Dear Members,

Medieval Monsters, opening July 7, features about 60 sumptuous illuminated manuscripts from the collection of the Morgan Library & Museum in New York, as well as a number of major works from our own celebrated holdings of medieval art. While daily life certainly offered its share of real frights, the creatures depicted here are imaginary beings that embody intimidating anxieties around religion, death, and the “other.” Stephen Fliegel—who recently retired as the CMA’s curator of medieval arts—has written a thorough and engaging article about the exhibition, beginning on page 5.

Emeaka Ogboh’s Awá: The Gathering Place, officially on view starting in early August, is the first commissioned installation created especially for the Ames Family Atrium. The artist’s concept echoes that of architect Rafael Viñoly, who envisioned the atrium not only as a home base for navigating the galleries, but also as a communal social space. Ogboh’s monumental sculptural tree evokes the role such a tree would play at the center of village life in his native Nigeria, as a focal point and gathering place for the community. The artist speaks on Saturday, August 3, in a conversation with curators Emily Liebert and Sneh Nizwi, and you can also hear him spin a DJ set during the previous night’s Afropop-themed MIX party.

The completion of ever more exterior landscaping around the museum provides the opportunity to offer some outdoor programs, and we’re doing that with a new series of landscape tours (and printed guide), a July engagement of the Studio Go van on our south lawn, and even a movie screened outdoors on East Roll Commons: Sky Ladder, about Chinese-born artist Cai Guo-Qiang, creator of Cayahoga River Lightning, now on view in the Julia and Larry Pollock Focus Gallery.

Enjoy these offerings and much more this summer at the Cleveland Museum of Art. We look forward to seeing you here.

Sincerely,

William M. Griswold
Director

A River to Burn Cai Guo-Qiang explores the winding course of Cleveland’s “crooked river” while preparing his large gunpowder-ignited drawing Cayahoga River Lightning © Cai Guo-Qiang. Photo: Courtesy of Cai Guo-Qiang.
Medieval Monsters: Terrors, Aliens, Wonders
July 7–October 6
Kelvin and Eleanor Smith Foundation Exhibition Gallery

Every culture and civilization throughout history, including our own, has its monsters. The origins of medieval monsters often derived from ancient writers like Pliny the Elder (AD 23–79), who wrote of strange creatures and races of humans living on the outer margins of the known world. Medieval authors appropriated and adapted these images, while philosopher Saint Augustine referenced their existence and medieval theologians taught that they were part of God’s divine plan.

Medieval artists possessed an encyclopedic knowledge of such creatures, some of which may still be familiar to us, namely dragons, harpies, griffins, basilisks, and sirens. These also included monsters now largely forgotten, alien, and unknown: cyclops, dog-headed men; scapoids, creatures with one giant foot, kinnabees, headless men with their faces in their chests; and panotii, creatures with giant ears. Monsters are ever-present in medieval art, even perching atop stone capitals of Romanesque claus ters or tucked within sculpted portals of Gothic cathedrals. Appearing across media—in sculpture, metalwork, ivory, and textiles—they are especially evident within the margins and miniatures of illuminated medieval manuscripts.

Organized by the Morgan Library & Museum, the groundbreaking exhibition Medieval Monsters: Terrors creates its own visual language to investigate this subject for the first time, through the pages of some 60 illuminated manuscripts from The Morgan’s renowned collection. The manuscripts, covering devotional, liturgical, and secular functions, date from the 800s to the late 1500s. Some of these sumptuously decorated works were illuminated by notable artists, such as Jean Poyer and Simon Bening, or belonged to well-known patrons, including Henry VIII of England, Anne of Brittany, Yolande de Soissons, and Catherine of Cleves. Exploring the complex social role of monsters in the Middle Ages,

EXHIBITION

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the exhibition prompts viewers to consider the function of these creatures in medieval art, how they were received by their intended viewer, and how they served as a way of engaging with the foreign, the unknown, and the supernatural.

The Morgan’s manuscripts are complemented by works drawn from the OMAs rich collections, including sculpture, prints, and illuminated manuscripts. The exhibition explores at the outset the origins of monsters in the ancient world and finishes with an examination of monstrous images as a nexus for humor, satire, warning, and inspiration. Within the pages of illuminated manuscripts, these figures functioned in contexts that ranged from knightly tales to the margins of devotional books, in which a variety of odd creatures acted in ways that are sometimes familiar, sometimes strange, and sometimes rude.

Medieval Monsters leads the visitor through three sections. The first, “Terrors,” explores how these creatures enhanced the aura of those who held power, usually men hailing from the nobility and clergy. The objects reveal how monstrous images could be used to enforce compliance in society and to discourage dissent by stoking fear. It is in this section that we meet heroic saints and angels battling the forces of evil, such as dragons and demons. It is here that we encounter fearsome hounds illustrating the fate of those who spurn a righteous life.

Section two, “Alarms,” takes a different approach to the monstrous by defining it as a deep sense of difference or otherness. The works demonstrate how marginalized groups in European society, such as Jews, Muslims, women (whose gender was believed to bear the sin of Eve), the poor, and the disabled, were further alienated by being demonized as monstrous. The romanticized perception of the Middle Ages, featuring chivalrous knights, castles, and monks copying sacred texts within the confines of an ivy-covered cloister, is largely a creation of the 19th century. Here this image is challenged. Although responsible for exquisite art and summing architecture, as well as institutions like universities, constitutions, and parliaments, the Middle Ages was not a tolerant or pluralistic era. This section exposes medieval racial stereotypes, anti-Semitism, and misogyny, illustrated through monstrous depictions of certain people deemed outside the mainstream.

