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**FROM THE DIRECTOR**

**Dear Members,**

The CMA has enjoyed an extraordinary summer and early fall. Attendance in July and August was nearly twice our previous record for the same two-month period, and visitors to *Infinity Mirrors* hailed from all 50 states and as far away as Australia, China, Japan, and Peru. After exploring the work of Yayoi Kusama and participating in the presentation of *FRONT* International, we are preparing to cover a good portion of the rest of the globe and other eras in the history of art. We celebrate the great Georgia O’Keeffe, an icon of 20th-century American art whose career began in New York and concluded in the desert Southwest. Another exhibition, in the Julia and Larry Pollock Focus Gallery, examines the “golden year” of a near-contemporary of O’Keeffe—Ohio-born, Cleveland-trained artist Charles Burchfield, who went to Buffalo instead of New Mexico. In addition, we present the debut of the stunningly restored, 450-year-old *Valois Tapestries* that formerly belonged to Catherine de’ Medici and are now in the Uffizi Gallery in Florence, Italy. At the Transformer Station, an exhibition of recent work by the Lebanese-born, Boston-based photographer Rania Matar examines the female self-image. And, in our prints and drawings galleries, *Who RU2 Day* delves into the recent blurring of the line between art and mass media.

In the Korea Foundation Gallery, a new rotation highlights screen paintings depicting areas that are now part of North Korea, revealing cities and landscapes with a history and meaning far beyond current political parameters. A comprehensive reinstallation of three galleries of northern European art offers a new thematic presentation highlighting distinct artistic genres. A small Roman buckle from the time of Attila the Hun hints at an age, 1,500 years ago, when inhabitants of European and Central Asian empires exchanged such precious objects as a form of diplomacy. We even have a short piece from the museum archives that reproduces one of the charming illustrated letters that Sherman Lee wrote home from Japan to his daughter Katharine before he— and later she—came to direct this museum.

A wealth of educational programs are designed to help our visitors understand and enjoy these exhibitions, while film and performance add a temporal dimension to our other fine offerings, with everything from Roberto Rossellini’s movie suite about the Medici family, to contemporary classical music from Oberlin, to an Appalachian Christmas concert from Apollo’s Fire. So please, bring yourself and your friends to the Cleveland Museum of Art this holiday season. There’s something for everyone.

Sincerely,

William M. Griswold

Director

*Holiday CircleFest* This traditional festonal takes place Sunday, December 2.

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**Museum Hours**

Tuesday, Thursday, Saturday, Sunday
10:00–5:00
Wednesday, Friday
10:00–9:00
Closed: Monday

**Telephone** 216-421-7340 or 1-877-262-4048

**Website** www.clevelandart.org

**ArtLens App** Wi-Fi network “ArtLens”

**Membership** 216-707-2568

**Provenance Restaurant and Café** 216-707-2600

**Museum Store** 216-707-2353

**Theatre** Tuesday–Friday 10:00–
5:00, Reference desk 216-707-2530

**Ticket Center** 216-421-7350 or 1-888-CMA-0033

**Parking Garage** 0–30 minutes free; $10
for 30 minutes to 2 hours, then $1 per
30 minutes to $36 max. $10 after 5:00.
Members and guests all day.

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**Ohio Arts & Culture**

**Wi-Fi network “ArtLens”**

**Holiday CircleFest** The traditional festonal takes place Sunday, December 2.
EXHIBITIONS

Allen Ruppersberg: Then and Now

Through Dec 2, Julia and Larry Pollock Focus Gallery

Ruppersberg pays homage to his hometown in a new series of photographs taken from the vantage point of billboards across Cleveland. Installed in steel-framed light boxes, they serve as a reminder of the city’s industrial history.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Marlon de Azambuja and Lusia Lambri

Through Dec 30, Schnei -

and Luisa Marlon de Azambuja

Cleveland Triennial for Contemporary Art

In his Image: Photographs by Rania Matar Oct 27, 2018-Jan 13, 2019, Transformer Station, 1460 West 29th Street. Depicting transitional moments from girlhood to middle age in the United States and the Middle East, these four portrait series suggest that the forces shaping female identity transcend cultural and geographic boundaries.

Organized by the Amon Carter Museum of American Art

Supporting Sponsors

Presenting Sponsors

Who RI2 Day: Mass Media and the Fine Art Print

Nov 18, 2018–Mar 24, 2019, James and Hanna Bartlett Prints and Drawings Gallery

Drawn from the museum’s collection, this exhibition features work by contemporary artists who exploit printed and photographic media in ways that reveal the line between art and information, fact and fiction.

Supporting Sponsor

Mango and Robert Roth

Georgia O’Keeffe: Living Modern

Nov 23, 2018–Mar 3, 2019, The Kelvin and Eleanor Smith Foundation Exhibition Hall

A unique look into the fascinating connections between the paintings, personal style, and public personas of one of America's most iconic artists.

Organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Milkman Professor Emerita in Art History, Stanford University

Presenting Sponsors

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Cindy and Dale Dragon

Tim O'Brien and Beck Plater

Anne H. Wool

Charles Burchfield: The Ohio Landscapes, 1915–1920

Dec 22, 2018–May 5, 2019, Julia and Larry Pollock Focus Gallery

In 1917 Charles Burchfield completed more paintings than ever before, using the local landscape to express universal emotions and moods. This exhibition presents about 30 drawings made between 1915 and 1920, the period surrounding what he called his “golden year.”

Supported by

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Supported by
Georgia O’Keeffe: Living Modern delves into the fascinating connections between the artist’s paintings, personal style, and public persona, illustrating how she defied convention and forged a fiercely independent identity throughout her 65-year career. Organized by the Brooklyn Museum with guest curator Wanda M. Corn and featuring paintings, drawings, and sculptures alongside her garments—many shown for the first time—and photographic portraits of her as a subject, the exhibition reveals O’Keeffe’s determination to be strikingly modern not only in her art but also in her life.

Rejecting the restrained Victorian world into which she was born, O’Keeffe absorbed the progressive principles of the Arts and Crafts movement, which promoted the idea that everything a person made or chose to live with—art, clothing, home decor—should reflect a unified and visually pleasing aesthetic. Even the smallest acts of daily life, she liked to say, should be done beautifully, a philosophy reinforced by her long-standing study of the arts of Japan and China. In addition, as part of her efforts to escape the traditional feminine roles and expectations she found restrictive, O’Keeffe embraced elements of gender nonconformity.

