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FROM THE DIRECTOR

Dear Members,

As many of you may have heard recently, I have renewed my commitment to the Cleveland Museum of Art, the board having kindly offered to extend the term of my contract until the end of 2024. There is much that we hope to accomplish as an institution, as we build upon the achievements of our predecessors, and I am grateful for the opportunity. I look forward to working with all of you in the coming decade. I am thrilled with the quality of our team and am delighted to take this opportunity to introduce a number of new members of the staff who recently have joined us in key positions.

Heading up the Ingalls Library is Heather Saunders, who began in May. An experienced librarian, she is also a writer, teacher, and working artist. That same month, objects conservator Beth Edelstein arrived after more than a decade at the Metropolitan Museum of Art, New York, bringing particular expertise in art of Africa and the Americas. In June, Key Jo Lee began work as assistant director of academic outreach, coming from Yale University (where she is a doctoral candidate, graduating in December). The next month saw the arrival of Deidre McPherson as director of public programs. She has deep ties to the area's arts community, having previously served as curator of public programs at MOCA Cleveland. Melissa Higgins-Linder also joined the staff in July, as director of learning and engagement. She has held posts as project manager for a national research study on arts in education, director of education at the Akron Art Museum, and an art teacher in Akron’s public schools. Finally, in August, Ugochukwu-Smooth C. Nzewi (who goes by Smooth) arrived as curator of African art. A native of Nigeria who has worked and developed exhibitions in the United States, Europe, and Africa, he is well known in the field, especially for projects juxtaposing historical objects with modern and contemporary art. Watch for future profiles of some of these new colleagues.

Last but not least, among all our fine upcoming programs, I would like to call your attention to a free public lecture by the longtime director of the Metropolitan Museum of Art, Philippe de Montebello. His talk is titled The Multiple Lives of the Work of Art; I urge you to attend.

Sincerely,

William M. Griswold
Director

Chalk it into your calendar This annual Chalk Festival is the weekend of September 16–17.
The Jazz Age: American Style in the 1920s

The Jazz Age—the era that captured the pulse and rhythm of the American spirit—emerged from the smoke and devastation of the First World War. American patrimony and culture helped transform the marketplace at home and abroad. Talented and craft-conscious designers, architects, and photographers responded to the social upheaval and economic distress that characterized American life in the 1930s.

The Jazz Age: American Style in the 1920s is the first major museum exhibition to focus on American taste in design during the exhilarating years of the 1920s and early 1930s. Exploring the impact of European influences, American lifestyle, artistic movements, and the role of technology, Jazz Age reveals a decade marked by sharp contrasts. New ideas began to challenge the supremacy of traditional revival styles, but dissatisfaction with the status quo did not occur overnight. Rather, this quest for change had been evolving steadily since the latter part of the 19th century when progressive efforts such as the Arts and Crafts, Art Nouveau, and Secessionist movements signaled a desire for a new vocabulary of design—one that responded to parallel efforts in social, political, and economic reform.

The exhibition opens with works that feature new looks on familiar forms, providing updated, modern interpretations of older styles of decoration. Fashionable consumers were eased into modernity through an admiration for sophisticated French elegance, itself infused with Austro-German sensibilities, and an appreciation for an updated vocabulary of design—one that responded to parallel efforts in social, political, and economic reform. The decade of the twenties was a glorious age for art and design. As Europe emerged from the smoke and devastation of the First World War, American art and culture helped define the marketplace of ideas for an era of innovation and modernity—the Jazz Age—that captured the pulse and rhythm of the American spirit.

Stephen Harrison
Curator of Decorative Art and Design
CO-ORGANIZED BY THE CLEVELAND MUSEUM OF ART AND COOPER HENNA, SMITHSONIAN DESIGN MUSEUM, NEW YORK
MEMBER PREVIEW DAYS THURS, SEP 28, 12:00–5:00 PM/FRIDAYS, SEP 29, 10:00–9:00 PM
The Jazz Age: American Style in the 1920s was made possible by the Malcolm E. Kenney Special Exhibitions Endowment. Scott Olson, Jerry Birchfield, Liz Roberts and Henry Ross Sep 1–Dec 10, CMA at Transformer Station. Two solo exhibitions feature new work by northeast Ohio artists Scott Olson (Kent) and Jerry Birchfield (Cleveland), and the Columbus-based duo of Liz Roberts and Henry Ross offers a unique performance.
Muse with Violin Screen
(Oriental, 1930; Paul Polter (Hun-
iron, brass, silver, and gold
plating; 156.2 x 156.2 cm. The
Cleveland Museum of Art. On
loan from Rose Iron Works
Collections, LLC. © Rose Iron
Works Collections, LLC. Photo:
Howard Agnati.

BUS TOUR
Cleveland Landmarks: Architecture of the Jazz
Age Sat/Oct 14, 10:00–
3:30. Ted Sande. Tours
depart from and return to
the CMA’s north entrance.
Register by Fri/Oct 6.
$40, CMA members $35.

JAZZ CAFÉ
Select Tue/Oct 3–Jan 9,
noon, Ames Family Atrium.
Live music. Schedule at
clevelandart.org.

Five-Piece Coffee and
Tea Service 1929. George
Christian Gobelstein (Ameri-
can, b. Germany, 1879–1946),
designer. Gobelstein Silver-
smiths (American, Bos-
stand: 14.5 x 24.5 x 15.6 cm.
brush pot: 25.2 x 25.2 cm;
covered sugar bowl: h. 21
cm; creamer: 10 x 6.3 x
11.5 cm; teapot: 22.3 x 11.2
x 24 cm. Museum of Fine
Arts, Boston, Anonymous
Gift, 1986.778–782. Photo:
© 2017 Museum of Fine
Arts, Boston.

Broom: c. 1920s. Oscar Heyman &
Bros. (American, New York, est.
1912). Diamond, platinum;
7.2 x 4.5 x 0.9 cm. Ned Lane
Collection. Photo: Gary
Kirschenbaum.

Cubic Coffee Service
1927. Eről Macnaghy
(Danish, 1884–1961),
designer. Graham Manufac-
turing Company (American,
Providences, RI, 1865–1997).
Silver with gilding; ivory;
24.1 x 54.6 x 34 cm. Museum of
Art, Rhode Island School of
Design, Providence.

Pair of Gates from the
Chamin Building, New
York City 1928. René Paul
Chambellan (American,
1893–1955). Wrought iron,
bronze; 159.2 x 114.3 x 11.4
cm (each). Cooper Hewitt,
Smithsonian Design Muse-
um, Gift of Mary Chamin,
1993-135a–b.

