Dear Members,

September and October compress two overlapping seasons: the bustling final weeks of the summer blockbuster Yayoi Kusama: Infinity Mirrors and the inaugural FRONT International. Cleveland Triennial for Contemporary Art (both close on Sunday, September 30, but some of the museum’s FRONT presentations run longer), and the beginning of a full fall season of lectures, events, and symposia, some in conjunction with Case Western Reserve University. These kinds of partnerships and collaborative projects are a key goal of Making Art Matter, the strategic plan the museum completed last year.

Moreover, as a special complement to the Kusama exhibition, we offer multiple screenings of a new feature film about the artist that was a hit of the Cleveland International Film Festival last spring. Kusama – Infinity, directed by Akron native Heather Lenz, who will appear in person on September 22 and 23. See page 16 for the full list of screening dates.

Popular seasonal events are back: the annual Chalk Festival is the weekend of September 15 and 16. MIX returns after a summer hiatus on Friday, October 5. International Cleveland Community Day is Sunday, October 7, and the Fine Print Fair is the following weekend, October 12 to 14. We also offer a number of talks in endowed lecture series: the 15th annual Dr. John and Helen Collins Family Lecture, the Contemporary Artists Lecture Series supported by the Fran and Warren Rupp Contemporary Art Fund, the Distinguished Lecture in Indian Art supported by the Ranajit K. Datta in Memory of Kiran P. and S. C. Datta Endowment Fund, and the inaugural Distinguished Lecture in African Art made possible by the Robert P. Madison Family in Memory of Leatrice P. Madison Endowment. Add to those a conversation with curator of photography Barbara Tannenbaum and Danny Lyon, whose photographs make up the current exhibition The Destruction of Lower Manhattan.

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Finally, we congratulate Sosa Im McCormick on her promotion to associate curator of Korean art. She is the CMA’s first curator dedicated to the arts of Korea.

Sincerely,

William M. Griswold
Director
Yayoi Kusama: Infinity Mirrors
Through Sep 30, Klein and Eleanor Smith Foundation Exhibition Hall and Gallery. This exhibition spans the range of Kusama’s output, from her groundbreaking paintings and performances of the 1960s to her widely admired paintings and performances of the 1990s. The exhibition explores Kusama’s work and how it has evolved over time. The exhibition features a mix of paintings, sculptures, and installations, including one of the city’s oldest structures, the facade of the Museum of Modern Art. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

William Morris: Designing an Earthly Paradise
Through Jan 13, 2019, Arlene M. and Arthur G. Alpert Gallery (234). Vibrantly patterned wallpaper, print, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement. The exhibition features a suite of photographs depicting Morris’s work and how it has influenced modern design. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

Kusama’s Self-Obliteration
Through Sep 30, Video Project Gallery (230). The first retrospective devoted to this leading artist. The exhibition brings together works from the artist’s early career, including one of the city’s oldest structures, the facade of the Museum of Modern Art. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

Danny Lyon: The Destruction of Lower Manhattan
Through Oct 7, Lower Manhattan Focus Gallery (218). In his death in Mexico in 1925, the artist was a pioneer of the Arts and Crafts movement, creating a suite of photographs depicting Morris’s work and how it has influenced modern design. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

Beaufort, the Second, William Morris: Designing an Earthly Paradise
Through Jan 13, 2019, Arlene M. and Arthur G. Alpert Gallery (234). The first retrospective devoted to this leading artist. The exhibition features a suite of photographs depicting Morris’s work and how it has influenced modern design. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

Marlon de Azambuja and Luisa Lambri
through Dec 30, Schneier Gallery (218, east glass box). The Madison Residencies are now in the city’s industrial history. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art and Eleanor Smith Foundation and the Andy Warhol Foundation for the Visual Arts. Made possible with support from Cleveland Foundation’s Creative Fusion program. For Bratislava–Cleveland, a new iteration of Azambuja’s ongoing series of sculpturalinstallations, he has created a work composed of materials gathered in Greater Cleveland, emphasizing the sprawling city’s sometimes invisible physical makeup. Continuing her investigation of spaces designed by eminent male architects, Lambri has created a suite of photographs depicting architectural elements of the museum’s Breuer building. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art. Made possible with support from the Keck and Eleanor Smith Foundation and the Andy Warhol Foundation for the Visual Arts Marlon de Azambuja is a FRONT artist-in-residence. The Madison Residencies are made possible with support from Cleveland Foundation’s Creative Fusion program.

Kerry James Marshall: Works on Paper
Through Oct 21, James and Hanna Bartlett Prints and Drawings Gallery (117). Over the past 35 years, Marshall has created groundbreaking and widely acclaimed work that gives visibility to narratives centered on African American identity. This exhibition brings together works on paper by Marshall, including one of the city’s oldest structures, the facade of the Museum of Modern Art. The exhibition is open to the public and is free to attend. For more information, please visit the museum’s website.

Benedicto and Laetitia, Cambridge, Massachusetts
from the artist’s Geopolitical Conversations, 2014. Santa Mater (Atmosphère, b. 1964). Inset print, 73.2 x 91.4 cm. Courtesy of the artist and Robert Evin Gallery.
Ohio native Clarence H. White was an inventive artist, an influential leader of the American Pictorialist movement, a pioneer in the development of photographic magazine illustration and advertising, and founder of the first school of fine art photography in the United States. Yet history has marginalized him, perhaps because his death in middle age left many artistic and professional goals unrealized. His carefully staged, idyllic depictions of domestic life soon earned national, then international, acclaim. White became a prominent proponent of Pictorialism.

The first concerted effort to elevate the medium from a trade or hobby to the status of fine art, Pictorialism became the standard-bearer for photography as personal expression. The widespread movement was eventually associated with soft-focus, harmonious, and often staged compositions. The manipulation of negatives and prints was an important practice for Pictorialists, who espoused handmade, artisanal prints as a counterpart to the increasingly industrial nature of photography in the Kodak era, when “snapshotters” were told, “You press the button, we do the rest.” The Pictorialists shared with the older international Arts and Crafts movement the belief that producing and living among well-designed, handcrafted goods and art objects benefited individuals and society as a whole.

