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Teach to Learn Special section about new initiatives in public and academic engagement.

Cai Guo-Qiang Clarissa von Spee introduces the Chinese-born artist who creates his work with gunpowder.

Edward Burtynsky Barbara Tannenbaum shares the artist’s striking aerial photographs of the human impact on bodies of water.

Cenk Ergün The Turkish composer is the second Creative Fusion artist to present a world premiere.

MIX May and June bring Japanese-inspired Matsuri and Punjabi-infused Bhangra.

Solstice The party of the year begins the evening of Saturday, June 22, and ends on Sunday morning.

Education Talks, tours, workshops, studios, and more.

Parade the Circle The annual loop around Wade Oval steps off Saturday, June 8.

Film John Ewing offers a long-suppressed series on modern Greece as well as new and classic films including My Brilliant Career.

Philanthropy News Supporter profiles, news, and event photos.

New in the Galleries Lace from Italy.

FROM THE DIRECTOR

Dear Members,

Shinto: Discovery of the Divine in Japanese Art, which explores the centuries-old Shinto artistic tradition, is on view in the Kelvin and Eleanor Smith Foundation Exhibition Hall. Don’t miss this once-in-a-lifetime exhibit that includes works designated Important Cultural Properties by the Japanese government, many of which have never before traveled to the United States. Note that the exhibition will close for three days, May 20 to 22, in order to change displays of light-sensitive treasures.

Sometimes hardship engenders progress. When an oil slick ignited on the Cuyahoga River in 1969, images (the most famous of which was actually taken from a “river fire” years earlier) served to rally the nation around the need to protect water and clean up the environment. As part of Cuyahoga go, a citywide commemoration of the 50th anniversary of the 1969 Cuyahoga River fire and celebration of the progress made since then toward clean water for all, the CMA presents two exhibitions that highlight the impact of human behavior on the environment. Featuring the work of renowned contemporary artists Cai Guo-Qiang and Edward Burtynsky, these shows draw attention to current threats to clean, sustainable water and encourage visitors to reflect on individual actions that can impact the future of our planet. Read about them on pages 12 and 14.

A number of exciting new initiatives are under way in our Department of Public and Academic Engagement. These wide-ranging efforts are outlined in an extended article beginning on page 5.

The next in a groundbreaking series of concerts under the auspices of the Cleveland Foundation Creative Fusion program takes place the evening of Wednesday, May 8, when Cenk Ergün leads the world premiere of his work inspired by and performed in our Ames Family Atrium. And two perennial favorite events are back in June—Parade the Circle on Saturday the 8th and Solstice on Saturday the 22nd—to help you properly kick off your summer.

Finally, I ask you to join me in congratulating Emily Liebert on her recent promotion to curator of contemporary art. We look forward to exciting presentations and acquisitions under her leadership.

Sincerely,

William M. Griswold
Director
**EXHIBITIONS**

Shinto: Discovery of the Divine in Japanese Art Through Jun 30, closed for rotation May 20–22, Kelvin and Eleanor Smith Foundation Exhibition Hall. Showed in two rotations, this exhibition introduces works from the 10th to the 18th century that exemplify the worship of divinities called kami (pronounced kah-mee). Featured are treasures from shrines and temples never before seen outside Japan and many works designated as important Cultural Properties by the Japanese government.

Organized with the special cooperation of the Nara National Museum.

Presenting Sponsor
E. Rhodes and Leona B. Fullbright Foundation

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**Effective Date:** 4/20/21

**Additional Support:**

**∞**

**Organized by the National Museum of Art, Tokyo, in collaboration with The Cleveland Museum of Art.**

**Indian Combat**

Edmonia Lewis, Marble, 1868

We three warriors were called forth to be, forever, enemies. Stolen from marble, pressed into slaughter, we never weary. We seek no asylum except the perpetual hatchet, the eternal blade, the never-ending arrow, our fists that swallow our senses till we’ve carved ourselves into memorials for causes long forgotten. Our fight was forged by a free brown woman’s brunt, her design for all our fates entwined like fingers laced in prayer for victory, then mercy, then dug into the Earth to resurrect our embattled lives lived just as her own: pounded into memory with mettle on stone.


**Tyehimba Jess, award-winning poet and DAMLI scholar-in-residence at the CMA, framed our initiatives to bring new voices into the museum field in a fresh way: “The program is investing in a dialogue rather than a monologue. We’re at a juncture in our history where monuments and traditions and the institutions that we have traditionally considered cornerstones are being questioned in radical and inventive ways.” Jess and the participants are helping the museum bear new voices and share new ways of seeing. For example, Jess’s poem “Indian Combat,” inspired by a work in the CMAs collection, is on display in the Payne Fund Gallery (207) next to the sculpture itself.

