Exhibitions What’s now on view.

Mind of the Master Emily Peters writes about Michelangelo’s drawings.

Master/Apprentice The master has continued to inspire.

Patrons from Dumbarton Oaks Guest author Elizabeth Bolman discusses a significant loan.

Liu Wei in Cleveland Emily Liebert introduces a monumental cityscape.

Facing the Ancestors A Chinese painting undergoes conservation.

Fretwork The string ensemble hails the time of Michelangelo and helps kick off the fall music season.

Education A vibrant fall lineup awaits.

International Cleveland Community Day A daylong festival celebrating the city’s diverse cultural heritage.

Film The late, great Iranian filmmaker Abbas Kiarostami blends fiction and documentary in his Koker Trilogy.

Philanthropy Supporters, news, and events.

New in the Galleries Now on view in the contemporary galleries.

FROM THE DIRECTOR

Dear Members,

Another busy fall season has arrived, and here at the CMA there is something for everyone. One might start by catching a few of the exhibitions that opened over the summer and will close before you know it: Medieval Monsters, a show featuring illuminated manuscripts from the Morgan Library & Museum in New York, the exhibitions Cal Guo-Qiang: Cuyahoga River Lightning and Water: Edward Huppmgy, each of which commemorates the 1969 fire on the Cuyahoga River; Lasting Impressions, celebrating 100 years of the Print Club of Cleveland; and Emeka Ogboh’s immersive installation Anda: The Gathering Place in the Aminos Family atrium.

Our program schedule for the fall brings such perennial favorites as the Chalk Festival, the Dr. John and Helen Collins Lecture, and the Fine Print Fair, while Cleveland International Community Day will take place October 6.

The museum’s next major exhibition, opening September 29, offers a real treat. Michelangelo: Mind of the Master brings together more than two dozen of the artist’s finest drawings, spanning his long career and his most famous works. Most of the drawings in the show come from the Teylers Museum in Haarlem, the Netherlands, and this exhibition is the first time that many are on view in the United States. As the title suggests, drawings such as these provide an exceptionally intimate glimpse of the artist’s mind and hand at work. Michelangelo lived to the age of 88 and must have produced thousands of drawings, but he also tried to burn his working sketches, making the stellar examples that remain all the more remarkable. A companion exhibition, Master/Apprentice, shows how artists ever since Michelangelo have continued to emulate his example, whether copying or seeking inspiration from his works.

Our colleague Elizabeth Bolman from Case Western Reserve University writes about the loan from Dumbarton Oaks of a set of exquisite silver patens, on view now in gallery 106A. Emily Liebert celebrates a large contemporary painting by Lin Wei that the museum has acquired thanks to a generous gift from Richard and Michelle Shan Jescheinig. Curator Clarissa von Spee and conservator Hsiao Yi-Hsia write about the recent conservation of an ambitious Chinese multiple portrait painting. An exhibition of Tiffany lamps opens October 20; look out for the next issue for Stephen Harrison’s article about Tiffany in Bloom, which takes as its starting point the magnificent bouquet of a local collector.

And there’s much, much more. Please join us soon!

Sincerely,

William M. Griswold
Director

Emeka Ogboh pauses during the installation of his unique soundscape piece Anda: The Gathering Place.
EXHIBITIONS

Michelangelo: Mind of the Master
September 22, 2019–January 5, 2020, Kelvin and Eleanor Smith Foundation Exhibition Hall. Spanning Michelangelo’s career and major projects, a group of rarely seen drawings shows how the Italian Renaissance artist conceived the figures that appear in his finished works, including the Sistine Chapel ceiling and Last Judgment fresco.
Organized by the Getty Villa in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum
This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.
Major Sponsors
Jodi and Chace Anderson
Sam J. Friedler Foundation Bill and Joyce Littler
Supporting Sponsors
In honor of Helen H. DeGraff
Stephen Dau
David A. Dow and Claudia C. Woods
Dr. and Mrs. Gilda Peterson
Dr. Linda H. Sandblad and Dr. Ronald S. Helip
Anne K. Well
Media Sponsor
LAPA

Michelangelo: Mind of the Master
September 22, 2019–January 5, 2020, Kelvin and Eleanor Smith Foundation Exhibition Hall.

EXHIBITION
Michelangelo: Mind of the Master
September 22, 2019–January 5, 2020
Kelvin and Eleanor Smith Foundation Exhibition Hall

SEE IT BEFORE THE CROWDS
Member Preview Days
Fri and Sat/Sun 20 and 21

“...the world has many kings, but only Michelangelo,” wrote poet Pietro Aurelio in a letter to the artist in 1537. No stranger to praise, the sculptor, painter, and architect Michelangelo Buonarroti gained widespread fame over the course of his 88 years, a lifespan that encompassed the height of the Italian Renaissance—a moment ripe for such a talented individual to flourish. Championed by patrons including the Medici banking family in Florence and a succession of popes in Rome, Michelangelo created works that still astound us today, from the Sistine Chapel ceiling frescoes and the marble sculpture of David to the design for the dome of St. Peter’s Basilica.

Michelangelo: Mind of the Master brings together 28 drawings spanning his career and his most famous works. Giorgio Vasari’s 1568 biography of the artist recognized drawing as a key component of Michelangelo’s “perfection” in every art, and indeed, drawing permeates his planning for commissions, whether for fresco, sculpture, or architecture.