Morning (1905) is emblematic of White’s idealized, ennobling creations. The hazy, quiet scene was shot not far from Newark on a hill above the Licking River. Silhouetted, a leaning tree bisects the picture and becomes a flat, and flattening, compositional device reminiscent of those found in Japanese woodblock prints, an art form White admired. The trunk serves as a fulcrum that balances near and far. White’s wife, Jane, stands in the foreground on the right, while the curve of the distant river fills the left side of the picture. Attired in a flowing gown suggestive of an earlier era, Jane gazes down at the glass orb she holds. Is the globe an allusion borrowed from Renaissance and Baroque paintings to suggest the earth, Christian faith, or the transience of human life? Is it a symbol of geometric perfection or of mysteries beyond human understanding? The picture eschews factual truths about American life in the first years of the 20th century, from Jane’s daily life of scrubbing, cooking, and raising two boys to the growing pains experienced by a country beset by labor unrest in an era of rapid urbanization and industrialization. This peaceful image projects White’s personal vision of harmony and union between humans and nature.

Soulful images like Morning garnered praise and awards, but little income, an active market for fine art photography would not form until the 1970s. When White quit his bookkeeping job in 1904 to devote himself fully to photography, he eked out a meager living by producing portraits and illustrations for stories and essays in books and magazines. In 1906 he moved to New York and the following year, to supplement his income, began teaching photography at Teachers College of Columbia University.

In 1910 White founded a summer school, and in 1914 he opened a year-round school of photography in New York. Teaching became his primary activity. White School students, working with many instructors, had to master a wide variety of photographic processes and printing techniques and were given open-ended assignments that could be applied to both commercial and fine arts prints. As a teacher and mentor, White inspired a generation of commercial, documentary, and art photographers, including Margaret Bourke-White, Dorothea Lange, the early photojournalists, and their protégés, had to master a wide variety of photographic processes and printing techniques and were given open-ended assignments that could be applied to both commercial and fine arts prints. As a teacher and mentor, White inspired a generation of commercial, documentary, and art photographers, including Margaret Bourke-White, Dorothea Lange, and mentor, White inspired a generation of commercial, documentary, and art photographers, including Margaret Bourke-White, Dorothea Lange, Edward Steichen, and many others. He was an open-minded and creative force, and a mentor for a generation of photographers. His personal vision of harmony and union between humans and nature is captured in his work, which is on display at the Cleveland Museum of Art through October 21. 

**Unpublished Illustration**


**Morning**


**Flory Kelly, and Phoebe Flory,** Gift of John Flory, Elizabeth Florey Kelly, and Phoebe Florey.


**Raisin Morning**


**Drops of Rain**


**FOR RIGHT**

**Drops of Rain**


**FOR RIGHT**

**Drops of Rain**


**FOR RIGHT**

**Drops of Rain**


**FOR RIGHT**

**Drops of Rain**


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**Drops of Rain**


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**Drops of Rain**


**FOR RIGHT**

**Drops of Rain**

Contemporary African Art
Two new works add a twist to canonical forms

Contemporary art speaks with an active voice. Its “present tense-ness” appeals to museum audiences, capturing and reflecting our immediate world. At the same time, contemporary art can revitalize or cast critical light on historical art. Works by contemporary African artists are no exception: they reflect how African people living both on and outside the continent engage with the world and think about the relationship between the present and the past. In other words, African art is not only about its historical canon.

Two recent acquisitions, conspicuously displayed in the center of the African gallery, orchestrate a dialogue between the old and the new. Totem 01/01–18 (Baga-Batcham-Alunga-Kota) is the first completed piece in the new Totem series by Douala-based Cameroonian artist Hervé Youmbi. Standing more than six feet high, the sculpture consists of masks and forms carved in canonical styles. Two abutting Kota-Mahongwe reliquary figures from Gabon sit atop an impressive tianuk crest, often called a Batcham mask in reference to the area of the Cameroon Grassfields where the earliest example was collected. The back of the crest bears a section of the four-sided initiation mask of the Bembe people’s Alunga society of eastern Democratic Republic of Congo. A Janus-faced Baga headdress of the countries of Guinea and Guinea-Bissau sits solidly at the base of the superstructure. Carved from a single block of wood, the sculpture is covered with a delicate mix of white, yellow, black, and red beads that elicits harmony and contrasts. Alternating bands of yellow and black beads gesture to the copper and brass strips that would have respectively covered the face of the original Kota-Mahongwe figures and the upper grooves in the crest.

As a composition, Totem 01/01–18 narrates the cycle of life—birth, growth, and the journey into the ancestral realm. Originally the Kota guardian figures, such as the Obamba example also on display in the African gallery, were attached to baskets that bore ancestral relics, symbolizing passage to the next world. Among the Bembe, a male secret society used the Alunga mask in the context of initiation and rites of passage to mark the transition from adolescence to adulthood. The mask is painted in contrasting colors of white and black, its owl-like visage alluding to the omniscient world of spirits and ancestors. With its incredible volume, scale, and imposing features, the regal Bamileke tianuk crest embodies high status, authority, and royal power. It was danced to mark important events in Western Cameroon such as the coronation of a new king or the funeral of a person of rank. Bears on the shoulder in traditional settings and danced to herald the farming season, the Baga mask represents a nurturing woman, fertility, and growth.

