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**FROM THE DIRECTOR**

Dear Members,

It is thrilling to look over an artist’s shoulder and observe the choices that they make while creating a masterpiece. The Cleveland Museum of Art offers yet another exciting chance to experience world-renowned artists at work when we open PROOF: Photography in the Era of the Contact Sheet on February 7.

Easy as it has become to create and post digital photos, in the 20th century the process of capturing and editing images was far more laborious. Our late trustee Mark Schwartz was a photographer, and he understood and appreciated the artistry involved in working with film. He and his wife, Bettina Katz, assembled an extraordinary collection of contact sheets by some of the greatest photographers, and those works form the basis of this exhibition. Contact (or proof) sheets, on which multiple negatives have been contact printed, enabled artists to select the images that they wished to develop as full-size prints. The contact sheet was where the editing happened.

As creative director of Nesnadny + Schwartz—a Cleveland design firm with offices in Toronto and New York—Mark met, befriended, and collaborated with many celebrated photographers. He had a keen eye for a great image, and he extended his expertise to the museum, working closely with retired curator of photography Tom Hinson, as well as our current curator, Barbara Tannenbaum. We lost Mark in 2014, but the name of the CMA’s Mark Schwartz and Bettina Katz Photography Gallery memorializes their significant generosity to the museum.

Over the past few months, Michelangelo: Mind of the Master has given visitors a similar behind-the-scenes look at an artist at work, and attendance has been so brisk that we are offering extended exhibition hours on December 28 and January 4. See page 26 for special offerings on those nights. In a recent review, Wall Street Journal Arts in Review editor Eric Gibson wrote, “In the quality of the material and the way it is displayed, explained, and contextualized, Michelangelo: Mind of the Master is nothing less than the perfect exhibition.” I could not agree more. And I hope that you will see the show before it closes on January 5.

Sincerely,

William M. Griswold

Director
PROOF: Photography in the Era of the Contact Sheet
Feb 7–Apr 12
Kelvin and Eleanor Smith
Foundation Exhibition Hall.
Contact sheets (or proof sheets) were vital to photography for much of the 20th century. Until digital technology swept that system away, contacts offered a privileged window into photographers’ aims and methods. Drawn from the collection of Mark Schwartz and Bettina Katz, this groundbreaking exhibition features 150 works by some 50 photographers.

Additional Support
Fred and Laura Ruth Bidwell
Sally and Sandy Cutler
Viki and Al Rankin

Signal Noise: Aaron Rothman
Feb 15–May 17, Transformer Station, 1460 West 29th St. This exhibition surveys 10 years of Aaron Rothman’s studies of the landscape of the American West. Through analog and digital photography and digital processing and printing, he transmutes unpretentious fragments of nature into sensuous, sublimely beautiful images that hover between two- and three-dimensional space and vacillate between representation and abstraction.

Michelangelo: Mind of the Master
Through Jan 5, Kelvin and Eleanor Smith Foundation Exhibition Hall. Rarely seen drawings show how the Italian Renaissance artist conceived his finished works.

Organized by the Teylers Museum in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Major Sponsors
Josie and Chace Anderson
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In Honor of Helen M. DeGulis
Stephen Dull
David A. Osage and Claudia C. Woods
Dr. and Mrs. Gösta Pettersson
Dr. Linda M. Sandhaus and Dr. Roland S. Philip
Anne H. Weil

Media Sponsor
ADAMP 2018

Color and Comfort: Swedish Modern Design
Through Feb 9, Arlene M. and Arthur S. Holden Textile Gallery (234). This exhibition reveals a particularly Swedish sensibility in modern design.

Supporting Sponsor
Mrs. David Seidenfeld

Liu Wei: Invisible Cities
Through Feb 16, Mark Schwartz and Bettina Katz Photography Gallery (230). This joint presentation with moCa Cleveland is the first solo US museum exhibition by Chinese artist Liu Wei. The CMA features its monumental painting Panorama No. 2 and a series of recent sculptures.

Master/Apprentice: Imitation and Inspiration in the Renaissance
Through Feb 23, James and Hanna Bartlett Prints and Drawings Gallery (101). Works from the museum’s collection survey the impact of Michelangelo on the history and practice of art in Europe in the 1500s and beyond.

Organized in collaboration with graduate students in the course After Michelangelo, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWRU Joint Program

Major Sponsors
Malcolm E. Kenney
Special Exhibitions Endowment

Wildflowers (PVGM1) 2015. Aaron Rothman (American, b. 1974). Inkjet print; 50.8 x 63.5 cm. Courtesy of the artist and Rick Wester Fine Art, New York. In Signal Noise: Aaron Rothman

Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany
Through Jun 14, Julia and Larry Pollock Focus Gallery (010). Louis Comfort Tiffany’s iconic stained glass lamps and other Art Nouveau creations recently received from the estate of a distinguished Cleveland collector are showcased in this exhibition.

Major Sponsor
Margaret and Loyal Wilson
Supporting Sponsor
Julia and Larry Pollock

RIGHT

Benefit, The Museum of Modern Art, New York City
June 1977.
Larry Fink (American, b. 1941). Gelatin silver print with hand-applied grease pencil in green, red, and yellow; 25.2 x 20.3 cm. © Larry Fink. In PROOF: Photography in the Era of the Contact Sheet
Contact sheets provide a glimpse of the photographer at work

EXHIBITION

PROOF: Photography in the Era of the Contact Sheet
February 7–April 12
Kelvin and Eleanor Smith Foundation Exhibition Hall

Richard Avedon

Born in 1898, Alfred Eisenstaedt began his photographic career in Berlin in the late 1920s, just as photographs were beginning to flood the pages of magazines and newspapers. Thirty years later he was a celebrated staff photographer at Life magazine when he explained why roll film had become so important.

