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FROM THE DIRECTOR

Dear Members,

We break new ground almost immediately this year with a concert on Friday, January 11, by Henry Threadgill. This performance by the Pulitzer Prize–winning composer and musician is the first in a series of six such events funded by a Cleveland Foundation Creative Fusion grant. Conceived by CMA director of performing arts Tom Welch, the project invites composers to create and then present new works inspired by the museum. Over the next two years, these events will also feature Luciano Chessa, Greek Ergin, Aya Nishina, Sophie Nuyts, and Aleksandar Vrebac—an international who’s who of today’s most exciting composers.

The year offers many compelling exhibitions, the earliest of which are described in this issue. Looking farther ahead, opening March 23 in the Kelvin and Eleanor Smith Foundation Exhibition Gallery is Garden Parks: The New Tide, Early Work 1940–1950. The show traces the decade during which Parks moved from working as a self-taught photographer in St. Paul and Chicago to taking European assignments for Life magazine covering fashion and celebrity life. He became a master of the photo essay, exploring social and cultural issues. On April 9, in the Kelvin and Eleanor Smith Foundation Exhibition Hall, we debut Shinto: Discovery of the Divine in Japanese Art, a show exploring the centuries-long Shinto artistic tradition. Organized by curator of Japanese art Simiul Vilmar, the exhibition features major works from collections in both the United States and Japan, including a significant number of works designated as Important Cultural Properties by the Japanese government. The next show in the Jalis and Larry Pollock Focus Gallery, opening May 29, revolves around a site-specific installation by Chinese-born contemporary artist Cai Guo-qiang.

This summer an exhibition drawn from the Morgan Library and Museum’s superb collection of illuminated manuscripts explores the many and complex roles of fantastical beasts in the Middle Ages. Medieval Monsters. Terrors, Allies, Wonders, the first show of its kind in North America, opens July 7 in the Smith Foundation Exhibition Gallery.

Watch these pages for announcements of other exciting exhibitions coming up in the summer and fall. And, in the meantime, happy 2019!

Sincerely,

William M. Griswold
Director

Horse Race at the Kamo Shrine 1616–60. One of a pair of inlaid folding screen panels; ink and color on gilded paper: Image: 170.5 x 207.7 cm. Purchase from the 21st Whose Fund, 1997.9.1. Featured in the Shinto exhibition opening April 9.
Magnificent Encore

Painstaking conservation has returned Catherine de’ Medici’s Renaissance hangings to their original glory

Renaissance Splendor: Catherine de’ Medici’s Valois Tapestries tells a captivating tale of art, power, and patronage at the French royal court. Queen mother of France from the 1560s through the 1580s, Catherine de’ Medici was well versed in using artistic displays and lavish entertainments to demonstrate the wealth and majesty of the Valois monarchy.

The Valois Tapestries are surely the most vivid manifestation of this enterprise. Woven in Brussels in the mid-1570s, they record in exquisite detail the grand entertainments—called "magnificences"—that Catherine staged to celebrate important family reunions, diplomatic visits, and political events. After Catherine’s death in 1589, the tapestries passed to her granddaughter Christina of Lorraine, who brought them to Florence that year when she married Ferdinand I de’ Medici, Grand Duke of Tuscany.

Eventually the Valois Tapestries became the property of the Gallerie degli Uffizi in Florence, where they are housed today. The current exhibition in Cleveland marks their North American debut.

The most recent episode in the tapestries’ history is one of the most fascinating: an ambitious conservation project, begun in 1998 and completed in 2018, represents an achievement nearly equal to the hangings’ creation 450 years ago. Although the Valois Tapestries are reasonably well preserved for textiles of their age, over the centuries they had become too fragile to be safely displayed. A detailed condition survey identified the problems to be addressed, which included deeply embossed dust and dirt, deteriorated fibers, small holes and tears, and the oxidation of precious metal-wrapped threads.

After testing for colorfastness of the century-old dyes, the conservators worked in small sections and gently washed each tapestry. Oxidation was removed using a weak chemical solution and a soft brush, allowing the silver and gilted silver metal-wrapped threads to glitter once again. To repair losses and deteriorated fibers, wool and silk threads were specially spun to match those in the original tapestry and dyed using modern recipes that safely re-created historic dyes. Minute stitches stabilized losses and restored visual integrity. Finally, a linen lining was hand-stitched to the reverse of each restored tapestry to help support its weight while hanging and to prevent further damage to the delicate threads. To facilitate the display of the tapestries, strips of Velcro were sewn onto a piece of heavier linen, which was then sewn to the top of the lining fabric.

Years of skilled, painstaking work have made it possible to appreciate once again the monumental ambition and regal extravagance of Catherine de’ Medici’s Valois Tapestries.
Beyond Truth

The camera may never lie, but the photographer might

EXHIBITION

Beyond Truth: Photography after the Shutter
February 10–May 26
Mark Schwartz and Batina Katz Photography Gallery (230)

EXHIBITION

Bringing to light the illusion that the medium has an inherent connection to truth. Even if a camera produces an accurate recording of a scene in front of the lens, many changes can be wrought during the transition from captured light to printed image. Beyond Truth explores the (Barbara Tannenbaum Curator of Photography)

Twentieth-century photography. The exhibition, which includes photograph from the Akron Art Museum and the Fred and Laura Ruth Bidwell Collection, is drawn largely from the Cleveland Museum of Art's holdings. The show marks the debut of 13 works owned by the museum, 7 of which are recent acquisitions. Among those is a 1926 retelling of the Narcissus myth by French photographer Laure Albin Guillot and a "portrait" by Trevor Paglen that was produced in 2017 not with a camera but by an Artificial Intelligence.