Twilight of the Idols (Fetish) 3 by South African–born conceptual artist Kendell Geers is the largest of the ten works in his acclaimed Twilight of the Idols series (2002–8). Geers has had a long-standing fascination with historical African art, and he developed an interest in Christian icons in the early 1990s while living in Johannesburg. This was the beginning of an enduring attempt to reconcile his European-Calvinist heritage with his African roots. But it was in Brussels, where Geers has lived since 2000, that he developed a more robust vocabulary and sophisticated approach in his examination of canonical African art. For Twilight of the Idols (Fetish) 3, Geers appropriated a Kongo nkisi nkondi power figure that he found at a Brussels flea market. Typically, nkisi figures were used as protective totems to ward off malevolent spirits, to prevent or cure illness, and to hunt down persons with intention to cause harm. The nails mark the number of times that the object was ritually activated when still in use. Geers refers to such decommissioned or inactive objects as “lost” objects because, disconnected from their original context, they have lost their efficacy. He wrapped this figure with red-and-white chevron tape—the South African equivalent of the yellow-and-black caution tape used in the United States to demarcate a crime scene. Such tape simultaneously signals danger and acts as a shield from it. Geers’s use of the term “fetish” in the title deliberately evokes colonial prejudices—notably primitivism—associated with African art. In his reference to Kongolese art, he developed an interest in Christian icons in the early 1990s while living in Johannesburg. This was the beginning of an enduring attempt to reconcile his European-Calvinist heritage with his African roots.

At the same time, Twilight of the Idols (Fetish) 3 demonstrates, contemporary African artists continue to draw from historical African art forms as idioms of expression, recontextualizing them to reflect present reality. Both works help to broaden the scope and understanding of African art and provide a compelling story about the continued relevance of long-standing artistic traditions. Their radiating presence reenergizes the surrounding historical objects, breathing new life into the African gallery.
Rewriting History

Kerry James Marshall acknowledges the power of the black figure

Over the past three decades, Kerry James Marshall has interwoven the legacies of Western painting and modern-day art movements to explore the presence and absence of black people throughout art history. Part of the inaugural edition of FRONT International, Kerry James Marshall: Works on Paper allows visitors to experience Marshall’s work and processes on an intimate level through a monumental 12-panel woodcut and a selection of preparatory sketches and drawings for his grand depictions of domestic and everyday settings.

In his work, Marshall explores political and sociological themes using traditional techniques and mediums. The 12-panel print and Satisfied Man are both woodcuts—a method of relief printing from a raised medium he engages in order to create a visual rhetoric using historical methods that signify the existence of the black figure in history.

Although lesser known within Marshall’s body of work, the drawings are filled with detail and great emotion, which creates an experience different from his paintings. Some of the drawings and sketches on view in this exhibition are the preparatory studies for larger works, such as Untitled (Sofa Girl), Untitled (Club Couple), and SOB, SOB. Spanning his career, these compositions reveal the artist’s techniques and artistic approach. Untitled (Stono Drawing) can be directly related to Marshall’s Stono Group series that depicts the leader of the largest slave rebellion in the British colonies. Through strategies like this, he not only inserts the black figure in history but also articulates moments when black people have contributed to it.

In the untitled 12-panel woodcut, Marshall establishes the presence of the black figure in everyday life. The genteel, homosocial setting compels one to wonder about the reason for this gathering and the nature of the men’s relationships. The grand scale of the panels makes the figures almost life-size, inviting the viewer to connect with them and to create a narrative. One way to interpret the scene might be through the notion of “kinship,” a system of support that Marshall’s goal of making the presence of black figures in art a “commonplace.” Here, he challenges social constructs and deviates from the stereotypical Western presentation of black men in social settings where they have been characterized as threatening, violent, or irresponsible. Instead, these six men are engaged, composed, and relaxed. Pushing away from the historical perception of the black male, Marshall interweaves histories of art and Western representation in intricate and subtle ways, giving visibility to black figures where they were previously absent.

The mundane setting evokes normalcy, in line with Marshall’s goal of making the presence of black figures in art a “commonplace.” Here, he challenges social constructs and deviates from the stereotypical Western presentation of black men in social settings where they have been characterized as threatening, violent, or irresponsible. Instead, these six men are engaged, composed, and relaxed. Pushing away from the historical perception of the black male, Marshall interweaves histories of art and Western representation in intricate and subtle ways, giving visibility to black figures where they were previously absent.

NOTES
2. For a chronology of historical events that have influenced Marshall’s work, see Algeri: Winograd’s compilation at https://exhibitions.mca.chicago.org/kjm/index.html.
The Power of Writing

A new display in the Chinese galleries focuses on inscriptions

Perhaps no other civilization placed more importance on the art of writing than China. Literacy and education were the privilege of the elite, and access to power and wealth depended on success in the civil service examination. Those who knew how to use the brush could practice the country’s high arts: calligraphy, poetry, and painting.

This theme underlies Power and Possession: Chinese Calligraphy and Inscribed Objects, on view in galleries 240A and 8. The earliest Chinese characters were inscribed on oracle bones, bamboo slips, and bronze vessels from the second millennium BCE, by the third century BC, all five script styles—seal, clerical, regular, cursive, and running—had been developed. Single characters represent words, not letters, and together they create a text. Characters may have been incised or applied by each object’s maker, its owner, or a person whose writing skills added prestige and power to the work. These inscriptions provide invaluable information for understanding Chinese culture and history.

One of the most prominent inscribers of Chinese works of art was the Qianlong emperor (r. 1736–95). The CMA holds an important portrait of the emperor from early in his 60-year reign, along with a significant number of paintings and objects that passed through the emperor’s hands and bear his comments and poems. As a Manchu and foreigner on the Chinese throne, the Qianlong emperor had to demonstrate in all his actions that he was the country’s legitimate ruler. His connoisseurship and practice of the high arts of China gained him the respect and support of the educated scholar-official class. In order to extend and solidify Manchu rule, the Qianlong emperor undertook inspection tours from Beijing to the South, visiting cities and sites in the Lower Yangzi Delta (also called Jiangnan). Under his rule, the Chinese empire achieved its greatest expansion. Undoubtedly one of the world’s most eminent rulers, the emperor amassed an art collection of unprecedented scale, and is said to have composed more than 30,000 poems. Many court officials could imitate his handwriting; they assisted together with craftsmen and copyists in transcribing and transferring his writings onto selected works of art.