Section three, “Wonders,” considers one of the most fascinating aspects of monsters: their ability to inspire a deep sense of marvel, awe, and mystery. Monsters were not always fearsome or repulsive creatures, but instead could take the form of fabulously beautiful beasts like centaurs, griffins, giants, and unicorns. The beasts in this section may not necessarily possess codified meanings or connotations, yet through their strange beauty or frightful abnormality, they inspire a sense of marvel. Used in contemplative, ornamental, or entertaining settings, this class of monsters had the potential to bring joy and even laughter to a somber world.

More than mere figures of the imagination, monsters have played an important role throughout the history of Western civilization. The ubiquity and the variety of monstrosities in the art of the Middle Ages attest to their cultural importance and varied purpose. For the medieval mind, monsters provided important testimony to the active intervention of the divine in this world.
EXHIBITION
Ámà: The Gathering Place

A welcoming installation in the atrium evokes a West African village square

Ámà: The Gathering Place, a new site-specific commission by Emeeka Ogboh (Nigerian, b. 1977), will enliven the Cleveland Museum of Art’s Ames Family Atrium this summer and fall. This is the CMA’s first commissioned artwork for the atrium and part of an ongoing series of large-scale contemporary art installations that will periodically be presented in that setting.

When Ogboh first entered the atrium while preparing for this project, he was surprised, even daunted, by the scale of the soaring space. Instinctively, he turned his attention away from the atrium’s monumental architecture to the hustle of people and the activities that unfold within its physical frame. One of Cleveland’s largest free accessible indoor spaces, the atrium is used by locals and out-of-towners alike as a place for gathering, dining, working, and relaxing. Ogboh spent hours making sketches and speaking with people about how they experienced the space, learning in the process that the atrium is “warm and welcoming,” “a social space,” “a place for reflection,” and “the heart and soul of the museum.”

Ogboh compares the social role of the atrium to that of the Ámà, or village square, the central force of Igbo life in his native southeastern Nigeria. “Both sites,” he says, “are contact zones, spaces of gathering and of ritual activities, in their respective settings.” Based on this analogy, Ogboh determined the installation’s key components—choral music, a sculptural rendering of a tree, and textiles—all of which are rooted in a traditional Igbo context but are reimagined through a contemporary global lens. Just as memories are not so much accurate records of the past as they are impressions reconfigured by subsequent experience, Ogboh’s installation does not faithfully re-create an Igbo village square in Cleveland. Instead, it evokes some of the Ámà’s defining elements to serve as a framework for engaging with an altogether different setting on the other side of the world.

This new work continues Ogboh’s multsensory approach to interpreting place, which is at the core of his art. Through previous audio installations he has explored how sound impacts our experience of the world around us and has used his work to address topical issues of immigration, globalization, and postcolonialism. These works have been featured in numerous solo exhibitions, public art commissions, and significant international surveys, including Donmez 14 (2017), Skulptur Projekte Münster (2017), the 56th edition of the Venice Biennale (2017), and the Dakar Biennale (2014).

For Ámà: The Gathering Place, newly commissioned renditions of Igbo folk songs, performed by a 12-person choir, will fill the atrium. This core concept of the work is grounded in the tradition of choral music typically performed in the Igbo Ámà for entertainment and during ritual ceremonies. In this installation, the music is transmitted through multi-channel speakers, which Ogboh has designed to create three discrete zones of sound. The music travels unpredictably between the zones, and for a continuous listening experience visitors must physically follow the music. By using the Igbo soundscape to influence specific paths of movement, Ogboh sets up a structure for the work in which the foreign and the local are mutually dependent.

During his second visit to Cleveland, Ogboh determined that the installation needed a powerful visual anchor around which sound and its related paths of movement would revolve. Thus emerged the idea for a looming sculptural representation of a tree in zone three. The 25-foot steel and aluminum construction was inspired by the central presence of a tree in the Igbo Ámà, marking the site as a meeting place and inviting pause in its shade. The tree places Ámà: The Gathering Place in a distinctive setting elsewhere, even as the installation responds to its specific surroundings.

The third marker of this work’s Igbo folk origins is the regionally specific Akwete cloth that was produced for this project bearing both traditional design patterns and contemporary motifs. One of West Africa’s oldest and most celebrated textile traditions, Akwete has bold colors and striking patterns and adorns bodies on ceremonial and festive occasions at the Ámà. Maintaining its functional role, the Akwete in Ogboh’s project stands in as bark on the surface of the tree and covers benching chairs for visitors to recline and listen. The patterns on display were created by Nigerian graphic designers, who combine traditional patterns and contemporary designs.

Mirroring the global scope of the CMA’s collection, Ámà: The Gathering Place offers an immersive welcome to visitors.
What Can Art Be?

A new rotation of the ArtLens Exhibition is enriching the museum experience and encouraging exploration like never before.

