Dear Members,

In January I had the opportunity to introduce members of the European press to the extraordinary exhibition Picasso and Paper when it opened at the Royal Academy of Arts in London. This sprawling look at Picasso’s career spans more than 300 works and is organized by the Cleveland Museum of Art and the Royal Academy, in collaboration with the Musée national Picasso-Paris. The show comes to Cleveland on May 24.

Picasso’s use of paper as both medium and support—as the stuff of sculpture and collage, and not just as a convenient surface upon which to sketch or make prints—is remarkable in scope. The show includes drawings, prints, photographs, sketchbooks, collages, cutouts, paper sculpture, and book illustrations, as well as works in oil on canvas, among them Picasso’s Blue Period masterpiece La Vie, from Cleveland.

This exhibition is not the first we’ve undertaken with the Royal Academy. In 2016 we co-organized Painting the Modern Garden: Monet to Matisse—a show that coincided with our centennial. The CMA’s holdings are astonishing and connect us with the best art museums in the world. It was gratifying to speak with the London press about our collection, diversity plan, digital initiatives, and international collaboration. Within the past few years, we’ve partnered with the Trylens Museum, in Haarlem, the British Museum, the Musée Fabre, in Montpellier (France), the National Museum in Nara as well as the one in Tokyo, and the Gallery Hyundai, in Seoul.

The closing weeks of Michelangelo: Mind of the Master sold out, and so I encourage you to reserve tickets to Picasso and Paper as soon as possible. Leadership Circle and CMA Insider members can obtain exhibition tickets beginning April 15; other CMA members will be able to secure tickets starting April 20, and the general public can buy them beginning April 22. Call 216-421-7350 to reserve your opportunity to see this groundbreaking exhibition.

In March we will offer a whole month of appreciation for everything that our members do to support the museum. Look for our member newsletters in your email to find more information about free parking days, discounts in the café, free film tickets, and more. Thank you for your continuing involvement in this great institution!

Sincerely,

William M. Griswold, Director

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**From the Director**

**Exhibitions What’s new on view.** Above image detail from Gold Needles, page 32.

**Acquisitions from 2019** High-lights of works that entered the collection last year.

**Meet Kristen Windmuller-Luna** A new curator at the arts of Africa joins the CMA.

**Queen of the Leica** Barbara Tannenbaum introduces Ilse Bing.

**Gold Needles** Sooja McCormick describes a new exhibition of embroidery from Korea.

**A Graphic Revolution** Latin American print and drawings from the CMA collection are the subject of Britany Salisbury’s new show.

**Awards for Art Lens App.**

**Performances and Education** Fine concerts, amazing movies, and a wide range of talks, tours, and classes.

**Members News** Meet Colleen Crote, new deputy director and chief philanthropy officer; learn about member appreciation month; and pre-order Picasso tickets.

**New in the Galleries** The Chinese galleries feature 30 new objects.

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**Cleveland Art: The Cleveland Museum of Art Members Magazine**

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**Provenance Restaurant and Café**

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**Museum Hours**

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**Copyright Law**

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**Contact Us**

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**Membership**

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**In this issue**

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**About CMA**

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**Sundries**

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The museum created this Spotify playlist inspired by the photos in PROOF for you to enjoy while you tour the exhibition or dance on your own ceiling:

- “Girls on Film,” Duran Duran
- “A Hard Day’s Night,” The Beatles
- “Three Boots Are Made for Walking,” Nancy Sinatra
- “Lonely Boy,” The Black Keys
- “Thief of Hearts,” Mika
- “You Really Got Me,” The Kinks
- “All Along the Watchtower,” Jimi Hendrix
- “Heart of Glass,” Blondie
- “Freeze-Framed,” The J. Geils Band
- “Beast of Burbed,” The Rolling Stones
- “Be My Baby,” The Ronettes
- “Woodstock,” The Beach Boys
- “Heroin,” David Bowie
- “ Sewn Thing,” Van Morrison
- “Dream Lover,” Bobby Darin
- “Soul Jazz,” Bobby Darin
- “Come Together,” The Beatles
- “Lovely Day,” Bill Withers
- “Girls on Film,” Duran Duran
- “Come Together,” The Beatles
- “Sweet Jane,” The Velvet Underground
- “Dream Lover,” Bobby Darin
- “Sweet Thing,” Van Morrison
- “Beast of Burden,” The Rolling Stones
- “Freeze-Frame,” The J. Geils Band
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**Signal Noise: Aaron Rothman**
Through May 17, Transformer Station, 1460 West 29th St. Through analog and digital photography and digital processing and printing, Rothman transmits unpretentious fragments of nature into sensuous, brilliantly beautiful images that hover between two- and three-dimensional space and vacillate between representation and abstraction.

**Ilse Bing: Queen of the Leica**
Mar 7–Jun 28, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1929 Ilse Bing switched from the traditional Hasselblad camera that encouraged spontaneity and experimentation. Bing’s avant-garde style soon brought her success as a fine art and fashion photographer in 1930s Paris. In 1941 she immigrated to New York, where her career faltered until her star rose again in the 1970s.

**Ana Mendieta: Ochún**
Mar 14–Aug 2, Video Project Room (224B). Cuban-born artist Ana Mendieta explored issues of the body, earth, and place through-out her brief but influential career. Completed just a few years before the end of her life, her only video, Ochún, documents a sculpture she constructed as a meditation on her experiences as an immigrant. This video accompanies A Graphic Revolution: Prints and Drawings in Latin America.

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Mar 9–Jul 26, Arlene H. and Arthur S. Holden Textile Gallery (101). This exhibition is the first to highlight the museum’s collection of works on paper produced in Latin America over the past century. Representing a wide range of countries, including Argentina, Brazil, Chile, Cuba, and Mexico, the works survey how artists such as Roberto Matta, José Clemente Orozco, Jesús Rafael Soto, and Rufino Tamayo have explored national and cultural identity during periods of political upheaval and dramatic social change.

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**PROOF: Photography in the Era of the Contact Sheet**
Through Aug 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 window into photographers’ aims and methods. Drawn from the collection of Mark Schwartz and Bettina Katz, this groundbreaking exhibition features approximately 180 works by some 50 photographers.

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**EXHIBITIONS**
Acquisitions 2019

Highlights of works that joined the collection last year

The Cleveland Museum of Art’s mission is to create transformative experiences through art, for the benefit of all the people forever. The encyclopedic collection—ranging from the ancient world to contemporary art—contains works by artists active in the 17th century who were acquired last year, a couple are highlighted by curator Emily Peters in this issue. This acquisition—which includes portraits, landscapes, botanicals, and genre subjects—dramatically augments the museum’s collection of Northern European drawings from the Dutch Golden Age. Another significant acquisition in the area of drawings is a portrait by Carlo Maratti, the leading painter in Rome from the 1670s until his death in 1715. In a lively, spontaneous red chalk drawing, Maratti portrayed Francesca Gommi, the artist’s model and muse, and later his wife. The portrait—surely drawn from life—depicts the young Gommi with wide eyes, a heart-shaped face, a distinctive cleft chin, and luscious curls. The drawing joins a more formal painted portrait of Gommi, also by Maratti, acquired by the museum in 2018, which is on view in gallery 217.

A group of 17 drawings by Dutch and Flemish artists active in the 17th century were acquired last year; a couple are highlighted by curator Emily Peters in this issue. This acquisition—which includes portraits, landscapes, botanicals, and genre subjects—augments the museum’s collection of Northern European drawings from the Dutch Golden Age. Another significant acquisition in the area of drawings is a portrait by Carlo Maratti, the leading painter in Rome from the 1670s until his death in 1715. In a lively, spontaneous red chalk drawing, Maratti portrayed Francesca Gommi, the artist’s model and muse, and later his wife. The portrait—surely drawn from life—depicts the young Gommi with wide eyes, a heart-shaped face, a distinctive cleft chin, and luscious curls. The drawing joins a more formal painted portrait of Gommi, also by Maratti, acquired by the museum in 2018, which is on view in gallery 217.

It was a banner year for photographs in terms of gifts as well as purchases. Generous longtime patrons Dunn G. and Thomas A. Mann gave the museum 13 photographs by modern American masters, including works by Alfred Stieglitz, Edward Weston, and Man Ray. Former CMA curator of ancient art Arielle Kozloff Brodkey gave a group of more than 50 photographs by European, American, and Asian artists in memory of her late husband. An important purchase was a group of five photographs from the body object series by Ann Hamilton, the most influential and widely recognized artist living in Ohio. These works depict the artist’s own body serving as a site of modification or replacement; for example, a shoe replaces her nose. Curator Barbara Tannenbaum discusses these additions to the collection.

The museum has acquired its first sound installation: Emeka Ogboh’s Ties That Bind, a multichannel electronic sound composition that was installed in the gallery for African art (108) from August through November. Please keep reading to learn more about Ties That Bind as well as new acquisitions in the areas of decorative arts, Pre-Columbian art, prints, and contemporary art. We invite you to visit the galleries to discover these acquisitions and to enjoy the new and compelling juxtapositions they create.

Tie's That Bind, Emeka Ogboh 2014–18, gelatin silver print; 10 3/4 x 10 1/2 cm, with dimensions variable, in 108.

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Landscapes have been the primary subject matter in classical Chinese painting since the 11th century. As images of the universe, these landscapes represent an ideal world in which humans live in harmony with nature under a government that received its mandate to rule from heaven. The landscape Road to Shu was created in 18th-century Yangzhou, the country’s center for the salt administration. Yangzhou salt merchants accumulated legendary wealth and were patrons of the arts. Most of them hailed from Anhui province, known for its spectacular mountain scenery.

Road to Shu depicts dramatically rising mountain masses and towering peaks divided by deep gorges. Bridges in dwindling heights cross from one slope to another. Busy travelers lead heavily laden mules over footbridges, and mountain paths wind along steep slopes. In the middle ground, travelers enjoy a rest at an inn. This painting portrays the route of the road to Shu, the emperor’s entourage strangled his consort Yang, as she had been accused of causing the rebellion. The love story between the emperor and his beautiful consort and her tragic death became popular in painting, poetry, and drama.

Paintings from the Yuan family studios, named after their masters Yuan Jiang and Yuan Yao, often adorned the spacious residences of Yangzhou salt merchants. Painted on a single stretch of silk, Road to Shu is among the largest extant works by the Yuan studios. Late 17th-century Yangzhou artist Shitao once complained about the toil of painting a continuous composition in large scale: “If someone wants a continuous screen, it means standing on a scaffold or a bench, stretching my arm and craning my neck to reach the [top of the] painting, up and down, always moving about or standing.”

Road to Shu is a pivotal work that highlights a final culmination in premodern landscape painting. This acquisition fills a crucial gap in the museum’s collection and will go on display in 2021.

