FROM THE DIRECTOR

Dear Members,

The museum’s fall season arrives in mid September like a great storm of activity after the relative calm of August. A selection of programs celebrating the opening of the 1916 level 1 galleries continues into early October, as we prepare to open Treasures of Heaven on the 17th. The members preview for that show is the previous night, Saturday, October 16 (tickets and reservations are required), and free members preview days are Friday the 15th (starting at 2:00) and Saturday the 16th during regular hours (just drop in and show your card).

Not only is there a plethora of programs to support that exhibition, but the museum also presents four other major guest lectures during these two months: Pulitzer Prize-winning architecture critic Paul Goldberger on September 15, Byzantine art scholar Derek Krueger on September 26, author and historian Diana Tittle on October 8, and New Yorker music columnist Alex Ross on October 29.

Art hits the sidewalk with the annual Chalk Festival on September 18 and 19. You can come and enjoy refreshments and music and watch the artists at work—or you can chalk your own square for a nominal fee (see page 17). That Sunday, we offer the second annual Members Appreciation Day, with gallery talks, a preview of Treasures of Heaven, hands-on activities, and the opportunity to browse the Chalk Festival.

A fine array of studio classes for kids and adults, special teacher programs, and gallery talks rounds out the education programs. Our affiliate groups have been busy as well. First, the annual Fine Print Fair takes place the weekend of September 24–26, offering the opportunity to sample prints, drawings, and photographs from major dealers around the country. Then, the Textile Art Alliance presents its annual fashion show fundraiser on October 17, featuring runway shows with models wearing unique artist creations.

The VIVA! & Gala performing arts series moves full-time back into the renovated Gartner Auditorium, with a variety of classical, world-music, and dance offerings that take best advantage of the hall’s new acoustic and dramatic flexibility—but we'll still take a few programs out “around town” to special venues. See the season overview on pages 24–25 for details.

If you have any energy left after all that (or before that, if you ask John Ewing), there’s another stellar array of great movies—most of them acclaimed new releases in their Cleveland premieres—in our film program.

The articles in this issue cover most of the above topics, plus a few others. I encourage you to read them all and let us know what you think.

Sincerely,

Deborah Gribbon,
Interim Director
Omer Fast: The Casting Through September 5. Based on an interview with a U.S. Army sergeant, this video installation is built around a 14-minute soundtrack of the soldier’s recollections of disparate moments from his experiences while stationed in Europe and then in Iraq.

Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe October 17, 2010–January 17, 2011. A unique glimpse of the Middle Ages through more than 100 works of art designed to hold sacred Christian relics.

Organized by the Cleveland Museum of Art, the Walters Art Museum, and the British Museum. This exhibition is supported by an indemnity from the Federal Council on the Arts and Humanities. Support for the exhibition has been provided by the National Endowment for the Humanities and the Samuel H. Kress Foundation.

Requiem for Dominic 1957. © Shirley Aley Campbell (American, b. 1925). Watercolor and tempera on Masonite; 101.6 x 66 cm. Wishing Well Fund 1957.174

Praha Avenue, Slavic Village 2002. © Andrew Borowiec (American, b. 1956). Gelatin silver print; 32.4 x 47.8 cm. Gift of Mark Schwartz and Bettina Katz in honor of James and Hanna Bartlett 2009.158.36

In Honor of the Cleveland Arts Prize Through March 13, 2011, east wing, Cleveland and design galleries. Rotations of works in all media created by former visual arts prize winners whose work is in the permanent collection.

Andrew Borowiec: Cleveland Photographs Through October 17, photography gallery. Akron photographer Andrew Borowiec’s reputation is founded on his insightful approach to documentary subjects rendered in beautifully printed black-and-white photographs. This exhibition focuses on the Flats, the historic epicenter of Cleveland’s industrial might, and its surrounding neighborhoods.

The Jewelry of John Paul Miller Through January 2, 2011, Betty and Max Ratner gallery. The museum’s first retrospective of the work of the nonagenarian Cleveland jeweler whose stunning creations, many in gold and enamel, range from crustacean shapes to abstractions inspired by natural forms and patterns.

Midwest Modern: The Color Woodcuts of Mabel Hewit Through October 24, prints and drawings galleries. This exhibition focuses on a little-known Cleveland artist, Mabel Hewit, and features 76 works from the museum’s collection supplemented with loans from Mr. and Mrs. William Jurey. In 1933 Hewit learned to make white-line color woodcuts from Blanche Lazzell, the most important practitioner of the technique, in Provincetown, Massachusetts. Hewit worked in the medium throughout her five-decade career, creating exuberantly colored, modernist woodcuts depicting diverse subjects. This show inaugurates the museum’s new prints and drawings galleries.
Reliquaries are among the most captivating and powerful works of art produced by artists during the Middle Ages. Constructed to hold the bodily remains of Christian saints and martyrs—or tokens of their earthly existence such as pieces of clothing or personal belongings—these fascinating objects proclaimed their venerated contents through precious materials, visual metaphors, and narrative pictures. For believers, the sumptuous materials and imaginative forms used in the construction of reliquaries served as signs of sacred authenticity of the relics they contained, and as markers of divine power. Their relic contents defied the boundaries between life and death, bridging the gap between heaven and earth and linking humankind to its saintly advocates in heaven. As portable objects invested with the aura of divine power, reliquaries projected the holy into the farthest outposts of Christendom. On a broader level, the veneration of relics gave birth to new forms of monumental architecture, supported extensive pilgrimage networks, and prompted revolutionary developments in the visual arts.

Treasures of Heaven, a groundbreaking loan exhibition co-organized by the Cleveland Museum of Art, the Walters Art Museum in Baltimore, and the British Museum in London, brings together for the first time an extraordinary selection of works of art to examine the convergence of art and spirituality in the medieval period. The exhibition considers how medieval artists and patrons used art to express deeply held beliefs, to connect human beings with the holy, and to forge tangible connections between past and present. The works of art featured in the exhibition were produced between the dawn of Christianity in the late Roman Empire, when the veneration of relics first emerged, and the Protestant Reformation in northern Europe, which challenged popular beliefs in the efficacy of relics and their role in Christian devotional practices.

In the second century AD, when the veneration of relics first emerged, the narration of the martyrdom of Saint Polycarp of Smyrna (c. 69–155) recounts how the saint’s companions collected his bones, which they considered “more valuable than precious stones and finer than gold, and laid them in a suitable container.” The sixth-century Reliquary Box with Stones from the Holy Land is one of the oldest objects confirming the practice of collecting souvenirs from places associated with the life and Passion of Christ in and around Jerusalem. Containing dust, stones, and wood collected by an early pilgrim, this reliquary box attests to the emergence of a special class of relics that commemorated Christ’s physical presence on earth. Five painted scenes on the reliquary’s lid link the objects contained in the box with places where these crucial events—Christ’s Nativity, Baptism, Crucifixion, Resurrection, and Ascension—took place. The box and relics formed part of the private relic collection of the medieval papacy, which accounts for their extraordinary state of preservation.

If written sources and the simple forms of early reliquaries demonstrate that relics were readily accepted into the Christian belief system, the increasingly lavish nature of the works of art made to house them suggests that relics also required the power of art to proclaim their authenticity to the pious beholder. By the height of the Middle Ages, artists had developed highly imaginative containers for sacred remains. A nearly life-size work of sculpture, the 12th-century Reliquary Bust of Saint Baudime—
traveling outside of France for the first time since its creation—testifies to the role played by art in projecting the aura of sanctity ascribed to holy matter. A radiant image intended to evoke the heavenly appearance of the saint, the bust is animated by inlaid eyes and the suspended gesture of the saint’s raised arms and elegant hands. The stippling of the beard, the beautifully rhythmic curls of hair, and the elegant patterning of the saint’s vestments conjure a human presence even as its precious gold surfaces assert the extraordinary status of the effigy. The inherent tension between the naturalism of the saint’s likeness and the resplendence of its golden form expresses the intermingling of matter and spirit that animated the object for worshipers.

The range of devotional responses that relics elicited from the faithful features prominently as a theme throughout the exhibition. Selected images bring the practice of venerating saints’ remains to life for visitors. The Crippled and the Sick Cured at the Tomb of Saint Nicholas, painted by Gentile da Fabriano in 1425, shows the sick in search of healing at the tomb of Saint Nicholas at Bari. In this painting, the saint’s tomb is set within a basilica-style church interior, complete with a raised sanctuary, central and side chapels, and a small ambulatory. The saint’s tomb, elevated on four columns to facilitate eye-level contact between the faithful and the mortal remains of Saint Nicholas, occupies the focal point of the composition. The painting’s fictive setting evokes the multimedia environments of saints’ shrines, which connected worshipers, relics, and sacred history, and captures the miracle-working powers ascribed to saintly bodies.

To convey the excitement, hope, and joy many medieval faithful experienced when they first encountered the presence of a saint at his or her shrine—often after many days, weeks, or even months of travel—the exhibition incorporates new media resources developed by Columbia University’s Visual Media Center for Art History. The digital assets generated by the collaboration between university and museum place the exhibition’s objects within the cultural, geographical, and architectural environments for which they were originally created. Exhibition visitors can trace pilgrimage routes, virtually exploring cathedrals and monasteries that grew up around sacred sites, uniting visitors and pilgrims in a shared experience.

The exhibition also considers how medieval artists used materials to transform seemingly mundane fragments of bone into objects vested with divine powers. Extremely unusual for a reliquary that is now in a museum collection, the Reliquary with Tooth of Saint John the Baptist still contains the relic for which it was made. The brown linen wrapped around the tooth is visible in the middle of the translucent vessel at the center of the reliquary. While the armature of this reliquary was produced by a goldsmith in Lower Saxony around 1400, the rock crystal flask that now holds the tooth was carved four hundred years earlier by an artist working in Fatimid Cairo, where it was likely used to hold perfumed oil. This luxurious secular object from an Islamic land could have been transported to medieval Europe through commerce, gift exchange, or as a spoil of war. Valued for its rarity, the crystal was invested with new meaning when it was appropriated as a transparent chamber to display the tooth of one of Christianity’s most important saints. Such objects testify to the movement of people and objects in a period often viewed as constrained by geographic and cultural boundaries.

While protracted contact between Eastern and Western cultures resulted in the dispersal of relics across the Mediterranean world, differing attitudes toward sacred matter also gave rise to distinct traditions. In the West especially, new forms of reliquaries emerged. Body-part reliquaries became popular in the central Middle Ages, their nascent forms marking the revival of three-dimensional sculpture, a form of visual expression long avoided due to its association with pagan idols. The earliest objects of this type, such as Head Reliquary of Saint Eustace, were often composed of a wooden core
encased in a silver-gilt repoussé shell. Later, naturalistic features prevailed, and the human forms perfected through art asserted the saint’s presence within the object. Without these objects, the story of the development of sculpture and portraiture cannot be understood. Their presence in the exhibition reveals the close connection between medieval devotional practices and the rise of a naturalistic visual vocabulary in Western art.

