to reconsider our understanding of historical African art and to explore the ways in which such art has become a global commodity.

In Pascale Marthe Tayou’s Souventeur 3 (2004), the upper torso of a human figure rendered in glass is entirely covered with found materials such as plastic snakes, rubber objects, feathers, socks, and shards of wood. The top of the figure’s head is covered by a knotted hat. The sculpture presents the artist’s commentary on Cameroonian street hawkers; avatars of urban life, such peddlers play an essential role in the informal economy of most African cities. The works by Yomuli and Geers can be seen in the sub-Saharan art gallery (208A); Tayou’s sculpture will go on view later this spring.

In the area of Indian and Southeast Asian art, a collection of 124 Raghun and Pahari paintings from the 17th to the 19th century was cited by Apollo magazine as among the most notable acquisitions of 2018 by museums worldwide. Please keep reading to learn more about this extraordinary collection of Indian paintings as well as new acquisitions in the areas of Chinese and American art, drawings, prints, photography, and contemporary art. We invite you to visit the galleries to discover those acquisitions and to enjoy the new and compelling juxtapositions they create.**
Five outstanding sculptures acquired last year enhance the GMA’s impressive African collection. Among them are two canonical pieces from the Luba and Yoruba cultures of the Democratic Republic of Congo and Nigeria, respectively. Associated with Mbidj Kiiuwe, the hunter and blacksmith who founded the Luba kingdom, the emblematic bow stand is celebrated in African art and is tied to the Luba’s origin myth. These sacred objects of kingship are highly sought by institutions and collectors because of their elegance and refinement. In addition to this example’s delicate facial features andウェル body structure, it has small pointed breasts, a swollen belly, and well-defined male genitalia. Such horn-morphed pieces are rarely found on Luba bow stands, making this object unusual and rare.

The Yoruba dance staff is equally important for our collection, as it is the first representation of Esu (also called Eau or Eau Elegba), an icon of Yoruba art and spirituality. A complex Yoruba deity, Esu serves as a divine intercessor between the metaphysical realm and the human world. This stellar example features male and female figures, a metaphor of Esu’s ability to switch between the sexes—and an abundance of courtesies, a metaphor for wealth. Both objects are among the finest of their types and enrich our holdings of Central and West African works, the core of the African collection.

Three contemporary sculptures round out the year’s acquisitions. Cameroonian artist Hervé Youmbi’s Totem 01/01-18 (Baughe-Bacham-Ahunde-Kota) (2018), on view in gallery 106A, stands six feet tall. Carved from a single block of hardwood, it combines four canonical forms: two abutting Kota-Mabogwe reliquary figures from Gabon, an imposing tasseled crest of the Cameroon Grassfields, a section of the four-sided Alanga society’s initiation mask of the Bembe people of eastern Democratic Republic of Congo, and a double-faced Bagu headrest from Guimbe and Guinea-Bissau. Through this combination of elements, the awe-inducing sculpture narrates the cycle of life—birth, growth, and the journey in the ancestral realm—a common theme among the objects in the African collection.

Twilight of the idols (Fetish) (2005) is the largest of the 10 sculptures composing the acclaimed Twilight of the Idols series by Brussels-based South African artist Kendell Geers. The arresting sculpture, an appropriated Kongoskistadomu figure completely wrapped in red-and-white chevron tape, evokes Marcel Duchamp’s idea of the ready-made. As a white African, Geers produces work that undermines the prevailing notion in museums of racial homogeneity regarding cultures and peoples of sub-Saharan Africa. Arecion is central to the art of the esteemed Cameroonian artist Pascale Marthine Tayou. His large-scale Sauveteur 3 (2014) is a unique object made of crystal—an unusual medium for a sculpture—that was blown in several sections and glued together. A bundle of kittens and salvaged materials swells the upper body. One of six sculptures from the groundbreaking series Les Sauveteurs, Sauveteur 3 evokes power figures associated with Central African cultures. Overall, these five works reflect an expansive approach to collecting, displaying, and interpreting African art at the GMA.
The past year has been notable for decorative art acquisitions, marked especially by the purchase of an exquisite enameled silver-gilt cigar box by Russian jeweler Peter Carl Fabergé and a rare pair of candlesticks by English cabinetmaker Thomas Chippendale, and by the bequest of 23 highly important works by American designer Louis Comfort Tiffany.

The Tiffany bequest from Cleveland entrepreneur and collector Charles Maurer comprises a diverse group of 25 lamps as well as accessories in glass, ceramic, bronze, and mosaic. Together they span the height of the designer’s prolific career and provide the museum with iconic examples in multiple areas of his wide production of artistic household furnishings.

The lamps reveal Tiffany’s fascination with naturalistic forms and patterns in breathtaking colors, from deep reds, blues, greens, and yellows to soft pale whites, pinks, and creams. They also reflect a Japanese aesthetic, emphasizing the sublime beauty of nature, which was the underpinning of art reform movements, especially Art Nouveau, at the turn of the 20th century. While Tiffany was praised for his prowess in design, many young women artisans, among them Clara Driscoll of Ohio, carefully crafted the masterpieces that brought Tiffany fame and fortune. Several of these are included in this bequest and are now on view in the Ruth and Charles Mauer Tiffany Gallery (209) at the south entrance of the 1911 building.
Pair of Candlestands (Torchères) c. 1775
Thomas Chippendale (Brit-
ish, 1736-1779). Oak, wood
(aside), each 164 x 69 x 51
cm. John L. Severance Fund,
2018.503

Cigar Box c. 1899–1903
House of Fabergé (Russian,
1841–1917). Silver gilt, emas-
el, sapphire set in gold. 25.2
x 135 x 4.2 cm. Gift from
Venice donors by exchange,
2018.28

Incorporated into the Paul J. and Edith Ingalls
Vignos Gallery for British Art (236A) are
the exceptional pair of candlestands made for
the grand drawing room of Brocket Hall in
Hertfordshire by master 18th-century English
cabinetmaker Thomas Chippendale. With
carved acanthus leaves, swags, fluting, ram’s
head supports, and oval masks depicting
the Roman goddess Diana, these gilded confections
exhibit Chippendale’s masterful understanding of
neoclassical proportion, scale, and ornament. They
are monumental in size, designed especially for
the grand interior of a country house. In addition,
their scale and form allow them to link seamless-
ly with the paintings in the British gallery. When
the candlestands were originally in Brocket Hall,
they flanked a large portrait of George IV by Joshua
Reynolds. They are now similarly displayed flan-
kling the large portrait of Lady Manners by Thomas
Lawrence, bringing texture and context to the pre-
sentation in the gallery.

A remarkable addition to the Cara and Howard
Stern Fabergé Gallery (221) is the unusual
enamelled silver-gilt cigar box by the House of
Fabergé. A masterpiece of the firm’s production in
the old Russian style, the box is distinguished by
its large size and the fluid, painterly quality of its
cloisonné enamel, which became a hallmark of the
firm’s silver production. This work joins a tea and
coffee service and two wine cups (236B) dating
from the same period and decorated in the same
early Slavic style by the Moscow shop of Fabergé.

With its whimsical size and fine enamelled composi-
tion, this cigar box wonderfully enhances the CMA’s
renowned collection of works from the House of
Fabergé.
Sleeping Christ Child

A meditative and serene depiction of Christ, sleeping peacefully, surrounded by natural elements such as flowers and fruit, evokes a sense of tranquility and mystery. This work, characteristic of the Northern European Baroque style, reflects the artist’s ability to capture the essence of the divine in a human form.

Still Life with Meat, Fish, Vegetables, and Fruit

A still life painting that exemplifies the Baroque style’s emphasis on the natural world and the beauty of everyday objects. The meticulous detail and vibrant colors of the food items create a visual feast that is both appealing and thought-provoking.

Thanks

Reinstallation of the Northern European galleries was made possible by the Sandy and Sarah Cutler Strategic Opportunities Fund.

Life and Legacy

The life and work of the artist, in the context of their cultural and historical background, are explored in depth.

The Veil of Silence

A contemplative meditation on the themes of silence and non-verbal communication, highlighting the artist’s unique approach to expression.

The Board of Trustees

A letter from the Board of Trustees expressing gratitude and recognizing the contributions of the museum’s supporters.

Supporting the Arts

A section dedicated to the museum’s various programs and initiatives aimed at supporting and promoting the arts.

Art in the Community

Examples of how the museum’s art is integrated into the community, fostering cultural engagement and education.
Last year the CMA acquired two important American paintings, each gift augmenting a different area of our 20th-century holdings.

Cleveland West Side, Hillside Houses is August Biehle’s most significant early modern oil. Depicting houses nestled on a steep embankment, the painting features foreground and background forms united through a rhythmic pattern of fractured curvilinear shapes. These stylistic hallmarks are Biehle’s signature fusion of Art Nouveau and Cubist aesthetics, reflecting his exposure to avant-garde artistic trends while a student in Cleveland and Munich. Supporting himself as a commercial lithographer, Biehle participated in several Cleveland gallery exhibitions of cutting-edge art and engaged with the Kokoon Club, a local bohemian organization that promoted modernism. This impressive canvas is the gift of John and Susan Horsemann, passionate American art collectors based in St. Louis, Missouri, who maintain strong family ties to northeast Ohio.

