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Albert Oehlen Curator Rito Thinning is interviewed about the show opening in December.

Pure Color Heather Lemonides introduces the exhibition of pastels from the CMA collection.

FROM THE DIRECTOR

Dear Members,

As we conclude the current, milestone year for the Cleveland Museum of Art, I wish to express my gratitude to the thousands of people who have, in one way or another, supported this remarkable institution during its first century. Our annual philanthropy issue celebrates those contributions and singles out a few representative stories. But the most compelling statement of the cumulative effect of philanthropy is the museum itself: its magnificent galleries and public spaces, compelling programs and events, the innovative efforts that we have implemented to reach new communities, and of course a collection that remains, object for object, one of the very finest in the world. On behalf of the staff and our trustees, and that of audiences past, present, and future, I would like to thank you for making all this possible.

Speaking of gracious galleries and terrific works of art, I call your attention to a new feature that we are introducing with this issue: the back cover of our magazine is now devoted to “New in the Galleries,” highlighting everything from the changing display of such light-sensitive works as textiles and Asian paintings, to the installation of new acquisitions, to special loan objects and the evolving presentation of our permanent collection, which the curators undertake just to keep things fresh. The message, of course, is that there is always something new and wonderful to see in the galleries, in addition to our numerous special exhibitions and our many programs. In this issue, we feature two recent acquisitions—a Byzantine icon and an important Surrealist painting—that have recently taken their places in the galleries. Come and see them!

Finally, what better holiday present could there be than the gift of membership in the Cleveland Museum of Art? Recipients receive this magazine, free admission to our exhibitions, discounts in the store and cafe, special invitations, and the satisfaction of being a vital part of our museum family. See page 42 for details.

Sincerely,

William M. Griswold
Director

New in the Galleries

A newly acquired painting by Andy Warhol, Landscapes with Flowers, joins Salvador Dalí’s The Dream in gallery 220 to present similar examples of the two branches of Surrealism in the early 20th century. Read about it on the back cover.
EXHIBITIONS

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings Through Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. Sumptuous designs, classical tales, political zeal, and erotic reverie porpoise this selection of more than 90 prints, drawings, and decorative objects.

Dan Graham/Rocks Through Dec 4, Transformer Station. Organized in collaboration with the artist, this exhibition revolves around Graham’s long-standing interest and involvement with the history of rock and roll, featuring his seminal video Rock My Religion and a recent example of his large-scale installations, as well as photographs and prints.


Cheating Death: Portrait Photography’s First Half Century Through Feb 5, 2017, Mark Schwartz and Bettina Katz Photography Gallery. The year 1839 brought the announcement of the invention of photography, ushering in a permanent shift in our relationship to our self-image. Cheating Death presents more than 50 images from portrait photography’s first 50 years.

Myth and Mystique: Cleveland’s Gothic Table Fountain Through Feb 26, 2017, Julia and Larry Pollock Focus Gallery. Cleveland’s unique table fountain takes center stage in this special focus exhibition, surrounded by a group of objects including luxury silver, hand-washing vessels, enamels, illuminated manuscripts, and a painting by Jan van Eyck.

Premier exhibition sponsor: Nicos Lerner Funds for the exhibition and publication generously provided by the Women’s Council of the Cleveland Museum of Art.

Opulent Fashion in the Church Through Sep 24, 2017, Artie M. and Arthur S. Holden Textile Gallery. In 1996, Jephia Wade II, the museum’s visionary co-founder and president, along with his wife, donated most of these European vestments of the 1600s and 1700s.

Table Fountain (detail) c. 1520-40. French. Patina: Gilt silver, enameled ceramic on stone table, terracotta base. 21.5 x 24.5 x 28 cm. Gift of J. H. Wade, 1954.999

Pure Color: Pastels from the Cleveland Museum of Art Nov 19, 2016–Mar 19, 2017, James and Hanna Bartlett Prints and Drawings Gallery. Pure Color celebrates pastels from the second half of the 19th through the early 20th century, a remarkably creative period of richness, diversity, and experimentation in the use of the medium.

Albert Oehlen: Woods near Oehle Through Feb 5, 2017, Kelvin and Eleanor Smith Foundation Exhibition Hall. A thought-provoking and unconventional survey, Albert Oehlen: Woods near Oehle is the largest exhibition of Oehlen’s work in the United States to date. It reflects the artist’s complex layering of methods, subject matter, and viewpoints, while celebrating his innovations that continue to question the limits of painting.

Presenting exhibition sponsor: KeyBank. Sponsoring corporate sponsor: Eaton Corp. Media sponsor: Cleveland Magazine

Woods near Oehle
Reto Thüring on Albert Oehlen

Reto Thüring, curator of contemporary art, spoke with us about Albert Oehlen: Woods near Oehle, the museum’s largest exhibition of a living artist’s work in its history. Opening in December, the exhibition highlights key series within Oehlen’s oeuvre alongside the works of other artists who have helped shape his outlook. It will be accompanied by an exclusive box set that reflects Oehlen’s singular approach to art making.

Cleveland Art: What makes Albert Oehlen such an important contemporary artist?
Reto Thüring: Oehlen began his career in Germany in the late 1970s at a time when painting (once again) had been declared dead. In the 1980s he became a seminal figure among a few artists who were crucial to its revival. Oehlen investigated the status and performative of painting and pushed its boundaries in manifold ways—technically, formally, conceptually—offering different perspectives on what painting can be and what painting can mean. Now there’s a younger generation of artists, painters working today, who are looking back to what that earlier group did—and to what Oehlen continues to do in the 21st century.

How do Oehlen and his art relate to the museum and its collection?
Throughout his career Oehlen has very consciously dealt with art history by working in the grand, long tradition of painting, most of which is represented in the CMA’s renowned collection. What Oehlen has done throughout his career is look back and forward at the same time—just as we, as a museum, must do. With the completion of our new building we have been reinvigorating our commitment to contemporary art, and the exhibition reflects this two-directional approach, making for a bold, timely statement at the end of the centennial year.

How will the exhibition reflect Oehlen’s groundbreaking and unconventional nature?

Reto Thüring Interviewed

Bisanzo 2004, Albert Oehlen (German, b. 1954). Oil and paper on wood, two reverses, 229 x 365 cm. Courtesy of the artist. © Albert Oehlen. Photo: Galerie Max Hetzler Archive

www.clevelandart.org
We really want to frame Oehlen’s work in a way that isn’t limiting but rather mirrors the artist’s complex layering of methods and concepts. The architecture in Smith Exhibition Hall will look like nothing we have ever done before. It will create an absolutely new experience for our visitors. Works by other artists—including a painting by William de Kooning and a sculpture by John Chamberlain from our collection—will enter another layer to an already complex narrative. There will also be a multimedia installation, including sound. It will be an intense but at the same time a kind of sprawling experience.

This is a solo exhibition, but four others contribute as curators or writers. Why did you choose to break with tradition in this way?