**New Voices**

**Indian Combat**

Edmonia Lewis, Marble, 1868

**Pioneering initiatives bring fresh perspectives via the Department of Public and Academic Engagement**

**Teach to Learn**

A as educators, we realize that there is no better way to learn than through teaching but also that students often illuminate new ways of understanding that can change everything we think we know. In that spirit, we share with you the work of a group of students who are participating in the Diversifying Art Museum Leadership Initiative (DAMLI) funded by the Ford Foundation and the Walton Family Foundation. In October 2017 the Cleveland Museum of Art became one of 20 institutional recipients of this monetary award, with which we have established a tiered mentorship program for high schoolers, undergraduate students, and graduate students.

Tyehimba Jess, award-winning poet and DAMLI scholar-in-residence at the CMA, framed our initiatives to bring new voices into the museum field in a fresh way: “The program is investing in a dialogue rather than a monologue. We’re at a juncture in our history where monuments and traditions and the institutions that we have traditionally considered cornerstones are being questioned in radical and inventive ways.” Jess and the participants are helping the museum bear new voices and share new ways of seeing. For example, Jess’s poem “Indian Combat,” inspired by a work in the CMAs collection, is on display in the Payne Fund Gallery (207) next to the sculpture itself.

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Currently Under Curation Teen Program

What It Takes

Curator Mark Cole leads a gallery talk with CUC students, providing insight into the details of designing an exhibition space: deciding on gallery layout, wall colors, and themes; framing and placing artwork; and writing descriptive labels.

Through the Cleveland Foundation’s generous support, the Currently Under Curation (CUC) program welcomes teens into the research-driven, creative work of museum professionals. Participants gain access to CMA staff and resources as they collaborate to conceptualize, research, design, and produce exhibitions featuring work from local collections and artists. It’s an immersive, rigorous learning experience that expands student awareness of career pathways in the arts while preparing them for college. A partnership with the Cleveland Public Library brings CUC exhibitions to select library branches. Public displays let students witness the museum process and artists. It’s an immersive, rigorous learning experience that expands student awareness of career pathways in the arts while preparing them for college. A partnership with the Cleveland Library brings CUC exhibitions to select library branches. Public displays let students witness how their collective work enriches the community and the museum.

Recently on a Wednesday night in a museum classroom, Cullen Williams-Freeman, Yomirlyn (Yomi) Gonzalez, and 14 peers focused intently on reproductions of artworks created by Cleveland artists between 1935 and 1939 under the Works Progress Administration (WPA) program. Images were taped to walls in various configurations as the group determined how the prints best convey the story and themes they aim to share. Museum educators Darius Steward and Sabine Kretzschmar looked alongside the teens, asking guiding questions. Cullen and Yomi stepped away to tell us about their experiences in the CUC’s pilot cohort.

What are your personal highlights from participating in this program?

Cullen: I get to see work that I wouldn’t normally get to see. These WPA prints have been sitting around in storage! Also, as an artist and illustrator, I have to problem-solve. This is another way for me to utilize that skill. It speaks to me. I think it would speak to anybody who is interested in puzzles and challenges.

Yomi: Going into different parts of the museum that most people don’t get to see is like getting a secret VIP pass. We visited the conservation lab, where we saw the backs of artworks and what certain artworks looked like before they were conserved. When we went the second time, the conservators let us touch the objects they were working on. I held an incredibly old ivory statue of Mary and Jesus. I was so amazed that now I’m looking into going to school for conservation.

How has participating in this program affected your relationship with the museum?

Cullen: I’ve been able to meet so many wonderful staff members. Everyone’s career interests me. If something were to result from working with this museum, I would be so happy to take that offer. Also, I am exposed to more art because of free exhibition tickets. I went to Jazz Age with my color theory classmates from the Cleveland School of the Arts, Kusama, and Georgia O’Keeffe. I’ve come here with friends before, but because of all this, I’m now the tour guide for them.

Yomi: I’d never been to the CMA. I recently changed schools and hadn’t been out much in Cleveland. Experiencing the city and the museum like this has been a big part of making me feel grounded here in a good way. I love being at the museum, and I don’t mind staying after school. I plan on joining the summer cohort. For my whole life, I’ve not wanted to stay in Ohio. But now, I would totally go to school for 1.5 years.

Where do you imagine yourself in 10 years?