The oldest work in the show is a masterprint of a combination print from 1885: Henry Peach Robinson's allegorical Dawn and Sunset. Photographers began combining multiple negatives into a single print in the mid-nineteenth century, mostly to overcome technical inadequacies in film and equipment. This albumen print joins three separate negatives to depict a staged tableau of an old man sitting with a young mother and her infant. The technique allowed Robinson greater control over lighting and the modeling of individual poses and expressions than would have been possible with a single exposure. His goal, and that of most 19th-century practitioners, was to produce a convincing scene, a "lie" that read as the truth.

Not until the 20th century did photographers begin to exploit their ability to distort reality at will. Sandwiching several negatives between glass plates before enlarging them, Russian-born American photographer Val Telberg produced the photomontage Palmero Gnome, c. 1945–50. From a distance the image may read as a bust-length portrait, but on approach it disintegrates into a figure from a dream. A woman's face is printed on top of the dark outlines of a hand, palm leaves serve as her hair and shoulders. For Telberg, who was influenced by the Surrealists, this manufactured reality might reflect a higher truth than a "straight" portrait.

The advent of digital photography, and shortly thereafter Photoshop, made alterations easier and more seamless. Most of the photographs we encounter have undergone some form of digital postproduction. Almost all the images of people in fashion shots, celebrity portraits, and advertisements have been digitally modified to eliminate blemishes and to ensure a flawless body. South African artist Zanele Muholi references traditions of portraiture and fashion photography in a series of self-portraits entitled Sisonke Ntshangase, or "Hold the Dark Lineless." Experimenting with different characters and archetypes through pose, costumes, and props, she creates portraits that appear truthful yet are modified in one important way. The bold, self-possessed stare and high-top sneakers in Sisonke II, Oslo, 2015, suggest the power of 21st-century French kings, but white and gold are replaced by dark tones. Through Photoshop, Muholi turns her skin a deep rich black. "The black face and its details become the focal point, forcing the viewer to question their desire to gaze at images of my black figure," Muholi says. "By exaggerating the darkness of my skin tone, I'm reclaiming my blackness, which I feel is continuously performed by the privileged other."

Archetypes are also the subject of three images by the London-based collaborative duo Anderson & Low (Jonathan Anderson and Edwin Lowe). These works from their Manga Dream series series of 2009 portraying achromatic of cosplay (costume play), a popular form of Asian street culture in which young people go to extraordinary lengths to make themselves look like characters in manga (Japanese comics and graphic novels) and anime (Japanese animated films). Anderson & Low coupled straight studio portrait photography with extensive digital postproduction to allow these individuals to inhabit, at least in an image, the fictional worlds they adore. The resulting artworks help illuminate for us this media-inspired alternate world.

At what point does truth become fiction? Even the most straightforward, unmanipulated photograph communicates the photographer’s subjective vision. Cropping, camera angle, depth of field, exposure, paper type, and other choices all contribute to the meaning of the image and our interpretation of it. Artists have understood their power to shape the “truth” since the medium’s early days. It is the rest of us who are just catching on.

Swedish Modern Design

A new exhibition looks at the fresh fabrics and furnishings that revolutionized interior decoration

EXHIBITION

Color and Comfort: Swedish Modern Design
Opens February 17
Arlene M. and Arthur S. Hecht Textile Gallery (234)

Under Elektronen (Beneath the Equator)
(detail), designed 1941, Josef Frank (1885–1967) and Svenskt Tenn (Sweden, est. 1921).
Linen, silk, and cotton, woven; 59 x 59 in. Gift of Mr. and Mrs. John A. Shrubsole.

Exhibition View (detail), designed 1944, Josef Frank (1885–1967) and Svenskt Tenn (Sweden, est. 1921).
The Forsi Chair (1944), designed 1944, Carl Malmsten (1904–1976) and Svenskt Tenn (Sweden, est. 1921).
Horn, leather, and metal; overall: 29 1/2 x 22 x 27 in. Gift of Mr. and Mrs. John A. Shrubsole.

Stephan Harrison
Curator of Decorative Art and Design

Kate M. Houblock
MA Candidate, 2019
Case Western Reserve University

Devoted to themes of national heritage, color, nature, and abstraction, the new installation Color and Comfort: Swedish Modern Design features a large cache of rarely seen mid-century furnishing fabrics from the museum’s permanent collection. The exhibition also includes works of furniture, glass, and ceramic design by important Swedish industrial designers from the late 1920s to the early 1960s. Iconic pieces by the most prolific designer of that period, Josef Frank, are shown among rare examples from the studios of other artists, including Uno Gräslund, Robert Ljung and Lisbet Johs, Stig Lindberg, Sven Markelius, and Elizabeth Ulrick.

With the goal to modernize the household furnishings industry after the First World War, designers across Europe sought to make traditional, handcrafted decoration accessible not only through innovations in industrial manufacturing practices—such as larger, wider looms and machine-capable printing—but also through design, with appealing patterns that were affordable to produce.

In Sweden the push toward simple, ecologically living attracted young artisans eager to revolutionize the home furnishings industry. In the early 1930s, one such émigré was architect and designer Josef Frank, who left Austria as the persecution of Jews mounted. Typical of industrial designers of that era, Frank worked in several sectors of the furnishings industry, designing furniture and textiles for multiple companies. His influential work included brightly colored, naturalistic patterns based on botanical prints by 18th-century Swedish botanist Carl Linné.

The same palette and use of abstract patterning is evident in the examples of Swedish glass and ceramics on view in the installation. Innovations in glassblowing and machine finishing allowed manufacturers to produce works of high artistic quality at relatively affordable prices, in much the same way the textile industry had transformed the availability of well-designed fabrics. All of these works enhance our understanding of the role of Swedish interior furnishings in uplifting and brightening an otherwise Spartan existence that prevailed during both the economic depression of the 1930s and the lean postwar decades.

After the Second World War, design in Sweden took two divergent paths: one sought to reclaim historical heritage and the other followed strongly modernist trends. Evocative examples of both styles are found in the CMA’s collection.

