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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 Yosuke Kusama, Infinity Mirrors hailed from all 50 states and as far away as Australia, China, Japan, and Peru. After exploring the work of 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 years” of a new-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 RUZ Day delves into the recent blurting of the line between art and mass media.

In the Korea Foundation Gallery, a new rotation highlights screen paintings depicting areas that are new 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 distinctive artistic geniuses. 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 Katherine 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 romantic 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: The annual football fabulous place
Sunday, December 2
William Morris: Designing an Earthly Paradise
Vibrantly patterned woven, printed, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Presenting Sponsor
Emma and Cathy Lincoln

Clarence H. White and His World: The Art and Craft of Photography, 1895–1925
Through Jan 21, 2019, Mark Schwartz and Bethina Katz Photography Gallery (219).

The first retrospective devoted to this leading figure of American Pictorialism in more than a generation surveys White’s career from its beginnings in Newark, Ohio, in 1895 to his death in Mexico in 1925.

Organized by the Princeton University Art Museum

Made possible, in part, with generous support from the Henry Luce Foundation

Curated by Anne McCauley, the David H. McMillan Professor of the History of Photography and Modern Art, Princeton University

In Her Image: Photographs by Rianna 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 Arrow Carter Museum of American Art

Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries
Nov 18, 2018–Jan 21, 2019, The Kelving and Eleanor Smith Foundation Exhibition Hall. On view for the first time in North America, the recently restored Valois Tapestries, a unique set of 16th-century hangings, are unveiled in this exhibition. Juxtaposed with these wall-sized tapestries are paintings, drawings, and exquisite art objects of the period, to highlight the tapestries’ role as an artistic and political statement involving two of the most powerful European dynasties of the Renaissance—the Valois and the Medici—and their respective power bases in Paris and Florence.

The Vilhlm Gollnisch and the Cleveland Museum of Art are profoundly grateful to France’s Office du Tourisme and the Ministere de la Culture for their generous support of the installation of the Valois Tapestries

Presenting Sponsor
Jinga and Bill Kilker Textile Alliance

Supporting Sponsor
A Gift in Memory of Emma Luskin
Mrs. Joseph T. Zingale

Who RU2 Day: Mass Media and the Fine Art Print
Nov 18, 2018–Mar 24, 2019, James and Hanna Bartheld Prints and Drawings Gallery (103). Drawn from the museum’s collection, this exhibition features work by contemporary artists who exploit printed and photographic media in ways that reveal the fine line between art and information, fact and fiction.

Supporting Sponsor
Margo and Robert Arth

Georgia O’Keefe: Living Modern
Nov 23, 2018–Mar 3, 2019, The Kelving and Eleanor Smith Foundation Exhibition Hall. A unique look into the fascinating connections between the paintings, personal style, and public persona of one of America’s most iconic artists. With paintings shown alongside photographs from many—on view for the first time—and photographic portraits of her as a subject, the exhibition reveals O’Keefe’s determination to be strikingly modern not only in her art but in her life.

Organized by the Brooklyn Museum with guest curator Wanda M. Corn, Robert and Ruth Halbman Professor of Early 20th-Century Art History, Stanford University

Presenting Sponsor
Brenda and Marshall Brown
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Charles Burchfield: The Ohio Landscapes, 1915–1920
Dec 22, 2018–May 5, 2019, Julia and Larry Pollock Focus Gallery (103). In 1917 Charles Burchfield completed more paintings than ever before, using the local landscape to express universal emotions and moods. This exhibition presents about 90 drawings made between 1915 and 1920, the period surrounding which he called his “golden year.”

Ringing Tones 1892, period after 1917, Clarence H. White (American, 1871–1925). Oil on canvas, 10.0 x 14.0 cm. Princeton University Art Museum, The Clarence H. White Collection, assembled and organized by Patricia Clarence H. White, and given in memory of Lewis F. White Jr., Margaret F. White Sr., and Clarence H. White Jr., the sons of Clarence H. White Sr. and Jane Felix White, 1989.2.061

Whale (detail), from the Valois Tapestries, c. 1578. Based on a design by Antoine Caron (French, 1522–1599). Wool, silk, linen, and gold leaf, tapestry woven under the direction of Master MGP, Brussels. Wool, silk, linen, and gold leaf, tapestry-woven thread. 308 x 395 cm. Galeriele degli Uffizi, Palazzo Pitti, Florence, Accademia 403. Photo: Roberto Paolozzi
EXHIBITION

Georgia O’Keeffe: Living Modern
November 23, 2018–March 3, 2019; Members-only day Wed/Nov 21
The Kelvin and Eleanor Smith Foundation Exhibition Gallery

EVENTS
Members Party Fri/Nov 29, 7:30–9:30. Multi
exhibition celebration. See p. 33.
MIX: Modern Fri/Nov 29, 7:00–9:00. See p. 28.
Georgia O’Keeffe Film, Fri/Dec 28, 7:00, Sat/Dec 30, 1:30. See p. 25.