Cullen: I would like to start some type of illustration studio, working with writers and artists to see what kinds of crazy collaborations we come up with. To me, the most interesting museum career field is conservation. I could watch art conservation videos on YouTube for hours. I would do that if I could get hired without having to go to school for 1.5 years.

Yomi: I want to be a curator or a conservator. As an artist, I make realistic art, working from photos. Restoration takes something I already enjoy and makes me part of preserving the history of so many people—it’s mind-blowing! With curating, I’d be able to show people artworks that I care about. This program gives us a lot of ideas for that. We are prompted to think freely. If I were to become a curator, I would try to keep that same mindset.

What is it like to work with the program’s facilitators?

Cullen: Sahine and Darius are fantastic. They work so well together. I love that they tell us “just enough” but keep us thinking.

Yomi: They guide us, but they’re not suffocating. They make us feel at home. Being surrounded by amazing adults who are doing stuff they love inspires me as I think about my future.

Through May 6, MLK Jr. Library Branch

The inaugural Currently Under Curation WPA print exhibition, Ascension, Depression, Progression, debuted Mar 22.

May 24–Jun 23, MLK Jr. Library Branch

View works from Zygate Press’s archive of contemporary fine-art prints. Opening reception Thu/May 23, 5:00–7:00.

May 31–Jun 30, Langston Hughes Library Branch

Discover how these young curators use everyday objects to tell their stories and reimagine a museum gallery. Opening reception Thu/May 30, 5:00–7:00.

Discover how these young curators use everyday objects to tell their stories and reimagine a museum gallery. Opening reception Thu/May 30, 5:00–7:00.

For more information, visit www.clevelandart.org. Or phone 216.707.2578.
Graduate Summer Seminar

In the summer of 2018 the Cleveland Museum of Art greeted its first cohort of graduate fellows, who participated in a two-week seminar created as an intellectual incubator to test new ideas, methodologies, and practices for public engagement in a museum context. Participants were exposed not only to the CMA’s collections but also to a broad spectrum of cultural institutions and communities in Cleveland. The museum’s extensive network of partnerships offers these emerging scholars and artists a view into the city’s unique offerings and potential for innovative artistic and scholarly engagement with the public. Each fellow received a prompt from an artist from which they were to create an artist book. The projects fell in line with the seminar’s curriculum focus, “Book Arts: Embodied Attention/Material Inquiries.” Activities were designed by Nanette Yannuzzi, professor of studio art, installation, sculpture, and book arts at Oberlin College and recipient of a DAMLI summer faculty residency. The lessons focused on an object’s materiality, or how it’s constructed and what it’s made of, and its transformation over time, in order to expand the stories that can be told about it. Morning experiments in the galleries led to experiments in bookmaking in the afternoon.

Kenturah Davis, an artist and a 2018–19 DAMLI graduate fellow, reflected on the museum’s galleries: “When wandering into the light-filled and architecturally integrated armor court that conveys a sense of permanence of Western power (while completely divorced from the costs of conquest), the striking contrast with the modest African galleries just (literally) below comes into full view. What does it mean to be an encyclopedic institution today? Is there another version of ‘inclusivity’ that shifts its focus from the (perhaps impossible) task of representing all people with equal effort to being more transparent about the complicated histories of its collection as it stands today?” Her final project for the seminar became a visual manifestation of these questions. Davis designed an accordion-fold artist book to begin to work through these questions. Written in the opening pages are the defining statements of the museum. The following pages display inkless inscriptions. The book has a cavity holding a block of charcoal that can be used to render the text visible.

Kenturah Davis, Examining an old lamp.

Student Guides at the CMA

Students from Cuyahoga Community College, Cleveland State University, and Case Western Reserve University have been working together to develop permanent collection tours. Guides engage with staff as they research the collection and connect to their own academic interests. Beginning with an intensive two-day summer training course, guides commit to a full academic year of biweekly on-site training seminars. Tour topics include: Disorienting Objects, Mary McPheeters (CWRU, Mathematics); Transition in Life: Who We Are Taught to Be and Who We Ought to Be, Marisa DeMaria (Tri-C, Art History); and More Than Meets the Eye: When Meaning Isn’t Immediately Clear, Hannah Boylan (CWRU, Medical Anthropology/Cognitive Science).

Kimaka Carlisle, Examining an old lamp.

DAMLI
The Diversifying Art Museum Leadership Initiative is a matching-grant pilot program funded by the Walton Family Foundation and the Ford Foundation.
Mentorship at the CMA

In the summer of 2018, Adriana Nelson, a junior at John Carroll University majoring in East Asian studies and English, became a CMA student guide and an intern for Sonya Rhie Mace, George P. Bickford Curator of Indian and Southeast Asian Art. We asked them to describe the importance of their collaborative relationship.