The bright colors in contrasting patterns that Frank made famous before the war can be seen in the abstract designs he later favored. In these works, pure geometry becomes distorted in wavy, less rigid lines carefully synchronized with how these textiles would look as a curtain bunched at a window or upholstered on a couch.

Frank found kindred spirits in Sweden, especially among young professional women working in the fields of interior decoration and home furnishings. His collaboration with Estrid Ericson, founder of Stockholm-based manufacturer Svenskt Tenn, exposed his work to a broad audience through exhibitions and installations in department stores worldwide, including Kaufmann’s in Pittsburgh. Soon his work became synonymous with the best of Swedish and Scandinavian design, attracting the attention of critics and curators alike. Frank’s particular mode of organic, sinewy, naturalistic patterns laden with bright, contrasting colors on creamy white or off white, dark backgrounds also influenced other designers eager to embrace this popular stylized world.

After the Second World War, design in Sweden took two divergent paths: one sought to reclaim historical heritage appropriated by National Socialist during the war through traditional patterns and decoration, and the other followed the strongly modernist trends in contemporary architecture. Evocative examples of both styles are found in the CMA’s collection and help articulate a particularly Swedish sensibility synonymous with trends throughout Scandinavia during the 1950s and ‘60s.

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These remarkable examples represent an even larger group of works gathered during the period by the CMA’s education department for its Extensions program, which brought art to schools and libraries throughout northeast Ohio for more than 75 years. More recently, the textiles have been the subject of study for a class of graduate students from the CMA-CWRU joint program in art history and museum studies. Their research informed the development of this exhibition and has led to a much better understanding of the context of these works and their designers.

After the Second World War, design in Sweden took two divergent paths: one sought to reclaim historical heritage and the other followed strongly modernist trends. Evocative examples of both styles are found in the CMA’s collection.

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Melodi (Melody) (detail), designed 1947, Sig Lindberg (Swedish, 1915–1982) and Nordiska Kompaniet (Sweden, est. 1902).
Linen: plain weave, printed; 45.6 x 78.1 cm. Gift of Mrs. Sydney J. Shrubsole, Mrs. Louise S. Shrubsole, Mrs. Edwin T. White, and the L. E. Hoxie Fund, 1987.212

Melodi (Melody) (detail), designed 1947, Sig Lindberg (Swedish, 1915–1982) and Nordiska Kompaniet (Sweden, est. 1902).
Linen: plain weave, printed; 45.6 x 78.1 cm. Gift of Mrs. Sydney J. Shrubsole, Mrs. Louise S. Shrubsole, Mrs. Edwin T. White, and the L. E. Hoxie Fund, 1987.212
Triumphant Returns

Treasured paintings on loan to Japanese museums and archaeological collections go back on display in Cleveland

In January a new display in the Kelvin and Eleanor Smith Foundation Japanese Art Galleries features Japanese paintings that have been off view since 2014, when they were included in the exhibition *Admired from Afar* at the Tokyo and Kyushu National Museums. In addition, highlights from the archaeological holdings will return to the galleries.

The selection of hanging scroll paintings includes the monumental study *Portrait of Ozora Buzaemon* by the late Edo period (1615-1868) portraitist Watanabe Kazan (1793-1841). The seven-foot-tall Buzaemon had traveled from his home in Kyushu to the capital of Edo (Tokyo) with the hope of becoming a sumo wrestler. Despite his height, he was not a strong man; he eventually returned home with his ambitions unrealized. While in Edo, Buzaemon was the talk of the town, but for all the wrong reasons. He was treated like a freakish outcast and avoided appearing in public for fear of being stared at. However, depictions of him circulated widely through woodblock prints.

Kazan, who had a fascination with all things Western, used a device resembling a camera obscura to capture Buzaemon’s image at a gathering of intellectuals. In contrast to the sensationalist prints circulating at the time, Kazan’s portrait study captures Buzaemon’s sense of isolation and humiliation under the unwelcome spotlight of the townspeople’s gaze.

A marvelous pair of six-panel folding screens, *Brames*, by Watanabe Shikō (1683-1755) marked a cutting-edge reenvisioning of *The Tales of Ise* that engages with the Eight Bridges (Yatsushishi) theme. This Heian period (794-1185) narrative was a collection of Japanese waka poems embedded in a series of episodes about the travels of an exiled courtier from the capital Heian kyo (Kyoto).

In the narrative, the courtier stops at Yatsushishi, a place where a stream branches into eight channels, each of which has a bridge. Moved by the irises lining the channels, he composes a poem memorializing his forbidden love for a woman. The first syllable of each of the poem’s five lines is taken from the Japanese word for iris, *kukutsusabusa*. Traditionally, paintings in the album leaf or screen format based on this episode included both irises and at least a few bridges, each of which would often include eight planks. Shikō’s composition does away with the bridges altogether, and his irises are partially submerged in an abstract golden environment. Despite the irises being the only point of reference, their placement provides a sense of looking down upon the flowers as they emerge from layers of mist.

The Japanese archaeological collection has been off view since 2015, when renovations to the galleries began. Renowned archaeologist Miyao Toru, curator at the Nigata Prefectural Museum of History, has since visited the museum to examine many of the Neolithic items in storage. He was joined by members of the CMA’s curatorial and conservation teams to study the museum’s best-known Japanese archaeological piece: a cooking vessel with a signature fire-flame rim (kara). Vessels like these were produced only in the Nigata area. Based on physical examination and X-rays, Miyao ascertained that this vessel, which dates to about 2500 B.C.E., is possibly the best-preserved example of its type that he has encountered. Unlike many other examples, it retains a high percentage of its original materials. He also solved one of the vessel’s long-standing mysteries. Fire-flame rim vessels were created in a number of sizes, the largest of which measure about 50 centimeters in height. The museum’s vessel, however, is more than 60 centimeters tall. Miyao determined that the bottom 10 centimeters were removed from another Neolithic vessel to reconstruct this piece. Cooking vessels like this were generally set into the ground during use, so their bases were vulnerable to deterioration. The vessel will be displayed along with other Neolithic works, Yayoi period (c. 300 B.C.E.-A.D. 300 C.E.), and Kofun period (c. A.D. 300-710) *hanbana* (clay cylinder) figures.