The answer was the Leica, the first 35mm still camera. Not only did it have a fast lens, it let you take 36 exposures without reloading. . . .

The Leica was designed in the mid-1920s to make still photographs on 35mm motion-picture film. After the film was developed, the negatives were cut into strips, arranged on a sheet of photographic paper, and held flat under a piece of glass. The resulting proof print, or contact sheet, was the photographer’s first opportunity to see a positive image of each exposure and to choose which frame or frames to enlarge. There were two standard formats, both of which fit neatly on a sheet of 8 x 10 inch paper: the 36 rectangular frames of 35mm film and the 12 square frames of 120 film. Contact sheets were indispensable and ubiquitous throughout the second decade of the 20th century—until digital technology rendered roll film obsolete.

The late collector Mark Schwartz worked with photography every day as creative director of the award-winning Cleveland graphic design firm Nesnady + Schwartz. That intimate familiarity with the medium surely contributed to his enthusiasm for contact sheets. They figure prominently in the wide-ranging photography collection that he and his wife, Bettina Katz, began to build more than two decades ago and which now forms the basis of the exhibition PROOF: Photography in the Era of the Contact Sheet. No doubt Schwartz’s relentless passion for his personal as well as professional pursuits, was also a critical factor, because assembling a collection of contact sheets was nearly as challenging as it was improbable.

The challenge was that contact sheets were not typically exhibited or offered for sale. PhotogJournalist Elliott Erwitt insisted that they “should be as private as a toothbrush . . . guarded as jealously as a mistress.” And that intimacy—the chance to get a glimpse of the photographer at work—is precisely why contact sheets can be so fascinating and instructive. A sheet by Schwartz’s friend Larry Fink, for example, allows us not only to follow the photographer at a gala to benefit New York’s Museum of Modern Art but also to see which frames he chose to enlarge and crop (see page 3).

The sheet shows us that Fink focused on couples or small groups of people as he moved around the party. The range of options was usually narrower still in the controlled setting of a professional studio, where the photographer generally decided on the basic elements of the picture before making the first exposure. For example, when Irving Penn set out to make a portrait of fellow photographer Richard Avedon in 1985—by which time the two had been colleagues and rivals for nearly 40 years—he focused a spotlight on Avedon’s face and introduced the prop of the lens to intensify the gaze of the photographer’s right eye. Subtle variations of a carefully crafted composition are typical of Penn’s contact sheets: traces of the master’s relentless pursuit of perfection. The Avedon sitting might have generated as many as 10 rolls of film, or 120 frames. This single sheet (opposite page, one of 22 works by Penn in the exhibition) does not include the frame that Penn eventually chose, but it possesses the special vitality of a grid of images, all similar to each other, each different. That vitality led a number of photographers, including Penn, to occasionally present the gridded array of a contact sheet as an aesthetic whole. Consequently, the prints on display range from working documents that were never intended to be seen by the public (and which therefore can offer privileged insight into the photographer’s strategies and methods) to independent, fully realized works of art (which sometimes nevertheless exploit the flair of uncensored improvisation).

The last section of the exhibition is devoted to the latter, and it includes six works from the collection of the Cleveland Museum of Art that help to suggest how the spirit of the contact sheet nourished the art of photography more broadly. One of these works (above) was made by Schwartz in 1979 and exemplifies the splendid, generative role that collections play in the life of museums.

The better a photograph is, the less likely we viewers are to consider how it might have been different. This is photography’s most powerful trick: what is in fact just one out of millions of possibilities is accepted as inevitable. Contact sheets pull back the curtain just enough for us to get a sense of how these infinitely seductive fictions are made. © The Irving Penn Foundation

NEW EXHIBITION

PROOF

Peter Galassi

GUEST CURATOR

21.6 cm. © The Irving Penn Foundation. Gelatin silver print; 27.9 x 21.6 cm. © The Irving Penn Foundation. Irving Penn New York, 1985. Irving Penn and Richard Avedon

The Misfits

TALK

Gallery Talk: PROOF
Sun/Feb 9 and Tue/Feb 11, 12:00

FILM SERIES

Marilyn x 4 Gentlemen
Prefer Blondes Sun/Feb 9, 1:30, Tue/Feb 11, 1:45; Some Like It Hot Fri/Feb 14, 6:45, Sun/Feb 16, 1:30; Bus Stop Tue/Feb 18, 1:45, Fri/Feb 21, 7:00; and The Misfits Sun/Feb 23, 1:30, Tue/Feb 25, 1:45.

An entire section of the exhibition is dedicated to images of Marilyn Monroe.

BUS STOP

Prefer Blondes

Marilyn x 4 Gentlemen

Marilyn Monroee
Signal Noise

Aaron Rothman’s transmutative photographic studies take us from rocky landscapes to the Milky Way

A photograph “takes the world and makes it into something else,” says Aaron Rothman, whose interest lies in transformative rather than documentarian photography. An exhibition surveys 10 years of Rothman’s studies of the landscape of the American West, a region with which he has a deep, long-standing personal relationship.

Raised in suburban Chicago, he visited California’s Sierra Nevada mountain range each summer while growing up and has spent most of his adult life in Phoenix. When you visit Transformer Station, don’t expect our always subjective experience of it. “In the prime of summer, it is more of an obliterating light and dark. For instance, an early-morning view of seeing it.” Rothman says. “A lot happens in the studio while emphasizing the unreliability of the end results are about communicating that experience,” Rothman says. “A lot happens in the studio after I take the initial photo.”