The working studies and sketches in the exhibition, most of which cover both sides of the paper, provide a front-row seat to Michelangelo’s remarkable capacity for invention, but they also reveal the prolonged and sustained labor that fueled his work. Once key treasures in the collection of Queen Christina of Sweden (1626–1689), 25 of these drawings travel to Cleveland from the Queen Christina Museum in Haurien, the Netherlands, marking the first time these works are on view together in the United States.

A Lasting Impression: Gifts of the Print Club of Cleveland Through Sep 22, James and Hannah Bartlett Prints and Drawings Gallery (1907). A selection of significant prints generously donated to the museum by the club over the past 100 years.

Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany
Oct 20, 2019–Jun 14, 2020, Julia and Larry Pollock Focus Gallery (2003). This exhibition showcases Louis Comfort Tiffany’s iconic stained glass lamps and other Art Nouveau credentials recently received from the estate of a distinguished Cleveland collector.

Study of the back and left arm of a male nude for the tomb of Giacomo de’ Medici, 1529–34. Black chalk, 19.2 x 25.7 cm

More than two decades later, Michelangelo painted the Last Judgment (1536–41) on the altar wall fresco of the Sistine Chapel for Pope Clement VII. He used black chalk to plan the many figures, such as Saint Lawrence, who perches across a cloud beneath Christ in the final fresco. The drawing for the figure (see the cover of this issue) displays the combination of accomplishment and economy achieved by Michelangelo at this stage of his career, with an emphasis on the outline and the density of the figure through muscles and form. He sketched the head on the lower left of the sheet with just enough information to convey exactly what he needed to depict the figure in paint.

Michelangelo’s drawings for sculptural projects represent a different preparatory approach. To plan for the tomb of Giuliano de’ Medici (1500–31), he made many drawings for the recling marble figure of Day atop the tomb. On view in the exhibition are four double-sided studies for the figure made from a poses model. Michelangelo isolated the most complicated joints of the body, such as the shoulder and elbow (see p. 3), carefully planning their three-dimensional modeling in a piece-by-piece approach. He meticulously studied even these parts of the figure that would not necessarily be seen.

The works in the exhibition survive despite Michelangelo’s several campaigns to burn his drawings for fear that others would steal his ideas. Only around 60 drawings—out of what must have been many thousands—have survived the ravages of fire and time. Don’t miss this once-in-a-lifetime opportunity to experience the mind and hand of this legendary artist at work. ⚡

Among these sheets are two that Michelangelo made to prepare for the enormous Battle of Cascina (1501–4), a fresco commission for one wall of the grand hall within the Piazza della Signoria in Florence. The fresco was never completed, but Michelangelo’s planned composition was well known among Renaissance artists through his drawings. In one of the few surviving studies for the project, he used a pencil and chalk black chalk to sketch the strong outlines of a nude male figure striking forward while twisting in space (left). Combining his knowledge of ancient sculpture with that of human anatomy, he made a new type of human figure: heroic in form, monumental in scale, and active in pose. Such groundbreaking ideas about the expressive potential of the human body, displayed to his contemporaries, a shocking bravado.

Just a few years later, Michelangelo was in Rome to paint the ceiling of the Sistine Chapel (1508–12) for Pope Julius II. He used red chalk, a densely pigmented medium, to plan for many of the more than 300 figures across the fresco. The five double-sided drawings for this project displayed in the exhibition reveal his focus on the monumental figure as seen from below. Strong outlines, precise rendering of dramatic light and shadow, and exploration of gesture—reaching, twisting, and extending—characterize these studies, including that of an athletic male nude to adorn the space between two narrative scenes (above). Never one to waste paper, on the back he drew God the Father’s arm as it reaches toward Adam for the Creation of Adam scene, just one of many sketches across the sheet (right).
Master/Apprentice

During the Renaissance and beyond, every artist wanted to be Michelangelo

If the museum’s special exhibition of drawings by Italian Renaissance sculptor, painter, and architect Michelangelo Buonarroti leaves you craving more, you’ll enjoy this companion show exploring that master’s impact on the history and practice of art. Master/Apprentice: Imitation and Inspiration in the Renaissance surveys, through almost 50 works from the CMA’s collection, the enthusiasm with which Michelangelo’s creations have been copied, imitated, and continually reborn since the 1500s.

Word of Michelangelo’s genius and ambition spread early in the 1500s, when his sculpted Daniel was unveiled in Florence (1504), his Sistine Chapel ceiling frescoes were completed in Rome (1512), and the first reproductions of his works were made as engravings. In The Climbers engraving, made just six years after Michelangelo’s 1504 commission to paint the monumental Battle of Cascina fresco in Florence’s city hall, engraver Marcantonio Raimondi quoted three figures directly from the left side of the composition. The print demonstrated Marcantonio’s superior ability in accurately rendering Michelangelo’s heroic male figures.

Michelangelo’s keenly observed human figures made from live nude models also shaped the very idea of life drawing. Among several of such drawings in the exhibition, a work by sculptor Baccio Bandinelli reveals his dependence on Michelangelo’s famed nude figures on the Sistine Chapel ceiling. Like Michelangelo, Bandinelli brought to drawing a knowledge of ancient Greek and Roman sculpture, creating fine lines and shading with red chalk to imitate the appearance of sculpted stone.

Michelangelo’s attention to human anatomy so greatly influenced his contemporaries that the practice of dissection became a regular part of artistic training in Florence around 1530. Several drawings in the exhibition attest to the widespread study of anatomy, including one attributed to Bartolomeo da Castello that portrays a human torso stripped of its skin. Such studies, although they may seem macabre today, were intended to assist the artist in perfecting the human form, with Michelangelo’s nudes considered the ultimate model for imitation.