Oehlen has been collaborating with different people ever since he began making art. In the 1980s he became identified with a group of artists that included Martin Kippenberger, Georg Herold, Werner Rötzer, and his brother Markus Oehlen; they were engaged in painting and a lot of other activities. We wanted to reflect the importance of collaborative practices for Oehlen by including some of his closest friends and fellow travelers.

The four collaborators, if you will, for this exhibition include Christopher Williams, the foremost conceptual photographer of our time, who edited an anthology of texts and images specific to this show. It is included in the special box set the museum has published.

Julie Sylvester, a curator based in New York, contributed the idea of pairing two late paintings by Willem de Kooning with a seminal work by Oehlen called Strausen (Streets) from 1988—implying a shared sensitivity and poetry of line and color by both artists, one finishing up his vision and one just starting.

Diedrich Diederichsen is a professor based in Vienna and an important art critic who also writes extensively on music. Our conversation with him led us to include works by other artists who share an interest in the tree as subject matter, including Jackson Mac Low and Rodney Graham.

Also, musician and composer Michael Wertmüller collaborated with Oehlen to produce a new, exclusive piece of music that will play at intervals as part of the multimedia installation in the exhibition.

The accompanying box set is also different from what CMA visitors might expect.

In a way, the box set mirrors the layering evident in Oehlen’s work and in the exhibition. The set includes an exhibition catalogue and the book edited by Williams, along with a poster, a score, and a 45 rpm vinyl record with the musical piece produced by Wertmüller. The catalogue is also available separately.

Tell us about the exhibition’s title, Albert Oehlen: Woods near Oehle.

Oehlen is known for his playful titles. The last word, “Oehle,” obviously refers to his last name. “Woods near” alludes to the tree as subject matter, a thread that runs through the exhibition. It’s a subject that Oehlen has employed throughout his career, exploring the dichotomy between abstraction and figuration, and using the tree as a way to formally push his paintings forward and break new ground. There is an interesting parallel to the museum’s current Kara Walker exhibition—The Ecstasy of St. Kara—which also has a no-Free verse title. Both of those artists are very well established, so the reference to their names in the titles creates a kind of ambigious allusion to their reputations.
Pure Color

A new exhibition celebrates luminous pastels

Made from powdered pigments combined with a water-soluble binder, pastels are simultaneously fragile and robust. Some artists have used the medium for its hazy, vaporous qualities, others for its vivid graphic effects. Capable of offering an infinite range of hue, unbridled in freshness and intensity, pastel has been likened to butterfly wings, crushed velvet, starburst. Pastel Color: Pastels from the Cleveland Museum of Art showcases more than 30 pastels made during the late 19th and early 20th centuries by the Impressionists, Symbolists, and early Modernists, who were attracted to the medium for its luminosity and evanescent, its ability to convey the fleeting effects and fresh colors of nature and the instantaneousness of modern life.

Pastel was first referred to during the Italian Renaissance by Leonardo da Vinci as “the dry coloring method,” and in the 16th century Jacopo Bassano and Federico Barocci used it to heighten figure studies with a light toning of color. Although by the 1660s it was possible to purchase ready-made pastels, their commercial production was limited until the early decades of the 18th century when trade in pastels proliferated and a rich array of colors became available. Advances in glass technology also helped fuel the demand for portraits in pastel. The medium’s fragility, powdery surfaces require that such drawings be framed and glazed. Before the late 18th century, sheets of hand-blown glass could only be made in small sizes, thus limiting the dimensions of pastel drawings. In the late 1860s, the French royal glassworks developed a peuring process to manufacture much larger sheets of clear cast plate glass, which in turn allowed pastel portraits to be executed on the same scale as those in oil. The golden age of pastel portraits began, and artists such as Maurice Quentin de La Tour and Rosalba Carriera perfected the technique. Enthusiasm for pastels began to wane in the 1760s and 1770s. Its bright colors became associated with the frivol of the ancient regime, and a more rigorous, classical style came into vogue that demanded severity in color and decor. The revival of the pastel technique took nearly a century.

In the 1860s, a few artists found that pastel ideally suited the informality and directness they sought. JoanFrançois Millet was among those responsible for the new approach to pastels. Between 1865 and 1869 he worked almost exclusively in the medium, producing more than 100 works, including the museum’s First Steps, 1858-66. A sale of Millet’s pastels—organized six months after the artist’s death in 1875—has been credited with inspiring a revival of interest in the medium among the Impressionists. However, Edgar Degas, Berthe Morisot, and Pierre-Auguste Renoir had all already showed pastels at the first Impressionist exhibition in 1874. In addition to taking a cue from Millet, they were also likely influenced by Eugène Boudin, one of the period’s most radical pastelists. He was among the first to recognize the ability of pastel to capture nature’s most short-lived features, and he used it repeatedly in his views of the changeable skies along the coast of Normandy. In 1859 poet and critic Charles Baudelaire published a review in which he praised Boudin’s sky studies as “meteorological beauties.”

The Impressionists celebrated the versatility and potential of pastel. It could be spread in gossamer-thin veils or applied in dynamic strokes of saturated hue and built up into dense layers that rivaled impasto. Mary Cassatt manipulated pastel on the surface of the sheet, so that its diaphanous color could mix with previously applied layers, suggesting the shifting effects of light on satin and silk, or the flash of a child’s cheek—as in her beloved After the Bath (1901). Degas played a major role in revitalizing the medium. Throughout his career he produced more than 700 pastels in which he explored all of his favorite subjects: the ballet, the racetrack, women at their toilet, and even landscape. The Cleveland Museum of Art is fortunate to own three of Degas’s pastels, representative of his innovation and diverse expressive qualities inherent in pastel. Calling themselves the Society of American Painters in Pastel, they held their first exhibition in 1884. The following year, a similar group, the Société des Pastellistes de France, was formed in Paris. Among Americans who invented highly personal ways of working with pastel were James McNeill Whistler, Thomas Wilmer Dewing, and John Henry Twachtman. Although the Precisionist Charles Sheeler was only briefly involved with pastel in 1923-24, he turned to it for still lifes in which the individual forms are meticulously outlined. In quintessentially modernist composition of amorphous, color is used with the utmost restraint: the overall effect is draftsmen-like rather than palettes, a testament to the medium’s endless versatility.
Piero di Cosimo’s Hunting Scene
An imaginative depiction of nature’s savagery by a Renaissance master

Although he was a contemporary of Leonardo da Vinci and only a few years older than Michelangelo and Raphael, Piero di Cosimo followed his own path, diverging from the idealization of form and the emphasis on balance and harmony that characterize works by the three artists most closely associated with the High Renaissance in Italy. Piero is the subject of one of the most colorful accounts in The Lives of the Artists by the 16th-century Florentine painter and biographer Giorgio Vasari; according to him, he was a misanthropic eccentric. The fertility of Piero’s imagination is apparent in works such as A Hunting Scene, evidently painted about 1504–1506, and for the next three months on view in Cleveland courtesy of the Metropolitan Museum of Art.