Research reveals that the seal script-style poem applied in gold leaf on an Yixing ware teapot in gallery 240B was composed by the Qianlong emperor after his third inspection tour to the South in 1762. Furthermore, the seal on its base reads “Made by Chen Han.”

Chen Hanwen, active during the emperor’s reign and known for making teapots, including those commissioned for the court. The revised dating of the teapot hence relates to the Qianlong era, not the Yongzheng era.

An exquisite lacquer box also references the emperor’s southern inspection tours: “Imperialy Made Gold-Inscribed Poems of Images of the Ten Sights of the Westlake” reads the inlaid mother-of-pearl inscription on its lid. The box holds a set of ten ink cakes, each of a different shape and color, and each inscribed in gold with an imperial poem praising the ten famous sights of Westlake in Hangzhou, near Shanghai, a spot celebrated for its natural beauty. Once a favorite imperial destination, Westlake remains a tourist attraction. Ink cakes (also called ink sticks) are ground with water on the surface of a flat stone to create liquid ink for painting and calligraphy. The museum’s ten precious ink cakes, however, remain intact.

The gallery presents two more treasures once admired by the emperor. One is a white jade disc (bi) with brown mottling and a grain pattern. The jade piece probably dates to the Han dynasty (206 BCE–220 CE) and was reworked during the Qianlong reign. In his inscription in the ancient seal script style, the emperor, praising the disc’s crystal quality, identifies it as being made of jade from the Kunlun Mountains in Qinghai province. The other object, in the shape of an ancient writing tablet (gui), is of translucent white jade with a grain pattern on one side and a long inscription on the other. The inscription reiterates an essay composed by the Qianlong emperor in 1792 commemorating his ten military victories in Central Asia, Taiwan, Tibet, and Southeast Asia, which pacified border peoples and enlarged the territory under Qing control. In his later years, the emperor referred to himself as the “Old Man of the Ten Completions.” In this inscription, he calls the jade “Treasure of the Old Man of the Ten Completions.”
For more than a century, a researcher wanting to consult the complete publication record of the museum needed to visit the Ingalls Library, in person. In the reference collection, a dozen shelves were dedicated to collection and exhibition catalogues, bulletins and journals, pamphlets, gallery guides, and annual reports. Everything printed by the museum ended up on the shelf, representing a century-long conversation about the collection.

Improving access to collections and resources is a key goal of the museum’s new strategic plan, Making Art Matter. Even though the library’s hours and access have since expanded, a solution has been needed for the researcher unable to visit in person. Over the past several years, the library staff has worked to digitize the public domain portions of the book collection. Out-of-copyright books printed before 1923 are made available to the public through the library’s presence on archive.org, where users can browse through and download free digital books. Since the inception of this program, the Ingalls Library’s digital collections have been accessed thousands of times, providing resources to researchers from around the world.

Since the library staff has already engaged in the digitization of the public domain titles, the team now focuses the lens of the scanner on the museum’s publication record. In more than 100 years, the museum has published over 150 exhibition and collection catalogues. Most of these books printed prior to the mid-1990s lack digital backups. For six weeks this summer, Echo (Riyao) Yan, a student at Smith College and a Summer on the Cuyahoga participant, worked with digital projects librarian Rachel McPherson in the library’s digitization lab toward producing a fully digitized museum publication record. While scanning the volumes, they recorded the page and accession number for each artwork in the collection. These notes will be useful in placing bookmarks in the digital books to indicate the location of museum objects. Once entered into the collection database, the bookmarks will point directly from the object online to the page where it is published, also online.

Tracking where artworks are published has long been a daily part of work at the museum. Inside the cover of each volume in the library’s CMA reference collection, a reader will find the accession number and page of each CMA object published within, written in pencil by diligent librarians and volunteers. In file folders in the curatorial department, photocopies of articles and clippings for objects are a boon to research. But with the transition to Athena, the museum’s new object database, curators, curatorial assistants, and librarians will begin to add new and retrospective citations. Making the data available to the public through the museum’s website will ensure that the conversation about the museum’s collection continues for another 100 years.

Find digitized museum publications online at archive.org/details/clevelandmuseumofartpublications.
Kusama – Infinity

A new documentary—17 years in the making—retraces the artist’s early life and creative evolution

For someone who spent 17 years making an independent documentary about Yayoi Kusama, Heather Lenz could not have had better timing. The Japanese artist was largely forgotten and mostly unknown when Lenz, then a college student, learned about Kusama from a professor and soon decided to make a movie that would help reclaim her rightful place in the history of contemporary art. But by the time Lenz finished her film, Kusama was one of the top-selling female artists in the world and her Infinity Mirrors exhibition was breaking records at museums around the globe.

A native of Greater Akron and a graduate of Kent State University, Lenz worked part-time at the Akron Art Museum before moving to Los Angeles and earning an MFA in cinematic arts from the University of Southern California. Kusama – Infinity, her first feature, debuted at this year’s Sundance Film Festival and screened subsequently in the Cleveland International Film Festival. We show the film (in a slightly revised cut) 26 times in September, and Lenz appears in person at two screenings.

A must-see complement to our current exhibition, Kusama – Infinity explores the artist’s childhood in Japan during World War II and her lifelong obsession with nets, phalluses, and polka dots. Archival photographs, letters, and film clips document her move to America in the late 1950s and her 15 years in New York City, where she was a key member of the pop art movement and a guerrilla organizer of public “happenings” that protested the Vietnam War and advocated for women’s and gay rights. Plagued by mental health issues through much of her life, Kusama lives by choice in a psychiatric hospital in Japan. Lenz’s lens captures the artist, now 89, creating new work.