What did you learn from the experience?

Sonya: Adriana showed me firsthand that art of the long-ago and far-away can be inspiring and relevant to anyone. She has the ability to take esoteric subjects and fold them into meaningful conversations about today’s world.

So far, you have worked together for almost a year. What has been the most memorable moment of your time together?

Adriana: The most memorable moment was seeing the Tangut Xi Xia dynasty (1038–1227) and the famous Tun Guan (Tangut) Buddha image at the Cleveland Museum of Art. It was an exciting moment to see this magnificent work of art.

Tell us about each other.

Sonya: Adriana has incredible poise and style, and she is brilliant, hard-working, and already an accomplished leader. This is no doubt at least partly because she was raised by a remarkable woman. Charlotte Nelson was born in East Cleveland, the 11th of 13 children, and she raised her two daughters on her own in South Euclid. While Charlotte was never exposed to Asia or Buddhism, she encouraged Adriana’s interest in the subjects, which began sometimes scientific elements. She emphasized that the importance of studying art involves plunging into the symbols of each piece rather than just observing them, to progress beyond your initial reaction to the works. This idea applies to any other researchable subject, and it has gained importance for my course of studies.

What is your favorite part of working together?

Adriana: I learned from Dr. Mace that in order to understand an art object, one must understand its historical, religious, geographical, sociological, and sometimes scientific elements. She emphasized that the importance of studying art involves plunging into the symbols of each piece rather than just observing them, to progress beyond your initial reaction to the works. This idea applies to any other researchable subject, and it has gained importance for my course of studies.

What was the most challenging part of working together?

Sonya: Without the extraordinary mentors I have had throughout my life, I would not be where I am today, working a dream job in the career of my choice. Mentoring interns and students is a way for me to pass on the knowledge that my mentors so generously gave me. Furthermore, the Indian and Southeast Asian collections at the museum are ideal for teaching because they include some of the finest known examples. Since most of the area’s schools and universities do not teach South Asian art history in depth, I wish to do what I can to fill the void for those who are interested.

Why is mentorship important to you?

Adriana: For me, it’s raising questions and awkward pauses. I’m aiming to improve the quality of my questions not only to challenge my audience but also to galvanize my tours.

As a student guide, Adriana designed eight tours of the Indian galleries. The first student-guide tours and talks debuted to the public in April. She graduates from John Carroll University this May. Next year, as the recipient of a J. William Fulbright Foreign Scholarship, Adriana will spend 10 months in China researching Buddhist cave temples of the Tangut Xi Xia dynasty (1038–1227).
EXHIBITION

Cai Guo-Qiang, Cleveland, and the Cuyahoga River

Cai Guo-Qiang: Cuyahoga River Lightning marks the first time works by the acclaimed Chinese artist Cai Guo-Qiang are brought together in Cleveland. A star in the field of contemporary art, Cai choreographed the fireworks for the 2008 Beijing Olympic Games and has exhibited his Ignited-gunpowder works in color at the Prado Museum in 2017 and the Uffizi in 2018. He did not hesitate to collaborate with the Cleveland Museum of Art on a project that commemorates a difficult moment in the city’s history: when the Cuyahoga River caught fire in 1969, and the remarkable recovery of its watersways. The challenge for Cai was to transform the event and the ensuing cleanup endeavors into the language of his art. His works on display offer an inspiring visual experience and new ways of perceiving the human/fish relationship to nature.

The exhibition borrows its title from Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art, which Cai ignited in the presence of a group of museum members last year. Cai chose to depict an aerial view of the river from the bend where it burned to the point where it feeds into Lake Erie and emphasized its meandering by extending the river beyond the canvas. Additional gunpowder amassed at the stretch of the river where the fire took place left a dense conglomeration of burned, dark spots and sparks, marking an increased intensity of the fiery ignition. Cai sees the Cuyahoga River as a dynamic artery through the city, and in the sense of traditional Chinese medicine, he compares the course of the river to a path through which vital energy (qi) flows. Stagnation of its flow causes illness. In other words, if the river water is stagnant and polluted, the city lacks the life energy to prosper and thrive.

Cai Guo-Qiang: Cleveland, and the Cuyahoga River

The second panel on the right shows a dark purple meandering by extending the river beyond the canvas and entering the city. The spirit of traditional Chinese landscape paintings and the river feeds into Lake Erie and emphasizes its meandering by extending the river beyond the canvas. The artist associates this scenario with our indifference to facing the perils of climate change and a planet in revolt.