As was the case with most of his contemporaries, Piero was regularly called upon to paint devotional images of the Virgin and Child, as well as altarpieces for chapels in the churches of Florence and its environs. However, his most arresting works are those that vividly evoke scenes from classical mythology or the early history of man that were drawn from the literature of the ancient world, which was a springboard for the revival of antiquity, a hallmark of Renaissance art.

Here, Piero sought inspiration in De rerum natura (On the Nature of Things), a text written in the first century BC by Roman poet and philosopher Lucretius, an edition of which was published in Italy in the third decade of the 15th century. Lucretius describes a prehistoric world in which man struggles to survive, only gradually rising above a bestial existence, finally taming savage nature with his wits. In A Hunting Scene, animals savagely attack animals, while the ancestors of man, working alongside and sometimes in concert with satyrs and centaurs, subdue their prey by means of primitive clubs and their brute strength. A forest fire blazes in the distance, and the dramatically foreshortened corpse in the right foreground reminds the viewer that mankind is engaged in mortal combat.

Piero di Cosimo followed his own path, diverging from the idealization of form and the emphasis on balance and harmony that characterize works by the three artists most closely associated with the High Renaissance in Italy.

A companion to A Hunting Scene, The Return from the Hunt of almost exactly the same dimensions and also in the Metropolitan Museum, depicts a slightly later moment in the story. It shows the exhausted hunters returning to their women with the animals that they have slain, marking the peaceful denouement of the dramatic tale that unfolds in the other panel. Piero’s A Hunting Scene is in all likelihood one of the pictures that Vasari describes as having been created to adorn a room in the palace of a wealthy Florentine merchant, Francesco del Baglione. It and The Return from the Hunt would originally have been spalliere, or decorative paintings set into a large piece of furniture or the paneling of a wall, perhaps (despite the grisly subject) in the nuptial chamber of the patron and his wife.

TOP LEFT

ABOVE

GALLERY 100
November 1, 2016—January 31, 2017
TALKS
November 17 and 18, 2:00, see page 59.

William M. Griswold
Director
The Lute Player

Gentileschi’s masterpiece seduces the senses

With its luminous color palette, striking asymmetrical composition, and graceful subject, *The Lute Player* is among Orazio Gentileschi’s greatest paintings. As a Baroque artist who came of age in early 17th-century Rome, Gentileschi was part of a revolution in painting that emerged away from the previous century’s academic, Mannerist school. Gentileschi embodied instead a new naturalistic, introspective style that took root in the 1590s and emphasized painting from live models. While some scholars have tried to identify this lute player as Saint Cecilia, or a veiled portrait of Gentileschi’s daughter, Artemisia, these suggestions have been dismissed. The painting may instead depict a genre scene taken from everyday life, or represent an allegory of Music or Harmony. Regardless, this mysterious picture seems to delight in sensual pleasures rather than spiritual concerns. The seductive charms of music are echoed in the way the woman gently holds the body of the lute—an instrument traditionally associated with love—in her hands and clasps to her thoughtfully inclined head. Unfortunately, the musical score that could shed light on the tenor of the moment is provocatively illegible.

The Lute Player was probably painted sometime between 1612 and 1620, when Gentileschi was based in Rome—a hub of musical experimentation and performance that provided inspiration for the city’s many artists. It was there that Gentileschi first encountered the work of the young Caravaggio. While it owes a debt to the innovative musical genre pictures Caravaggio painted during the 1590s, Gentileschi’s *The Lute Player* was itself a touchstone for a successive generation of artists painting poetic genre scenes on the theme of music. Gentileschi’s style is a masterful fusion of the drama and naturalism of Caravaggio, but with a more serene temperament. Gentileschi strove for literal clarity, and his apparent delight in painting textiles is evidence of his study of Flemish painters like Rubens.

The Lute Player exemplifies hallmarks of Gentileschi’s work, such as the monumental figure’s substantial neck and deep-set almond eyes. The artist’s itinerary—moving from Italy to Paris, and finally settling in London—ensured that his style and fame were for reaching, and his paintings highly sought after, particularly by collectors in learned, courtly circles, including those of Queen Marie de Medici of France and King Charles I of England.

From the collection of the Metropolitan Museum of Art, New York.

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Madonna at the Fountain

A rare look at Jan van Eyck’s astonishing jewel-like painting

The surviving work of Flemish painter Jan van Eyck consists of a small number of painstakingly detailed oil paintings of astonishing verisimilitude. Today considered the most significant Northern Renaissance artist of the 15th century, van Eyck gained prestige that rests largely upon his unrivaled skill in pictorial illusionism. His virtuosic technique exploited the use of oil, light, sumptuous drapery, and an almost photographic realism, which placed the visible world at the heart of his creations. This approach changed perceptions about painting forever. Like never before, the material and physical world found its almost perfect painterly equivalent.

It is known from the historical record that van Eyck was considered to be a revolutionary master throughout northern Europe, even within his own lifetime. His influence was profound, and his style and technique were widely copied by other painters. Only some 25 paintings survive today that can be confidently attributed to van Eyck; one of these is *Madonna at the Fountain*. Most are rarely permitted to travel, making this centennial loan from the Royal Museum of Fine Arts in Antwerp something extraordinary.

Jan van Eyck, born around 1395, is the most famous member of a family of painters that originated in the town of Maastricht in the diocese of Liège in what is today Belgium. He trained with his brother Hubert. Some scholars have proposed that Jan initially began work as a manuscript illuminator, and this seems to be supported by the fine technique and small scale of his works, as well as payment records for initials that he painted in a book for the Burgundian duke, Philip the Good, in 1439.

The small panel of the Madonna at the Fountain dates to 1439, when van Eyck was already in the service of Philip the Good. Though only 7½ inches in height, the jewel-like picture is exquisitely painted. It depicts the Virgin standing and holding her infant son in a verdant garden filled with flowers and a brass garden fountain that appears painted from life. Van Eyck has painted the Virgin wearing a sumptuous flowing blue robe with deep folds, the color of heaven. A physical immensity is evident in both the mother and her cradled child, their cheeks touching. Behind the mother, two angels suspend an ornate cloth of honor. The Fountain and the garden, both deeply symbolic, reference Solomon’s Cistern of Canticles (4:12) as an allegory for the love and union between Christ and the Church, a mystical marriage with the Church as the Bride of Christ. The scene also alludes the mystery of Christ’s corona and the doctrine of the perpetual virginity of Mary represented allegorically as a closed-off garden, the heortas conclusa. This was a well-known emblems of the Virgin used in medieval and Renaissance art.