Even in the 1600s, French sculptor Auguste Rodin, among many other artists, turned to Michelangelo’s Sistine Chapel ceiling for inspiration. The twisting tautons on Rodin’s sculpted pedestal base were inspired by Michelangelo’s painted male nudes on the ceiling. Rodin did not copy the poses directly but captured the energy and movement of the nudes in innovative three-dimensional forms. Master/Apprentice is the result of a graduate seminar in the CMA-CWRU Joint Program taught by Erin Benay and myself. The eight students in the seminar performed research and wrote labels for the works in the exhibition.

Master sponsor

Titanus, Support for a Vase 1577. Figure modeled by Augusta Rodin (French, 1840–1917), probably designed by Albert-Ernest Carrier-Belleuse (French, 1824–1887), Francis Gauzel-earthenware, overall: 37.5 x 38.1 x 38.1 cm Leonard C. Hanna, Jr. Fund, 1999.71

The Climbers (Three Figures from Michelangelo’s Battle of Cascina) 1510. Marcantonio Raimondi (Italian, 1479/1521-1570/74), after Michelangelo Buonarroti (Italian, 1475–1564), engraving, 28.6 x 22.9 cm Gift of the Pratt Club of Cleveland, 1822.142

Study of a Flayed Torso 1554. Bartolommeo da Avann (Italian, d. 1578). Pen and brown ink and brown wash over black chalk, 40.5 x 27.6 cm, E. E. Holden Fund, 1925.264

Sainted Male Nude c. 1516-20. Baccio Bandinelli (Italian, 1492-1557). Red chalk over faint traces of black chalk, 40 x 22.7 cm John L. Severance Fund, 1989.6
Cleveland’s celebrated textile icon of the Virgin is part of a major exhibition at Dumbarton Oaks in Washington, D.C. In exchange, Dumbarton Oaks has lent the CMA two extraordinary early Christian liturgical vessels, now on view in gallery 106A.

The rite called the Eucharist (literally, “giving thanks”) reenacts the Last Supper, at which, according to the New Testament, Christ told his followers that the bread and wine at the table were his body and blood. During this ceremony, priests use special plates called patens to hold the bread and chalices for the wine. The faithful believe that by consuming this heavenly food, they assimilate to Christ and thus have the potential for salvation from death.

These two patens represent the finest surviving liturgical plates from the early Byzantine period (c. 300–726). Both were found in large hoards of liturgical vessels, known as the Sion and Riha Treasures, in Turkey and in Syria, respectively. During periods of unrest, their owners buried the objects but were unable to return and retrieve them. Dumbarton Oaks has numerous silver objects from the Sion Treasure, as well as a chalice and a pan from the Riha Treasure. Christians gave patens and other vessels to churches and often had inscriptions added around the rims recording their pious donations. The offering of such a special ritual vessel was believed to help the donor at the Last Judgment.

The larger paten, from the Sion Treasure, is an exceptionally curious, expensive object. Its size alone conveys its status, and its weight testifies to its value. Along with several other pieces in this treasure, the paten references the bishop Eutychianos, who is otherwise unattested in the historical record. The niello inscription around the rim translates from Greek as, “This was presented in the time of our most holy and most blessed bishop, Eutychianos.” Niello comprises a powdered metal mixed with sulfur that is put into incised designs. When heated, the mixture melts and creates a black surface, which can be polished to a sheen.

In the center of this elaborately decorated, gilded-silver paten is a Christogram, which combines the first two letters of Christ’s name in Greek, chi (Χ) and rho (Ρ). The Chi-Rho was a common early Christian symbol, used interchangeably with a cross, to represent Christ. The four lavishly ornamented rings around the paten’s rim contrast with the spare elegance of this symbol.

The layers of narrative in this image go both backward in time to the Last Supper and forward to the celebration of the Eucharist in the present.

The ring of grape leaves refers to the wine served during the Eucharist, and the border features the repoussé technique, in which the back of a surface is delicately hammered to create raised shapes on the front.

The Riha paten weighs considerably less and was presumably not as expensive a gift as the Sion paten, but it is still exceptional. The Greek inscription reads, “For the repose [of the soul] of Sergia, [daughter] of John, and of Theodotus, and [for] the salvation of Neokles and Nommo and their children.” This paten has a wonderful representation of the Last Supper, in which Christ is depicted twice offering bread and wine to his 12 apostles.

The layers of narrative in this image go both backward in time to the Last Supper and forward to the celebration of the Eucharist in the present. They connect the apostles with Christians in church consuming the Eucharist and represent the belief that priests making the offering stand in for Christ. Like the Sion paten, the Riha paten is made of gilded silver, shaped with the repoussé technique, and inscribed in niello.

These two rare, distinctive patens evoke a much larger, multisensory ritual environment in which silver and gold plate shimmered in the sun and lamplight, incense wafted throughout the church, sacred images covered the priest’s robe, and mosaics and paintings adorned the walls. People not only saw a reflection of heaven around them, they also smelled, touched, and tasted it when consuming the Eucharist. 😊
Liu Wei in Cleveland

A collaborative exhibition with moCa brings the contemporary artist’s work to town

This fall the CMA presents *Liu Wei*, a collaborative exhibition with the Museum of Contemporary Art (moCa) Cleveland. This is the first solo US museum exhibition devoted to internationally renowned artist Liu Wei. Works will be displayed concurrently at both institutions, offering an expansive view of the artist’s diverse practice.