According to Cai, the animals and cherubs, representatives of human society, continue to mate, play, although in many cases with other species, as a cherub mates with a fish—a taboo of nature. The second panel on the right shows a dark purple mushroom-shaped cloud or whirlwind in the background, a feature that may be read as an approach to help protect our endangered environment. This work was generously donated to the Cleveland Museum of Art in 2006 by museum trustee Agnes Gund. Closing the exhibition, the drawing offers a positive and idealistic image of man and nature existing harmoniously. In a world troubled by natural disaster and the existence of climate change caused by human behavior, Cai’s powerful works inspire awareness and encourage action to help protect our endangered environment, both locally and globally.
EXHIBITION

Water Quality

Edward Burtynsky’s monumental photographs immerse the viewer

Art addresses a momentous social and ecological issue in Edward Burtynsky’s series Water: humanity’s increasingly stressed relationship with that vital natural resource. His photographs, which take us from the California desert to the shores of the Ganges River, demonstrate that water management is a global concern.

The issue also has resounding local relevance. This summer Cleveland launches a year-long commemoration of the 50th anniversary of the last Cuyahoga River fire and celebrates subsequent progress made toward cleaner water.

Burtynsky spent five years exploring the mechanisms by which humans seek to redirect and control water. Portraying the enormous scale of those systems required an aerial perspective, so he shot from construction lifts, small fixed-wing aircraft, helicopters, drones, and a specially designed 50-foot pneumatic mast topped by a remotely operated camera. The resulting images emphasize the visual as well as the ecological impact humans have on the earth.

The dark calligraphy of an oil slick in the vivid blue-green Gulf of Mexico draws our attention to a compromised ocean. The eccentrically shaped plots of dryland farming, colored rust, brown, and dark green, in Aragon, Spain, signal a resourceful use of water and land. Their irregular patterning forms a stark contrast with the perfect circles of pivot irrigation in the arid Texas Panhandle, where the water source is the rapidly depleting Ogallala Aquifer. Since 70 percent of fresh water under human control is directed toward agriculture, it is crucial that irrigation methods be as efficient as possible. Aquaculture—farmed seafood—is an increasingly important food source. Combining agriculture and aquaculture, cascading layers of sinuously terraced rice paddies gently descend hills in China, forming elegant wave-like patterns. During the wet season, the paddies are used to raise fish.

The branching design of browns and whites in Colorado River Delta #2, Near San Felipe, Baja, Mexico (2011) indicates a landscape in distress. According to the artist, the delta “has not seen a drop of water from that river in over 40 years and is now a desert.” The image documents channels created in the Colorado River delta by tides that pull sediment to the ocean. Without sediment deposits from upriver, the land will eventually sink into the Gulf of California. An early est geothermal plants, the station pumps volcanically heated water from hundreds of meters underground and dumps it into Lake Cerro Prieto, a tourist attraction and popular recreational destination. As the steam evaporates, the lithium and potassium salts in it are concentrated, turning parts of the lake a startling aquamarine color while also creating a potentially hazardous impact on human health.

These and other hauntingly beautiful landscapes by Burtynsky echo moments in 20th-century painting, including abstraction. A masterful formalist, the photographer has recognized in this series the influence of some of his favorite painters, including Caspar David Friedrich, Jean Dubuffet, David Shapiro, and Richard Diebenkorn. The monumental scale of Burtynsky’s prints amplifies their relationship to painting and immerses viewers into the scene. In the museum’s somewhat unusual installation, detailed information on the individual sites is provided in a free gallery guide rather than on wall labels. This encourages viewers to experience these works as symphonies of form, color, and rhythm before analyzing their environmental messages.

The artist’s photographs of dams, dikes, terraces, aquaculture sites, and irrigation systems suggest that humans know how to control water. The desiccated river delta, dry-up lakes, and polluted oceans advise otherwise. Burtynsky acknowledges the ambiguities and necessities of water management but leaves it to viewers to decide whether the current strategies are among humankind’s great achievements or its most dangerous failures.

EXHIBITION

Water: Edward Burtynsky
June 8—September 22
Mark Schwartz and Bettina Katz Photography Gallery (230)
Organized by the New Orleans Museum of Art

Cuyahoga50 The CMA presents this exhibition as part of Cuyahoga50, a citywide initiative celebrating the 50th anniversary of the last Cuyahoga River fire and celebrates subsequent progress made toward cleaner water. For more information at cuyahoga50.org.

The CMA thanks the following lenders for their generous support of the exhibition: The John S. and James L. Buchanan Foundation, The Margaret A. Cargill Foundation, The Edward and Nancy dramatic Kennedy Foundation, The Weitzman Foundation, and the State of Ohio’s Arts and Culture Program.

