FROM THE DIRECTOR

Dear Members,

I’d like first to thank everyone who participated in the festivities with which we celebrated the museum’s milestone anniversary on June 6 and 7. Our Centennial is a year-long celebration, however, and events will continue throughout the year, we invite you to join us, and to enjoy all the many special programs that we are planning. Next on the exhibition agenda, opening at the end of July, is Art and Stories from Mughal India, a dazzling show that takes as its starting point our recent acquisition of the spectacular Benkaim Collection of Mughal paintings and that explores the arts of India during the long period of Mughal rule. Sonya Quintanilla writes about it on page 5.

We continue to refine this magazine with an eye to offering readers a beautiful as well as useful and interesting publication, and to making the best use of our (your) resources. To that end, you will notice that the large pull-out calendar in the middle of the magazine is now printed on the same paper as the rest of the publication. This simplifies production and saves quite a bit of money. Note also that we have added a new feature to our website—site that makes magazine articles available not only as part of a downloadable PDF of the entire magazine, but also as individual articles designed to be easily read on a smartphone. See cma.org/about/magazine.

Finally, as you may have seen in the news back in May, the museum has recently filled two very important positions. First, I am pleased to announce the appointment of our own Heather Lemonedes, longtime curator of drawings, as chief curator. Second, beginning this summer, Cyra Levenson—currently curator of education and academic outreach at the Yale Center for British Art (and a graduate of Oberlin College)—will assume the senior post of director of education and academic affairs, with responsibility for the museum’s numerous and far-reaching educational efforts. I am delighted with both appointments, and I greatly look forward to an exciting future as, together, we embark upon our next hundred years.

Sincerely,
William M. Griswold
Director

Congoct with and Welcome
Heather Lemonedes (left) is promoted to chief curator and Cyra Levenson (right) joins the museum as director of education and academic affairs.

IN THIS ISSUE

Myth-Hash CWRU professor Jenifer Neils finds parallels between Rubens’s Diana painting and a famed sculpture of Hercules.

Exhibitions Short descriptions of current exhibitions.

Ten Decades of Movies John Ewing traces the history of the CMA film program.

Elegance and Intrigue Guest curator James Wehn talks French 18th-century prints and drawings.

Centennial Loans Masterworks visiting Cleveland in honor of the museum’s big birthday.

MIX Returns The biggest MIX of the year is slated for the first Friday in August.

Ohio City Stages Outdoor world music concerts on the street near Transformer Station.

Events and Programs Talks, classes, and experiences.

Gallery Game Mash-ups.

Cleveland International Piano Competition Pierre van der Westhuizen offers an overview of this year’s edition of the triennial event.
EXHIBITIONS

Art and Stories from Mughal India
July 31–October 23
Kelvin and Eleanor Smith Foundation Exhibition Hall.

The inspiration for this major exhibition on the occasion of the 100th anniversary of the Cleveland Museum of Art was the December 2013 acquisition of works from the Catherine Glynn Benkaim and Ralph Benkaim Collection of Deccan and Mughal paintings. Made between the mid-1500s and mid-1700s, when the Mughals ruled India, the Benkaim Collection paintings have brought the museum’s holdings in this celebrated genre of Indian art to the level of comprehensive and world class.

As a gift to our visitors during our centennial year, Art and Stories from Mughal India will be free to all. Also free to anyone anywhere is the innovative CMA Mughal exhibition app, in which the curator relates stories and describes paintings; the app includes hyperlinks to an illustrated audio glossary of names and terms and 100 short tweetable facts about the 100 paintings on view.

The Mughals
As seen in the art, the Mughals themselves were inherently multiethnic and multicultural, and these characteristics were indispensable for their success. Babur (1483–1530), who founded the Mughal dynasty of India in 1526, was the eldest son of the ruling family of Fergana, a principality in eastern Uzbekistan. He was of mixed Mongol and Turkic descent and traced his lineage to both Chingiz (aka Genghis) Khan (died 1227) and the Turko-Mongol conqueror Timur (died 1405).

Babur was a bibliophile, and in his extensive collection he refers to his copy of a history of Timur, which often informed his decisions and military maneuvers. Babur’s son Humayan ruled from 1530 to 1556, with a 15-year hiatus in exile spent partly at the Salavird court in Iran. Upon his reconquest of

E X H I B I T I O N

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APP
Explore the world of Mughal history, art, and literary traditions with the app developed for your smartphone, available through iTunes or Google Play. Follow the links from cma.org/mughal.

Sonya Rhie Quintanilla
George F. Brickford Curator of Indian and Southeast Asian Art

The Mughals: The flowering of the botanic and decorative arts exemplified in the Benkaim Collection paintings.

Through August 23, Arlene M. and Arthur S. Holden Tent

The Pranksters: The art of sports and shenanigans.
Through July 31, gallery

Jon Pestoni: Some Years

Revolution and the early years of the 19th century.