Black Pansy & Forget-Me-Not (Pansy) 1926
Georgia O’Keeffe (American, 1887–1986). Oil on canvas; 89.9 x 51.5 cm. Brooklyn Museum, Gift of Mrs. Alfred S. Rossin, 28.521 © Georgia O’Keeffe Museum. Photo: Chisato Ono, Brooklyn Museum

LEFT
Blouse (c. early to mid-1920s). Attributed to Georgia O’Keeffe. White linen. Georgia O’Keeffe Museum, Gift of Jean and Arvon Marie Horner, 2000.03.248. Photo: Giachi Amsbary, © Georgia O’Keeffe Museum


Georgia O’Keeffe
The artist’s life and work reflect her strikingly unconventional style

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 décor—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
Charles Burchfield’s Golden Year

A new exhibition examines the Ohio-born artist’s symbolic landscapes

Before abstract art took hold throughout the United States, Charles Burchfield (1893–1967) employed color, form, and symbolism to express universal emotions and moods. His preferred subject was the midwestern landscape, especially northeast Ohio. Born in present-day Ashtabula, Burchfield and his family moved to Salem, about 70 miles southeast of Cleveland. In 1898, he attended the Cleveland School (now Institute of Art from 1912 to 1916). After returning to Salem in 1917, Burchfield embarked upon what he called his “golden year,” painting more extensively and experimentally than ever before. He developed an innovative style that defined his work, even after he moved to Buffalo in 1921.

Burchfield’s years in Cleveland and Salem are the focus of Charles Burchfield: The Ohio Landscapes, 1915–1920. The exhibition presents around 30 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 rework 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

Charles Burchfield: The Ohio Landscapes, 1915–1920
December 22, 2018–May 5, 2019
Julia and Larry Pollock Focus Gallery (010)

Church Bells Ringing, Rainy Winter Night 1917

made the majority of her clothes at this time, including an expertly pin-tacked 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 photographic portraits 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 the surrounding colors of the American Southwest. In her art, O’Keeffe drew upon the new subjects and colors of her adopted landscape—bright blue skies, brown adobe, pink and red cliffs—rendering them in her distinctive abstracted style. While she continued to dress primarily in black and white for the camera, particularly for formal portraits, O’Keeffe adopted a more casual style, wearing blue jeans (which she referred to as America’s only “national costume”) and a felt visor hat, its elemental geometries appealing to her streamlined aesthetic. Eventually O’Keeffe purchased and remodeled two adobe homes in remote areas north of Santa Fe: a small cottage at Ghost Ranch and a larger house with trees and gardens in the village of Abiquiú, both of which provided artistic inspiration.

Garnering increasing fame and publicity during her final decades, O’Keeffe became a national celebrity, as famous for how she lived as for what she painted: career-minded feminists embraced her as a role model; artists turned to her for inspiration and advice; and a youthful counterculture admired her independent lifestyle. Even Andy Warhol, who had long incorporated celebrity-chasing into his artistic repertoire, sought her out. Many photographers, including Aasel Adams and Mary E. Nichols, made pilgrimages to capture her likeness. O’Keeffe dressed in impeccably tailored black suits by designers such as Balenciaga, embodying a toughness, austerity, and individualism befitting someone who had lived her own terms. When O’Keeffe died in 1986 at age 98, she had earned her reputation as an American original tempered by age into a Zen-like state of grace.

The Mountain, New Mexico 1931

Georgia O’Keeffe in Abiquiú Paili 1931
Mary E. Nichols Chromogenic print, 25.4 x 20.2 cm. Georgia O’Keeffe Museum, Gift of the Georgia O’Keeffe Foundation, 2006.5.953

Brittany Salbury
Associate Curator of Prints and Drawings

November/December 2018
www.clevelandart.org
Renaissance Splendor

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

The Cleveland Museum of Art is the sole venue for an exhibition of major international significance. Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries celebrates the loan of six magnificent wall-sized tapestries and other precious objects from the Galleria degli Uffizi in Florence. The tapestries, commissioned around 1575 by Catherine de’ Medici (wife of Henri II, king of France), feature likenesses of courtiers and family members standing before remarkably detailed depictions of court festivities. After Catherine’s death, the tapestries passed to her granddaughter, Christina of Lorraine, who brought them to Florence in 1589 when she married Ferdinand I de’ Medici. The CMA has partnered with the Uffizi to organize this exhibition, which reveals the complete conservation of these unique tapestries and situates them within the artistic, social, and political environment of the French Valois court.

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 hunting 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, 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 elaborately decorated settings. The fact that they were by very rare ephemeral may be a key reason why Catherine opted to commemorate these impressive (and massively expensive) events in a series of grand tapestries. In the 1990s, tapestries were far by the most highly regarded and costly art form, and Catherine spared no expense in the production of the hangings now 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 golded 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 events transpiring within each tapestry. They invite us to witness the marvels staged by Catherine and the artists, writers, musicians, and performers in her employ: an attack on a fantastic mechanized whale, a tournament of knights on horseback, or Apollo and the muses serenading dancers and visiting dignitaries from atop an artificial “mountain.” Catherine herself—always clad in black mourning dress—appears in each tapestry as a reminder of her central role in each “magnificence” and of her unwavering determination to secure continued Valois rule.