One of China’s acclaimed living artists, Xu Bing is internationally recognized for using language, Chinese characters, and symbols to challenge assumptions about human communication and its function. Book from the Sky, one of his best-known works, features an installation with long sheets of paper hanging from the ceiling printed with indecipherable characters. As intellectuals, Xu Bing’s parents gave him access to a world of books, which Xu says prepared him to become a printmaker. The Cultural Revolution taught him the power of words and text, and in the late 1970s he began studying in the Printmaking Department at the Central Academy of Fine Arts in Beijing.

In Series of Repetitions, created for his MFA graduate exhibition, Xu explores the woodcut process by printing an image in different stages, each time carving away a little more of the block’s surface. The first print is the darkest, the final one is the lightest, with the image being entirely effaced. The two prints acquired by the museum, Family Plots and Mountain Place, represent a stage in the process when the images were most legible. Family Plots shows Chinese characters of family names, anticipating Xu’s later “landscripts,” that is, landscapes entirely made of Chinese characters. These prints were generously gifted by Joe and Nancy Keithley to the museum, which now owns three works from the series of ten; they are on view in the Clara T. Rankin Galleries of Chinese Art (240A) through August 9.
Among 160 rare pieces dated to Korea’s Goryeo period (918–1392), *The Fourth King of Hell* is from the only complete surviving suite of scrolls that depict the ten kings of hell. The practice of worshipping these kings, and their accompanying visual representation, first developed in China during the Tang dynasty (618–907). Soon after, the tradition was introduced to Korea and flourished during the Goryeo dynasty as an important component of Buddhist rituals, particularly as a blessing for the deceased’s journey to the afterlife.

Throughout a 49-day mourning period, family members made offerings to each of the ten kings of hell at proper intervals to ensure that the deceased could escape severe judicial torture. Spirits whose families failed to make proper offerings were left to endure the worst tribunals and pay fully for past sins in their next lives. Buddhist temples affiliated with the Goryeo royal house were seemingly at the heart of this practice. In Chinese envoy Xu Jing’s official report of his visit to Korea in 1123, he testified that a special hall in a Buddhist monastery affiliated with the royal family housed a painting of Ksitigarbha, the Bodhisattva of Savior, along with the ten kings of hell.

The set of ten scrolls belonged to the Japanese temple Ho －shō －im as late as 1961, and at some point was sold to Harry G. C. Packard, a renowned dealer and collector of Japanese art. The year after Packard’s death in 1991, the set was sold at Christie’s and was dispersed among various collections, including the CMA, Arthur M. Sackler Museum at Harvard, Honolulu Academy of Arts, Denver Art Museum, and National Museum of Korea.

Each hell depicts distinctive gruesome tortures. In the fourth hell, the governing king sits behind a desk, staring impassively at the sinners suffering in a giant cauldron of boiling oil, constantly pierced by a beastly guard’s burning spear. The scroll at the Sackler Museum shows sinners attacked by vicious snakes and hawks, while another in the collection of the National Museum of Korea depicts a sinner being forced to witness his past transgressions—possibly abusive behavior toward animals—through a device called a karma mirror.

Some scholars propose that ready-made Buddhist paintings created in professional ateliers in the Chinese port city of Ningbo might have served as prototypes for the iconography and style of this Korean scroll. Even so, the composition’s high degree of sophistication, the subtlety of brushstrokes and the use of colors, the design motifs—such as the continuous scrolling vine, chrysanthemum blooms, and flower roundels—and the generously applied gold highlights all reveal that the set is a rare, uniquely Korean product of the royal painting workshop of the Goryeo dynasty.

The Fourth King of Hell
late 1300s, Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold ink on silk; image: 63 x 45.3 cm. Leonard C. Hanna Jr. Fund and museum purchase from various donors by exchange, 2019.224

Sooa Im McCormick
Associate Curator of Korean Art

The Fourth King of Hell
late 1300s, Korea, Goryeo dynasty (918–1392). Hanging scroll; ink, color, and gold ink on silk; image: 63 x 45.3 cm. Leonard C. Hanna Jr. Fund and museum purchase from various donors by exchange, 2019.224
PRE-COLUMBIAN AND NATIVE NORTH AMERICAN ART

Cup with Four Faces
600–1000. Central Andes, Wari style. Stone and shell. h. 9.5 cm. Severance and Greta Millikin Purchase Fund, 2019.169

Both objects will be on view in gallery 232 later this spring after conservation.

Susan E. Bergh
Curator of Pre-Columbian and Native North American Art

Since 2000 one goal of the ancient American acquisition effort has been to improve the museum’s representation of artworks from the central Andes (today mainly Peru), where settled indigenous civilizations flourished from about 3000 BC until the Spanish conquest in the early 1500s. This is because, historically, the Andean collection has been much smaller than its counterpart from Mesoamerica (today mainly Mexico, Guatemala, and Belize), despite the fact that the two regions hold equal importance in world history in terms of cultural achievement. Last year saw the addition of two impressive Andean objects to the collection: a small stone cup that dates from the time of the Wari and a large silver disk from the later Chimú.

The Wari came to power in the Peruvian highlands in about 600 AD, and over the next few hundred years, forged ancient South America’s first empire—a remarkable feat, particularly since the Wari, like other Andean people, did not use writing. Today, Wari arts are noted for their beauty, complexity, and technical virtuosity. They also seem to have been highly esteemed in antiquity. As far as specialists can determine, they were coveted all over the Andean region as sumptuary items that boosted their owners’ prestige via their imagery, precious materials, and fine execution, as well as their affiliation with Wari might.

The new cup, one of only four extant examples of its kind, is carved from a pale, creamy stone and inlaid with strips of purple shell probably from the Spondylus, a colorful oyster that was a form of wealth due in part to its exotic origin in Ecuador. The cup is carved with four similar wide-eyed human faces of unknown identity; they have been interpreted as the founders of important lineages, but supporting evidence for this view has not been detailed. The cup’s function is equally mysterious. It seems too small for drinking beer at the feasts the Wari sponsored to put allies and enemies in their debt. If a container for liquids, the small size implies use in an intimate context, such as making private libations to the sacred forces that animated the ancient landscape. Another possibility is that the vessel was used as a mortar for grinding special substances. Whatever the case, the cup enhances a developing collection focus on the small, precious objects that were a Wari specialty.

The Chimú followed the Wari, emerging in about 1000 AD and going on to establish their own empire before being conquered by the Inka in the 1460s. Unlike the Wari, the Chimú were a coastal people whose adobe capital city, Chan Chan, is unusual in incorporating ten enormous walled palaces (comparing to the European standard of a single palace) that are surrounded by elite architecture as well as densely packed commoner quarters and artisan workshops. At its height, the city may have been home to 120,000 artists whose efforts in various media—fiber, feather work, silver and gold, shell, and wood, among others—fed the apparently voracious needs of the Chimú royal court.

The new silver disk is ornamented with four concentric bands, each featuring two alternating motifs. A small humanlike creature and a bird appear below the peaks and above the valleys of the wave that undulates along the outer edge; next are a human shield flanked by maize plants and an animal-like figure wearing a large crescent headdress, a Chimú signature that may refer to worldly and supernatural power, then come two geometric motifs, one filled with little birds and the other with birds and animals, including a monkey; finally, the innermost band carries two types of birds, both again wearing the crescent headdress. The disk is one of more than 20 known similar pieces, all pierced with holes for attachment to a backing, perhaps a banner or a ceremonial shield. It is the first example of Chimú metalwork to be displayed in our gallery, and it arrives as research is being conducted for a special exhibition about the Chimú, scheduled to open in a few years.

With the acquisition of these and other objects, including textiles, the ancient Andean collection has begun to hold its own against the Mesoamerican collection. The cup and the disk are now on view in gallery 232.
Holy Family with the Mystic Marriage of Saint Catherine

Maso da San Friano’s Holy Family with the Mystic Marriage of Saint Catherine is a masterpiece of Late Mannerist painting and among the best-preserved Italian 16th-century panel paintings to come on the market in decades.

Emerging around 1520, the style of Mannerism lasted in Italy until the end of the century and defined much of 16th-century Italian art. Following Renaissance classicism, which privileged clarity, balance, and proportion, Mannerists learned those rules in order to subvert them, producing elegantly complex paintings replete with compositional tension and exaggerated forms.

Florentine Maso imbues this popular post-Reformation subject with his idiosyncratic style and saturated palette, introducing a young Saint John the Baptist and emphasizing Christ’s humanity as he symbolically weds the fourth-century virgin Saint Catherine of Alexandria. The otherworldly figure of Christ is monumental but restrained in the CMA’s collection. The work is on view now in gallery 118.

that ended with his premature death in 1571 at age 39.

Working for the Medici court and the most illustrious ecclesiastical and private patrons of his age, Maso was renowned for his distinctive style characterized by smooth flesh tones, a rich color palette, and clearly delineated, sculptural figures. Highly fluent in the visual vocabulary of the legendary Florentine painters of the previous generation, Maso adeptly combined Mannerist proportion and elegance with High Renaissance balance and tonal clarity. He excelled at painting portraits, cabinet pictures, and large altarpieces, but this intimate subject was probably executed for the personal devotion of a private patron. Maso’s Mystic Marriage is monumental but reserved and extended study: from Catherine’s sophisticated grace to Saint John the Baptist’s expressive, Michelangelesque musculature and the surprising naturalism of elderly Saint Joseph, who may be a likeness of someone the artist knew.

The work was first recorded in the collection of Baroque sculptor Gian Lorenzo Bernini before his death in 1680 and descended through the artist’s family for many generations. The painting’s exceptional state of preservation is likely due in part to its steady provenance. A beautiful period frame and encapsulated palette, and clearly delineated, smooth flesh tones, a rich color palette, and clearly delineated, sculptural figures. Highly fluent in the visual vocabulary of the legendary Florentine painters of the previous generation, Maso adeptly combined Mannerist proportion and elegance with High Renaissance balance and tonal clarity. He excelled at painting portraits, cabinet pictures, and large altarpieces, but this intimate subject was probably executed for the personal devotion of a private patron. Maso’s Mystic Marriage is monumental but reserved and extended study: from Catherine’s sophisticated grace to Saint John the Baptist’s expansive, Michelangelesque musculature and the surprising naturalism of elderly Saint Joseph, who may be a likeness of someone the artist knew.

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In 2019 the Department of Contemporary Art acquired landmark sculptures by Jenny Holzer and Simone Leigh. Holzer’s Laments: Death came and he looked like . . . (1989) and Leigh’s Las Meninas (2019) bring dramatic presence to the contemporary galleries, where they are currently on view. By acquiring these sculptures, as well as a print by Kerry James Marshall and a painting by Alvin Loving, the contemporary department meaningfully expanded its holdings of art by women and African American artists.