Is it possible to take Art History 101 through gameplay? ArtLens Exhibition aims to provide non-traditional visitors—including first-time and repeat visitors—with a tool to understand how to look at art using the concepts of composition, symbols, purpose and gesture, and emotion. In June, ArtLens Exhibition reopened with a new display of 21 artworks from across the collection—from medieval to decorative arts to contemporary. This interactive gallery will continue to rotate every 18 to 24 months.

After the original iteration, Gallery One, opened in 2012, visitor feedback revealed that although the interactivities were successful, the themes and the placement of artworks in front of touchscreens were confusing to visitors. Redesigned with a focus on digital approaches to understanding the museum, the renamed ArtLens Exhibition opened in September 2017 with 16 new interactive spaces. These are interactive spaces that interweave innovative gesture-sensing, eye-tracking, and facial recognition with a selection of CMA masterworks.

Selecting artworks for the gallery is a collaborative process. The Digital Innovation Team, composed of representatives from different departments including digital, technology, interpretation, and design, worked with curators of each collection to generate a list of more than 100 possibilities. A smaller cross-departmental team refined the list, prioritizing objects that would be accessible to a broad audience but that also would inspire regular visitors to think about familiar objects in new ways. Our focus on expertise and collaboration has resulted in a successful and engaging installation.

As an inherently iterative space, ArtLens Exhibition seeks to push the boundaries of innovation by providing visitors with the tools to look more closely at art. A recent National Endowment for the Arts study completed by the CMA’s Research and Evaluation Department in partnership with Hockman et al found that “people who visited the ARTLENS Gallery demonstrated greater gains in their level of art understanding and knowledge.”

We discovered that visitors wanted to explore all angles and perspectives of an artwork. Based on this feedback, the reinstallations incorporate zoomable 3-D-projected models. Visitors can explore artworks in the CMA’s collection like never before—digitally turning them around to see the tops, bottoms, and insides. In addition, all 3-D objects are scanable with the ArtLens App, providing another way to access additional content.

Iterative Design

Striking a balance between encouraging interaction with the games and close looking of the objects proved to be a fundamental design challenge. How do you shift focus from a digital game to a physical object and back again? In Gallery One, this was achieved by using a monitor in front of an artwork that displayed its interactive image. However, this had the unfortunate effect of putting the digital interactive between the visitor and the artwork.

That idea has been turned on its head. We established sightlines where visitors would encounter an artwork and its digital counterpoint at the same time. Some physical but not visual separation is necessary between the games and the artworks—but not too much, to maintain the ability to look between the digital projection and the actual artwork.

Artwork Selection Process

One unique aspect of ArtLens Exhibition is that it provides an opportunity to look at and consider connections across time and place. Each installation can create a dialogue among the artworks and the digital interactivites.
A Page from Supernatural Love

Collaboration often leads to unanticipated discoveries

SONIC BLOSSOM

Experience Schubert’s Lieder in gallery 212

This July the museum presents Sonic Blossom (2001), an interactive performance created by artist Lee Mingwei that imparts the gift of song to visitors.

Lee developed this project while providing postoperative care for his mother; they found comfort in listening to Franz Schubert’s Lieder. poems set to classical music with romantic or pastoral themes written for a single vocalist. “Seeing my own mother weak and ill made her (and my) mortality suddenly very real,” Lee explains. “Aging, disease, and death were no longer abstractions to me but immediate and present. One day she—and I—will be gone. Like Schubert’s Lieder, our own lives are brief but all the more beautiful because of this.” As the artist contemplated the fleeting beauty of life, the notion of a folding and unfolding blossom, a sonic blossom, became the foundation for this immersive musical experience.

The performances take place in the CMA’s Reinberger Gallery (212) surrounded by bold Baroque paintings and sculptures. Visitors will encounter a vocalist from the Cleveland Institute of Music wearing what the artist calls a transformation cloak, an elegant custom-made garment inspired by origami that incorporates two 1940s Japanese mouri obi kimono sashes. The vocalist wanders through the gallery approaching one visitor at a time and asks, “May I give you the gift of song?” If the gift is accepted, the visitor is led to a special chair, and the vocalist performs one of five Schubert’s Lieders directly to that individual. The intimacy of this experience endows the work with an unexpected drama.

Sonic Blossom was created for the inaugural exhibition at the National Museum of Modern and Contemporary Art, Korea, in 2013. After having been performed at museums around the world, the work comes to Cleveland as part of the exhibition Lee Mingwei: You Are Not a Stranger, on view at moco Cleveland through August 11.

Tucked in a corner of gallery 242B is the first folio from a manuscript of an 18th-century romance. The diminutive images were skillfully etched into ceder palm leaf and blackened by applying charcoal powder and wiping it off; finally, select elements were painted. When complete, this manuscript had hundreds of such folios, stacked to create a narrow horizontal book, bound by a single string through a hole in the center.

When the museum acquired this work, the scenes and the manuscript from which it came were unidentified. Phyllis Granoff, Lee Hixon Professor of Religious Studies at Yale University, deciphered the tiny inscriptions written in the eastern Indian language of Odia. She discovered that this folio depicts episodes from the preambles to the romances of Chandrabhanu and Lavanyavati. Granoff then recognized that another folio in the museum’s collection (1979.21) also belongs to this manuscript. The current display in gallery 242B is themed Supernatural Love, and this romance begins with an origin story. A prince performed extreme acts of yoga and worshiped the Hindu god Shiva to obtain a divine woman. When his request was granted, he touched her and she died. He then committed suicide. They were reborn as Chandrabhanu and Lavanyavati, the protagonists of the story.