The enormous scale of the hangings means that the foreground figures are roughly life-size . . . Catherine herself—always clad in black mourning dress—appears in each tapestry

Tournament. c. 1576. Woven under the direction of Master MGE Brussels. 335 x 604.5 cm. Access no. 406

DECEMBER 2018

11
In Her Image

Rania Matar’s portraits capture the universal essence of girlhood

All photographs by Rania Matar

Barbara Tannenbaum
Curator of Photography

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. The photographer expresses these shared traits 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 her children as they grew. But the tragic events of 9/11 prompted Matar to begin telling others’ stories as well. “It seemed that the world had become divided into Them/Us,” she recalls. “As a Lebanese American, I wanted to tell a different story of the Middle East.” This exhibition, the first survey of the artist’s work, includes photographs from four series between 2009 and 2016.

The series L’enfant-Femme was inspired by the artist’s 13-year-old daughter. Matar began photographing that fleeting stage when a girl starts to become a woman, described in French as enfant-femme. Matar asked her own subjects to choose their own poses, forbidding them only from donning a “sleve 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. Clare, 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 eroticism and female sexuality. Initially, Matar was only going to photograph girls between the ages of 10 and 12 for the series. She had almost finished shooting Clara’s two sisters at the family home when she spotted 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.”

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. Matar has been photographing Samira, seen in the DMA’s exhibition In Her Image at ages 12 and 17, since Samira was 5. She is a third-generation Palestinian refugee living at the Bejr 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.”

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 running for herself, where she was exploring her own sense of identity.” 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 bed sheets and a giant stuffed animal.

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 eldest 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 as an offer versions of the same person separated by the years.”

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 origins 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.”

Notes
3 Rania Matar, phone interview with author, August 31, 2016.
5 Matar, phone interview.
7 Bressler, Interview, 45.
8 Ibid, 46.
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 posits a reply to this question by juxtaposing dozens of text-based posters in what the artist has described as an ongoing graphic essay about the pleasure 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 repressed. 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 conception of blackness, resist categorization, equivocating between fine art prints and public notices.

The intermingling images and texts generate unforeseen combinations that Heinecken found to be ironic or socially significant. The intermingling images and texts generate unforeseen combinations that Heinecken found to be ironic or socially significant. Derived from 1960s news and political magazines, the black-and-white images from Are You Ready reveal an intersection of politics, power, and defined gender roles. The glossy color images from Recto/Verro underscore a campaign of vanity and sex in fashion magazines aimed at women during the 1980s, a heyday of commercial-driven mass consumerism. Heinecken was fascinated by mass media’s visual and textual strategies, but he was also wary of the ways those strategies could manipulate people’s perceptions of themselves and the world. In its own way, each work in this exhibition takes up a similar theme, challenging us to be alert viewers and readers, to consider different perspectives, and to contemplate how mass media may shape our answers to the question Who RU2 Day? 
North of the Border

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

The Seven Jeweled Peaks: Chilbo Mountains

1760s. Korea. Joseon dynasty (1392–1910). Two-panel folding screen; ink and color on silk. 151.4 x 412.2 cm. Mr. and Mrs. William H. Market Fund. 1986.8

Inspired by recent political attempts to secure peace in Northeast Asia, the next installation in the Korean gallery (1236), opening in January, explores artworks that capture the identity of civilian 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 (37 BC–668) in AD 477. In 936 AD, it 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 (1912–1994), founder of the Democratic People’s Republic of Korea (the formal name of North Korea, established in 1948), was from a devoted Christian family. In his 1992 memoir, Kim expressed his gratitude to a number of Korean Christian leaders, including Sun Jeong-su (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 Bewering 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 1954, 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 celadon, soapstone 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 untaxed 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.


Brass spoons and mirrors are the most common items found in tombs. Many of the spoons have a curved handle that splits into a jagged fan-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 octfoil-shaped mirror narrates the story of Chi 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 found from Korean tombs built during the Goryeo period. This might result in a retribution to a Korean maker.

This new installation also celebrates the natural beauty of North Korea through renderings of two notable mountain ranges; the Guryong (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 water 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 revered 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 City of Pyongyang


October-Shape Mirror Featuring Chi Fei, the Dragon Slayer 900–1027. China. Tang dynasty (618–907). Bronze; diam. 17.2 cm. Gift of Dr. Thomas and Marsha Darr in Honor of Sherman E. Leo. 1965.376

Landscape with Waterfall 1860s. Joseon dynasty (1392–1910). Han Upping (Korean). Ink and color on paper; 29.5 x 39.3 cm. Gift of the John Huntington Art and Polytechnic Trust. 276.1916
Fit for a Hun

If you can’t beat them, buckle them

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, boot 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 chisellé technique, originally gilded, currently on display in gallery 106A. A large cabochon garnet dominates the center, surrounded by smaller garnets. Formed using thin strips of metal, the resulting compartments (chisellé 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 1400s, 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.

FROM THE ARCHIVES

Sherman and Ruth

A new collection in the archives offers a personal glimpse of the storied CMA director and his wife

Researchers at the museum archives will soon be able to explore the Sherman and Ruth Ward Lee Family Papers, which document the personal lives of the CMA’s third director and his beloved wife and collaborator. Donated by the Lee family, the collection tells the story not only of Sherman’s perseverance and success but also of his love for Ruth.