The kaleidoscopic Kusama – Infinity celebrates two women artists who have persevered for years and recently seized the public’s imagination.
Intermezzo x 2

The little-known Swedish version of Intermezzo (1939) was featured in an issue of Cleveland Art. This film, directed by Gustaf Molander, is known for its heartwarming story of a young piano teacher in love with a married violin virtuoso. Ingrid Bergman’s performance as the pianist was praised, and the film was a box-office hit in Sweden.

In the late 1930s, producer David O. Selznick brought Bergman to America to star in an English-language remake of the Swedish hit, Intermezzo (1939). The film was directed by Gregory Ratoff and co-starred Leslie Howard. It proved an irresistible combination of grand passions and great music. Bergman reprised her role as the young piano teacher who falls in love with a married violin virtuoso (Leslie Howard), and the film was a box-office smash in Sweden, so Selznick decided to release it in the US.

The film was praised for its music and performances, with Bergman’s portrayal being particularly noted. Ingrid Bergman was radiant in her role, and the film’s music, composed by Heinz Provost, was praised for its grandeur. The film was released in the US in 1939, and it was a critical and commercial success. It was nominated for an Academy Award for Best sound, and it remains a beloved classic of its time.
TALKS, CLASSES, AND EXPERIENCES

Collins Lecture
15th Annual Distinguished Lecture in Greek and Byzantine Art
Sun/Sep 30, 2:00, Gartner Auditorium. Antony Eastmond, AG Leventis Professor of Byzantine Art History and dean and deputy director of the Courtauld Institute of Art at the University of London, presents “The Cleveland St. Luke: The Byzantine Artist as Creator, Bureaucrat, or Copyist.” Free; ticket required. Made possible by the Dr. John and Helen Collins Family Endowment.

Lead from a Gospel Lecitomary: Saint Luke

Third Annual Distinguished Lecture in Indian Art Sat/Oct 6, 3:00, Gartner Auditorium. Vasan Shalabhai, head of conservation, research, and training at the Art Conservation Centre, Chhatrapati Shivaji Maharaj Vastu Sangrahalaya in Mumbai, discusses the history of paint and painting in the art of the Indian subcontinent. Free; ticket required. Made possible by the Dr. Ranjan K. Dutta in Memory of Klee P. C. Dutta Endowment Fund.

Contemporary Artists Lecture Series: Arthur Jafa Sat/Oct 13, 2:00, Gartner Auditorium. Artist, director, and award-winning cinematographer Arthur Jafa examines his 30-year career and discusses how he uses a range of visual media and music to examine black life and culture in the United States. Free; ticket required. See related film series, page 17.

Third Annual Distinguished Lecture in Medieval Art Wed/Oct 17, 5:30, Marc Michael Epstein, professor of religion and visual culture on the Matte M. Pashchaliyev Center for Islamic Art and Norman Davis Chair at Vassar College, presents “The Subversive Afterlife of Images: Implied, Ensuing Action in Medieval Jewish Visual Culture.” Free; no registration required. Sponsored by the Department of Art History and Art, Case Western Reserve University.

Sherman E. Lee and Chinese Art Collecting in Postwar America Wed/Oct 24, 6:00, Chinese art scholar and professor Noelle Giuffrida presents the history of collecting and exhibiting Chinese art in post-WWII America through the lens of the career of renowned Cleveland curator and museum director Sherman E. Lee. This lecture is also the Cleveland launch for Giuffrida’s recent book, Separating Sheep from Goats: Sherman E. Lee and Chinese Art Collecting in Postwar America. Free; no registration required.


Academic Collaboration
The partnership between the Cleveland Museum of Art and Case Western Reserve University is much more than evidence in this fall, with the two symposia described below, plus two lectures at the museum sponsored by CWRU and another based on a new book by CWRU professor Noelle Giuffrida about famed CMA director Sherman E. Lee and the collecting of Chinese art.

Collins Lecture
15th Annual Distinguished Lecture in Greek and Byzantine Art
Sun/Sep 30, 2:00, Gartner Auditorium. Antony Eastmond, AG Leventis Professor of Byzantine Art History and dean and deputy director of the Courtauld Institute of Art at the University of London, presents “The Cleveland St. Luke: The Byzantine Artist as Creator, Bureaucrat, or Copyist.” Free; ticket required. Made possible by the Dr. John and Helen Collins Family Endowment.

Lead from a Gospel Lecitomary: Saint Luke

Julius Fund Lecture in Medieval Art Wed/Oct 17, 5:30, Marc Michael Epstein, professor of religion and visual culture on the Matte M. Pashchaliyev Center for Islamic Art and Norman Davis Chair at Vassar College, presents “The Subversive Afterlife of Images: Implied, Ensuing Action in Medieval Jewish Visual Culture.” Free; no registration required. Sponsored by the Department of Art History and Art, Case Western Reserve University.

Collis Lecture
15th Annual Distinguished Lecture in Greek and Byzantine Art
Sun/Sep 30, 2:00, Gartner Auditorium. Antony Eastmond, AG Leventis Professor of Byzantine Art History and dean and deputy director of the Courtauld Institute of Art at the University of London, presents “The Cleveland St. Luke: The Byzantine Artist as Creator, Bureaucrat, or Copyist.” Free; ticket required. Made possible by the Dr. John and Helen Collins Family Endowment.

Lead from a Gospel Lecitomary: Saint Luke

Julius Fund Lecture in Medieval Art
Wed/Oct 17, 5:30, Marc Michael Epstein, professor of religion and visual culture on the Matte M. Pashchaliyev Center for Islamic Art and Norman Davis Chair at Vassar College, presents “The Subversive Afterlife of Images: Implied, Ensuing Action in Medieval Jewish Visual Culture.” Free; no registration required. Sponsored by the Department of Art History and Art, Case Western Reserve University.

