Edward Burtynsky Babara 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.

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

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

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

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

Exhibitions What’s new on view.

Film John Ewing offers a long-suppressed series on modern Greece as well as now 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 Kohin and Eleanor Smith Foundation Exhibition Hall. Don’t miss this once-in-a-lifetime event 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 Cuayaugo River in 1969, images of 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 Cuayaugo50, a citywide commemoration of the 50th anniversary of the 1969 Cuayaugo River fire and celebration of the progress made since then toward cleaner water for all, the OMA presents two exhibitions that highlight the impact of human behavior on the environment. Featuring the work of renowned contemporary artists Cal 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 premier favori 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 in congratulating Emily Lesho 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

Ada Week (March 13–23) in New York brought several groups of mainland Chinese visitors to the Cleveland Museum of Art. Curatorial secretary Eric Enin Blaser and intern Karl Jackson welcomed the group that studied Chinese ceramics from the OMA’s collection in the Muriel S. and Noah L. Borin Art Study Room. This group arrived from the Yue Cultural Museum in Shaoxing, Zhejiang province.
EXHIBITIONS

Shinto: Discovery of the Divine in Japanese Art Through Jun 30, closed for rotation May 20–22. Kohin and Eleanor Smith Foundation Exhibition Hall. Shown in two rotations, this exhibition introduces works from the 10th to the 19th century that exemplify the worship of deities 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 D. Carpenter Foundation

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Megahara Asaichi Shrine

Miyakoji Asaichi Shrine


Bank of America is proud to be the national sponsor of Gordon Parks: The New Tide. Early Work 1940–1946

Supporting Sponsors

William S. and Margaret F. Lipscomb The Seven Pines Foundation

Media Sponsor

Cal & Peter Haas

A Lasting Impression: Gifts of the Print Club of Cleveland May 3–Sep 22. James and Hanna Bartlett Prints and Drawings Gallery (101). Organized in celebration of the centennial anniversary of the Print Club of Cleveland, this exhibition presents a selection of significant prints generously donated to the museum by the club over the past 100 years. Major Sponsor: The Bartlett Foundation

Cal Guo-Qiang: Cuypshoega River Lightning May 25–Sep 22. Julia and Larry Pollock Focus Gallery (100). This exhibition features three monumental guano works by Chinese artist Cal Guo-Qiang, known for his explosion events, gunpowder-geared paintings, and installations, all using environmentally friendly materials. The show borrows its title from the work Cuypshoega River Lightning: Drawing for the Cleveland Museum of Art, which was created especially for this show.

Presenting Sponsor

Julie and Peter Ruback

Water: Edward Burtnycky Jun 8–Sep 22. Mark Schwartz and Bettina Katz Photography Gallery (230). Monumental color photographs by Canadian artist Edward Burtnycky present a global portrait of humanity’s increasingly stressed relationship with water. These hauntingly beautiful images encourage us to ponder whether our current water-management strategies are among humankind’s great achievements or its most dangerous failures. Organized by the New Orleans Museum of Art

Charles Burchfield: The Ohio Landscapes, 1915–1920 Through May 3. Julia and Larry Pollock Focus Gallery (100). View about 32 drawings made between 1915 and 1920, the period surrounding what the artist called his “golden well.” Made possible in part, with support from Thomas R. and Virginia J. Hoover

Beyond Truth: Photography after the Shutter Through May 26. Mark Schwartz and Bettina Katz Photography Gallery (230). Explore how artists from 1855 to the present have used postproduction techniques to manipulate the “truth” in figurative studies and portraits.


Supporting Sponsor

Rev. David Svedenhall

ABOVE


EDUCATION

Teach to Learn

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

New Voices

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 (DAMI) 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, undergraduates, and graduate students.

Tyebisha Jess, award-winning poet and DAMI 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 hear new voices and share new ways of seeing. For example, Jess’s poem “Indian Combat,” inspired by a work in the CMA’s collection, is on display in the Payne Fund Gallery (2017) next to the sculpture itself.

Indian Combat

Edmonia Lewis, Marble, 1868

We three warriors were called forth to be, forever, enemies. Stolen from marbles 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 errors long forgotten.

Our light 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.


Tyebisha Jess, poet and scholar.
Currently Under Curation Teen Program

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 how their collective work enriches the community and the museum.