The couple met while students at American University in Washington, DC. After Ruth Ward appeared as one of America’s “Beauties of the Eastern Seaboard” in the April 12, 1938, issue of Life magazine, Sherman wasted no time and they were married less than five months later. He claimed that she “civilized” him; indeed, she was at his side throughout their 70-year marriage. Revered as a scholar and connoisseur, as well as one of the 20th century’s most esteemed art museum directors and art historians, Sherman led the CMA for 25 years.

The family papers reveal the romantic and playful side of a couple beloved by friends and family. Their story unfolds through love letters, whimsical missives to the Lee children, official records, family photographs, genealogical material, and memorabilia that include letters dating from Lee’s service in the navy during World War II and when he was later stationed in Tokyo as adviser on collections in the Arts and Monuments Division of the Supreme Allied Command. Photographs document the relationship between the couple and their family, friends, and colleagues, while a published genealogy traces their roots in America. The records of Lee’s tenure as museum director open to researchers in 2019.

Amanda Mihalic Curatorial Assistant, Medieval Art

Leslie Cade Director of Museum Archives
Fresh Take

Three of the Northern European galleries get a new look

In late November, galleries 213–215 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, or a church or private chapel; or an aristocratic French collection. The new display features 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 reinstallation of the Northern European galleries has been made possible through the support of the newly created Sally and Sandy Confer 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 1650. Having recently won independence from Spain, the Dutch Republic (modernday 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.

Franz Hals’s Portrait of Tielman Roorstroomer, 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 porcelain imported to the Netherlands from China and Japan, as well as the local Dutch earthenware they inspired. Landscapes by Jan van Goyen, Meindert Hobbema, Jacob van Buelteluis, and their contemporaries, on the other hand, largely celebrate the subtle pleasures of the Dutch countryside. Van Goyen’s serene View of Enkhuizen captures the country’s typically flat, watery topography, stretched beneath a towering cloud-filled sky. Among the new acquisitions on display is Dirck van Baburen’s Our Lady Player with a Wine Glass. Baburen, one of the leading Dutch followers of Caravaggio, was commissioned for his bold depictions of lusty, vivacious street performers resounding with infectious joie de vivre—qualities richly apparent in the CMA’s painting. A different kind of domestic environment takes center stage in the reinstalled gallery 215; here, the display will evoke the private spaces of French aristocracy of around 1725. During this period in France, the development of the fine and decorative arts was integral to 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 ebenistes, to produce exceptional veneered and marquetry case furniture, such as tables, cabi- bits, 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 (brass or pewter inlaid on tortoiseshell and giltbronze mounts. A remarkable suite of furnishings from the Savonnerie carpet manufactory (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 1660s 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 in Augsburg and Nuremberg in the early 1660s.
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 Eastern 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 50th 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 violinist 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 orchestra 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 owls at the bugvane.

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.”

Griswold has stepped back from many of her official responsibilities, but she lends invaluable insight to the council 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 hold an atmosphere of inclusivity to let people know that the arts are for everyone,” she says. “Art does matter.”

The Cleveland Arts Prize: William M. Griswold

Leadership by example

Congratulations to CMA director William M. Griswold on being awarded the Cleveland Arts Prize’s Barbara S. Robinson Prize for the Advancement of the Arts. Griswold received the honor for his proactive commitment to retaining undocumented antiques to their countries of origin. He has earned this recognition for his leadership in creating education as a priority at the CMA; reorganizing and expanding the museum’s Division of Public and Academic Engagement; and putting the museum’s audience at the center of the new strategic plan. Recently, as part of a national cohort of institutions, the CMA launched a major initiative to address the long-standing lack of diversity in museum professions.
The Age of the Medici

The great Italian filmmaker Roberto Rossellini (1906–1977), who pioneered Italian neorealism in post-World War II 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—talcy, 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-great-grandfather of Catherine de’ Medici, founded the political dynasty that fostered the flowering of the Italian Renaissance. In December, we show the entire series (in its original English-language version) in Morley Lecture Hall. Admission to each part is $10, CMA members $7.

PART 1 The Power of Cosimo

This part, all directed by Roberto Rossellini. (Italy, 1972–73, in English)

Tues/Dec 11, 1:45, Fri/Dec 14, 7:00.

Returning from exile in Venice, Cosimo the Elder turns patron of the arts while continuing to acrue money and influence. (82 min.)

PART 2 Leon Battista Alberti: Humanism

Sun/Dec 16, 1:30.

Tues/Dec 18, 1:45. 15th-century Italian architect, author, and “Renaissance man” Leon Battista Alberti takes center stage in the concluding part of Rossellini’s historical saga. (92 min.)

Other Films

Unless noted, each film $10, CMA members $7.

Cuban Film Stories Fri/Nov 2, 7:00. Sun/Nov 4, 1:30. Directed by Asori Soto. This celebration of Cuban cinema finds an expatriate filmmaker visiting remote areas of Cuba to find the missing regional face of his youth. Cleveland premiere. (USA/Cuba, 2018, subtitled, 82 min.)

EXHIBITION ON SCREEN

Degas: Passion for Perfection

Tues/Nov 6, 1:45, Fri/Nov 9, 7:00. Directed by David Berlinski. Edgar Degas’s lifelong quest to capture every day life is explored in this new movie inspired by a recent exhibition at the Fitzwilliam Museum in Cambridge. Cleveland premiere. (UK, 2018, 85 min.) Special admission $14, CMA members $10.

