FROM THE DIRECTOR

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 intangible anxieties around religion, death, and the “other.” Stephen Fliegel—who recently retired as the CMA’s curator of medieval art—has written a thorough and engaging article about the exhibition, beginning on page 2.

Emeka Ogboh’s Ámà: 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 Smooth Nzewi, 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 Bell Commons: Sky Ladder, about Chinese-born artist Cai Guo-Qiang, creator of Cuyahoga River Lightning, now on view in the Julia and Larry Pollock FOCUS Gallery.

Enjoy these offerings and 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 reimagines the winding course of Cleveland’s “environed river” while preparing his large gunpowder-ignited drawing Cuyahoga River Lightning. © Oai Studio. Photo: Courtesy of Oai Studio.

www.clevelandart.org
EXHIBITIONS

Medieval Monsters: Terrors, Aliens, Wonders

Jul 7–Oct 6

Kelin 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 Piny 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: cynoccephali, dogheaded men, scapiods, creatures with one giant foot, hlemmynes, headless men with their faces in their chests; and panotti, creatures with giant ears. Monsters are ever-present in medieval art, even perching atop stone carvings of Romanesque cloisters or lurking 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 investigates 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 illuminat- ed by notable artists, such as Jean Poyer and Simon Bening, or belonged to well-known patrons, including Henry VIII of England, Anne of Brittany, Wolande de Soisson, and Catherine de Cleves. Exploring the complex social role of monsters in the Middle Ages,


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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 CMA’s 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 rule.

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 hailed 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 hellmouths illustrating the fate of those who spurn a righteous life.

Section two, “Aliens,” 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 stunning 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 fabled 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 figments of the imagination, monsters have played an important role throughout the history of Western civilization. The ubiquity and 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.


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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 Emeka 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 bustle of people and the activities that unfolded within its physical frame. One of Cleveland’s largest freely accessible indoor spaces, the atrium is used by locals and out-of-towners of Cleveland’s largest freely accessible indoor space.

Ogboh compared the social role of the atrium to that of the ãmà, or village square, the central force of Igbo life in his native southeast 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 amà’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 multisensory 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 Documenta 14 (2017), Skulptur Projekte Münster (2017), the 56th edition of the Venice Biennale (2015), and the Dakar Biennale (2014).

For Ámà: The Gathering Place, newly commissioned recordings of Igbo folk songs, performed by a 12-person choir, will fill the atrium. This core facet of the work is grounded in the tradition of choral music typically performed in the Igbo amà 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 amà, marking the site as a meeting place and inviting pause in its shade. The tree place of this new work continues Ogboh’s multisensory 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 Documenta 14 (2017), Skulptur Projekte Münster (2017), the 56th edition of the Venice Biennale (2015), and the Dakar Biennale (2014).

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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 kit 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 interactives that intertwine 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 Rockman 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 reinstallation incorporates 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 counterpart 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 interactives.

Wild Things 2011. Haim Steinbach (American, b. 1944). Various mass-produced objects on a plastic-laminated wood shelf; overall: 102.9 x 184.9 x 48.3 cm. Purchased with funds donated by Scott Musser, 2015.30. One of 43 objects in this reinstallation ranging from antiquity to the present.
Granoff then recognized that another folio in the romance of Chandrabhanu and Lavanyavati. This folio depicts episodes from the preamble to an Indian language of Odiya. She discovered that deciphered the tiny inscriptions written in the east-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 Odiya. She discovered that this folio depicts episodes from the preambles to the romance 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 Bhringi, 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 multi-colored 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 African and African American artists, this group enjoys and supports the study of works created by African and African American artists. The group participates in programs and social events.

**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 be receiving 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@clelandart.org.

The CMA’s affiliate groups—the Painting and Drawing Society, the Print Club, and Women’s 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 these 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 Ruggles 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 1939 the collection included nearly 4,000 works.

In 1937, with an appropriation from museum trustees, Ruggles 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 Endowment Fund, resulted in a 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 1994. 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 to 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 laces have been added, while a collection of stencils by August Biehle 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 in our Make Space. Everyone is encouraged to imagine, experiment, and create. You’ll find us on the classroom level of the museum. There’s a new theme each month to provide inspiration and encourage new ways to approach art materials. July’s theme is Imagine. In August we’re thinking about Environment.

Studio Classes

MY VERY FIRST ART CLASS
Young children and their favorite grown-up 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 each class.

Four Fri/Jul 12–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/Sept 6–27, 10:00–10:45 (ages 1½–2½); 11:15–12:00 (ages 2½–4½)
Four Fri/Oct 5–Nov 23, 10:00–10:45 (ages 2–4)

Fees:
Friday-Friendly, $210. CMA members $180.
My Very First Art Class: $160, CMA members $144.

My Very First Art Class (ages 2–4)
10:00–10:45 My Very First Art Class (ages 2–4)
10:00–12:00 Play like an Artist (ages 4–5)

Sat/Sep 28, 10:00–4:00. $100, CMA members $85.

CMA Creativity Camps

CMA Creativity Camps Ages 4–18 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, 9:00–4:00. $350, CMA members $325.

Experiment & Create (ages 10–12) Jul 22–26, 9:00–4:00. $350, CMA members $325.

Teen Ceramics (ages 15–18) Jul 22–26, 9:00–12:00. $175, CMA members $150.

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Saturday Studios: Classes for Children and Teens
Fall Session Eight Sat/Oct 5–Nov 23, 10:00–12:00 or 1:30–3:30 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 1½–4½-year-olds on Fridays, see My Very First Art Class.