Iris 1700s, Watanabe Shikō (Japanese, 1683-1755). One of a pair of six-panel folding screens; ink and color on gold paper; overall 158 x 135.4 cm. Gift of the Honolulu Foundation, 1964.203

Portrait of Ozora Buzaemon 1827. Watanabe Kazan (Japanese, 1793-1841). Hanging scroll; ink and color on paper; overall 266.8 x 133 cm. Leonard C. Hanna Jr. Fund, 1980.177

Flame-Style Storage Vessel c. 2900 B.C.E., Japan, Middle Jomon period (c. 10,000-5000 B.C.E.). Earth¬- ences with incised and applied decoration; h. 81 cm, diam. 10.8 cm. John L. Severance Fund, 1964.68

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Raúl de Nieves: Fina
The Mexican-born artist transforms humble materials into spectacular objects

Through processes of accumulation, Raúl de Nieves transforms humble materials into spectacular objects, which he integrates into the space around them to create immersive narrative environments. For Raúl de Nieves: Fina, his first solo museum exhibition, de Nieves presents a new site-specific installation of figurative sculptures that populate a central mirrored structure, bathed in dramatic light, in Transformer Station’s soaring main gallery. Narrative facets of Fina are informed by the artist’s heritage considered through this moment in history.

De Nieves, who lives in New York, traces his artistic practice back to Mexico. At school and alongside family members, he learned traditional Latin American sewing and beadwork, which now permeate his art. His most vivid childhood memories relate to what he describes as a “lifestyle of making,” in which basic material production was a part of everyday rhythms.

At age nine, de Nieves immigrated to San Diego with his mother and two brothers. He considers his art a celebration of the values—faith, perseverance, transformation, and community—that were at the heart of his family’s journey. He honors this heritage by naming the show after his mother, Josefina.

De Nieves has presented solo projects and performances at the Kitchen and the Watermill Center in New York (both 2017) and the Institute of Contemporary Art in Philadelphia (2016). He has also participated in major contemporary art surveys, including Documenta 14 (2017, Whitney Biennial 2017, and Greater New York 2013 at MoMA PS1). Currently his work is part of the Swiss Institute for Contemporary Art’s inaugural exhibition in its new building that opened in New York last summer.

Georgia on the Jury 1937
May Show juror Helen Milliken Young, Georgia O’Keeffe, and George W. Eiggers

The Cleveland Museum of Art’s May Show, one of the country’s first annual regional exhibitions, provided a venue for the artists of northeast Ohio to exhibit and sell their works. Began by museum director Frederic Whiting in 1919 as the Annual Exposition of Cleveland Artists and Craftsmen, before gaining its popular moniker based on the month in which it was mounted each year, the exhibition was enthusiastically managed by curator William Milliken, who became museum director in 1930. Under his care, local artists were able to derive income from their work, particularly throughout the Depression, a time when many might have otherwise had to abandon their chosen field.

A jury of three prominent artists, art historians, and educators was chosen each year to select from the thousands of entries. In 1937 Georgia O’Keeffe was invited by Milliken to serve on the May Show jury. An early collector of works by both O’Keeffe and her husband, Alfred Stieglitz, the museum purchased O’Keeffe’s Water White in 1930. Stieglitz’s New York gallery was a regular stop for Milliken when he was in the market to acquire works for the museum. O’Keeffe visited Cleveland in 1935 when her Red Maple, Lake George was exhibited in the museum’s 15th Annual Exhibition of American Oil Paintings.

Despite reservations about the jury system, O’Keeffe accepted Milliken’s invitation because she was interested in the work being done by artists around the country. She joined Mahonri Young and George W. Eiggers, both of whom had served on previous May Show juries. Eiggers was head of the Department of Fine Arts at the College of the City of New York after having been director of the Art Institute of Chicago, Denver Art Museum, and Worcester Art Museum. A practicing artist known for his sculpture and painting, Young was a well-respected May Show juror. O’Keeffe’s credentials were questioned in the April 11, 1937, issue of the Plain Dealer by art critic Grace V. Kelly, who described O’Keeffe’s paintings as “subtlely and delicately rendered, but with a suggestion lingering about them that a term or two in some reform school, at an impressionable period would have done a world of good.” Perhaps Kelly, a May Show artist herself (including in 1937), was slightly intimidated by O’Keeffe.

Artist entries to the 1937 May Show numbered 2,810 objects by 700 artists; of these, the jury accepted only 1,012 works by 385 artists, who included Russell Barrett Allen, Kenneth Bates, Mabel Howitt, Henry Kohler, and other luminaries of the Cleveland School. Although the jury praised the quality of the submitted watercolor paintings, they were particularly critical of the portrait class of oil painting, and they even declined to award a first prize in the category “Oil Painting, Industrial Cleveland.” The jury’s critique didn’t dampen the city’s enthusiasm, however; Clevelanders bought a significant number of works from the exhibition. The museum purchased 11 works of art for the permanent collection, including watercolors, ceramics, and oils.

The May Show was last mounted in 1993. Many of the artworks shown over the years remain in private collections and are often found at local auction houses, and thus the history of the exhibition continues to be of interest. The Museum Archives has digitized and indexed May Show entry cards and exhibition gallery views, which are accessible through the Ingalls Library website.
World Renowned. Cleveland Inspired.

Pulitzer Prize–winning composer Henry Threadgill premieres new music inspired by the Cleveland Museum of Art.