Recently on a Wednesday night in a museum classroom, Cullen Williams-Freeman, Yomi (Yomi) Gonzalez, and 14 peers focused intently on reproductions of artworks created by Cleveland artists between 1933 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 Darins Steward and Sabine Kretzschmar looked alongside the teens, asking guiding questions. Cullen and Yomi stepped away to tell us about their experiences in the CUCs pilot cohort.

What are your personal highlights from participating in this program?

Cullen: I’ve been able to meet so many wonderful staff members. Everyone’s career interests me. If something were to result from working from 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, Konstance, and Georgie 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 in Cleveland. I have a sense of pride and appreciation for where I live that I never had before.

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 can 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 15 years!

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

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, MUK Jr. Library Branch

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

May 24-Jun 23, MUK Jr. Library Branch

View works from Zygoth 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 reimagines a museum gallery. Opening reception Thu May 30, 5:00–7:00.
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 Vannuzzi, professor of studio art, installations, 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.

Kanturah 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.

Like Davis’s, the other five projects posed challenges to institutional thinking and asked probing questions. The breadth of interests and areas of expertise among the fellows and the residents, Vannuzzi and Jess, created the kind of generative camaraderie central to the future of museum thinking.

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 McPheters (CWRU, Mathematics); *Transition to Life: Who We Are Taught to Be and Who We Ought to Be*, Marisa DeMartin (Tri-C, Art History); and *More Than Meets the Eye: When Meaning Isn’t Immediately Clear*, Hannah Boylan (CWRU, Medical Anthropology/Cognitive Science).

2018-19 DAMLI Graduate Fellows (above, from left)
Elii Dae, 2nd-Year MFA Painting, Yale University
Jovanica Jones, PhD Candidate, African and African American Studies, Harvard University
Kanturah Davis, MFA Painting 2018, Yale University
Johnathan Payne, MFA Painting 2018, Yale University
Claire Schwartz, PhD Candidate, African American Studies and English, Yale University
Gana Mariam, PhD Candidate, Divinity, Trinity College
Mentorship at the CMA

In the summer of 2018, Adriana Nolte, a junior at John Carroll University majoring in East Asian studies and English, became a CMA student guide and an intern for Sonya Rhee Mace, George P. Rickford 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.

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.

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 with her Mandarin classes in high school. In 2017 she allowed her daughter to go on a life-changing trip to China with professors Paul Niewspulski and Bo Liu of John Carroll University, where Adriana developed her interest in the art of early India as its motifs and iconographies traveled across Central Asia. Adriana’s confidence, work ethic, broad-mindedness, kindness, and courage stem from her mother’s dedication and conviction to these values.

Adriana: When Dr. Mace took me on as a summer intern, she did more than just teach me about the CMA collection; she immersed me in each and every individual piece we studied. Each day we met, she would take me on a “tour” of the South Asian and Himalayan galleries and storage. She stood in front of each work and presented it historical and religious significance. Her compassion was displayed through her willingness to engage me in the artwork. She makes sure you know everything about each piece and encourages you to conduct research beyond her understanding, which motivates you to further explore the galleries.

Why is mentorship important to you?
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.

What is most challenging about learning to give tours?
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 gauge their interest.

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 Tang and Xi Xia dynasties (1098–1227).
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-guncotton 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 waterways. 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 human kind and our 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 guncotton amass 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 so 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.

Another large-scale work, Last Carnival, demonstrates Cai’s recent foray into colored guncotton powder. The work, which allows visitors to view and understand the exhibition in its larger, global context, can be read in many ways. At first it appears abstract, colorful, and impressionistic. Wild animals, including bears, lions, panthers, elephants, wolves, giraffes, and giraffes, gather around a small, blue pond at the center of the composition. Clumpily cherubs—purveyors of love—rejoice in the sky. The color scheme and the baroque-style cherubs are inspired by paintings Cai had studied in the Prado.

Looking closely, Last Carnival reveals some disturbing and alarming scenes. The animals mate and play, although in many cases with other species, as a choreography with a fish—a tabula 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 approaching tornado. Also, the pond appears proportionally too small to supply the animal world with sufficient water. 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, representative of human society, continue to mate, play, and party while the planet disintegrates and the water supply decreases. He calls the ignorance and behavior of humans a “deep tragedy.” In contrast, the third guncotton powder work in the exhibition, Pine Forest and Wolf, is monochrome and presents nature in harmony with wildlife in the spirit and sense of traditional Chinese landscape paintings. Varying shades of black and brown have been achieved by covering parts of the canvas with stencils or other solutions that impact the oxidation process during ignition.