This generous centennial loan provides critical contextual information within the focus exhibition *Myth and Mystique: Cleveland’s Gothic Table Fountain*, where it can be viewed through February 26.
**The Kelley Family**

A century of philanthropy

The Kelleys, Then and Now: Horace Kelley and one of his nieces in the 1880s, and the Kelley family today

Erin Word

Guest Author

in Cleveland

After his death in 1890, a transformational gift from his estate, together with a gift from John Huntington, made the museum’s planning and construction a reality. In 1899 the estate’s trustees incorporated Horace’s bequest funds under the name “The Cleveland Museum of Art.” Later, the Kelley family opted to change the name of the fund to the Horace Kelley Art Foundation, but its sole purpose remained the same: to forever support the Cleveland Museum of Art.

One hundred years later, the Kelley family continues to serve as stewards of the foundation.

In the early 1960s, Hayward “Ward” Kendall Kelley Jr., now one of the family’s oldest living members, was invited by his father, Hayward Kendall Kelley, to serve on the foundation’s board of trustees. Ward assumed chairmanship of the foundation in 1970 and today leads it with Henry Hatch III, Donald Jack, Tony Phelan, Alex Taylor, and three other Kelley family members: Ward’s sons Hayward “Kim” K. Kelley III, Dr. Curtis “Curt” Kelley, and Huntington “Hunt” S. Kelley.

“It’s important for the board to have the flexibility to provide funding to the museum for a general purpose or for a specific need if that need is a current priority . . . such as the recent capital campaign,” Ward explains. Under his leadership, the foundation’s assets have grown significantly and continue to provide substantial funding for a variety of museum initiatives and programs.

“Giving to the Cleveland Museum of Art is a bedrock tradition for our family,” Ward says. “We’re honored to have had the opportunity to support the institution for more than a century, and we see no end in sight!”
PHILANTHROPY

Flying Ponies (Euclid Beach Park) 1922. Carl Gaertner (American, 1885–1952). Oil on canvas; 113 x 169.5 cm. Promised gift of Carol and Mike Shervin. 
Study about 1932. Black crayon on news paper; 15.3 x 22.8 cm. Gift of Carol and Mike Shervin, 2015.019

Flying Ponies

Philanthropy can manifest itself in a number of ways, including through the donation of objects that allow the museum to present a richer history of artistic endeavor. Such is the case with two related works—a drawing and a painting—by noted Cleveland artist Carl Gaertner, which recently became outright and promised gifts by longtime supporters and donors Carol and Mike Shervin. Mike is also an emeritus trustee and former chairman of the board of trustees.

One of the most widely admired and exhibited painters working in Cleveland during the second quarter of the 20th century, Gaertner specialized in interpreting the city and its environs. His large canvas Flying Ponies presents a nocturnal view of a beloved carousel at Euclid Beach, the now-defunct amusement park on the shores of Lake Erie. Illuminated from within, the titillating ride—featuring suspended wooden horses swaying over a dramatically tilted platform—provides the central focus. Wonderful instramental details abound: potential riders gather, enlivened by a Barker with a megaphone; a child holds a colorful helium balloon secured from a nearby concession stand; an anonymous couple nestles on a park bench amid the shadows of darkness. Gaertner’s preparatory study for Flying Ponies, boldly rendered in black crayon, reveals his considerable mastery, indeed, all of the major compositional elements for the ambitious oil are resolved in the quick sketch. Viewing these two works side by side provides a special opportunity for visitors to gain insight into the artist’s creative process.

Highlighted this past summer as part of the object rotation in the museum’s Cleveland galleries, both of these welcome works will remain on view in gallery 228 through April 2017.

Sisters Honor Family, Reconnect through Philanthropy

Cleveland-raised sisters Marie-Michele Strah, PhD, and Melanie M. Strah grow up surrounded by their family’s love of painting, sculpture, and the arts. As long as they can remember, their parents, Joseph and Marina Strah, shared stories of their collections and the artists behind them.

After their parents’ deaths, Michelle and Melanie decided to make endowment and capital campaign gifts to the museum to honor them and the ideals of service and giving they imparted. "Mom and Dad collected and had a passion for Cleveland’s cultural organizations," Michelle says. "As a family, we spent a lot of time in University Circle—at the Museum of Natural History, the Art Institute, and, of course, the Cleveland Museum of Art. Our parents wanted us to experience all of it. So giving to the museum wasn’t a hard decision, it was a natural discussion. It was like ‘how would we do this?’"

Michelle and Melanie took different paths in their educational and professional pursuits, but both have sought creative outlets through art, film, and what Michelle describes as “visual culture.” This passion went on to influence both women in their careers: Michelle is a technology executive in New York City, and Melanie is a public relations executive in Chicago.

“While my sister and I work in different fields, we’re both into finding creative solutions,” Melanie says. “Giving to the museum seemed like a good match, not only because of our childhood and our lifelong love of art and film, but also because of the museum’s focus on innovation.” Their interest in creative solutions came into play when they thought about how to make the gift. “We wanted to contribute to the community and help future generations take advantage of everything the museum has to offer,” Michelle adds. The performing arts program’s recent Chamber Music America award for adventurous programming and the phenomenal tech programming in Gallery One captured their imaginations as key examples of the museum’s commitment to innovation and digital transformation.

Museums have always been a place where the two sisters connect in their global travels. But when they thought about where and how to remember their parents and connect with their roots, the Cleveland Museum of Art resonated as a touchpoint for them. “We wanted a living memorial for our parents in our father’s hometown—a place to remember them where we had such fond memories growing up,” Melanie explains. “The gift to the Transformation campaign and creating the Joseph M. and Marina M. Strah Memorial Endowment gives us both of those opportunities."

“Giving to the museum makes sense on many levels for us,” she continues, “but most of all because it honors our family. It’s a place where we can remember our parents, reflect on our values, and contribute to the future. We’re so grateful for that.”

The Strah Family

Joseph and Marina Strah (above) raised their children surrounded by art and culture. Today, Michelle (left) and Melanie (right) honor their family legacy with endowment and capital campaign gifts.
The Carpenter Foundation: Supporting Outreach and Engagement

Before the acclaimed exhibition Art and Stories from Mughal India opened at the Cleveland Museum of Art this past summer, it received a substantial boost from the E. Rhodes and Leona B. Carpenter Foundation. Based in Philadelphia, the foundation was established in 1957 by E. Rhodes Carpenter, founder of the company now known as Carpenter Co., in Richmond, Virginia. The foundation operates independently of and has no connection to the Carpenter Co.

Today the foundation supports a wide range of activities and programs, including the conservation and exhibition of Asian art. "Art and Stories from Mughal India presented the foundation with the opportunity to support a magnificent exhibition of Indian art during the Cleveland Museum of Art’s centennial year," says Diane Collins, associate executive director of the Carpenter Foundation. "We’re also proud that the grant helped facilitate such a diverse slate of public programming from the weekly exhibition talks to the mobile app—there were so many opportunities for visitors to engage with the art."