Friday, January 11, 7:30

One performance only. Special member pricing—reserve tickets now!
cma.org/performingarts
216-421-7350

A Cleveland Foundation Creative Fusion Commission

PERFORMANCES AND EVENTS

Creative Fusion: Composers Series

Henry Threadgill Fri/Jan 11, 7:30.

For more than 40 years, Henry Threadgill has been celebrated as one of the most forward-thinking composers and multi-instrumentalists in American music. Winner of the Pulitzer Prize for Music in 2016, Threadgill has been called “perhaps the most important jazz composer of his generation” by the New York Times. His remarkably agile ensemble Zooid will be augmented by the Oberlin Contemporary Music Ensemble for the world premiere of an expanded and improving chamber group. A Cleveland Foundation Creative Fusion commission. $25, CMA members $22.

Chamber Music in the Galleries

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

Wed/Feb 6, 6:00 CWRU Baroque Ensembles

MIX

MIX is for adults 18 and over. $10, $15 at the door. CMA members free.

MIX: Pop Fri/Jan 4, 6:00-10:00.

Join us for a groovy night of fun and explore Pop Art. We celebrate artists such as Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg by using everyday objects to bridge the gap between high art and popular culture.

MIX: Media Fri/Feb 1, 6:00-10:00.

Join us for an eye-popping, vividly psychedelic night of projected imagery and electronic dance music in honor of the exhibition Who-RA2: Live, which delves into the blurred line between art and mass media. The night features media-infused visuals by internationally acclaimed experimental video artist Kosumi (2011 Guggenheim Fellow), immersive electronic soundscapes by DJ White Rims, drop-in art making, gallery talks, and specialty cocktails.

Sponsored by
Three Amigos
For four of the past five years, the Academy Award for Best Director has been awarded to a Mexican filmmaker—an unprecedented achievement for foreign helmsmen. Last year it was Guillermo del Toro, who directed The Shape of Water, which also won the Oscar for Best Picture. This year’s award went to Alejandro González Iñárritu, named Best Director for Birdman (2014) and The Revenant (2015). Both films nabbed Best Picture as well. In 2013 the Best Director Oscar went to Alfonso Cuaron for Gravity. The movie, despite 10 nominations, failed to take home Best Picture. But Cuaron’s film has since gravity, the semantically biographical Rome, is one of the front-runners in this year’s Oscar race.

All three of these accomplished directors were born between 1961 and 1964, and they are friends. But they have differing artistic bent. Del Toro (Hellboy, Pan’s Labyrinth, Pacific Rim) specializes in fantasy and horror, while Iñárritu (21 Grams, Birdman) favors multipartite narratives, technological challenges, and grand themes. Cuaron (Little Princes, Harry Potter and the Prisoner of Azkaban, Children of Men) is a poet and humanist. The distinctive traits of this historic trio can be seen even in their pivotal “breakthrough” works, which we show in January and February. Admission to each film is $12, CMA members $9.

Premieres and Revivals
Tea with the Dames Tues/Jan 18, 4:45. Directed by Roger Michell. Dame Eileen Atkins, Judi Dench, Joan Plowright, and Maggie Smith reminisce, hilariously, about their illustrious careers and their long friendship. Includes archival photographs and film clips. (UK, 2015, 83 min.)

BACK BY POPULAR DEMAND Five Seasons: The Gardens of Piet Oudolf Sun/Jan 15, 1:30. Directed by Thomas Piper. This documentary profiles the revolutionary landscape designer of the High Line in New York City and Lurie Garden in Chicago’s Millennium Park. (USA, 2017, 75 min.)

Georgia O’Keeffe Tues/Jan 22, 4:45. Fri/Jan 25, 7:00. Directed by Perry Miller Adato. The only portrait of Georgia O’Keeffe allowed by the artist was shot in and around the painter’s studio in New Mexico, as the then-86-year-old O’Keeffe reflects on her life and work and her marriage to Alfred Stieglitz. (USA, 1977, 106 min.)

More Art Updates Sun/Jan 27, 1:30. Tues/Jan 29, 1:45. Directed by Jody Hassett Sanchez. This new documentary focuses on ArtPrize, an unusual international art competition held every fall in Grand Rapids, Michigan. Cleveland premiere. (USA, 2017, 76 min.)

Norma Rae Sun/Feb 3, 1:30. Directed by Martin Ritt. With Sally Field, Beau Bridges, and Ron Leibman. Sally Field won her first Oscar for her iconic performance as a poor, single, Southern textile worker who risks much to unionize her mill. (USA, 1979, 175 min.) Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members $7. Around India with a Movie Camera Tues/Feb 5, 4:45. Fri/Feb 8, 7:00. Directed by Sandhya Suri. With Mahatma Gandhi, Sabu, Surviving film footage of India during the five decades before independence has been assembled into this evocative and expansive nonfiction feature. Cleveland premiere. (UK, 2018, 76 min.)

Impulse Fri/Feb 15, 7:00. Directed by Emilio Estevez. Spanish dancer and choreographer Rocio Molina combines traditional flamenco with modern dance and avant-garde theatrics. Cleveland premiere. (France, 2017, 85 min.)


Three Amigos
John Ewing
Curator of Film

Two from Elena Ferrante

These two Italian movies were derived from novels by Elena Ferrante, author of My Brilliant Friend.

Troubling Love Fri/Jan 4, 7:00
Directed by Mario Martone. An artist living in Bologna returns to her native Naples when her vivacious mother dies. Not believing the official cause of death (suicide), she launches her own investigation. (Italy, 1995, 104 min.)

Days of Abandonment Sun/Jan 6, 1:30. Directed by Roberto Faenza. With Margherita Buy and Gaspard Ruggero. A wife and mother who loses her husband to a younger woman eventually, after much torment, finds herself. (Italy, 2003, 96 min.)