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 powerful 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 resonating local relevance. This summer Cleveland launches a year-long commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward cleaner water.

Burtynsky spent five years exploring the mechanisms employed by humankind to redirect and control water. Portraying the enormous scale of those systems required aerial perspective, so he shot from construction lifts, small fixed-wing aircraft, helicopters, drones, and a specially designed 50-foot pneumatic mast tugged 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 eerily shaped plots of dryland farming colored mustard, 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说得地terraced rice paddies gently descend hills in China, forming elegant wave-like patterns. During the wet season, the paddies are used to raise fish.

EXHIBITION
Water: Edward Burtynsky
June 8–September 22
Mark Schwartz and Batiana Katz Photography Gallery (230)
Organized by the New Orleans Museum of Art
Cuyahoga The CMA presents the exhibition as part of Cuyahoga: the 50th Commemoration of the 50th Anniversary of the last Cuyahoga River fire and celebration of the progress made toward cleaner water.

The branding design of browns and whites in Colorado River Delta #2, Sonor 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 voluminously heated water from hundreds of meters underground and dumps it into Lake Corro 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, Fang Zhiyao, 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 visitors 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, dried-up lakes, and polluted oceans advise otherwise. Burtynsky acknowledges the ambiguities and complexities 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.
Atrium Creation
Wed/May 8, 7:30. FREE.
Experience the world premiere of Cenk Ergin’s Formare, scored for voices, harpsichords, and trombones—inspired by and performed in the Ames Family Atrium.
Free; no ticket required.
cma.org/performingarts

A Cleveland Foundation Creative Fusion Commission

Concerts
Cenk Ergin (Wed/May 8, 7:30.
Ames Family Atrium. Composer Cenk Ergin (b. 1978, Izmit, 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. Ergin’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 Ginevra Tan; and trombonists Lee Allen, Evelyn Profilt, Katie Lambert, and Zoe Cutler. Free; no ticket required.

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 perform a 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 CIMP 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.
Performing Arts Series Sponsors
MIX
MIX is for adults 18 and over. $10, $15 at the door. CMA members free.
MIX: Matsuri Fri/May 5, 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, dance performances and lessons, art activities, in-gallery experiences, and an eclectic mix of DJs spinning contagious bhangra beats.

Sponsored by

Inspiration and Discussion
Cenk Ergin and musicians at the Cleveland Museum of Art last fall

Solstice
Sat/Jun 22, 8:00 p.m.-1:00 a.m.
Celebrate the long summer days and hot summer nights at the museum’s 11th annual Solstice—a night where art and music come together. Guests can enjoy dynamic and cutting-edge music from around the world and explore the museum galleries late into the night.
Tickets on sale to members Mon/May 13, 9:00-5:00.
Check cma.org/solstice for updates.
Sponsored by our Solstice supporters

Perfoming Arts Series Sponsors

www.clevelandart.org

16 May/June 2019
In Conversation: Cai Guo-Qiang and David Stradling
Wed/Jul 26, 6:30, Gartner Auditorium.
Cai Guo-Qiang joins David Stradling, co-author of Where the River Burns: 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.

Join In
Discovery Course Exploring Iconic Works in the CMA Collection Two Sat/Sun 6/2 and 12, 3:30 – 4:45, Old Studio. Sat and Sun 6/26 and 26, 7:00 – 8:15. Using the Must CMA artworks as the starting point, get familiar with thought-provoking objects in the collection. $10 CMA members, $15 Limit 20.

Meditation in the Galleries
Second Sat, 1100, Nancy K. and Joseph P. Keithley Gallery (244). All are welcome; no prior experience with meditation required. Free; no registered please.

Curator Talk: Into the Sacred Forest: A Journey through Shin--to Art
Galeria and Eleanor Smather, Foundation Exhibition Hall. Learn about the “shinto” in these talks led by Sinead Fidler. Exhibition ticket required.

Cunio Talk: Cai Guo-Qiang
Two Sat/Sun 6/4 and 6, 11:00: Wed/Jul 11 and Sep 4, 6:00, Julia and Larry Pollock Focus Gallery (100). With Clarissa von Spee. Free; ticket required.

For Teachers
Art to Go
Touch and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Visit cma.org/learn or email charker@clevelandart.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Czek at dczek@clevelandart.org or 216-707-2468.