Memorial of War Sun/Nov 11, 1:30.

Tues/Nov 13, 1:45. Directed by Emmanuel Finkiel. With Melanie Thierry and Benoit Magimel. In this film version of Marguerite Duras’s semi-autobiographical novel La Douleur, a young female French Resistance fighter befriends a Nazi collaborator near the end of WWII. Cleveland premiere. (France/Belgium/Switzerland, 2017, subtitled, 127 min.)

Cielo Fri/Nov 16, 7:00. Directed by Allison McAlpine. This love letter to the night sky was filmed in Chile’s dark and lofty Atacama Desert. Cleveland premiere. (Chile/Canada, 2017, subtitled, 78 min.)

Dolores Sun/Nov 18, 1:30. Directed by Peter Bratt. This acclaimed documentary looks at the heroic life and work of farm labor organizer and civil rights activist Dolores Huerta (b. 1930). (USA, 2017, 93 min.) Screening cosponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members $7.

Making Montgomery Clift

Tues/Nov 20, 1:45, Fri/Nov 23, 7:00. Directed by Robert Clift and Hillary Dummon. The young nephew of movie star and icon Montgomery Clift examines his uncle’s “tortured” life from his unique family perspective. Cleveland premiere. (USA, 2008, 88 min.)

Gerry Winograd: All Things Are Photographable

Sun/Nov 25, 1:30. Tues/Nov 27, 1:45. Directed by Sasha Waters Freyer. This new documentary chronicles the life and career of NYC street photographer Gerry Winograd (1928–1984). Cleveland premiere. (USA, 2018, 90 min.)

The Hitch-Hiker Fri/Dec 7, 7:00. Sun/Dec 9, 1:30. With Edmond O’Brien, Frank Lovejoy, and William Talman. In this tense, burt thriller, two fishing buddies pick up a hitch who turns out to be a psychopathic killer. The first noir movie directed by a woman may also be Lupino’s masterpiece. (USA, 1951, 71 min.)

The Bigamist Fri/Dec 21, 7:00. Sun/Dec 23, 1:30. With Joa Fontaine, Ida Lupino, and Edmond O’Brien. A traveling salesman loves two women who each offer him something the other can’t. This provocative drama makes the only time Lupino directed herself in a film. (USA, 1953, 80 min.)

Outrage Wed/Nov 28, 7:00. Fri/Nov 30, 7:00. With Mala Powers. The rape of an innocent bookkeeper—and its aftermath—are powerfully depicted in this groundbreaking social drama that was years ahead of its time. (USA, 1950, 75 min.)

SILENT FILM WITH LIVE MUSIC

The Ancient Law Sun/Dec 2, 1:00. Directed by E. A. Dupont. Pair our Donald Sosin and Krasner violinist Alicia Svigals provide live accompaniment to this newly restored German silent film about the rift between a rabbi and his son who wants to become a stage actor. Cleveland revival premiere. (Germany, 1923, English intertitles, color-tinted b/w, 135 min.) Special admission $20, CMA members $15. Garter Auditorium.

Presents with support from the Surface Foundation for Education and the Arts. International support provided by the Mandarin ARC (Canada/Japan). Presented in association with the Centre for Austrian Cinema.

The Ancient Law Fri/Dec 7, 7:00. Directed by Bob Balaban. With Joan Allen and Jeremy Irons. The legendary but somewhat trying relationship between Georgia O’Keefe and photographer Alfred Stieglitz is dramatized in this biographical film with a script by Tony Award winner Michael Cristofer. (USA, 2009, 89 min.)

Mashing Montgomery Clift

From multiple perspectives.

John Ewing
Curator of Film
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 music program with Case Western Reserve University’s early and baroque music programs. Free, no ticket required. Wed/Nov 7, 6:00 CWRU Medieval Ensemble. Wed/Dec 5, 8:00 CM Woodwind Chamber Ensembles.

Oberlin Contemporary Music Ensemble Sun/Nov 11, 3:00. Gartner Auditorium. Timothy Weiss conducts the next concert in our collaborator chamber music CME. This one features guest pianists Sarah Gibson and Thomas Kiechle and includes works by composers-in-residence at Oberlin. $10. CMA members free. Works by Sarah Gibson, Thomas Kiechle, Ayia Lutan, Stephen Hartke, and Donald Crockett.

COMING IN JANUARY
Henry Threadgill Fri/Jan 17, 7:30. Gartner Auditorium. For more than 40 years, Henry Threadgill has been celebrated as one of the most forward-thinking composers and multi-instrumentalists in American music. Winner of the Pulitzer Prize for Music in 2016, Threadgill has been called “perhaps the most important jazz composer of his generation” by the New York Times. His remarkably agile ensemble Zooid will be augmented by the Oberlin Contemporary Music Ensemble for a world-premiere performance. A Cleveland Foundation Creative Fusion commission. $25. CMA members $22.