Eyes on the PrizeWinners

Two recent documentaries focus on the co-recipients of the 2018 Nobel Peace Prize. Both individuals work to end sexual violence as a weapon of war.

The Man Who Mends Women Fri/Jan 18, 7:00. Directed by Thery Michiel. This film profiles Denis Mukwege, a physician and human rights advocate in the Democratic Republic of Congo who has aided thousands of sexually abusing women during the past two decades. Prior to winning the Nobel Peace Prize, Mukwege was awarded CWRU’s Alumnae Award in 2014. (Belgium/ Congo/USA, 2015, 112 min.)

On Her Shoulders Sun/Jan 20, 1:30. Directed by Alexandros Bombach. The subject of this new film is Nada Metani, a young Iraqi Yazidi woman who became a human rights activist after surviving genocide and sexual slavery at the hands of ISIS. (USA, 2018, 95 min.)

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Tea with the Dames Tues/Jan 18, 4:45. Directed by Roger Michell. Dame Eileen Atkins, Judi Dench, Joan Plowright, and Maggie Smith reminisce, hilariously, about their illustrious careers and their long friendship. Includes archival photographs and film clips. (UK, 2015, 83 min.)

BACK BY POPULAR DEMAND Five Seasons: The Gardens of Piet Oudolf Sun/Jan 15, 1:30. Directed by Thomas Piper. This documentary profiles the revolutionary landscape designer of the High Line in New York City and Lurie Garden in Chicago’s Millennium Park. (USA, 2017, 75 min.)

Georgia O’Keeffe Tues/Jan 22, 4:45. Fri/Jan 25, 7:00. Directed by Perry Miller Adato. The only portrait of Georgia O’Keeffe allowed by the artist was shot in and around the painter’s studio in New Mexico, as the then-86-year-old O’Keeffe reflects on her life and work and her marriage to Alfred Stieglitz. (USA, 1977, 106 min.)

More Art Updates Sun/Jan 27, 1:30. Tues/Jan 29, 1:45. Directed by Jody Hassett Sanchez. This new documentary focuses on ArtPrize, an unusual international art competition held every fall in Grand Rapids, Michigan. Cleveland premiere. (USA, 2017, 76 min.)

Norma Rae Sun/Feb 3, 1:30. Directed by Martin Ritt. With Sally Field, Beau Bridges, and Ron Leibman. Sally Field won her first Oscar for her iconic performance as a poor, single, Southern textile worker who risks much to unionize her mill. (USA, 1979, 175 min.) Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members $7. Around India with a Movie Camera Tues/Feb 5, 4:45. Fri/Feb 8, 7:00. Directed by Sandhya Suri. With Mahatma Gandhi, Sabu, Surviving film footage of India during the five decades before independence has been assembled into this evocative and expansive nonfiction feature. Cleveland premiere. (UK, 2018, 76 min.)

Impulse Fri/Feb 15, 7:00. Directed by Emilio Estevez. Spanish dancer and choreographer Rocio Molina combines traditional flamenco with modern dance and avant-garde theatrics. Cleveland premiere. (France, 2017, 85 min.)


NEW RESTORATION! Peppermint Soda Feb/19, 1:45. Fri/Feb 22, 7:00. Directed by Diane Kurys. This classic French coming-of-age story focuses on two sisters who find 1630 to be a year of awakenings. Cleveland premiere and revival premiere. (France, 1977, 101 min.)


**Admission Unless noted, all films show in Morley Lecture Hall and admission to each is $12, CMA members $9.**
Dressing for the Photographer: Georgia O’Keeffe and Her Clothes
Sun/Feb 3, 2:00

Learn how O’Keeffe created a persona that still dominates the American imagination. Featuring the curator of Georgia O’Keeffe: Living Modern, Wanda M. Corn.

Contemporary Artists Lecture Series: Carmen Winant Sat/Feb 16, 2:00–3:00, Garrett Auditorium. Photographer Carmen Winant does not author her own pictures. Instead, her work circulates within the world of found and often anonymous camera-made and machine-printed images. In her lecture “Unmaking the Picture,” Winant discusses how photography can be used to complicate and complicate feminist narratives. Free; registration required.

Made possible by the Freer and Warren H. Rapp Contemporary Art Fund.

Salon Series: Transcriptions, Translations, and Transformations: Carl Pope and Lisa Langford in Dialogues Fri/Feb 22, 7:00, Ames Family Abram. The exhibition Who RUZ? Day is built around the largest-ever installation of Carl Pope’s The Bad Air Smelled of Roses, 108 letterpress posters made between 2004 and 2018. The artist Pope and actor-playwright Lisa Langford contemplate the nature and consequence of blackness through a multisensory exploration of their individual processes of transcribing, translating, and transforming their source materials into multiple media. Moderated by Key Jo Lee, assistant director for academic affairs. Free; registration advised.

Salon Series: Carl Pope and Lisa Langford Fri/Feb 22, 7:00, Free
The Bad Air Smelled of Roses is “the most important installation in the US right now.”—Hyperallergic

Join in Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions available (byo). Call 216-707-2488.
Art & Literature Book Club Sun/Feb 10 and 17, or Wed/Feb 13 and 20, 130, Discuss Claudia Rankine’s Citizen: An American Lyric in two sessions over two weeks: a gallery talk in Who RUZ? Days Media and the Fine Art Print during week one; a roundtable book discussion during week two. Sign up for either Sun or Wed sessions. $15, CMA members $10; preregistration required.

For Teachers
Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2488 or visit cma.org
Distance Learning For information on topics, visit cma.org/learn or contact Diane Gisz (216-707-2464 or dgisz@clevelandart.org).
Early Childhood Educator Workshop Series One Sat per quarter 10:00–1:00. For details, contact Molly Phillips at mollyp@clevelandart.org. Sign up for the series or individual workshops. Register at 216-421-7550. 325.
Sat/Jan 26 Experiments with Art/Apr 6 How Artists See the World Professional Development Comes to You! To learn more about workshops or to book a visit to your facility meeting or professional development day, contact TeachingInnovationLab@clevelandart.org. To register for workshops, call 216-421-1330.