Collis Lecture
15th Annual Distinguished Lecture in Greek and Byzantine Art
Sun/Sep 30, 2:00, Gartner Auditorium. Antony Eastmond, AG Leventis Professor of Byzantine Art History and dean and deputy director of the Courtauld Institute of Art at the University of London, presents “The Cleveland St. Luke: The Byzantine Artist as Creator, Bureaucrat, or Copyist.” Free; ticket required. Made possible by the Dr. John and Helen Collins Family Endowment.

Lead from a Gospel Lecitomary: Saint Luke
You Ask, We Answer

Although librarians are often asked to compile statistics, whether it’s the number of visitors per year, paintings in the collection, or Martynis in Marilyn x 100, it was still surprising when a visitor recently asked, “How many horses are in the museum?”

There are roughly 193 horses presently on view in the museum, with nearly every gallery represented. To arrive at this number, a count was performed twice with the following rules: no donkeys, mules, or centaurs. Fractional horses don’t count, only real horses and possibly ponies.

The Renaissance and Medieval galleries, where we find the largest number of horses, proved especially challenging in terms of an exact count. While Lucas Cranach’s Hunting near Hartenfels Castle contains more dogs than riders on horseback, with only six of the latter, Tarquinius Priscus Entering Rome by Jacopo del Sellaio is practically a pony parade, with horses arriving two by two. It took three attempts to accurately count The Race of the Palio in the Streets of Florence by Giovanni Francesco Toscani, a sharp eye is required to spot the two horses watching the race at the finish line.

Elsewhere, logic and a little assistance were required. One can assume two horses walking up the ramp in John Linnell’s Noah. The Eve of the Deluge. It is the ark, after all. But we consulted curator of American painting and sculpture Mark Cole to confirm whether the three animals in Maurice Prendergast’s On the Beach are horses. They are not.

Paintings are not the only objects represented. In the galleries of Chinese art, a ceramic sancai-ware horse stands tall, while the Equestrian Figure in the galleries of African art is especially fascinating. Whether it’s a horse gazing admiringly at George Washington or a sultan on horseback, depictions of horses are found throughout the history of art.

“Horses are not. It is the ark, after all. But we consulted curator of American painting and sculpture Mark Cole to confirm whether the three animals in Maurice Prendergast’s On the Beach are horses. They are not.”

Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for ages 2 to 6 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free, register through the ticket center.

Family Game Night

Fri/Oct 19, 5:30–8:00. Treasure hunts, puzzling mysteries, and bewitching fun! Supervised games and our Mystery Quiz. Show awat you in the atrium. Plus, help us solve our gallery-wide art heist adventure and you’ll earn a detective badge. The whole family will need to work together to figure out this one! Expect games and puzzles to challenge any age. Plus, it wouldn’t be Game Night without museum Twister and our giant chessboard. Free; preregister through the ticket center.

Stroller Tours

Stroller Tours Second and third Wed of every month, 10:30–11:30, meet at the information desk in the atrium. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents or caregivers and their children 18 months and younger. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Limit 10 pairs; $5; register through the ticket center. Sep 12 and 19 Reflection Oct 10 and 17 Mythical Creatures Nov 14 and 21 Feast for the Eyes

Special Events

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

MIX: Remix Fri/Oct 5, 6:00–10:00. Celebrate the return of MIX with eclectic tours, dancing, creating, and exploring. Remixing, or taking samples of pre-existing materials and combining them into new forms, has always been a part of human culture.

International Cleveland Community Day Sun/Oct 7, 11:00–4:00. More than 50 groups and organizations present their rich diversity through music, dance, and cultural displays. For more information, call 216-707-6800.

Zhu Pin Fang and Yi-Hsia Hsiao

Sponsored by Wingate Studio

Diplomatics through the ages

EXHIBITORS

Armstrong Fine Art Chicago, IL
Joel Bergquist Fine Art Stanford, CA
C. G. Boerner New York, NY
Center Street Studio Milton Village, MA
Davidson Galleries Seattle, WA
Dolan/Maxwell Philadelphia, PA
Durham Press Durham, PA
Conrad R. Greabe Fine Art Riderwood, MD
Lusenhop Fine Art Cleveland, OH
Mary Ryan Gallery New York, NY
Stoney Road Press Dublin, Ireland
Tamarind Institute Albuquerque, NM
The Venus Collection Cleveland, OH
Wingate Studio Hinsdale, NH

OPENING NIGHT BENEFIT PREVIEW Thu/Oct 11, 6:00–9:00 Benefit Preview Party $100 ($125 after Oct 1)

Fine Print Fair

Celebrate the 34th Fine Print Fair, the Print Club of Cleveland’s annual benefit for the museum’s Department of Prints and Drawings. Seventeen dealers exhibit and sell fine prints and drawings, from old master to contemporary, for collectors at all levels.

For Teachers

Art to Go See and touch amazing works of art from the museum’s Distinctive Education Art Collection at your site. Call 216-707-2468 or visit cma.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Creek (216-707-2468 or dcreek@clevelandart.org).

Early Childhood Educator Workshop Series One Sat per quarter, 10:00–1:00. Content developed for pre-K through first grade educators, but all are welcome. Workshops are Ohio approved; visit cma.org for information on Step Up to Quality credit. For details, contact Molly Phillips at mphillips@clevelandart.org or 216-707-2468. Sign up for the series or individual workshops. Register at 216-712-7510. $25 per workshop.

Oct 13 The Art of Storytelling Jan 26 Experiments with Art Apr 6 How Artists See the World

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Be the first to experience the new Connie Towson Ford Teaching Innovation Lab and experiment with using objects and materials at the museum in your coursework. Light refreshments served. Free; register at TeachingInnovationLab@clevelandart.org.

Professional Development Comes to You! Explore ways that the CMA can support curriculum across all subject areas and grade levels. To learn more about workshops or to book a visit to your faculty meeting or district professional development day, contact Hajnal Epbley (216-707-6871 or happypley@clevelandart.org). To register for workshops, call 216-421-7350.

Transportation Subsidies are available for qualifying schools. For more information, visit cma.org/learn or contact Diane Creek (216-707-2468 or dcreek@clevelandart.org).