The Lightness pieces are all multipanel works. They further underlie the shifting nature of perception while emphasizing the unreliability of the camera’s fixed, single-point perspective through subtle disjunctions such as shifting horizon lines and the dematerialization of landscape features. The artist sees these works “as a metaphor for the state of the natural world—a reflection of anxiety for a warming planet.”

Rothman’s images of the sky, all untitled, reverse light and dark. For instance, an early-morning view is darker at the horizon instead of lighter. Lacking indications of time and direction and absent a horizon line, the photos leave us unmoored in time and space, floating in a field of deliciously rich color. Although the sky images may appear simple, they were difficult to produce. Instead of his usual negative film, Rothman used positive transparency film, which offers truer fidelity to actual light conditions. Scanning the processed film also required special care to avoid color shifts, among other problems.

The only images in the exhibition shot digitally are the Milky Way pictures. They meld a macrocosmic view of the galaxy with a microcosmic view of noise from a digital camera’s sensor. Sensor noise—which photographers typically try to minimize—here dominates the signal, or the information being recorded. Using a short enough exposure to capture the stars without recording their movement required the digital sensor’s highest sensitivity setting. The higher the setting, the more likely there will be noise. In the studio, Rothman went further, removing the filters that suppress noise. “I liked how the stars began to dissolve into the noise, the thing seen [dissolving] into the method of seeing it.”

“In the prime of summer, it is more of an obliterating light and dark. For instance, an early-morning view of seeing it.” Rothman reveals. “All the work occupies a singular vantage point in the world,” Rothman reveals. “All the work occupies these indeterminate, in-between spaces—the blurry boundary between the real and the visual, that gap between the world and how we perceive it, the increasing-hard-to-make distinction between the natural and the artificial.”

EXHIBITION

Signal Noise: Aaron Rothman
February 15–May 17
Transformer Station 1460 West 29th Street

TALK

In Conversation: Aaron Rothman and Barbara Tannenbaum
Sat/Febr 15, 100, Transformer Station

Barbara Tannenbaum
Curator of Photography

Aaron Rothman (American, b. 1974). Shadow (Pink). 2012. Inkjet print; 76.2 x 95.3 cm

Aaron Rothman (American, b. 1974). Pass 1. 2013. Inkjet print; 64.8 x 81.3 cm

The exhibition's title, Signal Noise, refers to how digitally processed images contain both signal—the content intended for viewers—and noise—visually distracting artifacts caused by the technology. Rothman’s landscapes embrace this duality: content and process, the natural and the artificial. He typically uses a 4 x 5 inch analog (film) view camera and scans the processed negatives to create digital files. Each artwork starts as a straightforward photograph that is taken because of the artist’s connection to a specific place, but “this doesn’t mean that the end results are about communicating that experience,” Rothman says. “A lot happens in the studio after I take the initial photo.”

In the Shadow, Wildflower, and Rocks series, Rothman digitally replaces the naturally shadowed areas in close-ups of plants and rocks with colors unrelated to the place and the experience of viewing it. “When I first came to Arizona, I was immediately taken by the quality of light,” Rothman recalls. “In the prime of summer, it is more of an obliterating than an illuminating force. . . . To express this sensation, I began digitally removing the shadows from my photographs. Pushing this method a little, I started filling in the removed shadow areas with vivid color—an artificial brightness to counter the brightness of the sun.” This bold use of artifice points to the gap between the physical world and our always subjective experience of it.

The Pass and Lightness works combine multiple views of a single site, but in different ways. Each Pass picture combines several shots of a vista at Monitor Pass in the eastern Sierra Nevada, taken years apart, to evoke a dissonance of time and space. As Rothman digitally layers the images, he “can change how the visual data interact to create reversals or amplifications or areas where the images cancel each other out. . . . The pictures are partial about the distancing of memory.” Erasures of parts of the landscape anticipate their possible loss, although no cause of such a disaster is suggested.
The Iraqi Maqam

Composer, trumpeter, santur player, and vocalist Amir ElSaffar is equally well known in the worlds of American jazz and classical music and Middle Eastern musical traditions. ElSaffar returns to Cleveland with Safaafir, his ensemble supporting the extraordinary Iraqi singer Hamid Al-Saadi, on Wednesday, January 29, for a rare performance of the musical form called maqam, the urban, classical vocal tradition of Iraq. Found primarily in Baghdad, Mosul, Kirkuk, and Basra, the maqam repertoire draws on the musical styles of the country’s many populations, including the Bedouins, rural Arabs, Kurds, and Turkmen, as well as the neighboring Persians, Turks, and other populations. Below, ElSaffar offers an overview of the maqam tradition. —Tom Welsh, Director of Performing Arts

In Iraq the term maqam refers to highly structured, semi-improvised compositions learned through years of disciplined study under a master. Often rhythmically free and meditative, they are sung to classical Arabic and colloquial Iraqi poetry.

The exact beginning of the maqam tradition in Iraq is unknown. Some believe it was brought in by the Ottoman Empire in the 16th century; others postulate that it dates to the Abbasid period (8th–13th century); still others believe that it may reach to a much more distant past: to Iraq’s ancient civilizations, the Babylonians or the Sumerians. Until the 20th century, the maqam was ubiquitous in urban centers, its melodies heard in various settings: in religious contexts, in sports clubs to energize athletes, and even in the streets by vendors.