The verso side of the folio is now on view and shows Shiva riding his bull Nandi, preceded by his devotee Bhartrangi, a yogi with four arms and three legs; an attendant carrying a bottle of wine and a fan follows. Having granted the prince’s wish, Shiva returns to his seat on the sacred Mount Kailash, depicted here as a pavilion at the summit of multicolored stylized rocks in a forest.
What's Your Passion?
Affinity groups focus on shared enthusiasms

The Cleveland Museum of Art strives to offer opportunities for deeper engagement to its members. By joining an affinity group, you can develop a lifelong relationship with the collection, curators, and staff while connecting with like-minded individuals. Each group has a distinct identity and hosts specially designed programs, including lectures, tours, and trips to galleries, museums, and private collections.

Column & Stripe
This young professionals group enjoys behind-the-scenes access to the museum’s world-class collection and exclusive programming at local arts venues, as well as culturally relevant networking and social events.

Contemporary Art Society
This group of enthusiasts, collectors, and connoisseurs shares insights and experiences by participating in programs and social events that explore the constantly changing art of our time.

Friends of African and African American Art
Formed to celebrate, stimulate, and encourage the study of works created by African and African American artists, this group enjoys and supports programs at the museum as well as regional venues and beyond.

Friends of Photography
Striving to cultivate knowledge of the art and history of photography, this group promotes personal collecting of the medium and offers programs that support and stimulate interest in the study of photography.

Textile Art Alliance
This group promotes textile and fiber arts through exhibitions and programs, such as collection visits and workshops, and hosts fundraising activities to acquire works for the museum.

NEW Asian Art Society
This newly launched group celebrates, explores, and learns about the museum’s world-class Asian art collection and its special exhibitions through educational programs.

Members at the Fellow level and above may select a complimentary membership into at least one affinity group, depending on the membership level. Already a qualifying member and participating in one of our groups? You’ll receive information shortly about how to access your dues-free affinity group membership.

If you’re interested in upgrading your membership to take advantage of this offer or in joining a group and staying at your current level, email MemberPrograms@cleveandart.org.

The CMA’s affiliate groups—the Painting and Drawing Society, the Print Club, and Weemens Council—each have a separate dues structure and registration process. For more information visit cma.org/join-and-give.

Unusual Resources
A number of works in the CMA collection, including Swedish textiles, were originally acquired for educational purposes.


The Cleveland Museum of Art’s role as an educational institution has always been a high priority. The museum’s first director, Frederic Allen Whiting, had hired Emily Gibson to direct efforts even before the institution’s doors opened to the public. She immediately created the Division of Circulating Exhibits (later the Extensions Department), which brought works of art to local institutions and civic organizations. The department’s collection, independent of the museum’s, included objects from around the world in every medium spanning ancient through contemporary art.

By 1919 rotating exhibitions were taking place around the city, with Ruth Buggles managing the program. Displays designed to augment school curricula included teacher and librarian resources. In its early years, the department relied on gifts and loans. Despite this limitation, by 1930 the collection included nearly 4,000 works.

In 1937, with an appropriation from museum trustees, Buggles spent two months in Europe acquiring hundreds of works, including several textiles by Josef Frank, an Austrian-born designer who emigrated to Sweden. Perhaps having first been displayed in the 1937 Scandinavian Handicraft exhibition in the museum’s education corridor, Frank’s works are currently featured in Color and Comfort: Swedish Modern Design, 1930-1970, on view in the Holden Textile Gallery (234). Grants and endowments established in the 1940s, including the Harold T. Clark Educational Extensions Fund, resulted in major growth of the collection, which eventually included more than 18,000 objects.

The museum’s board of trustees voted to close the Extensions Department due to budget constraints in 1992. The collection materials were carefully reviewed for a “better understanding of how those unusual resources might function in the broader education-outreach mission of the museum,” as noted in the annual report of that year. Thus, many works from the extensions collection are now part of the CMA’s Art in Go program.

Recent reviews of that collection have resulted in the transfer of many textiles to the permanent collection. In addition to Swedish textiles, rare Russian lace have been added, while a collection of stencils by August Böhe was transferred to the Museum Archives. Records of the Extensions Department are located in the Museum Archives, and images of museum exhibitions featuring Swedish art are available online in the digital archives.
Summer Is a Must-See

CMA Outdoors Wed/Jul 10 and 24, Aug 7 and 21, Sep 4 and 18, 3:00. Explore the green space around the CMA in a docent-guided tour.

Studio Go in the Fine Arts Garden Every Fri in Jul, 5:00–8:30, with new activities each week in partnership with the Cleveland Print Room. All ages welcome.

Outdoor Film Fri/Aug 16, 8:00, East Bell Commons (East Boulevard and Bellflower Road). Free screening of Sky Ladder: The Art of Cai Guo-Qiang.

#mustcma

HANDS-ON ART MAKING

Open Studio
Every Sun, 1:00–4:00. All ages. Join us for drop-in art making at our Make Space. Everyone is encouraged to imagine, experiment, and create. You’ll find us on the classroom level of the museum. It’s a new theme each month to provide inspiration and encourage new ways to approach art materials. Abby’s theme is ‘Is it Flat?’. In August we’re thinking about Environment.