With the apogee of the cult of saints and relics during the late Middle Ages and its sudden crisis during the Protestant Reformation, many reliquaries were destroyed out of religious zeal or, in later periods, melted down for their inherent monetary value. However, fragments of their precious decoration in ivory, mother-of-pearl, and metalwork were sometimes rescued by private individuals for their superior craftsmanship and later collected by museums. Where late medieval reliquaries survive, they testify to the importance of dramatic narratives as one means of activating the sacred matter now made visible in transparent chambers. The Reliquary Statuette of Saint George is remarkable for its fanciful details and theatrical composition. The dragon, accompanied by smaller dragons and other beasts, crouches on a mound enclosed by a miniature fence. The saint has already broken his lance in the dragon’s neck, and the dragon bites at George’s shield as the twisting saint raises his sword for the final blow. This refined work of art includes a small window through which the relics inside could be viewed, but this seems almost secondary to the elegantly portrayed action of the figural group.

All of us treasure the things associated with those we love—clothing, photographs, personal mementos, a lock of hair. These intimate artifacts remind us of the love we share with that person in life and, perhaps especially, after death. Indeed, objects charged with the residue of the holy, with special powers, or the capacity to spark remembrance play a central role in Buddhist, Islamic, and Christian belief systems. Programming around the exhibition will highlight how attitudes toward holy objects can be connected across time and geography. By taking an expansive look at medieval attitudes, the exhibition and its associated programs examine how the veneration of relics gave rise to new forms of religious expression, and how rituals that developed in the crucible of the Middle Ages can still be found in contemporary society.
Illuminated manuscripts form one of the chief categories of the material culture of the Middle Ages. They were produced over a period of a thousand years, from the 5th century through the 15th, and many people today consider handwritten, richly embellished illuminated manuscripts, or books, to be the quintessential form of medieval artistic expression. Their appeal is both intimate and timeless. The exhibition *The Glory of the Painted Page* presents a rich selection of manuscripts and leaves (pages) drawn from the museum’s important holdings of this material, with objects carefully chosen to illustrate the collection’s breadth and artistic range.

The history of manuscript illumination corresponds almost exactly with the epoch known as the Middle Ages. Yet some of the finest manuscripts were created during the Renaissance, and production in some places continued well into the 16th century. The texts of illuminated manuscripts were written on vellum, a very durable support made from animal skin. The initial letters of opening words were enlivened with colorful inks, pigments, and gold, and the addition of miniatures and decorations in the margins provided a look of great luxury. Texts were copied by hand, a time-consuming and expensive process, and decorating a book involved even more time and resources. Toward the end of the 15th century, these glorious but labor-intensive books succumbed to the perfection and cost-effectiveness of printing technology, making books affordable and accessible to a larger number of people.

Numerous manuscripts have survived in museums and libraries around the world—their vellum pages and gold and silver illuminations as brilliant and fascinating to us as they were to medieval men and women. Many manuscripts are visual masterpieces as well as works of great historical importance, for they impart invaluable information about the art, society, culture, and religion of the era. Most, however, were intended for the private edification and use of one person at one moment in time.

Medieval books cover a broad range of subjects. First and foremost, they are liturgical and devotional, providing for the needs of spiritual practice and, more important, affording the means to transmit spiritual ideas. Other subject matter is as diverse as canon and civil law, the writings of the Church Fathers, the lives of the saints, and the classical texts of Aristotle, Plato,
Illuminated manuscripts were made in every country of Europe, and they preserve the major portion of medieval books on the natural sciences known as bestiaries and herbs, and there are works on history, both ancient and contemporary, among many other topics. Illuminated manuscripts were made in every country of Europe, and they preserve the major portion of medieval painting and all the arts of calligraphy, bookbinding, and publishing of the era. They were often elaborately painted in a multitude of styles and formats, and used in ecclesiastic, monastic, devotional, courtly, legal, and academic contexts.

Concerned not only with copying texts accurately, scribes also wanted readers to be able to locate particular texts within a book’s pages easily. Since medieval books were not paginated, pictures or decorated letters enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration. Copying sacred texts and making books enabled readers to navigate a text—the original function of decoration.

Books of hours are the most abundant category of medieval manuscripts, but they were made exclusively for the laity, not for priests or monks. Used for private or family devotions, these books contain core texts to be recited at each of the eight canonical hours of the liturgical day: Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline. The workmanship involved in the production of books of hours was so fine that they were valued as precious works of art and family heirlooms. Books used for private devotion increased in popularity during the 15th century, largely as a result of greater literacy in Europe and the rise of a wealthy mercantile class able to afford such books. Deluxe books of hours illuminated by the finest artists with the best available materials were, of course, exclusive to royalty and the higher aristocracy.

Various choral books were used throughout the Middle Ages and Renaissance. The two main types were the Gradual (the musical parts of the Mass) and the Antiphonary (the music for the Daily Office). Graduals and Antiphonaries contained some of the largest and most spectacular of all illuminations, especially in books made in Italy. Choral books were generally large and used on a lectern so choir members could see them. Every church, chapel, and religious community needed choral books, for without them the elaborate services could not properly take place. Because of this large demand, copying and “noting” (supplying the music notation) of manuscripts went on continuously throughout Europe, even beyond the invention of printing. An arduous task requiring great care and precision, noting service books is an expense often found in medieval accounts. Wealthy ecclesiastical foundations could afford to embellish their choral books with sumptuous illuminations of tempera and gold leaf, often attracting the most talented illuminators for this purpose.

For the final three hundred years of the Middle Ages, illuminated manuscripts were made mostly by lay professionals whose workshops were centered in the cities, or by others in the private employ of illustrious patrons such as Jean de Berry, Philip the Bold of Burgundy, Anne de Bretagne, or Pope Leo X. The Glory of the Painted Page presents a selection of liturgical, academic, and biblical leaves from this important chapter in the history of medieval art.
Paris/Los Angeles/Cleveland

A story of faith and deliverance comes to town

Over the next several weeks, the Cleveland Museum of Art is hosting a distinguished guest in its American galleries that replaces an object temporarily away on loan. Until mid October, visitors can enjoy Henry Ossawa Tanner's *Daniel in the Lion's Den*, a treasure from the Los Angeles County Museum of Art. The painting hangs in place of our masterpiece by Thomas Eakins, *The Biglin Brothers Turning the Stake*, a substitution particularly fitting in that Tanner was Eakins’s most accomplished student.

The son of an African Methodist Episcopal minister (and future bishop) and his schoolteacher wife, Tanner was named after Osawatomie, Kansas, an abolitionist settlement and the site of one of John Brown’s anti-slavery battles in 1856. The future artist was raised in Philadelphia, where he enrolled at the Pennsylvania Academy of the Fine Arts, studying with some of the leading instructors of the day, including Eakins, who took a personal interest in his artistic development.

After a series of false starts, Tanner moved to Paris in 1891 to further his artistic education and develop new contacts. He lived in France for most of the remainder of his long life, acknowledging on more than one occasion that the social climate overseas was less racially hostile than the one at home. Finding the success that had initially eluded him, Tanner exhibited regularly in the annual Paris Salons and increasingly in various exhibitions across the United States.

Although landscape and genre paintings dominate Tanner’s early production, the bulk of his output consists of biblical subjects, perhaps not surprising considering his patrimony. *Daniel in the Lion’s Den*, an especially fine and impressively scaled example launched during the artist’s mature period, ranks among his most admired pictures. Inspired by a story of faith and deliverance told in the Old Testament Book of Daniel, the eponymous figure is seated and shackled, unjustly imprisoned in a cell where restlessly hungry lions pace. Although partially illuminated by a patch of sunlight, Daniel’s head and torso are cast in brooding shadow, suggesting intense spiritual contemplation. Tanner’s shimmering palette, rendered through an intricate array of delicate glazes, imparts an appropriately meditative aura to the scene.

This is the first time *Daniel in the Lion’s Den* has been displayed in Cleveland, despite the fact that Tanner’s work is no stranger to the museum. Records indicate that the painting did not appear in *The Art of Henry O. Tanner*, the retrospective exhibition the museum hosted during the 1970s. We are pleased to debut to our audience such an important work by one of the luminaries in the history of American art. Clearly, this opportunity to see the painting should not be missed.

Mark Cole
Associate Curator of American Painting and Sculpture

**SEE IT**

**Gallery 207** in the 1916 building through mid October—and hear Caroline Goeser’s free talk on October 13 at 6:30.

**Daniel in the Lion’s Den** about 1907–18. Henry Ossawa Tanner (American, 1859–1937). Oil on paper mounted on canvas; 104.5 x 126.8 cm. Los Angeles County Museum of Art, Mr. and Mrs. William Preston Harrison Collection 22.6.3. Digital image © 2009 Museum Associates / LACMA / Art Resource, NY

**Christ Walking on the Waters** about 1910. Henry Ossawa Tanner. Etching; 18.3 x 24.2 cm (image). Cleveland Museum of Art, Gift of Mr. and Mrs. Samuel L. Rosenfeld, New York City 2007.286. This recently acquired etching by Tanner reprises a miraculous New Testament subject that the artist executed in oil a couple years earlier.
See works from Cleveland’s collection in exhibitions worldwide

Against the Grain: Modernism in the Midwest, Massillon Museum, Ohio, through September 12; Riffe Gallery, Columbus, November 4, 2010–January 9, 2011; and Southern Ohio Museum, Portsmouth, March 5–May 29, 2011. Paintings from the Cleveland collection include William Sommer’s The Pool and Manière Dawson’s Differential Complex.

The Mourners: Medieval Tomb Sculptures from the Court of Burgundy, a FRAME-organized exhibition featuring our Jean de la Huerta sculpture, Mourner with a Book from the Tomb of John the Fearless, Duke of Burgundy (1371-1419), visits the Saint Louis Museum of Art through September 12; the Dallas Museum of Art, October 3, 2010–January 2, 2011; and the Minneapolis Institute of Arts, January 23–April 17, 2011.


Impressionist Gardens, National Gallery of Scotland, Edinburgh, through October 17; Museo Thyssen-Bornemisza, Madrid, November 23, 2010–February 27, 2011. Anyone going to the Edinburgh Festival this summer can see a little bit of Cleveland in Scotland and celebrate the long summer nights. On loan to the exhibition are a James Ensor painting, The Garden of the Rousseau Family, and an Antoine Pierre Mongin painting, The Curious One.

ON THE ROAD

PERSONAL FAVORITE

Ashley Smith, Berea High School
The Future Connections program consists of a four-week internship at a cultural institution and a four-week internship at a business organization. I was one of five students who did the first part at the art museum this summer, and after that a month at the University Hospitals management center.

The first time I saw La Vie, I was uncomfortable. I didn’t understand it at all, I didn’t understand the figures, or why they were nude, or anything. You don’t have to look at the painting for very long before you start to know that there’s something more going on than just the figures—but you can’t really understand it unless you spend some time with it and research it.