Apollo’s Fire at CMA
Christmas on Sagrada Mountain: An Irish-Appalachian Celebration Fri/Dec 14, 8:00. Gartner Auditorium. The international baroque orchestra based in Cleveland performs Jeannette Sorrel’s Appalachian Christmas program. Premiered last year in five sold-out concerts, the program returns in a lively new version. Fiddlers, singers, hammered dulcimer, bagpipes, and a whistle-playing dancer join with children’s voices to evoke the Celtic roots of an Appalachian holiday. $28 and up. Tickets and information at apollofire.org or 216-392-0022.

TALKS
First Annual Distinguished Lecture in African and American Art
Wed/Nov 17, 2:00, Rocket Hall. CMA’s curator of African art, Ugochukwu-Smooth C. Nwosu, aims to expand the understanding of the arts of Africa through landmark acquisitions and innovative exhibition strategies. He discusses recent acquisitions, including Ntombi 0/01/18 (Baga-Batchin-Alunge-Kola) by Cameroonian artist Herve Youmi and Twilight of the gods (Fej tử) by South African artist Kendell Geers, both on view in the museum’s African gallery. Free, ticket required. Made possible by the Robert P. Hildreth Family in Memo of Laurence H. Wolin Endowment.

The Valsos Tapesries: From Brussels to Cleveley (Paris and Florence) Sun/Nov 18, 2:00. Gartner Auditorium. Join us from Florence, Italy, as textile conservators Claudia Beyer and Costanza Pennone di Darsa, who discuss the lengthy process of restoring the Valsos Tapesries. Tapestry exhibit and discussion by curator Elizabeth Candelario (Metropolitan Museum of Art). examines the significance of the tapestries in the art and culture of their time. Moderated by the CMA’s Betsy Wieseman.

Paul Goussot Sun/Dec 9, 2:00. Gartner Auditorium. Goussot is a student of the famous Djam Bo- dosan organ at the medieval Abbey of Sainte-Croix in his birthplace of Burdeos, France. He recently won first prize for improvisation at the St Albans International Organ Festival in the United Kingdom. Goussot is a prize winner of various international organ competitions including Belgium’s “Musica Antica” festival in Bruges, as well as at St Mauric, Switzerland. In 2007 he won first prize for improvisation at an international organ festival in Luxembourg. In 2009, as part of a joint program between the Cathedral-Basilica of Saint Louis in New Orleans and the Paris Conservatoire, he was named “First Young Artist” in residence at the cathedral. Free, no ticket required.

TOP
Paul Goussot Venetian boys
RIGHT
Apollo’s Fire Christmas concert

Very Nice Looking Skywatcher Kiyotaka from the Valsos Tapesries. c. 1590. Based on a design by Antonio Carr (1551–1609); woven under the direction of Master MDP. Brussels. West silk, silver and gilded silver metal-wrapped thread. Galerie-Angi Ul infra, Puliziae-Ari, Doria, Florence, Annia n. 474. Photo: Roberto Palemo
After Michelangelo: The Rebirth of a Renaissance Master
Two lectures, Fri/Dec 7, 11:00 and 2:00, Rockwell Hall. Presented in conjunction with a course in the CMA-CWRU joint program, these lectures explore how Michelangelo shaped drawing practices in Italy. Julian Brooks, senior curator and head of the Department of Drawings, J. Paul Getty Museum, talks on “Learning to Draw in Renaissance Florence” at 11:00. John Marcari, Charles W. Engelhard Curator and head of the Department of Drawings and Prints, Morgan Library & Museum, offers “Il Disegno di Michelangelo? Tintoretto Drawings after Michelangelo’s Sculpture” at 2:00. Free; no reservation required.

The Rising Christ Adored by Saints and Angels 1495-1501
Georgius Pissis (Italian, 1450-1524)
Painted in brown and black ink and wash with various of s. Heightened with white. 47.3 x 32.0 cm. John L. Severance Fund. 1951.43

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, 1:30 - 3:30 Ancient Egypt, Carvings, Art from Asia, Sun/Nov 18, 1:30 - 3:00, Docent’s Choice: Textiles. Sun/Dec 2, 1:30-3:00 Docent’s Choice: Sources of Light.

Meditation in the Galleries Second Sat. 10:00, Nancy F. and Joseph R. Kohls 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@ clevelandart.org.

Sponsored in part by PNC BANC

For Teens
From Girlhood to Womanhood: A Panel Discussion with Rania Matar Fri/Nov 16, 7:00-9:00, Transformer Station, 1450 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—shop and womanhood. Featuring gallery activity and art-making experiences inspired by the artist and designed by the CMA’s Teen CO-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 parents. $5 register through the ticket center.

Winter Lights Lantern Festival and Holiday CircleFest
The Winter Lights Lantern Festival is Sunday, December 2, from 1:00 to 5:30, with a lantern procession at 3:00. The museum joins neighboring institutions for Holiday CircleFest, University Circle’s annual open house, with lantern displays, workshops, and more, culminating in a lantern procession in the Ames Family Atrium and moving outside to Wade Oval. See lantern displays inside the museum and Environment of Lights artist installations on Wade Oval throughout December. Special lantern parties are part of Holiday CircleFest on Sunday, December 2. For details, visit cma.org.

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 3:00, the finale to Holiday CircleFest, on Sun/Dec 2.