Studio Classes
MY VERY FIRST ART CLASS
Young children and their favorite grown-ups are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics every class.

Four Fri/Jul 32–Aug 2, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)
Four Fri/Aug 9–30, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)
Four Fri/Sep 6–27, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)
Eight Sat/Oct 5–Nov 23, 10:00–10:45 (ages 2–4)

Friday-Night Minis
In-depth workshops for All Ages. See Adult Studios for Friday Night Minis for adults only.

CMA CREATIVITY CAMPS
Ages 4–8. Engaging gallery games and hands-on creativity. Play + Imagine (ages 4–6): Jul 15–19, 9:00–12:00, $175, CMA members $150.
Follow Your Curiosity (ages 7–9): Jul 15–19, 9:00–12:00, $350, CMA members $325.
Experiment + Create (ages 10–12): Jul 22–26, 9:00–4:00, $350, CMA members $325.
Teen Ceramics (ages 11-18): Jul 22–26, 9:00–12:00, $175, CMA members $150.

SATURDAY STUDIOS: CLASSES FOR CHILDREN AND TEENS
Fall Session: Eight Sat/Oct 5–Nov 23, 10:00–12:00 or 13:00–3:00. Each week includes gallery visits and studio time. If you’d like to take a class at the same time as your child, check out Studio Classes for Adults on Fridays and Saturdays. For classes for 11–18-year-olds on Fridays, see My Very First Art Class.

SUNDAYS
Fall Session: Eight Sat/Oct 5–Nov 23, 10:00–12:00.

Adult Studios
Fall Session: Eight-week classes, Sep–Nov. Special workshops of- fered on select Wednesdays and Saturdays and new four-week mini-sessions are now available. All skill levels welcome.

TUESDAYS
Still Life: Painting Eight Tue/Oct 1–Nov 19, 10:00–12:00. Instructor: Susan Gray Be. $240, CMA members $210.

WEDNESDAYS

Drawing in the Galleries: Eight Wed/Oct 2–Nov 20, 10:00–12:00. Instructor: Susan Gray Be. $245, CMA members $215.

Workshop Wednesday: Watercolor Discovery Wed/Nov 6, 6:00–8:30. Instructor: Nancy Notehans. $50, CMA members $40.

FRIDAYS
Friday-Night Mini: Creatively Drawing the Collection Four Fri/Sep 6–27, 6:00–8:00. Instructor: David Verba. $140, CMA members $120.

Composition in Oil Eight Fri/Oct 4–Nov 22, 10:00–12:00. Instructor: Susan Gray Be. $240, CMA members $210.

Seeing with The Eyes of Children for four-week All-Ages studio. Adults without children are welcome in all-age studios.

SATURDAYS
Drawing in the Galleries: Eight Sat/Oct 5–Nov 23, 10:00–12:00. Instructor: Susan Gray Be. $245, CMA members $215; includes model fee for one session.

All-Day Workshop: Medieval Monsters and Creative Drawing Sat/Sep 28, 10:00–4:00. $100, CMA members $85.


Scholarships available. Inquire at AdultStudios@clevelandart.org.

ALL-AGES WORKSHOPS
Please note: Children under 14 must take the class with a registered adult.

Screenprinting Wed/Jul 10, 6:00–8:30. Instructor: Julie Schabel. $50, CMA members $40.


Build Your Own Graphic Novel Wed/Jul 17, 6:00–8:30. Instructor: Katie Atherton. $50, CMA members $40.

Ceramics Wed/Jul 24, 6:00–8:30. Instructor: Laura Fernandes. $50, CMA members $40.

Linoleum Block Printing Wed/Jul 31, 6:00–8:30. Instructor: Michelle Marshall. $50, CMA members $40.

Screenprinting Wed/Nov 25, 6:00–8:30. Instructor: April Bleakney. $50, CMA members $40.

Junk Shop Jewelry Wed/Oct 9, 6:00–8:30. Instructor: Susie Underwood. $50, CMA members $40.

Monoprinting Wed/Oct 23, 6:00–8:30. Instructor: Julie Schabel. $50, CMA members $40.

Register for studios online at cma.org or call 216-421-7250.

www.clevelandart.org 17
Be Inspired by West Africa

This summer, Nigerian artist Emeka Ogboh creates a site-specific installation in the Ames Family Atrium. Hear the artist in person twice in one weekend!

First, on Friday, August 2, at 6:00, Ogboh plays DJ at the Afropop-infused MIX: Lagos dance party.

Then on Saturday at 2:00, enjoy his conversation with curators Emily Liebert and Smooth Nzewi.

Join In
Mindfulness at the Museum: Yoga & Meditation 2nd Saturday of every month: Yoga 10:30, Ames Family Atrium; Meditation 12:00, Nancy F. and Joseph P. Kelly Gallery (124). Clear your mind and refresh your spirit during yoga and meditations led by experienced practitioners in the serene atmosphere of the museum. All are welcome; no prior experience is required.

For Teens
Join Currently Under Curation
The CMA is accepting applications for the 2019-20 team curatorial participants. Curate an exhibition, engage with museum professionals along the way. The program is open to 9th to 12th graders. Applications are due August 1. Visit cma.org/teen-curation.