Curator of Photography
Barbara Tannenbaum

Edward Burtynsky, courtesy Weinstein-Hammons Gallery, Minneapolis / Metivier Gallery, Toronto
**Concerts**

**Cenk Ergün**

**Wed/May 8, 7:30, Ames Family Atrium.** Composer Cenk Ergün (b. 1978, İzmit, Turkey) is inspired by how sound behaves in particular spaces. Upon his first visit to the museum he was overwhelmed by the Ames Family Atrium. “I want to hear music in this place,” he said. Ergün’s Formare is scored for female choir, children’s choir, harpsichords, and trombones. This world premiere is the second in a series of compositions commissioned by the Cleveland Museum of Art in partnership with the Cleveland Foundation. The musicians, all from northeast Ohio, include the Cleveland Chamber Choir (Scott MacPherson, director); Cleveland Institute of Music Children’s Choir (under Jennifer Call); harpsichordists Peter Bennett, Michael Quinn, and Qinying Tan; and trombonists Lee Allen, Evelyn Profit, Katie Lambert, and Zoe Cutler. Free; no ticket required.

**MIX**

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

**MIX: Matsuri**

**Fri/May 3, 6:00, Ames Family Atrium.** Japanese for festivals, matsuri are plentiful in Japan. Over the centuries they have become part of popular culture, drawing tens of thousands of attendees and providing a vital force for community cohesion. Matsuri often involve dancing, music performances, or an artistic competition. Celebrate traditional and contemporary Japanese culture with taiko drumming, sake-infused cocktails, a fusion of J-Pop, and more.

**MIX: Bhangra**

**Fri/Jun 7, 6:00, Ames Family Atrium.** Bhangra has a rich history as one of India’s most joyous dances. Celebrate the beautiful, vibrant spirit of bhangra with high-energy Punjabi music infused with tones of hip-hop. Featuring a color-filled atrium, dance performances and lessons, art activities, in-gallery experiences, and an eclectic mix of DJs spinning contagious bhangra beats.

**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 concludes its 2018–19 season. 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/May 1, 6:00 CIM New Music Ensemble**

**COMING SOON**

Stay tuned for announcements about City Stages presented at Transformer Station and in the CMA’s Fine Arts Garden in July.
Flame and Fortune
In Conversation: Cai Guo-Qiang and David Stradling Wed/ Jun 26, 6:30, Gartner Auditorium. The creator of Cuyahoga River Lightning joins the co-author of Where the River Burned: Carl Stokes and the Struggle to Save Cleveland, for a lively discussion of Cai’s art and social and environmental matters in the context of the exhibition Cai Guo-Qiang: Cuyahoga River Lightning. Moderated by Phillip Dodd, award-winning BBC broadcaster, cultural entrepreneur, and former director of the Institute of Contemporary Arts in London. Free; ticket required.


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Join in
Discovery Course: Exploring Iconic Works in the CMA Collection Two Sat/ Jun 29 and 9, 3:30–4:45, OR two Wed/ Jun 19 and 26, 7:00–8:15. Using the Must CMA artworks as the starting point, get familiar with thought-provoking objects in the collection. $40, CMA members $30. Limit 20.

Meditation in the Galleries
Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. $5; preregistration required.

Walking Meditation Second Sat, 1:00, meet at the information booth, meditation required. $5; preregistration required.

Studio Go
The CMA’s mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. For more information, visit cma.org/teach. Free; parking included.

Curator Talk: Cai Guo-Qiang Studio Go/Tue/ Jun 11, 1:00, and Tue/ Jun 18, 1:00 Spirited Away
Fri/ May 31, 8:00. The Little Prince and the Eight-Headed Dragon: Discover Shinto’s presence in contemporary Japanese popular culture through this friendly animated film series. Director Hayao Miyazaki’s work has earned a devoted international following. See three of his classic films with fresh eyes as you look for Shinto themes and motifs featured in the storylines. Also enjoy an adaptation of the Shinto storm-god Susanoo’s story as presented in Toei Animation’s 1963 film The Little Prince and the Eight-Headed Dragon. This stylistically influential film directed by Yugo Serikawa will be screened outdoors in the CMA’s Fine Arts Garden. Free. All films in English.

Salon: Gordon Parks Fri/ May 31, 6:00, Julia and Larry Pollock Focus Gallery (103). With Clarissa von Spee. Free; ticket required.

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You Ask, We Answer

The cornerstone stones on the Breuer and Viholy buildings prompted a visitor to ask, “Are there any time capsules on the museum grounds?”