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Open Studio
Every Sun, 10:00–4:00. All ages. Join us for drop-in art making in our Make Space. Everyone is encouraged to imagine, experiment, and create. You’ll find us on the classroom level of the museum, September’s art idea is Reflection. Think about creating with shiny and reflective materials, and take time to reflect upon your experiences inside and outside the museum. In October, we’re thinking about Illusion. Art isn’t always about what meets the eye; sometimes tricks become treats. No Open Studio September 16 or October 7. Instead, join us at the Chalk Festival and International Cleveland Community Day.

Studio Classes for Children and Teens
Hands-on, minds-on fun! These studio classes allow artists ages 4–18 to explore the museum’s collections while discovering their own creativity. Each week includes studio time and gallery visits.

Adult Studio Classes
Visit cma.org/learn for detailed information on registration, supply lists, fees, and scholarships. For all skill levels unless noted.

TUESDAYS
Still-Life Painting for Beginners Eight Tue/Sep 11–Oct 30, 10:00–12:00. Instructor: Susan Gray Bé. $240, CMA members $210.

WEDNESDAYS
Drawing in the Galleries Eight Wed/Sep 12–Oct 31, 10:00–12:00. Instructor: Susan Gray Bé. $245, CMA members $215.

Workshop Wednesday: Encaustic Eight Wed/Sep 12–Oct 31, 6:00–8:30. Instructor: Michelle Marschall. $50, CMA members $40.

Workshop Wednesday: Pictorial Smartphone Photography Nov 14 or 28, 6:00–8:30. Instructor: Deb Pinter. $50, CMA members $40.

Community Arts
Enjoy Community Arts artists and performers at area events. For details and updates, visit cma.org.

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and vitality in the community. $10 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or commartsinfo@clevelandart.org.

Chalk Festival Sat-Sun/Sep 15–16, 11:00–5:00. Enjoy chalk artists and free entertainment at the 29th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, $20 each; small square and 12-color box of chalk, $10 each. Drop-in registration. Large groups are requested to preregister. For more information, call 216-707-2483 or email commartsinfo@clevelandart.org.

Preparatory Workshops on Chalk Making and Street Painting Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stenciling, shading, and enlarging a picture.

Family Chalk Workshop (all ages) Sun/Aug 26 and Sep 9, 2:00–4:30. Ages 6 and under, free with paying adult; ages 7–12, $10/person with paying adult; ages 13–adult, $25/person. Fee includes materials and reserves chalk and a square for the festival. Classroom F/G.

Advanced Chalk Workshop (teens/adult) Wed/Aug 22, 29, and Sep 5, 12, 6:00–9:00. $75/person. Fee includes all workshops and materials, and reserves chalk and a square for the festival. Classroom B/C.

*Pre-registration preferred; drop-ins welcome. Call 216-707-2483 or email commartsinfo@clevelandart.org.

Sponsored by Medical Mutual
Joyce and Bill Litzler

When Joyce and Bill Litzler first learned about the exhibition The Jazz Age: American Style in the 1920s, on view last fall at the CMA, they felt an immediate connection. Bill knew the owner of Rose Iron Works and admired the Cleveland company’s metalwork, while Joyce had written her master’s thesis on Guy Cowan, founder of the Cowan Pottery Studio, which operated in Lakewood and then in Rocky River from 1913 to 1931.

The couple gave generously as Presenting Sponsors, helping to ensure that others would be able to enjoy the art and design of that era. "Exhibitions like Jazz Age are essential for offering new ideas and fresh perspectives," Joyce says. "We were delighted to support it.”

The couple recently contributed another major gift by sponsoring two exhibitions over the next two years. Through their words and deeds, the Litzlers are among the museum’s most ardent donors. “This museum is one of the finest in the world," Bill says. "Every time we go to another museum, we compare it to the CMA and it doesn’t hold up.”

They also pledged to the Transformation campaign, where they named the archives and special collections. "I think the renovations are magnificent," Joyce observes. "The atrium is a thing of beauty, and coming to the museum is a far more welcoming experience than it used to be.”

As members of the Leadership Circle Committee, the Litzlers hope to encourage others to support the CMA at this generous level of giving. "This is a world-class museum and free for all," Bill says. "That is something we believe in.”

Creative Fusion

A new performing arts initiative is bringing six exceptional and diverse composers from around the world to the museum, where they will draw inspiration for original compositions to be performed in Cleveland over the next two years, thanks to generous support from the Cleveland Foundation’s Creative Fusion program. Conversations with curators and members of the city’s creative community will guide the process, in close coordination with director of performing arts Tom Welsh, who conceived the idea.

"The museum’s initiative hits on all cylinders," says Lillian Kuri, program director for arts and urban design for the Cleveland Foundation. "It strengthens the mission of the CMA and builds the international reputation of the city. We also love that the museum is engaging with other local arts institutions and allowing these composers—three of whom are women—to impact and work with students while they are here. We couldn’t be happier.”

"I am grateful to Lillian for recognizing the importance of working with living composers and the value and joy they bring to our community," Welsh says. "We are delighted by the Cleveland Foundation’s visionary support, and eagerly look forward to what these marvelous artists will do.”

Since 2008 Creative Fusion has brought to Cleveland more than 80 international artists-in-residence.

Jay Ciezki: Passionate about Dutch Art

Jay Ciezki is a radiation oncologist for the Cleveland Clinic, but when he starts talking about 17th-century Dutch art, he sounds more like a curator or an art history professor. For example, here Ciezki describes a painting by his favorite artist, Adriaen Coorte, on view in gallery 213: "In the small painting Gooseberries on a Table, Coorte creates a deceptive sense of calmness, but if you look closely, there is an awful lot of tension. The gooseberries are in a state of bursting next to steely white thorns.”