Laments: Death came and he looked like . . . belongs to one of Jenny Holzer’s most powerful and iconic sculpture series, Laments. The work features a text written by Holzer from the imagined perspective of someone who is dying. Giving form to those words through flashing light in the LED sign and static letters etched on the surface of the sarcophagus, Holzer integrates language and sculpture to evoke the sense of life being extinguished. The poignant prose featured throughout this series is part of the artist’s response to the AIDS crisis, which was rampant at the time, and commemorates a critical turning point in American history. Holzer’s work notably combines two sculptural mediums, one old and one new: the historical tradition of memorializing the deceased through a marble sarcophagus and the use of colored LED light, often associated with advertising and popular culture.

Holzer, who was born in 1950 in Gallipolis, Ohio, is an internationally renowned contemporary artist. Her work is most celebrated for its integration of language and sculpture to address current political events. Laments: Death came and he looked like . . . is representative of the primary concerns and mediums that have been at the heart of Holzer’s influential 40-year career.

Las Meninas (2019) is a standout work in Simone Leigh’s oeuvre: it shows the artist’s mastery of materials and motifs she has honed over time, while exemplifying the power of scale she has recently begun to embrace for its capacity to endow her figures with a bold and majestic presence. As the work’s title and skirted form indicate, it was made with Diego Velázquez’s Las Meninas (1656) in mind. Indeed, the Spanish masterpiece’s enigmatic composition, raising complex questions about the relationship between artist, subject, and viewer, has long informed Leigh’s art.

While Leigh’s skirted form recalls Velázquez’s Infanta, it also refers to the Afro-Brazilian religious tradition candomblé and the architecture of Mousgoum communities in Cameroon. The skirt’s raffia material, ubiquitous throughout Leigh’s body of work, conjures traditional African masks, which have long been a visual touchstone for the artist. The white-glazed terracotta torso of Las Meninas was inspired by sacred and secular traditions of body painting, especially the use of white powder in Haitian ancestral rituals to access the dead and the use of white clay in South Africa to guard skin from the sun; as Leigh notes, she was drawn to a material that has connotations of both communication and protection. The torso leads to a faceless head, creating a balance between figuration and abstraction, which characterizes her work. Las Meninas is especially fitting for the CMA’s encyclopedic collection because it exemplifies Leigh’s use of global art traditions and culture to address issues surrounding the female body, race, beauty, and community.

Born in 1967 in Chicago to Jamaican parents, Leigh now lives and works in New York. Nearly three decades ago, the artist’s first job in New York was at an architectural ceramics firm where she reproduced tiles for the subway. Since that time, she has embraced ceramics as her primary sculptural medium, using it to explore the experiences and social histories of black women. The terracotta body of the figure in Las Meninas references Leigh’s ongoing engagement with the ceramic medium.

The Holzer and Leigh sculptures were purchased through the Sundry Contemporary Art Fund, generously donated by CMA board of trustees president Scott Mueller. Purchased through the same fund in 2019, Kerry James Marshall’s woodblock print Satisfied Man (2015) was included in the CMA’s exhibition Kerry James Marshall: Works on Paper, presented in 2018 in conjunction with FRONT International.

Another important 2019 addition to the collection was African American artist Al Loving’s Blue Rational/Irational (1966), a generous gift from the KreyBank Collection. This painting, one of the strongest examples of his hard-edged abstract work, deepens the CMA’s capacity to tell the story of American postwar abstraction. Overall, the past year’s contemporary acquisitions have deepened the museum’s capacity to narrate the past six decades, while supporting the priority of diversifying its collection.
Naturalist and miniature painter Maria Sibylla Merian (1647–1717), born in Frankfurt to Dutch immigrants, was trained as a painter of flowers by her stepfather, German artist Jakob Marrel. She wrote and illustrated several volumes on insects, often rearing the insects herself. Merian invented the so-called life-cycle image, which portrays on a single sheet each stage of an insect’s metamorphosis. Her groundbreaking approach set her apart from other natural history painters of the period, and her illustrations were studied by entomologists for over a century. Six species of plants, nine butterflies, and two beetles are named for Merian. The museum’s recently acquired drawing Convolvulus and Metamorphosis of the Convolvulus Hawk Moth shows the full transformation of the moth, caterpillars, and flies of different species appear elsewhere. Merian used the drawing as the basis for an engraving depicting the hawk moth’s life cycle that appeared in Der Raupen wandelbare Verwandelung, commonly called the Caterpillar Book, which she published in 1675. Married with two young children, Merian separated from her husband in 1666 and, along with her mother and daughters, joined the Labadists, a Protestant religious community in the Netherlands that believed in absolute equality between the sexes. Her continued work during this period has been interpreted as a kind of devotional text, expressing a parallel between the order of insect life cycles and God’s plan for humankind. When the Labadist community dissolved in 1692, she moved with her daughters to Amsterdam, where together they sold preserved insects, watercolor or paints, and, most importantly, nature studies such as this large sheet. The life of this remarkable woman included a voyage to the Dutch colony of Suriname; she remained there for two years studying its flora and fauna, which she published in 1703. Art made from direct observation was less common in the Netherlands in the early part of the 1600s, but one Dutch artist of this period, Jacques de Gheyn II (1565–1629), was known for his candid drawings of the people around him. De Gheyn II’s Studies of a Naked Seated Boy, made around 1609, is among the earliest nudes drawn from a live model in the Netherlands. De Gheyn depicted the young man from several different angles with his arms in various positions. Three of the figures are finished with nuanced shading and white chalk highlights. A fourth figure, less fully realized, matches the pose of the central figure, and several preliminary sketches in black chalk focus on the youth’s rib cage or hips. While de Gheyn returned to the pose of the central figure, using it for a later print design, the main purpose of the drawing was not so much preparatory as the faithful representation of a youthful male body. Sketches of the head of a young man with a similar square nose and hairstyle appear throughout de Gheyn’s oeuvre, indicating that the youth—possibly a groom of Prince Maurice of Orange—was a frequent model.

Burlan landscape scenes became a specialty of Dutch artists in the 17th century, and many made drawings as finished works of art for sale. This is true of Winter Landscape with Skater by Jan van Kessel (1625–1655), which he signed and dated 1662. A fellowor of painter Jacob van Ruisdael, van Kessel went on walking tours and made small sketches near het leeren, a Dutch phrase meaning “from life,” which he then combined to make imaginary scenes such as this one. The scene is decidedly rustic. A run-down shack and fence perch precariously on the bank of a canal in front of a ramshackle thatched-roof cottage with smoke gently wafting from its chimney. A large, spindly tree—a specialty of the artist—fills the gray sky and provides a focal point in the center of the composition, while more buildings, including a small church, appear beyond. A sole ice skater glides beneath the overgrown stone bridge. Frozen canals in the Netherlands were a mainstay not only for entertainment but also for transportation, acting almost like roads. Such winter scenes were considered by 17th-century audiences to be indigenously Dutch. Finally, Musical Scene by Utrecht artist Gerrit van Honthorst (1590–1656) reveals Italian influences on Dutch art in the 1620s. Van Honthorst spent seven years in Italy in the 1610s and returned to Holland profoundly influenced by the painter Caravaggio, known for his naturalistic human types and his use of a single light source coupled with dramatic shadow. Van Honthorst’s drawing reveals these influences through its closely cropped half-length figures and combination of black and brown inks, black chalk, graphite, and white heightening on gray-brown paper to create contrast and deep shadow. Perhaps made as an example to show a composition to a prospective buyer, the drawing features a seated young woman playing a lute and reading from a music book while a young man sings or keeps time. Such scenes, reminiscent of concert pictures made by Caravaggio and his predecessors in Italy, joined a long-established tradition of party scenes in Holland; they became a specialty of van Honthorst and his fellow “Utrecht Caravaggisti.” While musical subjects often had amorous connotations, this drawing focuses instead on the pleasure and camaraderie of music making. European pink-spotted hawk moth (Agrinis cingulata). The moth appears at the top of the sheet above the large brown-and-white caterpillar perched on its host plant, the morning glory (Convolvulus arvensis); the pupa is attached to a stem below the morning glory (Convolvulus arvensis); the moth appears at the top of the sheet above the large brown-and-white caterpillar perched on its host plant, the morning glory (Convolvulus arvensis); the pupa is attached to a stem below the morning glory (Convolvulus arvensis).
A t the Café belongs to a small group of prints that Edouard Manet created while working avidly in lithography. Considered the father of Impressionism for his scenes of Parisian leisure during the late 19th century, Manet was best known for painting but also worked prolifically on paper and experimented with a variety of techniques. At the Café, for example, was made using gillotage, a photomechanical process that could be combined with text and was often used for illustrations during the late 19th century. Because of his innovation, Manet became part of an active community involved with printmaking in Paris, producing nearly 100 etchings and lithographs throughout his career.

One of the artist’s rarest prints, At the Café depicts the Café Guérbois, a gathering place for the Impressionists in the 1870s. Created during a period when Manet focused on political caricature and social critique in his prints, the seemingly benign image bears a deeper meaning. A group of men gather over glasses of absinthe as a waiter looks on beside them. Notably, a figure to the group’s right appears under a banner reading LOI, or law in French. Scholars have identified him as a spy from the Parisian police who is monitoring the scene for breach of morals—a vague but common offense at the time. Manet intended his presence to starkly contrast with the image’s setting in a café, a place that 19th-century Parisians saw as encouraging the free exchange of ideas.

Originally featured in the progressive Belgian luxury magazine L’Europe, the work is the only journal illustration that the artist created. The museum’s impression came directly from the periodical and features printed text on the verso of the sheet. It is the only such known impression; all others are printed on blank sheets. The significance of this print was realized only in 1989, when scholars discovered that all issues of the magazine containing the print had been seized and destroyed by French censors upon arriving in Paris from Brussels due to the publication’s left-leaning content. The museum’s impression is therefore unique as both a work of art and a historical object. Because of its significance, it once belonged to collector Alexis Hubert Rouart, and a historical object. Because of its significance, it once belonged to collector Alexis Hubert Rouart, among the earliest and most influential supporters of the Impressionists. At the Café is a generous gift of the Print Club of Cleveland in honor of the organization’s centennial anniversary.

Through an important gift from Agnes Gund, the museum also added to its collection Jacob Lawrence’s The Life of Toussaint L’Ouverture. Known for capturing the daily lives and history of African Americans, Lawrence saw his art as a means of exploring shared identity. The 15 screenprints present episodes from the life of the leader of the Haitian Revolution who struggled against slavery and oppression. In 1804 L’Ouverture freed Haiti from European rule and established it as the first black republic in the Western Hemisphere. Lawrence became familiar with the revolutionary’s story as a young man in Harlem and was struck that it had been omitted from his formal education in history. From 1937 to 1938, at the age of just over 20, Lawrence produced 41 paintings that presented L’Ouverture’s life story. The series immediately drew public attention and nationally launched his artistic career.

