**IN THIS ISSUE**

**Exhibitions** What’s now on view.

**Clarence H. White and His World**
Barbara Tannenbaum discusses a retrospective of the influential pictorialist.

**Contemporary African Art**
Smooth Nzwili introduces recent acquisitions.

**Rewriting History**
Director’s fellow Cornelia Stokes dives into Kerry James Marshall’s subtle strategy.

**Imperial Writing**
Clarissa von Speake talks about inscriptions on Chinese art.

**Digitized**
Matthew Gengler describes the Ingalls Library project to make CMA publications available online.

**Brittany Salsbury**
Meet the new associate curator of prints and drawings.

**Film**
John Ewing offers two versions of Ingrid Bergman in Intemizemio, plus two films featuring cinematographer Arthur Lafa.

**Education**
Talks, classes, and hands-on activities.

**Fine Print Fair**
Returns October 12 to 14.

**Philanthropy News**
Supporter profiles, news, and event photos.

**New outside the Galleries**
A temporary installation as part of FRONT International.

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**FROM THE DIRECTOR**

Dear Members,

September and October compress two overlapping seasons: the bustling final weeks of the summer blockbuster Yoyaji 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 symposiums, 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 bit 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 endorsed 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 Ranjit 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*. It’s a bountiful harvest of scholarship.

Finally, we congratulate Soo 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
Kusama’s Self-Obliteration Through Sep 30, Video Project Room (224B). Directed by Judd Fox. Made in 1967, this film has a psychedelic atmosphere and a nonlinear narrative that reflects the social and political mood of the time. Kusama is seen painting dots on landscapes, animals, and her body.

Danny Lyon: The Destruction of Lower Manhattan Through Oct 7. Mark Schwartz and Bettina Katz Photography Gallery (230B). In 1966–67 Lyon photographed the brutal process of urban renewal that leveled several neighborhoods in Lower Manhattan, including one of the city’s oldest. Fifty-two photographs from the museum’s collection document and eulogize the historic structures and the workers demolishing them.

Benedict de Lozete, Cambridge, Massachusetts Born the series Chopin Compositions, 2014. Rivera Museum (231A). In 1944, Benton Fox (b. 1951) created an oil painting, “Self Portrait,” that later sold for $3.5 million at Christie’s. The piece was re-offered in November 2016 and sold for $5.5 million.


Made possible, in part, with generous support from Mary Luxe-Founders.

In her Image: Photographs by Rania Matar Oct 27–Jan 13, 2019. Transformer Station. Depicting transitional moments from childhood to middle age in the United States and the Middle East, these four portrait series suggest that the forces shaping female identity transcend cultural and geographic boundaries. Organized by the Akron Center Museum of American Art.

Joel Voss, Cleveland. Made possible with support from the Andy Warhol Foundation for the Visual Arts.

FRONT International: Cleveland Triennial for Contemporary Art Through Sep 30

FRONT

Alex Jovanovich Through Sep 30. Ingalls Library. Jovanovich exhibits one drawing and three 35mm slideshows of appropriat-

ed text fragments that explore the concept of Faustian bargains—deals with the devil for personal gain—in response to the state of the nation. He balances the nostalgic quality of vintage projectors with computer-generated images. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Agnieszka Kurant: End of Signature Through Sep 30, east wing facade. In her End of Signature series, Kurant uses crowdfourc-

ing and data-transformation technology to merge individual signatures to create representations of communities, social movements, or groups supporting a common cause. Having collected signatures from CMA employees and trustees, she aggregated them into a single inscription using software that she developed with a computer programmer. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Made possible with support by the Andy Warhol Foundation for the Visual Arts.

Kerry James Marshall: Works on Paper Through Oct 21, James and Hanna Barthett Prints and Drawings Gallery (177). Over the past 35 years, Marshall has created groundbreaking and widely acclaimed work that gives visibil-

ity to narratives centered on African American identity. This exhibition brings together woodcuts and drawings that empha-

size his ongoing investigations of privacy and public space.