Now able to vote and empowered as deci-
sion-makers, women cast off old social customs
along with their corsets as the 1920s began to roam.
A new ideal for the young modern woman emerged,
dictating more revealing fashions and calling for
colorful jewelry in exotic forms as well as accesso-
ries for cosmetics and cigarette smoking that lent
additional glamour and adventure to liberated life-
styles. Fashionable people “stepped out” to night-
clubs on both sides of the Atlantic to hear jazz mu-
sic, which transformed traditional concert halls into
dance halls and gave the era an exciting new pulse.
While simple shapes and minimalist floral and
figural decoration defined modernism in the first
half of the 1920s, a more geometric style took hold
in the latter half of the decade. These abstracted
and often fragmented shapes were influenced by
fine art movements such as Cubism and Dutch De
Stijl (The Style), as well as architectural sources as
diverse as the stepped shapes of ancient Mayan
temples and the setback profile of soaring skyscrap-
ers. By the end of the decade, reinvented form was
as important to the designer as abstracted decora-
tion. Extraordinary canvases by Piet Mondrian
and Joseph Stella draw the visitor into a gallery sig-
naling parallel motifs at work in rare examples of
1920s avant-garde design.

The exhibition concludes with the early 1930s,
when the technological and stylistic innovations
of the 1920s became widespread in America. As
the Great Depression took hold, European and
American designers partnered with industry to com-
bine mass production and affordability with sophis-
ticated forms that made use of tubular steel, rubber,
plastics, and chrome. Revolutionary advancements
in transportation were accompanied by new aerody-
namic forms that emphasized speed. The popularity
of this aesthetic naturally informed the look of both
luxury goods and everyday objects, heralding a new
age of machines.

The United States—exhibited significant new designs. It
was at this fair that the founder of Cleveland’s Rose
Iron Works discovered the Hungarian-born metal-
work designer Paul Fehér, who would later come to
work for Rose and eventually de-
sign the magnificent screen that
is a hallmark of their work and
the restoration of colonial-era Williamsburg,
Virginia (1926). Antiquing soon became a national
pastime and, along with the purchase of historical
reproductions, formed the cornerstone of tradition-
al American decor. A new field of interior design
departed from and return to
the CMA’s north entrance.
Register by Fri/Oct 6.
$40, CMA members $35.

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The Thinker 1880, cast c. 1916, Auguste Rodin (French, 1840–1917), Bronze; 132.9 x 98.4 x 142.2 cm. Gift of Ralph King, 1977.42. Shown here on the museum’s south entrance steps during the 1928 dedication of the Fine Arts Garden.

Heroic Head of Pierre de Wissant, One of the Burghers of Calais 1881, Auguste Rodin (French, 1840–1917), Bronze; 60.9 x 58.0 cm. Gift of Lois Fulper, 1917.722

Commemorating the centennial of the French master’s death

EXHIBITION
Rodin—100 Years
September 1, 2017–May 13, 2018
Betty T. and David M. Schneider Gallery (East Wing Glass Box, 218)
Made possible by the generous support of Anne H. Weil.

The celebrated modern dancer Loïe Fuller (1862–1928) also played an important role in the collection’s early history. Born in Chicago, Fuller developed close relationships with prominent French artists while performing in Paris during the 1890s. After her dancing career ended, Fuller served as the unofficial agent for several French sculptors, including Rodin. In the summer of 1917, she traveled to Cleveland to raise money for the Red Cross and to deliver a lecture about Rodin at the museum. That same year she donated several Rodin sculptures, including the bronze Jean d’Airé and the large plaster Heroic Head of Pierre de Wissant. It was perhaps due to her influence that Rodin gifted to the museum his partial-figure sculpture Fragment of a Leg. Emery May Helden Norweb (1885–1984), who beginning in 1962 served as the museum’s first female president of the board of trustees, presented her initial gift to the museum in 1917, a bronze cast of Rodin’s Heroic Head of Pierre de Wissant. Norweb became familiar with Rodin’s works while living in Paris, where she volunteered in ambulance service during the latter half of World War I. It was there she met her husband, Raymond Henry Norweb (1895–1983), a career diplomat in the US Foreign Service, then serving as secretary to the American ambassador to France. Norweb continued to develop her passion for art while traveling with her husband through Europe, Latin America, and Asia. She played an important role in acquiring the Guelph Treasure, and also helped build the museum’s collections in Pre-Columbian art, Japanese and Chinese objects, 18th-century French ceramics, and rare coins. Salmon P. Halle (1886–1949), co-founder of the Halle Brothers department store and director of the Mutual Building & Loan Company, was known for his generosity to Cleveland philanthropic enterprises. Salmon and his wife, Carrie Moss Halle, collected art extensively. Together with Ralph King, Halle was instrumental in founding the Print Club and building the museum’s print collection. In 1917 he made his first gift, Embracing Children, a marble sculpture purchased from Rodin. Carrie Halle later donated another Rodin marble, The Fall of the Angels, in memory of her husband.

These acts of civic generosity were just the beginning. Today, the museum’s Rodin collection includes sculptures, medals, prints, and drawings spanning the artist’s career, many closely related to his most celebrated projects, including The Gates of Hell and The Burghers of Calais. The Age of Bronze featured Rodin sculptures, including The Age of Bronze. The Thinker, Rodin—100 Years again takes advantage of this beautiful view. Historically, the museum’s Rodin collection extended from early works by the celebrated French master to his monumental Thinker near the museum’s south entrance. An accompanying exhibition publication reveals new information about the March 1916 bombing of The Thinker.

TheThinker1916, cast c. 1916, Auguste Rodin (French, 1840–1917), Bronze; 132.9 x 98.4 x 142.2 cm. Gift of Ralph King, 1977.42. Shown here on the museum’s south entrance steps during the 1928 dedication of the Fine Arts Garden.

Widely regarded as the founder of modern sculpture, Auguste Rodin (1840–1917) remains one of the most consequential figures in the history of art. Inspired by great artists of the past, especially Michelangelo, he viewed the human form as the ideal vehicle for conveying inner emotion and complex symbolic thought. Through hollows and mounds, light and darkness, his muscular forms seem to vibrate with inner life. Rodin’s willingness to experiment, combined with his ability to convey both physical and psychological forces, revived sculpture from stale contemplation. His mastery of expressing both life and darkness, his muscular forms seem to vibrate with inner life. Rodin’s willingness to experiment, combined with his ability to convey both physical and psychological forces, revived sculpture from stale contemplation.