The prints of The Life of Toussaint L’Ouverture reconsider Lawrence’s paintings using screenprinting, a technique that the artist favored throughout his career. Rather than straightforwardly copying his canvases, Lawrence revised their forms, composition, colors, and scale, a process that he described as “like another creative step.” He worked alongside a master printer for more than a decade, carefully considering visual and technical choices for each image. Through the collaborative process of printmaking, Lawrence was able to bring the important narrative of a foundational series of works to the broadest possible audience. 

Two silkscreen prints from the series The Life of Toussaint L’Ouverture Jacob Lawrence (American, 1917–2000) General Toussaint L’Ouverture 1938. 81.6 x 55.9 cm (top) The Opener 1937. 47.8 x 73 cm (bottom) Gift of Agnes Gund in honor of Gordon Gund, 2019.79 © The Jacob and Gwendolyn Knight Lawrence Foundation / Artists Rights Society (ARS), New York

Britany Salsbury Associate Curator of Prints and Drawings
Over the past year, extremely generous gifts, paired with strategic purchases, allowed the museum to greatly enrich its photographic holdings of 20th-century American work by major figures, deepen its representation of 19th-century images of India, and continue its efforts to globalize the collection.

A remarkable gift of 13 photographs by modern American masters came from longtime museum patrons Diann G. and Thomas A. Mann. The couple began collecting in the early 1970s, at the beginning of the fine art photography market. Over the intervening decades they amassed one of the most significant groupings in private hands of American Pictorialism, modernism, and the transition between the two movements.

Their donation included one of the most important works in their collection. Alfred Stieglitz’s personal copy of his earliest masterpiece, The Steerage. In this photograph, shot in 1907, Stieglitz transformed a scene of impoverished immigrants returning to Europe into a study in shape and form. He felt that this image sparked his evolution from a pictorialist to a modernist and later proclaimed The Steerage as an achievement of modern art that antedated Cubism.

Stieglitz produced The Steerage only in photogravure. The Manns’ print is much larger and rarer than the version that he distributed in the October 1911 issue of the magazine he published, Camera Work. After the artist’s death, the print remained in the possession of his wife, Georgia O’Keeffe, for many years; the Manns acquired it in 1994. Among the other works they gifted were three key modernist images by Edward Weston and prints by Man Ray, Imogen Cunningham, Edward Curtis, Walker Evans, and Richard Avedon.

Fifty-three photographs by European, American, and Asian artists were donated by Arielle Kezloff Brodkey, who worked at the museum from 1969 to 1997, most of that time as curator of ancient art. Brodkey gave the pieces in memory of her late husband, neurosurgeon Jerald S. Brodkey. Inspired by a museum-related event, the couple began collecting fine art photography in 1975. The gift spans more than 100 years of photography, from turn-of-the-20th-century French landscapes by Eugène Atget to contemporary Japanese photographer Hiroshi Watanabe’s portraits of amateur Kabuki actors.

Thanks to the generosity of several donors, over the past seven years the museum has amassed substantial holdings of works by German-born American photographer Ilse Bing. However, many hallmark images made in Paris in the 1930s were lacking. The gift from Michael Mattis and Judith Hochberg of Salut de Schiaparelli (1934) helped address that lacuna just in time for a solo show of the artist’s work here at the museum (see page 30).

Bing’s works bridge the worlds of commercial and avant-garde fine art photography. The decisively Surrealist Salut de Schiaparelli was created to promote designer Elsa Schiaparelli’s perfume Salut (the name translates both as a chirpy “hi” and as “salvation”). Bing’s oddl morbidity yet powerful image—apparently never used in the advertising campaign—echoes Surrealist preoccupations with the beautiful woman as passive object and the association of death with sexuality. The image is solarized, a technique used by Surrealists to evoke an otherworldly feel.

Purchases last year include a group of 38 images that occupy an important place in the history of the medium: views of Lucknow, India, taken during the Indian Rebellion of 1857 by Italian-born British photographer Felice Beato. They are among the earliest efforts to systematically document through photography the horrific results of armed conflict.

Due to technical constraints, early depictions of war could show only its aftermath: ruined structures and battlefields already stripped of bodies. Beato broke new iconographic and emotional ground in India by including skeletons in Interior of the Secundra Bagh after the Slaughter of 2,000 Rebels by the 93rd Highlanders and 4th Punjab Regiment (1858). Felice A. Beato (British, 1830–1906). Albumen print; image: 25.4 x 36.5 cm. Borrowed and Gesta Mikhlin Purchase Fund, 2019.170.3

Another important purchase was five works from Ohio artist Ann Hamilton’s body object series (see page 7). Born in Lima and based in Columbus, Hamilton has received, among many honors, the National Medal of the Arts and a MacArthur Fellowship. Internationally renowned for her large-scale installations and public commissions, she has also long been a maker of photographic images. The body object series, begun in 1984, was her first photographic project. In these images, conceived and staged by the artist, Hamilton’s body serves as a site of modification or replacement: a suit of seeds replaces her skin, a sedgebrush her head. The images are surreal and absurd, and sometimes humorous, with strong roots in conceptual, performance, and installation art. The sense of touch is a prevalent theme. Hamilton’s imagery may be personal, but the images are universal in their evocation of the body as a receptor of sensation.


Locknow after the Siege: Interior of the Secundra Bagh after the Slaughter of 2,000 Rebels by the 93rd Highlanders and 4th Punjab Regiment 1858. Felice A. Beato (British, 1830–1906). Albumen print; image: 25.4 x 36.5 cm. Borrowed and Gesta Mikhlin Purchase Fund, 2019.170.3

NEXT PAGE
A stunning new addition to the British ceramics collection, the *Figure of the Pietà* has arrived just in time for the reinstallation of the British galleries (203a–b) this spring. This poignant version of the Madonna cradling the crucified Christ after his descent from the cross represents a rare Roman Catholic composition by the Chelsea Porcelain Factory in London, which was the greatest maker of soft-paste porcelain in England during the mid-18th century. One of only three known examples of this figural group by Chelsea, this piece is both the most complete (with its base intact) and the most decorated. The composition was likely based on the monumental marble *Pietà* (c. 1712–28) by Nicolas Coustou for the high altar at Notre-Dame in Paris. The Chelsea Porcelain modeler Joseph Willems adapted Coustou’s composition so that the figures form slightly different poses, and he used the highly colorful palette of the later Rococo taste. It is a masterful work by the potters at Chelsea, not least for its large size, which made it difficult to fire without destruction in the kiln and probably accounts for the few surviving examples. The strong Roman Catholic nature of the subject closely aligns the work with the recusant aristocratic community in England that was forced to practice Catholicism in private because of laws forbidding it in an otherwise officially Protestant nation. As a result, great houses were sometimes modified to include private chapel spaces for visiting priests, delivering the sacraments in defiance of the laws favoring Protestant worship. A figure of this large size and type would probably have served as an important devotional focal point within that context.

Stephen Harrison  
Curator of Decorative Art and Design

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**Figure of the Pietà** c. 1761. Joseph Willems (Flemish, 1715–1766), modeler; Chelsea Porcelain Factory (Britain, 1745–1784), maker. Soft-paste porcelain, painted in enamels; h. 38.5 cm. Sundry Art–Decorative Arts Fund, 2019.75. Gallery 203
Emeka Ogboh’s *Ties That Bind* (2019) is a unique electronic multi-channel audio composition created to provide ambient sound for the African arts gallery. A landmark for the museum’s collections of African and contemporary art, it is the first sound installation acquired by the CMA.

Over the past decade, Enugu-born, Berlin-based Ogboh has gained international recognition as a sound and installation artist. Site specificity and the immersive sonic experience are crucial to his practice. His work considers the multisensory nature of canonical African arts, masquerade practices, and African musical traditions. The transmission of language, history, dance, and ritual is another key point of exploration. Ogboh considers *Ties That Bind* his most profound work to date, created in response to works in the CMA’s African collection, which counts works made by Central and Western African artists among its strengths. It is the first time a museum’s collection has directly inspired the artist’s work.

**Ties That Bind** consists of digitally manipulated soundscapes of flowing water, waves, a croaking boat, an electronic drum, and an ichaka (an Igbo rattle). Voices chant in myriad Eastern African languages and speak in the Nigerian Igbo language. Uniting the composition is the consistent strumming of the *mbele*, an instrument that people in several Eastern, Western, Central, and Southern African cultures use in civic, ritual, and ceremonial contexts. Both historically and today, multisensory elements and time-based performance complement the use of sculptures and masquerades in some tradition-based African societies. Structurally, the soundtrack revisits a narrative of movement and migration: two themes central to Ogboh’s work. It traces the history of the so-called Bantu dispersal, in which speakers of Bantu group languages moved across the landscapes in two successive migrations. Bantu languages are a family of more than 500 languages spoken in much of the continent’s lower half. Many African Americans trace their heritage to Bantu peoples.

When installed in the CMA’s African arts gallery, *Ties That Bind* reminds visitors of the significance of music and dance in African societies. Its contemporary aural textures lend an animated presence to the historical objects on view. Site-specific, this ambient soundscape also functions as a reminder to past museum uses of sound in African arts galleries, which could often exoticize or generalize the displayed works.

Meet Kristen Windmuller-Luna

The new curator of African arts brings a collaborative sensibility

Kristen Windmuller-Luna joined the museum as curator of African arts in January, having previously held a curatorial post at the Brooklyn Museum. A widely published scholar, she was featured in Henry Louis Gates’s 2017 PBS documentary *Africa’s Great Civilizations*. She graduated with a BA in art history from Yale University, and an MA and a PhD in the arts and architectures of Africa from Princeton University.

She describes the complexities of curating African arts. “When you’re responsible for a collection that spans an entire continent, thousands of different peoples, every medium, and all of time, it’s really important to think about how to define cultural specificity. For example: How does a practice like masquerade vary in Burkina Faso or in Mozambique, past to present? Every art is contemporary in its own time. What were the political, religious, economic, and social situations that these makers were responding to? What was the world of these artists, and how can we make that clear in the galleries?”

Establishing context does not require volumes of text on the walls or elaborate technology. “One approach is to speak about individual artists rather than broad cultures or peoples. It’s a very simple change to a label, to start talking about an African artist, as opposed to the Akans people,” she says. Another approach is to use storytelling. “When you make labels more person-forwards, in terms of both creators and audiences, the connections become more immediate.” Referencing a 17th- to 18th-century Akan terracotta in the gallery, she notes that “the woman who sculpted this did so from memory, after spending time carefully observing her subject. Then she created a memorial figure that blended individual features with cultural ideals of beauty.”