Allen Ruppersberg: Then and Now Through Dec 2, Pollock Focus Gallery (101). Ruppersberg pays homage to his hometown in a new series of photographs taken from the vantage point of billboards across Cleveland. Installed in steel-framed light boxes, they serve as a reminder of the city’s industrial history. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Masafumi de Azaembua and Luisa Lambri Through Dec 30, Schnei-

der Gallery (213, east glass box). For Bruttolino-Cleveland, a new iteration of Azaembua’s ongoing series of sculptural installations, he has created a work composed of materials gathered in Greater Cleveland, emphasizing the sprawling city’s sometimes invisible physical make-up. Con-

tinuing her investigation of spac-

es designed by eminent male architects, Lambri has created a suite of photographs depicting architectural elements of the museum’s Brouwer building. Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Made possible with support from the Nerman and Eleanor Smith Foundation and the Andy Warhol Foundation for the Visual Arts.

Masafumi de Azaembua is a FIVOnt artist in-

residence. The Madison Rocaceries are made possible with support from Cleveland Foundation’s Creativity Fusion program.

3600 West 25th Street at Detroit Avenue, Cleveland, OH 44113. Allen Ruppersberg (American, b. 1944). Watercolor, light box, Dominatrix Film, wallpaper, 270 x 356.2 cm; light box, 90 x 177.5 x 21.5 cm; Dominatrix Film, 91.4 x 152.4 cm. Courtesy of the artist and Greene Naftali, New York.
Clarence H. White’s World

A new retrospective focuses on the work of a leading Pictorialist

Raised in Newark, Ohio, White worked there as a bookkeeper in a downtown wholesale grocery next to the Ohio and Erie Canal. In 1893, White took up photography. A serious amateur from the start, he enlisted friends and family members to pose before and after his weekday, often subjecting them to lengthy sessions in the dim light of dawn or dusk. 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. This manipulation of negatives and prints was an important practice for Pictorialists, who espoused handmade, artisanal prints as a counterpoint to the increasingly industrial nature of photography in the Kodak era, when “snapshooers” were told, “You press the button, we do the rest.” The Pictorialists shared with the elder 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, 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 transcendence of human life? Is it a symbol of geometric perfection or of mysteries beyond human understanding? The picture echoes 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 carry 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, Doris Ulmann, Ralph Steiner, Paul Outerbridge, and Karl Strauss.

On a student trip to Mexico City in 1925, White died of an acute aneurysm at age 54. His many contributions to the art of photography came at the cost of personal sacrifices. Fellow photographer Alvin Langdon Coburn understood this and offered praise. “To be a true artist in photography,” Coburn said in his eulogy, “one must also be an artist in life, and Clarence H. White was such an artist.”
Contemporary African Art

Two new works add a twist to canonical forms

Contemporary art speaks with an active voice. Its “present tense” appeal 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 canons.

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 (Benga-Butcham-Alunga-Kota) is the first completed piece in the new Totem series by Duvala-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 broad 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 Jumangata Baga headrest 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 echoes harmony and contrasts. Alternating bands of yellow and black beads are stitched 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 Kuba guardian figures, such as the Ohamba 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 royal humiloki tesseh 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. Borne on the shoulders in traditional settings and danced to herald the farming season, the Buga 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 two 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 to 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 bust 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 figures 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 Kongoche art, avidly acquired today by museums and collectors throughout the world, Geers inverts the conventional understanding of the “fetish” by highlighting the desirability of African art to Western collectors who fetishize it.

As the imposing Totem 01/01–18 and Twilight of the Idols (Fetish) 3 demonstrate, contemporary African artists continue to draw from historical African art forms as idioms of expression, refashioning 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 radical presence reinscribes 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 intertwined 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 block of wood cut along the grain. This technique was first used in the West in the 15th century and even earlier in Japan. Marshall is known for meticulously choosing mediums that allow him to explore and connect the past and present. “The form, the style, all have an essential relationship to what I think is the message,” he says. “It has to reinforce the content.” Additionally, he inserts black figures in place of white ones and acknowledges the power of the black figure through dark colors and intense facial expressions. In an effort to repopulate the history of art with black bodies, Marshall masters each 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 Girls), Untitled (Club Couple), and SOW, 2001. Spanning his career, these compositions reveal the artist’s techniques and artistic approach. Untitled (Stone Drawing) can be directly related to Marshall’s Stone 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 gentle, 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 in black queer communities. Forms of kinship arise in response to the securitization and economic forces of exclusion that such communities experience. These relationships become important to people’s lives and security, offering protection, love, comfort, and bonding.