Studio Go

Studio Go continues its dedication to cultivating accessible, communal programs for self-discovery and expression at community festivals and events. All Studio Go projects, games, and puzzles serve as a catalyst for deeper conversations about the impact of art within our lives, communities, and institutions.

Our current projects focus on perspective as we explore the theme Through Different Lenses. This summer we welcome photographers from the Cleveland Print Room as artists-in-residence to facilitate photography projects at select events. You can also enjoy art activities, games, and puzzles inspired by the Cleveland Museum of Art’s collection.

Join Reckless Cleveland and Studio Go every Friday in July from 5:00 to 8:30 at the CMA’s outdoor campus for creative challenges, games, and art activities. These all-ages events feature new programs every week.

Follow Studio Go’s journey throughout northeast Ohio on social media by searching #CMAStudioGo. For more information, including the full schedule, visit cma.org. If you would like to schedule a Studio Go visit or co-present an event at your site, email StudioGo@ClevelandArt.org.

Sponsored in part by PNC Bank

 Talks and Tours
Tours are free, meet at the information desk in the Ames Family Atrium unless noted.
 Guided Tours 10:00 daily. Additional tour offered at 10:30 on Tue and Fri. Join a CMA-trained 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-Jul 20 and Aug 17, 1:00. Interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.
 Exhibition Tours Medieval Monsters Jul 17 - Sep 29. Wed and Sun 2:00. Limit 25. Tour ticket required.
 CMA Outdoors Wed-Jul 10 and 24, Aug 7 and 21, Sep 4 and 18, 5:00. Explore the green space around the CMA in these docent-guided experiences. In the event of rain, tours will be canceled, but brochures for self-guided walks are available.

Galley Talk: Medieval Monsters Sat-Aug 14, 5:00. Calvin and Eleanor Smith Foundation Exhibition Gallery. Jennifer Dolfin, a lead gallery discussion leader, will discuss the Middle Ages in light of the exhibitions. Join the conversation.


River Lightning, which features three monumental gunpowder-splashed paintings that reflect the artist’s thoughts on the state of our planet, wildlife, and the world’s diminishing natural reserves of fresh water.

Gallery Talk: Medieval Monsters Sat-Aug 14, 5:00. Calvin and Eleanor Smith Foundation Exhibition Gallery. Jennifer Dolfin, a lead gallery discussion leader, will discuss the Middle Ages in light of the exhibitions. Join the conversation.

In Conversation: Emeka Ogboh Sat-Aug 14, 5:00. Ames Family Atrium. Emeka Ogboh’s Afi Ani: The Gathering Place is the CMA’s newly commissioned site-specific installation. Ogboh integrates sound, sculpture, and textiles to create a conversation that sets the stage for traditional Igbo (Nigerian) setting and reimagines those elements through a contemporary global lens. He joins in conversation with CMA curators Emily Liebert and Smooth Nzewi.

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Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information visit cma.org.

Art Crew

Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $50 non-refundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2463 or email CornelArtsInfo@ClevelandArt.org.

Chalk Festival Set and Sun/Sep 14 and 15, 11:00–5:00. Enjoy chalk artists and free entertainment at the 10th 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. Large groups are requested to pre-register. For more information call 216-707-2463 or email CornelArtsInfo@ClevelandArt.org.

Preparatory Workshops on Chalk Making and Street Painting

Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stenciling, shading, and enhancing a picture. See details and fees below.

Family Chalk Workshop (all ages) Sat and Sun/Sep 7 and 8 (single workshops). Ages 6 and under; free with paying adult; ages 7-12: $10/person; ages 13-adult: $25/person. Fee includes materials and reserves chalk and a square for the festival.

Advanced Chalk Workshop Series (teens/adults) Wed/Aug 21 and 28, Sep 4 and 11, 6:00–9:00. $75/person. Fee includes materials and reserves chalk and a square for the festival.

Sponsored by

You Ask, We Answer

Perhaps it’s a fascination with the macabre, but it doesn’t take long for a visitor to the museum’s Egyptian galleries to notice something, or the lack of something. There are several elaborately decorated mummy cases but no bodies, prompting one of our most popular queries: where are the mummies?

Including animals, the museum collection once contained a total of seven mummies. The only human mummy arrived in the Coffin of Senbi (3154 BC). Several years after acquisition, the CMA lent Senbi to researcher T. Wingate Todd at Western Reserve University for study. A later biographical sketch of Dr. Todd suggests that his work habits were such that he examined Senbi in the living room of his home, in front of the fireplace. Senbi was transferred in 1923 to the university’s Hamann Museum of Comparative Anthropology and Anatomy. Correspondence from the archives also reveals that in recognition of the gift, Todd provided the CMA with a collection of Senbi and Royal Mummies lantern slides, contributing to the library’s growing research resources. Following a series of name changes, the Hamann-Todd Human Osteological Collection was transferred in 1973 to the Cleveland Museum of Natural History, where it remains, so to speak.

At one time, the CMA collection also included animal mummies. Our records indicate that three of these were sold to the Rosicrucian Egyptian Museum in San Jose, California, in 1929. A mummified head of an elderly bull is still in their collection and has been 3-D scanned, allowing for digital manipulation of the 5,000-year-old artifact. Mysteriously, the Rosicrucian Museum records account for only two mummies purchased from the CMA, the bull and a gazelle. They have no record of a falcon supposedly purchased from us.