Formal maqam concerts took place in private homes during celebrations and in coffeehouses, which were the primary venues for these performances. Several coffeehouses in Baghdad specialized in maqam. During the day, alcionados sat for hours philosophizing about the inner meanings of a melody, discussing a particular composition’s possibilities, debating who was a more skilled singer, or critiquing a recent performance. Every evening, a maqam concert took place that, if performed in its complete sequence, lasted about nine hours.

The main performer was the reciter, who was usually a craftsman or a merchant, for whom singing was not a full-time profession. Most did not have a formal education, and some were even illiterate, yet they were masters of a highly intellectual, complex vocal form, which could be perfected only after years of disciplined work. They also possessed an encyclopedic knowledge of Arabic poetry, from which they chose lines to recite to a maqam. Poetic tradition and the maqam are intertwined in Baghdadi culture. Most listeners are also avid readers of poetry, during a performance they pay as much, if not more, attention to the words as to the music.

The reciter was accompanied by an ensemble consisting of a jowza (a four-stringed spike fiddle with a coconut-shell resonator), santur (a box zither with steel strings, played with wooden sticks), dumbug (goblet-shaped drum), riqq (tambourine), and naqurut (two small kettle drums played with sticks).

The Baghdadi maqam system encompasses some 100 melodies, performed in a semi-improvised manner with ample room for interpretation, ornamentation, and variation. Although the singing is rhythmically free, many maqamats contain a rhythm performed by the accompanying instruments that constitutes a pattern of dums (sustained, low-pitched strokes), tekts (short, high-pitched strokes), and silences that fit into a meter of a fixed number of beats. The elements exist concurrently, converging and diverging spontaneously, creating a polyrhythmic effect.

In performance, each maqam is preceded by a rhythmic instrumental arrangement and followed by one or more rhythmical songs that often contain simple, humorous texts dealing with daily life and various aspects of society. The lighthearted nature serves to counterbalance the introspective nature of the maqam.

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*POETIC INSPIRATION*  
Animals, Precious Stones, Coins, and Musical Instruments  
(recto), from a Mu‘nis al-Ahrar fi Daqa‘iq al-Ash‘ar (The Free Men’s Companion to the Subtleties of Poems) of Muhammad Ibn Badr al-Din Jajarmi (active 1340s), c. 1340. Iran, Shiraz. Opaque watercolor, ink, and gold on paper; 19.7 x 13.5 cm.  
Purchase from the J. H. Wade Fund, 1946.395. Light-sensitive object; currently in storage.
Laser Treatment

A new cleaning tool in the conservation laboratories applies technology originally developed for tattoo removal and cosmetic skin treatments.

The conservators at the Cleveland Museum of Art now have a laser that can clean centuries of grime off a marble bust or dirt particles off a feather. “We’re literally not ruffling feathers,” says Colleen Snyder, associate conservator of objects. “Laser treatment is often viewed as aggressive because of the cutting ability of certain lasers, but light from a laser is surprisingly gentle. Ours is the type of laser that removes tattoos.”

To illustrate the cleaning technique, conservator of objects Beth Edelstein holds out an intricate Chinese headdress ornament decorated with gilded bronze and kingfisher feathers. “It can be difficult to remove brown haze on gold leaf because the gold leaf is so thin,” she says, “plus feathers are too fragile to clean using most methods.”

The versatile Compact Phoenix Laser eliminates some of that trouble. Its intensity can be varied, and its sensitivity is no surprise: it was made by a British company that also produces lasers for cosmetic skin treatments. “We can dial the laser to the exact rate,” Edelstein notes. “Thanks to the generosity of our donors, we were able to get all the bells and whistles that the company makes, including a handpiece with a second type of laser that can break up old varnishes on objects and paintings.”

The laser came to the museum last August through the generous support of Bob Simon of the Simon Family Foundation and that of Albert Leonetti and Ruth Anna Carlsson. In November the couple visited the conservation lab to see the laser. Carlson, a member of the Womens Council, says that “a gift to conservation appealed to us because the museum has a wonderful collection, and we want to do our part to take care of it.”

A sculptor and a faculty member of the New York Academy of Art, Simon credits his trips to York Academy of Art, Simon credits his trips to Rochester and Seattle as conservator of objects Beth Edelstein holds out an intricately ornamented Chinese headdress (above), and Edelstein cleans the front of the Chantrey bust (right).

“Part of my motivation to fund the laser,” Simon explains, “was to keep the museum at the forefront of a new technology in the conservation field while contributing to the maintenance of the collection.”

Edelstein describes how the new laser is used to remove brown haze on gold leaf and dirt particles from the front of the Chantrey bust (right).

Grime Zapper The laser makes (relatively) quick work of cleaning this marble bust by Francis Legatt Chantrey. At right are two views showing the cleaning in progress, with the face cleaned except for the tip of the nose, and the inscribed back halfway completed.

To own one.”

The conservators have found the laser to be successful on delicate organic materials, such as Native American woven baskets and carved ivory—both too sensitive to moisture to clean with liquids. “Part of my motivation to fund the laser,” Simon explains, “was to keep the museum at the forefront of a new technology in the conservation field while contributing to the maintenance of the collection.”

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Meet Nadiah Rivera Fellah

The new associate curator of contemporary art has local roots and a global perspective

Nadiah Rivera Fellah joined the museum in November as associate curator of contemporary art, after four years at the Newark Museum in New Jersey. A native of Bowling Green, Ohio, and a graduate of Oberlin College, she is no stranger to the Cleveland Museum of Art. When she was a photography student at Oberlin, she visited the CMA to partake in exhibitions and programs, but that was before the museum closed for renovations. “I hadn’t seen the museum in its newly expanded form until recently,” Fellah says, “and I was blown away.”