Georgia O’Keeffe: Living Modern is chronologically organized to chart her artistic development and renown. During the 1920s and ’30s, as her career blossomed in New York, a restricted black-and-white palette dominated much of her art and dress. An accomplished seamstress, she almost certainly designed and tailored her own garments with expert skill, using simplicity of form and a restrained color palette to achieve her vision of beauty. The film displays a range of her garments, many shown for the first time, and features documentation of her sewing processes, including fragments of pattern books, sketches, and garment summaries. These photographic stills and video clips provide a window into the artist’s studio and her clothing and sewing studio, which are now located at the Georgia O’Keeffe Museum.

O’Keeffe’s approach to art and dress was driven by her philosophy that everything a person made or chose to live with should reflect a unified and visually pleasing aesthetic. She believed in the idea that even the smallest acts of daily life should be done beautifully, a philosophy reinforced by her long-standing study of the arts of Japan and China. In addition, as part of her efforts to escape the traditional feminine roles and expectations she found restrictive, O’Keeffe embraced elements of gender nonconformity.

Georgia O’Keeffe: Living Modern is organized into five thematic sections, each focusing on a defining aspect of O’Keeffe’s life and work: "At Home" (1900–1914), "The New York Years" (1915–1939), "The North West" (1940–1953), "The Southwest" (1954–1973), and "The Last Decade" (1974–1986). Each section is further divided into subsections that explore specific aspects of O’Keeffe’s life and work, such as her relationship with Alfred Stieglitz, her use of color and form, and her influence on the modernist movement.

The exhibition also features a selection of photographs taken by O’Keeffe herself, as well as by other photographers who captured her at various stages of her career. These images provide a glimpse into O’Keeffe’s private life and her relationship with Stieglitz, as well as her connection to the broader art world of the time. Additionally, the exhibition includes a selection of O’Keeffe’s letters and diaries, which offer insights into her thoughts and feelings about her work and her relationship with Stieglitz.

Georgia O’Keeffe: Living Modern is a comprehensive exploration of the artist’s life and work, offering a fresh perspective on her legacy and the role she played in shaping modern art and fashion.
made the majority of her clothes at this time, including an expertly pin-tucked linen blouse with a modest decoration derived from nature, an interest reflected more prominently in her paintings of trees, leaves, and flowers. She became particularly well known for floral subjects rendered in close-up, three of which are highlighted in the exhibition.

Throughout this period, O’Keeffe’s husband, Alfred Stieglitz, created a series of photogaphs of her, which helped cement her image as an audacious woman.

During O’Keeffe’s mature years in rural New Mexico, where she moved permanently after Stieglitz’s death, her modern aesthetic changed in response to her surroundings. In the American Southwest. In her art, O’Keeffe drew upon the new and symbolism appealed widely to viewers, and the artist revisited the subject in numerous sketches, and also in many drawings from the Burchfield Penney Art Center in Buffalo, private collections, and the Cleveland Museum of Art, which has strong holdings of the artist’s works on paper. The majority are watercolors—a medium Burchfield studied in Cleveland and remained drawn to throughout his career. The medium was portable and allowed him to explore the landscape, experiment avidly, and rearrange his compositions.

A centerpiece of the exhibition is Burchfield’s Church Bells Ringing, Rainy Winter Night, which is also a highlight of the museum’s drawings collection and of Burchfield’s “golden year.” Using dark, evocative tones and looming, sinister forms, he translated onto paper his childhood fear of northeast Ohio’s winter storms. The work’s innovative composition and symbolism appealed widely to viewers, and the artist revisited the subject in numerous sketches, also on view in the exhibition. Like the other works on display, these drawings invite visitors to connect with the local landscape in a new and reconsidered way.
EXHIBITION

Renaissance Splendor

Catherine de’ Medici’s newly restored Valois Tapestries make their debut

Born in Florence, Catherine traveled to Paris at age 14 to become the wife of Henri, son of François I, king of France. Henri became king upon the death of his father in 1547; he died just 12 years later as the result of a tragic accident during a jouging match. After Henri’s death, Catherine devoted herself to ensuring the continued dominance of Henri’s family—the Valois—on behalf of their children and subsequent generations. Political machinations or strategic marital alliances could achieve this goal, but an equally effective way of demonstrating the might of the Valois dynasty was to impress both French subjects and foreign nations with the splendor and extravagance of life at court. Catherine built magnificent palaces and amassed an impressive art collection; several works that she personally owned are featured in the exhibition, including jewels, decorative vessels carved from semiprecious stone, and portraits of family members. Contemporaries were particularly awed by the grand celebrations called “magnificences” that Catherine periodically hosted, particularly awed by the grand celebrations called “magnificences” that Catherine periodically hosted, usually to mark a family reunion, diplomatic visit, or political event. Extending over several days, the “magnificence” typically featured music, dance, theatrical performances, fireworks, and martial enactments in elaborate, specially constructed settings. The fact that they were by their very nature ephemeral may be a key reason why Catherine opted to commemorate these impressive (and massively expensive) events in a series of grand tapestries. The enormous scale of the hangings—about 14 feet high—means that the foreground figures are roughly life-size; they act as interlocutors between the viewer and the textile narratives. In the 1500s, tapestries were by far the most highly regarded and costly art form, and Catherine spared no expense in the production of the hangings known as the Valois Tapestries. The designs were based on drawings by two of the most skilled artists in Catherine’s employ: Antoine Caron and François Clouet. Caron’s sketches of various royal “magnificences” reappear at the center of the tapestries, flanked in the foreground by life-size portrait figures of Valois family members and high-ranking courtiers, based on likenesses drawn by Clouet. Several of the drawings by Caron and Clouet will be displayed adjacent to the tapestries they inspired. The tapestries themselves were woven not in France but in Brussels, a city renowned throughout Europe for the skill of its tapestry workers. The quality of their work—and the expense of the materials used— is particularly evident in the silver and gilded silver metal-wrapped threads that create rich texture and shimmering effects throughout the Valois Tapestries. The enormous scale of the hangings—about 14 feet high—means that the foreground figures are roughly life-size; they act as interlocutors between the viewer and the textile narratives. In the 1500s, tapestries were by far the most highly regarded and costly art form, and Catherine spared no expense in the production of the hangings known as the Valois Tapestries. The designs were based on drawings by two of the most skilled artists in Catherine’s employ: Antoine Caron and François Clouet. Caron’s sketches of various royal “magnificences” reappear at the center of the tapestries, flanked in the foreground by life-size portrait figures of Valois family members and high-ranking courtiers, based on likenesses drawn by Clouet. Several of the drawings by Caron and Clouet will be displayed adjacent to the tapestries they inspired. The tapestries themselves were woven not in France but in Brussels, a city renowned throughout Europe for the skill of its tapestry workers. The quality of their work—and the expense of the materials used— is particularly evident in the silver and gilded silver metal-wrapped threads that create rich texture and shimmering effects throughout the Valois Tapestries. The enormous scale of the hangings—about 14 feet high—means that the foreground figures are roughly life-size; they act as interlocutors between the viewer and the textile narratives. In the 1500s, tapestries were by far the most highly regarded and costly art form, and Catherine spared no expense in the production of the hangings known as the Valois Tapestries. The designs were based on drawings by two of the most skilled artists in Catherine’s employ: Antoine Caron and François Clouet. Caron’s sketches of various royal “magnificences” reappear at the center of the tapestries, flanked in the foreground by life-size portrait figures of Valois family members and high-ranking courtiers, based on likenesses drawn by Clouet. Several of the drawings by Caron and Clouet will be displayed adjacent to the tapestries they inspired. The tapestries themselves were woven not in France but in Brussels, a city renowned throughout Europe.
In Her Image