10:00–10:45 My Very First Art Class (ages 2–4)
10:00–12:00 Play like an Artist (ages 4–5)
Creative Challenges (ages 9–13) 1:30–3:30

Fees:
Friday-Friendly, $210. CMA members $180.
My Very First Art Class: $160, CMA members $144.

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


NOTE: Children under 14 must take the class with a registered adult; adults welcome to attend all-ages studios without children.

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

TUESDAYS

Workshop Wednesdays: Conté Pastel Drawing Wed/Sep 11, 6:00–8:30. Instructor: Susan Gray Bé. $50, CMA members $40.

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

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

FRIDAYS
Friday-Night Mini: Creatively Drawing in the Galleries 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 Bé. $240, CMA members $210.

Please see Friday-Night Minis for four-week All-Ages studios. Adults without children are welcome in all-ages studios.

SATURDAYS

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


Scholarships available! Inquire at AdultStudies@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.

Mandala Making Sat/Jul 13, 1:30–3:30; outdoor workshop (weather permitting). Instructor: Jessica Wascar. $50, CMA members $40.

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


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

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

Register for workshops online at cma.org/learn or call 216-421-7350.
Talks and Tours

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

Guided Tours 100 daily. Additional tour offered at 1:00 on Tue and Fri. Join a CMA-trained docent and explore the permanent collection and nonlentex exhibits. 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, 10:00. 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, 3:00. 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.

Art Café at CMA Second Tue of every month, 2:00–4:00. For caregivers: a guided gallery tour followed by a Dutch-treat visit to the café. Register through the ticket center.

Art in the Afternoon First Wed of every month, 11:30. For participants with memory loss and one caregiver. Pre-registration required: call 216-342-5407.

Curator Talk: Edward Burtnyansky Tue/Jul 9, 12:00; Wed/Sep 11, 6:00. Mark Schwartz and Bettina Katz Photography Gallery (230). Curator Barbara Tannenbaum leads a gallery talk on Water: Edward Burtnyansky, which draws attention to threats to clean, sustainable water and encourages visitors to reflect on the impact of individual choices. On Sep 11, Tannenbaum is joined by Matthew Burkhart from CWRU.

Curator Talk: Cai Guo-Qiang Wed/Jul 10, 6:00; Tue/Aug 6, 11:00; Wed/ Sep 4, 6:00; Julia and Larry Pollock Focus Gallery (010). Curator Clarissa von Spee leads a tour through the exhibition Cai Guo-Qiang: Cuyahoga River Lightning. Original works by Cai from 1988 to 2018 and his newest installation in process.

Curator Talk: Jawaharlal Nehru Sat/Aug 3, 2:00, Ames Family Atrium. Jawaharlal Nehru was the prime minister of India from 1947 to 1964. His call for a Green Revolution encouraged India to grow its own food and fight hunger. Join a tour of the exhibition Jawaharlal Nehru: Visionary for a Green Revolution.

Curator Talk: Medieval Monsters Jul 18, 12:00, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Jennifer DePrizio leads a gallery discussion highlighting the ways in which monsters were used in the Middle Ages to instill fear, communicate morality, maintain power, and explain natural phenomena.

In Conversation: Emeka Ogboh Sat/Aug 10, 2:00, Ames Family Atrium. Emeka Ogboh’s Ámà: The Gathering Place is the CMA’s newly commissioned site-specific installation. Ogboh integrates sound, sculpture, and textiles that evoke a 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.

River Lightning, which features three monumental gunpowder-ignited 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 Tue/Jul 16, 12:00, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Jennifer DePrizio leads a gallery discussion highlighting the ways in which monsters were used in the Middle Ages to instill fear, communicate morality, maintain power, and explain natural phenomena.

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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 (1914-716). 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 1939. A mummmified head of an elderly bull is still in their collection. A mummified creature with no description purchased from us. Museum records account for only two mummies purchased from the CMA, the bull and a gazelle. They have no record of the other mummies. The only human mummy arrived in 1973. 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?

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FILM

West Germany’s Rainer Werner Fassbinder (1945-1982) was a protean and prolific writer, actor, and director who made 44 feature films in the 13 years before his death from a drug overdose at age 37. An outspoken, left-wing homossexual and rebel, he worked with a regular stock company of friends, lovers, and family members on a series of biting, bitter social 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 in Germany that was Fassbinder’s darkly funny allegory of postwar West Germany’s economic miracle of the “economic miracle” of the 1950s, when the devastated nation, led by Chancellor Konrad Adenauer, restored democracy, repaired relations with other countries, and rebounded 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.

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Special Events

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

MIX: Lagos Fri/Aug 2, 6:00. Ames Family Atrium. Celebrate the opening of Ámà: 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 amà, or village square—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.

Merce 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 Malpaso 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 9:00 a.m.).

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 Ámà: 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.

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. Hiroyuki Fujita, Honorary Consul General of Japan in Cleveland, Mrs. Mikiko Fujita, and Quality Electrodynamics, with additional support by Kenzo Tsujimoto. The evening’s celebrations included a performance by dancers from the Miyajidake Jinja, a Shinto shrine in Fukuoka, Kyushu. Below, Mr. and Mrs. Fujita receive a round of applause.

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.

PHILANTHROPY NEWS

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Members Party
On May 11, members gathered together to celebrate our spring exhibitions and experience a live painting performance by contemporary artist Miwa 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.

Visit Medieval Monsters: Terrors, Aliens, 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.
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 former 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

Da Costa Hours (detail), c. 1515. Illuminated for Alvaro da Costa by Simon Bening (1483/84–1561) and workshop. Flanders, Ghent. Ink, tempera, and gold on vellum. The Morgan Library & Museum, New York, Purchased by Pierpont Morgan (1837–1913), 1910, MS M.399, fols. 271v–272r