As a participating member of Centenaire Auguste Rodin—a 1917 international series of installations, traveling exhibitions, and programs commemorating the centennial of the artist’s death—the CMA is sharing its magnificent Rodin collection with new audiences and scholars worldwide (see rodin100.org). Rodin—100 Years highlights selections from the museum’s collection of more than 40 works by the French master. Of particular importance are sculptures acquired directly from the artist, including an exceptionally fine cast of The Age of Bronze and the monumental Thinker near the museum’s south entrance. An accompanying exhibition publication reveals new information about the March 1916 bombing of The Thinker.

Thanks to the generosity of local collectors and benefactors, the museum acquired eight Rodin sculptures within a year of its opening in June 1916. By establishing contact with the artist during his lifetime, these civic-minded donors played a key role in laying the foundation for the museum’s distinguished collection of Rodin works, beginning with The Thinker. Initially installed in the rotunda in January 1917, several months later it moved to its permanent home near the south entrance steps. Mr. and Mrs. Ralph King of Cleveland acquired the work from the artist in 1916 and donated it to the museum the following year, along with a cast of the artist’s groundbreaking Age of Bronze. A prominent Cleveland businessman, Ralph King (1855–1926) was the president of Realty Investment Company and the largest holder of downtown Cleveland real estate at the turn of the century. He helped found the Print Club of Cleveland in 1919 and also served as the museum’s first curator of prints and drawings until 1921. Over time, King and his wife, Fannie, would donate nearly 900 objects to the museum.

Natural Backdrop The initial installation of the east wing glass box in 2008 featured Rodin sculptures, including The Age of Bronze. The exhibition Rodin—100 Years again takes advantage of this beautiful view.
In the history of European civilization, the term Renaissance describes a surge of interest in ancient Greek and Roman knowledge, literature, and art that occurred around 1400 to 1600. The Renaissance originated in Italy when scholars began reading and translating long-forgotten classical texts. The advent of the printing press in the mid-1400s helped spread these texts, which in turn influenced humanism, a larger philosophical movement that stressed the importance of individual expression, curiosity about the natural world, and an appreciation of worldly pleasures.

Around the same time, ancient sculptures and buildings were being rediscovered and excavated. Artists incorporated forms from ancient art and architecture into new sculptures, paintings, buildings, and decorative arts. Meanwhile, the development of the print, an invention capable of replicating hundreds of images from a single block or plate, helped disseminate knowledge of classical styles and mythology.

**Gods and Heroes focuses on this attraction to antiquity, bringing together a group of prints, drawings, and sculptures from the museum’s collection to explore how classical mythology, art, philosophy, and history inspired Renaissance artists and their patrons.**

At the heart of the exhibition is a selection of works related to Greek and Roman mythology, which provided artists with a wealth of legendary characters and stories to depict **all’antica**—in the antique style. Marco Dente’s engraving **Venus Wounded by a Rose’s Thorn** alludes to **The Lament for Adonis** by the Greek poet Bion (active c. 100 BC). In the poem, Venus—distracted by the death of her lover Adonis—wanders barefoot in the woods, where she is injured by briers. Although Bion implores Venus to “weep no longer in the thickets,” the poem does not describe this particular moment where Venus pauses to tend a wound. The imagined episode, designed by Raphael, was one of several scenes of Venus in the bathroom of Cardinal Bernardino Dovizi da Bibbiena’s apartments in the Vatican Palace. A scholar of classical antiquity and a patron of the arts, the cardinal personally chose the mildly erotic female nudes, a typical subject in bathroom decorations, even for clergymen.

Several works in the exhibition contain the forms of celebrated ancient sculptures. Renaissance artists aimed not merely to copy these statues, but to comprehend the underlying systems used by the ancient masters. In Albrecht Dürer’s engraving **Adam and Eve**, the German printmaker based Adam’s pose on the Apollo Belvedere, an ancient Roman sculpture discovered in Italy during the late 1400s. However, he constructed the idealized bodies of Adam and Eve using geometry and a mathematical system of proportion loosely derived from ancient models. For Dürer, who modestly depicted Christian subjects, the formulation of theoretically perfect human bodies was a way to comprehending the divine. The root of this idea lies in the ancient philosophy of Plato (c. 428–347 BC), who argued that the study of abstract concepts could reveal eternal truths. Dürer recognized that Adam and Eve, created in God’s image, were ideal subjects for exploring this theme. He represented them as he understood them in both artistic and theological terms: moments before eating the forbidden fruit of the Tree of Knowledge, the couple is still uncorrupted by sin and death, existing in a state of faultless beauty.

A highlight of the exhibition is Andrea Andreani’s **The Triumph of Caesar: Caesar Triumphant** 1593–99. Andrea Andreani (Italian, c. 1558–1610), after Andrea Mantegna (Italian, 1431–1506). Woodcut printed on silk, heightened by hand with gold; sheet: 37.5 x 27.3 cm. John L. Severance Fund, 1994.102

Renaissance royals throughout Europe identified themselves as the successors of ancient rulers such as Julius Caesar, and it was common to compare Renaissance princes with these distinguished ancient leaders in laudatory speeches, literature, and art. In commemoration of Henri II’s coronation as king of France (r. 1547–59), Nicolo della Casa portrayed the monarch in an engraving as a valiant Roman general crowned with a laurel wreath. Nicolo’s carefully modeled portrait emulates an ancient relief sculpture, an illusion strengthened by off-white paper that recalls the quality of weathered marble. The muscular ceremonial armor, derived from antique imperial portraits and figures of Mars, the god of war, created a powerful and timeless image of the French sovereign. Henri II is at once god and hero, the embodiment of ancient legend in Renaissance art.
Fashionable Mourners

A quartet of well-dressed figures from the Rijksmuseum pays a visit

Amanda Mikolic, Curatorial Assistant

Cleveland’s four celebrated early 15th-century alabaster tomb mourners are part of a major exhibition this fall at the renowned Rijksmuseum in Amsterdam. In exchange, the CMA will exhibit four bronzes—traveling to North America for the first time—from the tomb of Isabella of Bourbon (1456–1465), attributed to Jan Borman the Younger and with casting attributed to Renier van Thienen.

Isabella of Bourbon was the second wife of Charles the Bold, Duke of Burgundy (r. 1467–1477), upon his death, their only child, Mary of Burgundy (r. 1477–1482). Two years earlier she had commissioned the best artists in Brussels to design and construct her mother’s tomb in Saint Michael’s Abbey in Antwerp. Vandals raid-ed it during the Iconoclast Fury, or Beeldenstorm (roughly meaning “statue storm” in Dutch), of 1566.