I was fascinated by the science that’s involved here—like you could see in the paint surface where Picasso kept changing things, but also the museum X-rayed it and found that the whole thing is painted over another painting. I didn’t even know you could X-ray a painting. The most surprising thing about my time here was finding out how much work goes into displaying just one thing in the museum—curators, conservation, design, just moving the art. I don’t think people really appreciate that.

Art is so important. There’s so much more you can understand about yourself and about others and about the past through what people have created. It’s a way to share what we know now, but it’s also a way to preserve the past so everyone can experience it: to come in here—for free—and understand what Cleveland and the world was, and what it is now, and what it will become. I think that’s really important.

NEW IN THE GALLERIES

The Allen Memorial Art Museum at Oberlin College is undergoing renovation, and selected works from its holdings—one of the two or three best college collections in the nation—will be on view in our galleries at different times between now and next year. Below, interim director Debbie Gribbon (right) and European paintings curator Jon Seydl pose with Andrea Derstine and Stephanie Wiles of Oberlin; behind are two Thomas Lawrence paintings: Oberlin’s Portrait of Eleanor, Lady Wigram (left) and the CMA’s Portrait of Catherine Gray, Lady Manners.

Manly Pursuits: The Sporting Images of Thomas Eakins, Los Angeles County Museum of Art, through October 23, includes Cleveland’s famed Eakins painting The Biglin Brothers Turning the Stake and a related drawing.

The Art of Ancient Greek Theater, J. Paul Getty Museum, Los Angeles, through January 3, 2011. Cleveland’s objects are unique contributions to this show, adding rare, surviving images of the Greek theater in action.

Dali: The Late Work, High Museum of Art, Atlanta, through January 9, 2011, features Cleveland works by Dalí: the painting Bowl and Plate: The Sleep of Nautilus and the drawing Marsupial Figure.

For Ashley Smith, a senior at Berea High School, Pablo Picasso’s La Vie (1903) embodies what the museum is all about.
The celebrated renovation of Gartner Auditorium may finally be considered complete with the reinstallation and cleaning of the McMyler organ. The Holtkamp Company, now under the stewardship of its third generation of organ builders in Chris Holtkamp, has cleaned, installed, and re-regulated the more than 4,000 pipes that constitute the 1971 instrument.

This major project was made possible by a generous gift of the Musart Society, longtime supporters of musical performances at the museum, and was abetted by organist John Ferguson. Dr. Ferguson, who is on the faculty at St. Olaf College in Northfield, Minnesota, has roots in this area, not only as an Oberlin grad but also as a faculty member at Kent State. As such, his invaluable assistance in consulting with the Holtkamp team during his visits here was a delightful mix of professional acumen and deep fondness for this instrument and this museum.
The State of the Campaign

Two-thirds of the way to completion, the renovation and expansion campaign prepares to reach out to a broader public

With the end of my tenure as interim director in sight, this seems a good moment to reflect on the last year . . . and the future. One of my highest priorities when I arrived in Cleveland last September was to immerse myself in the building project—design, construction, schedule, budget, cash flow, fundraising, etc.—with an eye to preparing for the December meeting of the board of trustees, when the board would consider proceeding with the third phase of construction. They voted in December to continue, and at their most recent meeting, on June 14, the board again voted unanimously to proceed with the final phase of the renovation and expansion. At this point, almost two-thirds of the work is complete. The end—or, rather, the beginning of a new chapter for the museum—is in sight.

To date, the museum has raised over $220 million to fund the building project. This is an impressive accomplishment and the museum is grateful for the community’s support. I am confident, going forward, that the museum will raise the money necessary to complete the project under the leadership of the new director. From my own experience, I know that there are many, many people who value the museum and what it offers to individuals, the city, and the region. During the next phase of the capital campaign, with a new director, new head of institutional advancement, and a new organizational structure in place in the development division, the museum will significantly increase its capacity to identify, engage, and involve individuals and institutions that wish to support the museum and its mission. We will be asking not just for their support but also, and just as important, for their participation. We look forward to establishing and sustaining relationships with a wider circle of donors.

When the museum began this project some years ago it was, by any measure, a bold and ambitious undertaking. But it embarked on the renovation and expansion for the right reasons: to provide for the best possible...
protection and display of one of the finest art collections in the world, to provide the best possible experience for visitors, and to provide an even greater cultural and civic landmark for Cleveland.

It is easy to focus on construction—and it is important—but during the course of the last year I’ve seen the equally important work that will make the CMA an even greater resource and source of pride for generations to come. A new long-range plan, in the works for the past two years, is virtually complete. The plan articulates four broad goals that will guide the museum in the coming years as it approaches its 100th anniversary: engaging the community, activating the collection, connecting with visitors, and developing resources. These efforts embody the multifaceted and dynamic ways in which the museum and its collections enrich the quality of life in this region and the world, and how those communities participate in and support the life of the museum.

Meanwhile, from acquisitions to exhibitions to educational programs that serve visitors and students throughout Ohio and (literally) around the globe, the museum’s staff is planning for the future even as they focus on designing and reinstalling new galleries, as well as educational and public spaces.

The next few years will see the completion of more galleries, including those housing the famed Asian collections, important visitor amenities such as the museum store and restaurant, and the central atrium—the most spectacular space in the new museum and the key to improved circulation. Beautiful installations of many collections still in storage, exciting temporary exhibitions, and engaging educational programs will animate the new building. The museum holds a great collection in trust for the public; it is a dynamic resource that will invite and reward visitors for generations to come.

I want you to know how grateful I am to have been a part of one of Cleveland’s—and the world’s—treasures, and I want to thank you for your support in sustaining this treasure.

THANKS

THANKS TO THE SPONSORS OF THE FOLLOWING NEWLY NAMED GALLERIES IN THE 1916 BUILDING

James and Hanna Bartlett Galleries
Prints and Drawings

David and Inez Myers Foundation Gallery
Roman Art

The Robert P. Bergman Memorial Gallery
Byzantine Art

The Jochum-Moll Foundation Gallery
Medieval Luxury Art

The Plain Dealer Lobby
A Beautiful Relationship
The CWRU-CMA Graduate Program in Art History and Museum Studies is better than ever

There is nothing more powerful for a young student than to learn directly from a work of art,” says Griffith Mann, chief curator at the Cleveland Museum of Art. “There is a kind of electricity to the experience that is hard to capture in the classroom, and it can ignite a career-long interest in the museum profession.” Catherine Scallen, associate professor of art history at Case Western Reserve University, adds that through the study of objects, “students recognize each work of art is specific and unique. History becomes real through the object.”

The engaging, object-based learning Mann and Scallen describe happens all the time for MA and PhD students in the graduate program in art history and museum studies presented cooperatively by the university and the museum. As recent graduate Bethany Corriere notes: “Being able to walk upstairs and into the galleries to look at the actual works was an amazingly rich experience. That’s something you can get every single day, if you want to. I don’t think many other students have that opportunity.”

New changes in curriculum and internship opportunities have strengthened the program’s focus on the complexity of the art object, its history, and its preservation and interpretation within the museum. With this new curriculum, Mann observes: “Students realize the objects they see in the galleries are just the tip of the iceberg. By studying the practice that happens around the objects, they see the institution as an organism made up of the contributions of many museum professionals.”

Founded in 1967 as the brainchild of CMA director Sherman Lee and CWRU dean Harvey Buchanan, the program set an early standard for collaboration between the university and the museum, with the CMA’s growing collections as the central focus of study for students and faculty. An alumnus of the university’s art history doctoral program, Lee taught in the new program, as did museum curators. From the start, students gained exposure to mentors from both institutions and to different avenues of thinking about the art object.

“From the time I was first hired at Case Western Reserve,” observes professor and chair of art history Edward Olszewski, “the museum collection and the graduate program itself—the fact of that relationship—was very attractive.” Nearing his retirement in 2011, Olszewski has devoted his career to the program, and his scholarship in Italian Renaissance art has often examined works from the museum’s collections. “Teaching doesn’t stop outside the classroom door,” he likes to say, living out his motto by teaching from objects in the galleries, mentoring students, and actively procuring funding for students to study abroad. During Olszewski’s tenure as chair of art history, the program has undergone significant changes that pair multifaceted study of objects with thorough examination of museum practice.
“Revamping the program,” Scallen elaborates, “has been keyed to the reinstallation of galleries at CMA, as students once again have greater access to the collections.” Augmenting the curriculum now are enhanced opportunities for museum curators and university faculty to co-teach courses in conjunction with exhibitions at the museum. Other changes are aimed at the MA curriculum in museum studies, which now includes two required introductory courses, co-taught by CWRU faculty and CMA staff in the curatorial, conservation, education, collections management, and exhibitions departments. Associate professor of art history Anne Helmreich drafted the new curriculum with input from university faculty and museum staff. These new courses “recognize the complexity of museum work,” she observes, “and the two required museum internships, always a strength of the program, are now more rigorous.” Increasingly, she says, “students come out of the graduate program with a well-rounded skill set.” They become more familiar with museum operations through their coursework, and they gain practical experience in their internships by writing gallery labels and acquisition and conservation reports, and by creating interpretive materials for varied audiences.

For Corriveau, museum internships were a key component of her training: “I felt that I was actually making a valuable contribution to the museum’s activities at the same time I was learning about museum operations. This has given me a lot of confidence and experience that I will be able to bring to future museum employment.” In turn, graduate program interns benefit the museum immeasurably, says Mann. “We at the CMA have a commitment to the museum profession to provide strong mentoring and training to students engaged by the prospect of working in a museum. It’s an investment of time, but down the road it pays dividends to the field.”

Megan Lykins Reich, director of education and associate curator at the Museum of Contemporary Art in Cleveland, earned a master’s degree in museum studies from the graduate program in 2005. She applauds the recent curricular changes, having herself learned the operational complexities of museum work mainly through internships and job experience. Reich benefited not only from internships in contemporary art at CMA but also from the year-long Tremaine Fellowship for CWRU/CMA program students at MOCA Cleveland. “Immersion in museum practice at CMA and MOCA was critical in my development,” she says, and ultimately led to her employment at MOCA.

Reich is one of many bright graduates of the program who have landed challenging and prestigious professional positions. As Scallen observes, “It is very gratifying that even in a period of economic downturn, graduates of the joint program have a good track record of getting placed in museum positions.” Alumna Martha McLaughlin, for example, now works as a program assistant at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

After 39 years at CWRU, Olszewski muses, “I wish I were 15 years younger!” He feels the stars are aligned for the program to receive greater recognition. Cyrus Taylor, dean of arts and humanities, strongly supports it and the faculty has gained an Asianist and a medievalist. Graduates of the master’s program have been accepted at top doctoral programs in art history. For instance, next fall Rebecca Szantyr will attend Brown University’s PhD program in art history and Lourdes Ramirez will enter the doctoral program at UC Santa Barbara. For Olszewski, the final frontier is to strengthen the PhD track in the program. “We still need more funding for large fellowship packages for doctoral students and to expand the faculty further, but these things are attainable.”