Liu Wei was born in Beijing in 1972 as the Cultural Revolution was coming to an end. Liu and his family migrated throughout China during his youth because his parents, both physicians, were often assigned to new hospitals and clinics. Part of a generation of artists whose careers emerged during a period of rapid urbanization, he explores the social and political complexities of modern Chinese society. Using a range of media, including photography, painting, sculpture, and installation, he frequently integrates architectural forms into his work to reference his physical surroundings. Presenting the city as a vital force, Liu’s work poses questions related to the speed of modern life that undergirds urban growth. This perspective is distilled in works on view at the CMA.

The CMA’s presentation centers on *Panorama No. 2* (2015–16), generously given to the museum by Richard and Michelle Shan Jeschkeing. Conjurings the seemingly infinite skylines of megacities, this monumental diptych exemplifies a technical shift that Liu introduced into his work in 2010, when he began using computer software to generate patterns of pixels that are converted onto canvas and then filled with color. While *Panorama No. 2* refers to the artist’s architectural surroundings, because of the computer-driven patterning the imagery is not entirely representative, shifting between figuration and abstraction.

The imagery in *Panorama No. 2* comes off the wall into real spaces through *Love It, Bite It No. 3* (2014), a series of large-scale representations of architectural monuments made from animal edibles, primarily rawhide dog chews. In a witty contradiction, both the suggested power and the iconic status of the buildings are undermined through their sculptural material, which lends them a sense of fragility—and the potential for instant destruction at the whim of an animal. The work exemplifies Liu’s ongoing interest in exploring modernity through reverence and skepticism.

The subject of solo exhibitions at numerous international venues, Liu has also participated in several global biennials and significant contemporary art surveys, including most recently at the 58th Venice Biennale (2019); Fauschum Foundation, Beijing (2018); Solomon R. Guggenheim Museum, New York (2017); and Castello di Rivoli, Turin (2017). Among other accomplishments, the artist was nominated for the 2011 Credit Suisse Today Art Award and received the Chinese Contemporary Art Award for Best Artist in 2008.

*Panorama No. 2* 2015–16
Liu Wei. Oil on canvas, 160 × 400 cm. Gift of Mr. Richard Jeschkeing and Mrs. Michelle Shan Jeschkeing, 2017.03. © Liu Wei

*Liu Wei* (Chinese, b. 1972)
Obiasco, wood, steel dimensions variable. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul © Liu Wei

*Love It, Bite It No. 3* 2014
Liu Wei (Chinese, b. 1972)
Obiasco, wood, steel dimensions variable. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul © Liu Wei
Facing the Ancestors
A Chinese painting undergoes conservation

A Chinese ancestor group portrait that was to be sold at a local auction house eventually found its home in the Cleveland Museum of Art’s Chinese painting collection. Thanks to the generosity of its donors, the painting is currently featured in the Clara T. Rankin Galleries of Chinese Art (20A). On view through February 8, 2020, the new installation Facing the Ancestors: Chinese Portrait and Figure Painting celebrates both the gift and the painting’s successful remounting into a Chinese-style hanging scroll. Shortly after its arrival at the museum last year, the artwork underwent treatment in the museum’s Jane and Simon K. C. Li Center for Chinese Painting Conservation.

In the standard frontal orientation of ancestor portraits, this scroll features six generations and is read from top to bottom, with men on the right and women on the left. Since husbands could have several wives, there are 13 men and 17 women accompanied by a female servant. Inscribed tablets note their rank and relation within the family; the bottom row contains the most recent generation, while the figure on the far right may have commissioned the painting. Square badges on the chests of court robes indicate a sitter’s rank as an official; wives would wear the same badge. Out of reverence, the clan’s descendants probably erased the family name on the scroll before it went on the art market. Scrolls of this type were hung over the home altar for worship during the New Year celebrations.

Previously framed under plexiglass, the painting was in poor condition and mounted in a panel format when it arrived at the museum. Executed with Chinese ink and colors on xuan paper, the work displayed creases, losses through flaking, scratches, foxing, yellowing, and accretions throughout. Inactive white mold was present in the painting’s upper right corner. Additionally, an entire bunch of flowers and the hair ornaments of the two female figures at the upper left were so poorly painted that their style did not match the original. The initial assessment led to the decision to replace the old paper linings and fills and remount the painting in the traditional Chinese hanging scroll format. After the painting’s surface was gently cleaned and washed with warm water using a goat-hair brush, the old paper linings were removed. New linings of soft, thin, toned vellum paper were applied according to traditional Chinese mounting methods.

Numerous samples of the beadwork ornaments and the cornet flower, often depicted in Chinese ancestor portraits, were painted on slips of sized paper before applying the best match to an area where the original paper and painting had been lost. Then the painting was spread on a drying board to seamlessly flatten and even out the paper linings and patches.

Retouching and inpainting areas of loss is controversial, and Western and Eastern approaches in conservation differ; the former leaves missing areas largely untouched but in a neutral tone, while the latter keeps painted areas intact and repaints them. The new method applied here is fully reversible and was developed to find a compromise between the two traditions. Senior conservator Fung Fung Zhu at the Shanghai Museum was a valuable collaborator for this undertaking.

TOP TO BOTTOM
Details from before, during, and after conservation of the women’s bead ornaments at the upper left.