Rania Matar’s portraits capture the universal essence of girlhood

All photographs by Rania Matar (Lebanese, b. 1960). Courtesy of the artist and Robert Klein Gallery

A Girl and Her Room: Siena, Brookline, Massachusetts 2009. Inkjet print, 71.1 x 106.7 cm

“...I seek to focus on our essence, our physicality, our vulnerability, on growing up and growing old—the commonalities that make us human,” Rania Matar reveals.1 The photographer expresses these shared truths through subtle yet telling portraits that examine the nature of female identity in girlhood, adolescence, and middle age in the United States and Lebanon. Matar’s images address her subjects’ identities but also reflect her own experiences.

Born in Lebanon in 1964 and raised there during the civil war, Matar came to the United States in 1984 to continue her study of architecture and has lived here ever since. She became a practicing architect, married, and started a family, then began photographing to tell her family’s story, recording the series L’Enfant-Femme. “It seemed that the world had become a “selfie smile.” Some girls displayed what the artist describes as a beautiful awkwardness. Others instinctively adopted stereotypically seductive postures, echoing the sexualized images of women that abound in mass media. Clara, 8, Beirut, Lebanon shows a young girl who assumed the pose of an odalisque—a recumbent female figure used in Western art as an emblem of exoticism and female sexuality. Initially, Matar was only going to photograph girls between the ages of two and five but realized that their younger sister and didn’t want her to feel left out. Eight-year-old Clara, reflects the photographer, became “my muse for the project.”2 Matar returned to photograph some of the young women from L’Enfant-Femme between two and five years later, often in the same location, to create the series Becoming. Pairs of photographs show teenagers becoming teens. “Subtle changes in body language, hand gestures, feet positions and attitude are the focus of these photographs,” writes the photographer.3 Matar has been photographing Samira, seen in the CMA’s exhibition In Her Image at ages 12 and 17, since Samira was 5. She is a third-generation Palestinian refugee living at the Bourj El Barajneh Refugee Camp located near Beirut. Samira wears the hijab, “but not in any way that is modest or repressed,” Matar observes. “She is wearing it with tight jeans, tattooed eyebrows, etc. It’s all an expression of identity.”4

When her daughters became teenagers, Matar noted “how aware they were of each other’s presence, and how much the group affected the identity they were portraying to the world.” She decided to photograph young women alone, each “in the personal space she was curating for herself, where she was exploring her own sense of identity.”5 In the resulting series, A Girl and Her Room, the sitter’s bedroom becomes almost a thought bubble of the girl’s mind and self-image. The room of Siena, who lives near Boston, reveals a dual identity that fluctuates between adult and child. Walls plastered with magazine pages of female swimsuit models contrast with child-like animal-pattern bedsheets and a giant stuffed animal.

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The final series of images in the show, Unspoken Conversations, juxtaposes adolescent daughters and their middle-aged mothers to convey the complexity and universality of the mother-daughter relationship. Matar, whose own mother died when she was three, began these dual portraits when her own elder daughter left for college in 2014. “I realized that as she was growing up, I was getting older, but also that my role as a mother was about to change,” Matar recalls. “Like the rest of my work, I am exploring through my photography what I find myself and my daughters going through. Observing mothers and daughters together seemed to me to offer versions of the same person separated by the years.”6

While each of the four series on view contains images made in the United States and Lebanon, an individual photograph’s location is not always evident. That fact reflects the penetration of Western culture into the Middle East, as well as the artist’s desire to focus on commonalities rather than differences between cultures, on universality rather than nationality. Rania Matar feels that the origin of her work is intuitive and introspective rather than social or political. “It certainly involves my cultural identity but also something more particular to my experience as a woman.”7

Notes
3 Rania Matar, phone interview with author, August 31, 2018.
5 Matar, phone interview.
7 Ibid., 45.
8 Ibid., 46.
9 Ibid., 45.
EXHIBITION

Who RU2 Day?

Exposing mass media as a manufactured experience

The question “What do I think of when I think of blackness?” inspired Carl Pope Jr.’s monumental letterpress poster installation, *The Bad Air Smelled of Roses*, on view in the exhibition *Who RU2 Day: Mass Media and the Fine Art Print*. A recent acquisition, the work poses replies to this question by juxtaposing dozens of text-based posters in what the artist has described as an ongoing graphic essay about the presence and function of blackness in society. The answers come from a range of sources, including modern black literature, René Descartes, jazz and rap music, Malcolm X, Sigmund Freud, movies, and television. Although Pope draws deeply on African American culture, the blackness he charts is, in his words, “not only a hue associated with Africa, its population, and the African Diaspora,” but an alternative way of comprehending the world from a space of otherness, encompassing all that is commonly unseen, unknown, forgotten, repressed, or rejected. Playfully contrasting fonts and colors, Pope gives rhythm and texture to his sources as he transposes them into the vernacular of the letterpress medium, a commercial printing method traditionally used for advertisements, handbills, and picket signs. Unframed and stapled to the wall, the posters, like Pope’s concept of blackness, resist categorization, equivocating between fine art prints and public notices.