For the present, Corriveau feels she received incomparable training: “I’ve gotten a lot of opportunities here that I wouldn’t have found anywhere else, and I’ve stretched myself to do a lot more than I would have thought possible. I’ve gained excellent experience, met a lot of wonderful and very supportive people at both CWRU and the museum, and that’s what I will take away most from the program.”
The 21st annual Chalk Festival is Saturday, September 18, 11:00–5:00, and Sunday, September 19, 12:00–5:00. Enjoy chalk artists and entertainment at no charge. Flyers available in the lobby.

**Chalk Your Own Pictures** Large square and 24-color box of chalk, $16 each; small square and 12-color box of chalk, $8 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive. Groups are encouraged to pre-register by Wednesday, September 15. Nonpaid advance registrations will be held until 1:00 p.m. Sunday.

**Chalk Making and Street Painting** Sunday, September 12, 2:00–4:30; repeats Wednesday, September 15, 6:00–8:30. Preparatory workshop on chalk artistry. Learn to make chalk using an old world recipe with new world materials and learn professional techniques for masking, stenciling, shading, and enlarging a picture. $25/individual, $75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival.

**The I Madonnari Chalk Tradition** In 16th-century Italy, beggars—using chalk on the plazas outside cathedrals—copied paintings of the Madonna by Raphael and his contemporaries. With these street painters, called I Madonnari (painters of the Madonna), an artistic tradition was born. Today I Madonnari festivals are held annually in Europe, Africa, and the United States. In 1990 our festival brought this Renaissance tradition to Cleveland.

**Volunteer at the Chalk Festival** Please contact the Volunteer Services office at 216-707-2483.

**Lantern Making Workshops** November 5–21, Fridays 6:00–8:30 and Sundays 2:00–4:30. Community Arts artistic director Robin VanLear and her staff lead a series of batik lantern workshops. Attend as many sessions as needed. Most lanterns will take three or more sessions to complete. Individuals $50; families $150 up to four people, $25 each additional person; one lantern per person, $25 each additional lantern.

**Art Crew** Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $50 nonrefundable booking fee and $50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

**Cafe Bellas Artes** A place to gather with members of the Latino community for discussions and cultural sharing with art, music, poetry, literature, and much more. A collaboration with Cleveland State University. Visit the web site for the most current information.

**Nia Coffee House** 6:00–8:30, every first and third Tuesday at the Coventry Village Library, 1925 Coventry Rd., Cleveland Heights, 44118. Live jazz, poetry, and open mic. This program is intended for adult patrons. For more information call 216-707-2486.
CROSSING TIME, TRAVELING THE WORLD

Wednesdays, September 22 and October 6, 7:00. Join the curators of the collections featured in the new 1916 galleries for free lectures that bring to life the arts of worlds both ancient and modern. Chat with the curators afterward.

The Spitzer Cross and the Enamels of Limoges Wednesday, September 22, 7:00. Stephen N. Fliegel, Curator of Medieval Art. The largest known Limoges enamel cross, once the property of Frederic Spitzer, an important 19th-century Parisian collector of medieval objects, is now in the Cleveland Museum of Art.

Changing Faith: Art and Power in the Late Roman World Wednesday, October 6, 7:00. Dr. Holger A. Klein, Consulting Curator of Medieval Art. This lecture explores the fascinating world of Late Antiquity in which Christian art and architecture powerfully emerged from Jewish and Roman roots.

AFRICAN AMERICAN ART

Religion and Racial Identity in the Paintings of Henry Ossawa Tanner and Aaron Douglas Wednesday, October 13, 6:30. Dr. Caroline Goeser, Department Director for Interpretation. This lecture examines religious imagery in African American art, using as touchstones two striking paintings now on view in CMA’s galleries: Tanner’s Daniel in the Lion’s Den, on loan from LACMA, and Douglas’s Go Down Death, acquired by CMA in 2005.

SUNDAY DIVERSIONS

Free intergenerational programs

Art Cart Join us in the galleries for a rare chance to touch specially designated works of art.

Sunday, September 5, 1:00–3:00. Africa: Art from West and Central Africa. Examine sculpture, textiles, and metalwork from several art-producing regions including works by the Asante, Kuba, and Yoruba peoples.

Sunday, October 3, 1:00–3:00. Classical Art: Ancient Greece and Rome. Discover connections to our modern culture in these examples of objects used in daily life.

Sensational Storytelling Sunday, September 12, 2:00 and 3:30. Barbara Eady offers Lively Tales of Storied Africa. Stories in works of art come to life. Free tickets required.

Art in a Snap: Drop-by Art Workshops Sunday, October 10, 1:00–4:00. Ravishing Reliquaries. Bring out your inner muse at drop-by art workshops.

Art in Motion: Kinesthetic Movement and Art Sunday, October 10, 2:00 and 3:30. Stand Like Apollo: Greek Art. Movement meets storytelling. Free tickets required.

GALLERY INTERPRETATION

Art Conversations The new permanent collection audio tour highlights some of the most captivating works of art in the newly opened ancient, medieval, and African art galleries. Ask for a free audio player in the museum lobbies.

Art Odyssey Everyday museum visits to the galleries can be a journey through time to different cultures. Pick up our self-guided family activity packet anytime in the museum lobbies.
The Religion of Relics in Early Byzantium

Sunday, September 26, 2:00. Derek Krueger, Joe Rosenthal Excellence Professor in the Department of Religious Studies, University of North Carolina at Greensboro. By the fourth century, Christians had begun to hold the physical remains and personal effects of their holy men and women in high regard, treating them with special reverence and expecting them to provide help with practical and spiritual problems. Together with simple substances like oil, earth, wood, or water collected while on pilgrimage, such relics offer a window on religious practices and sensibilities in Byzantium from the fourth to the ninth century. Free tickets required (through the box office).

Derek Krueger is a historian of Christian culture in Late Antiquity and Byzantium and professor of religious studies at the University of North Carolina at Greensboro. He has been a fellow of the National Endowment for the Humanities and the Institute for Advanced Studies of the Hebrew University of Jerusalem. He is a contributor to the catalogue for the exhibition Treasures of Heaven.

TREASURES OF HEAVEN PROGRAMS

Exhibition Tours Starting October 28

Thursdays 1:30 and Sundays 2:30 (ticket required). Key Bank Lobby.

Objects of Memory: The Later Medieval Reception of Earlier Medieval Art

Wednesday, October 20, 6:30. Erik Inglis, art historian at Oberlin College, delivers the CWRU Department of Art History Julius Fund Lecture in Medieval Art, looking at how works of art were later reused and reinterpreted.

Sacred Landmarks Series

Saturdays, October 23, November 6, 1:30 and November 13, 10:00–12:30. Chief curator Griffith Mann gives two gallery talks on sacred pilgrimage in medieval Europe and the continuing tradition of venerating relics. The series concludes with a trolley tour of Cleveland’s sacred landmarks and reliquaries, led by architectural expert Tim Barrett. $60, CMA members $50 for series with trolley tour; $13/CMA members $10 for each gallery talk; $35/CMA members $30 for trolley tour.

Ritual and Pilgrimage in World Religions: A Panel Discussion

Sunday, October 24, 2:30. Experts in Buddhism, Christianity, Hinduism, and African religions explore themes of ritual and pilgrimage from a cross-cultural perspective. Panelists: Sarah Brett-Smith (Rutgers University), Griffith Mann (Cleveland Museum of Art), Vasudha Narayanan (University of Florida), Justin R. Ritzinger (Oberlin College), and Deepak Sarma (Case Western Reserve University). Co-sponsored by the Baker-Nord Center for the Humanities, CWRU.

COMING UP IN NOVEMBER, DECEMBER, AND JANUARY

Medieval Revelry: Family and Community Day

Sunday, November 7, 1:00–4:00. Join us for manuscript and pilgrims’ badge demonstrations, helmet-making workshops, the Armor Art Cart with touchable objects, dance performances, and sword fighting.

From Constantinople to Rome and Back Again: The Transfer of Byzantine Relics in the Medieval and Modern World

Friday, November 12, 6:30. George Demacopoulos, theologian at Fordham University, delivers the first James Dempsey Guest Lecture.

Interreligious Dialogue through Visual Imagery: Jews, Muslims, and Christians in Iberia

Wednesday, November 17, 6:30. S. Brent Plate, Visiting Professor in Religious Studies, Hamilton College.

How Did They Make That? Metalworking Demonstrations in the Galleries

Sunday, December 5, 1:30. Matthew Hollern, Cleveland Institute of Art.

Holger Klein

Sunday, December 12, 2:30. The Columbia University professor speaks about co-curating the Treasures of Heaven exhibit.

Gerry Guest

Wednesday, January 12, 6:30. The John Carroll University professor speaks about the relics held at Sainte Chapelle in Paris.

Martin Luther King Day

Monday, January 17, 1:00–4:00. Workshops and performance.

HIGHLIGHTS TOURS

Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 1:30, plus Saturdays and Sundays at 2:30. Tours of the renovated 1916 building and the new east wing. After October 27, the Thursday 1:30 tour and the Saturday and Sunday 2:30 tours visit Treasures of Heaven (ticket required). See www.clevelandart.org for title and docent name. Meet in the east wing on level 2 near the elevators.

ART IN FOCUS TALKS

Wednesdays at 1:30. Meet in the east wing on level 2 near the elevators. Talks on a single work of art or theme in the newly opened permanent galleries.

Among the topics: September 1, Shall We Dance? (part II) (Maya Hercbergs). September 8, Picasso in Cleveland (Elaine Hopkins). September 15, Sacred and Secular (Alicia Garr). September 22, The Figure in Art (Kate Hoffmeyer). September 29, Art of the Byzantine Era (Alicia Garr). October 6, Gods and Pharaohs (Margie Moskovitz). October 13, From Sketchbook to Edition (Laura Martin). October 20, Picasso’s Connection with El Greco, Sabarikwo, Cezanne, and Braque (Gwen Johnson). October 27, The Guelph Treasure (Bob Walcott).
DIANA TITTLE: THE SEVERANCE SAGA

Decorating for Posterity: How the Severances’ Passion for Art and Architecture Enriched the Public Realm
Friday, October 8, 7:00. Diana Tittle. How did the experience of building and furnishing “homes beautiful” in Cleveland Heights convert John L. Severance and his sister Elisabeth Severance Prentiss, the underwriters of the art museum’s historic armor and tapestry court and the donors of some of its most admired old master paintings, into serious patrons of art and architecture? Presented by the Women’s Council of the Cleveland Museum of Art.

The Series Four University Circle institutions jointly present “The Severance Saga.” Diana Tittle, author of The Severances: An American Odyssey, from Puritan Massachusetts to Ohio’s Western Reserve, and Beyond, a 400-page biography to be published and released by the Western Reserve Historical Society this fall, presents all of these free lectures. The other three talks are Friday, September 10 at 7:00 at the Western Reserve Historical Society; Friday, September 24 at 7:00 in the Reinberger Chamber Hall at Severance Hall; and Friday, October 22 at 4:00 in Case Western Reserve University’s Harkness Chapel.