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 works that have influenced Marshall’s work, see Abigail Wheetop’s compilation at https://exhibitions.mca.chicago.org/wheatonrg/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 BC, by the third century AD, 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 inscriptions of Chinese works of art was the Qianlong emperor (r. 1736–96). 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 10,000 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 Xing ware teapot in gallery 2408 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 Hanwen,” active during the emperor’s reign and known for making teapots, including those commissioned for the court. The revised dating of the teapot thus relates to the Qianlong era, not the Yongzheng era.

An exquisite lacquer box also references the emperor’s southern inspection tours. “Imperially 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 previous 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 motting and a grain pattern. The jade piece probably dates to the Han dynasty (206–220 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 (ji), is of transparent 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 Completed Great Campaigns.” In this inscription, he calls the jade “Treasure of the Old Man of the Ten Campaigns.”


Disc (bi) with Imperial Poem in Seal Script Style (zhaomian) by the Qianlong Emperor 1736–96. China, Qing dynasty (1644–1911). Qianlong period (1736–96). White jade with historic jade marking, recut and incised; diam. 11.4 cm. Bequest of Elizabeth B. Blosser, 1972.254

Tablet (ji) with Grain Pattern and Imperial Inscription 1793. China, Qing dynasty (1644–1911). Qianlong period (1736–96). Transparent white jade; h. 17 cm. Anonymous Gift, 1962.476
Museum Publications 24/7

A digitization program opens the bookshelves to the world

For more than a century, a researcher wanting to consult the complete publication record of the museum needed to visit the Inghals 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 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 Inghals 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 1,500 exhibition and collection catalogues. Most of these books printed prior to the mid-1990s lack digital backups. For six weeks this summer, Echo (Hiyao) Yan, a student at Smith College and a Summer on the Goyagoga 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.

Trucking where artworks are published has long been a daily part of work at the museum. Beside 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, photocopied 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.

STAFF

Welcome Brittany Salsbury

New curator returns to Cleveland with varied experience in prints and drawings

Associate curator of prints and drawings Brittany Salsbury joined the museum this past spring, having held the same title at the Milwaukee Art Museum. Earlier, she worked in research and fellowship positions at the Rhode Island School of Design, Metropolitan Museum of Art, Morgan Library & Museum, and Art Institute of Chicago. She earned MA and PhD degrees from the Graduate Center of the City University of New York, an MA from the School of the Art Institute of Chicago, and a BA in art history and English at Case Western Reserve University.

Salsbury’s first museum experience was at the Museum of Contemporary Art Cleveland, where she interned for about three years as a CHWU undergraduate. Later, she developed a love of prints and drawings during a graduate internship at the Art Institute of Chicago. “One of my assignments was to go through the collection of 19th-century European prints and drawings to help decide which works to include in an upcoming exhibition,” she says. “I spent most of the summer in a storage room, going through every box. There were so many artists I had never heard of, so many types of work I had never seen—I absolutely loved it.” The experience led her to focus on prints and drawings when she returned to school for her PhD.

Now back in Cleveland, Salsbury is delighted to be here. “I always dreamed of working at this museum, especially with its prints and drawings collection, which is widely considered one of the best in the country,” she says. “My area of specialty is 19th-century French works on paper, so I’m excited to work with that part of the collection.” Drawing on her experience collaborating with contemporary artists during a fellowship at the Museum at the Rhode Island School of Design, she hopes to build the CMA’s collection of contemporary prints and drawings.