Jared French’s Washing the White Blood from Daniel Boone ranks among the most idiosyncratic American Scene paintings. Set in a barren landscape on a riverbank, the composition presents a half circle of five stately Native American men ritually attending to the frontierman, variously restraining and cleansing him. The subject relates an obscure episode in Boone’s life: the adoption ritual performed after his temporary capture by the Shawnee people of northeastern Kentucky. Audaciously, French—one of the first American artists whose same-sex desires were recognized by contemporaries who viewed his work—homosexualized the story by substituting men for the women who were thought to have performed the rite. William Kelly Simpson, a prominent Egyptologist based in Manhattan and Kalamazoo, New York, bequeathed this remarkable painting in honor of his late wife, Marilyn Milton Simpson, and her grandfather John D. Rockefeller Jr.
The Intermediate—Naturalized Klingelhofer 2016. Unica Yang (Korean, b. 1971). Artificial plants, artificial fruit, artificial vegetables, plant media, Indian bells, fringes, artificial atmosphere, powder-coated metallic sphere, canvas, 100 x 150 x 100 cm. Sanya Art-Contemporary Fund, 2018.20

Last year the contemporary collection acquired important new works that meaningfully expand and diversify the narratives it represents. Currently on view in contemporary art gallery 2.29A, Sandy and Her Husband is one of the most significant paintings by Emma Amos and one of very few works by the artist from the 1970s. It shows her affinity for color and patterned textiles, which frame the work’s layered narrative. At the center of the composition, the eponymous couple enjoys a tender moment as they dance in their living room. The other figure in the painting is Amos herself, in the image behind the couple. Amos reprints an earlier self-portrait, Flower Sniffer, that she had made in 1966. Amos thus asserts her presence as the artist of this work—even engaging the viewer through her direct gaze.

For nearly six decades, Amos has created paintings, prints, and textiles that explore African American identity and culture, often celebrating women’s presence within that heritage. In 1964, at age 26, Amos became the youngest and only female member of Spiral, a collective of African American artists founded by Norman Lewis, Romare Bearden, Hale Woodruff, and Charles Alston that addressed the relationship between art, race, and activism. The intersection of these issues has continued to animate Amos’s work across media.

Sandy and Her Husband and Flower Sniffer were part of the major traveling exhibition We Are All Black Radical Women, 1965–85 (organized by the Brooklyn Museum in 2017) and Amos’s work from the same period was included in Soul of a Nation: Art in the Age of Black Power (organized by Tate Modern in 2017).

Mirroring the global scope of the CMA’s encyclopedic holdings, the contemporary department continues to increase the geographic diversity of its collection. With its arresting visual presence and myriad conceptual layers, The Intermediate—Naturalized Klingelhofer (2016) exemplifies Unica Yang’s widely celebrated hybrid visual language that integrates references to the artist’s native South Korea with the aesthetic legacies of European and American modernism. Born in 1971 in Seoul, Yang received her BFA at Seoul National University in 1994 and went on to complete her graduate studies at the famed Städelschule in Frankfurt, Germany, in 1999. Each year since then, Yang has presented one or more solo exhibitions or projects around the world, and her work has joined the collections of premier global institutions. Made of synthetic straw and assorted plastic adornments, The Intermediate—Naturalized Klingelhofer is abstract but evokes many associations, from a vessel displaying greenery to a ritual totem to a body whose motion is implied by the wheels at the base of the sculpture. The work’s anthropomorphic form is suggestive of Korean straw dolls popular in folklore rituals, and the bells integrated throughout it evoke shamanic rituals in which the shaman, usually a woman during the Joseon dynasty (1392–1910), would ring bronze bells to communicate with the otherworld. The artist has described this work as an upside-down, oversized female figure chanting her mantra, an image that is reinterpreted in the work’s title. Klingelhofer is German for “sounding body.” It resonates with impressive works of assemblage sculpture in the CMA’s collection, while adding a global perspective to this constellation.
The Flaying of Marsyas
John sen de Steen, called Johannes Stradanus (Nether-
landish, active Antwerp and Breslau 1523–1605) Pen
and brown ink and brown and red washes, height-
ened with white on paper prepared with red wash.
21.3 x 21.5 cm. Trevormore and Chena Milliken Purchase Fund, 2013.10

Additions to the collections of prints and drawings represent a plethora of periods, styles, and subjects, with works by European and American artists from the 16th to the 21st century. The diversity of acquisitions reflects the breadth of the museum’s holdings of works on paper.

Drawings
A 16th-century chiaroscuro drawing by Johannes Stradanus (1523–1605) depicts the gruesome conclusion of a mythological tale as told by Ovid, a Roman poet. The Flaying of Marsyas shows the satyr being flayed alive by Apollo at the center of a gathering of the gods. Ovid’s story tells of a musical contest staged between Marsyas, who played a flute, and Apollo, who played a lyre; this pairing was interpreted in the Renaissance as a test between the passions and the intellect. When the muses declared Apollo the victor, he was granted the prize of determining the satyr’s punishment, the result of which is depicted at the center of the drawing. Although born in the Netherlands, Stradanus spent most of his career working in Florence at the court of the Medici family. Artists were drawn to the subject of Marsyas because it tested their skill at depicting human anatomy, a vital part of the visual repertory. Stradanus’s portrayal of the gods surrounding the central scene is a profusion of curving, sinuous forms. The artist exhibited amazing subtlety in the spectators’ various reactions to the scene, from sorrow to judgment to active fascination. Renaissance artists used the chiaroscuro technique to portray deep and subtle contrasts between shadow and highlight. Stradanus first painted a white sheet of paper with a pink wash, then delineated and highlighted the composition using a combination of brown ink, brown and pink washes, and white lead heightening. Despite the gravity subject matter, the palette and lucidity, rounded forms create a pleasing warmth and harmony.

Emily Peters
Curator of Prints and Drawings

Britanny Selzby
Associate Curator of Prints and Drawings

Nefertiti

Road to Einmal, Bavaria (c. 1893–96) shows the calm flow of the river on a serene summer afternoon. Choosing to work on a blue sheet of paper, he used a warm palette of green, yellow, grey, and pink washes to create a vibrant, glowing surface that interacts with the paper. His treatment of the rocky shores, slowly moving waters, and overgrown bank demonstrates his Luminist focus on atmosphere and reflection rather than grand scale or distant vistas.

Watercolor was a crucial medium for landscape at the end of the 19th century, and by 1893, when this drawing was undertaken, many American artists had turned to a wholly new technique, characterized by broad, transparent washes with little attention to minute detail. Hasselhine, however, gained a reputation for his closely observed scenes with shimmering effects, which he sold to a steady clientele of collectors in Europe, particularly fellow American expatriates and travelers on the Grand Tour.

Finally, a bold portrait of a young woman adds compelling new subject matter to the drawings collection. Nefertiti, by American sculptor, printmaker, and draughtsman John Woodrow Wilson (1922–2015), depicts Nefertiti Goodman, a friend of the artist’s daughter. Wilson portrays the sitter in the casual setting of his studio in 1973, as part of a series of portraits he made of young women. He depicted Goodman at close perspective and in large scale with bold, decisive strokes created with a combination of deep black charcoal and an oily lithographic crayon. The powerful clarity of the image reeks Goodman’s beauty as well as her strength. Wilson was inspired by the monumental stone sculptures of heads made by the Olmec people of Central America. Responding to the policies of the civil rights era, he saw the scale of those heads as a way to respond to the seeming invulnerability of black Americans, as described in Ralph Ellison’s 1952 novel, Invisible Man. Wilson’s most well-known work, a bronze bust of Martin Luther King Jr. (1986) that stands in the Capitol Rotunda, builds upon this concept.

Nefertiti was acquired with funds generously donated by the Print Club of Cleveland in honor of past president and club architect Elizabeth Carroll Shoracer, who died in 2014. She bequested her collection of 19th- and 20th-century prints to the museum. The club supported the purchase as a fitting tribute to Shoracer’s passion for images of women.
Prints

French artist Louis Jean Despraz (1743–1804) created Tombe with Sphinx after winning the prestigious Rome Prize, which allowed him to travel extensively throughout Italy. The print depicts a tomb resting on four carved sphinxes, protruding from a deep arched space. Hieroglyphs surround an opening through which, in mortd detail, two human feet can be seen.

Although the image was based on sketches that Despraz made while visiting tombs and catacombs throughout southern Italy, the artist combined observed details with his own fantastic inventions. He added dramatic tides by experimenting with aquatint, a newly developed printmaking process that produces grainy areas of wash-like grey. Despraz used this process to create painterly layers that suggest a dramatic single light source casting shadows throughout the foreboding space and that translate the texture of stone. He manipulated the technique so skillfully that his exact method is difficult to identify even today.

Tombe with Sphinx was one of a series of four prints by Despraz depicting invented tombs. These works were especially popular with audiences for their fictional references to ancient Egypt. Egyptian culture inspired numerous artists, designers, and architects during the late 18th century—an interest that increased when French leader Napoleon Bonaparte launched a failed attempt to colonize the country. Despraz catered to this interest and was awarded special sponsorship from the French government to expand his printmaking practice around the time he created Tombe with Sphinx. His efforts attracted the attention of Gustav III, king of Sweden, who was so taken by the strange yet evocative images that he hired the artist to create stage designs for the Royal Opera House in Stockholm and later appointed him First Architect to the King.

Like Despraz, German artist Eugen Neureuther (1806–1882) experimented with etching techniques. His large-scale print Cinderella is one of a series of three that depict German fairy tales and folklore. Here, he drew from the 1812 story published in Grimm’s Fairy Tales about a young woman who escapes her cruel family after being magically transformed into a beautiful princess, and then meets a handsome prince. Neureuther’s composition, the tale unfolds throughout a complex and ornate architectural setting that begins in the foreground, where Cinderella gazes hopefully at the wishing tree that will change her fortune. The narrative culminates at the center of the image, where she flies the ball at midnight under a dramatic arched structure. Neureuther used the fine lines that could be achieved through etching to depict each aspect of the subject in exacting detail. As text along the bottom indicates, the print was commissioned by a Greek connoisseur, or Art Union, a new model for arts patronage that emerged in the early 19th century. These groups became popular as the German middle class grew and could afford to purchase works of art. Neureuther worked closely with these art unions in Germany and neighboring countries, making several prints for various groups. Although typical commissions included reproductions of Old Master paintings, Neureuther instead developed original compositions that featured the innovative designs and native German literary traditions seen in this work. This and another fairy-tale print by Neureuther, which complete a set of three for the museum, are generous gifts from Stephen Bull.