INGALLS LIBRARY

Collection in Focus: Bookplates from the Ingalls Library Collection Thursday, September 2, 2:00–3:30. Bookish bibliophiles and print enthusiasts alike will enjoy this program’s fascinating objects. Bookplates are frequently more collectable than the books in which they are found and are important artifacts when researching a volume’s provenance. Limit 20; pre-registration required. $20, CMA members free.

Members Appreciation Day Sunday, September 19, 12:00–4:00. The second annual museum-wide “open house” includes a lively program on the library’s collection of auction catalogues featuring the glittering jewels of the Duchess of Windsor, the eclectic collections of Andy Warhol, and more. A silent auction in the library’s reading room from 1:00–3:00 benefits the library. Find a list of the books on the museum’s website and in the library. An hourly drawing features a variety of gifts including discount coupons for the library’s ongoing book sale, exhibition catalogues, and select auction catalogues.


Setting the Stage: Treasures of Heaven, An Introduction Tuesday, October 26, 10:30–11:30, Heights Library, 2345 Lee Road. Gain insight into Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe with a program presented by museum staff members. This introduction will enlighten your view of the exhibition and sets the stage for the programs that follow.

Ongoing Book Sale Every month, a new selection of sale books is located on the shelves opposite the library’s recent acquisitions. Books change at the beginning of each month, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to all programs except the Art Study Group. For specific questions regarding Ingalls Library programs, please call the reference desk at 216-707-2530.

Octavofest Wednesday, October 20, 7:00–8:30, Ingalls Library. As part of the city-wide “Octavofest,” the Ingalls Library partners with other local art institutions and papermaking studios such as Cleveland Public Library, the Morgan Conservancy, Zygote Press, and Art Books Cleveland to display works from their collections. See beautiful books from the Ingalls Library’s Rare Book Collection, including works from the Kelmscott Press, manuscript facsimiles, a fore-edge painting, and other treasures.

ART AND FICTION BOOK CLUB

A structured look at art history through both historical fiction and narrative nonfiction. $45, CMA members $35. Register through the box office, 216-421-7350.

Nefertiti: Queen of Egypt, Daughter of Destiny, by Michelle Moran 3 Wednesdays, November 3, 10, 17, 1:30. Richly detailed and a good read, Nefertiti is an engrossing tribute to one of the most powerful and alluring women in the ancient world.

Eleanor of Aquitaine, by Alison Weir 3 Wednesdays, November 3, 10, 17, 1:30. Renowned as one of the most beautiful women in Europe, the wife of two kings and the mother of three, Eleanor of Aquitaine was of one of the great heroines of the Middle Ages.

BOOK TOUR TALK

Do Museums Still Need Objects? Saturday, October 9, 2:30. Steven Conn, professor of history at Ohio State University, speaks about his recent book, with a book-signing following the presentation. “This is an important, timely book” – James Cuno, President and Director, Art Institute of Chicago.

“Do Museums Still Need Objects? is a must-read for anyone thinking about the social and cultural significance of museums at the beginning of the twenty-first century” – Raymond Silverman, University of Michigan.
A CONVERSATION WITH ALEX ROSS

Conversation with Alex Ross Friday, October 29, 7:00. Alex Ross, classical music critic for The New Yorker, first visited CMA for an “iPod Talk” and a conversation with associate director of music Tom Welsh in December 2007, in celebration of his book The Rest Is Noise: Listening to the Twentieth Century. That award-winning book went on to become an international best-seller and a contemporary classic, establishing Ross as one of America’s most popular and acclaimed cultural historians. He returns on October 29 to share new insights into the world of music, many of which are captured in his new book, Listen to This. Expect a fascinating evening of wide-ranging listening and conversation. Free, tickets required.

FOR TEACHERS

Connie Towson Ford Educators Academy Teaching in Living Color: Arts Integration in the Math and Science Classroom Saturday, September 25, 10:00–4:30. $25 (lunch and parking not included). Participate in a dynamic session to learn how to enliven and enrich your classroom with standards-based arts integration.

Art to Go Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Interactive presentations encourage observation, creative thinking, decision making, problem solving, and teamwork. Lessons connect to school curricula and state standards. Topics and registration information are at clevelandart.org. Presentations are 40 to 50 minutes long and scheduled Monday through Thursday, 9:00–2:30. To schedule, contact abarf@cleveandart.org or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

School Tours Docent-led permanent collection tours and special exhibition tours are free of charge. Treasures of Heaven tours are offered from October 26 through January 7. Self-guided tours for Treasures of Heaven schedule through ticketing at 216-421-7350; first-come, first-served. Registration form and tour topics can be found at www.clevelandart.org, under Learn. Must include e-mail address for confirmation; allow three-week lead time. For more information contact edprograminfo@clevelandart.org or 216-707-2459.

Studios Are your students interested in making art? Studio classes run 90 minutes (60 minutes for pre-K and kindergarten) and include 20 minutes in the galleries and an hour in the classroom making art. Topics include Animals in Art; Line, Shape, and Color; Landscapes; Let’s Face It; Impressionism; Castles and Knights; and more. Special studios October 26–January 7: Illuminated Manuscripts, Tryptics, or Reliquary Boxes. $100 per class of about 20–25 students (pre-K and K about 15 students).

TEXTILE EVENTS

7th Annual Wearable Art Fashion Show and Boutique Sunday, October 17, 10:30–5:00. Holiday Inn Express Hotel and Suites La Malfa, 5783 Heisley Road, Mentor. 10:30 Boutique Shopping, 1:00 Fashion Show and Lunch, 3:00–5:00 Boutique open to the public. Preview one-of-a-kind wearable art, clothing, and accessories. Then enjoy lunch and a fabulous runway fashion show. Tickets $45, includes morning boutique shopping, fashion show, lunch, and runway sales. $5 at the door for boutique only. For information contact Karen Hinkle at 330-527-0968 or clothcare@aol.com; web site info at www.taacleveland.org.

Current Trends in Textile Arts Wednesday, September 22, 7:00, classrooms B & C. Focus Fiber 2008 award winner Emily Felderman talks about her experience as an art educator at Laurel School in Shaker Heights and about how her love of intricate needlework began with her grandmother’s button and fabric collection. She discusses contemporary textile artists and the importance of art classes within our schools. Lecture free to TAA members and full-time students, $5 at the door for general public. For information contact Carole Richburg Brown at 216-321-2805 or e-mail Ovango@sbcglobal.net. $120, TAA members $90 ($75 by August 23); modest materials fee. For information contact Carole Richburg Brown at 216-321-2805 or e-mail Ovango@sbcglobal.net.

Emily Felderman Workshop: Integrating Personal Objects into Artwork Thursday, September 23, 10:00–4:00, classrooms E & F. Attendees are encouraged to bring objects of personal importance to incorporate into an art piece/wall hanging using fabric, needle, and thread. These objects may include pieces of fabric, buttons, or photocopies of letters or pictures on paper. Participants will compose their own personal designs. $120, TAA members $90 ($75 by August 23); modest materials fee. For information contact Carole Richburg Brown at 216-321-2805 or e-mail Ovango@sbcglobal.net.
Learn from professional artists in informal studios that insure individual attention in either four- or eight-week sessions.

**Introduction to Drawing** 8 Tuesdays, September 14–November 2, 10:00–12:30. Always wanted to, but never got around to it? Enjoy yourself while learning simple yet effective techniques in drawing with graphite and conté crayon on paper. Informal confidence building. Bring your own or CMA provides all supplies. Kate Hoffmeyer, instructor. $180, CMA members $144.

**Chinese Brush Painting** 8 Tuesdays, September 14–November 9 (NO CLASS SEPTEMBER 28), 1:00–3:30. Experienced students only continue explorations in Chinese master techniques. Mitzi Lai, instructor. $180, CMA members $144.

**Drawing in the Galleries** 8 Wednesdays, September 15–November 3, 10:00–12:30 or 6:00–8:30. Intermediate and advanced students use the masterworks as inspiration throughout the museum galleries. Evenings open to high school students working on their college entrance portfolios. Susan Gray Bé, instructor. $180, CMA members $144.

**Printmaking** 8 Wednesdays, September 15–November 3, 12:30–3:00. Beginning and intermediate students use the masterworks from CMA's prints and drawings collections as inspiration. This course complements the exhibition *Midwest Modern: The Color Woodcuts of Mabel Hewit*. Kate Hoffmeyer, instructor. $180, CMA members $144.


**Watercolor in the Evening** 8 Wednesdays, September 15–November 3, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Conveniently located in safe historic neighborhood. Free on-site parking. Community Arts Studio in the Flats, 1843 Columbus Road 44113-2411. Jesse Rhinehart, instructor. $180, CMA members $144.


**Oil Painting** 8 Fridays, September 17–November 5, 10:00–12:30 or 6:00–8:30. Beginner, intermediate, or advanced students continue their explorations using the live model and still-life objects as inspiration. Evenings open to high school students working on their college entrance portfolios. Susan Gray Bé, instructor. $200, CMA members $164 (prices include $20 model fee). Bring your own supplies or for additional $60 CMA will provide. Supply lists available at the ticket center. For more information e-mail adultstudios@clevelandart.org or call 216-707-2161.
PRESCHOOL ART CLASSES

Young children and their favorite grownup are introduced to art, the museum, and verbal and visual literacy in this creative program that combines art making, storytelling, movement, and play. Topics for the September session include You & Me, Textures, ABC, and Build It. Topics for the October session include Line, Sound, Fall, and Opposites. Fees for one adult and one child $60, CMA Family level members $48. Limit 10 adult/child pairs.

Registration for all studios is on a first-come, first-served basis. Museum members have priority registration beginning August 1 for the September session and September 1 for the October session. Non-members may register up to September 1 for September sessions and from September 16 to October 1 for October sessions.

MY VERY FIRST ART CLASS: LITTLEST LEARNERS (ages 1½–2½) 4 Wednesdays, September 8–29, 10:00–10:45.

MY VERY FIRST ART CLASS (ages 2½–3½) 4 Fridays, September 10–October 1, 10:00–10:45 or 4 Saturdays, September 11–October 2, 10:00–10:45.

MY VERY FIRST ART CLASS (ages 3½–4½) 4 Fridays, September 10–October 1, 11:15–12:00 or 4 Saturdays, September 11–October 2, 11:15–12:00.

UPCOMING IN OCTOBER: Fridays, October 8–29 for ages 2½–3½ and ages 3½–4½ and My Very First Art Class, Wednesdays, October 20–November 10 for ages 1½–2½. Session topics include Line, Sound, Fall, and Opposites.

Information Call 216-707-2182.

FALL ART CLASSES FOR CHILDREN AND TEENS

CANCELLATION POLICY Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis. There is a $10 late fee per order beginning one week before the class starts (adult studios excepted).