Isabella’s mourning figures are part of an elaborate tomb that was created to represent the deceased’s distinguished ancestors, such as those from Isabella’s tomb. Historical records reveal that 24 figures originally surrounded her effigy, themselves modeled after a tomb in Lille. Over time, these figures became less generic and more like portraits representing the deceased’s distinguished ancestors, such as those from Isabella’s tomb. Historical records reveal that 24 figures originally surrounded her effigy, themselves modeled after a tomb in Lille commissioned by Philip the Good. Eight of her surviving mourners are identical to those located in the Lille tomb.

The presentation at the Temple (detail), Dijon, acc. no. 3765. Musée des Beaux Arts, Dijon, sec. no. 5765

The Presentation at the Temple (detail), c. 1460–65. Burgundy. Oil on wood. Musée des Beaux Arts, Dijon, sec. no. 5765

Tomb of Louis of Mâle, Margaret of Bourbon and Their Daughter Margaret of Flanders in Lille

Engraving from A.-L. Millin, Le Regime des Princes (detail), fol. 7, c. 1490. Bibliothèque Nationale de France, Fr. 128

Le Régime des Princes (detail), fol. 7, c. 1490. Bibliothèque Nationale de France, Fr. 128

The Burgundian court was known for its sumptu-ous attire, an outward indication of rank, wealth, and power. Isabella’s mourners wear the fashionable dress of the early 1400s. Based on historical records and the figures’ detailed, opulent costumes, a few of them can be identified. For example, Albert I, Duke of Bavaria (1364–1404), is depicted with the Order of Saint Anthony around his neck. He wears a houppelande, a voluminous garment with wide sleeves worn with a tight belt around the waist to create uniform, fluted pleats. Embellished with a fur collar, cuffs, and trim, it also features bag sleeves that he wears two ways: one hand occupies the larger sleeve opening, allowing the fabric to hang down, the other emerges from the traditional lower opening. Indicated by a pattern of finely engraved lines, a fur hat completes his fine ensemble, emulating the height of fashion, as also seen in Jan van Eyck’s renowned painting of Giovanni Arnolfini.

The other male figure wears a longer, more traditional houppelande with padded shoulders or mantelets popular in Burgundy in the mid-1400s. On his head is a capron with a bourrelet or ring-shaped turban with a trailing streamer. Favoring the style of the famous Jan Van Eyck painting of Giovanni Arnolfini and His Wife (1434), Jan Van Eyck (Netherlandish, c. 1390–1441). Oil on panel, 62.2 x 60 cm. The National Gallery, London, NG218.

The female attire is even more opulent. The ex-cellent fabric of one figure’s long houppelande pools onto the floor, a sign of wealth. She has a similarly long cloak fastened across her shoulders, the ends of which are held up over her arms, allowing her to stride forward. The simple hood placed over her head and trimmed with fur features a trailing veil. The Burgundians were known for their love of jewelry; her cross-shaped pendant, likely made of gold, includes large semiprecious stones. Another lavishly dressed female with a partially shaved head wears a striking turban with rows of pearls that is held in place with a chin-cloth. A de-corative brooch is the centerpiece of the headgear, much like the figure in a painting from Burgundy of about 1450. The mourner’s long outer garment is trimmed with fur, features wide sleeves, and is belted tightly above the waist. Her dress, although mostly hidden, bears wide fur cuffs and the pleats associated with a houppelande. Although little is known about Isabella of Bourbon’s life, her surviving tomb figures testi-fy to the lavish lifestyle, power, and wealth of the Burgundian court. The lasting legacy of Burgundian memorial art cannot be exaggerated, and the opportunity to see these is not to be missed.
Debris, leftovers, the aftermath of other efforts, materials only partially identifiable—like the scene after an accident or disaster, only too clean for that, too controlled. And not the kind of unidentifiable that happens in real life after the car crash or flood, not the kind with real loved ones and family. This is the kind that happens on a primetime drama—the kind where nothing graphic is ever shown or seen, nothing vulgar, and if it is, it is theatrical enough that we know it isn’t real, it couldn’t be, not like this. It is too clean because it is contained. We can see its edges, we can see where it ends.

The death knell of American industrialism manifests and mirrors its legacy, starting with a bang and gradually fading to nothing. Death Knell frames the codependency of process and product by showing a vehicle’s remains with documentation of its dismantling recorded on hundreds of contact microphones. Destruction encompasses the reversal of thousands of years of progress; it can be methodical, meditative, or aggressive.

Cars are explicitly bound to their relationship with organized labor. The vehicle’s make and model are inconsequential because all are complicit in decline through use—a car’s significance is contained in the reversal of its creation rather than in the car itself.

No future, no potential? An audio instruction manual for insurrection. The audio ends without sound, representing an opening wherein the people have the tools to create. It is they who possess the potential to alter context from within. The parts are there; they can be assembled differently.

—Liz Roberts and Henry Ross

Liz Roberts is an artist and a visiting full-time faculty member at the Columbus College of Art & Design. Henry Ross is a student-artist, writer, and musician. Both live in Columbus.

The gesture is very important. It doesn’t have to be bombastic or incorporate your entire body. For me, it’s often my fingers or wrist resting on a bridge I’ve created above the painting. I’ve made some forms by gravity, dropping paint or flowing paint as I’ve worked on a flat surface. It’s organic or natural, a play between that and something more controlled or synthetic. I don’t think about it so much. It becomes an intuitive thing, a means to an end for achieving something else that may even undermine the formal aspects—the forms, figures, shapes.

More recently, and in small ways throughout, there have been subtle introductions of dimensionality or shadow or light—the optical mixing of paint through thin layers or the juxtaposition of dark and light. I think of that not as an inhabitable space, but rather something textural and shallow like the weave of a fabric. It’s still space, there’s dimensionality to that, but it’s not the most alluring or deceptive kind of space that draws you in.

—Scott Olson

EXHIBITIONS AND PERFORMANCE

This Fall at Transformer Station

Two solo exhibitions and a unique performance feature Ohio artists

EXHIBITIONS
Scott Olson
Jerry Birchfield: Stagger
When Seeing Visions
September 1–December 10, Transformer Station

PERFORMANCE
Death Knell
A performance, installation, and audio piece by Liz Roberts and Henry Ross
Saturday, September 9, 2:00–5:00

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A performance, installation, and audio piece by Liz Roberts and Henry Ross
Saturday, September 9, 2:00–5:00

Gesture is very important. It doesn’t have to be bombastic or incorporate your entire body. For me, it’s often my fingers or wrist resting on a bridge I’ve created above the painting. I’ve made some forms by gravity, dropping paint or flowing paint as I’ve worked on a flat surface. It’s organic or natural, a play between that and something more controlled or synthetic. I don’t think about it so much. It becomes an intuitive thing, a means to an end for achieving something else that may even undermine the formal aspects—the forms, figures, shapes.