In the 20th century, Pablo Picasso (1881–1973) also used etching to create his print Woman Leaning on Her Elbow, Buck of Sculpture, and Bearded Head (1933). This important print enters the collection as part of a remarkable gift of 16 modern American and European works on paper from James and Hanna Burdett. James is a chair emeritus of the CMA’s board of trustees; both James and Hanna have been longtime, valued supporters of the institution. Woman Leaning on Her Elbow belongs to a series of 100 prints known as the Vollard Suite, commissioned by Ambroise Vollard, a renowned dealer and champion of avant-garde art in 19th- and 20th-century Paris. This etching is unique among the series for its collage-like composition, which focuses on a casual portrait of Marie-Thérese Walter, Picasso’s lover and favorite model at the time. Leaning her head on her hand while thoughtfully gazing forward, she is surrounded by references to classical antiquity, including a column, a nude sculpture facing away from her, and a sketch of a man with a thick beard, considered a symbol of virility in ancient Greece.

The print’s imagery aligns with a major theme of the Vollard Suite: the sculptor in his studio. Around the time he made the print, Picasso was working in a new space outside Paris, a setting that found its way into his print, which otherwise lacks a singular theme or narrative. He was also inspired by classical Greek and Roman sculpture, which—in addition to the references included in this image—he evoked through stark, linear forms devoid of modeling or shading, also seen here. For this innovative technique, as well as the connections between their subject and Picasso’s biography, prints from the Vollard Suite are among the artist’s most celebrated today.

Cinderella 1847: Eugen Neureuther (German, 1806–1882). Etching and drypoint; 72.7 x 55.8 cm. Gift of Bingham Fund, 2010.302
The photography collection has grown by an unprecedented 832 works, thanks in large part to generous gifts from local, national, and international collectors and artists. A particularly wide range of photographic history and technology is represented in last year’s acquisitions, from Henri Béchard’s 1866s albumen print of Egyptian sculptures to Adam Fuss’s enormous 2014 daguerreotype of the Taj Mahal based on an 1864 paper negative. We enter uncharted territories with Trevor Paglen’s 2017 dye sublimation print on metal, which bears an image conceived by an Artificial Intelligence.

Among the earliest works are five color photographs by pioneering French neurologist G.-B. Duchenne de Boulogne, made to illustrate his 1862 book *The Mechanism of Human Facial Expression, or an Electro-physiological Analysis of the Expression of the Passions Applicable to the Practice of the Fine Arts.* Likely the earliest use of photography in a medical book, the prints are also the first photographs introduced into the practice of French academic art; they were hung in the École des Beaux-Arts in Paris around 1875 as teaching aids.

A pair of powerful images made in Mexico by Edward Weston chronicles this key figure’s transition from Pictorialism to modernism, a critical moment in the narrative of 20th-century photography. *Pyramid of the Sun, Teotihuacan* (1923) and *Heap of Black Ollas (1928)* came from the collection of Anita Brenner, a scholar of Mexican culture whose commission forced Weston to delve deeply into the country’s precolonial monuments and contemporary art and crafts.

A decade later across the ocean, Parisian photographer Laënnec Guilhot issued *Narrative*, a rare unabound folio of Fresson prints, in an edition of between 6 and 14 copies. Her book illustrates Paul Valéry’s poem about the mythological young hunter who falls fatally in love with his own reflection in a pond. The theme of male vanity and the male made as subject were daring. Equally radical were her compositions and the use of photography for an artist’s book. Albin Guillot’s 1931 book *Micrographic Decorative* is also acquired, in one of the earliest explorations in France of the decorative use of photography by blinding art and science. Its 30 seemingly abstract designs are actually photographs of natural specimens through a microscope.

Two extraordinary donations concluded the year. Bruce Davidson, one of the most highly respected and influential American documentary photographers of the last half-century, sought to offer an independent look at America in the age of visual and social homogenization presented by *Life* and *Look* magazines. An anonymous gift of 357 photographs spanning the artist’s career from 1955 to 2006 will allow the museum to represent and exhibit in depth Davidson’s most significant achievements.

Longtime supporter George Stephanopoulos gave 362 photographs, including a stellar group of prints by major European photojournalists and documentary photographers. While highly revered in Europe, these artists remain largely unknown in the United States. Their works form a rare and valuable resource for exhibition and research and are a marvelous complement to our American holdings.
Thanks to a generous gift and purchase agreement with Catherine Benkaim and Barbara Timmer, the museum acquired from the prestigious and meticulously curated Catherine Glynn Benkaim and Ralph Benkaim Collection 124 Rajput and Pahari paintings made in royal courts of northern India between 1605 and 1890. Stunning in their range of vivid polychrome and intriguing subjects, Rajput paintings were produced at the courts of principalities primarily located in the northwestern Indian state now known as Rajasthan and in the central Indian state of Madhya Pradesh. Equally appealing in their own regional styles, Pahari paintings were made for courtly patrons in the kingdoms of the far north, mainly in the modern state called Himachal Pradesh at the western extreme of the Himalayas. These Rajput and Pahari kingdoms became part of the Mughal Empire during the late 1500s, after the Mughals of eastern Uzbekistan invaded and took control of their territories by either negotiation or military force. After subjugation by the Mughals, the Rajput and Pahari rulers were nevertheless allowed to keep their palaces and rule their lands like governors, as long as they served as courtiers and military officers for the empire and gave women from their royal families to the Mughal harem.

While serving at the Mughal court, Rajput and Pahari nobles took note of the Mughals’ intense pace of commissioning, collecting, and close viewing of paintings in albums and books as a required aspect of sophisticated court life. When they returned from the imperial court for their annual months of governorship at their home courts, Rajput and Pahari rulers began to institute these practices. Some were enthusiastic about their alliance with the Mughals. The king of Bikaner readily agreed to give his kingdom, sister, and daughter to the Mughals in exchange for power and prestige at court, and he convinced an artist from the Mughal atelier to work at his Rajput court as early as the 1590s. Thus, Bikaner paintings often closely emulated Mughal works. As time went on, court painters at Bikaner continued to follow Mughal idioms, as seen in the painting *Lady Holding a Flower*, in which the artist depicted the woman in a naturalistic setting amid flowering plants and carefully modulated her face and the luxurious variety of textiles, all hallmarks of the Mughal imperial style.

After 1700, when the Mughal court was invaded by Iran and its imperial treasuries taken, artists from the Mughal atelier sought patronage—and pay—elsewhere, especially at the Rajput and Pahari courts, where many of them settled. With this new influx of talent, Rajput and Pahari painting flourished during the late 18th century. In one painting from a dispersed series of scenes from the life of Rama, a mournful procession of courtiers leaves a palace to seek this divine hero, now living in exile in the forest. The sobriety of the occasion is underscored by the stark horizontals and the flat whites of the walls. The king has just died of grief after exiling Laxman, his eldest son, as part of a promise to grant a wish to his favorite queen; she wished for her son Bharata to be the king’s successor instead of Rama. Bharata and his brother sit in the chariot at the center; the queens are in the covered palanquins behind. The overlapping figures of the procession, each with a different expression, reveal the artist’s subtlety of execution and concern with individual psychology, even on such an intimate scale. In the background, daily life goes on outside the city walls.

With this landmark acquisition of paintings from the Rajput and Pahari courts of India, new and coherent stories and themes can be presented in the semimural rotations of light-sensitive works on paper in gallery 242B. This collection takes the story of Indian art that we tell in the sculpture galleries and brings it not only forward in time but also from the public walls of a temple to the private room of the pious patron, where each painting’s imagery conveys emotions that bring the viewer closer to the divine bits of liberation or the pleasures of a heavenly sojourn.
The shape of this porcelain flask is inspired by Dutch square gin bottles often carried to Asia on East Indiamen Company ships. When packed into wooden chests for the sea voyage, their square shape allowed for more stability. This flask’s finely painted decoration with spontaneous brushwork in brilliant shades of blue depicts fantastic animal motifs, including a leopard, a mythical giraffe, a horse, and another imaginary beast. The design characterizes the 17th-century transitional period blue-and-white porcelain created during the fall of the Ming and the establishment of the Qing dynasty. Without imperial supervision and patronage, potters at the porcelain manufacturing center at Jingdezhen were, for a short time, free to experiment with new shapes and decoration. These designs may have attracted the scholar-official class in China and appealed to clients of the emerging foreign markets in Japan and Europe.

The flask is solidly potted (probably pieced together from two or three premolded parts), while its decoration reveals fine professional execution and novel creative motifs. An excellent example of 17th-century porcelain, the bottle represents a dramatic artistic departure from the classic imperial Ming dynasty style. The museum owns one other transitional period object, a brush pot, which reflects a more domestic, scholarly taste. The bottle will go on permanent display in the Chinese ceramics gallery in 2018 later this year.

In December, following an international search, the museum announced the appointment of Seth D. Pevnick as curator of Greek and Roman art. He will oversee the care, curatorial development of the collection of art of the ancient Mediterranean, including the art of Egypt and the Ancient Near East. Working closely with the director and chief curator, Pevnick will identify and recommend works of art to augment the collection. He will also oversee special exhibitions exploring all aspects of art from classical antiquity.

The collections of ancient art at the CMA, spanning nearly 4,000 years of human history (from c. 3200 BC to c. AD 500), are held in high esteem internationally. Many works are of unparalleled quality and importance. Together, the collections comprise more than 1,000 works, encompassing the arts of pre-Christian Europe, the Mediterranean basin, Egypt, and the empires of the Near East and the Levant. A wide range of types of works and media are represented, from small objects of personal adornment to monumental sculpture, with fine examples from many different cultures.

“Looking forward to getting to know both the collection and the cultural community of northeast Ohio,” Pevnick says, “and drawing exciting new connections between antiquity and the present day. I’m inspired by the high quality of the museum’s exhibitions, collections, and publications, and am eager to share in this overall commitment to excellence.”

Pevnick joined the Tampa Museum of Art in 2009 and was the chief curator and Richard E. Perry Curator of Greek and Roman Art, from July 2014 to April 2015, served as acting director. He curated numerous exhibitions, including Tampa’s major traveling exhibition Providence and the Son: Myth, Cult, and Daily Life (2014–15); Echoes of Antiquity: Revisiting and Retaining the Ancient World (2015); Animals in Ancient Art (2016); and Patricia Cronin, Aphrodite, and the Lure of Antiquity: Conversations with the Collection (2018).