Through July 31, gallery

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings.

Through July 31, gallery

Converging Lines: Eva Hesse and Sol LeWitt

Through July 31, gallery

Ji Yun-Fei: Last Days of Village Wen

Through July 31, gallery

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In eight sections, the exhibition traces the story of the Mughals of India through 100 paintings drawn from the CMA collection. Four of the eight sections focus on the selection of some of the most exquisite paintings and objects. Textiles, courtly arms, garments, jades, marbler architectural elements, and porcelains—some generously lent by the Asian Art Museum of San Francisco, Brooklyn Museum, Harvard University Art Museums, and Metropolitan Museum of Art—bring to life the painted depictions of the Mughal court’s refined splendor at the height of its wealth.

Concluding the exhibition is a large dramatic gallery, painted black in keeping with depictions of the interiors of 17th-century Mughal palaces, with paintings framed in gold, hookah bowls, enamels, a rinn, hush textiles, and a shimmering millefleurs carpet. The assemblage celebrates the joy in Mughal art of the mid-1700s. The scenes predominantly take place in the women’s quarters, where the emperor Muhammad Shah (reigned 1719–48), who was largely responsible for the reinvigoration of imperial Mughal painting, grew up, sheltered by his powerful mother from the murderous intrigues that racked the court after the death of Alamgir in 1707.

The selection of paintings and the object labels have been informed by decades of research and scholarship by the six contributors formed by decades of research and scholarship by the six contributors, who saw to it that his copies of fables, adventures, and histories were accompanied by ample numbers of paintings. On view will be some of the earliest works by celebrated names, such as Basavana and Basavanta, and the culminating scene from the Hama-nama, 70 cm in height, one of few surviving pages from this massive 400-folio project in which the Mughal style became thoroughly synthesized.

The next two galleries explore the relationship between Akbar and his oldest son, Salim, who was born in 1559. At the time of his birth in 1559 was cause for great celebration. By 1600, Salim was ready to lead the empire and mutinously set up his own court where he brought paintings, artists, and manuscripts from Akbar’s palace and commissioned new works, such as the illustrated Mir’at al-quds (Mirror of Holiness), a biography of Jesus written in Persian by a Spanish Jesuit priest at the Mughal court, completed in 1602. Like the Tuti-nama (Tales of a Parrot), the Mir’at al-quds manuscript is remarkable not only for its historical importance and artistic beauty, but because it survives nearly intact, though unbound, with few missing pages. Both manuscripts, crucial for the study of Mughal painting, are kept in the collection of the Cleveland Museum of Art, and most of their folios have never before been shown.

Posthumous portrait of the Mughal emperor Muhammad Shah (r. 1722–44) holding a falcon 1764. Muhammad Rizavi Hindi (Indian, active mid-18th to early 19th century), Lucknow. Opaque watercolor, ink, and gold on paper; 14.4 x 11.2 cm. Gift, in honor of Madeline Neves Clapp, Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper, Leonard C. Hanna Jr. Fund; From the Cathedrals and Ralph Bemis Collection, 2013.347

Imperial resources were poured into the acquisition of high-quality materials for making the paintings. The story of the Mughals continues with works made for and collected by Emperor Jahangir (the name Prince Salim took after the death of Akbar in 1605), his son Shah Jahan (reigned 1628–38), and grandson Alamgir (reigned 1658–1707). This period spanning the 17th century saw the production of some of the most exquisite paintings and objects. Textiles, courtly arms, garments, jades, marbler architectural elements, and porcelains—some generously lent by the Asian Art Museum of San Francisco, Brooklyn Museum, Harvard University Art Museums, and Metropolitan Museum of Art—bring to life the painted depictions of the Mughal court’s refined splendor at the height of its wealth.

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A new exhibition looks at the role of prints and drawings in pre- and post-revolutionary France

In The Optical Viewer, an etching and engraving made by Frédéric Cazenave around 1794, Antoine Banton and his stepmother, Sibastienne-Louis Gély, look at a stack of large prints using a novelty device that reflects and magnifies the images, perhaps as a fun way to enhance their experience of depth perception. Although Sibastienne-Louis seems to pause only momentarily to turn her gaze toward us, in reality she and her stepson likely posed for the artist Louis Léopold Boilly, who painted the portrait before Cazenave reproduced it as a print. Today an equivalent picture might show family members looking up from a digital tablet while someone uses a smartphone to take a snapshot and post it on social media—a process that could take less than a minute from start to finish.

Clearly, times have changed. In the 21st century we largely turn to our electronic devices to find entertainment, promoted the latest trends, and, of the public and of the inquisitive of better taste."

The large inscription at the bottom of the print ascribes the centerpieces and tureens with the illustrious duke, well known in Parisian society, while the lavishly decorated rococo chamber invites viewers to imagine themselves in the duke’s position, as owners of the luxurious tableware.