Pope’s installation is one of the 13 contemporary works on paper in the exhibition. The artists on view exploit print and photographic methods in ways that expose mass media as a manufactured experience, while examining its role in the formation of societal and personal identities. They also test notions of high art, rejecting traditional fine printmaking techniques or using them to reproduce the look and feel of mass media—revealing a blurry line between art and information, fact and fiction. Pope is not alone in challenging prevailing ideologies. Several artists in the exhibition juxtapose miscellaneous texts and images as a way to question how history and culture are framed and who does the framing. In *Les Aventures des Cannibales Modernistes* (The Adventures of the Modernist Cannibals), Enrique Chagoya layers comic book imagery, European engravings and woodcuts, Mayan and Aztec symbols, ethnic stereotypes, and references to Modernist painting in order to suggest that dominant civilizations cannibalize the cultures of those they conquer. Modeling the work on the format of a pre-Hispanic Mayan codex, Chagoya imagines a “reverse anthropology,” an alternate, non-linear history in which Latin American stereotypes assume dominant roles and subjugate the politics and art of Europe and the United States.

Chagoya combines woodcut and color lithography on handmade papel de amate (bark paper typical of Mayan codices) that has been carefully joined so the pages unfold like an accordion and are read from right to left. On one of the pages, the Mexican comic book heroine Adelita wallaps Superman. The backdrop of their battle is a page from an astronomical almanac in the Dresden Codex, one of only a few Mayan books to survive the Spanish conquest. While the superheroes fight, a cartoon astronaut based on Mexican singer and movie star Jorge Negrete strides onto the next page to shoot killer bees at French Resistance soldiers.

Experimental photographer Robert Heinecken takes a different approach in his exploration of connections between mass media and culture. Each image in his portfolios *Are You Rea* and *Recto/Verso* was created by meshing the front and back of a single magazine page, an effect he recorded photographically by shining light through the magazine’s thin paper while it was in contact with a light-sensitive medium. The intermingled images and texts generate unforeseen combinations that Heinecken found to be ironic or socially significant.

The exhibition *Who RU2 Day: Mass Media and the Fine Art Print* includes 28 works on paper by 13 artists working today. The artists take varying approaches and incorporate a range of sources, including modern black literature, René Descartes, jazz and rap music, Malcolm X, Sigmund Freud, movies, and television. The exhibition takes a critical approach to mass media, considering it not only a temporal and spatial entity but an alternative way of comprehending the world.

EXHIBITION

Who RU2 Day: Mass Media and the Fine Art Print

November 18, 2018–March 24, 2019

James and Hanna Bartlett Prints and Drawings Gallery (101)

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**Exhibitions:**


**Materials:**

Accordion-folded book with eight lithographs and woodcuts with chine-collé on amate paper

**Dimensions:**

19 x 28.3 cm

**Accession Number:**

2018.33.85–86

**Gift:**

Gift of David Lusenhop in honor of the artist

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**Exhibitions:**


**Materials:**

Letterpress posters

**Dimensions:**

35.6 x 48.3 cm

**Accession Number:**

2015.31.85–86
North of the Border

A preview of the Korean gallery’s new display, coming in January

The Seven Jeweled Peaks: Chilbo Mountains (1700s. Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; ink and color on silk; 158.1 x 438.2 cm. Mr. and Mrs. William H. Marlatt Fund, 1989.6)

Inspired by recent political attempts to secure peace in Northeast Asia, the next installation in the Korean gallery (236), opening in January, explores artworks that capture the identity of cities and natural sites north of the Korean demilitarized zone.

Although Pyongyang is now better known as the capital of one of the world’s most oppressive regimes, the city became the capital of the Goguryeo kingdom (57 BC–668) in AD 427, as the kingdom expanded its territory. During the Joseon dynasty (1392–1910), Pyongyang was famed for its stable government and economic prosperity but also for its performance artists. By the turn of the 19th century, the city’s large population of Christians earned it the nickname “the Jerusalem of the East.” In fact, Kim Il-sung (1948–1992), the Democratic People’s Republic of Korea, was from a devoted Christian family. In his 1992 memoir, Kim expressed his gratitude to a number of Korean Christian leaders, including Son Jeong-shik (1872–1931), who supported Kim’s resistance activities against Japanese colonial rule.

The City of Pyongyang, a ten-panel folding screen, accurately renders some of the city’s historical architecture and geography, including the Hall of Revering Virtue, a shrine worshiping a legendary sage believed to have brought advanced technologies from China to Korea, and the Shrine of Military Heroes, a monument dedicated to Chinese military generals who fought on behalf of Korea during the Japanese invasion (1592–97).

The screen’s bottom section is largely occupied by the Taedong River that flows through the city. During the Joseon dynasty, the river was host to extravagant boating parties to celebrate the inauguration of new governors. During a boat ride on the Taedong in 1994, former US president Jimmy Carter is said to have won Kim Il-sung’s promise to freeze North Korea’s nuclear program, although their agreement never came to fruition.

An assemblage of objects, including celadons, spoons, seals, and bronze mirrors, shed light on the common burial practice during the Goryeo dynasty (918–1392). Although the interior of Goryeo tombs could be accessed without much difficulty, they were left untouched until the late 19th century. During the colonial period (1910–45), Japanese archaeologists actively excavated areas such as the tombs located in the dynasty’s former capital, Kaesong, near the present-day border of South Korea.

Octofoil-Shaped Mirror Featuring Ci Fei, the Dragon Slayer (960–1279. China, Song dynasty (960–1279). Ten-panel folding screen; overall: 98.1 x 305 cm. Private collection)

Bronze spoons and mirrors are the most common items found in tombs. Many of the spoons have a curved handle that splits into a jagged fish-tail design. This form is not unique to Korea, but was also widely used in the area ruled by two non-Han Chinese states, Jin and Liao. Seemingly ordinary objects like spoons, however, reveal interactions between the Goryeo dynasty and northern states of non-Han China that were often omitted in official textual archives. One octofoil-shaped mirror narrates the story of Ci Fei, the dragon slayer. Although the mirror is currently classified as a Chinese work of the Jin dynasty (1115–1234), recent excavation reports reveal that this particular type of mirror was in fact exclusively unearthed from Korean tombs built during the Goryeo period. This might result in a reattrition to a Korean maker.