Pevnick has extensive archaeological fieldwork experience, having served as a consultant on digs in Pisaia and Boeotia, Greece, as a trench supervisor and ceramic specialist for four summers at Lefteni Tumulus, Albania, and as a fieldworker for three summers for the Agora Excavations in Athens.

Prior to Tampa, Pevnick was a curatorial assistant in the Department of Antiquities at the J. Paul Getty Museum, Getty Villa, where he co-curated The Chimera of Arezzo, a collaborative exhibition with the Republic of Italy. He holds a PhD in archaeology from the University of California, Los Angeles, and a BA in classical archaeology from Dartmouth College. The recipient of numerous academic honors, including the John Williams White Fellowship at the American School of Classical Studies at Athens (2006–7) and the Graduate Student Poster Award from the Archaeological Institute of America (2009), he most recently was awarded a fellowship at the American Academy in Rome for 2019.
EXHIBITION

Shinto Masterworks

Rarely seen Japanese treasures offer encounters with the divine

Organized with the special cooperation of the Nara National Museum, the assistance of the Kyushu and Tokyo National Museums, and the generosity of donors across Japan, Shinto Discovery of the Divine in Japanese Art presents works associated with belief in deities called kami (pronounced kah-mee). Shinto means “way of the kami.” As the second part of the exhibition’s title suggests, we hope you visit to discover for yourself the divine in Japanese art in both the spiritual and the material senses.

Among the 75 works from nearly two dozen Japanese lenders, 20 objects are designated Important Cultural Property (ICP) by the Japanese government. In order to enjoy these pieces, visitors must come at least twice during the run of the exhibition, as each work will be displayed for only six weeks: either from April 9 to May 19 or from May 23 to June 30. Some of the artworks have not been seen in the United States since 1976, when they traveled to New York and Seattle for an exhibition organized by the Kyoto National Museum. Others have never before left Japan and are rarely exhibited.

Two highlights are mid-13th-century wood sculptures of Tenman Daisenjii Tenjir ("Celestial Deity of Great Power Filling Heaven"), the deified form of the Japanese courtier Sugawara no Michizane (845-903). On view in the first rotation is the sculpture of Tenjir from Yoki Tenman Jinja, a shrine near the Buddhist temple Hassadera in Sakurai, Nara Prefecture. Featured in the second rotation is the Tenjir sculpture that is the mishima (deity body) of the shrine Eigara Tenjinsha in Kamakura. Both are designated ICP.

Among the other works related to the kami Tenjin are three ICP from the shrine Hida Tenmangū in Yamaguchi Prefecture: two illustrated handscrolls from a six-part set dating to 1311 that relate the story of Michizane and his deification, and a lacquer writing desk and writing box of black lacquered wood with designs in gold powder. The composition of renge (linked verse poems) as a rite of devotion to Tenjin, revered as the kami of literature and learning, has historically been an important feature of worship at Tenjin shrines around Japan.

In addition, a miniature lacquer shrine represents the legend of Tenjin crossing the sea to visit China. Belonging to Sata Tenjirī in Moriguchi, Osaka Prefecture, this shrine treasure is customarily given a public viewing once every 25 years; it was last on view in 2001 in Japan, but the shrine’s head priest has made a special exception for this treasure to travel to Cleveland.

As well as providing tremendous logistical support to the exhibition, the Nara National Museum is a major lender, especially in the area of applied arts with ICP designations. Among such works are a set of two boxes with unique monograms that are to be related to the worship of water in its incarnation as a Dragon King at Kasuga Taisha in Nara.

The boxes, their surfaces showing the five kamis of Kasuga along with a panoply of other deities, as well as dragon and water motifs, are believed to have held jewels belonging to the Dragon King.

The exhibition also includes a substantial group of artworks from collections in the United States. This marks the first time major works of Shinto art from US collections have been brought together, as well as the first time they appear alongside masterworks from Japan.

One fortress reunion occasioned by the show is of a group of statues thought to have originated in a shrine on the island of Kyushu and now spread across one Japanese and three US institutions. Generally considered to date from the 10th century, the sculptures of the kami Hachiman and associated deities represent an early phase of creating shiho (sculptures of kami). Another treat is the chance to see the two early 14th-century narrative scrolls that form The Illustrated Miraculous Origins of the Yizhi

Seated Tenjin 1209
Kamakura period (1208–1232), Wood with inlay, 94.6 x 101.5 x 69.8 cm, Yoki Tenjin Jinja, Sakurai, Nara Prefecture, Important Cultural Property

Seated Tenjin 1216
Kamakura period (1208–1232), Wood with inlay, 63.5 cm, Eigara Tenjinsha, Kamakura, Enagawa Prefecture, Important Cultural Property

The Illustrated Miraculous Origins of the Yizhi

Kasuga Dragon Beaux (inside lid of outer box), 14th century, Woodblock print (1336–1362), Lacquered wood with rinceaux. Outer box: 43.3 x 55.2 x 14.7 cm, inner box: 37.8 x 38.6 x 27.6 cm, National Museum of Art, Important Cultural Property

Nenbutsu School. One scroll belongs to the CMA, and the other to the Art Institute of Chicago. The set is among the most important emaki (illustrated handscrolls) outside Japan.
EXHIBITION

The Rise of Gordon Parks

During the 1940s, the photographer moved from working as a railway porter to the offices of *Life* magazine.

In August 1937 a magazine changed the life of a 24-year-old dining-car waiter on the Northern Pacific Railway. Inspired by the issue's images of dispossessed migrant workers roaming the highways between Oklahoma and California, Gordon Parks (1912–2006) decided to take up photography. In 1940 he quit his railroad job to become a professional photographer, which was the start of a pioneering 60-year career. Previously a musician and composer, Parks later became a renowned novelist and filmmaker, but photography remained the core of his endeavors. *Gordon Parks: The New Tide, Early Work 1940–1950* is the first exhibition to trace Parks's evolution from an accomplished, self-taught photographer to an independent artist and journalistic voice.

What a heady decade the 1940s was for this young black man raised in poverty in segregated Fort Scott, Kansas. He became immersed in the Chicago Black Renaissance and developed friendships with authors Richard Wright, Langston Hughes, and Ralph Ellison. He traveled throughout North America, first working for two federal agencies documenting African American life during the early days of World War II, then photographing the operations and impact of Standard Oil Company (New Jersey). And in 1949 Parks became the first African American staff photographer at *Life*, one of the picture magazines crafting a new visual culture that was influencing social change in America.

Parks’s decision to become a photographer was imbued from the start with a clear purpose. “I saw that the camera could be a weapon against poverty, against racism, against all kinds of social wrongs,” he wrote in 1999. “I knew at that point I had to have a camera.” Having personally experienced racism, poverty, and discrimination, he understood and empathized with the sufferers of inequities whose stories he portrayed. His most celebrated image tells just such a tale. *Washington, D.C. Government Charwoman* portrays Ella Watson, a black woman who worked at night cleaning the offices of the federal agency that employed Parks as a photographer. Watson stands erect and stoic in front of an American flag, flanked by the tools of her trade: the broom and the mop. Parks took the image in July 1942; years later he retitled it *American Gothic*. He offers an urban, African American counterpart to Grant Wood’s famous painting of a fictional American farm couple exemplifying rural life and values. Both portraits honor hard work, but the rewards reaped by the dust in Wood’s painting would have no doubt exceeded those earned by Watson, who after 26 years of cleaning government offices could advance no further because of her skin color. Watson’s somber portrait did not appear in print until March 1948 when it was published in *Ebony*.

“*I saw that the camera could be a weapon against poverty, against racism, against all kinds of social wrongs*”

**LEFT**

Washington, D.C.

**Government Charwoman**


**RIGHT**

Self-Portrait 1941. Gordon Parks. Photograph; gelatin silver print, 50.8 x 40.6 cm. Prrove collection. Courtesy of and copyright The Gordon Parks Foundation.

**ABOVE RIGHT**


In 1944–45, after covering the Allied invasion of France, Parks was commissioned to take a series of photographs of the French fashion industry. He spent time in Paris with couturier Christian Dior, who invited him to participate in his fashion shows. Parks’s photographs of Paris couture, which he captured in 1949, contrasted with his earlier street photography. This exhibition explores Parks’s approach to capturing the elegance and luxury of the French capital.

PROGRAMS

**Curator Talks 3 Tue at 12:00 PM, Apr 16, 23, and 30. Different talk each talk; see page 42.**

**Exhibition Tours Apr 3–Jun 2 Wed/Thu 2:00 PM, Fri/Thu 5:00 PM, Sun/Thu 9:00 PM; see page 42.**

**MIX: Funk Fri/Apr 5, 6:00–10:00.**

**Films Curator QA after screenings Apr 16, 23, and 30.**

The Learning Tree Tue/Apr 16, 145. Fri/Apr 19, 7:00. Leadbaby Sun/Apr 18, 1:30. Tues/Apr 30, 1:45.

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Kelvin and Eleanor Smith Foundation Exhibition Gala

March 23–June 9

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Kelvin and Eleanor Smith Foundation Exhibition Gala

March 23–June 9
A Lasting Impression

To mark the Print Club of Cleveland’s centennial, a new exhibition highlights some of the group’s major donations.

The Cleveland Museum of Art holds one of the nation’s most important print collections, thanks to the generosity of the Print Club of Cleveland. Since its founding in 1919—three years after the museum opened—the club has championed printmaking and built the museum’s holdings of works on paper through an astounding number of gifts. In 2019, the Print Club celebrates its centennial, marking it the oldest museum affiliate group in the United States. A Lasting Impression: Gifts of the Print Club of Cleveland highlights the organization’s extraordinary impact on the collection by presenting more than 70 significant donations, including works by Albrecht Dürer, Rembrandt van Rijn, Edgar Degas, Käthe Kollwitz, and Andy Warhol. Among the finest of the CMA’s collection, a number of the prints on view are internationally recognized for their quality and rarity.