Museum buildings are typically defined largely by the needs of Western art, with spaces created to display large paintings on walls, much as some of those works of art were originally intended to be experienced. To Windmuller-Luna, the challenge of displaying African arts—which for the most part were not created for such settings—can be addressed in part by looking at how museums exhibit other kinds of art that have been decontextualized. “Think, for example, of the CMA’s European galleries, with architectural settings that reference the churches where these pieces would have been,” she says. "Nigerian artist Emeka Ogboh’s recent site-specific *Ties That Bind* [see page 28] evoked the original soundscape of many of the CMA’s historic African works. There are great possibilities for future reconfigurations."

She also seeks to display works of African art in ways that better represent their original presentation and use. “The collection has a really beautifully focused focus on Central and Western African sculpture carved exclusively by male artists,” she says. “But these sculptures were meant to be seen with fabrics, with clothing, with ceramics.” She adds that many of those materials were and still are customarily created by female artists. “Textiles are a major creative medium, with wonderful examples available from the 19th and 20th centuries,” she notes. “And there are also brilliant weavers working and innovating today.”

The interplay of the historic and the contemporary is central to Windmuller-Luna’s curatorial conception of the arts of Africa. “Many of the cultures that made so-called traditional African arts in the past are still making the same sorts of things, but constantly innovating,” she says. “When talking about contemporary art, it is equally important to think about someone who is making work for contemporary religious or ritual use as it is to think of someone like Hervé Youmut, who sells his work in the international art market and whose *Totem* (2017–18) is currently on view.”

Windmuller-Luna is also committed to cultivating partnerships in Africa. “I’ve been honored in the past to work in intensively collaborative ways with artists, scholars, and museum colleagues from Africa,” she says. “I want to emphasize that idea of not only continuing to welcome and work hand-in-hand with the Cleveland community but also of building close ties with people and institutions in Africa, of bringing in African voices and perspectives to broaden viewpoints around this collection. It’s wonderful to be part of a vibrant community and at a museum that’s willing to engage in such exchanges and that matters so much to its city.”
Queen of the Leica

Ilse Bing found freedom of expression in a small, lightweight camera


EXHIBITION
Ilse Bing: Queen of the Leica
March 7–June 29
Mark Schwartz and Betina Katz Photography Gallery (230)

TALKS
Curator’s View Gallery Talk: Ilse Bing Tue/Mar 10, 12:00
A Photographic Friendship: Abe Frajndlich and Ilse Bing Wed/Apr 29, 6:00

“Tina Katz Photography

March 7–June 29
Leica
EXHIBITION
March/April 2020
© Estate of Ilse Bing

Barbara Tannenbaum
Curator of Photography

Self-Portrait with Mirrors

Ilse Bing bought her first Leica in spring 1929. The following year she left Frankfurt for Paris, the center of the art world. “The moment I put my foot on the Paris pavement,” she said, “I knew it was my atmosphere.” She photographed the nightlife, amusements, and unique character of her adopt- ed city. Her avant-garde style—veering on abstraction but always grounded in reality and sometimes Surrealism—quickly brought her magazine, fashion, and portrait commissions, as well as exhibitions. Bing approached all her work, whether commercial or personal, as fine art.

Her photographs, including a number made for commercial purposes, were written about in art magazines and exhibited during the 1930s in galleries and museums, including the Louvre and New York’s Museum of Modern Art. An example is Salut de Schiaparelli (see page 25), which was published in a magazine review alongside Bing’s personal work. This commission from French couturier Elsa Schiaparelli called for a promotional image for the newly launched perfume Salut. Bing’s picture is formal yet fanciful and disturbing: while lilies, the perfume, perhaps due to its somber mood and ambiguous symbolism.

In 1936 one of Bing’s patrons arranged for her to spend almost two months in New York City. The scale of the city made her feel like “an atom wandering in the universe,” a sensation echoed in a view of Manhattan’s skyscrapers taken from an elevated train platform. A minuscule self-portrait is hidden in the glass cover of the coin-operated scale. Bing and her work were enthusiastically received in New York. She had a solo gallery exhibition and met with magazine officials at Fortune, Time, and Life, the last of which was still in the planning stages. Despite possible employment, she returned to Paris to be with her fiancé, pianist and musicologist Konrad Wolf.

That was an unfortunate decision. Four years later, when the Nazis invaded France, Bing and her husband, both German Jews, were interned in camps in southern France. They eventually gained release and in June 1941 immigrated to New York. The reception Bing received was far colder than in 1936. One of numerous refugee artists, she had difficulty establishing an equally successful career in this new culture, especially when it was constrained by wartime privations. She ended up working mostly as a portraitist. In 1959, at age 60, Bing abandoned photography, claiming “I had nothing more to say. . . . I did not want to repeat myself.” She channeled her creative energy instead into drawing, collage, and poetry. To earn a living, she became a dog groomer.

In the mid-1970s, a renewed fascination with 1930s modernism and a newfound interest in women artists sparked rediscovery of Bing’s art. Enthusiasm for her work has remained high in the ensuing decades. This exhibition, drawn largely from the museum’s collection, comprises 50 photographs spanning her career. Most of the prints are vintage—that is, made around the time they were shot—and all but a few are on view here for the first time.

Vintage prints by Bing are quite limited in number. When she fled France, the artist managed to bring only her negatives and equipment. After the war her prints, which amazingly had survived, were shipped to New York. Tragically, she could not afford the customs duty on most of them, she was forced to select a few, and officials destroyed the rest. The revived demand starting in the 1970s for her art from the 1930s led to the reprinting, under her close supervision, of her earlier images.

Even though Bing was close to 80 when she was rediscovered, she was able to enjoy over two decades back in the art world spotlight. Ilse Bing died in New York City two weeks before a retrospective exhibition that opened on what would have been her 99th birthday.
Gold Needles

Celebrating the stunning embroidery of anonymous Korean women

In partnership with the Seoul Museum of Craft Art, the Cleveland Museum of Art presents Gold Needles: Embroidery Arts from Korea to celebrate the textile arts of Korean women during the later years of the Joseon dynasty (1392–1910). At that time, when the conservative interpretation of neo-Confucian teachings became mainstream, women, regardless of their social and economic status, increasingly faced rigid restrictions in all aspects of daily life. However, the anonymous women artisans showcased here developed their technical expertise and used their creative inventions as powerful tools to define their cultural identities and to promote awareness of the constraints on female expressivity.

Most of the pieces on loan to the exhibition and now in the collection of the Seoul Museum of Craft Art once belonged to Dong-hwa Huh (1926–2018) and Young-suk Park (b. 1932). The couple, who shared a passion for the preservation and presentation of Korean textiles, donated their entire collection to that museum in 2018. Featuring exuberantly bright colors and bold geometric patterns, wrapping cloths called bojagi (pronounced bo-jah-ki) were used to pack and store items such as clothing, bedding, and gifts. Jubilant arboreal patterns, the most common design in the selected examples, symbolize eternal conjugal happiness, evoking a tree of blissful marriage life. With the help of her mother and aunts, a bride-to-be would laboriously embellish silk or cotton cloth with colorful thread.

The embroidered wedding gown favorably shows how 19th-century Korean women’s aesthetics were sharply different from monochrome ink painting, the most prominent male-centered art form at that time. The gown’s red satin silk surface is lavish-ly embellished with colorful silk threads that form various decorative images, including peonies, butterflies, and phoenixes. Yet the bridal gown does not attest to a life of luxury. Traces of repairs, trimmings, and patchwork reflect Joseon-period women’s commitment to the neo-Confucian aesthetics of frugality and modesty. This gown was acquired by Langdon Warner in Korea on behalf of the CMA in 1915. Given its current condition, it must have served for at least 20 or 30 years as an important resource for a working-class community.

Also on view are various sewing tools like thimbles and rulers. The selected set of colorful embroidered thimbles, worn on a woman’s index finger, features various decorative patterns: fingerprints, zigzags, half circles, flowers, butterflies, and birds. The size of each thimble is small, yet its range of stitches is great.

While thimbles, pouches, pillow covers, and rank badges were created by amateur embroiderers, multipanel folding screens on view highlight royal embroiderers’ sophisticated artistry and professionalism. Girls as young as seven and eight from the lower working class were recruited to the royal embroidery studio. The collaboration between female embroiderers and male painters was fostered to create the finest picturesque embroidery. The textile is based on a court painter’s design that female embroiderers used to accurately render a shining set of bronze vessels. During that same period, men also found joy in embroidery, not only for creative pursuits but also financial success. The city of Anju in Pyongan province, known for its high-quality silk manufacture, emerged as the center of embroidery products by men. Despite their high price—the cost of a large-scale embroidered Anju screen was equivalent to that of a house in downtown Seoul—Anju screens were one of the most sought-after luxur-ious commodities. On view in the exhibition, One Hundred Children at Play is an excellent example of such a screen.

In each panel, boys are engaged in various activities, such as swinging, wrestling, boating, and archery. Having many children, particularly boys, was advantageous in Korean agricultural society, explaining why an image such as this became a symbol of blissful prosperity. Nevertheless, hearing as many male children as possible was one of numerous pressures placed on women in the patriarchal Korean society. Those who could not deliver such expectations were socially condemned as having commited one of the “Seven Evils for Expulsion”; some were even forced to divorce. Such pressure, however, never transcended strong parental love. The text below is part of a letter written by elite politician Kim Chang-hyo (1671–1709) to his daughter Kim Un (1679–1700), who died of complications in childbirth at age 21.

Everyone wishes for fewer girls and more sons; this perhaps is common sentiment. I had five daughters and one son, but I loved you as if you were the only daughter I had. This was because of your superior intelligence, understanding, and knowledge. You were not an ordinarily talented young lady. . . . Your son is growing up to become a splendid fellow. Whenever he visits, I stroke him and hug him as if I am seeing you . . . . As testified in Kim’s letter, diverse perspectives existed within the mainstream Korean patriarchal culture, and thus they also did in traditional Korean embroidery. Gold Needles invites us to explore the issues of gender and socioeconomic com-plexity concealed beneath the colorful embroidered works.

EXHIBITION
Gold Needles: Embroidery Arts from Korea
March 8–July 26
Arlene M. and Arthur S. Holden Textile Gallery (234)

Sooa Im McCormick
Associate Curator of Korean Art

TALK
Curator’s View Gallery
Talk: Gold Needles
Tue/ Apr 14, 12:00


One Hundred Children at Play (Detail), early 1900s. Korea, Joseon dynasty (1392–1910). Ten-panel folding screen; embroidery on silk. Seoul Museum of Craft Art, 2018-D-Huh-0001

Featuring exuberantly bright colors and bold geometric patterns, wrapping cloths called bojagi (pronounced bo-jah-ki) were used to pack and store goods for at least 20 or 30 years as an important resource for a working-class community.