6 Saturdays, October 16–November 20. Morning or afternoon: 10:00–11:30 or 1:00–2:30.

Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Many galleries are newly renovated and installed. Each class will visit our galleries every week, then experiment with different techniques based on the masterpieces they’ve discovered. Most classes are $72, CMA Family members $60. Art for Parent and Child $85/$72. Claymation $150/$125. Register at the box office by calling 216-421-7350.

Art for Parent and Child (age 3) Mornings only. Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Line (ages 4–5) Children discover lines in a variety of art works in the galleries and then have fun using lines in paint, crayon, wire, and other media to make their own creations.

Rainbow Connection (ages 5–6) Inspired by the rainbow of color in our permanent collection, children explore and learn about color through mixing, matching, and layering color in different media.

Art Experiments (ages 6–8) Move beyond the basics of drawing and painting to explore different art processes and combine the familiar in new and fantastic ways.

Around the World (ages 8–10) Students study art from different countries and times and develop analytical and studio skills.

Mixed-up Media (ages 10–12) Students work with all types of art materials, found objects, recyclable items, and cardboard to create 2-D and 3-D compositions.

Teen Drawing Workshop (ages 13–17) Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

Claymation (ages 11 and up) Mornings only. Design simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

SAVE THE DATES:
Winter session, January 22–February 26, 2011
Spring session, March 19–April 30, 2011
Witness the World . . .  
Feel the Exuberance!  
“One of the most visionary concert series in the region.” –The Plain Dealer

Experience 21 outstanding performances from around the globe. Among the many highlights of next season are a special mini-series of concerts titled “Faces of Latina Performers” and three Cuban ensembles (now that travel restrictions have been lifted). Unless noted, all concerts take place in the newly renovated Gartner Auditorium.

Subscriptions now available—save up to 25% off regular prices. Single tickets on sale to CMA members beginning August 24, and to the general public September 1. Visit ClevelandArt.org/viva for complete listings, audio and video samples, and more.

Colin Andrews, organ  
Friday, October 1, 7:30. Colin Andrews makes his Cleveland debut for the first organ recital in the museum in over five years. Born in Bristol, England, Andrews is currently on faculty at Indiana University. Works by Bach, Bonnet, Bliss, Messiaen, and others. Free, tickets required.

The restoration of the McMyler organ was made possible through a generous gift of the Musart Society, and this special event is co-sponsored by the Cleveland Chapter of The American Guild of Organists (AGO).

Buika*  
Wednesday, October 20, 7:30. “Once heard, never forgotten” –Sunday Times (London). The “Flamenco Queen,” Buika is the daughter of political refugees from Equatorial Guinea in Africa and grew up in a gypsy neighborhood on the Spanish island of Mallorca. The New York Times calls her unique blend of flamenco, jazz, soul, and blues “luminous . . . magnificent . . . superb!” $39 and $35, CMA members $38 and $34.

Lizt Alfonso’s Dance Cuba*  

Mariachi Los Camperos  
Friday, November 5, 7:30. “Spectacular!” –Seattle Times. This Grammy Award–winning mariachi band—under the direction of Nati Cano—presents the finest mariachi musicians in the world. Lively music and colorful costumes combine for a magical experience as the artists perform a jubilant program. $39 and $35, CMA members $38 and $34.

State Symphony Capella of Russia  
Wednesday, November 10, 7:30. Shrine Church of St. Stanislaus. “What a choir!” –Le Monde de la Musique. As a musical complement to Treasures of Heaven, this astounding 50-member mixed choir directed by Valeri Polyansky makes its Cleveland debut with a program of Eastern Orthodox repertoire from the Middle Ages, plus choral works by Schnittke, Tavener, Rachmaninov, and more. $39 and $35, CMA members $38 and $34.

Oberlin Contemporary Music Ensemble: Music of David Lang  
Saturday, November 13, 2:00. Under the direction of Tim Weiss, the Oberlin CME presents highest-level performances of the classical music of our time in programs that are consistently thrilling, thought-provoking, and engaging. Weiss turns his spotlight on Pulitzer Prize winner David Lang in a composer portrait featuring “Cheating, Lying, Stealing” and “The Little Match Girl Passion,” among other works. Free, tickets required.

Collegium Musicum  
Wednesday, December 8, 7:30. Rotunda (1916 building). In celebration of the Treasures of Heaven exhibition and newly reopened medieval galleries, the Oberlin Conservatory’s 40-voice Collegium Musicum sings in the rotunda. Steven Plank directs this outstanding student ensemble specializing in the performance of medieval, Renaissance, and early baroque music. No tickets required.

Masters of Chinese Music: Facets of the Pipa  
Friday, December 10, 7:30. Chinese traditional music embodies Earth’s natural beauty and mystery. Master instrumentalist Yang Wei has performed at some of the world’s most prestigious venues alongside such luminaries as cellist Yo-Yo Ma. Here he performs traditional Chinese solo music displaying the versatility of the pipa (Chinese lute). $30 and $26, CMA members $29 and $25.

Perú Negro with Eva Ayllón*  
Friday, January 21, 7:30. “Imbued with theatrical flair” –Boston Globe. Formed 40 years ago to preserve Peru’s African heritage, Perú Negro has performed all over the world as “Cultural Ambassadors of Peruvian Culture.” A nonstop carnival of rhythm, Perú Negro’s high-energy show is made up of festive and celebratory dances interwoven with vibrant live music, accompanied by the dynamic singing star Eva Ayllón. $39 and $35, CMA members $38 and $34.
Nadja Salerno-Sonnenberg & New Century Chamber Orchestra
Wednesday, February 2, 7:30. “An emotional live wire” –Philadelphia Inquirer. Since the great violinist Nadja Salerno-Sonnenberg recently became artistic director of the California-based conductorless New Century Chamber Orchestra, the profile of this outstanding group has risen considerably and the famously fiery soloist burns even brighter. Works by Piazzolla, Tchaikovsky, Hugo Wolf, and others. $30 and $26, CMA members $29 and $25.

Iva Bittová & the Calder Quartet
Friday, February 18, 7:30. “Always ready to stretch boundaries” –Los Angeles Times. Moravian fiddler and singer Iva Bittová joins the revered young Calder Quartet in a charming program built around string quartets by Leos Janáček and Béla Bartók, augmented by the magical presence of Bittová playing solo and as a “fifth member” of the quartet. This classical music collaboration of the year shines a spotlight on Eastern Europe, especially the Czech Republic. $30 and $26, CMA members $29 and $25.

Yasmin Levy* Wednesday, February 23, 7:30. “That magical mix of memory, nostalgia, tender beauty and hope, to perfection” –BBC Radio. In her deeply moving voice, Yasmin Levy sings Sephardic Ladino songs passed down orally from generation to generation for 500 years. The Israeli singer’s late father, Isaac Levy, is credited with single-handedly saving the magical Ladino tradition from extinction. $39 and $35, CMA members $38 and $34.

Nrityagram Dance Ensemble Friday, March 11, 7:30. “The most luminous dance event of the year” –New York Times. The radiant, award-winning Nrityagram Dance Ensemble—six female dancers under the artistic direction of Surupa Sen—blends the classical dance forms of India with contemporary concepts. The company transports viewers to the mythical world of Hindu gods and goddesses with the sensuous flow of Odissi, the oldest of India’s classical dance forms. $39 and $35, CMA members $38 and $34.

“Spiritual Unity”: The Legacy and Music of Albert Ayler
Friday, March 18, 7:30. “Trane was the father. Pharaoh was the son. I was the holy ghost” –Albert Ayler. This fall marks 40 years since the untimely death of Cleveland-born jazz saxophonist Albert Ayler, a major figure whose contributions were cut short at a young age. Yet his music and philosophy still resound in European free improvisation, Asian electronic music, American jazz, and beyond. This concert uses Ayler’s magnum opus “Spiritual Unity” as its touchstone, featuring guitarist Marc Ribot and band, original Ayler compatriot Henry Grimes, and special guests. $30 and $26, CMA members $29 and $25.

Septeto Nacional de Cuba Friday, April 8, 7:30. They “can legitimately claim to be inventors of salsa” writes the New York Times about Septeto Nacional Ignacio Piñeiro de Cuba. For more than 80 years and in more 35 countries, Septeto Nacional has been the greatest and first champion of traditional Cuban music. Directed by Raspa and Frank Oropesa “El Matador,” the Septeto performs some of the most treasured and well-known Cuban songs dating to the 1920s and 1930s. Be prepared to dance in the aisles. $39 and $35, CMA members $38 and $34.

Italian Masterworks: A Chamber Music Series with the Cleveland Orchestra and Special Guests Sunday, May 1, 2:00; Wednesday, May 4, 7:30; Friday, May 6, 7:30. In a first-of-its-kind collaboration, the museum and the Cleveland Orchestra present a concise survey of great Italian chamber works from the Renaissance to present day, performed by members of one of the greatest orchestras in the world under assistant conductor James Feddeck. Works by Boccherini, Berio, Vivaldi, Scelsi, Scodanibbio, Dallapiccola, and more. With special guests. $20 per concert or $50 for all three; CMA members $18 per concert or $48 for all three.

Endgame: A Play by Samuel Beckett

*Part of the mini-series “Faces of Latina Performers”
Acclaimed new films—and two neglected classics—receive their exclusive Cleveland showings in September and October. Unless noted, all will show in the Morley Lecture Hall and admission to each movie is $9; CMA members, seniors 65 & over, and students $7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for $70, CMA members $60.

**A Talking Picture** Wednesday, September 1, 7:00. Directed by Manoel de Oliveira, with Leonor Silveira, John Malkovich, Catherine Deneuve, Stefania Sandrelli, and Irene Papas. A history professor and her inquisitive seven-year-old daughter board a luxury cruise ship and sail the sunny Mediterranean from Portugal to Turkey—a symbolic voyage through the cradle of Western civilization. But all is not smooth sailing in this meditation on the post-9/11 world and the future of humanity. (Portugal/France/Italy, 2003, subtitles, 96 min.)

**John Rabe** Friday, September 3, 6:30 and Sunday, September 5, 1:30. Directed by Florian Gallenberger, with Ulrich Tukur, Daniel Brühl, and Steve Buscemi. This handsomely mounted historical epic tells the little-known story of a real-life Nazi businessman who heroically saved the lives of 200,000 civilians during 1937’s notorious Rape of Nanking. Won four 2009 German Film Awards, including Outstanding Feature Film. Cleveland premiere. (France/China/Germany, 2009, subtitles, 134 min.)

**Princess Kaiulani** Friday, September 10, 7:00 and Sunday, September 12, 1:30. Directed by Marc Forby. In this gorgeous historical drama set in the late 19th century, Q’orianka Kilcher (Pocahontas in Terrence Malick’s *The New World*) portrays a Hawaiian princess who resists the U.S.-sanctioned overthrow of her nation’s monarchy. Cleveland premiere. (USA/Britain, 2009, subtitles, 91 min.)