Ciezki developed his finely tuned sense of art appreciation from an undergraduate art history class. Today, he collects the work of Dutch masters and passionately supports the CMA. In 2012 he made a generous gift to benefit conservation, establishing the Jay P. Ciezki, MD, Endowment Fund for Conservation Research. He also supports the CMA through annual giving, which provides vital operating support for museum programs.

"A free museum like the CMA needs support to keep it going. There is no way around that,” he says. “Annual giving not only keeps the lights on but allows the staff to bring new art and exhibitions to visitors.”

Stephen Dull: Coming Home to the CMA

Little more than 40 years after he left Cleveland Heights to begin his MBA and pursue a career in strategy and marketing, Stephen Dull is moving back to his hometown. In advance of his return, Dull recently gifted two print series by conceptual artist Allen Ruppersberg, which will augment the museum’s dynamic and growing contemporary art collection.

The collector, lender, and philanthropist has made gifts of art to the CMA, National Gallery of Art, Museum of Modern Art, Whitney Museum of American Art, Madison Museum of Contemporary Art, and High Museum of Art in Atlanta. His discerning eye and deep knowledge of 20th-century American prints led to his appointment to the acquisition committee for prints and drawings at the Whitney, home to a renowned collection of American art from the 20th and 21st centuries.

Recently semiretired, Dull left his mark at several high-profile companies including Pillsbury and McKinsey & Company. For the past 12 years, he was vice president of strategy and innovation for VF Corporation, the world’s largest apparel and footwear company. Taking art classes at the CMA as a young man helped him think creatively and be successful in his career. "Studying art,” he says, "teaches you to look at all kinds of problems from many angles.”

A Circles member, Dull is eager to become reacquainted with the museum. "The CMA is a phenomenal institution,” he says. "I’ve been impressed by the people I’ve met and the museum’s strategic direction." For now, he is focused on making the move to Cleveland, where his mother and siblings still reside. "I’m looking forward to coming back. After living in the South for 30 years, my biggest surprise was how much I missed the midwestern scent of summer.”
Celebrating Art through Cocktails and Conversation

Several summer events at the CMA shined a spotlight on exhibitions and the generous donors who helped make them possible.

In June, Circles members enjoyed an evening in celebration of the exhibition *Recent Acquisitions 2014–2017*, curated by Heather Lemonedes, deputy director and chief curator. She began the event with a presentation highlighting several key pieces in the exhibition, followed by Ugochukwu-Smooth Nzewi, curator of African art, and Stephen Fliegel, Robert P. Bergman Curator of Medieval Art, who shared fascinating facts about their acquisitions and spoke with guests at length in the galleries.

Curator Ugochukwu-Smooth Nzewi with James Anderson and David Wittkowsky

David and Cheryl Jerome

Tamar Maltz and CMA trustee Milton Maltz

Bruce Mene, curator Stephen Fliegel, and CMA trustee Ellen Mene

Anne Weil

Looking into *Infinity Mirrored Room—Love Forever*

Chuck Fowler and CMA trustee Char Fowler with director William Griswold and CMA trustee Fred Bidwell

Lydia Oppmann and John Proctor

Mary Ann Katzenmeyer is among the first to place a dot on the globe in *The Obliteration Room*.

*Sakura Opening* July 8 marked the public opening of *Yayoi Kusama: Infinity Mirrors*, but Circles members got the first look at this immersive exhibition, which closes September 30. On July 6, guests enjoyed refreshments, toured the exhibition, and attended a lecture by Reto Thüring, curator of contemporary art.

Kusama Opening

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Thanks

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

- Mr. William H. Goff
- Mr. and Mrs. Richard C. Gridley
- Sally and Bob Gries
- Mr. Edward P. Hemmelgarn and Dr. Janice Hemmelgarn
- Cynthia Ames Huffman and Ned Huffman
- Mr. and Mrs. Donald M. Jack Jr.
- Mr. and Mrs. Richard Jescheing Sr.
- Mr. Henri Pell Junod Jr.
- Sue and Dieter Kaesgen

*The Obliteration Room* provided endless possibilities for Marilyn and Larry Blaustein.

Lisa Barry and her son Matt give a big thumbs-up to the exhibition.
Director’s Opening

Director William Griswold hosted a celebratory dinner on July 7, featuring special guests artist Allen Ruppersberg and Mika Yoshitake, curator of Yayoi Kusama at the organizing institution, Hirshhorn Museum and Sculpture Garden.

Sponsored by CHRISTIE’S

Emily Liebert, CMA associate curator of contemporary art; Mika Yoshitake, exhibition curator, Hirshhorn Museum and Sculpture Garden; Michelle Jeschelnig, CMA trustee; and Reto Thüring, CMA curator of contemporary art.

GALLERY GAME

SIGNATURE HUNT

Artists often sign their names on the works of art they make. Some are easy to find, some are hidden, and some you might not recognize as signatures! Match each signature with its artwork.

Stop by the information desk in the atrium to check your answers and learn more about the signatures.

HINT
All artworks are on level 2.
HOWARD AGRIESTI

FACING EAST BOULEVARD
Agnieszka Kurant: End of Signature
Through Sep 30, 
east wing facade. Rooted in Agnieszka Kurant’s long-
time investigation of collective intelligence in nature
and culture, The End of Signature explores the rising
power of social capital, the aggregated value of which
can be algorithmically calculated. The work addresses
the replacement of individual authorship by hybrid,
collective forms and the decline of handwriting and
the turn to digital modes of communication. To make
this work, Kurant collected signatures from Cleveland
Museum of Art employees and trustees that she later
aggregated into a single inscription using software that
she developed with a computer programmer. The latest
iteration of her ongoing series, it represents the collec-
tive identity of the many individuals and stakeholders
who make up the CMA’s complex structure.

Commissioned by FRONT International: Cleveland Triennial for
Contemporary Art. Made possible with support by the Andy Warhol
Foundation for the Visual Arts. Courtesy of the artist & Tanya Bonakdar
Gallery, New York.