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A Graphic Revolution

Through prints and drawings, Latin American artists helped spur social change

Printmaking gained popularity throughout Latin America beginning in the early 20th century, offering artists a new, democratic way to express themselves while reaching the broadest possible audience. Working in countries including Argentina, Brazil, Chile, Cuba, and Mexico, artists began to experiment with processes such as woodcut and lithography to explore national identity and political issues. In addition to making prints, many of these artists also drew, creating studies for projects in other media and independent compositions. The diverse, powerful works that they made on paper over the course of roughly a century transformed Latin American art.

A Graphic Revolution: Prints and Drawings in Latin America is the Cleveland Museum of Art’s first exhibition to focus specifically on its holdings of works on paper from the region during this period. The museum was among the earliest in the United States to collect prints and drawings by Latin American artists, and some of the works—such as lithographs by Diego Rivera and José Clemente Orozco—were acquired just after they were made. During the first half of the 20th century, curators and Cleveland collectors often worked directly with artists to select key works for the collection. This enthusiasm continues today; the exhibition features nearly ten new acquisitions alongside loans from local private collections.

A Graphic Revolution begins chronologically with lithographs by Mexican muralists such as Rivera, Orozco, and David Alfaro Siqueiros, who worked after the dramatic upheaval of the Mexican Revolution. In 1910 citizens began to rise up against their country’s dictatorial leader in hopes of turning power over to the working class. In the unstable years that followed, the government hired artists to create public murals that celebrated Mexico’s history and looked to its future. Rivera’s The Fruits of Labor, for example, shows a young boy sharing a bounty of ripe fruit while, nearby, a man reads to a group of attentive children, suggesting the country’s wealth of resources. Because murals were tied to a specific location, artists like Rivera used prints to share their themes with audiences throughout Mexico and around the world.

At the same time, some Mexican artists used printmaking to address social issues with the hope of bringing about political change. Francisco Mora’s 1945 lithograph Silver Mine Worker was one of many in which he revealed the job’s dangerous, isolating conditions. In the image, a figure crouches in a tight passage, his narrowed eyes and hollow chest emphasize the sheer exhaustion of his job. Dramatically backlit, the man appears to be separated entirely from society. Mora was one of many artists who worked at the Taller de Gráfica Popular, an influential international printmaking collective in Mexico City that encouraged the use of graphic arts as a direct means of social critique.

Other artists throughout Latin America experimented with abstraction, fusing the latest trends in European avant-garde art with their own experiences to create a distinctive vision. Afro-Cuban artist Wifredo Lam lived and worked with Surrealist artists in Paris before returning to his native country after World War II. In Havana, Lam became fascinated with Santeria and voudoo, the primary religions practiced there. Both emphasized the supernatural and inspired Lam to depict the fantastical winged creatures seen in an untitled drawing from 1947. By representing Cuban traditions using the angular, geometric forms developed by his colleagues abroad, Lam created a new, revolutionary interpretation of his homeland.

Over the following decades, many Latin American artists gravitated toward geometric abstraction. A group of artists including Carlos Cruz-Diez, Jesús Rafael Soto, and Gego were inspired by kinetic art, an international movement that suggested motion visually. While most artists in the group used bright colors and eye-bending forms, Gego—one of the few women in the group—developed a unique style. In an untitled print from 1966, she used sketchy overlapping marks and juxtaposed the presence and absence of form, in contrast to the rigid lines and jarring colors typically used by her male contemporaries.

Gego is one of several female artists in A Graphic Revolution whose work attracted the attention of critics and paved the way for other Latin American women during the late 20th century. Like Gego, Afro-Cuban artist Belkis Ayón experimented with printmaking at a time when there were relatively few opportunities for women to do so. During her brief career, Ayón almost exclusively depicted Abakuá, a secretive fraternal society established by African slaves in 19th-century Cuba. Because the founding myths of the group were not well known and it had no visual tradition, Ayón invented her own. I Always Return shows the faceless figure of Sikáin, a princess from Abakuá mythology who was sacrificed following an act of betrayal. Boating impossibly over three other figures, Madge using collo- lography—Ayón’s preferred technique, which embosses images into a sheet of paper—the print captures the drama and mystery of the artist’s national traditions.

A Graphic Revolution closes with a group of works by contemporary artists confronting issues of Latin American identity. In his print Hijas la Costurera, for example, Texas-based artist Michael Menchaca combines imagery from sources as wide-ranging as video games and ancient Mayan codices to comment on immigration between Mexico and the United States. Brazilian artist Beatriz Milhazes likewise uses a variety of formal elements—color, pattern, and texture—to evoke the movement and energy of her country’s music and traditions such as Carnaval. These contemporary examples reveal that the practice of using the graphic arts to explore national identity continues and that the revolution that started a century earlier remains active today.

NEW EXHIBITI

EXHIBITION

A Graphic Revolution: Prints and Drawings in Latin America
March 14–August 2
James and Hanna Bartlett Gallery (101)

Brittany Salisbury
Associate Curator of
Prints and Drawings

34 March/April 2020
www.clevelandart.org 35
Antennae

Aleksandra Vrebalov’s Byzantine-inspired music commission resonates like a human tuning fork

Creative Fusion The composer found inspiration in the dense energy of the gallery contrasted with the airy and bright Ames Family Atrium. That inspiration pervades her new piece Antennae, composed as part of the museum’s project to commission works inspired by its collection and architecture, funded by a Creative Fusion grant from the Cleveland Foundation.

The world premiere of Antennae by Aleksandra Vrebalov is the third in a series of compositions commissioned by the museum in partnership with the Cleveland Foundation. This evening-long sound experience features members of the Kovilj Monastery choir, 60 local singers, four trumpets, two organs from the museum’s collection, and percussion, with visitors dispersed throughout the galleries. Due to the specific architecture of the museum, the sound will travel and mix, reflecting and resonating. For the last segment, the musicians will converge in the Ames Family Atrium. Below, Vrebalov discusses her sources of inspiration.—Tom Welsh, Director of Performing Arts

It’s a composer’s dream to create a work with no limits on instrumentation, duration, or subject matter. For my Creative Fusion residency, the only requirement was that my work be inspired by the museum’s collection. I felt like I was given permission to dive into a gigantic treasure chest and search for the sound of the most beautiful objects of imagination and intellect across humanity’s history.

Upon my first visit to the museum in October 2018, I endeavored to understand how time and energy flow throughout the campus. I admired the architecture as much as the artifacts. The vastness of the Ames Family Atrium supported clarity and bold thoughts. Aerial and bright, it felt like a place of decompression after the denser energy of the galleries. I imagined the museum like a walk-through music box, resonating in a way not heard before: with sounds played simultaneously through galleries and building up over time. Each person’s level of participation and choices of direction and speed in moving through the space would determine their unique perspective and listening experience.

In the arched, intimately lit Byzantine gallery I felt an immediate connection: there she was, the Virgin Eleousa—the golden hue, the iconography of an embrace with cheeks touching. It was familiar and reminded me of home. I grew up in Serbia (then Yugoslavia) during the socialist regime. Institutionalized religion was not part of my generation’s upbringing, but almost every home had an ikona. In the culture rooted in Eastern Orthodox

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that flourished during the Byzantine era, icons were not seen as objects. They were portals, powerful facilitators of miracles and healing. I wondered, standing in front of the Virgin of Tenderness, how many objects in the museum have had the same dormant power revealed to insiders, while the rest of us walked by, merely appreciating their material attributes and their historical and aesthetic value.

The aural counterpart of an icon is a chant; these two millennia-old forms are, within Byzantine tradition, considered portals to another realm. Chants are not songs but rather sound codes transmitted by choros, a choir consisting of everyone present, musician or not. In fact, in 2019 UNESCO announced the inclusion of Byzantine chant on the list of Intangible Cultural Heritage of Humanity. My connection to Byzantine chant is also personal, through a small monastery in northern Serbia. Its two dozen monks begin their day with a 4 a.m. service, make candles and jar honey, cook meatless meals, and keep the ancient musical tradition of Byzantine chanting through their services and choir practice. Over the years I have had the privilege of attending liturgies followed by simple meals in the monastery. The uniqueness of that relationship inspired the idea of reuniting the living chant with the icon.

Antennae is a malleable, organic sound situation rather than a fixed piece of music. It is a human tuning fork through which we align and for a moment sustain a common frequency. In our divisive reality, it is still possible to tune in to this other, nonverbal level and to feel what it is like when we harmonize. All different sounds from various galleries will come together like pieces in a mosaic completing the total aural landscape. The sound becomes a connecting thread, a buzzing flow of breath and frequency regardless of one’s decision to join in or stand by. Through this process of listening and aligning with others, I hope we each feel connected a little more. The journey begins with Virgin Eleousa enveloped in Byzantine chant, it unfolds with dozens of voices humming one tone throughout the galleries and ends in the atrium, with our identities and values falling, if briefly, under a unifying category of humans, lovers of beauty and art. On this human plane of existence our only tangible way to experience love and beauty is through our harmonious relationships with one another. Listen for a hum and join in.
17th Century Meets 21st

To restore a 17th-century wood carving and simplify its installation in the new British gallery, conservators collaborated with CWRU Sears think[box].

In 2017 two interns from the Patricia H. and Richard E. Garmin Art Conservation Department at SUNY Buffalo State College worked to restore a 17th-century British oommental by Grisaille Gibbons (1648–1721) that now graces the new British gallery. Mary Wilcop was the William E. and Mary F. Conner Graduate Summer Intern in Objects Conservation, and Karen Bishop was the Dr. Isabel Rutherford Graduate Summer Intern in Objects Conservation. This interview discusses the project with the CMA’s Beth Edelstein, conservator of objects; Colleen Snyder, associate conservator of objects; and Philip Brutz, mount maker.

BE: When this decorative carving was originally created, it was very ethereal. Made of unpainted lime wood, it was light in color, and applied directly to the wood paneling of the room with no intervening visible support, giving a delicate and airy impression.

PB: For the new mounting system, we wanted it as thin as possible, so we used eighth-inch-thick aluminum. I’d just been over to think[box] where I saw Marcus Brathwaite doing all the work! They mapped out the whole thing.

CS: These decorative wall carvings often get reworked over time when they are installed in different spaces. Because they consist of multiple separate elements, they can be rearranged to some degree to fit different rooms, and elements may be added or subtracted to make the object fit.

BE: One of the challenges with the previous installation was that the installers had to fit a screwdriver or power tool very close to the object—even right through the middle of it. Mary and Karen cleverly designed mounts so that each section has a protruding tab to be screwed into the wall, then the one installed next hides that tab, and so on until the whole object is installed with very little of the mount visible.

PB: Apparently Gibbons would act as a conservator for his own pieces, occasionally coming back to give them a freshening up. Lime wood darkens naturally over time—especially in this case since it was over a fireplace. As a result, owners might whitewash it occasionally to return the lighter tone, which is why we might see alternating layers of soot and paint. Most of that was removed by the time the CMA acquired it. The interns worked closely with Cory [Korkow, associate curator of European art] throughout the project to decide what to do about repairs that were made over the years. The original parts are so delicately and beautifully carved and some of the later replacements are visibly different, so they worked together to de-emphasize some of the elements that interrupted the original aesthetic, and to bring the original elements forward.