**45365** Wednesday, September 15, 5:30 and 7:15. Directed by Bill and Turner Ross. Shown twice at CMA last year, this loving chronicle of small-town life in the filmmakers’ hometown of Sidney, Ohio (zip code 45365) has since garnered rave reviews in New York, Los Angeles, and Chicago. So a third Cleveland engagement seems in order. “Achingly beautiful” —Roger Ebert. (USA, 2009, 90 min.)

**Pelada** Friday, September 24, 7:00 and Sunday, September 26, 1:30. Directed by Luke Boughen, Rebekah Ferguson, Gwendolyn Oxenham, and Ryan White. Two Americans, a man and a woman who were both college soccer stars, traverse the globe and play pick-up soccer with a variety of individuals in 25 different countries and in locations ranging from a Bolivian prison to the roof of a Tokyo skyscraper. “Take the gut feeling a killer Nike commercial can evoke and imagine riding that high for 90 minutes . . . All-around inspiring!” —Variety. Cleveland premiere. (USA et al., 2010, 90 min.)

**Promised Lands** Wednesday, September 29, 7:00. Directed by Susan Sontag. In this forgotten classic, late writer and intellectual Susan Sontag focuses her sharp eye and keen intelligence on Israel during and after the 1973 Yom Kippur War. This fascinating time capsule was originally banned in Israel. In English. Cleveland revival premiere. (Poland/France, 1974, 87 min.)
The White Stripes Under Great White Northern Lights Friday, October 1, 7:00 and Sunday, October 3, 1:30. Directed by Emmett Malloy, with Jack and Meg White. This stylized concert documentary captures revered rock duo The White Stripes as they tour every Canadian province and territory during an emotional 2007 tour—playing a series of unusual venues ranging from bowling alleys to buses. “Some of the most subtly shot and well-recorded concert footage ever”–The Village Voice. Cleveland theatrical premiere. (USA, 2010, 93 min.)

Summer in Genoa Friday, October 8, 7:00 and Sunday, October 10, 1:30. Directed by Michael Winterbottom, with Colin Firth, Hope Davis, and Catherine Keener. In this 2008 film from the celebrated British director of The Killer Inside Me and Tristram Shandy, a college professor shattered by a family tragedy moves with his two teenage daughters to Italy. But there they face new challenges posed by sexuality and the supernatural. Cleveland premiere. (Britain, 2008, 94 min.)

Stealing Klimt Sunday, October 10, 1:00, Gartner Auditorium. Directed by Jane Chablani. This documentary recounts the seven-year struggle of nonagenarian heiress Maria Altmann to reclaim five Gustav Klimt paintings that were stolen from her family by the Nazis. The art, which hung in the Austrian National Gallery since 1945, included the famous Adele Bloch-Bauer I portrait that sold for a record sum in 2006, Cleveland premiere. (Britain, 2007, 92 min.) Shown as part of the Mandel JCC’s Leonard Krieger Cleveland Jewish Film Fest. This film sponsored by Trudy and Steven Wiesenberger. JCC members $7.

Stonewall Uprising Wednesday, October 13, 7:00. Directed by Kate Davis and David Heilbroner. Greenwich Village’s Stonewall riots of 1969—and the years of anti-homosexual oppression that precipitated them—are succinctly recounted in this new documentary about the birth of the Gay Rights Movement. Features accounts from many witnesses. Cleveland premiere. (USA, 2010, 80 min.)

Beetle Queen Conquers Tokyo Friday, October 15, 7:00 and Sunday, October 17, 1:30. Directed by Jessica Oreck. Japan’s longstanding fascination with insects is explored in this “delightfully weird” (Entertainment Weekly) documentary that was a critical and commercial hit in NYC. “An entomologist’s delight . . . Worth watching even if you’re repulsed by creepy-crawlers”–Box Office. Cleveland premiere. (USA/Japan, 2009, subtitles, 90 min.)

Jean-Michel Basquiat: The Radiant Child Friday, October 22, 7:00 and Sunday, October 24, 1:30. Directed by Tamra Davis, with Julian Schnabel et al. The late, celebrated New York City African-American painter who wowed the art world before dying in 1988 at age 27 is profiled by one of his friends in this revelatory new documentary. Cleveland premiere. (USA, 2010, 93 min.)

Double Take Wednesday, October 27, 7:00 and Friday, October 29, 7:00. Directed by Johan Grimonprez. This ingenious hybrid of fact and fiction looks at Alfred Hitchcock’s films of the late 1950s and early 1960s through the lens of the Cold War. The result is an intriguing meditation on identity, filmmaking, power, and paranoia comprised mostly of newsreels, Hitchcock screen appearances, and other vintage film and TV clips. “An intellectual puzzle that also works as a thoroughly accessible entertainment”–New York Post. Cleveland premiere. (Belgium/Germany/Netherlands, 2009, 80 min.)

Ghost Town Sunday, October 31, 1:30. Directed by Zhao Dayong. Indelible characters and haunting sequences fill this observational masterpiece that takes an unblinking look at a dying rural mountain village in China’s southwestern Yunnan province—one of the primitive, impoverished small towns left behind in China’s relentless march toward prosperity. “Extraordinary”–Time Out New York. (China, 2009, subtitles, 169 min.) Special admission $10; CMA members, seniors 65 & over, and students $8; no passes or vouchers.
The 26th Annual Fine Print Fair, Cleveland’s largest and most comprehensive exhibition of fine prints, benefits the Department of Prints at the Cleveland Museum of Art. Sponsored by the Print Club of Cleveland with additional support from Frantz Ward LLP and Key Private Bank, the fair takes place at Corporate College, 4400 Richmond Road at I-271, Warrensville Heights.

FRIDAY, SEPTEMBER 24
Opening Night Preview
A Prints of a Party, 6:00–9:00
Enjoy hors d’oeuvres (catered by Sammy’s), cash bar, free parking, and an opportunity to select great works of art on paper before the Fine Print Fair opens to the public on Saturday. $90 ($95 after September 17) includes readmission to the fair throughout the weekend. For reservations, call 216-707-6779 by September 17.

PRINT FAIR
Saturday, September 25, 10:00–5:00 and Sunday, September 26, 11:00–4:00
Tickets $10, students with ID $5; covers entrance to the fair both Saturday and Sunday. Hourly door prizes. Java City café open. Intermuseum Conservation Association informs about paper conservation.

SATURDAY, SEPTEMBER 25
Lecture 11:00
Prints: The Multiple as Original by Dr. Jane Glaubinger, curator of prints at the Cleveland Museum of Art. Free and open to the public.

Printmaking Demonstrations by Zygote Press 12:30–2:30

SUNDAY, SEPTEMBER 26
Breakfast and Lecture 9:30

EXHIBITORS

The Annex Galleries
Santa Rosa, CA: American prints 1900–1950
Armstrong Fine Art
Chicago, IL: 19th/21st-century French prints and drawings
C. G. Boerner
New York, NY: 16th/20th-century European prints and drawings
Brodsky Center for Innovative Editions
New Brunswick, NJ: Print publisher
Dolan/Maxwell
Philadelphia, PA: Contemporary American and European prints and drawings
Conrad Graeber
Riderwood, MD: American, European, and Japanese prints and drawings
The Halsted Gallery
Bloomfield Hills, MI: Photographs
Paramour Fine Arts
Franklin, MI: American prints 1900–1950
Mary Ryan Gallery
New York, NY: American and British prints and drawings 1920/present
Solo Impression
New York, NY: Print publisher
Stewart & Stewart
Bloomfield Hills, MI: Print publisher
Tamarind Institute
Albuquerque, NM: Print publisher
Tandem Press
Madison, WI: Print publisher
The Verne Collection
Cleveland, OH: Ukiyo-e and contemporary Japanese prints

Whitfield Lovell
Georgia, 2009. Inkjet and lithograph, 44 x 19.5 in. Courtesy of Solo Impression, New York, NY

Mary Ryan Gallery
New York, NY: American and British prints and drawings 1920/present

Raffle Print

Key Private Bank

Sep 24-26

Fine Print Fair
Cleveland, OH
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Raffle Print

Key Private Bank

September/October 2010

28

September/October 2010
WHAT TO EXPECT

A New Great Wall
The photo at right shows glass being installed on the roof of the new atrium. Now that this roof is in place, the temporary shed structure that shelters the east wing escalators will be removed and replaced with a much lighter temporary covering that will remain in place during construction of the north and west wings. For safety while that work is being done, a three-story wall has been erected just outside the special exhibition galleries, temporarily removing the escalators from service. The wall will be up until mid February. Access remains open to the special exhibition gallery, where Treasures from Heaven will be installed. Meanwhile, to gain access to the rest of the museum galleries, visitors must either take the elevators adjacent to the Key Bank Lobby near the special exhibition entrance, or use utility stairs across the hall from the elevators. The way is marked with “port-hole” images of works in the museum collection. Thank you for your patience during this most extreme variation of our Art Detour.

Open Now: European and American Art from 1600 to the Present Day
The permanent collection galleries of the east wing (19th-century European art, Impressionism, modernism, and contemporary art, plus photography) are open, and the main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art. The new prints and drawings galleries feature works by Mabel Hewit.

MEMBER ART CONVERSATIONS

A series of talks and gallery tours that bring interesting people together with our members to share new perspectives on collecting. Members only; reservations recommended; limited capacity. Free.

Cynthia Colling, Aspire Auctions
Wednesday, September 1, 6:30. Start collecting! Learn about acquiring art through online auctions.

Everything You Want to Know about Print Collecting
Friday, September 10 6:30. Jane Glaubinger, the museum’s curator of prints, delves into the ins and outs of collecting behind the scenes in the CMA’s Butkin Art Study Room.

Tales of a Recent Acquisition: Gil de Siloe’s Madonna and Child
Sunday, October 3, 2:00. Griffith Mann, the museum’s chief curator, discusses the recent acquisition of Gil de Siloe’s Madonna and Child, an alabaster devotional statue created for Queen Isabella the Catholic, and reveals the research that informed the museum’s consideration of this important new addition to the collection.

MEMBERS APPRECIATION DAY

Sunday, September 19, 12:00–4:00. We’re celebrating our CMA members! Join us for members-only perks including hands-on art activities and curator gallery talks. Learn about our upcoming exhibition, Treasures of Heaven: Saints, Relics, and Devotion in Medieval Europe, from chief curator Griffith Mann. Experience Art Cart. Picture yourself in a masterpiece with your photo taken in our Distance Learning Studio. You won’t want to miss our special silent auction, 1:00–3:00, hosted by the Ingalls Library. You can take advantage of the library’s on-going book sale, which will include many auction catalogues. Visit the web site for a listing of silent auction items. Space may be limited for some activities. Visit www.ClevelandArt.org for a complete listing and times of the afternoon’s activities. Call 216-421-7350 for your ticket, Free for members. Limited free parking available for appreciation day attendees in the CMA garage only; pick up your coupon upon check-in.