Her path to contemporary art began in a more distant place. She studied medieval Italian art history at Oberlin and wrote an undergraduate thesis on 14th-century Florence’s architecture and urbanism. But once she left Oberlin, she recalls, “that didn’t feel so relevant to my experience, my identity, and my interests.”

After a hiatus she began working at the San Francisco Museum of Modern Art, where she was first exposed to contemporary art. “My four years as a curatorial assistant in the painting and sculpture department was eye-opening,” she remembers. “The museum presented wonderful elements that art can touch on.”

While working toward a PhD at the Graduate Center of the City University of New York, she curated exhibitions, including, most recently, Wendy Red Star: A Scratch on the Earth at the Newark Museum. Red Star creates work that explores Crow Indian identity, often with a humorous edge. Fellah helped organize a panel that included the artist, a comedian, and a cultural writer to investigate the importance of comedy in womanhood and feminism, which led to an insightful conversation about how important humor is culturally and personally. “Humor can often be what grabs someone and pulls them into an artwork,” she notes. “For people who say, ‘Contemporary art isn’t my thing,’ humor can change their expectations.”

A preview of this year’s lineup, from Picasso to Phnom Da, printmaking to photography, African art to Marilyn Monroe

Paper, stone, silk, woodblocks, and Cleveland teenagers. In 2020 the museum is showcasing artists with distinct inspirations. “This year, more than most, speaks to artists who are makers,” says Heidi Streen, director of exhibitions and publications. “We’re focusing on artists who elevate their source material.”

More than 300 works are in Picasso and Paper, opening in May in the Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery. Picasso used many papers and spent decades investigating printmaking techniques on paper supports. “Many of these works were in Picasso’s studio when he died. Some of the pieces reached museum curators as late as 1990,” Streen says. “One thing I love is that this is not just a paper show, and it’s not just about Cubism. It’s about his whole career. Some of these works are personal, and that’s where the surprise is. The little tear-out pieces he would make are odd and charming.”

Cleveland is the only North American stop for this exhibition organized by the CMA and the Royal Academy of Arts, London, in collaboration with the Musée national Picasso-París. The show is by the same team that shaped the landmark Painting the Modern Garden: Monet to Matisse in 2015.

Jumping ahead to October, Krishna and the Gods of Stone Mountain: Early Cambodian Sculpture from Phnom Da and Angkor Lorei is the first major exhibition about Phnom Da (“Stone Mountain”), the earliest known sacred site of Cambodia. On view in the Kelvin and Eleanor Smith Foundation Exhibition Hall, the show features the CMA’s great sculpture Krishna Lifting Mount Govardhan from Phnom Da—whose restoration is made possible by the transfer of missing pieces from Cambodia to Cleveland.

The eight gods once carved and featured at Phnom Da will be “reunited” visually through scales, interactive projections. Immersive, transportive audio paired with video will evoke the voyage to the site through the Mekong Delta. The exhibition will set a new museum standard for the use of mixed reality as a tool to connect visitors with art.

The first exhibition opening in 2020 is PROOF: Photography in the Edge of the Contact Sheet, about the process used by photographers, such as Diane Arbus and Richard Avedon, before digital photography simplified image editing. This focusing look at the outcomes of photo sessions featuring Marilyn Monroe, the Beatles, and Groucho Marx opens in February in the Kelvin and Eleanor Smith Foundation Exhibition Hall. For a look at how digital photography allows a contemporary artist to transmute images, the museum presents Signal Noise: Aaron Bohm at Transformer Station later in February. Rothman turns photos of the American West into sensuous images that hover between representation and abstraction.

Laura Owens grew up in Norwalk and spent many hours as a teenager studying the CMA’s collection. She returns for her first solo exhibition in northeast Ohio, a collaboration with high schoolers in the CMAs Currently Under Curation program. United by the theme of time travel, the objects on display include new and existing work by Owens and pieces.
Golden Needles: Embroidery Arts from Korea opens in March in the Arlene M. and Arthur S. Holden Textile Gallery (234). The show celebrates the inventive expression of women in the rigidly patriarchal Joseon society (1392–1910). Wedding gowns, social badges, wrapping cloths, and sewing tools combine with essays by women of the era to give voice to women who found empowerment in embroidery.

Also debuting in March is Ilse Bing: Queen of the Leica, surveying the career of the German avant-garde artist whose work appeared in the first modern photography exhibition at the Louvre, in 1936. After spending six weeks in an internment camp after Germany invaded France, Bing secured a visa to immigrate to New York City in 1941 and continued her photography there.

Later in March, the CMA presents the first exhibition of its wide collection of works on paper produced in Latin America. A Graphic Revolution: Prints and Drawings in Latin America in the James and Hanna Bartlett Prints and Drawings Gallery (101) features 48 works ranging from Mexican muralist Diego Rivera to Cuban-born Surrealist Wifredo Lam to Argentinian mixed-media artist Liliana Porter.

Second Careers: Two Tributaries in African Art opens in July in the Julia and Larry Pollock Focus Gallery (010). CMA objects from nine African cultures—male and female figures, masquerade costumes, a hunter’s tunic, and a prestige throne—are juxtaposed with works by contemporary African artists. For Strean, the show is a special opportunity to “combine historical objects from our collection with the work of new artists, lending all the art works more vibrancy.”