Ancestor Group Portrait 1796–1820. China. Qing dynasty (1644–1911). Hanging scroll; ink and color on paper; painting: 156.2 x 96.2 cm. Gift of Joyce G. Ames in honor of her husband, B. Charles Ames, 2019.82

Clarissa von Spee
James and Donna Red Curator of Chinese Art
Hsiao Yi-Nia
Associate Conservator of Chinese Paintings
Melodic Genius
Music from the Age of Michelangelo
Wed/Oct 23, 7:30
The renowned string ensemble Fretwork performs music by the greatest composers of Michelangelo’s time.
Use your member discount
cma.org/tickets

PERFORMANCE
2019–20 Fall Series
The fall/winter concert series launches with a stunning array of artists from around the world and close to home, ranging from traditions far and wide to ideas old and new. In addition to upcoming performances by Fretwork and the Zohn Collective with La Coperacha puppet company from Mexico, we present traditional Iraqi raqsams by Hamid Al-Saadi, classical Indian music by Zakir Hussain, and contemporary African music by Fasoumata Diawara. The museum’s esteemed string series continues our partnership with the Cleveland Foundation’s Creative Fusion program, this year presenting world premieres by Aya Nishina (Japan), Aleksandra Vrebalev (Serbia), and Luciano Chesca (Sardinia). Organists Pierre Queval and Nicole Keller perform on the McMyer Memorial Organ in Gartner Auditorium; Sarah Davachi, Dax Lizzy, and Mak Grgic perform at Transformer Station; and the spotlight turns to local artists in our monthly 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, plus two appearances by Apollo’s Fire. More information and tickets at cma.org/performingarts.

Unless noted, performances take place in Gartner Auditorium.

Fretwork Presents “Music from the Age of Michelangelo” Wed/Oct 23, 7:30
This year Fretwork, the world’s leading consort of viols, celebrates 30 years of performing music old and new, and they’ll perform for us a program inspired by the exhibition Michelangelo: Mind of the Master. In 1501 (Michelangelo was born in 1475) Ottaviano Petrucci published the Harmonia Musicorum, or One Hundred Harmonic Pieces of Music, featuring works by all the major composers of the time; much of the program is drawn from this book. Don’t miss this illuminating concert featuring works by Mariano de Orlando, Johannes de Pilearo, Joaquín Desprez, and more. Special CMA members price $30–$40.

Chamber Music in the Galleries Wed/Oct 2, 6:00
CM Guitar Studio. 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. Free; no ticket required.

Apollo’s Fire Baroque Bistro Fri/ Sep 27, 7:00
Apollo’s Fire plays music of the Baroque and early classical periods, a six-piece ensemble plays a mix of street收到 from Renaissance to Baroque. Special CMA members price $22.

Sarah Davachi Sun/Oct 6, 7:30
Transformer Station, 1460 W. 29th St. Performer Sarah Davachi (b. 1987, Canada) employs extended durations and simple harmonic structures to emphasize subtle variations in overtone complexity, temperament and intonation, and natural resonances. Her sound is informed by minimalist tenets of the 1960s and 1970s as well as by baroque leanings toward slow-moving, chorale suspensions. Special CMA members price $22.

Zohn Collective with Mexican Puppet Company La Coperacha Fri/Oct 18, 7:30
Over its 39 years of existence, the puppet company La Coperacha has established itself as one of the most relevant and groundbreaking cultural institutions in Mexico. This evening-length concert brings together two literary-based contemporary musical works dramatized through puppetry, Comala, by Ricardo Zohn-Muldoon and based on Pedro Páramo by Mexican author Juan Rufio, was a finalist for the Pulitzer Prize in music in 2011. Also on the program is a new work composed especially for this project by Daniel Pesco. The Zohn Collective features Tony Arnold, soprano; Zach Finkelstein, tenor; Tim Weiss, conductor; theatrical puppets by La Coperacha (Guadalajara); staging by Antonio Camacho. Special CMA members price $22.

MIX
MIX is an after-hours party in the Ames Family Atrium with a different art-inspired theme each month. Featuring music, gallery experiences, performances, art activities, and a cash bar. MIX is for audiences 18 and over. $10, $15 at the door. CMA members free.

MIX: Recorded Fri/Sep 6, 6:00
Join us as we blend art and technology. Groove to electronic and house sessions by DJ Mimo and visit the new ArtLenses Exhibition to experiment with games that invite you to consider what art can be. An artist-designed scavenger hunt in the galleries offers rewards for considering connections across time and space.

MIX: Anatomy Fri/Oct 4, 6:00
It’s often said that if you can draw the human figure, then you can draw anything. When it came to the human body, Italian Renaissance artist Michelangelo loved sketching and positioning figures. Be inspired by his works on view in Mind of the Master and watch artist sketch models and objects in the permanent collection galleries. Featuring DJ Mix and more.
EDUCATION

The Collis Lecture
Bronze ornament from a chariot pole (detail), AD 1–200. Roman, Imperial, bronze, silver, copper, 18.3 x 17.9 x 10.7 cm. The Metropolitan Museum of Art, New York. Found Flatey, 1858, 1875

Talks and Tours
Tours are free; meet at the information desk in the Ames Family Atrium unless noted.
Guided Tours daily: Additional tour offered at 1:00 on Tuesday and Friday. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. Visit cma.org/Guided-tours for topics.

American Sign Language
Gallery Talks Sat, Sep 28 and Oct 19, 1:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

Exhibition Tours
Medieval Monsters Tours through Sep 29, Wed and Sat at 3:00. Limit 25. Tour ticket required.

Exhibition Tours
Michelangelo Oct 1–Dec 15, Wed and Thu at 11:00, Sat and Sun at 2:00. Limit 25. Ticket required.