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As a young girl, Andrea Vazquez de Arthur took art classes at the Cleveland Museum of Art and attended jazz concerts in its courtyard. “My dad wanted to contribute something that he thought would be a way to tie into the library at the museum. It’s absolutely in love with the reputation of the Cleveland Museum of Art. My dad was interested in being a mentor. “They wanted to have an effect not only on the work of an established professional,” he says, “but also on a person early in their career, like Andrea.”

Vazquez de Arthur’s parents moved from Mexico to Cleveland in the 1970s. After earning a bachelor’s degree in graphic design at the Rhode Island School of Design in 2001, she was encouraged by a friend to backpack in Costa Rica. “I was terrified,” she says, “but I realized it’s important to get out of your comfort zone. One week in, I called my parents and said I wasn’t coming back.” She traveled to ancient ruins in Mexico and Guatemala and spent three years hiking through Central and South America. “Peru blew my mind,” she says. “The landscape is so dramatic. In the highlands, immersed in the architecture and culture of Cuzco’s historic district, it felt like being in another time. Outside Cuzco the city, I found that you don’t have to go far off the beaten path to experience a different way of life.”

After returning to the States, Vazquez de Arthur began a master’s degree in art history at Columbia University in 2007, later interning with Bergh for six weeks in the summer of 2012 to help prepare Wari: Lords of the Ancient Andes, the first exhibition in North America to focus on the Wari Empire of ancient Peru (AD 600–1000). In September 2019 she defended her PhD dissertation, “Portraits, Pots, or Power Objects? On the Imagery and Ontology of Wari Faceneck Vessels.”

Vazquez de Arthur and her husband moved to Cincinnati in 2015 for his work, a baby came in 2017. Then Bergh called to discuss how a research fellowship endowed by the Carters could benefit an upcoming Chimú exhibition. “My dad wanted to contribute something that connected to the curation and the scholarly aspects of the museum,” Carter says. “Rather than being about the building or a piece of art, this gift would continue to enhance the scholarly reputation of the Cleveland Museum of Art. My dad was absolutely in love with the library at the museum. It’s one of the finest art libraries in the world. This fellowship was a way to tie into the library and to the idea that the museum is a place for scholarly study, not just a display area.”

“Andrea and I are very grateful to Leigh Carter for endowing the fellowship,” says Bergh. “He was an old friend and I admired him, not least because of what I read about his maverick business savvy in the newspapers. I miss him.”

“Working on a groundbreaking exhibition about a culture that is not well understood was an amazing opportunity that I couldn’t pass up,” Vazquez de Arthur says. “It was early enough in the planning process for research to make a big impact on shaping the exhibition’s major themes.”

Previous archaeological research on the Chimú has not always focused on objects; the close study of artifacts and images is what art historians can offer. “Archaeologists tend to take a broader approach toward understanding cultural development,” she says. “But we can look closely at Chimú metalwork and ceramics and find significant connections to neighboring cultures. There are nuances that the careful study of artworks can provide.”

“It’s crucial to have research assistance when taking on a major project like this,” Bergh says. “It hasn’t been done before, it has many moving parts, and from time to time the scope can be overwhelming. But it’s the kind of research that reminds you why you became an art historian: you’re looking closely at objects to see what they will tell you about ancient peoples and their interesting ways of thinking.”
March Is Member Appreciation Month
Starting in 2020, the entire month of March will be filled with special offerings for CMA members. Come on in!

Enjoy discounts and programming to thank you for being a part of the CMA. Your support allows the museum to offer innovative programs and exhibitions while remaining free to all. We depend on our devoted friends who believe in the importance of art as a catalyst of learning, enjoyment, and discovery in our community.

March Member Perks
Free Parking: Every Wednesday evening after 5:00 and Sunday in March
Free Film Tickets: every Tuesday in March
Additional Café Discount: March 21 and 22: receive an extra 10% off for a total discount of 20% off regularly priced merchandise
Additional Café Discount: March 21 and 22: receive an extra 10% off for a total discount of 25% off regularly priced merchandise

Museum Programming (see program listings for times)
Open Studio: Every Sunday in March
Chamber Music in the Galleries: Wednesday, March 4
MIX: Friday, March 6 (ticket required)
Symposium from Creation to Collection: Making and Marketing Drawings in 18th-Century France: Saturday, March 14 (ticket required)
Community Open House: Friday, March 20: British Culture Then and Now
Gallery/Atrium Performance: Friday, March 27: Aleksandra Vrebalov
Contemporary Artist Lecture Series: Saturday, March 28: Omar Victor Diop (ticket required) Visit cma.org/memberappreciation

Performances
Unless noted, performances take place in Gartner Auditorium.
Aleksandra Vrebalov Fri/Mar 27, 7:30. The world premiere of Antennae marks the third performance in the museum’s commissioning series in partnership with the Cleveland Foundation Creative Fusion program. This 70-minute work for voices (choir and Serbian monks singing Byzantine chants), trumpets, organs, and percussion progresses through the museum’s 1916 building and culminates in the Ames Family Atrium. Seating in the galleries is limited, but attendees are encouraged to explore the galleries during the performance. Free; no ticket required. Vrebalov also appears on Tue/Mar 24 following the screening of a new restoration of the silent film Salome, for which she composed the score (see page 45).
CIM Organ Studio Sun/Mar 1, 2:00. Outstanding conservatory musicians from the Cleveland Institute of Music in the studio of acclaimed organist Todd Wilson present an afternoon recital of works for solo organ on the museum’s McMyler Memorial Organ. Hannah Koby, Anthony Alleg, Isaiah Ward, Don VerKuilen, and Todd Wilson perform works by J. S. Bach, Olivier Messiaen, David Conte, and Isaiah Ward. Free; no ticket required.
Chamber Music in the Galleries
The preeminent classical tabla virtuoso of our time, Zakir Hussain is a national treasure in his native India as well as an international star, renowned for his genre-defying collaborations. Hussain presents an evening of Indian classical music, with guests Kala Ramnath (violin) and Jayanthi Kumaresh (veena). $45–59, CMA members $38–53.
Nicole Keller Sun/Apr 26, 2:00. Nicole Keller, associate organist at Trinity Cathedral (Episcopal) of Cleveland and a faculty member at Baldwin Wallace University, has performed worldwide in venues including St. Patrick’s Cathedral in New York, Notre-Dame in Paris, and the Kazakh National University for the Arts in Astana, Kazakhstan. She offers a solo recital on the McMyler Memorial Organ featuring works by J. S. Bach, Calvin Hampton, Rayner Brown, Paul Hindemith, W. A. Mozart, and Florence Price. Free; no ticket required.

Nicole Keller Sun/Apr 26, 2:00.

Zakir Hussain Wed/Apr 8, 7:30.

Society for Seventeenth-Century Music holds its 28th annual conference in Cleveland in April, sponsored by the Department of Music at Case Western Reserve University in partnership with the Cleveland Museum of Art. The public is invited to attend the paper presentation sessions in Morley Lecture Hall from April 17 to 19. Visit cma.org/performingarts for more information.

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Performances
Unless noted, performances take place in Gartner Auditorium.
Aleksandra Vrebalov Fri/Mar 27, 7:30. The world premiere of Antennae marks the third performance in the museum’s commissioning series in partnership with the Cleveland Foundation Creative Fusion program. This 70-minute work for voices (choir and Serbian monks singing Byzantine chants), trumpets, organs, and percussion progresses through the museum’s 1916 building and culminates in the Ames Family Atrium. Seating in the galleries is limited, but attendees are encouraged to explore the galleries during the performance. Free; no ticket required. Vrebalov also appears on Tue/Mar 24 following the screening of a new restoration of the silent film Salome, for which she composed the score (see page 45).
CIM Organ Studio Sun/Mar 1, 2:00. Outstanding conservatory musicians from the Cleveland Institute of Music in the studio of acclaimed organist Todd Wilson present an afternoon recital of works for solo organ on the museum’s McMyler Memorial Organ. Hannah Koby, Anthony Alleg, Isaiah Ward, Don VerKuilen, and Todd Wilson perform works by J. S. Bach, Olivier Messiaen, David Conte, and Isaiah Ward. Free; no ticket required.
Chamber Music in the Galleries
The preeminent classical tabla virtuoso of our time, Zakir Hussain is a national treasure in his native India as well as an international star, renowned for his genre-defying collaborations. Hussain presents an evening of Indian classical music, with guests Kala Ramnath (violin) and Jayanthi Kumaresh (veena). $45–59, CMA members $38–53.
Nicole Keller Sun/Apr 26, 2:00. Nicole Keller, associate organist at Trinity Cathedral (Episcopal) of Cleveland and a faculty member at Baldwin Wallace University, has performed worldwide in venues including St. Patrick’s Cathedral in New York, Notre-Dame in Paris, and the Kazakh National University for the Arts in Astana, Kazakhstan. She offers a solo recital on the McMyler Memorial Organ featuring works by J. S. Bach, Calvin Hampton, Rayner Brown, Paul Hindemith, W. A. Mozart, and Florence Price. Free; no ticket required.

Nicole Keller Sun/Apr 26, 2:00.

Zakir Hussain Wed/Apr 8, 7:30.

Society for Seventeenth-Century Music holds its 28th annual conference in Cleveland in April, sponsored by the Department of Music at Case Western Reserve University in partnership with the Cleveland Museum of Art. The public is invited to attend the paper presentation sessions in Morley Lecture Hall from April 17 to 19. Visit cma.org/performingarts for more information.
Carl Theodor Dreyer: Cinema’s Great Dane

Before Ingmar Bergman, there was Carl Theodor Dreyer—another Scandinavian master (from Denmark, not Sweden) raised in a 17th-century bride of sin and a master of the horror and the supernatural. Dreyer, who lived from 1879 to 1968, was not as prolific as Bergman, but among his 14 feature films are four of the most celebrated works of world cinema.

The Passion of Joan of Arc (from Denmark, not Sweden) is a transcendent film, a test of faith, in this mesmerizing masterpiece. It is a nightmarish tale of a village riven by religious differences. This visually stunning silent masterpiece is a powerful portrait of Joan. The movie’s music is composed by Richard Einhorn’s 1984 oratorio Voices of Light. (France, 1928, English titles, b&w, 82 min.) Special admission $15, CMA members $11.

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The Disappearance of My Mother (from Denmark, not Sweden) presents a probing portrait of the life of the great Latin American artist Botero, one of the most famous artists of the 20th century. (UK, 2020, 88 min.) Special admission $15, CMA members $11.