In August the CMA presents the work of Gustave Baumann. The museum mounted the first show of Baumann’s woodcuts in 1918 and received 65 color woodcuts and 26 drawings by the artist from his family in 2005. Organized by retired curator of prints Jane Glaubinger, this year’s exhibition features one set of blocks and its resulting prints from 1926, Summer Clouds. “It took him a week to cut six blocks,” Glaubinger marvels. “Seeing the blocks and the proof together helps you appreciate what Baumann did—and he did it all himself.”

Strean thinks the upcoming year offers a bit of something for everyone. “One thing I am most proud of in the 2020 calendar,” she says, “is how well balanced it is between scholarly exhibitions and blockbuster projects.”

from the CMA’s education collection. Her show opens in June at Transformer Station.
Afropop Superstar

Multiple Grammy nominee Fatoumata Diawara brings her infectious modern take on West African popular music to Gartner Auditorium.

Wed/Feb 26, 7:30.

Use your member discount!
Marilyn x 4

Legendary screen goddess Marilyn Monroe has her own section in our exhibition PROOF: Photography in the Era of the Contact Sheet, opening February 7. Monroe began her screen career in the late 1940s as a sexy ingenue playing small parts in films like the Marx Brothers’ *Love Happy* and John Huston’s *The Asphalt Jungle*. But soon it became clear that she was more than just a curvy beauty or a “dumb blonde.”

Monroe’s considerable comic and musical gifts came to the fore in Howard Hawks’s 1953 color bauble *Gentlemen Prefer Blondes*, in which she plays a husband-hungry showgirl, and in Billy Wilder’s 1959 gender-bending masterpiece *Some Like It Hot*, where she is the female foil to two red-blooded cowboys rounding up wild mustangs in the Nevada desert.

**SEE THE EXHIBITION PROOF: Photography in the Era of the Contact Sheet, opening Feb/Feb 7**

**Other Films**

**New and recent movies, all shown in Morley Lecture Hall. Unless noted, admission to each is $10, CMA members $7.**

**Vision Portraits** Fri/Feb 1, 7:00. Directed by Rodney Evans. Wondering how his recent loss of vision will affect his directing career, veteran filmmaker Rodney Evans profiles a dancer, a photographer, and a writer who have all adapted to sightlessness. “A touchingingly honest ode to the inner life of all artists” — *LA Times*. Cleveland premiere.

**100TH ANNIVERSARY! Way Down East** Sun/Feb 5, 1:30. Directed by D. W. Griffith. With Lillian Gish, Richard Barthelmess, and Lowell Sherman. An innocent country girl succumbs to a sham marriage in this famous melodrama best remembered for its thrilling ice-floe climax. Restored version. (USA, 1920, silent.)

**To Be of Service** Tue/Feb 7, 7:00. Directed by Josh Aronson. This touching new film by the Oscar-nominated documentarian of *Sound and Fury* profiles service dogs who have helped veterans cope with PTSD. “Hope runs throughout” — *NY Times*. Cleveland premiere. (USA, 2019, 88 min.)

**Edie** Sun/Jn 12, 1:30. Tue/Jn 14, 1:45. Directed by Simon Hunter. With Sheila Hancock. When her husband dies, an elderly woman embarks on a long-longed-for adventure: a trip to the Scottish Highlands to climb the iconic mountain Sülven. “Worthy of your time, mostly thanks to Hancock and Scotland’s natural beauty” — Associated Press. Cleveland theatrical premiere. (UK, 2017, 102 min.)

**Gauguin from the National Gallery, London** Tue/Feb 21, 1:45. Fri/Feb 24, 7:00. This cinema event begins with a new documentary about the life and work of Paul Gauguin that examines the artist’s legacy through the lenses of art history, gender, and post-colonial politics. It concludes with an up-close and “personal” guided tour of The Credit Suisse Exhibition: Gauguin Portraits at London’s National Gallery. (UK, 2019, 90 min.) Special admission $15, CMA members $11.

**63 Up** Sun/Jn 26, 1:30. Tue/Jn 28, 1:45. Directed by Michael Apted. Are our adult lives predetermined by our earliest influences and by the social class in which we are born and raised? This is the question British documentarian Michael Apted first explored in the 1964 TV documentary *Seven Up!*, which profiles 14 diverse British schoolchildren, all age seven. Apted revisited the question, and his insights chronicled in follow-up films every seven years. 63 Up is the series’s ninth and perhaps final installment. Like its predecessors, it promises to be an emotional group portrait full of surprises. Cleveland premiere. (UK, 2019, 144 min.) Special admission $10, CMA members $8.

**Before Homosexuals** Fri/Feb 21, 1:30. Directed by John Scagliotta. This new documentary from the producer of the landmark 1984 film *Before Stonewall* looks at 2,000+ years of same-sex desire as depicted in the visual art of various eras and cultures. (USA, 2017, 87 min.)

**NEW DIGITAL RESTORATION!** 

**Matewan** Sun/Feb 2, 1:30. Directed by John Sayles. With Chris Cooper, James Earl Jones, and Mary McDonnell. In this impassioned period piece, a union organizer marshals striking coal miners against their ruthless, gun-toting bosses during a volatile labor dispute in 1920s West Virginia. Gorgeous color cinematography by Haskell Wexler. (USA, 1987, 133 min.) Screening co-sponsored by the United Labor Agency and the North Shore Federation of Labor; card-carrying union members $7.

**Recorder: The Marion Stokes Project** Tue/Feb 4, 1:45. Fri/Feb 7, 7:00. Directed by Matt Wolf. Philadelphia-born Marion Stokes was an African American woman, radicalized by the civil rights movement, who obsessively recorded television newscasts on VHS tapes—eventually 24/7— from 1979 until her death in 2012. She amassed a collection of 70,000 cassettes that compose an unprecedented collection of America during the modern TV era. But she also turned recluse and grew alienated from her concerned family. (USA, 2019, 87 min.)