CMA Outdoors
Wed/Sept 4 and 18, 10:00. Explore the green space around the museum. In these docent-guided experiences, encounter sculpture, various terrain, landscaped elements, and water to delight the senses and stimulate conversation. In the event of rain, tours will be canceled, but brochures for self-guided walks will be available.

Panel Discussion: Art: Short for Articulation—From 19th-Century Techniques to the Smart Phone, Photography as Creative Expression
Sat, Sep 21, 2000. Rectangular Hall, Column & Stripa and Cleveland Photo Fest present an interactive panel discussion about the historical and contemporary impact of the creative photograph on modern culture. Panelists include Herb Aschoffman Jr., Donald Black, Unni Krishnan Paplikka, and Linda Butler. Moderated by Ben Hauser.

The Dr. John and Helen Collis Lecture
Dangerous Beauty: Medusa in Classical Art
Sun, Sep 29, 2000. Gardiner Auditorium. Mikio Haruki, associate curator of Greek and Roman art at the Metropolitan Museum of Art, discusses a selection of works drawn primarily from the Met’s collection. Dating from the late sixth century BC to the 20th century, they range from ancient Greek and Roman armor, drinking cups, and funerary urns to neoclassical cameos and contemporary fashion, including the earliest portrayals of Medusa in Greek art. Free; ticket required.

Michelangelo’s Figures, Turned and Toned
Oct 12, 2000. Gardiner Auditorium. Michelangelo made an extraordinary number of figure studies throughout his career, from the soldiers in the battle of Cascina to the sibyls on the Sistine Chapel ceiling and the damned in the Last Judgment. Cammy Brothers, associate professor of visual studies at Northeastern University, considers how the artist used drawing to create so many figures, what they shared, and how his approach compared to that of contemporaries such as Leonardo da Vinci and Raphael. Free; ticket required.

Join in
Mindfulness at the Museum
Yoga & Meditation
Second Sat of every month, Yoga 10:30, Ames Family Atrium; Meditation 12:00, Nami P. and Joseph P. Kilday Hall (244). Free. No registration required.

Discovery Course: Visions of Heaven/Visions of Hell
Fri, Oct 25, 7:00–9:30. In time for Halloween, explore the permanent collection for images of angels, demons, and otherworldly creatures on a tour led by Rev. James M. Daprile. Limit 20. $20, CMA members $15. For those who would like an opportunity to socialize, join us for a special after-tour reception at the bar in Provenance after the tour. $12 per cocktail.

International Cleveland Community Day
Sun, Oct 6, 11:00–4:30, Ames Family Atrium. Join our daylong festival celebrating Cleveland’s diverse heritage. FREE.

For Teachers
Now Accepting Applications for the 2019–20 Teen Summit High school teachers are invited to apply to Teen Summit, a field-trip program during which students learn about professional environments by experiencing real-world situations in a space where it’s safe to experiment, make mistakes, and grow. Using a world-class institution as a classroom, students develop problem-solving skills through teamwork. Find out more at cma.org/teacher.
You Ask, We Answer

Questions about knights are usually sparked by objects in the Jack, Joseph, and Morton Mandel Armor Court. Be sure, however, to visit the Leigh and Mary Carter Gallery (204) of Colonial American art, asked, “What does the knight on horseback signify in the portrait of George III by Benjamin West?”

American artist Benjamin West spent most of his career in England as the official painter to George III (1738–1820). In 1763 he depicted the king wearing armor and an ermine cape, with a telescope in hand, British naval ships sail in the background. The portrait celebrates the strength and leadership of the king, whose reputation was tarnished after the American Revolutionary War.

A keen eye reveals that beneath his cape is a small knight on horseback, hanging from a blue sash. This hedge of the Order of the Garter, called the Great George, portrays Saint George the martyr slaying a dragon. This chivalric order is the highest in the British honors system, which recognizes bravery, service, and faithfulness to the monarchy.

The king wears on his chest the star of the Garter, depicting the heraldic cross of Saint George surrounded by eight points. The star and the Great George still feature on the uniforms of present-day British royals. On the insignia sewn to the velvet cape, the order’s motto “Honi soit qui mal y pense” translates from Middle French to “Shame on him who thinks ill of it.”

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

Workshop Wednesday: Exploring Natural Pigments andDyes (all levels) Wed/Nov 13, 6:00–8:30. Instructor: Maggie Lathem. $60. CMA members $40.

Workshop Wednesday: Feel the Pose! Gesture Drawing & Yoga (all levels) Wed/Dec 11, 6:00–8:30. Instructor: Susan Gray Ba. $50. CMA members $40.

Fridays

Fridays-Night-Mini: Creatively Drawing the Collection (all levels) Four Fri/Sept 6–27, 6:00–8:00. Instructor: Revad Verba. $140. CMA members $210. Composition in Oil (all levels) Fri/Fri Oct 4–22, 10:00–12:00. Instructor: Susan Gray Ba. $240. CMA members $320.

See Friday-Night-Mini for four-week All-Ages workshops. Adults without children are welcome to attend all-ages workshops.

SATURDAYS

All-Day-Workshop: Medieval Monsters and Creative Drawing (all levels) Sat/Sept 28, 10:00–4:00. $100. CMA members $65.

Drawing in the Galleries (all levels) Eight Sat/Fri Oct 28, 10:00–12:00. Instructor: Susan Gray Ba. $240. CMA members $320. Includes model fee for one session.

Hartley Block Printing (all levels) Wed/Nov 20, 6:00–8:30. Instructor: Michelle Marschel. $50. CMA members $40. Monoprinting (all levels) Wed/Nov 25, 6:00–8:30. Instructor: Julie Schabot. $50. CMA members $40.