This new installation also celebrates the natural beauty of North Korea through renderings of two notable mountain ranges. The Guryong Peak (Nine Dragon) waterfall in the Diamond Mountains is depicted in Landscape with Waterfall. Two scholar-tourists, guided by a Buddhist monk, enjoy both the spectacle and the roar generated by the waterfall cascading into the pond. The ten-panel folding screen The Seven Jeweled Peaks: Chilbo Mountains portrays the Seven Jeweled Mountain. Shaped by ancient volcanic eruptions, its eccentric and awe-inspiring terrain includes phallic-shaped pillars, a large flat-topped, steep-sided cliff, and a rugged mountain composed of metamorphic and igneous rocks.

These natural wonders have always been loved as popular tourist destinations, but after the Korean War (1950–53) they became isolated from the outside world. The works in this installation allow us to experience what we can only imagine.
The Migration period began in AD 375 with the invasion of Europe by the Huns from Central Asia. By AD 443, Attila the Hun (c. AD 406–453) had formed a unified empire across the continent. Unable to defeat the Huns, the declining Roman Empire began to rely on Hunnish leaders for military assistance to its western and eastern empires in return for large rewards of gold.

The art of these nomadic, so-called barbarians consisted of small portable objects of personal adornment. Within their military society, embellishment of weapons and clothing was a sign of the wearer’s status; often these objects would accompany the individual to his grave. Priscus, a Roman ambassador, visited the court of Attila in AD 449. He recorded that members of the court possessed swords, hoot fasteners, and horse bridles adorned with gold, gems, and other costly materials, and that they dined off gold and silver dishware.

One such piece of finery is a bronze buckle executed in the cloisonné technique, originally gilded, currently on display in gallery 106A. A large cabo-chon garnet dominates the center, surrounded by smaller garnets. Formed using thin strips of metal, the resulting compartments (cloisons in French) were inlaid with meticulously cut garnets adhered over gold foil, which reflects light and increases the stones’ luster. This intricate technique was most often applied to the equipment of high-status men. Along with rubies and carnelians, garnets have been revered since ancient times for glowing like fire but resisting it. During the AD 400s, they were the most popular gemstone for personal adornment. Their red color was associated with blood, life, and love.

Although buckles were typically used to fasten belts, this example’s smaller size may indicate that it decorated a shoe or was used to fasten the end of a sword belt to a costume belt. Similar buckles have been found in Hunnic graves in Hungary, Germany, Poland, and Russia, matched pairs have been identified in burials near the feet of the deceased. Often produced in Roman workshops, these types of buckles served as gifts meant to persuade barbarians to become Roman allies. Those of the highest quality likely belonged to Hunnish nobles connected to the Roman army.

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In late November, galleries 213–15 will temporarily close to prepare for a new permanent collection installation. Although the focus remains on the arts of the Netherlands, Germany, Central Europe, and France from about 1600 to 1725, the galleries will be completely redesigned in order to explore the contexts in which these pieces might originally have been displayed: an upper-middle-class home; an ecclesiastical setting, such as a church or private chapel; or an aristocratic French collection. The new displays feature additional objects from the permanent collection, including several important recent acquisitions. This initiative realizes a key goal of the museum’s strategic plan: to continually refresh the permanent collection displays, keeping them vivid, fresh, and inspiring. The reinstallment of the Northern European galleries has been made possible through the support of the newly created Sally and Sandy Cutler Strategic Opportunities Fund.

Currently hung with predominantly 17th-century Dutch paintings, gallery 213 will now focus on the types of paintings and decorative arts that might have been found in the home of a wealthy Dutch family around 1630. Having recently won independence from Spain, the Dutch Republic (modern-day Netherlands) was proud of its identity as an independent, democratic, and relatively secular society in which success was measured by ingenuity and hard work, rather than by noble birth or ecclesiastical favor. Accordingly, much of the art produced and collected during this period focused on portraits, landscapes, still lifes, and genre scenes—real, tangible subjects that had relevance for ordinary citizens.

Frans Hals’s Portrait of Tieleman Roosterman, for example, depicts the wealthy textile merchant as a vibrant individual who was probably heavily involved in the day-to-day running of his successful business empire. The global reach of Dutch mercantile and seafaring empires is suggested in the presence of blue-and-white ceramics imported to the Netherlands from China and Japan, as well as the local Delft earthenware they inspired. Landscapes by Jan van Goyen, Meindert Hobbema, Jacob van Ruisdael, and Jan van der Heyden, and still lifes by Willem van Aelst, Dou, and van der Heyden are examples of theCMA’s first-rate collection of Dutch landscapes and still lifes.

During the reign of Louis XIV (r. 1643–1715), the “Sun King,” who styled himself not only absolute monarch but also absolute arbiter of taste, “there is nothing that indicates more clearly the magnificence of great princes than their superb palaces and their precious furniture,” the king proclaimed; he employed highly skilled cabinetmakers, or ébenistes, to produce exceptional veneered and marquetry case furniture, such as tables, cabinets, and commodes, or chests of drawers. The esteemed royal cabinetmaker André-Charles Boulle is represented with a stunning cabinet, richly ornamented with his signature technique of metal marquetry (brasses or power inlaid on tortoiseshell and gilt-bronze mounts. A remarkable suite of furnishings from the Savonnette carpet manufacturer (also under royal patronage) is represented by a magnificent wall hanging and four upholstered chairs. The suite, ordered as a royal gift to honor the marriage of two noble families, depicts the seasons, scenes from Aesop’s fables, and the two families’ coats of arms. Complementing the decorative arts is a selection of paintings that probably once adorned the homes and palaces of wealthy French aristocrats; these works include flamboyant portraits, like that of Cardinal Guillaume Dubois by Hyacinthe Rigaud, and elegant historical or mythological scenes, like François De Troy’s sensual depiction of Pan and Syrinx. The presence of several Dutch paintings from the late 1600s is a reminder that these elegant and precise re-creations of a past “golden age”—such as Gerard ter Borch’s Portrait of a Woman or Pieter de Hooch’s Portrait of a Family Making Music—were among the most expensive and highly sought-after paintings for an 18th-century French collector’s cabinet.