Salsbury’s first major project is the exhibition Charles Burchfield: The Ohio Years, 1915–1920, opening December 22 in the Julia and Larry Pollock Focus Gallery. A native of Salem, Ohio, Burchfield attended the Cleveland School of Art (now Case Western Reserve University) and spent formative years in Ohio before moving to Buffalo in 1915. “We have an outstanding collection of his watercolors,” Salsbury says. “Loans from the Burchfield Penney Art Center in Buffalo and a few private collectors will make for a total of about 40 works.” The show features Church Bells Ringing, Rising Winter Night, a drawing from 1917 that is a highlight of the CMA’s collection, alongside some Cleveland-specific works, such as drawings of Wade Park and a postcard design for a competition celebrating the CMA’s opening in 1916. “I think visitors will be excited to see the local connections of an artist who went on to play such an important role in early 20th-century American art.”

14 September/October 2018

www.clevelandart.org 15
Kusama – Infinity

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

Films
Kusama – Infinity

Heather Lenz’s new film holds a mirror up to an enigmatic artist. Director in person Sep 22-23.

Fri/Sat/M, 7:00; Fri/Sat 21, 7:00; Sat/Sun/Sep 22-23, 1:30; Tue/Fri/Sep 25-28, 1:00, 3:00, 7:00; Sat/Sun/Sep 29-30, 11:00, 1:00, 3:00.

John Ewing
Curator of Film

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 Mirror 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 new, 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. 

City Stages

Gili Yalo
Fri/Sat 7, 7:30, Nord Family Greenway / Fine Arts Garden. Combining Egyptian roots music with a modern touch of jazz and soul, Tel Aviv-based Gili Yalo incorporates traditional vocals into the music of right now. Yalo’s family was part of the migration to Israel of Egyptian Jews fleeing famine in Sudan; the music encouraged Gili and his family to keep moving forward in this exhausting, emotional journey. Free; no ticket required.

Pre-concert activities and additional info at cma.org/citystages.

City Stages is presented by the Cleveland Museum of Art and FRONT International.

Fall Season

CWRU Baroque Ensembles
Wed/Oct 5, 6:00. We welcome the start of a new season of the popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience. Free; no ticket required.

Vox Lumina
Wed/Oct 24, 7:30, Gartner Auditorium. Led by founder and artistic director Lionel Meunier, this Belgian early-music vocal ensemble has been defined by its unique sound, appealing as much through the personality of each timbre as it does through the color and uniformity of the voices. The ensemble performs over 50 concerts a year, appearing on stages in Belgium, across Europe, and around the world. The group’s 12 albums have enjoyed international critical acclaim and have won numerous prizes, including the prestigious Gramophone Recording of the Year in 2012. The program here features the J. S. Bach motets Singet dem Herrn ein neues Lied, BWV 228; Der Glaist hrrt unser Schwaechheit auf, BWV 226; Komm, Jesu, komm, BWV 229; Ich lasse dich nicht, BWV Anh. 159; and Jesu, meine Freude, BWV 227. $14-$55, CMA members $38-$55.

COMING SOON
Our Winter/Spring lineup will include mandolin phenom Avi Avital with jazz bassist Omer Avital, premieres by composers in the Cleveland Foundation’s Creative Fusion program (see p. 27), organ recitals by Paul Gousset and Samuel Lieggen, a solo violin recital by Carolin Widman at the Transformer Station, and more.

Ohio City Mutual

Mandolin and banjo Avi Avital with Omer Avital

Performing Arts 2018-2019 season sponsor

www.clevelandart.org 17
Intermezzo x 2

The little-known Swedish version of *Intermezzo* (1936) was the seventh of 12 films that featured young Ingrid Bergman in her native country at the start of her acting career, and the first in which she was the female lead. (Six of those pictures, including *Intermezzo*, were helmed by Gustaf Molander, a veteran Swedish actor, screenwriter, and filmmaker whose directorial career lasted from the silent era through the mid-1960s, encompassing 73 works.) It was also the movie that caught the attention of producer David O. Selznick, who brought Bergman to the US in the late 1930s.

*Intermezzo* was a box-office smash in Sweden, so Selznick decided to introduce his stunning discovery to the American public in an English-language remake of the Swedish hit. Bergman reprised her role as the young pianist teacher who is asked by a married violin virtuoso (Herbert Marshall) to play and tour with him. Like its European predecessor, the movie proved an irresistible combination of grand passions and great music. Bergman was radiant.