Long celebrated among collectors and connoisseurs for their rich color, astounding detail, and vivid depictions of the lives of royals, imperial Mughal paintings were presented in the Kelvin and Eleanor Smith Foundation Exhibition Hall according to the stories and historical narratives they illustrate. The exhibition included 100 paintings drawn from the museum’s own holdings, many exhibited for the first time, including works from the recent landmark acquisition of the Catherine-Glynis Benkaim and Ralph Benkaim Collection of Deccan and Mughal painting.

The Carpenter Foundation’s grant, along with support from a number of corporate sponsors including Glumcono, enabled the museum to host a variety of special educational and interpretive programs and tours throughout the run of the exhibition. The museum also held a special Scholars’ Day event, where academic professionals discussed exhibition-related topics in the galleries and in the conservation lab; monthly dance and music demonstrations took place in the exhibition’s multipurpose space; and a free app featured 18 video stops, an exhibition overview, video storytelling of many of the paintings, an audio glossary, and an audio pronunciation guide.

“The Carpenter Foundation’s gift enabled us to offer so much more in conjunction with Art and Stories,” says Sonya Quintanilla, the museum’s George P. Rickford Curator of Indian and Southeast Asian Art and interim curator of Islamic art. “Ultimately, this helped us to engage more visitors with the exquisite artworks and artifacts that comprised the exhibition. We’re truly honored to have received the foundation’s support.”

The Gift of Time: 100 Years of Service

Glove Cook Whiting, wife of the Cleveland Museum of Art’s first director, Frederic Allen Whiting, may have been this institution’s first volunteer, working as an unpaid assistant during its early planning phase. Since the official opening of the museum’s doors in 1916, thousands of volunteers have donated time and talent. One hundred years later, it is an honor and privilege to celebrate their outstanding contributions.

Longtime volunteer Jane Shapard remembers sitting at a small table with a single chair, her young son in tow, welcoming museum visitors and directing them to the galleries. She recently retired after an impressive 50-plus years of dedication and commitment that benefited visitors and staff alike. Today that small table and chair have been replaced by an impressive piece of furniture known as the Information Desk. Located at the heart of the museum in the Aros Family Atrium, the desk is staffed by a rotation of more than 75 volunteers who continue to welcome visitors and help them find their way. The volunteer program has grown tremendously over the past century. More than 600 volunteers now give over 30,000 hours annually, lending invaluable support to nearly every department in the museum: Visitor Experience, Education and Interpretation, Information Management and Technology Services, Ingalls Library and Museum Archives, Collections Management, Performing Arts and Film, Research and Evaluation, and Community Arts. Volunteer docents lead informative guided tours through the galleries (the first such tour having taken place in 1921), while other volunteers assist with audio devices, serve as ushers at music concerts, help with events such as Parade the Circle, and perform countless other tasks that help keep the museum running smoothly.

We extend a special centennial thank-you to our museum volunteers for their impressive show of support and dedication throughout the years. Congratulations on a job well done! ☀️

VOLUNTEER

For information on volunteering at the Cleveland Museum of Art, e-mail volunteers@clevelandart.org or call 216-707-2593.
Winter Lights Lantern Festival and Holiday CircleFest

Winter Lights Lantern Festival
See lantern displays inside the museum and Environnent of Lights artist installations on Wade Oval throughout the month of December. Special lantern activities are part of Holiday CircleFest, Sun/Dec. 4. See clevelandart.org for details.
Lantern-Making Workshops
Nov 4-20, Fri 6:00–8:30, Wed/3:00–8:30, Sun/2:00–4:30. Lan-
tern workshops inspired by world lantern traditions and contem-
porary innovations. Drop in to make a simple paper globe lan-
tern in one session. $10/lantern. Multiple session pass unlimited attendance $25/person ages 6–12, $15/person ages 13 and up. Family packages available. Children under 15 must register and attend with someone older. To register or for more information, call 216-707-2483 or e-mail commentartinfo@clevelandart.org.

Performer

CIM/CWRU Joint Music Program
The popular series of monthly concerts in the galleries featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Re-
serve University’s early and bar-
roque music programs continues. Outstanding conservatory mu-
icians present mixed programs of chamber music amid the mu-
seum’s collections for a unique
and intimate experience. Free, no ticket required.
From standard repertoire to unknown gems, these early-
evening, four-hour performances are a delightful after-work
encounter or the start of a night out.
Wed/Nov 2, 6:00. Program to be announced.
Wed/Dec 7, 6:00. Music by 18th-century French composer Guillaume de Machaut and his contemporaries, in conjunction with Myth & Mystiqué: Cleve-
land’s Gothic Table Fountain on view in the Julia and Harry Pollock Focus Gallery.
Oberlin Contemporary Music Ensemble
Long a wellspring of colloquial classical music and the birthplace of award-
winning chamber groups such as Eighth Blackbird and the Interna-
tional Contemporary Ensemble (ICE), Oberlin Conservatory is a treasure in the northeast Ohio region in no small part due to the ambitions and success of its director Tim Weiss. He is the recipient of the Adventurous Programming Award from the American Symphony Orchestra League, and in his 2 years as music director of the Oberlin Contemporary Music Ensemble he has brought the group to a level of artistry and virtuosity in performance that rivals the finest new music groups; $10. CMA members and students free.
Sat/Nov 5, 2:00. Elizabeth Ogren, lightworks for ensemble (2016). Premiere; Stephen Harbars, Willow Run for saxo-

COMING IN JANUARY
A trio from the vocal ensemble The Crossing performs David Lang’s Lifepath during a series of free weekend performances in the east glass box gallery (Jun-
uary 6-8). Also, on the occasion of composer Philip Glass’s 80th birthday, the Cleveland Muse-
um of Art and Cinematheque collaborate on a rare weekend presentation of Qato Trilogies, the tour de force cinematic works by Glass and filmmaker Godfrey Reggio. Kiyamaori, Powwepopp, and Nagaoyama. Screened to be experienced at either one of two performances on Saturday or Sunday afternoon: these landmark scores for film range among Glass’s masterworks (January 27-29).

CIM/CWRU Joint Music Program
Sun/Dec 4, 2:00. Jacob Druck-
man, Counterpoint for soprano and ensemble (1995). Judith Weir, Piano Concerto (1997); Haewon Song, solo piano. Au-
gusta Reid Thomas, Selene (Noon Chant Rihaku) (2014) for percussion quartet and string quartet.
Jean-Baptiste Monnot
Sun/Nov 15, 2:00. Jean-Baptiste Monnot is currently the titular organist of the Cathedrale Coll organ at St. Ouen Church in Rouen. Born in 1984 in France, he entered the Conservatoire national de region de Rouen at age 15. He gained entrance to the Conservatoire national superieure de musique de Paris in 2004, receiving a master’s degree in organ with first-class honors, then went on to study with Bernard Heeq at the Stuttgart Hochschule für Musik. In 2010-11 Monnot was appointed as artist-in-residence at the Cathedral-Basilica of St. Louis, King of France, New Or-
leans. As a soloist, he performs regularly with ensembles and orchestras all over the world. Free, no ticket required.