**Mrs. Lowry & Son** Fri/Feb 28, 7:00. Directed by Park Chan-wook. With Vanessa Redgrave and Timothy Spall. The fraught relationship between British artist L. S. Lowry and his widowed, cantankerous, bed-ridden mother is brought to life during this documentary set in 1930s Lancashire. “An entertaining showcase for two first-class performers” — *The Guardian*. Cleveland theatrical premiere. (UK, 2019, 91 min.)
SPECIAL EVENTS

Celebrate Dr. King

MLK Day Mon/Jan 20, 10:00–5:00. Celebrate the legacy of Dr. Martin Luther King Jr. with family and friends. Join us for a lineup of youth performances, presentations, gallery talks, art activities, and more. FREE.

MIX

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

MIX: Fortune Fri/Jan 3, 6:00–10:00. Get an early start to Chinese New Year and celebrate the year ahead. Enjoy projected fireworks, a dancing dragon, Asian-inspired cocktails, and world-renowned Chinese artist Liu Wei and high-inspired works by contemporary artists.

You Ask, We Answer

A visitor recently asked if there are any paintings with pentimenti on view at the museum. From the Italian word for repentance, pentimenti are original elements in a composition that were altered by the artist but are now made visible again, such as when paint becomes more transparent over time or through conservation. These once-hidden details offer insight into a work’s evolution.

Three paintings on view in the Donna and James Reid Gallery (a) speak to artists’ working processes that can result in pentimenti. Andrea del Sarto’s Sacrifice of Isaac is an unfinished painting that shows the artist made several changes while composing the figures. Note how the angel in the top half of the picture is repositioned and the former contours of his legs are loosely brushed over. The thin paint layer reveals the artist’s underdrawing, indicating that he decided to position the angel higher in the composition, above the landscape.

Guido Reni’s large altarpiece Adoration of the Magi was found in the artist’s studio at the time of his death. Parts of the composition had been adjusted, such as the dog’s head over the angel’s knee and the position of the Christ Child’s right leg. The unfinished state of the painting, with its silvery ground layer, shows a work suspended in time.

For a prime example of pentimenti in a finished painting, look closely at Caravaggio’s Crucifixion of Saint Andrew. In the lower left corner of the painting is an elderly woman with a large goiter, an affliction common among Neapolitans. In the lower left corner of the painting is an elderly woman with a large goiter, an affliction common among Neapolitans. In the lower left corner of the painting is an elderly woman with a large goiter, an affliction common among Neapolitans.

Matthew Gengler
Head of Access Services

Tiffany at Lunch

Illuminate your next event at the CMA by drawing inspiration from Tiffany in Bloom. Experience how our culinary team translates Tiffany’s vivid designs using locally sourced ingredients to create a menu that lights up the taste buds. Whether you are hosting a luncheon, dinner, or reception, the museum has spaces to fit groups of all sizes. For details, visit provenancecleveland.com or call 216-707-2411.

EDUCATION

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted. Guided Tours 10:00 daily. Additional tours offered at 1:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. Visit cma.org/daily-tours for topics.

American Sign Language Gallery Talks Sat/Feb 18 and Feb 19, 1:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Art Café at CHA Second Tue of every month, 2:30–4:00. If you care or have cared for someone close to you, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

Martin Luther King Jr. Day

MLK Day Mon/Jan 20, 10:00–5:00. Celebrate the legacy of Dr. Martin Luther King Jr. with family and friends. Join us for a lineup of youth performances, presentations, gallery talks, art activities, and more. FREE.

Guided Tours 10:00 daily. Additional tours offered at 1:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. Visit cma.org/daily-tours for topics.
Workshop Wednesdays
For ages 8 and up; children under 14 must take the class with a registered adult. Adults without children are welcome to attend! $50, CMA members $40.

- Screenprinting Wed/Jan 29, 6:00–8:30. Instructor: Juliana Schaeberle.
- Ceramic Animal Dish Wed/Feb 12, 6:00–8:30. Instructor: Laura Ferrando.
- Junk Shop Jewelry Wed/Feb 26, 6:00–8:30. Instructor: Susie Underwood.
- Clay and Printmaking Wed/Mar 11, 6:00–8:30. Instructor: Laura Ferrando.

Adult Studios
Winter Session Eight-week classes. Jan-Mar; special workshops on select Wed. All skill levels welcome.

- Tuesdays
  - Still-Life Painting Eight Tue/Jan 14–Mar 3, 10:00–12:00. Instructor: Susan Gray Bé. $240, CMA members $230.
  - Painting for Beginners Eight Fri/Jan 17–Mar 6, 10:00–12:00. Instructor: Susan Gray Bé. $245, CMA members $215; includes model fee for one session.

- Wednesdays
  - Composition in Oil Six Fri/Feb 21–Mar 14, 10:00–12:00. Instructor: Susan Gray Bé. $245, CMA members $215; includes model fee for one session.

Workshop Wednesday: Gesture Drawing & Yoga Wed/Feb 19, 6:00-8:30. Instructor: Susan Gray Bé. $50, CMA members $40.

For Teachers
High School Teachers, Join Teen Summit Spring cohort dates are Wed/Jan 15, Feb 12, and Mar 11 and 18. For more information, contact Ancelia Gandarilla at agandarilla@clevelandart.org.