We show both versions of *Intermezzo* in October in Morley Lecture Hall. Admission to each is $10. CMA members $7. Both movies contain the popular musical composition “Souvenir of Vienna” (renamed “Intermezzo”), which was included in the Swedish original after composer Heinz Prostwon won the competition for writing the film’s theme song.

The Gospel According to André


Milford Graves Full Mantis Sun/ Oct 21, 7:30. Directed by Joke Meijers and Neel Young. Inventive free jazz drummer and percussionist Milford Graves, who played with Albert Ayler and others, is the subject of this poetic portrail film. "Capivating" –WT Times. Cleveland premiere. (USA, 2018, 91 min.)

The Works of Cup Sun/ Oct 7, 1:30. Directed by Adam Soble. African and Asian migrant workers building the lavish facilities for the 2022 World Cup in Qatar stage their own soccer competition. Cleveland theatrical premiere. (UK, 2018, subtitles, 89 min.)

Mary Shelley Tue/Oct 16, 1:15. Directed by Joke Meijers and Neel Young. Inventive free jazz drummer and percussionist Milford Graves, who played with Albert Ayler and others, is the subject of this poetic portrait film. "Capivating" –WT Times. Cleveland premiere. (USA, 2018, 91 min.)

Love, Cecil Tue/Oct 23, 1:45. Fri/ Oct 26, 7:00. Directed by Lisa Immordino Vreeland, with Leslie Caron, Rupert Everett, and David Hockney. The director who portrayed Peggy Guggenheim and Diana Vreeland turns her attention to Cecil Beaton, the celebrated British photographer, artist, and Oscar-winning art director and costume designer. Cleveland premiere. (USA, 2017, 98 min.)

TALKS, CLASSES, AND EXPERIENCES

Talks and Tours
Tours are free; meet at the information desk in the Ames Family Atrium unless noted. Lectures are in the Carolyn and Jack Lamp J Family Rectangular Hall unless noted.

Guided Tours: 1:00 daily; additional tour at 2:00 through Sep 30. Join a CMA-trained volunteer docent and explore the permanent collection and nominated exhibitions. Tours and topics selected by each docent. Visit cma.org for topics.

Kusama Connections Tours 2:00, Tue, Wed, and Sun, through Sep 30. Join a CMA-trained volunteer docent for special themed tours that explore museum highlights related to Yayoi Kusama: Infinity Mirror. Visit cma.org for updates. Limit 30. Admission to the exhibition is not included.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Pre-registration required; call 1-800-279-6050.


Sponsored by the Department of History and Art, Case Western Reserve University

Sherron E. Lee and Chinese Art Collecting in Postwar America Wed/Nov 14, 6:00. Chinese artist scholar and professor Noel Geithner 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 Geithner’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 in evidence this fall, with the two symposia described below, plus two lectures at the museum sponsored by CWSU and another based on a new book by CWRU professor Noel Geithner about famed CMA director Sherman E. Lee and the collecting of Chinese art.


Sponsored by the Robert B. Irwin Family Chair in Memory of Lawrence R. Irwin Endowment

Divine, Desirable, Deadly: The Middle Ages through Objects Wed/Dec 6, 6:00. Silvia Gertsman, specialist in art history, and Barbara H. Rosenwein, specialist in history, deliver a lecture based on their new book, The Middle Ages in 50 Objects. Drawn from the CMA’s extraordinary collection, the objects illuminate a broad chronology and geography. Book signing takes place after the lecture and during the reception. Free; no registration required.

Sponsored by the Department of History and Art, Case Western Reserve University

Join In
Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-721-2468.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph R. Kustruth Gallery (244). Join us each month to calm your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5; pre-registration required.

Studio Go The CMA’s mobile studio delivers hands-on art experiences to neighborhoods across northeast Ohio. People of all ages can participate in art making and art exploration activities that spark curiosity and create deeper connections to the museum’s world-renowned collection. Studio Go visits large-scale community events. For more information or to find out about scheduling a visit, email studiogo@clevelandart.org.

Walking Meditation Second Sat, 1:00, meet at the information desk in the atrium. Enjoy a guided meditation session led by experienced practitioners among works of art and nature. Weather permitting, sessions occur on museum grounds. All welcome; no prior experience with meditation required. $5; pre-registration required.