The Print Club of Cleveland was founded by a group of community members who established a model that most American museums follow today. Led by the CMA’s first print curator, Ralph Thrall King, the club initially focused on educational programs and sponsorship, but throughout the past century the group has established a wide range of lasting traditions. Each year a contemporary printmaker creates an original print edition for all club members and visitors to Cleveland to discuss the work. Since 1985, the group has brought its passion for collecting to the public at the annual Fine Print Fair, where visitors can view and purchase prints offered by dealers from around the world. These annual events are supplemented by lectures by influential scholars, exclusive exhibition tours, private collection visits, and curator-led travel expeditions.

Above all, the club prides itself on its transformative annual gifts of art to the CMA’s print collection. A Lasting Impression presents highlights of these donations and traces printmaking’s history in Europe and America over the course of six centuries. Arranged thematically, the exhibition explores themes central to printmaking, including religion, portraiture, landscape, the trade, and abstraction. Because of the remarkable range and quality of the club’s gifts, visitors can follow a subject’s progression across time and place. The examples feature virtually every printmaking technique—from early engravings to contemporary lithographs—revealing printmaking as a vital site for innovation throughout the history of Western art.

Donated in 1922, Dürer’s Nativity is one of the earliest gifts—and among the first works chronologically—featured in A Lasting Impression. This important woodcut depicting Christ’s birth belongs to the series Life of the Virgin, which transformed religious imagery by emphasizing everyday details of Mary’s life. Although woodcut was a common technique during Dürer’s lifetime, he was the first artist to show detail and texture through finely carved, crossed lines rather than broader gouges into the block. The print is one of many by Dürer given by the Print Club, resulting in an extraordinarily rich collection of the master’s works.

The exhibition also highlights artists’ experiments with printmaking processes in later centuries. In Wooded Landscape at Uckermünde, Pontoise, Impressionist artist Camille Pissarro depicted the Parisian suburb where he lived at the time, using etching to evocatively suggest natural light passing through a forest. He made the print in 1879 after learning to etch from Degas, whose equally rare lithograph of a woman bathing is on view in the galleries. The exhibition also includes an important color print by German artist Käthe Kollwitz that empathetically presents a female worker in Berlin, highlighting printmaking’s democratic potential.

The club has always supported contemporary art, and important gifts in this area show how printmaking has continued to evolve in recent decades. Some significant prints were given the same year they were made, including Roy Lichtenstein’s Cathedral #3—a playful Pop reinterpretation of Impressionist painting—in 1960. Most recently, the club has given prints by a variety of living artists, including a colorfully patterned lithograph by Polly Apfelbaum, an abstract landscape by Georg Baselitz, and a striking portrait by Alex Katz. Shown alongside historical examples, these works highlight the deep and comprehensive story that the CMA’s collection can tell about printmaking’s history. This is in no small part a result of the support of the Print Club, whose gifts to the museum are also gifts to the people of Cleveland.
Construction delays meant that none of the posters could be used to promote the opening in June 1910. The museum retained four submissions, which were stored with the education collection; they were not assigned accession numbers or other identifying information and were not conserved over the years.

When the posters were transferred to the archives in 2013, research verified that Burchfield created one of the posters. The advertisements, including those by first-prize winner Robert Boesiger, second-prize winner Ruth Deels, and Frances Filler, were cataloged, photographed, and uploaded to the museum’s digital archives in time for the 2016 centennial.

Plans for the focus exhibition Charles Burchfield: The Ohio Landscapes, 1915–1920 (on view through May 5) provided the opportunity to highlight Burchfield’s association with the museum, promote archival collections, and conduct much-needed conservation work. All four posters are consistent in size, format, support material, and point, indicating that the students followed specific guidelines. Over the years, Burchfield’s poster had incurred considerable wear and tear, much of it structural and related to the support’s deteriorated, brittle condition. Breaks, tears, scratches, and a heavy layer of dirt needed amelioration in order for the poster to be exhibited.

The poster was stabilized using wheat-starch paste and Japanese paper reinforcements. A paper overlay was fashioned to reduce the most visually disruptive breaks, while careful surface cleaning brightened the overall appearance. Because the poster’s top left corner had broken off, an insert was crafted to improve the work’s visual coherence. It was expected that a small section of the missing portion would be visible after the work was matted, but an overmat was fashioned to hide the damage. Beautifully framed, the poster hangs in the exhibition alongside some of Burchfield’s other drawings of the Wade Park area. The three additional inaugural posters are also undergoing conservation, ensuring their longevity as historical objects and works of art.

The museum’s mission to provide transformative art experiences “for the benefit of all the people forever” enters the digital age.

What is Open Access? In short, high-resolution images of approximately 1,000 public-domain artworks in the museum collection are now free for anyone to use without restriction, under the shared license designation Creative Commons Zero (CC0). In addition, data relevant to all 66,000 works in the collection—whether the work itself is in the public domain or is under copyright—are also universally available. The museum announced the initiative at a livestreamed event on January 23.

That morning, director William Griswold celebrated this outgrowth of the CMAs inclusive mission: “Whenever, wherever, and however the public wishes to use, reuse, remix, or reinscribe the objects that we hold, our collection is available—for we are but caretakers of those objects, which belong to the artistic legacy of humankind.”

What are the key aspects? Open Access offers a complete and accessible digital package. The website and collection pages now display more than 37,000 fields of metadata, including descriptive text and provenance. Publishing descriptive text with Open Access creates more possibilities for contextual interpretations related to artworks in the collection, and the provision of high-resolution images enables a greater range of uses for scholarly, commercial, and noncommercial purposes. The redesigned web interface allows visitors to choose the view that is best for them, whether that be text heavy or image focused. A refined advanced search makes finding artwork simple and intuitive by allowing users to search by fields such as provenance, exhibition history, and catalogue raisonné. The collection search background is white and features an elastic search that improves the accuracy of search outcomes, including the ability to easily sort results. An auto-complete search bar proposes potential search terms and suggests correct spellings.

Introducing Open Access

WHAT IS CC0? CC0 is a legal toolset that enables institutions to share content freely, without attribution or restriction, and with no rights reserves; it is the universal license. To learn more, visit creativecommons.org.

Livestreamed Launches Anna Alonso and Bill Griswold celebrate the announcement of Open Access.

What is the Cleveland Museum of Art contributing to the digital age? The museum is contributing by opening its collection to the public in a digital format, allowing anyone to access and use the images and data without restriction. This initiative, known as Open Access, aims to make the museum’s collection more accessible and understandable to a wider audience.

How does this benefit the public? The benefits of Open Access include increased access to the museum’s collection, which can be used for educational, research, and creative purposes. It also promotes transparency and democratizes art ownership, allowing anyone to share and use the images and data freely. This opens up new possibilities for understanding and interpreting the artwork, fostering a more inclusive and engaged community.

What does Open Access mean for the museum? For the museum, Open Access represents a commitment to sharing its resources with the public. By making the collection available online, the museum expands its reach and impact, ensuring that the artwork and its stories are not limited by physical location. This also allows for the museum to engage in new forms of collaboration and outreach, reaching a diverse audience and encouraging new forms of engagement with the art.

How does this align with the museum’s mission? The museum’s mission, “for the benefit of all the people forever,” is central to the Open Access initiative. By making the collection accessible, the museum fulfills its role in providing transformative art experiences to the public, regardless of their location. This aligns with the museum’s commitment to education, accessibility, and community engagement.

How can I access the Open Access collection? The museum’s website features the Open Access collection, allowing users to search and use the images and data freely. The initiative also includes a range of digital resources and tools to facilitate deeper engagement with the artwork. By opening its collection in this way, the museum aims to create a more inclusive and interactive relationship with the public.

Who is driving this initiative? The Cleveland Museum of Art’s director, William Griswold, is a driving force behind the Open Access initiative. He envisioned the project and was instrumental in its development, ensuring that it aligns with the museum’s mission and values.

Has the museum always had a digital presence? The museum has a long history of embracing technology to enhance its mission. While the Open Access initiative is a significant step forward, it builds on the museum’s ongoing efforts to make art more accessible and engaging, from digital exhibits to online collections.

What are the limitations of the Open Access initiative? While the Open Access initiative is a major step forward, there are still some limitations. For example, while the majority of the collection is now available online, some works may remain copyrighted or require additional permissions. The museum continues to evaluate and expand its approach to digital accessibility.

How can I contribute to the Open Access initiative? Contributing to the Open Access initiative can be as simple as sharing the artwork with others or as complex as creating new forms of engagement with the art. The museum encourages public participation in discussions about how the collection can be used and accessed, and welcomes suggestions for new tools and resources to support engagement with the art.

What is the role of technology in the museum’s mission? Technology plays a crucial role in the museum’s mission of providing transformative art experiences. By using digital tools and platforms, the museum can reach a wider audience, foster new forms of engagement, and make art more accessible. The Open Access initiative is one example of how technology is at the forefront of the museum’s efforts to engage and inspire the public.
Elevating Indian Art

Catherine Glynn Benkaim and Barbara Timmer enhance the collection through a landmark gift/purchase

For Catherine Glynn Benkaim and Barbara Timmer, philanthropy is a joyful obligation. The couple takes great pleasure in giving back to the community, and the Cleveland Museum of Art is grateful to be among the recipients of their generosity.

In 2018 the California-based couple divided more than 200 Rajput and Pahari paintings from the prestigious Catherine Glynn Benkaim and Ralph Benkaim Collection between the Cleveland Museum of Art and the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery (Freer/Sackler). The philanthropic move made both institutions significant destinations to view Indian court paintings from the 1600s to 1800s (see pages 26–27). In December the collection was featured as an Acquisition of the Year by Apollos magazine.

Acquired as part of a generous gift and purchase arrangement, the paintings elevate the CMA’s collection of Indian art, already considered a leader in the field. In 2013 the museum acquired the Catherine Glynn Benkaim and Ralph Benkaim Collection of Deccani and Mughal Paintings, an unparalleled private collection of 95 works from India’s major Islamic courts. That acquisition was made possible in part through the support of an anonymous donor.