Transportation Visit cma.org/plan or email TransportationUnit@ clevelandart.org.

Art Stories
Every Sat, 1:00–1:30. Dead, look, and play! Join us for this weekly story time that celebrates children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the atrium and ends with a gallery walk. Free.

20 January/February 2019
www.clevelandart.org
Saturday Studios: Classes for Children and Teens
Spring Session: Eight Sat./Mar 16-May 11 (no class Apr 20), 10:00-12:00 or 1:30-3:30. Want to take a class at the same time as your child? Check out Studio Classes for Adults on Fridays and Saturdays. For classes for 2 to 4-year-olds on Fridays, see My Very First Art Class.
Fees and Registration: $20, CMA members $18. Early registration, $18, through the ticket center. $15 late fee per order beginning one week before class starts.
10:00-10:45 My Very First Art Class (ages 2-4)
10:00-12:00 Play like an Artist (ages 4-5)
10:00-12:00 Curiosity Lab (ages 6-8)
1:30-3:30 Creative Challenges (ages 9-11)
Portfolio Prep (ages 14-18) Eight Sat./Mar 23-May 11

Friday-Night Minis
Try something new in a four-week mini-session. We’re excited to offer all ages workshops for adults and for children accompanied by their favorite grown-ups.
Encaustic (all ages) Four Fri./Feb 22, 6:30-8:30. Instructor: Michelle Marcelli. $140, CMA members $120.
Ceramics: Form and Function (all ages) Four Fri./Mar 8-29, 6:30-8:30. Instructor: Laura Ferrando. $140, CMA members $120.
Textiles: Weave, Wear, Weave (ages 8-14) Four Fri./Mar 8-29, 6:30-8:30. Instructor: Donna Farhman. $125, CMA members $100.
Land Art (all ages) Four Fri./Mar 3-28, 6:30-8:30. Instructor: Jessica Wassell. $140, CMA members $120.

You Ask, We Answer
“What type of shoe was worn with a suit of armor?” asked a visitor after strolling through the museum’s Jerk, Joseph and Morton Mandel Armor Court.
The part of a suit of armor that protects the foot is called a sabaton. To protect the steel sabatons from chafing his skin, a knight wore woolen leggings that extended down to cover his feet, socks as we know them today were not in use during the Middle Ages. He also wore leather shoes, as sabatons did not have soles. Stephen Fiegel, curator of medieval art, provides more insight:


Homeschool Studios
Homeschool Open House (all ages) Wed./Jan 16, 10:00-5:00. Play-friendly creative challenges, gather information on upcoming homeschool workshops, and more! Free, registration requested.
NEW! Homeschool Workshops
Third Wed. of each month, beginning Feb. 13-30. Parents must accompany children age 10 and under. $12, CMA members $10. Register online at cma.org/learn/adult/homeschool. Wed./Feb 20 Experiment + Play Wed./Mar 20 Do You Wonder? Wed./Apr 17 Breaking the Rules Wed./May 15 Think Like an Artist

Adult Studio Classes
Spring Session: Eight-week classes. Mar.-May. Register online at cma.org/learn/adult/adult-studios.
TUESDAYS
Still-Life Painting (beginners) Eight Tue./Mar 19-May 1, 10:00-12:00. Instructor: Susan Gray Bé. $240, CMA members $210.
Creative Drawing (all skill levels) Eight Tue./Mar 19-May 1, 1:30-3:30. Instructor: JoAnn Renz. $240, CMA members $210.

WEDNESDAYS
Drawing in the Galleries (all skill levels) Eight Wed./Mar 20-May 5, 10:00-12:00. Instructor: Susan Gray Bé. $245, CMA members $215.
Watercolor in the Evenings (all skill levels) Eight Wed./Mar 20-May 5, 6:00-8:00. Instructor: Jesse Rhinehart. $240, CMA members $210.
Workshop Wednesday:
Linoleum Block Printing (all skill levels) Wed./Mar 13, 6:00-8:30. Instructor: Michelle Marshall. $50, CMA members $40.
Workshop Wednesday:
Digital Photography (all skill levels) Wed./May 1, 6:00-8:30. Instructor: Bob Pinter. $50, CMA members $40.

FRIDAYS
Compositions in Oil (all skill levels) Thu./Mar 22-May 13, 10:00-12:00 (no class Apr 19). Instructor: Susan Gray Bé. $240, CMA members $210.

SATURDAYS
Abstract Painting (all skill levels) Eight Sat./Mar 16-May 5, 10:00-12:00 (no class Apr 20). Instructor: Susan Gray Bé. $245, CMA members $215.

Community Arts
Enjoys Community Arts artists and performers at area events. For more information, visit cma.org.
Parade the Circle Sat./Jun 8. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 30th annual Parade the Circle. The theme for this year’s parade will be announced soon.
Parade the Circle Leadership Workshops: To get help planning your parade ensemble, leaders of families and friends groups, schools, and community organizations can enroll in free training workshops in parade skills. Workshops begin March 5 and run for six Tuesdays, 6:30–9:00 p.m., at the Community Arts Studio. For more information and a schedule, call 216-707-2483 or email commartsinfo@cleveandart.org. Public workshops begin in May.
Art Crew: Members 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 $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or email commartsinfo@cleveandart.org.

Community Arts generously sponsored by Medical Mutual.
Elegant Evening Benefits
Valois Tapestries

In November the Cleveland Museum of Art and Friends of the Uffizi welcomed guests to the museum for a benefit evening celebrating Renaissance Splendor. Catherine de’ Medici’s Valois Tapestries. On loan from the Uffizi Galleries in Florence, the tapestries are on view, through January 21, for the first time in North America and exclusively at the Cleveland Museum of Art.