More recently, and in small ways throughout, there have been subtle introductions of dimensionality or shadow or light—the optical mixing of paint through thin layers or the juxtaposition of dark and light. I think of that not as an inhabitable space, but rather something textural and shallow like the weave of a fabric. It’s still space, there’s dimensionality to that, but it’s not the most alluring or deceptive kind of space that draws you in.

—Scott Olson

Scott Olson (born 1976) lives and works in Kent.

Jerry Birchfield (born 1985) lives and works in Cleveland.

Liz Roberts is an artist and a visiting full-time faculty member at the Columbus College of Art & Design. Henry Ross is a student-artist, writer, and musician. Both live in Columbus.
ArtLens Gallery at a Glance

Look closer, dive deeper, and engage with the museum’s collection.

ArtLens Gallery, the successor to Gallery One, opened in June. Located at the north lobby entrance, ArtLens Gallery has four components—Studio, Exhibition, Wall, and App—that help you look closer, dive deeper, and have fun connecting with the museum’s collection. Create your own original artwork in the Studio, engage with masterworks of art and touchscreen-free digital interactives in the Exhibition, and connect with the museum’s world-renowned collection at the Wall. Use your ArtLens app to save the artworks and photos from your experience, and then map your visit throughout the museum.

ArtLens Exhibition

Highlights art in the foreground. Visitors first explore the featured selection of masterworks from across the museum’s collection before diving deeper at the touchscreen-free interactives. Here (left), visitors study Massimiliano Soldani’s Apollo and Daphne. On the interactive in the background, the sculpture is magnified and rotating.

Gaze Tracker uses cutting-edge technology to seamlessly track where you look when observing an artwork for 15 seconds. See the path of your gaze, your first look, and your longest look, and compare with other visitors’ gazes or learn more about the artwork’s composition.

Games

The six barrier-free interactive stations in ArtLens Exhibition feature games across four themes: Symbols, Composition, Purpose, and Gesture + Emotion. Here, two young visitors examine a Mughal helmet while their dad tries it on to learn more about its purpose.

ArtLens Studio

While the concepts in the ArtLens Exhibition may be too advanced for younger visitors, in the ArtLens Studio the whole family can create their own masterworks of art, look closer at objects in the museum’s collection, and be inspired to find them in the galleries.

The Beacon (right) at the ArtLens Gallery entrance uses whimsical stop-motion to display live visitor creations. After striking your pose or painting your portrait, see if you can find yourself on the Beacon!

Join Us

Come experience what everyone’s talking about at MIX: Interact on September 8 and the Play Day celebration on September 10.
Meet the new curator of prints and drawings

Emily J. Peters

Last spring Emily J. Peters joined the museum after a dozen years at the Museum of Art, Rhode Island School of Design, in Providence. She holds an MA and a PhB in art history from the University of California, Santa Barbara, and a BA from the University of Michigan. Here she shares thoughts about the communication in Europe. I’ve always seen parallels with current digital media, the idea of “mass” has become global as opposed to the 16th century when it meant reaching beyond the confines of Germany and France.

In the case of prints and drawings, unlike some digital processes, the artist’s hand is still relevant. Drawings provide direct access to the artist’s thought processes, the digital processes, the artist’s hand is still relevant. Drawings provide direct access to the artist’s thought and graphic design in that both generally serve as a kind of mystery that I enjoy uncovering.

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In the case of prints and drawings, unlike some digital processes, the artist’s hand is still relevant. Drawings provide direct access to the artist’s thought process and unique hand. In printmaking there is always a close correlation between technique and the final result—the artist’s planning and constant revisions create a kind of mystery that I enjoy uncovering.

for audiences. Both prints and drawings can reveal something about the social and political contexts of making. I am always drawn to this type of social history.

My first exhibition next winter, Graphic Discontent: German Expressionism on Paper, will focus on German Expressionist prints and drawings from about 1905 to about 1915. The art from this era is powerful and emotional, and the show will feature rarely seen important works from our unique and varied collection. In the coming years, I’m looking forward to working on exhibitions focusing on Northern European Manirist art and political contexts of making. I am always drawn to this type of social history.

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One of the most original composers America has ever produced, Lou Harrison (1917–2003) successfully integrated traditional music of Asia into classical music of the West. Having developed a deep knowledge of and reverence for various traditions over his 85 years, Harrison created an enormous body of music that synthesizes the East and West in structure, harmony, and instrumentation. In celebration of the 100th anniversary of his birth, we present Harrison’s Concertos for Piano and Javanese Gamelan, featuring pianist Sarah Cahill and one of the composer’s own gamelans on loan from Harvard University, performed by Gamelan Galak Tikka under the direction of Evan Ziporyn. As choreographer and Harrison’s longtime friend Mark Morris put it, “You either love Lou’s music, or you haven’t heard it yet.”

Lou Harrison Centennial

Meet the new curator of prints and drawings

Emily J. Peters

Curator of Prints and Drawings

Butler, Bernstein & the Hot 9

Wednesday Oct 11, 7:30, Gartner Auditorium. In conjunction with The Jazz Age, we open the joint with Butler, Bernstein & the Hot 9—a rip-roaring combo led by the remarkable pianist Henry Butler and the irrepressible trumpeter Steven Bernstein. With a nod to the Hot Five and Hot Seven bands of Louis Armstrong, the Hot 9 takes the early jazz of the 1920s as its starting point. $43–$59, CMA members $38–$45.

SQuRL: Jim Jarmusch & Carter Logan

Wednesday Nov 1, 7:30, Gartner Auditorium. Acclaimed filmmaker Jim Jarmusch (electric guitar) and Carter Logan (drums) perform as SQuRL, tonight offering scores for four silent films by Dada and Surrealist artist Man Ray. Followed by an onstage conversation with Jarmusch and Logan hosted by Rits Thüring, curator of contemporary art. $26–$35, CMA members $22–$30.

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Chamber Music in the Galleries

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Joseph Martin

Managing Editor

September/October 2017

18
Painted in Light: The Korean Movie Screen

South Korean cinema is flourishing this century. In 2016 alone, 334 new Korean films were released, and more than half of the country’s domestic box office revenue came from homegrown (not Hollywood) product. The industry boasts a handful of prominent auteurs whose new works premiere regularly at the world’s most prestigious film festivals, many of these movies are subsequently released to theaters around the world.