The Benkaim Collection is remarkable for its quality and breadth. Catherine’s late husband, Ralph, began collecting Indian miniatures in 1961. The collection evolved in the mid-1970s when he met Catherine, a scholar in the field of Indian painting. The couple married in 1979 and continued collecting, guided by Catherine’s curatorial conscience. At that time Catherine was curator of Indian painting at the Los Angeles County Museum of Art (LACMA).

Catherine has lectured and published extensively, and Barbara, an attorney, shares Catherine’s interest in art; they met at the Pacific Asia Museum in Pasadena 15 years ago. They recently shared their thoughts on art and philanthropy and why their hearts belong to Cleveland.

Why does the collection focus on Indian miniature paintings?

CB: By the time Ralph began acquiring Indian miniatures, he was already an astute collector. He began the Indian miniatures collection almost by accident with the purchase of a “Persian” painting that reminded him of his service in Iran during World War II. Later, we discovered it was a beautiful painting from the Deccan, the central south of India. The painting, A Dancing Dervesh and Three Musicians (2013.288), is now in the CMA’s collection.

Why divide the collection between the CMA and Freer/Sackler?

CB: It was always Ralph’s and my intention that the collection end up in a museum. I have benefitted from museums, worked in them, and cared for their collections. I believe that is where the public can experience and enjoy art just as I have.

Ralph had a close relationship with the Freer/Sackler, and I was a trustee there for eight years. And the Cleveland Museum of Art is one of the great institutions in the world. Both are committed to South Asian art, and these paintings will transform their collections. It’s also important to note that both institutions have curators with whom I have worked and for whom I have the utmost admiration. The time was ripe when Sonya Ihie Mace came to Cleveland.

Another reason why Cleveland appealed to me and Barbara is that the Indian sculpture collection is of the utmost quality. We wanted the CMA’s Indian painting collection to be represented in the same way.

BT: When our paintings have gone somewhere, it’s because we’ve built relationships there. We’ve been to Cleveland and it feels comfortable—like home. In fact, we recently supported FRONT International: Cleveland Triennial for Contemporary Art.

How did this collection become so well curated?

CB: This collection is unique in that it was started in 1961 by someone who didn’t know anything about Indian paintings. Over the next 40 years until Ralph’s death in 2001, each acquisition would trigger the removal of a painting. At first, this was an easy thing to do. But as we began collecting smarter, it became more difficult to figure out the weakest one.

Very few collections offered to museums have been curated in this way for more than 50 years by a professional in the field. Our collections of Indian paintings were refined for museums so that the paintings would interact with each other and tell a story.

How did you develop your deep sense of philanthropy?

CB: I was working at LACMA and dating Ralph. He asked if I would give $250 to any charity to see how it made me feel. I felt fabulous, and from that moment on I have given generously. In fact, Barbara and I spend the month of December playing Santa Claus, deciding which charities to support. It’s just a wonderful feeling.

BT: My father was in the Air Force and my family was always involved in public service. I was taught that you give back as much as you can. The more you give, the more you get in return. The art of giving is itself a gift.
Get Creative Without Reservations

Free Open Studio for Families and Visitors of All Ages
Every Sunday, 1:00–4:00
Drop in at our Make Space on the lower level.
cma.org/play

NEW
Online Registration
Visit cma.org/learn.

Open Studio
Every Sun, 10:00–4:00. All ages. Join us for drop-in art making in our Make Space on the classroom level! March’s art idea is Inside/Outside. April’s is Refresh. No Open Studio Apr 7 (instead join us for Play at CMA: Teen Takeover) or Apr 21.

Pop-Out Open Studio Thu/Mar 21, 28, and Apr 25, 10:00–4:00. Join us in the atrium for three special Open Studios on Thursdays.

My Very First Art Class
For young children and their favorite grown-up
Four Fri/Mar 1-22, 10:00–10:45 (ages 2–5)
Four Fri/Mar 1-22, 11:15–12:00 (ages 2–5)
Eight Sat/Mar 16–May 11 (two class Apr 20), 10:00–10:45 (ages 2–4)
Four Fri/Apr 5-May 3 (no class Apr 19), 10:00–10:45 (ages 2–4)
Four Fri/Apr 5–May 3 (no class Apr 19), 11:15–12:00 (ages 2–5)
Four Fri/Jun 7–Aug 2, 10:00–10:45 (ages 2–5)
Four Fri/Jun 7–Aug 2, 11:15–12:00 (ages 2–5)
Four Fri/Jun 7–Aug 2, 11:15–12:00 (ages 2–5)

Fees and Registration First four-week sessions: adult/child pair $80, CMA family members $72. Six-week sessions: adult/child pair $160, CMA family members $144. Register now for Apr classes.

Saturday Spring Studios

Friday-Night Minis
All-ages workshops for adults, older caregivers, and adults with young children. Children under 14 must take the class with an adult, except where noted.

Ceramics: Form and Function (all ages) Four Fri/Mar 8–29, 6:30–8:30. Inspired by works from the exhibition Color and Comfort: Swedish Modern Design. Best for ages 8 and up. Instructor: Laura Forhan. $140, CMA members $120.


Land Art (all ages) Four Fri/May 3–24, 6:30–8:30. Natural materials meet contemporary art. Instructor: Jessica Wascak. $140, CMA members $120.

Homeschool Studios

Wed/May 20 Do You Wonder? Wed/Apr 17 Breaking the Rules Wed/May 15 Think like an Artist

New This Summer! CMA Creativity Camps
Ages 4–8
Play + Imagine (ages 4–6) Jul 15–19, 9:00–12:00. $175, CMA members $150.
Follow Your Curiosity (ages 7–9) Jul 15–19, 9:00–12:00. $350, CMA members $325.

Experiment + Create (ages 10–12) Jul 22–26, 9:00–12:00. $350, CMA members $325.

Teen Ceramics (ages 13–18) Jul 22–26, 9:00–12:00. $175, CMA members $150.

Scholarships available! Inquire at FamilyYouthInfo@clevelandart.org.

Adult Studios
Summer Session Eight-week sessions: Jun–Aug. For all skill levels, unless noted. Special workshops offered on select Wednesdays and four-week mini-sessions on Friday evenings. Visit cma.org/learn for details.

TUESDAYS

WEDNESDAYS
Workshop Wednesday: Digital Photography Wed/May 1, 6:00–8:30. Instructor: Deb Pinter. $50, CMA members $40.


THURSDAYS

FRIDAYS
Composition in Oil Eight Fri/Aug 8–Nov 7 (no class Oct 31), 10:00–12:00. Instructor: Susan Gray Bé. $240, CMA members $210.

SATURDAYS
All-Day Workshop: Ikebana Flower Arranging Sat/Mar 16, 10:00–4:00. Instructor: Tita Ranganath. $100, CMA members $85.
Drawing in the Galleries Eight Sat/Jun 15–Aug 10 (no class Jul 6), 10:00–12:00. Instructor: Susan Gray Bé. $245, CMA members $215; includes model fee for one session.
Pinhole Photography Workshop Sat/Jun 29, 1:30–3:30. $50, CMA members $40.
Register online at cma.org/learn/adult/adult-studios or call 216-421-7350.

Community Arts
Enjoy Community Arts artists and performers at area events. For more information, visit cma.org.

Parade the Circle Sat/Jun 8
Guest artists join Greater Cleveland artists, families, schools, and community groups for the 30th annual Parade the Circle. Theme: Mythology of Illusion. Generous support by The Seven Five Fund

Parade the Circle Leadership Workshops: Fri/May 5–Apr 9, 6:30–9:00, at the Community Arts Pop-up Studio. Experiment with techniques for ensemble design and construction at sessions led by parade artists. For more information and a schedule, call 216-707-2483 or email CommitInfo@clevelandart.org.

Public Workshops with professional artists begin May 5 at the parade tent. Wed/6–9:00, Fri/10:00–9:00, Sat/1:30–4:30, and Sun/1:30–4:30. until the parade. Workshop pass $25; families/group $75 (up to 4 people). $30 each additional person. Children under 15 must register and attend with someone older.

Volunteers Contact Liz Pen in the volunteer office at 216-707-2593 or email VolunteerInfo@clevelandart.org.

Community Arts is generously sponsored by

MIDWEST MUTUAL

www.clevelandart.org 41
Talks and Tours
Talks are free; meet at the infor-
mation desk in the Atrium unless noted.
Guided Tours 10:00 daily. Addi-
tional tours offered at 11:00 on Tue-
and Fri. Visit cma.org/daily-tours for
tours for topics.

Exhibition Tours Shinto:
Discovery of the Divine in
Japanese Art Apr 17–Jun 23, Wed
and Thu/Thu, 10:00, Sat and Sun/2:00,
Limit 25. Tour ticket required.
Exhibition Tours Gordon Parks:
The New Tides, Early Work 1940–
1950 Apr 3–Jun 2, Wed/2:00,
Fri/7:00 Sun/3:00, Limit 25. Ticket required.
Art in the Atrium First Wed
of every month, 11:30. For par-
ticipants with memory loss and
one caregiver. Pre-registration
required; call 216-542-5607.
Art at CMA Second Mon of
every month, 2:00–4:00. If you've
cared for someone who
has Alzheimer’s disease, or has other
short-term services, enjoy this gallery tour and
visit to the cafe. Register through the ticket center.

American Sign Language
Talks CMA staff-led tours
are interpreted by students in
the American Sign Language
Interpreting Program at Kent
State University. Open to all.
May 15, 2:00 Impressionist
Spaces; May 17, 200
Galleries; Apr 25, 200 Molt
Galleries; Jul 27, 2:00 The Artist’s Garden.

Olszewski Lecture in Rena-
sissance Art Fri, Mar 1, 1:30–6:30,
Recital Hall, Frances and
Mount Holyoke College presents
“Tin the Heat of Battle: Represen-
ting War in Renaissance Painting.”
Touching on works in the CMA
collection, this talk explores the
myriad and evolving representa-
tions of battle in late 15th- and
16th-century printed imagery. Free; no
reservation required.