Preparatory Workshops Create an elaborate lantern with the assistance of Paradise the Circle artists, then bring your lantern to the festival on Dec 2 and join the procession. All workshops held at the Community Arts Studio (W. 25th St. and Church Ave.). Wed/Nov 7 and 14, 7:30-9:00; Fri/Nov 9 and 16, 6:30-9:00; Sat/Nov 10 and 12, 12:00-4:00. 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 communityinfo@ clevelandart.org.

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

Special Events
MIX: Modern Fri/Dec 7, 6:00-10:00. Georgia O’Keeffe filled her canvases with sun-baked skulls and dramatic close-ups of flowers, and her closets with denim jeans, wrap dresses, and an occasional gaucho hat. She created her own interpretations of fashion trends, often at the modern end of the spectrum. Come dressed in O’Keeffe-inspired fashion, and join us for cocktails and a showcase of collections by local designers.

Tactile Carnival Sun/Nov 4, 10:00-4:00. An exciting sensory experience for all. Filled with a variety of original, fully accessible games emphasizing the sense of touch, this carnival provides a “hands-on” experience for sighted people wearing blindfolds as well as for people with vision or hearing loss. Designed for DeafBlind people and for sighted/hearing people to experience the world of the Deaf, Hard of Hearing, DeafBlind, and Blind and Low Vision communities. Enjoy carnival games and prizes, hands-on art activities, interpreted gallery tours, art making, and more! Free.

Play at CMA Sun/Nov 18, 11:00-3:00, Ames Family Atrium. Join us as we celebrate the opening of Renaissance Splendor: Catharine de’ Medici’s Valois Tapestries with hands-on fun for all ages led by members of our Teen CO-OP, as well as weaving demonstrations by Praxis Fiber Workshop artist Laura Yurko and a special pop-out Open Studio.

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

Art Crew Characters based on objects in the museum collection. $50 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Tutek at 216-707-2483 or email communityinfo@clevelandart.org.

Art Stories
Every Sat, 11:00-12:30. Read, look, and play! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 6 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk free.

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For Teachers
Arts to Go
See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2468 or visit cma.org.

Distance Learning
Subscriptions may be available for five, inter-active video conferences for your school. For information on topics, visit cma.org/learn or contact Diane Czark (216-707-3449 or dczark@clevelandart.org).

Early Childhood Educator Workshop Series: One per quarter. 10:00-1:00. Workshops are Ohio approved. Visit cma.org for info. On Step Up to Quality credit. For details, contact Molly Phillips at 216-707-2181 or mphilips@clevelandart.org. Sign up for the series or individual workshops. Register at 216-421-7350, $25.

Film Study: Circulation assistant Beverly Brezinger (left) and associate book and paper conservator Amy Chair chat with students about a facsimile of a new Ann and a portfolio of collotype 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 B DeMille; 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” presentations, this project builds upon the department’s recent participation in the Kosman 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 handled through only by library and archives staff. “It was an unexpected pleasure to view the facsimile of Nao Amao, Guaguin’s travel journal, prior to the screening of Gauguin: The Nomad,” says CMA member Charla Costello. “Seeing pages with his 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.”

Heather Saunders
Director of Ingalls Library

Seasonal Savings

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 a membership, which includes admission to select ticketed exhibitions, free tickets to MOCA, and discounts on parking, classes, lectures, performances, and film, as well as at the cafe and museum store. Conveniently purchase a gift membership at cma.org/giftmemberships, by calling 216-421-7350, or on-site at our ticket center. Don’t forget that members receive a 20% discount on all new gift memberships.

Open Studio
Every Sun. 1:00-4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You’ll find us on the classroom level of the museum. November’s theme is Craztastic. Think intersecting lines, artworks woven with meanings, and the back and forth of communicating. In December, our art idea is Collection. We’ll bring things together, experiment with new combinations, and create something worth collecting. No Open Studio November 25 or December 2; instead, join us for Play at CMA and the Lantern Festival.

Home for winter break? Enjoy special pop-out Open Studios in the atrium on Thu Dec 20, 27, and Jan 3, 1:00-4:00.

Studio Classes
MY FIRST ART CLASS
Young children and their favorite grown-ups are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Four Fri/Nov 2-16 and 30, 10:00-10:45 (ages 1½-2½)
Four Fri/Nov 2-16 and 30, 11:15-12:00 (ages 2½-4½)
Four Fri/Jan 4-25, 10:00-10:45 (ages 2½-3½)
Four Fri/Jan 4-25, 11:15-12:00 (ages 2½-4½)
Eight Sat/Jan 12-Mar 2, 10:00-10:45 (ages 2-4½)
Four Fri/Feb 1-22, 10:00-10:45 (ages 2-4½)
Four Fri/Feb 1-22, 11:15-12:00 (ages 2½-4½)

Memories

Fees and Registration
Friday: four-week sessions: adult/child pair $80, CMA family members $72. Saturday: eight-week session: adult/child pair $160, CMA family members $144. For February classes, registration opens December 1 for members, December 15 nonmembers.