In gallery 214, situated between these two very different domestic settings, the museum’s remarkable collection of wood sculpture from Germany and Central Europe will continue on display, with the presentation refined to afford a clearer understanding of the works’ original context in chapels, churches, and devotional spaces. Also featured here is another important new acquisition: a vivid and dynamic painting on copper of Christ’s resurrection by Johann König, the most important artist active in Augsburg and Nuremberg in the early 1600s.
Barbara Robinson has made it her life’s mission to advocate for the arts. Her service to arts and culture has had a deep and lasting impact, extending well beyond the borders of northeast Ohio.

At the Cleveland Museum of Art, Robinson is revered as a longtime friend, honorary trustee, and generous benefactor who has supported the Transformation Campaign and initiatives of the museum’s strategic plan, Making Art Matter. The galleries of Near Eastern art and Etruscan and South Italian art are named for Robinson in recognition of her service to and philanthropic support of the museum.

Robinson has never been one to back down from a difficult challenge. In the late 1980s, she successfully went toe to toe with politicians who wanted to defund the National Endowment for the Arts (NEA), following an uproar over controversial works of art created by artists receiving NEA funding.

As head of the Ohio Arts Council from 1987 to 2000, Robinson transformed the organization into one of the nation’s most respected state arts councils. She helped bring the arts to rural areas and paved the way for cultural exchanges with Cuba, Mexico, Israel, and other countries. “Creating cooperation on the international front gives you respect and trust for different cultures and for people who are not like you,” she says. “It also makes you appreciate what others can achieve.”

In June 2018, the Cleveland Arts Prize lauded Robinson’s accomplishments with the founding of the Barbara S. Robinson Prize for the Advancement of the Arts. The annual award recognizes an individual or organization demonstrating extraordinary commitment to the advancement of the arts through leadership in public policy, legislation, arts education, and community. At the Cleveland Arts Prize’s 58th annual awards ceremony, held in October at the CMA, director William M. Griswold received the inaugural award.

Robinson’s life has been rich with the arts from an early age. An only child, she has fond memories of growing up in a house filled with music. Her father was an amateur violist who loved to listen to opera, and musicians would fill the family’s living room on weekends for impromptu concerts. Robinson studied flute, violin, and piano. In fact, she began her career in the arts as a pianist, appearing as a soloist with the orchestras of the New England Conservatory of Music and the Boston Pops.

Memories of visiting the CMA with her parents also hold a special place in her heart. They would often spend time admiring the Thinker and objects in the armor court, before enjoying tea and crackers while watching swans at the lagoon.

Robinson’s parents instilled in her a passion for service to the arts. Her mother was a social worker and head of a community center. Her father, a CPA, volunteered at a community center and helped to break down barriers for minorities. From these examples of service, she learned that change happens when you leave the sidelines and get involved. “By participating in civic discussions and listening to different viewpoints,” she says, “you learn to respect people who may be different from you. That’s key to advocating for the arts.” Robinson has stepped back from many of her official responsibilities, but she lends invaluable insight to the councils and agencies she formerly chaired.

“The CMA succeeds in making its multigenerational programs relatable to all,” she says, pointing to programs like studio classes, music in the galleries, and community events such as Parade the Circle. “You have to build an atmosphere of inclusivity to let people know that the arts are for everyone,” she says. “Art does matter.”
The Age of the Medici

The great Italian filmmaker Roberto Rossellini (1906–1977), who pioneered Italian neorealism in post-WWII films such as *Open City* and *Paisan*, ended his illustrious career with a series of historical films made for television. These wide-ranging docudramas, made during the 1960s and ’70s, were designed to educate audiences about some of the great, influential figures of Western civilization, whom Rossellini tried to humanize.

Compared to conventional costume dramas, these relatively low-budget movies were radical and minimalist—talky, didactic, emotionally flat, and somewhat static. They shunned name actors and traditional movie “illusions” and embraced artifice and proffered philosophical arguments. Yet these detached, cerebral works teem with fascinating incidents and ideas, and have engendered a coterie of ardent fans around the world.

The three-part *The Age of the Medici*, made in the midst of Rossellini’s historical cycle and first broadcast in 1972–73, dramatizes how the banker Cosimo de’ Medici, great-great-grandfather of Rossellini’s historical cycle and first broadcast in 1973, in English) compared to conventional costume dramas, these relatively low-budget movies were radical and minimalist—talky, didactic, emotionally flat, and somewhat static. They shunned name actors and traditional movie “illusions” and embraced artifice and proffered philosophical arguments. Yet these detached, cerebral works teem with fascinating incidents and ideas, and have engendered a coterie of ardent fans around the world.

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Chamber Music in the Galleries

We welcome the start of a new season of the popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early music and baroque music programs. Free; no ticket required.

Wed/Nov 7, 6:00, CWRU Medieval Ensemble
Wed/Dec 5, 6:00, CIM Woodwind Chamber Ensembles.

Oberlin Contemporary Music Ensemble
Sun/Nov 11, 2:00, Gartner Auditorium. Timothy Weiss conducts the next concert in our collaboration with Oberlin CME. This one features guest pianists Sarah Gibson and Thomas Katcheff and includes works by composers-in-residence at Oberlin. $10, CMA members free.

Works by Sarah Gibson, Thomas Oberlin. $10, CMA members free.

CWRU Medieval Ensemble.
6:00
Program with Case Western Reserve University.

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6:00
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PERFORMANCE

Paul Goussot
Sun/Dec 9, 2:00, Gartner Auditorium. Goussot is a member of the famous Domaine de l’Etoile, an ensemble that performs early music from the medieval and Renaissance periods. Goussot’s expertise in the art of improvisation culminates in a program that includes pieces by composers at the center of the Baroque era. Free; no ticket required.

Wed/Nov 14, 6:00, Recital Hall. Goussot is a leading figure of American music. Winner of the Pulitzer Prize for Music in 2016, he has been praised for his fresh and innovative approach to composition. Free; ticket required.

IN COMING JANUARY

Apollo’s Fire at CMA

Christmas on Sugarloaf Mountain: An Irish-Appalachian Celebration
Fri/Dec 14, 8:00, Gartner Auditorium. The international baroque orchestra has performed in Cleveland and across the country. Their program features music from the 17th and 18th centuries, including works by Handel, Purcell, and Vivaldi. Free; ticket required.

Tours

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

Guided Tours

Guided Tours: 100 daily. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit cma.org for topics.