Summer Teacher Institute: Teaching to Learn through Art
Thu/Thu-Sat 6/11-13, 10:00 – 4:00. Through object-based experiences in the galleries, educators build a toolkit of strategies designed to hone skills for 21st-century learning. To apply, send a resume and letter of intent to TeachingInnovationLab@clevelandart.org by May 5. Teams of two to three educators from a single school are encouraged to apply together. Selected applicants will be notified in mid-May. For more information, visit cma.org/teacher, free; parking included.

Professional Development
comes to You! The Teaching Innovation Lab offers customized professional development sessions. To learn more, contact TeachingInnovationLab@clevelandart.org. To register for workshops, call 216-421-7350. For more information, visit cma.org/learn or email TransportationSubsidy@clevelandart.org.

For Teens
Teen Night Fri/Jul 19, 5 – 8:00. Along with the CMA’s Teen CO-OP, explore the museum’s collection through art-making activities, gallery games, a photo booth, music, and more! Visit cma.org/teens. $5.

Join Teen CO-OP! The CMA is accepting applications for the 2019-20 class of Teen CO-OP. Mammers learn to work with visitors during public events and facilitate events for other high schoolers. Teens should be in grades 9-12 by the time of application. Apply by May 31. Visit cma.org/teens.

Family Film Series: Anime! in May!
Discover Shinto’s presence in contemporary Japanese popular culture through this family-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 Yago Sotomeka will be screened outdoors in the CMA’s Fine Arts Garden. Free. All films in English.

Sat/May 4, 1:00: My Neighbor Totoro
Sat/May 11, 1:00: Ponyo
Sat/May 18, 1:00: Spirited Away
Fri/May 31, 8:00: The Little Prince and the Eight-Headed Dragon

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

Guided Tours 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Visit cma.org/daily-tours for topics.

Exhibition Tours Pittino Tour Thurs/June 21, Wed and Thu/Nov 10, Sat and Sun 2:00. Limit 25. Ticket required.

Exhibition Tours Gordon Parks Tour June 22, Wed/2:00, Thu/2:00, Fri/2:00, Sat/Sun 3:00. Ticket required.

CMA Outdoors Wed/May 29, June 12 and 26, July 10 and 24, Aug 7 and 21, Sep 4 and 18, 5:00. Explore the green space around the CMA in these docent-guided excursions; weather permits.

Self-guide brochure available late May. Meet in the Ames Family Atrium.

Art in the Afternoon First Wed of every month, 11:30. Participants with memory loss and one caregiver. Pregistration required; call 216-342-5607.

Art Café at CMA Second Tue of every month, 2:00-4:00. If you’re cared for someone close to you who has needed memory support services, enjoy this special guided tour followed by a chance to connect with fellow participants in the café. Register through the ticket center.

Harvey Buchanan Lecture in Art History and the Humanities Fri/May 3, 5:30-6:30, Recital Hall. Annie D. Hedeman of the University of Kansas presents “Revisiting Bacciochio in Etienne Chevalier’s Decamaron.” She considers how Bacciochio’s collection of 100 tales and their illustrations were adapted and developed since his Decameron was brought from Italy to France, and became Les cens novellues.

Curator Talk: Beyond Truth Wed/May 15, 6:00, Mark Schwartz and Bertina Kidz Photography Gallery (323). With Barbara Tannenbaum. Free; no registration required.

Salon: Gordon Parks Fri/May 24, 7:00, Ames Family Atrium. Join Oberlin College professor Gillian Johns, Chicago photographer Tonka Johnson, and Daniel Gray-Kantar from Twelve Library Arts for a dialogue about Parks’s immersion in the Chicago Black Renaissance and the ongoing relevance of his work. Free.

Curator Talk: Into the Sacred Forest: A Journey through Shin- to Art
Galeria and Eleanor Smather, Foundation Exhibition Hall. Learn about the “shinto” in these talks led by Sinead Fidler. Exhibition ticket required.

Tuesday/June 7 and 14, 12:00
Bible stories: Kami and Buddhas
Wed/June 12, 6:00, and Tue/June 18, 12:00. In dansu, plum, and peaches. Shiento motifs.

The Living Land: Kami and Sacred Places in the [Medieval] Japanese Imagination Wed/May 29, 6:00, Recital Hall. In this vividly illustrated lecture, Kevin Gray Carr of the University of Michigan explores the significance of painting, sculpture, architecture, and the decorative arts within kami veneration traditions. Carr is a co-author of the exhibition catalogue Shinto: Discovery of the Divine in Japanese Art. Free; ticket required.