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EXHIBITION ON SCREEN

Easter in Art Tue/Apr 14, 14.55, Fri/Apr 17, 7.00. Directed by Phil Grabsky. The story of Christ’s death and resurrection has dominated Western art for the past 2,000 years. This new film, shot on location in Jerusalem, Europe, and the US, explores the different ways the Easter story has been depicted. Cleveland premiere. (UK, 2020, 85 min.) Special admission $15, CMA members $11.

CMA at the FilmFest

Once again the museum is a community partner for an acclaimed new film showing at this year’s Cleveland International Film Festival, March 25 to April 5. For film title, location, dates, times, and advance tickets, visit www.clevelandfilm.org. Admission $16, CMA members $14, students and seniors $14 (on day of show). Use code CMA and receive $1 off the ticket price for any regular CIFF screening. Tickets are not available at the CMA ticket center.
EDUCATION

Talks and Tours

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

Guided Tours 100 daily.
Addi-

tional tours on Wed/Tue at 100 and Fri.
Visit cma.org/daily-tours for topics.

American Sign Language

Gallery Talks Sun/Mar 21, 18, 100.
Interpreted by students in the American Sign Language / English interpreting program of Case Western Reserve University. Open to all.

Art Café at CMA Second Tue of every month, 2-00–4:00. A guided gallery tour and cafe visit for register. Register through the ticket center.

Art in the Afternoon First Wed of every month, 115. For participants with memory loss and one caregiver. Pre-registration required. Call 216-422-5607.

Student-Guided Close-Looking Tours Second, third, and fourth Fri of every month, 6:00 and 7:00. Student guides facilitate group discussions. Open to all. No registration necessary.

Artist’s View Gallery Talk: PROOF Wed/Mar 4, 6:00. Eleanor and Blaine Smith Foundation; Exhibitions Hall. Photographs Sophia Schwartz, daughter of collectors Mark Schwartz and Bettina Katz, discuss the importance of contact sheets in the darkroom process and reflects on works in the exhibition. Free; ticket required. Space is limited.

RUPP CONTEMPORARY ARTISTS SERIES D riaped in Remembrance: The Self-Portraiture of Omar Victor Diop Sat/Mar 28, 2:00. Morley Lecture Hall. Hear Senegalese fine art, fashion, and advertising photographer Omar Victor Diop (born 1980), who has spent the past five years creating self-portraits that interpret or imagine historical events and personal stories. Free; ticket required.

Jay Mark and Bettina Katz Photography Gallery (235). Join curator Barbara Tannenbaum to explore the work of Ilse Bing and learn about her involvement with feminist art movements in the 1980s and 1990s. The German immigrant Ilse Bing and another artist, performers, and dignitaries are included in these photographic records. The Department of Photography and Digital Imaging Services continues to create digital contact sheets that serve the same purpose as their analog predecessors. Archives staff are busy digitizing these images. You can see and search for historical photographs of exhibitions, events, people, and the museum buildings in the digital archive.

BUCHEANAN LECTURE

Sara Tyson Hallowell is a freelance curator and Art Advisor in the Gilded Age Wed/Mar 25, 5:30. Recital Hall. Carolyn Kindler Carr, Case Western Reserve University alum and former deputy director and chief curator at the Smithsonian’s National Portrait Gallery, describes the arc of Sara Tyson Hallowell’s career. Free; no reservation required. Hosted by the Department of Art History and Art at Case Western Reserve University and sponsored by the Cleveland Museum of Art.

KARIBU! (Welcome!)—Living in Latin America

Curator Kristen Windmuller-Luna visits with DJ Walk and Da Brass Band (from the Swanky New Orleans party vibe to DJ Walk and Da Brass Band and DJ De La Salsa and DJ Yulissa in celebration of CUBMOO dance party. Free; ticket required. Space is limited.

DISTINGUISHED LECTURE IN CHINESE ART

Invention and Silk Production in China’s Lower Yangzi Delta Sat/Apr 18, 2:00. Gartner Auditorium. Zhao Feng, director of the China National Silk Museum in Hangzhou, explores silk farming and weaving in the lower Yangzi delta by analyzing two scroll paintings in the collections of the Shanghai and Jiangsu Provincial Museums and the CMA. Free; ticket required.

Curator’s View Gallery Talk: PROOF

Gold Needles Tues/Apr 14, 2:00. Ann and Arthur S. Holden Textile Gallery (234). Associate curator Soja McCormick discusses the rich symbolism and masterful technique used to create embroidered textiles from Korea, as well as how they served as a source of women’s empowerment in a patriarchal society. Free; ticket required. Space is limited.

Symposium

From Creation to Collection: Making and Marketing Drawings in 19th-Century France Sat/Mar 4, 5:30, Kellogg Recital Hall. In anticipation of a major exhibition and publication focused on the CMA’s 19th-century French drawings in spring 2022, scholars from around the world present their recent research. Presenters include Joy A. Clarke (Art Institute of Chicago), Michelle Foa (Tulane University), and Harriet Stanis (independent researcher conservator). Free; ticket required. Made possible by The Paper Project initiative of the Getty Foundation and by the Wolfgang Ratjen Foundation.

Lecture/Talk: Arts in the Afternoon

Francescà de la Salsa and DJ Yulissa in celebration of CUBMOO dance party. Free; ticket required. Space is limited.

Takeover Sun/Apr 4, 12:00–4:00. Join us for art making, collaborative play, and gallery games planned and facilitated by the CMA’s Teen CD-OP. Families are encouraged to come and create together. Free and open to all.

Play Day: Teen Takeover Sun/ Apr 5, 12:00–4:00. Join us for art making, collaborative play, and gallery games planned and facilitated by the CMA’s Teen CD-OP. Families are encouraged to come and create together. Free and open to all.

Takeover Fri/Mar 6, 6:00–10:00. Celebrate Mardi Gras and Carnival! Check out masks from around the world in the galleries and make your own Mardi Gras-style mask. This night features bright costumes and a swanky New Orleans party vibe with DJ Walk and Da Brass Band (from the Swanky New Orleans party vibe to DJ Walk and Da Brass Band and DJ De La Salsa and DJ Yulissa in celebration of CUBMOO dance party. Free; ticket required. Space is limited.

MIX is for adults 18 and over. $10, $5 at the door. CMA members free.

SPECIAL EVENTS

MIX: Viva Fri/Apr 3, 6:00–10:00. Celebrate the many cultures of Latin America with music, art, and fun! Featuring Papi Ruiz y la Duzu de la Salia and DJ Yulissa in celebration of CUBMOO dance party. Free; ticket required. Space is limited.

Wolfgang Ratjen Foundation Exhibition Hall. Internationally renowned photographer Abe Frajndlich speaks with curator Barbara Tannenbaum about her involvement with the work of former German immigrant Ilse Bing in the 1980s and 1990s, which included remaking her iconic self-portrait 55 years later and printing for her. Free; ticket required.

Julius Foa and Arthur S. Holden Textile Gallery (234). Associate curator Soja McCormick discusses the rich symbolism and masterful technique used to create embroidered textiles from Korea, as well as how they served as a source of women’s empowerment in a patriarchal society. Free; ticket required. Space is limited.

DayGo Daze Opening Thu/Apr 23, 5:00–7:00. On view from April 23 to May 26 at the Clevel-

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Spring Session Eight Sat/Mar 21–May 16 (no class Apr 11).

Teen Art Club (ages 14–18) 10:00–1:30. Explore and get to know more about our museum. Instructor: Darrellle Centuori. $240, CMA members $210.

Saturday Studios/Classes for Children
Spring Session Eight Sat/Mar 21–May 16 (no class Apr 11).

May 16 (no class Apr 11). For the Air and Water Color Story

For Teachers
Teen Summit Gallery Box Sun Mar 15, 10:00–1:30. Join high school students from the CMA’s Teen Summit program and enjoy light food, music, and a gallery box activity. One free drink ticket per person; cash bar. Teens and teachers who attend receive free parking.

Early Childhood Educator Workshop Sat/Apr 25, 10:00–12:00. Instructor: Laura Ferrando. $245, CMA members $210.

Workshops for Teachers: Spring 2021

Master Class
Boajel Fri/May 15, 1:30–4:30, and Sat/May 16, 10:00–4:00 (ages 16 and up). Take a master-class workshop with Korean textile artist Younghim Lee. Some fabric and materials provided. $165, CMA members $140. Scholarships are available; FamilyYouthinfo@clevelandart.org.

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Members-only ticket presale coming SOON
See it FIRST. See it FREE. See it OFTEN. As a CMA member, you have the exclusive opportunity to secure your preferred time to see Picasso and Paper. In mid-April members can begin reserving their Picasso and Paper tickets depending on their level of membership. The final weeks of Michelangelo: Mind of the Master sold out, and gallery capacity for this large Picasso show is limited.
April 15: presale opens for donors at the CMA Insider ($250–$2,499) and Leadership Circle ($2,500+) levels
April 20: presale opens for My CMA members ($65+)
April 22: presale opens to the general public
Members can acquire complimentary tickets or purchase additional tickets at half price during the presale beginning April 20.
Reserve your tickets online at cma.org/Picasso, by phone at 216-421-7350, or in person during regular museum hours. Should you purchase tickets online, once the queue opens at 9:00 a.m. you will be given a randomized place in line.


Save the Date
Spring Members Party
Saturday, May 30, 7:00
Tickets on sale at the ticket center April 1

Share Your Experience on Social Media by Tagging the CMA or with #ClevelandMuseumofArt

Sheastadium43235 Perfect day to take in some art. #clevelandmuseumofart
Madalynillustration Drawing statues at one of my favorite places! ever! #cleveland #sketchbook
Lovebitesbyerika “Color is to the eye what music is to the ear.” —Louis Comfort Tiffany
Flash back to exploring the work of Louis C. Tiffany at the clevelandmuseumofart exhibit this summer Tiffany was a master of marrying form + function, with his highly ornate creations for the home that were as useful as they were exquisite. He’s obviously best known for his lamps, but frankly I’d die to have a window like this one in my home. #clevelandmuseumofart #stainedglasswindow #tiffanyglass #art nouveau
New in the Galleries

CHINESE GALLERIES 238

Thanks to a special loan, the ceramics section of the Chinese galleries now features a large imperial fish jar. Covered fish jars of such size and magnificent decoration in underglaze-blue and brilliant overglaze enamel colors green, yellow, red, and aubergine are rare. This example is notable for its vivid design of golden carp frolicking among water plants. The potter overpainted yellow with a thin layer of red to achieve the golden-orange tone on the body of the fish. Most fish jars have lost their covers over time, whereas this one is crowned with a superb cover and colorful knob.

Large Fish Jar with Cover 1522–66. China, Jiangxi province, Jingdezhen, Ming dynasty (1368–1644), Jiajing mark and reign (1522–66). Porcelain with wucai (five color) overglaze enamel decoration; h. (with lid) 40.8 cm. The Xiling Collection, 48.2019