MIX
MIX is for adults 18 and over. $12/00 at the door. CMA mem-
bres free.
MIX: Metal
Fri/Nov 4, 5:00–10:00. The glitter of gold, the sheen of silver. This MIX is all about metal in art. Tour the a-
mor court, touch real armor, and discover one of the museum’s most unique objects in Myth & Mystiqué: Cleveland’s Gothic Table Fountain. Plus, enjoy big brass sounds in the atrium with Cleveland’s own Revolution Brass Band.
MIX: Next
Fri/Dec. 2, 5:00–10:00. As the museum’s centennial year comes to a close, look forward with two cutting-edge contemporary exhi-
bits. Be the first to see Albert Oehlen: Works new Dehli with a special MIX preview, and don’t miss The Ecstasy of St. Kiki; Karl Walker, New Work: Enjoy music, drinks, and more as we celebrate the close of the museum’s first century. Supported by Great Lakes Brewing Company.

Francesco D’Orazio, violin
Violinist Francesco D’Orazio (born in Bari, Italy) was awarded the Premio Abbati as “Best Soloist” of the year by the Italian National Music Critics Association in 2010. His large repertoire includes works ranging from early to classic, romantic, and contemporary. Indeed, he is a favorite of many composers, having performed the Italian premiere of violin concertos by John Adams (The Dharma at Big Sur for electric six-string violin), Kaija Saariaho (Gravitazioni), Unsuk Chin, Lue de Pablo, Michael Duncourt (Fire and Blood). Aaron Jay Kernis (Lament and Prosper), and Michael Nyman (Violin Concerto no. 1). D’Orazio plays a violin by Giuseppe Guarneri, “Concetto di Gabrieli,” Cremona 1711. His December 9 program at Transformer Station includes Luciano Berio, Sequenza VIII (1979); Curt Cacchione, Elegy (2013); Salvatore Sciarrino, Capricci nos. 1 and 2 (1975); Ivan Fedele, Stara-Fanciulla (2010); Luciano Chessa, “Sarabanda” and “Corrente” from the Partita for solo violin (1987-2013); and Michele Dall’Angolo, La Musica di Z. Z (1999).

Francesco D’Orazio Fri/Dec 9, 7:30. Transformer Station. $25, CMA members $22.

Thomas Welsh
Director of Performing Arts

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org
By Sidney Lumet
For 50 years, Sidney Lumet (1924–2011) was one of America’s most prolific, heralded, and dependable filmmakers. His movie career, which produced such classics as Network, Fail-Safe, The Pawnbroker, and The Verdict, began in 1957 with Twelve Angry Men. But during the five years before that he directed almost 40 episodes of TV shows. Born to Yiddish theater performers, Lumet dabbled in acting until he turned to directing. His films, many adapted from acclaimed stage plays and novels, were celebrated for their superb performances. They also reflected his progressive political bent, his concern for societal justice, his fascination with personal conscience, and his love for New York City, where many of his best movies were set.

Lumet is now the subject of a new documentary, shooting on November 11. During subsequent weeks we will screen nine of Lumet’s more than 40 feature films, all from 35mm prints. Some of his best known works (Serpico, Dog Day Afternoon) will rub elbows with others that are lesser known but equally well regarded. Three of the movies feature Lumet’s favorite actor—Al Pacino, but Sean Connery.

Serpico Wed/Nov 13, 6:45 Fri/Nov 23, 6:45 With Al Pacino. An idealistic New York City cop blows the whistle on his corrupt brethren in blue. (USA, Italy, 1973, 130 min.)

Dog Day Afternoon Wed/Nov 13, 6:45 Fri/Dec 2, 6:45 With Al Pacino and John Cazale. A bungled Brooklyn bank robbery spins into a chaotic media circus. (USA, 1975, 130 min.)

ARCHIVAL PRINT!
Running on Empty Sun/Dec 4, 1:30 With Oliver Phoenix, Christine Lahti, and Judd Hirsch. A fugitive family comes to a crossroads when the teen son wants to embark on a life of his own. (USA, 1986, 116 min.)

ARCHIVAL PRINT!
The Hill Wed/Dec 7, 6:45 With Sean Connery. Soldiers serving time in a British military prison in North Africa bide at the camp’s brutal commander. (UK, 1965, 122 min.)

ARCHIVAL PRINT!
The Prince of the City Sun/Dec 11, 1:30. With Treat Williams and Jerry Orbach. A New York City cop exposes departmental corruption. (USA, 1981, 167 min.)

The Group Wed/Dec 14, 6:15 Fri/Dec 16, 6:15 With Candice Bergen, Joan Hackett, Elizabeth Hartman, et al. This kaleidoscopic film follows eight female classmates at a Vassar-like college. (USA, 1966, 150 min.)

The Offence Wed/Dec 21, 7:00 Fri/Dec 23, 7:00 With Sean Connery, Trevor Howard, and Ian Bannen. A veteran police detective’s snap with interrogating an accused child molester. (UK, USA, 1973, 112 min.)

The Fugitive Kind Wed/Dec 28, 6:45 Fri/Dec 30, 6:45 With Marlon Brando, Anna Magnani, and Joanne Woodward. Film version of Tennessee Williams’s O’Neill’s classic set on a post-1950s tenen. (UK, 1957, 138 min.)

The Seasons in Quincy: Four Postcards of John Berger Wed/Nov 13, 6:30 Wod/Nov 9, 7:00. Directed by Bartek Dabrowski, Colin MacCabe, Christopher Rich, and Tasha Sontyn. British art critic John Berger (Ways of Seeing) is profiled in this new movie made up of four very different short films by four filmmakers. (UK, 2016, 90 min.)

PRODUCER IN PERSON!
Robert Shaw: Man of Many Voices Fri/Nov 11, 7:00. Directed by Peter Miller and Pamela Roberts. With Yo-Yo Ma, William Preucil, Jimmy Castor, et al. This new film profiles the late, great choral conductor Robert Shaw, who served as the Cleveland Orchestra’s associate conductor under George Szell before becoming music director of the Atlanta Symphony Orchestra. Kiki Wilson, the film’s executive producer and co-writer, answers questions after the screening. (USA, 2016, 70 min.) $90: CMA members, seniors; students $8; no vouchers or passes.

The Magic Flute Sun/Nov 27, 13:00. Directed by Kenneth Branagh. With Rene Pape. The first version of Mozart’s opera made specifically for the cinema transposes the work to World War I Europe. Cleveland theatrical premiere. (France/UK, 2006, 135 min.) $10: CMA members, seniors; students $8; no vouchers or passes.

SERPIE

John Swing
Curator of Film

All films (except the first) directed by Sidney Lumet. All shown in Morley Lecture Hall. Except as noted, all films are $5; CMA members, seniors 65 & over, students 50% off; no CMA Film Series vouchers.