Collins Lecture
15th Annual Distinguished Lecture in Greek and Byzantine Art Sun/Sep 30, 2:00, Gartner Auditorium, Antony Raubitschek, AS 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.


Kihlbey Symposium Thu/Fri, Sep 27-28, 9:00-5:00. Inspired by Rodin’s Thinker, the museum hosts interdisciplinary conversations about how we interpret immortality and what it means to our communities through works of art. Keynote address by artist Jim Hodges on Thursday. Three panels of scholars, artists, conservators, and curators, as well as a series of concurrent gallery workshops, on Friday. Register online at engage.clevelandart.org or through the ticket center. In partnership with the Case Western Reserve University Department of Art History and the Baker-Nord Center for the Humanities

The Cleveland Symposium Oct 16, 9:00-5:00. The CWRU-CMA Joint Graduate Program in Art History and Museum Studies presents its 44th annual graduate symposium, Built Environments and Performances of Power, exploring topics of social performance and movement within built environments, interactions between objects and constructed spaces, and the dialogue between architecture and geography. Keynote address by John North Hopkins, assistant professor in the Department of Art History and the Institute of Fine Arts at New York University. Free and open to the public.

In Conversation: Danny Lyon and Barbara Tannenbaum Wed/Sep 5, 6:30. In 1966 Danny Lyon moved to New York and began photographing two historic neighborhoods about to be razed in the name of urban renewal. Join the famed artist and filmmaker as he discusses what motivated him to create the visual essay The Destruction of Lower Manhattan (on view in gallery 230); he also provides insight into his most recent work. Free; ticket required.

Sponsored in part by the Friends of Photography of the Cleveland Museum of Art


Made possible by The Fan and Werner Rupp Contemporary Art Fund


Sponsored by the Robert B. Irwin Family Chair in Memory of Lawrence R. Irwin Endowment

Divine, Desirable, Deadly: The Middle Ages through Objects Wed/Dec 6, 6:00. Silvia Gertsman, specialist in art history, and Barbara H. Rosenwein, specialist in history, deliver a lecture based on their new book, The Middle Ages in 50 Objects. Drawn from the CMA’s extraordinary collection, the objects illuminate a broad chronology and geography. Book signing takes place after the lecture and during the reception. Free; no registration required.

Sponsored by the Department of History and Art, Case Western Reserve University


Sponsored by the Department of Art History and Art, Case Western Reserve University

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 79.

Made possible by the Fan and Werner Rupp Contemporary Art Fund

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Sponsored by the Department of History and Art, Case Western Reserve University
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 Marilyn 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 results: 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, Turquinia Primus Entering Roise by Jacopo de Sellaio is practically a pony parade, with horses arriving two by two. It took three attempts to accurately count The Dance of the Palm in the Streets of Florence by Giovanni Francesco Tosi; 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 Eye of the Deluge. It is the ark, after all. We but 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 Chines, a ceramic amaranth-wows 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. How many horses can you find in the museum?

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

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 and 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 4 and 21 Feast for the Eyes

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 art works, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 6 and their favorite grown-ups. 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! Supernatural games and our Mystery Quiz Show await you in the atrium. Plus, help us solve our gallery-wide art heist! A detective badge. The whole family will need to work together to figure out this surreal Expect games and puzzles to challenge anyone. Plus, it wouldn’t be Game Night without museum Twister and our giant chessboard. Free preregister through the ticket center.

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 Cook (216-707-2468 or dcook@ clevelandart.org).

Early Childhood Educator Workshop Series One Sat per quarter, 10:00–10:50. Content developed for pre-K through first grade educators, but all are welcome. Workshops are Ohio approved. For information or questions, visit cma.org for information on Stop Up to Quality. For details, contact Sally Phillips at sphilips@clevelandart.org (216-707-2481). Sign up for the series or individual workshops. Register at 216-421-7350. $25 per workshop.