In September, as a complement to the museum’s special exhibition of Korean painted screens, we present four major works—a thriller, a drama, a mystery, and an experimental comedy—by four of South Korea’s leading contemporary filmmakers: Park Chan-wook, Lee Chang-dong, Bong Joon Ho, and Hong Sang-soo. Park and Hong have proved so successful in their native country that they have been recruited to make movies in Hollywood by Spike Lee. All four films we will show originally in their native country that they have been recruited to make movies in.

Mali Blues Fri/Oct 6, 7:00. Sun/Oct 8, 1:30. Directed by LutzGregor. Four Malian World Pop stars, including singer Fatoumata “Fatou” Diawara and Bassekou Kouyaté (who appeared at the CMA in 2011), perform in defiance of Islamic fundamentalists who seek to ban secular music and dance in Mali. “Performances of singular beauty, power, and invention”—Village Voice. (Germany/Mali, 2016, subtitles, 90 min.)

First-Run Films

Exclusive engagements of six Cleveland premiers. Unless noted, each film $10, CMA members $7. Shown in Morley Lecture Hall.

RESTLESS CREATURE: WENDY WHELAN Tue/Sep 5, 1:45. Fri/Sep 8, 7:00. Directed by Linda Saffire and Adam Schlesinger. Inspiring portrait of dancer Wendy Whelan, the prima ballerina at the New York City Ballet for over two decades, as she faces a career-threatening injury. (USA, 2016, 90 min.)

Nise: The Heart of Madness Sun/Oct 15, 1:30. Tue/Oct 17, 1:45. Directed by Roberto Berlner. During the 1940s, real-life Brazilian nurse Nise da Silveira advocated for treating mental patients with painting and art therapy rather than electroshock and lobotomies, unleashing the talent of some of the foremost Brazilian artists of the 20th century. (Brazil, 2015, subtitles, 106 min.)

Mandel JCC CLEVELAND JEWISH FILMFEST @ CMA

Monsieur Mayonnaise Sun/Sep 17, 1:30. Directed by Trevor Graham. Veteran Aussie filmmaker and artist Philippe Mora almost creates a graphic novel before our eyes while relating his German-Jewish father’s extra-ordinary exploits in the French Resistance. Shown as part of the Mandel JCC Cleveland Jewish FilmFest. (Australia/Germany/France, 2016, subtitles, 80 min.)

SILENT FILMS FROM THE JAZZ AGE

Recently restored 1920s silent classics from France, Germany, and the US. Shown in Morley Lecture Hall unless noted. Each program $10. CMA members $7.

Metropolis (2010 restoration) Sun/Oct 1, 1:30. Tue/Oct 3, 1:45. Directed by Fritz Lang. This visually staggering futuristic epic tells of a gleaming, wealthy modern city powered by subterranean laborers and machines. Silent with music track. (Germany, 1927, English subtitles &b, 148 min.)

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Gartner Auditorium. Screenings co-sponsored by the United Labor Agency; card-carrying union members $6.

DAVID DRAZIN ACCOMPANIES

Enchantment Fri/Oct 13, 7:00. Directed by Robert G. Vignola. A millionaire’s spoiled daughter is an unsuitable wife for a poor boy who’s got brains but not much else. DAVID DRAZIN ACCOMPANIES. (USA, 1923, 90 min.)

ABOVE LEFT

Nise: The Heart of Madness

Art therapy

LEFT

Enchantment Art Deco design

Two weeks of silent cinema and live musical accompaniment.

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org 21
Philippine de Montebello: The Multiple Lives of the Work of Art

Director emeritus of the Metropolitan Museum of Art in New York, Philippine de Montebello was the longest-serving director in the museum’s history, from 1977 to 2008. During that time he oversaw not only a doubling of the Met’s physical space, but also the acquisition of key masterworks for its collection. Since his retirement, de Montebello has remained active as a teacher and author. His talk at the museum on Wednesday, September 20, at 5:30, examines how the changing contexts of works of art, as well as the changes in their appearance over time—often quite surprising—impact their meaning and thus our response. Few works appear to us as they were originally conceived, as they undergo many changes in changing contexts of works of art, as well as the changes in their appearance over time—often quite surprising—impact their meaning and thus our response. Few works appear to us as they were originally conceived, as they undergo many transformations in the course of their existence—from natural degradation and deliberate alterations, sometimes benign, often traumatic. Free; reservations required.

Stroller Tours
Second and third Wed of every month, 10:30–11:30. Every class begins with baby-friendly stories and songs in the classroom and ends with a short stroll through the galleries. Advance registration required for each session. Adult/baby pair $15, CMA members $12. Limit nine pairs. Register now for September and October. Member registration for November begins September 1; nonmembers November 15.

CMA Baby
Four Tue, Sep 5–26, Oct 3–24, Nov 7–28, 10:30–11:00. Each class ends in Renaissance Art with a short stroll through the galleries. Advance registration required for each session. Adult/baby pair $15, CMA members $12. Limit nine pairs. Register now for September and October. Member registration for November begins September 1; nonmembers November 15.

Guided Tours
Tours are free; meet at the info desk unless noted.

Guided Tours 100 daily. Join a CMA-trained docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org).

Exhibition Tours The Jazz Age, Tue/Thu, 11:00, Sat & Sun/2:00, starting Oct 3. Exhibition ticket required. Additional tours may be added; check clevelandart.org.


Gods and Heroes: Ancient Leg-ends in Renaissance Art Tue/Thu, Sep 5, noon; repeats Wed/Sep 13, 6:00. Meet in gallery 101. Exhibition curator James Wehn explores ways Renaissance artists used ancient sculptures as models, portrayed and adapted Greek and Roman myths, and depicted Roman royals in the guise of ancient rulers.

The Artist Is Here: Interpreting Signatures in Renaissance Prints Tue/Sep 12, noon. Meet in gallery 101. Join Gods and Heroes curator James Wehn to learn about Renaissance printmaking, and look at several prints in which the artist’s signature plays a meaningful role in the interpretation of the image.

Cleveland Landmarks: Archi-tecture of the Jazz Age Sat/Oct 14, 1:00–3:00. Join architectural historian Ted Sando for a ride around Cleveland as he explores the style of the 1920s. Tours depart from and return to the CMA’s north entrance. Register by Fri/Oct 6. $40, CMA members $35.