The Executioner Fri/Dec 9, 7:00. Directed by Luis Garcia Berlanga. With Nino Manfredi. This celebrated black comedy about an elderly executioner looking to marry off his unappealing daughter is one of the great Spanish films, undistributed in America for decades. (Spain/Italy, 1963, subtitles, 90 min.)

STRAUB-HUILLER DOUBLE FEATURE

Cézanne—Conversation with Joachim Gaucke! A Visit to the Louvre Sun/Dec 18, 1:30. Both directed by Jean-Marie Straub and Danièle Huillet. Two films on the visual arts by a celebrated French avant-garde filmmaking team, one about Paul Cézanne, the other on canonical reflection on how art is presented and preserved at museums. Cleveland premieres. (France, 1993/2004, subtitles, 51/48 min.) $12: CMA members, seniors, students $9; no vouchers or passes.

POSTFILM DISCUSSION
The Dying of the Light Sun/Nov 20, 13:00. Directed by PeterFlynn. Condensed history of movie technology, movie theaters, and movie operators over the past 100+ years. Veteran Cleveland projectionist Bill Taatgen answers questions and shares stories after the show. (USA, 2015, 95 min.) $10: CMA members, seniors. Students $8; no vouchers or passes.

The Magic Flute Sun/Nov 27, 13:00. Directed by Kenneth Branagh. With Rene Pape. The first version of Mozart’s opera made specifically for the cinema transposes the work to World War I Europe. Cleveland theatrical premiere. (France/UK, 2006, 135 min.) $10: CMA members, seniors; students $8; no vouchers or passes.

TOP TO BOTTOM
Robbet Shaw: Man of Many Voices

Singing his praises
M. Holzmann
The artist’s daughter

The Dying of the Light Film is dead. Long live flux.
Talks and Tours
Most tours are free; meet at the atrium desk unless noted.
Guided Tours 100 daily. Explore the permanent collection and ticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Free.
Exhibition Tours Kara Walker, Wed 1/3 (through Dec 14). Free.
Stroller Tours see page 40.
Art in the Afternoon First Wed of every month. 115. Docent-led conversations in the galleries for audiences with memory loss: designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-232-1482.


Gallery Talks and Guest Lectures
Visiting scholars and the museum’s own experts discuss four current exhibitions: curator of photography Barbara Tannenbaum on her new show of early portraiture, Cheating Death; curator of medieval art Stephen Fliegel on the magnificent Gothic table fountain that is the subject of our current focus exhibition; curators Fredi Fischer and Nils Olsen, founders of the Zurich exhibition space StudioL, with a gallery talk for the opening weekend of Albert Oehlen: Woods near Oehle; and the University of Chicago’s Darby English teaming up with David Hart from the Cleveland Institute of Art for a Gardner Auditorium discussion of Kara Walker. Also renowned, environmental artist Andy Goldsworthy speaks on his work.

Joan Benca
Audience Engagement Specialist, Interpretation

Bethany Cervone
Audience Engagement Specialist, Interpretation

Join in
Art Cart Second Sun of every month, 12 p.m.–3 p.m. Wearing gloves and guided by the Art to Go boom, enjoy a rare opportunity to touch socially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

For Teachers
Art to Go: Handle works of art, from the museum’s Education and Art Collection. Call 216-707-2467 or visit clevelandart.org.

Grand Finale of Centennial Programs
The museum’s centennial year winds up with a wealth of programs ranging from audience participation tours to short gallery talks about masterworks loaned by other museums in honor of our birthday, to formal lectures about two of those loans that come from Ohio.—JC

CMAcentennial Tours Wnd/Nov 5 and Dec 14, 6:30 (members only) and Sat/Nov 12 and Dec 10, 10:30. Celebrating 100 years since our doors opened, we offer for these audience participation tours. Take a selfie, play games, strike a pose and experience the CMA in unexpected ways.

Centennial Chats Other museums are celbrating our centennial by lending masterworks from their collection! Check them out with our curators and educators in these short talks.

Nov 1 and 2, 2:30. Vassily Kandinsky, Improvisation No. 5 (Cannons), from the Art Institute of Chicago. Meet in gallery 225.


Dec 12 and 14, 2:30. Czeslaw Sosnowski, The Lute Player, from the National Gallery of Art, Meet in gallery 217.


Centennial Lectures Celebrate the close of the centennial year with two lectures featuring two of loans from right here in Ohio. Free; reservations recommended.

The Wade Necklaces Sat/Nov 19, 2:00. Rectal Hall. Stephen Harron, curator of decorative art and design at the Cleveland Museum of Art, explores the Tiffany necklaces commissioned by the Wade family. Human Effigy Pipe Sat/Dec 17, 2:00. Rectal Hall. Celebrate Ohio first artists with Brad Lepp, curator of decorative art at the Ohio History Connection, as he discusses the pipe and its context.
Second Sundays
Second Sun of every month, 9:00-4:00. Enjoy a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!
Nov 13 The Fabric of Art. Explore the museum’s textile collection through art making and storytelling.
Dec 11 Merry Making. Celebrate the spirit of the season with festive art projects and activities inspired by works in the collection. Sponsored by Meek’s

My Very First Art Class
Four Fri, 10:00-10:45 (ages 1½–2½) or 11½–12:00 (ages 2½–4½). Young children and their favorite grown-up enjoy art making, story telling, movement, and play. Adult/child pair $60; CMA members $52; additional child $20. Limit new adult/child pairs.
Nov 4, 11, 18, Dec 2 Fanny Fevers, Textures, Things That Go, and Food Jan 6, 13, 20 Big/Little Writer, Animals, and Build

Clay Class for Kids
Three Sat, Dec 10, 17, and Jan 7, 10:00–11:00. Ages 10 and under. Instructor: Christie Kublin, $85; CMA members $75.
To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.

Food & Wine
Saturdays Dec 3, 10, 17, 24, Jan 14, 21, and Feb 11, 18, 25 11:00–2:00. A culinary celebration of Hanukkah, Christmas, New Year, and Kwanzaa. $265–$325 per person.85; CMA members $240.

Winter Art Classes for Children and Teens
Six Sat, Jan 14–Feb 18, 10:00–11:30 or 1:00–2:30.
Art for Parent and Child (age 3+)
Mini-Masters: Shapes (ages 4–5)
Buzz, Flutter, Slither, and Crawl (ages 5–6)
Then and Now (ages 6–8)
2–0 to 3–0 (ages 6–10)
Back to the Basics (ages 10–12)
Teen Painting Studio (ages 13–17)
Fees and Registration Most classes: $108; CMA members $90. Art for Parent and Child $102/108. Teen Painting Studio $150/150 all day or $90/190 after noon only. Register through the ticket center.
Cancellation Policy Classes with insufficient registration will be canceled and refunds will be issued. Full refunds will be given for classes canceled and enrollments fully refunded.
Save the dates for spring class es! Sat, Mar 11–Apr 22 (no class April 10), 10:00–11:30 or 1:00–2:30.