Noted by the Department of Art
History and Art at Case Western Reserve
University as one of the highlights of the
Cleveland Museum of Art.

Curator Talks: Beyond Truth
Tue, May 3, 15, 200 Mark Schwartz
and Bettina Kats Photography
Gallery (2:00). Bettina Kats
explores how artists from 1885
to the present have used post-
production techniques to
manipulate “the truth” in figurative
studies and portraits. Free; no
registration required.

Close-Looking Session: Be-
Yond Truth Wed, Mar 13, 6:00,
Mark Schwartz and Bettina Kats
Photography Gallery (2:00). Join
museum educator Stephanie
Foster for a close look at
photographs in Beyond Truth.
Free registration required.

Photography after the Shutter:
A Talk with Chris Pelocic Wed/
May 11, 6:00, Recital Hall, Chris
Pelocic, whose work is on
view in Beyond Truth, discusses
the means and meaning of alter-
ing photographic “truths” in his
distinctive photo-based assem-
bles and in the works of other
artists in the exhibition.
Free; registration required.

Curator Talks: Gordon Parks
Keatyn and Eberhard
Foundation Exhibition Gallery.
Barbara Tannenbaum leads
gallery talks, each focusing on a
different section of Gordon Parks.
Free; no registration required.
Tue, Apr 12, 12:00 Photography
Parks’ Choice of Weapons
Tue, Apr 12, 12:00 Canvassing
the Country for Standards
Tue, Apr 13, 12:00 Introducing
the Mass Media

Curator Talks: Into the Sacred
Forest: A Journey through Shinto
to Art Calvin and Eleanor Smith
Foundation Exhibition Hall.
Learn about the “way of the kami”
in this series of talks led by
Sinéad Vilbar in the Shinto exhibition.
Free; no registration required.
Tue, Apr 12, 9:00, Wed/12, 10:00, 6:00 Sumo, Yabuame,
and Bugaku Sports and Dance in
Japan

Tue and Wed, 10:00, 6:00 Yabuame, and
Bugaku Sports and Dance in
Japan

Kumi and Buddha
Rakusin

Art, Africa, and the 1890s Wed/
May 17, 6:00, Gardner Auditorium.
The Women’s Council invites you
to its annual members program.

Landscape with a Windmill
1548, Jacob van Ruisdael (Dutch, 1628–9
Oil on wood; 45 0/16 x 67 7/8 cm. Mr. and Mrs. William H. Maudslay Fund.

Julius Fund Lecture in Renais-
sance Art Fri, Apr 12, 5:30–6:30,
Recital Hall, Claudia Swan
of Northwestern University pre-
sents “The Subtle Art of Nature:
Dutch Baroque Aesthetics and
Collecting Practices.” What is
more Dutch than a tulip? This
lecture explores the subtle art of
tulip culture during the era of
Rembrandt and Vermeer.
Free; no registration required.

Curator Talk: Charles Burchfeld
Tue, Apr 12, 12:00, Julia
and Larry Pollack Focus Gallery.
American artist Charles
Burchfeld used the landscapes of
northeast Ohio to express
universal emotions and moods as
he experimented avidly with watercolor.

JOHN WALSH LECTURE
Jacob van Ruisdael’s Landscape
with a Windmill: Human Impor-
tance and Divine Favor Wed, Apr
24, 7:00, Gardner Auditorium.
Enthralled scholar John Walsh
examines this brilliant painting
by a precocious 18-year-old who
became the greatest landscape
painter in the Netherlands. The
work is currently a highlight of
the CMA’s newly reinstalled
Northern European galleries.
Walsh explains how the painting
reveals the artist’s power as a
naturalist and his ambition to
attain the virtues of his new nation.
Free; ticket required.

Join in
Art Cart Enjoy a rare opportunity
to discuss works of art from the
museum’s distinguished Education Col-
lection of their site. Call 216-707-2485.

Distance Learning For informa-
tion on topics, visit cma.org/learn
or contact Diane Giezek at
216-707-2469 or
dcziezek@clevelandart.org.

Early Childhood Educator Work-
shop Series One session per quarter
10:00–1:00. For details, contact
Molly Phillips at m.tpliphs@
clevelandart.org or 216-707-2891.
Sign up for the series or indivi-
dual workshops. Register at
216-424-1500, 325.

Sat/Apr 6 How Artists See the World

Professional Development
Comes to You! To learn more about workshops or to book a
visit to your faculty meeting or professional development
day, contact Professional Development at
professional.development@ clevelandart.org. To register for
workshops, call 216-424-7350.

Transportation Visit
216-424-1500. To book a
visit for your faculty meeting or professional development
day, contact Professional Development at
professional.development@ clevelandart.org. To register for
workshops, call 216-424-7350.

Art Stories
Every Sat, 11:00–1:30. Read, look,
and play. Join us for this weekly
story time that combines chil-
dren’s books, CMA artworks,
and interactive fun. Explore a
new topic each week. Designed
for children and their favorite
accompaniments. For
more information or to inquire
about scheduling a visit, email
ArtStories@clevelandart.org.

To book an event, call 216-707-2485.
The raw, emotional energy of jazz meets the finesse of chamber music.

**Concerts**

**Avi Avital with Omer Avital**

Wed/Apr 10, 7:30: The raw, emotional energy of jazz meets the finesse of chamber music. Grammy-nominee mandolinist Avi Avital and award-winning bass virtuoso and oud player Omer Avital draw on diverse influences of Moroccan and North African sounds, folkloric and classical traditions, and Mediterranean rhythms to create a musical melting pot. $33–$45, CMA members $30–$40.

**Caroline Widmann**

Fri/Mar 29, 7:30: Saint John’s Episcopal Church, Ohio City. 2600 Church Ave. Widmann rarely performs in the US, making this solo violin concert a special treat. Named Musician of the Year at the International Classical Music Awards in 2013, Widmann performs works by Jörg Widmann and J. S. Bach at Saint John’s Episcopal Church in Ohio City. $35, CMA members $22.

**Chamber Music in the Galeries**

Our popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs continues. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Sun/Mar 3, 2:00 CIM Organ Studio (Gartner Auditorium)
Wed/Mar 6, 6:00 CWRU Banque Ensemble
Wed/Apr 3, 6:00 CIM Guitar Studio

**Change in Schedule**

Please note that the Aya Nishina concert originally scheduled for Fri/Mar 8 has been postponed until fall 2019. Watch for future announcements.

**MIX**

**MIX: Funk** Fri/Apr 5, 6:00–10:00. Gordon Parks’s skill at storytelling through his early photographs makes his later career as a filmmaker seem inevitable. With 1971’s Shaft, Parks featured a primarily black cast and a soundtrack filled with funk and soul music, a sound that permeated American culture and lived on well past the 1970s. Celebrate the exhibition Gordon Parks: The New Tide with a night of funk music and all of its variations, from soul to Afrobeat. Featuring spoken word, artist-led tours, specialty cocktails, and more.

**Play at CMA**

**Teen Takeover** Sun/Apr 7, 11:00–4:00: Join us for a special Play Day created and facilitated by high school students from the CMA’s Teen Summit and Teen CO-OP program. Bring your family or come on your own; enjoy art-making activities, performances, and gallery experiences for all ages! Sponsored by MEDICAL MUTUAL.
Deconstructing Abbey Road

Scott Freiman's enlightening and entertaining multimedia presentations deconstructing the Beatles take the viewer into the recording studio to explore the Fab Four's landmark singles and albums through rare audio tracks and choice video clips. He thus uncovers the technical and engineering "magic" behind these pop masterpieces.

Freiman first visited the CMA in 2012 and returned in 2013 and 2015. Cleverheads were among the first to hear his individual talks on Sgt. Pepper, the "White Album," Rubber Soul, Revolver, "Strawberry Fields Forever," and the early Beatles. Six of Scott's presentations have subsequently been filmed and shown in movie theaters around the country.

On March 15-16, Scott returns to present his own—and perhaps most anticipated—illustrated lecture, "Deconstructing the Beatles' Abbey Road." The band's 5th studio album was released in late 1969, shortly before the group’s dissolution. It is perhaps the Beatles’ pinnacle long-form achievement. Freiman has divided the LP into two 90-minute take-track-by-track journeys. "Side One" explores "Come Together" and "Something," among others; "Side Two" spans "Here Comes the Sun" to "Her Majesty."

Admission to each show is $20. CMA members $16. Admission to both shows (both tickets must be purchased at the same time, or on or before March 15) is $30. CMA members $25.

The Learning Tree Tue/Apr 16, 1:45 Fr/Apr 19, 7:00 Gordon Parks’ film directorial debut—one of the first 25 movies selected for the Library of Congress’ National Film Registry—is based on his semi-autobiographical novel about two black teens in 1920s Kansas who take different paths to adulthood. (USA, 1946, 107 min.)

Leadbelly Sun/Apr 28, 1:30, Tue/Apr 30, 1:45. With Roger E. Milder. The hard-living, larger-than-life folk and blues singer Huddie Ledbetter (1888-1949), master of the 12-string guitar, is dramatized in this screen biography. Musical numbers include "Rock Island Line" and "Goodnight Irene." (USA, 1991, 126 min.)

Gordon Parks Directs
Plus Curator Q&A
Two acclaimed feature films shown from 35mm film.
CMA curator Barbara Tennenbaum answers audience questions after the screenings on April 16, 28, and 30, so reserve tickets early.


Recent Films
Unless noted, all are shown in Morley Lecture Hall and admission is $10. CMA members $7.

Hochelaga, Land of Souls Fri Mar 1, 7:00. Directed by Francois Girard. The new movie from the director of The Red Violin and Thirty-Two Short Films about Glenn Gould is a lavish historical drama about the centuries-long struggle for the land that became modern Montreal. Musical score by Gyen and Terry Riley. (Canada, 2017, subtitles, 100 min.) Film courtesy of Quebec Government Office in Chicago.