Special Exhibition Tours

Fri/Nov 22, Sat/Nov 23, Sun/Nov 24, and Wed/Nov 27. Join CMA volunteer docents for tours of the Valois Tapestries. Tours are limited to 25 participants and depart from the information desk in the atrium. Exhibition ticket fee; CMA members free. Reservation required.

Art in the Afternoon

First Wed of every month, 115. For participants with memory loss and one caregiver. Pre-registration required; call 216-422-5584.

American Sign Language

Gallery Talks: CMA staff-led tours are interpreted by students in the American Sign Language/English interpreting program at Kent State University. Free; no reservation required.

Curator Talks

Clarence H. White: From Girlhood to Womanhood:
Fri/Nov 16, 7:00–9:00, Transformer Station, 1460 West 29th Street. Lebanese-American artist Rana Matar uses portraits to examine female identity from adolescence to middle age. Join us for an intimate discussion with the artist and local thought leaders to explore the complexities and universality of the mother-daughter relationship and womanhood. Featuring gallery activities and art-making experiences inspired by the artist and designed by the CMA’s Teen CO-OP.

EDUCATION
Join in

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2488. Sun/Nov 4, 11:00–3:00. Docent’s Choice: Textiles; Sun/Dec 2, 1:00–3:00 Docent’s Choice: Sources of Light.

Meditation in the Galleries Second Sat, 1:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. $5; preregistration required.

Walking Meditation Second Sat, 1:00, meet at the information desk in the atrium. All are welcome; no prior experience with meditation required. $5; preregistration required.

Studio Go The CMA’s mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. For information, email studio@cmoa.org.

For Teens

From Girlhood to Womanhood: A Panel Discussion with Rania Matar Fri/Nov 16, 7:00–9:00. Transformer Station, 1460 West 29th Street. Lebanese-American photographer Rania Matar uses portraits to examine female identity from adolescence to middle age. Join us for an intimate discussion with the artist and local thought leaders to explore the complexities and universality of the mother-daughter relationship and womanhood. Featuring gallery art and art-making experiences inspired by the artist and designed by the CMA’s Teen CD-OP.

Stroller Tours

Stroller Tours Second and third Wed of every month, 10:30–11:30, meet at the information desk in the atrium. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their children 18 months and younger. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Tours limited to 10 pairs. $5; register through the ticket center.

Make a free lantern at the museum, enjoy music in the atrium, then take part in our community-based Winter Lights Lantern Festival procession at 5:30, the finale to Holiday CircleFest, on Sun/Dec 2.

Preparatory Workshops Create an elaborate lantern with the assistance of ParaLites the Circus artists, then bring your lantern to the festival on Dec 2 and join the procession. All workshops held at the Community Arts studio (W. 23rd St. and Church Ave.). Wed/Nov 7 and 14, 6:30–9:00; Fri/Nov 9 and 16, 6:30–9:00; Sat/Nov 10 and 17, 1:30–4:00; Tue/Nov 20 and 27, 6:30–9:00. A workshop pass (individuals $75; groups up to four people $200, each additional person $50) covers all workshops and includes materials. Open to all ages; children under 13 must register and attend with someone older. To register or for more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim at 216-707-2593.

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Film Study Circulation assistant Beverly Exteror (left) and associate librarians Amy Chis ches with Franko about a facsimile of Noa Noa and a portfolio of colotypes reproductions.

Bringing Films to Life

In February 2018, the Ingalls Library and Museum Archives embarked on a new partnership with the Performing Arts, Music, and Film Department to showcase archival materials related to films screening at the CMA. So far, pop-up displays have appeared at movies about Joseph Beuys, Paul Gauguin, David Hockney, Yayoi Kusama, and Cecil Beaton, the archival material has proved to be as eye-opening as the films themselves. By moving the library and archives outside their walls and conducting “roving reference,” this project builds upon the department’s recent participation in the Kusama Lounge, and it has been equally successful in reaching new audiences.

Much like the CMA’s Art Cart program, these displays provide visitors the opportunity to handle artifacts, but some materials must be pagged through by library and archives staff. “It was an unexpected pleasure to view the facsimile of Noa Noa, Gauguin’s travel journal, prior to the screening of Gauguin: Voyage to Tahiti,” says CMA member Charla Gandarilla. “Seeing pages with handwriting and illustrations was a vivid reminder that, yes, Gauguin really did live and love in Tahiti. What a tangible reminder of our good fortune in the library’s extensive holdings, as well as the CMA’s excellent film programming.”
From Fostoria to Florence: Mary Jo Zingale

It’s a long road from Fostoria to Florence, but Mary Jo Zingale knows the route by heart.

Mary Jo, a Supporting Sponsor of Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries, met her husband, Joseph (Joe) Zingale, in Florence, Ohio, a suburb south of Toledo. Mary Jo grew up there, and Joe, a Clevelander, studied at nearby Bowling Green State University and worked at a local broadcasting station.

The couple’s 58-year marriage took them from Cleveland to Tuscany, where in 1983 they bought a historic 15th-century villa. Avid arts lovers, Mary Jo and Joe traveled often to the Uffizi Gallery in Florence to admire some of the world’s finest art.

With encouragement from her cohorts at Amici degli Uffizi, a nonprofit friends group dedicated to the preservation of the Uffizi Gallery collections, Mary Jo helped to establish the US-based Friends of the Uffizi, whose mission is to support art restoration. During her nine-year tenure as director of operations, she says, the group grew increasingly interested in conserving the Valois Tapestries—a dream that was realized when a private donor sponsored the project.

Joe passed away in 2014 after a long battle with Parkinson’s disease. He would be proud of Mary Jo’s achievements with the Friends of the Uffizi and its role in bringing the Valois Tapestries to the CMA for their North American debut.

Brenda and Marshall Brown: Appreciating Art in All Its Forms

Marshall and Brenda Brown had their first date at the Cleveland Museum of Art 47 years ago. The couple wandered through the museum, then strolled through the Fine Arts Garden, where they shared champagne, brie, and crackers by the lagoon. “It was very romantic,” Brenda recalls.

Today, the Browns are among the museum’s most ardent supporters, contributing generously to the capital campaign and lending support as Presenting Sponsors of special exhibitions, including The Jazz Age: American Style in the 1920s and, most recently, Georgia O’Keeffe: Living Modern. “Many people don’t realize what goes on behind the scenes and how much time and money it takes to organize exhibitions,” Marshall said after touring Jazz Age during its installation at the CMA.