MEMBERS PARTY FOR TREASURES OF HEAVEN

Saturday, October 16, 6:30–9:00. Refreshments, music, art activity. Chief curator Griffith Mann introduces Treasures of Heaven in Gartner Auditorium at 7:30. $35 member adults, $55 nonmember adult guests. Fellow level and higher have the opportunity to reserve two free tickets for the party. Call 216-707-2268 to upgrade your membership.

Member Preview Days Friday, October 15, 2:00–9:00, and Saturday, October 16, 10:00–5:00. Members see the exhibition first.

Members Appreciation Day September 19
<table>
<thead>
<tr>
<th>Date</th>
<th>Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN 10-5</td>
<td>Admission fee Members only (CAS) held at Community Arts Studio, 1847 Columbus Road</td>
</tr>
<tr>
<td>MON closed</td>
<td>Reservation required</td>
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<tr>
<td>TUE 10-9</td>
<td>1. Art Classes Member registration begins Art in Focus 1:30 Shall We Dance? Part II Art Conversation 6:30 Aspire Auctions R Film 7:00 A Talking Picture $</td>
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<tr>
<td>WED 10-9</td>
<td>2. Highlights Tour 1:30 Library Program 2:00 Collection in Focus</td>
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<tr>
<td>THU 10-5</td>
<td>3. Highlights Tour 1:30 Film 6:30 John Rabe $ Community Arts Out of State 7:00 pm. Detroit Jazz Festival, puppets/stilts Highlights Tours 1:30 and 2:30</td>
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<tr>
<td>FRI 10-9</td>
<td>4. Community Arts Out of State Detroit Jazz Festival, puppets/stilts Highlights Tours 1:30 and 2:30</td>
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<tr>
<td>SAT 10-5</td>
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<tr>
<td>5</td>
<td>Community Arts Out of State Detroit Jazz Festival, puppets/stilts Art Cart 10:00–3:00 Africa Highlights Tours 1:30 and 2:30 Film 1:30 John Rabe $</td>
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<tr>
<td>6</td>
<td>Museum closed</td>
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<tr>
<td>7</td>
<td>Highlights Tour 1:30 Nia Coffee House 6:00, Coventry Village Library</td>
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<tr>
<td>8</td>
<td>Preschool Art Classes Begin 10:00–10:45 Highlights Tour 1:30 Picasso in Cleveland Film 7:00 Two in the Wave $</td>
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<tr>
<td>9</td>
<td>Highlights Tour 1:30</td>
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<tr>
<td>10</td>
<td>Preschool Art Classes Begin 10:00–10:45 and 11:15–12:00 Highlights Tours 1:30 Art Conversation 6:30 Jane Glaubinger R Film 7:00 Princess Kaulani $</td>
</tr>
<tr>
<td>11</td>
<td>Preschool Art Classes Begin 10:00–10:45 and 11:15–12:00 Highlights Tours 1:30 and 2:30</td>
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<tr>
<td>12</td>
<td>Highlights Tours 1:30 and 2:30 Film 1:30 Princess Kaulani $ Chalk Workshop 2:00–4:30 Chalk Making and Street Painting $ Storytelling 2:00 or 3:30 Lively Tales of Storied Africa</td>
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<tr>
<td>13</td>
<td>Museum closed</td>
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<tr>
<td>14</td>
<td>Adult Studio Begins 10:00–12:30 Introduction to Drawing R Adult Studio Begins 10:00–3:30 Chinese Brush Painting R Highlights Tour 1:30 Nia Coffee House 6:00, Karamu</td>
</tr>
<tr>
<td>15</td>
<td>Adult Studios Begin 9:30–12:00 (CAS) Basic Watercolor 10:00–12:30 Printmaking 10:00–12:30 or 6:00–8:30 Painting in the Galleries 6:00–8:30 (CAS) Watercolor in the Evening R Art in Focus 1:30 Sacred and Secular Book Club Begins 1:30 Nefertiti: Queen of Egypt R Chalk Workshop (repeat) 6:00–8:30 $ Lecture 7:30 Why Architecture Matters. Paul Goldberger R Film 5:30 &amp; 7:15 $</td>
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<tr>
<td>16</td>
<td>Art Classes Public registration begins Adult Studio Begins 9:30–12:00 (CAS) Beginning Watercolor R Highlights Tour 1:30 $</td>
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<tr>
<td>17</td>
<td>Adult Studio Begins 10:00–12:30 or 6:00–8:30 Oil Painting R Highlights Tour 1:30 Film 6:30 See What I’m Saying $</td>
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<tr>
<td>18</td>
<td>Chalk Festival 11:00–5:00 $ (free to watch) Community Arts Around Town 12:00–5:00 at Lincoln Park. Hispanic chalk artist Community Arts Around Town 2:00–4:00 at Bedford Week of the Pooka, puppets and stilts Highlights Tours 1:30 and 2:30</td>
</tr>
<tr>
<td>19</td>
<td>Members Appreciation Day 10:00–4:00 Chalk Festival 12:00–5:00 $ (free to watch) Community Arts Around Town 12:00–5:00 at Lincoln Park. Hispanic chalk artist Highlights Tours 1:30 and 2:30 Film 1:30 See What I’m Saying $</td>
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<tr>
<td>20</td>
<td>Museum closed</td>
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<tr>
<td>21</td>
<td>Highlights Tour 1:30 Nia Coffee House 6:00, Coventry Village Library</td>
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<tr>
<td>22</td>
<td>Art in Focus 1:30 The Figure in Art Lecture 7:00 The Spear of Limpogos. Stephen Fliegel $</td>
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<tr>
<td>23</td>
<td>Highlights Tour 1:30 Fine Print Fair 6:00 Opening Night Preview R Film 7:00 Pelada $</td>
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<tr>
<td>24</td>
<td>Highlights Tour 1:30 Fine Print Fair 6:00 Opening Night Preview R Film 7:00 Pelada $</td>
</tr>
<tr>
<td>25</td>
<td>Fine Print Fair 10:00–5:00 $ Educator’s Academy 10:00–4:30 Teaching in Living Color R Highlights Tours 1:30 and 2:30</td>
</tr>
<tr>
<td>26</td>
<td>Fine Print Fair 11:00–4:00 $ Highlights Tours 1:30 and 2:30 Collis Lecture 2:00 The Religion of Relics in Early Byzantium Film 1:30 Pelada $</td>
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<tr>
<td>27</td>
<td>Museum closed</td>
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<tr>
<td>28</td>
<td>Highlights Tour 1:30</td>
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<tr>
<td>29</td>
<td>Art in Focus 1:30 Art of the Byzantine Era Film 7:00 Promised Lands $</td>
</tr>
<tr>
<td>30</td>
<td>Highlights Tour 1:30</td>
</tr>
</tbody>
</table>

**ONLINE CALENDAR**
Sortable online calendar at ClevelandArt.org
OCTOBER

3  Art Cart 1:00-3:00
   Highlights Tours 1:30
   Film 1:30 White Stripes Under Great White Northern Lights $5
   Art Conversation 2:00
   Moore, Joan

4  Highlights Tour 1:30
   Nia Coffee House 6:00, Coventry Village Library

5  Art in Focus 1:30
   Gods and Pharaohs
   Lecture 7:00 Changing Faith: Art and Power in the Late Roman World. Holger Klein

6  Highlights Tour 1:30
   Picasso’s Connections
   Lecture 6:30 Objects of Memory. Erik Inglis
   VIVA! Gala Performance 7:00 Buika $10

7  Highlights Tour 1:30
   Klimt

8  Preschool Art Classes Begin 10:00-10:45 and 11:15-12:00 $5
   Highlights Tour 1:30
   Film 7:00 Summer in Genoa $5
   Lecture 7:00 Severe-Dances: Decorating for Posterity. Diana Tittle

9  Highlights Tours 1:30 and 2:30
   Lecture 2:30 Do Museums Still Need Objects? Steven Conn

10 Drop-by Art Workshop 1:00-4:00 $5
    Highlights Tours 1:30 and 2:30
    Film 1:30 Summer in Genoa $5
    Art in Motion 2:00 and 3:30 Movement Meets Storytelling

11 Museum closed

12 Highlights Tour 1:30
   Nia Coffee House 6:00, Karamu

13 Art in Focus 1:30 From Sketchbook to Edition
   Lecture 6:30 Religion and Racial Identity: Tanner and Douglas. Caroline Gooser
   Film 7:00 Stonewall Uprising $5

14 Highlights Tour 1:30

15 Members Day Treasures of Heaven
    Highlights Tour 1:30
    Film 7:00 Beetle Queen Conquers Tokyo $5

16 Members Day Treasures of Heaven
    Museum Art Classes Begin 10:00-11:30 or 1:00-2:30 $10
    Highlights Tours 1:30 and 2:30
    Members Opening 6:30 Treasures of Heaven $10

17 TAA Fashion Show 10:30-5:00 $10
    Highlights Tours 1:30 and 2:30
    Film 1:30 Beetle Queen Conquers Tokyo $5

18 Museum closed

19 Highlights Tour 1:30
   Nia Coffee House 6:00, Coventry Village Library

20 Preschool Art Classes Begin 10:00-10:45 $5
   Art in Focus 1:30
   Picasso’s Connections
   Lecture 6:30 Objects of Memory. Erik Inglis
   VIVA! Gala Performance 7:00 Buika $10

21 Highlights Tour 1:30
   Community Arts 6:00-9:00 Boo at the Zoo

22 Highlights Tour 1:30
   Community Arts 6:00-9:00 Boo at the Zoo
   Film 7:00 Jean-Michel Basquiat: The Radiant Child $10

23 Highlights Tours 1:30 and 2:30
   Gallery Talk 1:30
   Sacred Landmarks. Griffith Mann
   Community Arts 6:00-9:00 Boo at the Zoo

24 Highlights Tours 1:30 and 2:30
   Film 1:30 Jean-Michel Basquiat: The Radiant Child $5
   Panel Discussion 2:30
   Ritual and Pilgrimage
   Community Arts 6:00-9:00 Boo at the Zoo

25 Museum closed

26 Highlights Tour 1:30

27 Art in Focus 1:30
   Guelph Treasure
   Film 7:00 Double Take $5
   VIVA! Gala Performance 7:30 Liza Minnelli’s Dance Cuba $10

28 Exhibition Tour 1:30
   Treasures of Heaven $5
   Community Arts 6:00-9:00 Boo at the Zoo
   Music Talk 7:00 Alex Ross $5

29 Highlights Tour 1:30
   Film 7:00 Double Take $5
   Community Arts 6:00-9:00 Boo at the Zoo

30 Highlights Tour 1:30
   Exhibition Tour 2:30
   Treasures of Heaven $10
   Community Arts 6:00-9:00 Boo at the Zoo

Reliquary Bust of Saint Baudime mid-1100s. Auvergne. Copper-gilt over walnut core; ivory and horn; h. 73 cm. Église de Saint-Nectaire, Treasury, Puy-de-Dôme, France © Francis Debeaures, France