Spirited Away Miyazaki’s most famous movie.

www.clevelandart.org
Summer Studio Workshops
Every Wednesday evening from June 26 to July 11, plus a few Saturday afternoons.

ADULTS
Papermaking and Pul-Paper Printing Wed/Jul 26, 6:00-8:30; Instructor: Michielle Marschall $30, CMA members $20.
Pinhole Photography (all skill levels) Sat/Jul 29, 10:00-12:00; Instructor: Ben Hazan $30, CMA members $20.

YOUTH
Cartooning (ages 6-12) Wed/Jul 26, 6:00-8:30; Instructor: John G. $50, CMA members $40.
ALL AGES
Please note: Children under 14 must take the classes with a registered adult.
Screen Printing Wed/Jul 10, 6:00-8:30; Instructor: Julie Schabel $50, CMA members $40.

PARADE THE CIRCLE
Parade the Circle Sat/June 8, 10:00-4:00, costumes and floats included. Join us for the 30th Annual Parade the Circle. Cleveland’s signature arts event, celebrating the drama and artistry of colorful floats, puppets, costumes, dancers, and musicians. This year’s parade theme is Mythology of Illusion and features ensembles by guest artists, Greater Cleveland artists, families, schools, and community groups. The parade route begins at the museum’s north door and moves in a counterclockwise direction around Wade Oval. Visit cma.org/parade for details. The museum presents Parade the Circle: University Circle Inc. presents Circle Village activities, entertainment, and food. On Wade Oval. For information about Circle Village, visit www.universitycircle.org. Create your ensemble and join the parade for $5/child or student and $10/adult. No written words, logos, motorized vehicles (except wheelchair), or live animals allowed. To be listed in the print program, register by Sun/May 10. For more information, call bands and privileges, register by Tue/Jun 4. Register for all workshops or for the parade during any listed workshop.

You Ask, We Answer
The cornerstone 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 1938 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 south entrance following the restoration of the 1936 building. They remain in place with their contents intact. On May 13 we are commemorating the 50th anniversary of the cornerstone laying of the Breuer building, during which director Sherman Lee and board president Emery May Norwalk interred a time capsule that also remains intact. One of the ceremonial trovels 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 any 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

Ancient Greece’s lasting influence on Western civilization is explored in *The Owl’s Legacy*, a 13-part, 5½-hour nonfiction film by France’s preeminent cine-essayist Chris Marker (1912–2012), director of *La Jetée* and *Sans Soleil*. Made for French television and first broadcast in 1989, the film went into a decades-long eclipse shortly after one notable interviewee in the movie, philosopher George Steiner, angered one of the series’ primary sponsors with his on-camera assertion that modern Greeks have little connection to its glorious, ancient past. So that funder, the Onassis Foundation, suppressed the series for almost 20 years.

But now it can be seen again—and in a beautiful new restoration supervised by the Cinémathèque Française. To tackle his wide-ranging topic, Marker filmed a diverse group of artists, scholars, thinkers, and scientists discussing various ideas while sitting around a table replete with food and wine. He then intercut excerpts from these symposia with archival material, classic film clips, and his own original footage. Each 26-minute episode in *The Owl’s Legacy* addresses a Greek-derived term or concept—from democracy and philosophy to mythology and misfortune. Surprises abound. We are told that enlightened ancient Greece provided a template for Nazi Germany, that Greek democracy was a myth because most Athenians were slaves, and that modern Japan is more closely aligned with ancient Greece than is any European nation.

**Other Films**

Unless noted, all shown in Morley Lecture Hall and admission to each $10, CMA members $7.

**REDISCOVERED CLASSIC**

*Il Disincanto* (The Disenchanted) *Friday, May 3, 7:00* Directed by Jaime Chávarri. This stinging nonfiction classic brutally criticizes Francisco Spín (Spain, 1976, 97 min.) Special thanks to Aaron Shalman, author of *The Age of Disenchanted*. (Total 78 mins.)

*The Owl’s Legacy: Episodes 5-7* Sun/May 9, 12:00; Tues/May 11, 1:45. Program includes *Ammasia*—or History on the March, Mathematicians—or the Emir of Qayts Bey, and Logomachy—or the Dialect of the Tribe. (Total 78 mins.)

*The Owl’s Legacy: Episodes 8-10* Tues/May 16, 1:45; Fri/May 21, 7:00. Program includes Music—or Lunar Space, Cosmography, or the Ways of the World, and Mythology—or Lies Like Truth. (Total 78 mins.)