Teaching Innovation Lab Educator Workshop Wed/Feb 12, 5:30–7:00. Educators interested in networking are invited to the CMA’s Teaching Innovation Lab for an evening of conversation and collaboration. Reservations requested but not required. RSVP by February 10 to TeachingInnovationLab@ clevelandart.org. Refreshments available for purchase.

Join In
Mindfulness at the Museum: Yoga & Meditation Second Sat of every month. Yoga 10:30, Ames Family Atrium; Meditation 12:00. Nancy F. and Joseph P. Keithley Gallery (244). All are welcome, no prior experience required.

Community Arts
Art Crew Characters based on objects in the museum collection come to your site. $50 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or CommArtInfo@clevelandart.org.

Open Studio
Every Sun, 10:00–4:00. All ages. Join us for drop-in art making in our Make Space on the classroom level. January’s theme is Decoration. In February we’re thinking about Process. Free; no registration required.

My Very First Art Class
For young children and their favorite grown-up. Wear your paint clothes! New topics each class. Instructor: Paula Jackson.

Friday-Night Minis
All-ages, in-depth workshops for adults, older teenagers, and adults with young children. $40, CMA members $30.

Pop Art Clay Four Fri/Feb 7–28, 6:00–8:30. Instructor: Laura Ferrando.

Saturday Studios
Winter Session Winter Session Eight Sat/Jan 18–Mar 7, 10:00-12:00. Open-ended studio classes for young artists ages 5 to 13. $210, CMA members $180.

- Play like an Artist (ages 5–7) Instructor: Noel Novak.
- Curiosity Lab (ages 8–10) Instructor: Michaela Marschall.
- Creative Challenges (ages 11–15) Instructor: Dana Goodfriend.

If you’d like to take a class with your child, check out all-ages workshops on Wednesdays and Fridays.

PHILANTHROPY
Peru: Centuries of Civilization
In October, director William Griswold led an exploration of the richness of ancient Peruvian cultures. Travelers also benefited from the expertise of Susan E. Bergh, chair of the museum’s Department of the Art of Africa and the Americas and curator of pre-Columbian and Native North American art. The latter part of the trip included pre-Inka centers on Peru’s north coast, which will be the focus of a forthcoming special exhibition Bergh is organizing for the CMA. The trip was part of the Must CMA’s World Travel program, where members can enjoy great company and great conversations about the art, environment, and history they see through the eyes of the museum’s experts. For more information about donor travel, contact Maria-Cristina Carbonell at 216-707-6875 or mcarbonell@clevelandart.org.

Exploring the Art of the Andes Photo taken by Aileen Tillinger, program director of the museum’s Leadership Circle (clockwise from top right):
1. The group visits the Church of Santo Domingo in Cusco, Peru. 2. Ana Rucabado, Steve Myers, Sue Bergh, archaeologist Gabriel Pueto, conservator Andina Esquivel Castañeda, Michael Reech, and William Griswold enjoy a behind-the-scenes tour of the archaeological site at the Universidad Nacional de Trujillo. 3. The group proposes to go into the Museo Pedro de Osma in Lima, Peru. 4. Marti Hale, Sally Cutler, Michael Reech, Cindy Koury, curator Julie Florkowski, and Sue Bergh examine works of art at the Museo de Arte de Lima. 5. Michael Reech makes a friend at Sacsayhuaman, on the outskirts of Cusco.
Holidays at the CMA

Two special Saturday evenings at the Cleveland Museum of Art offer a new way to celebrate the holidays.

On December 28 and January 4 enjoy a pop-up bar in the Ames Family Atrium and a prix fixe menu at Provenance restaurant.

Michelangelo: Mind of the Master and Tiffany in Bloom: Stained Glass Lamps of Louis Comfort Tiffany will remain open until 8:00; the permanent collection galleries will close at 5:00. Enjoy cocktails inspired by Michelangelo and Tiffany in Bloom, Italian wines, made-to-order drinks, and beer at the pop-up bar until 8:00.

Admission is free to Tiffany in Bloom, featuring 20 illuminated stained glass lamps and other Art Nouveau creations. Tickets for Michelangelo, the blockbuster exhibition of working sketches by one of Western art history’s most influential masters, are free for CMA members and $7 for member guests. Call 216-421-7350 to reserve your tickets.

Reservations are required at Provenance to experience the prix fixe menu inspired by Michelangelo’s grocery list; call 216-707-2600. CMA members receive a 10 percent discount in the restaurant and café.
A masterpiece of late Mannerist painting, Maso da San Friano’s **Holy Family with the Mystic Marriage of Saint Catherine** depicts a purely symbolic, thus “mystic,” union. The infant Jesus places a ring on a finger of Catherine of Alexandria, a fourth-century saint who had a vision of dedicating herself to God and remaining a virgin instead of marrying. The otherworldly quality of the women’s and children’s elegant faces contrasts with the naturalism of elderly Saint Joseph, who may be a likeness of someone the artist knew. At one point the painting was in the collection of Gian Lorenzo Bernini, the leading sculptor of the 1600s.

Maso worked for the Medici court and the most illustrious ecclesiastical and private patrons of the 1500s. The artist was renowned for his distinctive style characterized by smooth flesh tones, a rich color palette, and clearly delineated, sculptural figures. Fluent in the visual vocabulary of the legendary Florentine painters of the previous generation, Maso was adept at combining the proportions and elegance of Mannerism with the balance and tonal clarity of the High Renaissance.

**Holy Family with the Mystic Marriage of Saint Catherine** about 1560. Tomasso d’Antonio Manzuoli, called Maso da San Friano (Italian, 1531–1571). Oil on panel; 148 x 103 cm. Purchase from the Leonard C. Hanna Jr. Fund, 2019.168