Throughout the years the museum has interred several time capsules, the first of which was part of the former 1958 building’s cornerstone-laying ceremony. This time capsule was carefully removed during the most recent renovation and expansion project, it is now in the museum archives, although unopened. In 2001 two capsules were interred outside the main doors of the Breuer building during which director Sherman Lee and board president Emery May Norweb interred a time capsule that also remains intact. One of the ceremonial trochels that was used is now in the archives. Because we maintain records of these historical objects, future generations will know if and when to remove and open them.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.
The Owl's Legacy

**The Owl's Legacy: Episodes 6–7**

Sun/Jun 9, 1:30. Tue/Jun 11, 1:45. Program includes Amnesia—or History on the March, Mathematicians—or the Empire Counts Back, and Logomancy—or the Dialect of the Tribe. (Total 78 min.)

**The Owl's Legacy: Episodes 8–10**

Tue/Jun 18, 1:45. Fri/Jun 21, 7:00. Program includes Music—or Inner Space, Cosmogony—or the Ways of the World, and Mythology—or Lies Like Truth. (Total 78 min.)

**Return of the Hero**

Tue/May 7, 1:45. Fri/May 10, 7:00. Directed by Laurent Tirard. 2012 Oscar winner Jean Dujardin (The Artist) and Mélanie Laurent (Inglourious Basterds) star in this costume comedy set in early 19th-century France, about a military officer, his heartbroken fiancée, and a series of ghost-written love letters. Cleveland premiere. (France/ Belgium, 2018, 80 min.)

**Fantasia Fever**

Sun/May 12, 1:30. Tue/May 14, 1:45. Directed by Giacomo Durzi. With Hollyw Clinton, Jonathan Fransen, et al. This intriguing animated fable explores the crazy around Italian novelist Elena Ferrante. Cleveland premiere. (Italy/ France, 2017, 90 min.)

**TVTY: Video Revolutionaries**

Fri/May 17, 7:00. Directed by Paul Goldsmith. With Bill Mur ray, Steven Spielberg, Hunter S. Thompson, Lily Tomlin, et al. This documentary explores the history of Top Value Television, which from 1972 to 1977 unleashed a band of crazies with portable video cameras who shot unvar nished comedy that would never show on the Big Three networks. Cleveland theatrical premiere. (USA, 2018, 82 min.)

**Give Us This Day**

Sun/Jun 2, 1:30. Directed by Edward Dmytryk. This powerful social drama focuses on an Italian immigrant bricklayer during the Great Depression. (USA, 1949, 120 min.) Screening courtesy of Richard Di Donato and co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Card-carrying union members $7.

**The Gospel of Eureka**

Sun/Jun 16, 130. Directed by Donal Mosher and Michael Palmieri. Eureka Springs, Arkansas, is home to both a strong Christian fundamentalist community and a thriving queer scene. Yet they coexist and even overlap, as this nonfiction film shows. Cleveland premiere. (USA, 2018, 75 min.)

**This Magnificent Cake!**

Fri/Jun 28, 7:00. Directed by Marc James Roels and Emma De Swae. Acclaimed at the world’s major film festivals, this stunning stop-motion animated film tells five interconnected stories of colonial Africa—all set in the Belgian Congo during the late 19th century. Cleveland premiere. (Belgium/ France/Netherlands, 2018, 44 min.) Preceded by two animated shorts, Niki Lin droth von Bahr’s 17-minute The Burden (Sweden, 2017) and Roels and De Swae’s 14-minute Oh Wily... (2012).

**Chasing Portraits**

Sun/Jun 30, 1:30. Directed by Elizabeth Rynecki. A young woman finds healing while teaching long-dispersed paintings by her Polish great-grandfather who lived in Warsaw prior to his death in the Holocaust. (USA/Canada/ Israel/Poland, 2018, 78 min.)

**NEW RESTORATION! My Brilliant Career**

Sun/May 26, 1:30. Tue/May 28, 1:45. Directed by Gillian Armstrong. With Judy Davis and Sam Neill. One of the key works of 1970s Australian New Wave. A free-spirited farm girl living in the outback during the late 19th century must decide between marrying a wealthy landowner or pursuing a writing career. Cleveland revival premiere. (Australia, 1979, 100 min.)
Dr. and Mrs. Hiroyuki Fujita: Sharing the Spirit of Shinto

Having grown up in Japan, Dr. and Mrs. Hiroyuki Fujita aspire to share the authenticity of Japanese culture and art, which is why they decided to serve as presenting sponsors of Shinto: Discovery of the Divine in Japanese Art.