Saturday Studios: Classes for Children and Teens
Winter Session Eight Sat/Jan 12-Mar 2, 1:00-12:00 or 1:30-3:30. Hands-on, minds-on learning! These studio classes allow young artists ages 4 to 10 to explore the museum’s collections while discovering their own creativity. Each week includes studio time and gallery visits. Want to take a class at the same time as your child? Check out Studio Classes for Adults on Fridays and Saturdays. For classes for 2- to 4-year-olds on Fridays and Saturdays, see My Very First Art Class. $20, CMA members $18. First come, first-served.

10:00-12:00 1, 2, 3, What Do You See? (ages 4-6) Arts-capade (ages 6-8) Creative Challenges (ages 9-13)
130-300 Graphic Novel / Art Book Studio (ages 14-18)

Friday Night Minis
Try something new in a four-week mini-session. Best for ages 6 and up. Children under 14 must be accompanied by an adult. $410. CMA members $320.

Ceramics: Slump Molds and Textures (All ages) Four Fri/Nov 2-16 and 30, 6:30-8:00. Instructor: Laura Ferrando.

Vojtanes: Papier-Mâché Mask-Making (All ages) Four Fri/Jan 4-25, 6:30-8:00. Instructors: Claire Appelmann and Araceli Sandoval, instructors speak English and Spanish.

Encasuli (All ages) Four Fri/ Feb 2-16, 6:30-8:00. Instructor: Michaela Marschall.

Homeschool Events
Homeschool Open House: All ages Wed Jan 10, 1:00-5:00. Free: registration requested.

Homeschool Workshops: Third Fri of each month during the school year. 10:00-3:00. Adults must accompany children under 10. $12, CMA members $10. Adults free.

Homeschool Workshops: Eight-week classes Jan-Feb, Tue & Thu/10:00-12:00 or 1:30-3:30. Wed/10:00-12:00 or 6:00-8:00. Fri/10:00-12:00 or Sat/10:00-12:00 or 1:30-3:30. Visit cma.org/learn for more information on classes, registration, and scholarships. Online registration coming soon!

Workshop Wednesday: Picture Smartphone Photography (All skill levels) Wed/Nov 14 or 28, 6:00-8:30. Instructors: Deb Porter, $50. CMA members $40.

Introduction to Weaving Workshop: Wed Jan 9, 6:00-8:00; or Sat Jan 19, 1:30-3:00. In partnership with Praxis Fiber Workshop $50, CMA members $40.

Praxis Fiber Workshop: Sat/Dec 17 or Jan 19 2:00-4:00. Visit the Cleveland Arts District. Free; registration required.

Arts for Inquiring Minds (AIM): Lifelong Learners’ Discovery Courses Intro course Feb-Apr, 5 Wed evenings or 5 Sun afternoons, $45 for the series, Limit 20. Session mini-course (intro course prerequisite) Apr-May, 4 Wed evenings or 4 Sun afternoons, Limit 20.

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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 Fostoria, Ohio, a suburb south of Toledo. Mary Jo grew up there, and Joe, a Cleveland native, 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 1985 they bought a historic 15th-century villa. Amid 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 cohort 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.

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 Womens Council’s Flower Fund Committee. Her passion for garden-style floral 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 plants, 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 got chills.”

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 banjo 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.”

RENAISSANCE SPLENDOR
Catherine de’ Medici’s Valois Tapestries
BENEFIT EVENING
Thursday, November 15, 5:30 p.m.
Black Tie
Tickets begin at $1,100
Proceeds from the evening in celebration of Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries will benefit the CMA and Friends of the Uffizi. Friends of the Uffizi and their major benefactor, Mrs. Veronica Atkins, generously supported the restoration of the Valois Tapestries.
For more information, please contact 216-707-2267 or stewards@clevelevelandart.org

Members Party
Celebrate Fall Thu/Nov 29
7:30-9:30 Early VIP access for Leadership Circle 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:
Clarence H. White and His World: The Art and Craft of Photography, 1895–1925
Who RUQ Day: Mass Media and the Fine Art Print
For more information, please look for your special mailed invitation.

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. Kren
Steven and Denise Keen
Mr. and Mrs. Richard J. Kramer
Toby Devan Lewis
John and Virginia Lindseth
William P. and Amanda C. Madar

PHILANTHROPY NEWS

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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.

Legacy Society Members of the Cleveland Museum of Art’s Legacy Society and the Cleveland Orches-
tra’s Heritage Society gathered at the museum for “A Morning of Art withプラスクラ.” Stephen Harwood, curator of decorative art and design, presented a lecture on the new installation in the Tiffany and Faberge galleries.

A Trip to England In June, donors enjoyed world-class art and history trips as they explored the sights of London and the countryside with CMA director William M. Griswold (top photo). Clara Barhorst (above left) and Jan Bremer (right) visit Bunratty House, London, home of Sarah and John Van Haften, collectors and renowned dealers of Dutch and Flemish art. For more information about the CMA’s travel program, contact Anneliese Selden, director of membership and donor relations, at annelise@clevelandart.org.

Exhibition Sponsors Dinner Buffet from the Division of Philanthropy themed exhibit sponsors over dinner at CMA Decoiled in Mainland Hills. Pictured here are William M. Griswold and Donna Kuhl, a Supporting Sponsor of Yayoi Kusama: Infinity Mirrors.
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. 1766. India, Himachal 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 frontal 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.