*The Owl’s Legacy: Episodes 11-13* Sun/Jun 23, 1:30; Tues/Jun 25, 1:45. Program includes Mythology—or the Snakes of Divine, Tragedy—or the Illusion of Death, and Philosophy—or the Triumph of the Owl. (Total 78 mins.)

*Return of the Hero* *Powers of the gods* Arildena auf *Naxos* Sun/May 9, 1:00. Directed by Hannes Hrund Sánchez. With Emily Magee, Elena Mosic, and Jonas Kaufman. Film of the 2012 Vienna Philharmonic production of Richard Strauss’s opera, staged to mark the centennial of the work’s ill-fated debut. (Germany, 2019, 193 min.) Special admission $20, CMA members $15.

*Kevin Roche: The Quiet Architect* *Sun/May 19, 1:30*. Directed by Mark Noonan. The Pulitzer Prize-winning Irish American architect is the subject of this documentary. Cleveland theatrical premiere. (Ireland/ France/Spain, 2017, 82 min.)

*Art & Mind* *Tues/May 24, 1:45; Fri/May 24, 7:00. Directed by Amélie Ravaleur. This exploration of visual art, madness, and the uncannily unconscious features artists including Hieronymus Bosch, Francisco Goya, Vincent van Gogh, William Blake, Edward Munch, and Salvador Dalí. Cleveland premiere. (UK, 2019, 70 min.)

*Ferrante Fever* *Sun/May 12, 1:30; Tues/May 14, 1:45*. Directed by Giacomo Durá. With Hillary Clinton, Jonathan Franzen, et al. This documentary explores the craze around Italian novelist Elena Ferrante. Cleveland premiere. (Italy/ France, 2017, 90 min.)

*TVTV: Video Revolutionaries* *Fri/May 17, 7:00*. Directed by Paul Goldsmith. With Bill Murray, Stewart Brandenburger, 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 unvarnished comedy that would never show on the Big Three networks. Cleveland theatrical premiere. (USA, 2018, 92 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 D. Donato and co-sponsored by the United Labor Agency and the North Shore Federation of Labor. Cart-carrying union members $7.

*The Gospel of Eureka* *Sun/Jun 16, 1:30*. Directed by Donal Mosher and Michael Patlieri. 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 Roel and Emiko De Swael. 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.) Presented at documenta by two animated shorts, Niki Lindroth von Bahr’s 17-minute *The Burden* (Sweden, 2017) and Roel and De Swael’s 14-minute *Oh Wolfy...* (2012).

*Chasing Portraits* *Sun/Jun 30, 1:30*. Directed by Elizabeth Rynecki. A young woman finds healing while tracking down long-dispersed paintings by her Polish great-grandfather who lived in Warsaw prior to his death in the Holocaust. (USA/Canada/ Israel, 2008, 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* fierce 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.)

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**Shinto in Film**

A modern classic and a recent movie.

*Fire Festival* (H stimulus) *Wed/Jun 5, 6:30*. Recital Hall. Directed by Mitsuo Yenogimachi. This ironic fable about a volatile lumberjack who believes he has a mystical relationship with the mountain goddess is set in a remote, coastal fishing village threatened by real estate developers. Adults only. Film print courtesy of the Japan Foundation Film Library, Tokyo. (Japan, 1985, subtitled, 100 min.) Special admission $12, CMA members $9.

*Your Name* *Fri/Jun 14, 6:45*. Directed by Makoto Shinkai. The most popular anime feature of all time is a “metaphysical love story steeped in Shinto cosmology.” (The New Yorker). A bored schoolgirl who yearns for life in the big city one day magically swaps bodies with a Tokyo high schooler who is equally mystified by his own new persons and surroundings. This two-character story goes in search of other in the hope of meeting face to face. (Japan, 2016, 106 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 800-year-old tree, it imparts a sacred feeling and his soul becomes one with nature. Shinto teaches one 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 CMAs Photography Department for 30 years. In 1997 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 leaders to two recent exhibitions, Chasing DeKock: 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 Deora Shimbagami: Cry Baby, presenting dozens of paintings, sculptures, and photographs in the contemporary rising star’s first solo museum show.

Raúl de Nieves 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.

Gordon Parks

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

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
216-421-7350

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.

Jeremiah Myers Gallery Teacher
Vessela Kouzova Graphic Designer
New in the Galleries

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/lace (knotted ground and darned in two directions) and alternating cutwork, embroidered squares, and bobbin lace edging. Frances McIntosh Sherwin Collection, 1936.95