Linocut Block Printing (all levels) Wed/Nov 20, 6:00–8:30. Instructor: Michelle Marschel. $50. CMA members $40. Registration open at cma.org/ learn or call 216-421-7350. Scholarships available; email FamilyYouthinfo@clevelandart.org.

Community Arts

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

Art Crew Characters based on objects in the museum’s permanent collection give the CMA a touchable presence and visibility in the community. $50 non-refundable booking fee and $15/ hour with a two-hour minimum for each character and handler. Contact Marissa Taylor at 216-707-2483 or Communityinfo@clevelandart.org.
Abbas Kiarostami’s Koker Trilogy

Fiction and documentary blend seamlessly in the Koker Trilogy, one of the major accomplishments of Iran’s late master filmmaker Abbas Kiarostami (1940–2016). Made between 1987 and 1994, the trilogy consists of three films centered around the eponymous southern Iranian village. In Where Is the Friend’s House? (1987), a Persian schoolboy walks many miles from Koker to a neighboring village to return a forgotten notebook to a classmate who will be in hot water without it. The second movie, And Life Goes On (1992), was released two years after an earthquake devastated north-west Iran, killing tens of thousands of people. This docudrama follows a Kiarostami-like film director and his young son (both played by actors) as they drive to quake-ravaged Koker on battered roads to discover the real-life fate of the two nonprofessional child actors who starred in Where Is the Friend’s House? The trilogy concludes with Through the Olive Trees (1994), which expands upon a sequence in And Life Goes On. One of the nonprofessional actors in that second film is an earnest stonemason who seeks to marry the single young woman cast as his on-screen wife. But because he is poor and illiterate, she will have nothing to do with him. Yet he persists. Kiarostami’s humanism and compassion shine through in all three films—along with his quietly radical commitment to the fourth wall-breaking possibilities of contemporary cinema.

All directed by Abbas Kiarostami, in Persian with subtitles.

Where Is the Friend’s House? Tue/Sec 24, 1:45/ Fri/Sec 27, 7:00. Recto Hall. An Iranian schoolboy walks miles to an unfamiliar village to return a notebook to a classmate who may be expelled without it. The first part of Kiarostami’s Koker Trilogy is a moving tale of compassion and moral courage enhanced by humor, suspense, and poetry. (Iran, 1987, 85 mins.)

And Life Goes On Tue/Oct 8, 1:45/ Fri/Oct 11, 7:00. A film director and his young son drive to an earthquake-ravaged village in northern Iran to learn the fate of two children who acted in an earlier movie by the filmmaker. Shot in real locations shattered by a 1980 temblor, the second part of Kiarostami’s Koker Trilogy celebrates survival and resilience. (Iran, 1992, 95 mins.)

Through the Olive Trees Tue/Oct 22, 1:45/ Fri/Oct 25, 7:00. A bricklayer starring in a movie being shot in an earthquake-ravaged Iranian village falls in love with his nonprofessional co-star, but she refuses to talk to him because of his lower station in life. The conclusion to Kiarostami’s Koker Trilogy is another tale of stamina and persistence. (Iran/ France, 1994, 103 mins.)

The Reports on Sarah and Saleem Summer 1, 3:00; Tue/Sec 3, 1:45. Directed by Maysal Alayan. An extramarital affair between an Israeli woman and a Palestinian man begins to have implications for the local security forces in this riveting psychological drama set in Jerusalem. Cleveland premiere. (Palestine/Germany/Netherlands/Mexico, 2018, subtitles, 127 mins.)

The Organizer Summer 1, 3:00; Recto Hall. Directed by Mario Monicelli. With Marcello Mastroianni and Rossella Salvatori. This Italian labor classic focuses on an itinerant organizer who protagonists a workers’ strike at a local textile factory. The movie’s honest, humane, often funny screenplay was nominated for an Academy Award. (Italy/France/Yugoslavia, 1963, subtitles, 130 mins.) Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor card-carrying union members.

The Miracle of the Little Prince Sat/Oct 13, 1:30. Tue/Oct 15, 1:45. Directed by Marjoleine Boonstra. This new documentary focuses on the people who have translated The Little Prince, Antoine de Saint-Exupéry’s beloved children’s book, from French into four of the world’s most endangered languages: Tibetan, Tamasz (North Africa), Sami (northern Finland and Scandinavia), and Nenek (El Salvador). Cleveland premiere. (Netherlands/Norway, 2018, subtitles, 89 mins.)

EXHIBITION ON SCREEN Encore

Michangelo–Love and Death Fri/Oct 26, 7:00. Sat/Oct 27, 1:45. Directed by David Billings. This recent film journeys from the print and drawing rooms of Europe through the chapels and museums of Florence, Rome, and the Vatican to explore the tempestuous life of the great Renaissance artist. (UK, 2017, approx. 90 mins.) Special admission $15. CMA members $11.

Ophelia Sun/Tue 27, 13:30/ Tue/ Oct 29, 1:45. Directed by Claire McCarthy. With Daisy Ridley, Naomi Watts, and Clive Owen. Set in medieval Denmark, this bold new film imagines the story of Hamlet from the perspective of one of the play’s female characters, the hero’s potential fiancée. “Vigorous, colorful and clever melodrama smartly rethink both the play and the character.” —Hollywood Reporter. (UK/USA, 2018, 114 mins.)