Art Stories
Every Thu, 10:10–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA art-works, and interactive fun. We’ll explore new topics each week. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Space is limited. Free; register through the ticket center.
Chalk Festival
Sat & Sun/Sep 16 & 17, 11:00–5:00. Enjoy chalk artists and free entertainment at the 28th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, $20 each; small square and 12-color box of chalk, $10 each. Drop-in registration. Groups are requested to preregister. For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Chalk Making and Street Painting
Make chalk using an old 24-color box of chalk, $20 each; $15 for CMA members. Bring your own supplies. Materials provided. Expect supersized fun in the atrium and family-friendly adjacent gallery space! Arrive by 3:30 to have plenty of time to make with us. You’ll find us on the classroom level of the museum. No open studio on September 15.

Community Arts
Enjoy Community Arts and performers at area events. For details and updated information, see cma.org/communityarts.

Art Crew
Characters based on objects in the museum’s permanent collection. $50 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Call 216-707-2483 or email commartsinfo@clevelandart.org.

Drawing in the Galleries
Learn from artists in informal studios with individual attention. Info: adultstudios@clevelandart.org. Supply lists available at the ticket center.

Painting for Beginners: Oil and Acrylic
Tues & Sun/ Sep 12–Oct 31, 10:00–12:30. Instructor: Susan Gray Bé. $95. CMA members $155. Bring your own supplies or buy from the instructor; cost $80, acrylic kit $70.

Introduction to Drawing
8 Tues/ Sep 12–Oct 31, 1:00–3:30. Instructor: JoAnn Renz. $200, CMA members $155. Bring your own supplies or the CMA provides basic supplies.

Painting in the Galleries
Wed/ Sep 13–Nov 15, 10:00–12:30. Instructor: Susan Gray Bé. $205, CMA members $155. Paper provided. Materials discussed at first class. Winter classes start: Six Sat/Jan 20–Feb 24, 10:00–11:30 or 10:00–1:00–2:30.

To register for classes call the ticket center at 216-423-7550 or visit clevelandart.org.

Advanced Chalk Workshops (teens/adults) Wed/ Sep 6 & 13, 6:30–8:30. $75/person, $250/group (up to 4 people, each additional person $50).

For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Studios for Children and Teens
Six Sat/Oct 14–Nov 18, 10:00–11:30 or 10:00–2:30.

Art for Parent and Child (age 3)
Mornings only. Limit 12 pairs.

Mini-Masters: Line (ages 4–5)

Imagine That! (ages 5–6)

Art Adventures (ages 6–8)
Supersize It! (ages 8–10)

Start with the Basics (ages 10–12)

Teen Drawing Workshop (ages 13–17)

Fees and Registration Most classes $90, CMA members $75. Art for Parent and Child $100, CMA members $90. Member registration begins September 1, nonmembers September 16. Register through the ticket center.

WINTER CLASSES: Six Sat/Jan 20–Feb 24, 10:00–11:30 or 10:00–1:00–2:30.

Community Arts
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Introduction to Painting
8 Wed/ Sep 13–Nov 15, 1:00–12:30. Instructor: Cliff Novak. $195, CMA members $150. Bring your own supplies or the CMA provides basic supplies.

Watercolor

Watercolor in the Evening

Beginning Watercolor

Multimedia Abstract Art
Thurs/ Sep 14–Nov 2, 1:00–3:30. Instructor: JoAnn Renz. $195, CMA members $150. Most supplies provided.

Composition in Oil
8 Fri/Sep 15–Nov 13, 10:00–12:30. Instructor: Susan Gray Bé. $205, CMA members $165; includes model fee. Bring your own supplies or buy for $80.

Composition in Oils
8 Fri/Sep 15–Nov 13, 6:00–8:30. Instructor: Susan Gray Bé. $205, CMA members $155.

Printmaking
3 Sun/Sept 24–Oct 8, 1:00–3:00. Instructor: Cliff Novak. $80, CMA members $70, includes supply fee.

Gesture Drawing in the Atrium and Galleries
1 Sun/Oct 15–Nov 19, 12:30–3:00. Instructor: Susan Gray Bé. $95, CMA members $85; includes model fee for one session. All supplies provided.

Chinese Painting for Experienced Students
4 Sun/Oct 22–Nov 5, 10:00–12:30. Instructor: MiZi Lal. $100, CMA members $80. Bring your own supplies.

Drawing with Oil Pastels
4 Thurs/Feb 23–March 29, 1:00–3:00. Instructor: JoAnn Renz. $100, CMA members $75. Watch for other mini-sessions in November.

Family Game Night
Secret Spy Edition Fri/Oct 13, 5:30–8:00. Expect supersized games in the atrium and family-friendly competition with our Museum Mystery Quiz Show. Complete your spy training with a museum-wide gallery game. Solve our mysteries and you’ll be ready to go home with a prize! $30 per family, $25 CMA members ($30 day of event). Register through the ticket center.

My Very First Art Class
Four Fri/Sep 8–29, Oct 6–27, or Nov 3–Dec 2 (no class Nov 24), 10:00–10:45 (ages 1½–2½) or 11:30–12:00 (ages 2½–3½). For young children and their favorite grown-ups. Play, exploration, and art making: new topics each class. Adult/child pair $80, CMA members $72; additional child $24. Limit nine pairs.

Open Studio
Join us in our new Make Place every Sunday afternoon from 1:00 to 4:00 for drop-in art making. With a new art idea each week, there’s something to spark everyone’s creativity. Arrive by 3:30 so you will have plenty of time to make with us. You’ll find us on the classroom level of the museum. No open studio on September 10 and November 12; join us in the atrium for Play Day at CMA instead.

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together.

Papermaking Workshop
Sun/ Sep 17, 1:00–3:00. The exhibition Chae-keol-eed is our inspiration for creating handmade sheets of paper that make beautiful textured book covers. Each family member $20, CMA members $18.

Printmaking Workshop
Sun/ Oct 15, 1:00–3:30. Inspired by the rhythms and energy of the objects in The Jazz Age, families make their own musically inspired linocut prints. Each family member $20, CMA members $18.

Ceramics Workshop
Sun/ Nov 19, 1:00–3:30. Families make clay lanterns inspired by Banner Chiharu. Freed works ready for pickup by December 15. Each family member $20, CMA members $18. Member registration begins September 1, nonmembers September 15.

Play Day at CMA
Explore, play, create, and make memories with your family.

Sun/ Sep 10, 11:00–4:00. Explore! Celebrate Grandparents Day and the opening of our Art Lens Gallery with special activities for grandparents and grandchildren.

Sun/Nov 12, 11:00–4:00. Rhythm! Check clevelandart.org for details.