The couple appreciates art in all its forms. For Marshall, that includes playing guitar and practicing hanzo and piano. Brenda, who studied art in college, enjoys creating a beautiful palette in her garden. “There is no type of art that I don’t like,” she says.

“We’re noticing younger visitors in the galleries,” Marshall adds. “We believe that it’s important to support exhibitions so the next generation can be exposed to art.”

Anne Weil: Philanthropy, Flowers, and France

Anne Weil is passionate about flowers: in her garden, in interior design, and in floral arrangements. The last are on view several times a year at the Cleveland Museum of Art, where she creates beautiful displays in the museum’s north lobby with other members of the Women’s Council’s Flower Fund Committee. Her passion for garden-style flower arrangements runs so deep that she has studied the art in Paris on multiple occasions.

It’s only fitting then that Anne graciously agreed to become a Supporting Sponsor for Georgia O’Keeffe: Living Modern. The artist’s large, up-close paintings of pantries, poppies, and sunflowers resonate with Weil, who majored in art history and French at Vassar College. “Nobody paints flowers like Georgia O’Keeffe,” she says.

As a child, Anne traveled frequently—often to Paris—and she credits her parents and their art collecting for her own appreciation of art, especially from early 20th-century France. Her love for Rodin also led her to support the CMA’s exhibition Rodin—100 Years. “Looking at his art,” she says, “I get chills.”

Members Party
Celebrate Fall Thu/Nov 29, 7:30–9:30 Early VIP access for Leadership Circles Members at 5:30 and Donor Circles Members at 6:30. Enjoy live music, art activities, cash bar with signature drinks, and access to the CMA’s fall exhibitions:
- Georgia O’Keeffe: Living Modern (space limited)
- Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries
- Also on view:
  - The Art and Craft of Photography, Clifton B. White and His World:
  - Clarence H. White: Artistic Virtuoso, 1865–1925
  - Who RU2 Day: Mass Media and the Fine Art Print

For more information, please call 216-707-2267 or stewardship@clevelandart.org.

Thanks
The museum recognizes the annual commitment of donors to the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors: Dr. Bettina Katz, Nancy F. and Joseph P. Keithley, Mr. and Mrs. Douglas A. Kern, Steven and Denise Kastner, Mr. and Mrs. Richard J. Kramer, Toby Devan Lewis, Jon and Virginia Lindsey, William P. and Amanda C. Madar.
Member and Donor Events

Over the summer, members, donors, and museum staff joined together to celebrate a blockbuster exhibition and to enjoy education and conservation programs, and even travel with CMA friends.

**A Trip to England**

In June, donors enjoyed world-class art and fellowship as they explored the sights of London and its countryside with CMA director William M. Griswold (top photo). Gini Barbato (above left) and Jan Hemmelgarn (above right) visit Beaufort House, London, home of Sarah and Johnny Van Haeften, collectors and renowned dealers of Dutch and Flemish art. For more information about the CMA’s travel program, contact Annaliese Soden, director of stewardship and donor relations, at asoden@clevelandart.org.

**Legacy Society**

Members of the Cleveland Museum of Art’s Legacy Society and the Cleveland Orchestra’s Heritage Society gathered at the museum for “A Morning of Art with Friends.” Stephen Harrison, curator of decorative art and design, presented a lecture on the new installation in the Tiffany and Piberger galleries.

**Exhibition Sponsors Dinner**

Staff from the Division of Philanthropy thanked exhibition sponsors over dinner at Cru Uncorked in Moreland Hills. Pictured here are William M. Griswold and Donna Kohl, a Supporting Sponsor of Yayoi Kusama: Infinity Mirrors.

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**MATCHING GAME**

Can you match each spoon to its handle?

Find these items in the galleries.

Stop by the information desk in the atrium to check your answers.

**SPOON HANDLES**

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*Molly Phillips* Assistant Director of Gallery Teaching

*Vessela Kouzova* Graphic Designer
New in the Galleries

GALLERY 242B

Newly Acquired Indian Paintings This fall the Cleveland Museum of Art acquired 121 paintings made at the Rajput and Pahari courts of northern India during the 1600s to 1800s from the prestigious Catherine and Ralph Benkaim Collection. Eighteen of them are now on view in gallery 242B.

One highlight is a touching scene from the end of the epic Ramayana. The blue-skinned Rama, an incarnation of the Hindu god Vishnu, has been crowned king following his victory over a powerful demon who had abducted and imprisoned his wife, Sita. Here the reunited couple bid farewell to the chiefs of the monkeys and bears who fought on their side. The monkey closest to Rama may be Hanuman, who gazes up adoringly at his lord with a subtle depth of emotion.

This painting was made in the Pahari kingdom of Nurpur, which means “City of Light,” in honor of the Mughal emperor Nur al-din Muhammad Jahangir (r. 1605–27) and his empress, Nur Jahan. Located in the forested foothills of the western Himalayas, Nurpur was Jahangir’s favorite hunting ground. This opened the way for artists to come from Mughal court settings to work for rulers of the Pahari kingdoms, now mainly in the modern state of Himachal Pradesh.

Enthroned Rama and Sita receive homage from their monkey and bear allies (detail), c. 1765. India, Hima-
chal Pradesh, Pahari Kingdom of Nurpur. Opaque watercolor and gold on paper; 23.7 x 15 cm. Purchase and partial gift from the Catherine and Ralph Benkaim Collection; Severance and Greta Millikin Purchase Fund, 2018.117

GALLERY 115

Liturgical Textiles and Manuscripts from Medieval and Early Renaissance Italy In the Middle Ages some of the costliest objects found in churches were the textiles used to vest the priest or to adorn the altar and the illuminated books, or manuscripts, used for the celebration of the mass and performance of the offices. These richly decorated textiles and books served specific liturgical functions, but given their sumptuousness and cost, they were often stored in a church sacristy for safekeeping when not in use. Sometimes, important objects such as altar frontals or choir books were displayed openly on or near the altar for all to see. They provided an important symbol of a church’s wealth and status, and Italian products were among the finest in Europe. The works featured in gallery 115 provide an important glimpse of the color and richness found in the church interiors of medieval and early Renaissance Italy.

The Caporali Missal 1469. Bartolomeo Caporali (Italian, c. 1420–1503) and Giapeco Caporali (Italian, d. 1479). Tempera, silver, and gold on vellum; 400 folios; overall: 35 x 25 cm. John L. Severance Fund, 2006.154