22 September/October 2019 www.clevelandart.org 23
PHILANTHROPY

The Jeschelnigs: A Panoramic Gift

The Cleveland Museum of Art is profoundly grateful to Richard and Michelle Shan Jeschelnig for their recent gift of the monumental diptych Panoramic No. 2 (2015–16) by Chinese artist Liu Wei, on view in the Mark Schwartz and Bettina Katz Photography Gallery 1330 as part of the exhibition Liu Wei, which opens October 13 (see article on page 12).

In 2016 Michelle accompanied Reto Thirling, the CMA’s former curator of contemporary art, to Beijing to visit the artist in his studio. “We were both mesmerized by his complex, large-scale paintings of cities created with computer software,” she recalls. “Their intricate geometric patterns and color symbolize a universal urban metropolis.”

Cityscapes resonate with Michelle, who lives in Cleveland with her husband and daughters, Lindsey and Elise. She travels frequently to Paris, Beijing, and Shanghai as the deputy general manager for Fives, an industrial-engineering group based in France.

A 2014 recipient of France’s Chevalier de Légion d’Honneur, Michelle serves on the CMA board of trustees. Over the past five years, she and Richard have generously sponsored the exhibitions Albert Oehlen: Woods near Ochhe, Painting the Modern Garden: Monet to Matisse, and Van Gogh: Infinity Mirrors.

“It was a great pleasure to give Panoramic No. 2 to the Cleveland Museum of Art, as the work represents my personal cultural heritage and passion for contemporary Chinese art,” she says. “We hope the painting inspires visitors to think about China’s dynamic presence as a leader in global art.”
Fine Print Fair

Celebrate the 35th Fine Print Fair, the Print Club of Cleveland’s annual benefit for the museum’s Department of Prints and Drawings. Fourteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary, for collectors at all levels. Enjoy hourly door prizes, educational tours, and activities, including printmaking demonstrations by students and professors from local universities.

OPENING-NIGHT BENEFIT PREVIEW PARTY

Thu/Se 12, 6:00-9:00, Ames Family Atrium

$300 ($25 after Sep 1)

Be the first to view and acquire outstanding works, and enjoy a cocktail reception with a cash bar. Tickets are nonrefundable. For information about how to become a sponsor or to purchase tickets, call 216-701-5863 or visit engage.clevelandart.org.

FINE PRINT FAIR

Ames Family Atrium. Free admission.

Fri/Se 13, 10:00-6:00
Sat/Se 14, 10:00-5:00
Sun/Se 15, 10:00-5:00

PANEL DISCUSSION

Sun/Se 15, 2000, Gartner Auditorium. Collecting Prints. Led by Heather Lemonades, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. Free and open to the public; no ticket required.

Floral Artistry

Celebrating 30 Years of Floral Design for the Cleveland Museum of Art

Tue/Dec 3, 10:30, Gartner Auditorium

Join us in celebrating the vision of two members of the Cleveland Museum of Art’s Women’s Council, Ingrid Lieders and the late Josephine (Jo) Tabbutt, who established the Flower Fund Endowment in 1989. For three decades, the fund has supported the display of live flowers in the museum’s north lobby. Changed on a weekly basis, these arrangements have inspired museumgoers to visit the galleries and attend special events.

To mark the 30th anniversary of the Flower Fund, the Women’s Council has engaged renowned British designer Joseph Massie to present a floral demonstration at the museum. Founder of his eponymous studio, Massie had earned a record five consecutive gold medals at the RHS Chelsea Flower Show by age 25. Today, his captivating designs are seen and in demand around the world. For more information, visit josephmassie.com.

$50 regular seating, $100 patron preferred seating. Order online at engage.clevelandart.org or call the ticket center at 216-421-7350. Limit two tickets per order.

GALLERY GAME

X-Ray Insights

Find each X-ray’s match in the galleries.

Stop by the information desk in the Ames Family Atrium to check your answers.

Many artworks hold hidden treasures beneath their surface, so conservators use X-rays to better understand them. Inside sculptures may lie metal rods, mirrors, or wooden supports. Below layers of paint sometimes lurk forms covered by the artist. These buried gems are revealed through X-radiography, a nondestructive analytical tool.
New in the Galleries


COVER

Laments: Death came and he looked like... 1987. Jenny Holzer (American, b. 1950). LED sign, marble; 325.1 x 214.1 x 13.3 cm; 45.7 x 61 x 137.2 cm. Purchased with funds donated by Scott Mueller, 2019.19 © Jenny Holzer, member Artists Rights Society (ARS), New York


The CMA is proud to display Jenny Holzer’s Laments: Death came and he looked like... , a recent acquisition, and Elizabeth Murray’s Keyhole, a promised gift from Agnes Gund.

GALLERY 229C

Laments: Death came and he looked like... features a text written by Jenny Holzer from the perspective of someone who has died. Giving form to those words through flashing light in the LED sign and letters etched on the sarcophagus, Holzer integrates language and sculpture to evoke the sense of life being extinguished. This work is part of her Laments series created in response to the 1980s AIDS epidemic.

GALLERY 229A

In Keyhole, Elizabeth Murray overlaps two canvas panels to make a space between them that resembles a keyhole. The painting’s unique form exemplifies Murray’s interest in rethinking the standard traits of painting, such as the square or rectangular canvas that has long been the norm. As she created a singular style of painting, Murray also drew on iconic artists and art movements: here, the bottle form that spans the two canvas panels evokes imagery found in the work of Pablo Picasso, while the bright pink and yellow passages call to mind graffiti letters and Pop artists such as Andy Warhol.