Oct 15 The Art of Storytelling Jan 26 Experiments in Art Apr 6 How Artists See the World

Educator Open House Wed Sep 20, 4:00–5:30. Be the first to experience the new Conner 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 Hegel Epley (216-707-6881 or hepley@ 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 Cook (216-707-2468 or dcook@clevelandart.org).

For Exhibitions:

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. Graebner Fine Art Rochester, MO
Lesuneh Fine Art Cleveland, OH
Mary Ryan Gallery New York, NY
Stoney Road Press Dublin, Ireland
Tamarind Institute Albuquerque, NM
The Veme Collection Cleveland, OH
Wingate Studio Hindale, NH

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. Fourteen dealers exhibit and sell fine prints and drawings, from old master to contemporary, for collectors at all levels.

OPENING NIGHT BENEFIT PREVIEW
Thu Oct 16, 6:00–9:00 Benefit Preview Party $100 ($25 after Oct 1)
Be the first to view and acquire outstanding works. Enjoy a cocktail reception with cash bar.
For more information or to make a reservation, call 216-707-6862 or visit en_take@clevelandart.org.
Enter promo code FPF2018.
FINE PRINT FAIR Fri-Sun Oct 12–14 Free admission
Friday 10:00–6:00 Saturday 10:00–5:00 Sunday: 10:00–5:00
The Fine Print Fair offers an opportunity to begin building a print collection, augment an existing collection, and learn about works on paper.
ACTIVITIES Fri-Sun
Hourly door prizes, educational tours, and activities, including printmaking demonstrations by local universities.
Information on paper conserva-
tion presented by the Inter-
museum Conservation Association.
printclubcleveland.org

The Arts of Asia

Shan Fan and Yi-Ho Heine at work in the Jane and Simon K. C. Li Center for Chinese Painting Conservation. In our last issue, the image appeared without a caption.
Open Studio
Every Sun, 1:00–4:00. All ages. Join us for drop-in art making in our Mute 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.

My Very First Art Class
For young children and their favorite grown-ups! New topics each class.
Adult/child pair $80, CMA family members $72.
Four Fri/Sep 7-20, 10:00–10:45 (ages 1½–2½)
Four Fri/Sep 7-20, 11:15–12:00 (ages 2½–4½)
Four Sat/Sep 8-29, 10:00–10:45 (ages 2–4)
Four Fri/Oct 5-26, 10:00–10:45 (ages 1½–2½)
Four Fri/Oct 5-26, 11:15–12:00 (ages 2½–4½)
Four Sat/Oct 6-27, 10:00–10:45 (ages 2–4)
Four Fri/Nov 2-16, and 30, 10:00–10:45 (ages 1½–2½)
Four Fri/Nov 2-16, and 30, 11:15–12:00 (ages 2½–4½)
NEW THIS FALL
Friday evening classes for ages 6–10 and 11–13
Four Fri/Sep 7-20, 6:30–8:00
Four Fri/Oct 5-26, 6:30–8:00