From there, the story unravels. Three mummies remaining in the collection. A mummified creature with no description was destroyed in 1947. And two, a more falcon and what is described as an Ostris mummy, were deaccessioned in 1968 and presumably sold. They are out there somewhere.

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

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

Working Woman

Tue/Jul 2, 1:45
Fri/Jul 5, 7:00
Directed by Michelle Auclair. In this potent drama that “turbids like a psychological thriller” (NY Times), a married woman who is her family’s primary breadwinner struggles against persistent sexual harassment at work. Cleveland premiere. (Israel, 2018, subtitles, 95 min.)

Iyengar: The Man, Yoga, and the Student’s Journey

Sun/Jul 14, 1:30
Directed by Jake Cinnell. This new documentary profiles Iyengar (but widely influential) yoga teacher and author B. K. S. Iyengar (1918-2001). (USA/India, 2018, subtitles, 106 min.)

Leaving Home, Coming Home: A Portrait of Robert Frank

Tue/Jul 16, 1:45
Fri/Jul 19, 7:00
Directed by Gerald Fox. Shot in 2004 but unreleased until this year, this profile of the great Swiss-born photographer of The Americans is the frankest (sorry) portrait of the artist ever captured on screen. Cleveland premiere. (UK, 2005, 85 min.)

MERCE CUNNINGHAM CENTENNIAL (see also p. 27)

If the Dancer Dances

Sun/Aug 4, 1:30
Directed by Max Wechsler. In this new documentary, NYC choreographer Stephen Petronio and his contemporary dance company work to re-create Rattet Forest, an iconic 1960 work by Merce Cunningham (1919-2009) and thus keep it alive. Cleveland premiere. (USA, 2018, 83 min.)

Mary Magdalene

Sun/Aug 11, 1:30
Tue/Aug 13, 1:45
Directed by Garth Davis. With Rooney Mara, Joaquin Phoenix, and Chiwetel Ejiofor. The second feature from the director of Lion is a revisionist, feminist biblical drama that asserts Mary Magdalene’s importance among Jesus’s early disciples. (UK/Australia/USA, 2018, 120 min.)

FREE OUTDOOR SCREENING!

Sky Ladder: The Art of Cai Guo-Qiang

Fri/Aug 16, 8:00
East Bell Commons (East Blvd & Baldwin Rd.) Directed by Kevin Macdonald. This recent documentary traces the meteoric rise of Cai Guo-Qiang—from a child in Mao’s China to a global art superstar—and his quest to realize his most ambitious project yet, Sky Ladder. (USA, 2016, 76 min.) Screening courtesy of NetFlix.

That Pivot Feeling: The Universe of Arvo Pärt

Fri/Aug 24, 7:00
Directed by Ari Kaasinen. This enterprising documentary examines the work of the Estonian composer who is perhaps the most recognized living composer in the subject of this new film. Cleveland premiere. (Netherlands, 2018, subtitles, 78 min.)

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R. W. Fassbinder’s BRD Trilogy

West Germany’s Rainer Werner Fassbinder (1945-1982) was a preeminent and prolific writer, actor, and director who made 41 feature films in the 13 years before his death from a drug overdose at age 37. An outspoken, left-wing homosexual and rebel, he worked with a regular stock company of friends, lovers, and family members on a series of bitter, sordid dramas depicting the immorality of the powerful and the powerlessness of the working class.

Fassbinder made one of his signature achievements between 1978 and 1982, near the end of his abbreviated life. The BRD (Bundesrepublik Deutschland) Trilogy consists of three films set during Germany’s postwar “economic miracle” of the 1950s, when the decimated nation, led by Chancellor Konrad Adenauer, restored democracy, required relations with other countries, and rebranded financially. But Fassbinder’s view of the era is not so rosy.

In his trilogy, Fassbinder focuses on a trio of women who are struggling to find their way in the newly strange postwar Deutschland. Unfortunately, the road to prosperity for each of them is paved with moral compromise and corruption.

Fassbinder depicts a resurgent Germany with an overwhelming embrace of capitalism and a too-sudden amnesia about its shameful past.

EXHIBITION ON SCREEN

Van Gogh & Japan

Sun/Jul 7, 1:30
Tue/Jul 9, 1:45
Directed by David Belknap. This lavishly researched new documentary explores the unexpected combo of Japanese art and Vincent van Gogh. Cleveland premiere. (UK, 2019, 85 min.) Special engagement. 50% of box office to CMA members 20%.

Satán & Adam

Fri/Jul 12, 7:00
Directed by K. Scott Balcerick. Shot over 20 years, this uplifting new documentary charts the unlikely friendship between two musicians who met on a Harlem street corner in 1986. Sterling “Mr. Satán” Hagere was an elderly, Mississippi-born black man and one-man band, and Adam Gustaw was a young, white, Jewish Ivy League and harmonica player. (USA, 2018, 80 min.)

The Price of Everything

Sun/Jul 28, 1:30
Directed by Nathaniel Kahn. The acclaimed new documentary from the director of My Architect takes a look at the contemporary art market—from skyrocketing prices and their impact on artists and museums to the inherent value of works of art. (USA, 2018, 98 min.)