NEW DIGITAL RESTORATION
Marquise Tue/Mar 5, 1:35 Fr/Mar 8, 6:45. Directed by Vera Belmont. With Sophie Marceau and Lambert Wilson. Jordi Savall did the music for this French comedy-drama about an impoverished dancer who rises from obscurity to become the darling of 17th-century royalty. Cleveland revival premiere. (France/Italy, 1997, subtitles, 120 min.)

Swimming with Men Sun/Mar 10, 1:30 Tue/Mar 12, 1:45. Directed by Oliver Parker. A middle-aged bloke suffering a midlife crisis (Rob Brydon) finds renewed purpose when he joins an amateur, all-male synchronized swimming team. Cleveland theatrical premiere. (UK, 2016, 96 min.)

Lost Bohemia Tue/Mar 19, 1:45. Directed by Joseph A. Sonnier with Bill Cunningham. The real Dr. Donald Shirley (Green Book) is seen in this portrait of the now-vanished Carnegie Hall studios. Live/work spaces that housed scores of artists for over a century, before the apartments were converted to offices almost a decade ago. (USA, 2017, 77 min.)

Salvador Dalí: In Search of Immortality Co-presented by the Cleveland Cinematheque

Salvador Dalí: In Search of Immortality Sun/Mar 5, 1:30. Peter B. Lewis Theater. Cleveland Institute of Art, 1610 Euclid Ave. Directed by David Pujo. This now documentary traces the life and work of Salvador Dalí from 1929, when he joined the Surrealists and met his muse and future wife, Gala, to his death in 1989. Film produced by the Gala-Salvador Dalí Foundation, co-presented by the Cleveland Institute of Art Cinematheque. (Spain, 2018, subtitles, 105 min.) Special admission $12. CMA members $9.

Tracking Edith Sun/Apr 14, 1:30. Directed by Peter Stephen Juric. This new documentary tells the fascinating story of Edith Tudor-Hart (1909-1973), a socially engaged Australian-British photographer who was also a spy for the KGB. Cleveland theatrical premiere. (Australia, 2016, 91 min.)

CURATOR Q&A
Cinema Spirit With curator CMA

CURATOR Q&A GBA Bauhaus: Spirit 100 Years of Bauhaus Fri/Mar 22, 7:00. Directed by Niels Bolbrodte and Thomas Flecht. This new film pays tribute to the legacy of the radical utopian vision of Walter Gropius and his famous school, the Bauhaus. CMA curator Steven Harrison answers questions after the screening. Cleveland premiere. (Germany, 2018, subtitles, 95 min.)

The Sower Sun/Mar 24, 1:30. Tue/Apr 2, 1:45. Directed by Marie Franssen. This gorgeous, award-winning debut, is set in a remote village in the French Alps where women find themselves locked man after Napoleon crushes an 1815 Republican coup. Cleveland premiere. (France/Belgium, 2017, subtitles, 88 min.)

Chronicle of Anna Magdalena Bach Tue/Mar 5, 1:45. Directed by Jean-Marie Stenzel and Danièle Huillet. Renowned Dutch keyboard player Gustav Leonhardt portrays Johann Sebastian Bach in this minimalist but moving film that looks at the last 27 years in the composer’s life. Musical performance and recorded live, often in small venues. (N. Germany, Italy, 1948, subtitles, 94 min.)

An Injury to One Fri/Apr 12, 7:00. Directed by Travis Willen. The lynching of labor organizer Frank Little in Butte, Montana, in 1917 is the springboard for this documentary (USA, 2002, 55 min.). Preceded at 7:00 by Madeline Anderson’s 30-minute documentary of Amma (USA, 1993), in which black female hospital workers strike in 1965 Charleston, S.C. Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members $7.

CMA at the FilmFest
Once again the museum is a community partner for a new film showing at this year’s Cleveland International Film Festival, March 27 to April 7 at Tower City Cinemas and at various locations around town (including the CMA). For film titles, locations, dates, times, and advance tickets, visit clevefilm.org. Admission $16. CMA members $14, students and seniors $14 (on day of show). Use code CMA and receive $1 off the ticket price of any regular CMA screening. Tickets are not available at the CMA ticket center.
Doris Donnelly: Teachable Moments at the CMA

As professor of theology at John Carroll University, Doris Donnelly brought students to the Cleveland Museum of Art to reflect on artworks for later classroom discussion. As a free museum, the CMA is a place where the students could return often, helping them build a lifetime of appreciation for the arts. Now professor emerita, Donnelly stays involved in academics as a writer and consultant.

She recently made a significant gift to the CMA, calling it a “thank-you to all the museums I’ve visited and depended on over the years as a theologian and teacher.” Given the CMA’s extensive range of artworks, there was never a problem finding something that, as she recalls, “expressed an injustice, hope, grief, resiliency, transcendence, or whatever else it was we were thinking about or studying.”

The best times were when the group found an artwork that surprised them or “a detail maybe, something subtle or in excess, that caught us off guard, connected us with what we were beholding, and stumped us into silence,” Donnelly says. “The CMA is a place where that can happen. And often does.”

Donnelly’s gift to the CMA also pays tribute to her parents, who introduced her to museums, theater, and music. The east garden planter in the Beverly Stridler Harris Courtyard will be named in their honor.

Eugene Stevens: A Legacy of Art Appreciation

When Eugene Stevens joined the CMA’s board of trustees, the press release announced “Former sailor to help navigate museum’s bright future.” It was an amusing allusion to Stevens’s childhood, when he and other schoolboys raced small sailboats on Wade Lagoon before heading inside to view the armor court.

“Those unforgettable experiences created my interest in the visual arts,” he recalls. “Having been exposed to the museum at such a young age, I was saturated with the desire to learn more.”

Stevens, a retired lawyer, was president of the museum’s Contemporary Art Society from 1994 to 1997. As a respected collector of contemporary art, he has befriended dealers, collectors, critics, and curators. Over the decades, the CMA has been a grateful beneficiary of his enthusiasm for the arts, a passion he shares with his wife, Paula.

As a member of the Acquisitions Committee, Stevens was instrumental in acquiring the museum’s beloved Marilyn x 100 by Andy Warhol. In addition to numerous significant gifts to the CMA, including to the Transformation campaign, one of Stevens’s proudest moments was the accessioning of Marilyn x 100.

A CMA member for about 50 years and now trustee emeritus, Stevens understands just how much gifts to the museum matter for visitors and future generations. “Paula and I love the experience of exposing our grandchildren to the visual arts,” he says, “We hope that we are leaving them a legacy of art appreciation.”

Nick Miller: Instagram Inspires Generous Gift

Nick Miller hadn’t visited the Cleveland Museum of Art since he was a child, but he followed the museum on Instagram and liked what he saw—intriguing images of great art and people having fun at popular events like MIX and Solstice.

Miller, 34, a senior software engineer at the global consulting firm Townsend Group, wanted to know more. In 2018 he made a generous first-time gift by becoming a member of the Leadership Circle, a devoted group that makes the CMA a philanthropic priority. Miller now has access to a variety of enriching opportunities that provide closer engagement with the museum’s collection, curators, and staff.

“I’ve had a small interest in the arts for some time, but I want to see what else I can learn about, including art history,” Miller explains. “At the same time, I want to give back to the museum for a mutually beneficial experience.”

While he still follows the museum on Instagram, Miller looks forward to spending more time in the galleries and taking advantage of all that membership has to offer. He also recently joined Column & Stripe, the museum’s young friends group, to spend time with his peers while deepening his interest in art.
**Collection Insights**

**Inaugural Event Inspires Close-Looking**

In November, Leadership Circle donors enjoyed Collection Insights, a new program that provides exclusive viewing of recent acquisitions along with lively discussions that give insight into the CMA’s approach to building its extraordinary collection.

Among the presentations by curators, Betsy Wiessman, Paul J. and Edith Lappelle Vignos Jr. Curator of European Paintings and Sculpture, 1400–1800, discussed the engaging 17th-century painting *Violin Player with a Wine Glass* by Dirk van Baburen, a follower of Caravaggio, while Emily Lichtenberg, associate curator of contemporary art, discussed Emma Amos’s layered painting *Sandy and Her Husband*. Music for the evening was curated by Tom Walsh, director of performing arts, to complement the periods in which the highlighted artworks were created.

The next Collection Insights is April 23, for Leadership Circle members giving $10,000 or more annually. To learn more, contact LeadershipCircle@cleveandart.org or 216-707-6032.

Collection Insights is supported by Generous.

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**CMA Fall Members Party**

Members enjoyed an exclusive night at the museum for an early look at the exhibitions *Georgia O’Keeffe: Living Modern*, *Renaissance Splendor: Catherine de’ Medici’s Valuable Tapestries*, *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, and *Who HU? Day: Mass Media and the Fine Art Print*. Curators were on hand to answer questions in the galleries.

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**GALLERY GAME**

**SPRING IS (ALMOST) HERE**

Spring is hiding in some of the CMA’s artworks! Find the Fabergé flowers in each of the artworks on this page. Compare our version of the image to the actual artworks in the galleries. Stop by the information desk in the atrium to check your answers.
New Galleries to Visit

Let the CMA Take You Places Just in time for spring break or summer vacation, the museum introduces ROAM, the Reciprocal Organization of Associated Museums, a new benefit for members at $250 and above.

ROAM adds over 300 museums to your bucket list, a few of which are featured here. You’ll find the entire list under “Reciprocal Privileges” at cma.org/members. Interested in upgrading? Call 216-707-6872.

Among the more than 300 museums participating in ROAM are some of North America’s most famous as well as lesser-known gems:

- American Civil War Museum, Appomattox
- American Folk Art Museum, New York
- Amon Carter Museum of American Art, Fort Worth
- Asian Art Museum, San Francisco
- Delaware Art Museum, Wilmington
- Detroit Institute of Art
- Montreal Museum of Fine Arts
- National Museum of Women in the Arts, Washington, DC
- Perez Art Museum, Miami
- Phoenix Art Museum
- The John and Mable Ringling Museum of Art, Sarasota
- Walt Disney Family Museum, San Francisco