Share Your Jazz Age–Inspired Style with #CMAJazzAge
What does the term Jazz Age evoke in your mind? Perhaps it conjures images of women in flapper dresses drinking gin rickeys and dancing the Charleston. Or maybe it’s an image of a Gatsby-esque character walking into a lavish home filled with Art Deco–style furniture. Whatever you imagine, there’s no denying that people have long been fascinated with America in the 1920s.

Northeast Ohio was a Jazz Age epicenter. Signs of this era are visible in historic Cleveland architecture and neighborhoods, and even found in your own homes, attics, and photo albums. To that end, we’d like to see exactly what “Jazz Age” means to you. As the CMA prepares to open The Jazz Age: American Style in the 1920s, please share images of your favorite thousand-dollar-designed, decorative arts, and fashion by posting a photo on Facebook, Twitter, or Instagram, and use the tagging function to type in #CMAJazzAge.

Beginning September 20, search #CMAJazzAge to see behind-the-scenes images as we install the exhibition, and fun facts. When you visit the museum, be sure to snap a selfie with your favorite Jazz Age object, and share it with #CMAJazzAge to help spread the word!
When Photography Joined the CMA Fine Art Collection

Although the museum held photography exhibitions as early as 1917, not until 1935 did photographic prints enter the fine art collection. Long an admirer of Alfred Stieglitz, museum director William Milliken featured 110 of the photographer’s works in a 1934 exhibition. Stieglitz offered them to the museum for $2,000, suggesting that Clevelanders might donate funds for the purchase. His offer could not have come at a worse time. Recent bank failures had wiped out nearly 40 percent of the city’s wealth.

In a welcomed and unexpected turn of events, Cary Ross, a Stieglitz devotee from Knoxville, Tennessee, came forward with an offer to anonymously provide $1,000 for the purchase. Believing that it would be better if Stieglitz thought the money had come from local benefactors, he encouraged the museum to make up the difference by persuading Clevelanders to donate small amounts toward the goal. Unfortunately, Milliken had little success. By the end of January 1935 such donations totaled only $20.

Stieglitz accepted $1,000 for six photographs and returned the $20 to the museum. He also let Milliken keep the other four images on loan in anticipation that the rest of the money would be raised. Eager for the photographs to stay in Cleveland, Ross promised that if Stieglitz allowed them to remain on loan until the end of 1935, he would come up with the additional funds. Stieglitz agreed. Ross came through with another $1,000, and Milliken was able to complete the purchase. Writing about Stieglitz in the March 1935 Bulletin of the Cleveland Museum of Art, Milliken described the images: “... in the almost commonplace there has been an intimation of the eternal.”

Chaekgeori Design

New in the museum store to complement Chaekgeori: Pleasure of Possessions in Korean Painted Screens, these products are based on the museum’s screen Books and Scholars’ Accoutrements.

Mug $12
Tote $24
Journal Set $12.95
Also available (not shown):
Bookmark $12
Scarf $40
Utility Case $12
Members receive a 15% discount in the store every day!

Thanks

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

Scott C. Mueller
Mr. and Mrs. Stephen E. Myers
Jane Baker Nord
Mr. and Mrs. William J. O’Neill Jr.
Jane and Jon Outcalt
Julia and Larry Pollock
Mrs. Alfred M. Rankin
Mr. and Mrs. Alfred M. Rankin Jr.

Masumi Hayashi

Clevelanders are familiar with the distinctive collaged photography of Masumi Hayashi, who appeared in solo and group shows at the CMA and whose work is in the collection. Many also recall the tragic story of her murder in 2006. A group of local artists labored for a decade to produce a monograph: the resulting book, published by Radius Books and authored by curator of photography Barbara Tannenbaum, arrives this fall. Limited edition; available in the museum store, $55.

Museum Riddles

Look closely. Each artwork holds the clue you need to solve the riddle. Stop by the atrium information desk for answers.

What can travel around the world while staying in a corner?

What is a seven-letter word containing thousands of letters?

What has 88 keys but can’t open a single door?

What has hands but cannot clap?

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Mr. and Mrs. William J. O’Neill Jr.
Jane and Jon Outcalt
Julia and Larry Pollock
Mrs. Alfred M. Rankin
Mr. and Mrs. Alfred M. Rankin Jr.

Masumi Hayashi

Clevelanders are familiar with the distinctive collaged photography of Masumi Hayashi, who appeared in solo and group shows at the CMA and whose work is in the collection. Many also recall the tragic story of her murder in 2006. A group of local artists labored for a decade to produce a monograph: the resulting book, published by Radius Books and authored by curator of photography Barbara Tannenbaum, arrives this fall. Limited edition; available in the museum store, $55.

Museum Riddles

Look closely. Each artwork holds the clue you need to solve the riddle. Stop by the atrium information desk for answers.

What can travel around the world while staying in a corner?

What is a seven-letter word containing thousands of letters?

What has 88 keys but can’t open a single door?

What has hands but cannot clap?

Thanks

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

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New in the Galleries

GALLERY 226
The bounties of summer continue this fall in gallery 226, where our three Georgia O’Keeffe signature flower paintings have taken center stage. Beloved icons of American modernism, these works, rendered in distinctive close-up, are as much celebrations of nature as they are striking essays in abstract design. Interestingly, White Flower, which the museum purchased in 1930, was one of the first O’Keeffe floral subjects to be acquired by a public institution. Apparently, this was an honor the artist never forgot. Upon her death at the age of 99 in 1986, she honored the museum by bequeathing five paintings from various phases of her career, including White Pansy, a work that had long hung with pride-of-place in the living room of her home in Abiquiu, New Mexico. The museum’s installation is rounded out with Morning Glory with Black, one of O’Keeffe’s most stunningly stark compositions, which museum benefactor Leonard C. Hanna Jr. bought in 1928 and bequeathed to us 30 years later.

White Pansy 1927.
Georgia O’Keeffe (American, 1887–1986). Oil on canvas; 91.7 x 76.3 cm. Bequest of Georgia O’Keeffe, 1987.139. © The Cleveland Museum of Art

Morning Glory with Black 1926. Georgia O’Keeffe. Oil on canvas; 91 x 75.5 cm. Bequest of Leonard C. Hanna Jr., 1958.42. © The Georgia O’Keeffe Foundation / Artists Rights Society (ARS), New York

White Flower 1929.
Georgia O’Keeffe. Oil on canvas; 76.2 x 91.5 cm. Hinman B. Hurlbut Collection, 2162.1930. © The Georgia O’Keeffe Foundation / Artists Rights Society (ARS), New York

FRONT COVER