Adult Classes
All-Day Workshop: Shibori Sat, Dec 10, 10:00–4:00. Instructor: JoAnn Giordano. $90; CMA members $75.
Encaustic Painting Sun, Dec 18, 10:00–3:30. Instructor: Michaele Marschall. $40; CMA members $30.
Watercolor Eight Wed, Jan 4–Feb, 10:00–12:30. Instructor: Jesse Rhinehart. $195; CMA members $155.
Composition in Oil Eight Fri, Jan 6–Feb 24, 10:00–12:30. Instructor: Susan Gray Beb. $205, CMA members $155; or choose evening session: Eight Fri, Jan 6–Feb 24, 6:00–8:30.
Painting for Beginners: Oil and Acrylic Eight Tue/LWed, Jan 3–Feb 28, 10:00–12:30. Instructor: Susan Gray Beb. $195, CMA members $150.
Introduction to Drawing Eight Tue, Jan 10–Feb 28, 10:00–3:30. Instructor: JoAnn Renz. $200; CMA members $150.
Printmaking Three Sun, Jan 15–29. $100; CMA members $70.
Gestural Drawing in the Atrium and Galleries Eight Sun, Feb 5–19, 12:00–3:00. Instructor: Susan Gray Beb. $95; CMA members $85.


Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artists work explore a wide variety of art techniques and materials. Whether you attend one afternoon workshop or participate in the whole series, we encourage you and your family to make art together. In November, families can build their own clay vessels inspired by pieces from our collection. December brings a Pastele Drawing Workshop where participants can experiment and create with this expressive medium featured in the exhibition Pure Color. Finally, for January’s Photographic Portraits Workshop, bring a digital camera or phone and we’ll help you make great photographs with it. —MC

Adult/child pair $40, CMA members $36; each additional person $12.
Ceramics Workshop Sun, Nov 13, 10:00–3:00. Hands on all the way—families build their own clay vessels inspired by pieces from our collection. Register now.
Pastel Drawing Workshop Sun, Dec 11, 10:00–3:00. The exhibition Pure Color: Pastels from the Cleveland Museum of Art will be our inspiration as we learn pastel techniques. Member registration only.
Photographic Portraits Workshop Sun, Jan 22, 10:00–3:30. Bring your digital camera or phone and we’ll help you go beyond the average selfie, altering prints using drawing and collage techniques. Member registration Dec 1.
The Next 100 Years: How You Can Help

The Cleveland Museum of Art owes much to the great philanthropists of previous generations, just as it owes its future strength to the support it receives today. During the past decade we have made progress in addressing the museum’s broader institutional needs, but to truly take the next step forward we must secure the resources necessary to ensure its future. Here are a just a few of the ways you might consider making your mark at the museum, as well as strategies that make it easy for everyone to do their part.

Endowments

The museum’s endowment is a critical source of art acquisition funds and operating revenue, and its ongoing strength is essential to fulfilling our institutional priorities. Establishing an endowment signals your lasting commitment to the museum and the community, and your support today, that doesn’t mean you can’t establish an endowment. Options include:

• Endowed Curatorial Chairs. The museum’s curators build and refine our outstanding collection and have made the museum what it is today.
• Endowed Acquisition Fund. These funds produce income for the acquisition of new works of art.
• Endowed Conservation Fund. The conservation of approximately 40,000 objects presents both monumental challenges and exceptional opportunities for research and discovery.
• Exhibition Support. An example of the museum’s scholarship and artistic excellence, exhibitions and gallery rotations are among the museum’s most important presentations and drive visits, membership, scholarship, and revenue.

Education and Community Engagement

The museum prides itself on reaching all audiences by offering accessible and diverse programs, including hands-on art classes and programs with art educators, as well as by presenting an annual events calendar filled with community arts programs such as Paradise Circle, Chalk Festival, and Winter Lights Lantern Festival.

How You Can Help

While the museum’s development team takes pride in helping individuals find a passion to support, they find even more fulfillment in teaching people how to make it work for their personal situation.

Gift Memberships

This holiday season, support the museum while providing an extraordinary gift for your friends and loved ones. Give the gift of art all year long with membership. Your gift will provide admission to 3 ticketed exhibitions and 50 events plus discounts every day on parking, classes, lectures, performances, and film, as well as at the museum store and café. For a limited time, you’ll receive this commemorative card to present with your gift. Purchase a gift membership quickly and easily online at cma.org/gifts/memberships or through the ticket center.

Holiday Goodies in the Store and Café

Members’ Day: 25% off store merchandise inspired by the very first work of art acquired by the CMA.
Sterling Silver Lace Border Pendant is available at the museum and faberdorite on sterling silver charm. $115
100% silk 36-in. scarf available in gray and mums. $35

And for that perfect little gift for a friend or your own tommy pick — CMA Centennial Chocolate Bars (Belgian chocolate, dark, or milk) handmade by Sweet Muses in Cleveland. Available in the Marketplace at the museum or in the stadium Met Breuer Gordon Square store. $5

Postcard Set

This postcard set of cmaobjects is perfect for gift giving. Available at CMA gift, $18

Extra challenge: Find your favorite works of art in the gallery and by the same game with the letters M U S E U M.

Museum Acrostic!

Visit the galleries and find artworks that conjure words that start with the letters A R T. We’ve given you one example per letter.

Visit the atrium desk for the gallery numbers for the images below.

Background

The museum is very fine acquisitions Embroidered Collar (detail), 1810–40 American, Dixon, Maryland, and dinnerware, 1847 from 41 1/2 in. (105 cm). Ohio Museum, Ohio Historical Society, 1944-1

Kate Hoffmeyer Educator

Vesela Kroucheva Graphic Designer

Red

Tempera paint
NEW IN THE GALLERIES

GALLERY 105
This icon depicts an important subject in Orthodox Christian art, the three consubstantial persons of the single godhead known as the Holy Trinity. The icon is not signed or dated, however, careful analysis of the painting’s style and technique places it in Constantinople around 1450, just prior to the city’s fall to the Ottomans in 1453. It represents a moment when Byzantine painting reached a brilliant crescendo. The icon likely was part of a church temple, the barrier that separated the nave from the sanctuary in an Orthodox church.


GALLERY 225
André Masson was a founding member of the Surrealist movement and a pioneer of automatic painting. The museum’s recently acquired Landscape with Snake of 1927 is a superb example of his revolutionary method of working spontaneously and intuitively without a perceived subject, thereby allowing unconscious thought associations to emerge during the creative process. It represents one of two Surrealist methods of exploring the unconscious: automatic painting, pioneered by Masson and Joan Miró; and illusionistic dream imagery, exemplified by Salvador Dalí’s The Dream, hanging in the same gallery.

Paysage au serpent (Landscape with Snake) 1927. André Masson (French, 1896–1987). Oil on canvas. Mr. and Mrs. William H. Marlatt Fund, 2016:55

FRONT COVER