Lost & Found

Tue/Jul 30, 1:45
Fri/Jul 5, 7:00
Directed by Liam O’Mochain. This comedy-drama tells seven interconnected stories all centered around the lost and found office of a small-town Irish train station. Cleveland premiere. (Ireland, 2017, 36 min.)

Satán & Adam Unlikely Jam

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PERFORMANCES AND EVENTS

Special Events
Mix is for adults 18 and over $10, $15 at the door. CMA members free.
Mix: Lagos Fri/Aug 2, 6:30. Amos Family Abrams. Celebrate the opening of Amos’s The Gathering Place, an immersive sound, textile, and sculptural work created by Emeka Ogboh for the atrium. A sound artist, Ogboh describes the space as the heart and soul of the museum, a gathering place much like that of the amas or village squares—the physical and cultural center of Igbo life in his native southeast Nigeria. Ogboh delivers an Afropop DJ set featuring the irresistible beat-heavy, electro hip-hop sounds of contemporary Lagos, Nigeria, which have transformed pop music across the African continent and around the world. Gather, dance, and discover the global scope of the CMA.

Play at CMA Sun/Sep 15, 11:00–4:00. Monsters, aliens, and wonders! Enjoy art-making activities, performances, and gallery games inspired by the Medieval Monsters exhibition. Bring your friends or family or come on your own. All ages are welcome to play and wonder. Free and open to the public.

Game Night Fri/Oct 18, 5:30–8:00. Gather and play! With Amos: The Gathering Place by Emeka Ogboh as our backdrop, enjoy collaborative games, scavenger hunts, and creative challenges. You’ll need to work together with your friends or family to make the most of this fun evening. All ages are welcome. Free and open to the public.

Merco Cunningham Centennial
Wed/Aug 7, 6:00. Join us for a collaboration with DANCE-Cleveland as we celebrate the artistic expression of legendary dancer/choreographer Merce Cunningham (1919-2009) and his influence on culture. This lecture-performance features Malagasy Dance Company, the first Cuban company ever to be given a work by Cunningham, and a talk by Ken Tabachnick, executive director of the Merce Cunningham Trust. Free; ticket required (available starting Mon/Jul 15 at 5:00 a.m.).

If the Dancers Dance (Sun/Aug 4, 3:00. Re-creation of RaisaFever, an iconic 1968 work by Merce Cunningham. See page 25.

City Stages
The CMA’s acclaimed summer concert series returns to Ohio City. Enjoy three concerts, where audiences of all ages can experience global music and discover art in nearby exhibitions. For more information visit cma.org/citystages. Free; concerts begin at 7:30. Studio Go is on-site at 5:00 to host art activities.

Shinto Opening Dinner
Officials from Japan helped celebrate the opening of the exhibition in April. The director’s exhibition dinner was generously sponsored by Dr. Hiroshi Fujita, Honorary Consul General of Japan in Cleveland, Mrs. Mikiko Fujita, and Quality Electrodynamicics, with additional support by Kenzo Tsuchimoto. The evening’s celebrations included a performance by dancers from the Miyakojake Jinja, a Shinto shrine in Fukuoka, Kyushu. Below, Mr. and Mrs. Fujita receive a round of applause.

PHILANTHROPY NEWS

International Council of Collectors
The newly formed international Council of Collectors held their first meeting in mid-May. This group will convene annually in Cleveland for an in-depth, curator-led exploration of specific areas of the collection. Discussions will include a review of conservation projects, major acquisitions, and collections-based initiatives. Here, curators Clarissa von Spee (left) and Emily Liebert (right) speak about their collections.
Members Party
On May 11, members gathered together to celebrate our spring exhibitions and experience a live painting performance by contemporary artist Misawa Komatsu.

Print Club 100th Anniversary
On May 15, the Print Club of Cleveland, established in 1919, celebrated its centennial with a cake-cutting ceremony and the opening of A Lasting Impression: Gifts of the Print Club of Cleveland. The exhibition includes more than 70 works by masters such as Albrecht Dürer, Rembrandt van Rijn, Käthe Kollwitz, Pablo Picasso, and Jasper Johns, thematically tracing European printmaking over the course of six centuries. The exhibition is on view through September 22.

GALLERY GAME
Decorative Borders
Visit Medieval Monsters: Terrors, Allies, Wonders and find these creatures.
Many medieval manuscript pages have decorative borders, known as marginalia, around the central text or images. Some include vegetation, people, and various creatures. Stop by the information desk in the Ames Family Atrium to check your answers.
New in the Galleries

GALLERY 236
Diversity and Innovation in Korean Literati Art

Literati art refers to works created by educated elites who were adept in the arts of poetry and calligraphy. Such works were meant to be appreciated and circulated only within privileged scholars’ circles. Toward the end of the 19th century in Korea, the societal divisions between classes became drastically blurred. This provided lower-class professional artists the opportunity to interact with upper-class scholar-artists, and the latter came to integrate into their work the language of literati art, such as calligraphic brushstrokes and monochrome ink.

On view beginning in July, an installation in the Korea Foundation Gallery (236) explores this exciting time in Korea when artists of different socioeconomic backgrounds exchanged ideas and styles. The selection of calligraphy and paintings by scholar-artists highlights the strong tradition of literati art, while the folding screens such as Birds and Flowers and Bamboos in Wind represent how professional artists integrated monochrome ink and calligraphic brushstrokes within their staple artistic languages—realism and draftsmanship.

COVER