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.
Eight Sat/Sep 8–Oct 27, 10:00–12:00 or 1:30–3:30
The ABCs of Art (ages 4–5)
What’s Your Story? (ages 6–7)
Wonder-Full Creations (ages 8–10)
The Museum’s Your World (ages 11–13)
Painting Boot Camp (ages 14–17)
Fees and Registration $210, CMA members $180. Registration is first-come, first-served. Register through the ticket center at 216-421-7350. There is a $15 late fee per order beginning one week before class starts.
Friday-Night MINS
Try something new in a four-week mini-session.
Ceramics: Slump Molds and Textures Four Fri/Oct 5–26 or Nov 2-16, and 30, 6:30–8:00, Multigenerational; children ages 8–13 must be accompanied by an adult. All experience levels welcome. $140. CMA members $120.
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 Be. $240, CMA members $210.
WEDNESDAYS
Drawing in the Galleries Eight, Wed/Sep 12-Oct 31, 10:00–12:00. Instructor: Susan Gray Be. $245, CMA members $215.
Workshop Wednesday: Encyclopedia Oct 24, 6:00–8:30. Instructor: Michelle Marschall. $50, CMA members $40.
Workshop Wednesday: Pictorialist Smartphone Photography Nov 4 or 28, 6:00–8:30; Instructor: Deb Felter. $50, CMA members $40.
THURSDAYS
Drawing the Figure Eight Thu/Sep 13–Nov 1, 10:00–12:00. Instructor: Susan Gray Be. $265, CMA members $235.
Watercolor for Beginners Eight Thu/Sep 13–Nov 1, 10:00–12:00. Instructor: Jesse Rhinehart. $240, CMA members $210.
Abstract Painting Eight Thu/Sep 13–Nov 1, 10:00–12:00. Instructor: JoAnn Renz. $240, CMA members $210.
Watercolor Eight, Thu/Sep 13–Nov 1, 10:00–12:00. Instructor: Susan Gray Be. $245, CMA members $215.
FRIDAYS
Composition in Oil Eight Fri/Sep 7-Oct 26, 10:00–12:00 or 6:00–8:00, Instructor: Susan Gray Be. $240, CMA members $210.
SATURDAYS
Drawing the Figure Eight Sat/Sep 8–Oct 27, 10:00–12:00. Instructor: Susan Gray Be. $265, CMA members $235.
Painting the Figure Eight Sat/Sep 8–Oct 27, 10:00–12:00. Instructor: Susan Gray Be. $265, CMA members $235.
Community Arts
Enjoy Community Arts artists and performers at events. For dates 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. $30 non-refundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or commartinfo@ clevelandart.org.
Chalk Festival Sat-Sat/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, $10 each; small square and 12-color box of chalk, $10 each. Drop-in registration. Large groups are requested to pre-register. For more information, call 216-707-2483 or email commartinfo@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/B.
Advanced Chalk Workshop (teens/adolescents) Wed/Aug 22, 29, and Sep 5, 12, 6:00–8:00, $35/person. Fee includes all workshops and materials, and reserves chalk and a square for the festival. Classroom B/C.
*Pre-registration required; drop-in welcome. Call 216-707-2483 or email commartinfo@clevelandart.org.

Sponsored by
2018 September/October 24 www.clevelandart.org 25
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 Howe Iron Works and admired the Cleveland company’s metalwork, while Joyce had written her master’s thesis on Gyp Gowan, founder of the Gowan 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.”

Jay Cieczki: Passionate about Dutch Art

Jay Cieczki is a radiation oncológist 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 Cieczki describes a painting by his favorite artist, Adriaen Courte, on view in gallery 213: “In the small painting *Gooseberries on a Table*, Courte 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 steadily white thorns.”

Cieczki 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. Cieczki, 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.”

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 CMA’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.

Stephen Dull: Coming Home to the CMA

Little more than 40 years ago 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 semi-retired, 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 Lenzmeier, deputy director and chief curator. She began the event with a presentation highlighting several key pieces in the exhibition, followed by Ugochukwu-Smooth Nwewi, 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.

Kusama 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 Thurnig, curator of contemporary art.

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 Art Lens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Mr. William H. Goff
- Mr. and Mrs. Richard C. Gridley

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

Looking into Infinity Mirrored Room—Love Forever

The Obliteration Room provided a unique perspective for Mark and Larry Einstein.

Linda 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 Vagelos Kunstmuseum at the organizing institution, Hirshhorn Museum and Sculpture Garden.

Sponsored by CHRISTIE'S

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.

Emily Leider, CMA associate curator of contemporary art; Mika Yoshitake, exhibition curator, Hirshhorn Museum and Sculpture Garden; Michelle Schubelnik, CMA trustee; and Reto Thöring, CMA curator of contemporary art

CMA trustee Ellen Mason and Dave Eisenhour

Mona and Taha Alhaji in The Streets of Millions of Light Years Away

Reto Thöring with CMA trustees Helen Forbes Fields and Donald Fields

Amy and Armand Boulin in The Obliteration Room

John and Linda Oelje
New outside the Galleries

COVER

Installation view of
Dots Obsession—Love
Transformed into Dots
Yayoi Kusama (Japanese, b. 1929). Mixed-media
installation. Courtesy of
Ota Fine Arts, Tokyo;
Victoria Miro, London; David Zwirner, New York. © Yayoi
Kusama. Photo: David Brichford

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.

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