Walking in O’Keeffe’s Footsteps

The landscape of Santa Fe, New Mexico, has long captured the imagination of artists, including Georgia O’Keeffe. In October, CMA curator of American painting and sculpture Mark Cole and a group of CMA members experienced the beauty that inspired the artist.

Over four days, they toured the collections of the New Mexico History Museum, Georgia O’Keeffe Museum, and Museum of International Folk Art. After attending the Santa Fe School of Cooking for a demonstration featuring some of O’Keeffe’s recipes, they traveled to the artist’s historic adobe home and studio in Abiquiu.

Santa Fe CMA members enjoyed the sights of Santa Fe with Mark Cole, curator of American painting and sculpture.

a place that inspired many of her paintings. A driving tour of Ghost Ranch, a 20,000-acre retreat, offered amazing views of many of her favorite sites. A visit to the spectacular home of a private collector rounded out the trip.

For more information about the CMA’s travel programs, contact Annalouise Suden, director of stewardship and donor relations, at asuden@cleavelandart.org.

2018 Founders Circle Dinner

The annual Founders Circle Dinner recognizes the museum’s most generous friends and benefactors. This year’s special guest was Jock Reynolds, immediate past director of the Yale University Art Gallery, a position he held with great distinction for two decades. The gallery is widely regarded as having one of the country’s oldest and most important art collections at a university.

Reynolds shared his insight into the “teaching museum,” an especially timely subject for the CMA. Through its strategic plan, Making Art Matter, the museum has introduced important initiatives that will strengthen its position as a teaching museum dedicated to the pursuit of education.

These generations from left: Anne Carter, CMA life trustee Leigh Carter, and CMA trustee Leigh H. Carter.

From left: Bernie Flinner, Margaret Dobins, Pete Dobins, and Tim O’Brian.

Dr. Ronald Pass and CMA trustee Loyal Wilson

PHILANTHROPY NEWS
Rania Matar at Transformer Station

In late October photographer Rania Matar joined Donor Circles members at Transformer Station on Cleveland’s West Side for a private viewing of In Her Image: Photographs by Rania Matar, an exhibition of 43 large-scale color images.

The exhibition surveys four series by the artist, including L’Enfant-Femme, which explores girls hovering between childhood awkwardness and womanly awareness. Matar rephotographed some of those same girls three years later to create Becoming, pairs of images chronicling their transition toward womanhood.

A Girl and Her Room portrays teens in their bedrooms—the personal spaces that best reflect their inner selves. The final series, Unspoken Conversations, juxtaposes adolescent daughters and their middle-aged mothers to convey the complexity and universality of the mother-daughter relationship.

In Her Image: Photographs by Rania Matar runs through January 13.

Leave a Legacy of Transformative Art

Creating a will is one of the most enduring ways to support the people you love. It’s also a powerful way to leave your legacy at the Cleveland Museum of Art. To make your estate planning as simple and straightforward as possible, we’ve partnered with FreeWill.

With FreeWill, you can write your will at no cost to you, regardless of whether you choose to include a gift to the museum (but we hope you do!). For more information, contact Diane Strachan, director of philanthropy, at 216-707-2385 or dstarchan@clevelandart.org. Or visit Freewill.com/cma to get started.

The CMA does not provide legal, tax, or financial advice and does not endorse any provider of such services. Any information in these materials is general in nature. You are encouraged to consult with your own professional advisors regarding your specific situation and wishes.

Thanks

The museum recognizes the annual contribution of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

Mr. and Mrs. Milton Maltz
Barbara and Morton Mandel
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Edith D. Miller
Beth Mooney
Mr. John C. Morley
Scott C. Mueller
Mr. and Mrs. Stephen E. Myers

GALLERY GAME

MIXED-UP MASTERPIECES

Some of these trees were planted here by mistake! Find the artworks in which they do belong.

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

Molly Phillips, Gallery Teaching Fellow
Vessela Kouzova, Graphic Designer
New in the Galleries

GALLERIES 240A, 241C, and 238

The exhibition Taming Tigers, Releasing Dragons: Masterpieces of Buddhist Art, which opens on February 8 and runs through August 11, brings together paintings, sculptures, and a priest’s robe from the museum’s renowned collection, inviting visitors to explore gallery 240A and adjacent spaces.

Buddhism, one of the five major world religions, was introduced from India to China around AD 200. The most revered Buddhist divinity in East Asia is Guanyin, the bodhisattva of infinite compassion (Avalokiteshvara, in Sanskrit), who perceives all beings in need of salvation and reveals himself in many forms. Having attained enlightenment, bodhisattvas are destined to leave this world and become a Buddha, but instead vow to remain on earth and help those in distress.

The 11-headed Guanyin, in particular, keeps his eyes and ears open in all directions. His main head enhanced by 11 small ones and standing more than seven feet tall, the museum’s graceful 12th-century wood sculpture (on view in gallery 238 at the northern end of the west aisle) reminds us—through its garment and heavy jewelry—that the historic Buddha Shakyamuni was originally an Indian prince. Afterward he reached enlightenment and entered nirvana, a state free of suffering, desire, and sense of self, where all beings are released from the effects of karma and the cycle of death and rebirth.

New on display in gallery 240A is a smaller porcelain sculpture depicting Guanyin as a woman seated on a rock island, holding in her left hand a scroll that symbolizes knowledge. The figure’s flowing garment and other fine details reveal exceptional craftsmanship. The sculpture bears the rare seal of the sculptor He Chaozong, who ranks among the best early 17th-century potters from Dehua. Dehua porcelain figures were produced for the domestic market and for export to Europe. In China, such items would have furnished a house altar or the desk of a scholar.