In Dr. Fujita’s new role as the first Honorary Consul of Japan in Cleveland, he strives to promote Japan—the largest foreign investor in Ohio—through collaborations; he believes the exhibition will help strengthen the state’s relationship with Japan. Shinto: Discovery of the Divine in Japanese Art allows visitors to experience an authentic component of Japanese culture, what he refers to as “the expressions behind the art—what you may not see but can feel.”

A Japanese religion originating in the country’s early history, Shinto incorporates the worship of ancestors and nature spirits and venerates the sacred power in both living organisms and inanimate objects. In Shinto, everything has a spirit to be revered. For example, when Dr. Fujita returns to his hometown and sees its 500-year-old tree, it imparts a sacred feeling and his soul becomes one with nature. Shinto teaches us to understand how nature unites us and, in Dr. Fujita’s words, “to slow down and appreciate our environment and quiet moments.” While visiting the exhibition, visitors are encouraged to reflect on and appreciate their time spent with one another.

William and Margaret Lipscomb: A Passion for Photography

Bill Lipscomb discovered the world and his passion for photography as a child by flipping through the pages of Life magazine and by looking at images taken by his father while he served in the US Navy during World War II. His lifelong love of the medium is the reason he and his wife, Peggy, became supporting sponsors of Gordon Parks: The New Tide, Early Work 1940–1950.

Through this exhibition, Bill wants visitors to learn about the role Parks and his photographs played in the civil rights movement. “Documenting the African American experience of racism and poverty, Parks produced photographs that moved people to action and changed lives,” Bill says. “He’s an incredibly important photographer.”

Bill has supported the CMA’s Photography Department for 30 years. In 1991 he was one of a handful of collectors who founded the Friends of Photography, which was established to encourage collecting and to advance awareness of the museum’s photography collection. In addition to donating works to the collection, the Lipscombs have provided financial support for the museum to acquire more than two dozen photographs. They have also been lenders to two recent exhibitions, Cheating Death: Portrait Photography’s First Half Century and Pyramids & Sphinxes.

Contemporary Pittsburgh

Donors at the Director’s Circle level and above participated in a day trip to Pittsburgh—with stops at the Carnegie International and the Andy Warhol Museum. On view at the latter was Devan Shimoyama: Cry, Baby, presenting dozens of paintings, sculptures, and photographs in the contemporary rising star’s first solo museum show.

Raúl and Fina

The artist and his mother at Transformer Station

On March 19 Leadership Circle donors attended a lunch-and-learn event—“Making of an Exhibition: Raúl de Nieves: Fina”—with curator of contemporary art Emily Liebert. Liebert’s lecture was followed by lunch and a private viewing of the exhibition.
Spring Members Party
Sat/May 11, 6:00

Explore all spring exhibitions
Enjoy art activities and live music
Complimentary hors d’oeuvres and cash bar
• Complimentary parking as available in the CMA garage
• Additional 10% discount in the CMA store for a total of 25% off

Watch a work being painted
Internationally celebrated contemporary Japanese artist Miwa Komatsu creates a painting at the museum—a once-in-a-lifetime event.

Tickets required
CMA members $25
Free for active Circles members and above
Bring a friend for $50

cma.org/membersparty
216-421-7350

Leadership Circle Experience
for active members at the $2,500 level
5:00–6:30, Provenance Restaurant
Enjoy cocktails and conversation with the exhibition curators.
Complimentary hors d’oeuvres
RSVP
cma.org/membersparty
216-707-2587

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These folks decided to try out new hairstyles. Can you figure out whose hair goes with whom? Visit the galleries to compare these pictures with the actual artworks.
Stop by the information desk in the Ames Family Atrium to check your answers.
GALLERY 118

Threading Visual Origins In the 1800s the pace of lace production in Europe slowed, and countless works of early lace were cut up and reconfigured for modern usage. This large figural lace cloth is an exception—a fascinating combination of 19th-century production and a rich assortment of motifs inspired by traditional printed sources. Pattern books created for use by needleworkers in earlier centuries were still referred to by 19th-century lace makers. Scattered throughout this textile are depictions of both real and imaginary animals: unicorns and dragons exist alongside lions, stags, and an assortment of birds. The needleworker could have also drawn upon medieval and Renaissance manuscripts that depicted real and fantastical creatures, as well as botanical illustrations or prints of flora and fauna.

Cloth with Unicorns, Dragons, Other Animals, and Floral Patterns 1800s. Italy. Bleached linen: needle lace, filet/lacis (knotted ground and darned in two directions) and alternating cutwork, embroidered squares, and bobbin lace edging. Frances McIntosh Sherwin Collection, 1936.95