How do you and your friends portray yourselves today? How do you and your friends choose to portray yourselves today? What does your latest selfie say about you? What does your latest selfie say about you? How do you and your friends choose to portray yourselves today?
A Strange Diana

The Roman goddess as painted by Rubens bears more than a passing resemblance to a god

Rarely does a professor have a “blink” moment in class, a sudden revelation that seems completely obvious once it enters your consciousness. This happened to me last year in the museum’s galleries while teaching a seminar on appropriation for Case Western Reserve University’s art history majors. We were looking at the Flemish master Peter Paul Rubens’s immense painting Diana and Her Nymphs Departing for the Hunt, which hangs prominently on the far wall of gallery 212, and discussing its relationship to another nearly identical version in the J. Paul Getty Museum in Los Angeles.

For a long time I had been perplexed by its main figure, Diana (Artemis in Greek), the goddess of the hunt, who is identifiable by the crescent moon on her forehead. She stares boldly out at the viewer, and is considerably larger than the nymphs that accompany her. Rubens’s version of this classical goddess is not the svelte, athletic, fetching girl that we are accustomed to seeing, but rather a fleshy (one might say Rubenesque), muscular, imposing woman. She holds a distinctive pose with her right leg thrust forward and her left arm akimbo behind her back. Her dangling right arm seems especially prominent, and I knew I recognized it from other works of art. As I stared at the painting—while my students waited patiently—it suddenly dawned on me that Rubens had chosen a very unlikely model for his monumental Diana.

Rubens’s Diana is none other than a transposed, and transfigured, copy of one of the most famous marble statues from classical antiquity, the Farnese Hercules. Now housed in the Naples Archaeological Museum, this colossal (over 10 feet tall) statue of the Greek hero resting after his labors was found in the Baths of Caracalla in Rome in 1547. Until 1787 it was on display in the Palazzo Farnese, hence its nickname. The statue was a favorite of Mannerist and Baroque-era artists visiting Rome, and drawings and prints depicting it are numerous; one of the best known is the Dutch artist Hendrick Goltzius’s engraving of 1599, The Great Hercules. That Rubens studied this classical work, along with many others, during his 1601–8 sojourn in Rome is proved by his drawings. His enlarged version of the statue is beautifully rendered in a red chalk sketch in the British Museum’s collection. There was also a life-size plaster cast of the statue in Antwerp in the 17th century, and Rubens himself owned a small-scale replica.

Besides the relaxed pose, the addition of the tiger skin to Diana’s garb recalls the ancient statue. Its head over her left shoulder, in particular, is reminiscent of Hercules’s lion. Rubens has also added hunting dogs and a backdrop of two couples. On the right are a pair of smiling nymphs, one of whom bears the features of the painter’s wife, Isabella Brant (as seen in the museum’s portrait of Brant hanging to the right of the painting in the gallery). A third nymph at the left is not so happy as she struggles to escape the amorous embrace of a randy Pan. One could speculate that in the contrast Rubens is deliberately recalling a famous myth of the youthful Hercules. While tending cattle on a mountain Hercules was visited by two allegorical figures, Virtue and Vice, who offered him respectively a luxurious or a difficult life.

To his everlasting glory he chose the latter. The story was depicted in Italian Baroque painter Annibale Carracci’s well-known masterpiece executed for the ceiling of the Farnese Palace in 1596. Rubens surely knew this work as well as the story, and alluded to it in the background of our painting. By choosing the hero’s statue as the prototype for Diana, he may have been reminded of this heroic tale. The painting is dated circa 1615. A few years later Rubens composed another image of Diana with her nymphs, now in the Prado in Madrid. Known as Diana Cazadora, she bears little resemblance to the Farnese Hercules, except for the left arm. Clearly Rubens rejected this earlier robust model and opted for a more appealing and lissome goddess of the hunt.

Artists’ fascination with ancient statues like the Farnese Hercules has not abated. In 2013 Jeff Koons made a life-size white plaster version of the famous statue to which he added a blue glass spheric garden ornament. Entitled Gazing Ball (Farnese Hercules), Koons’s appropriation is not nearly as subtle as that of Rubens, which went unnoticed until my blink moment.

FURTHER READING


Ten Decades of the Art of Film

For 99 of its 100 years, the CMA has also presented pictures that move. The motion picture industry is only 21 years older than the Cleveland Museum of Art. But the fledgling institution wasted little time before welcoming the new art form known as "the movies." A look back through the earliest copies of the Bulletin of the Cleveland Museum of Art (the progenitor of this magazine) reveals that movies were shown at the museum as early as 1917.

In the beginning, though, motion pictures weren’t necessarily thought of as art. The first films were presented as part of the museum’s weekly “Entertainments for Young People,” organized by the Education Department. The June/July 1918 Bulletin describes an “entertainment” as “a talk on some interesting topic, sometimes illustrated by lantern-slides and usually followed by an appropriate motion picture.” The bulletin oddly mentioned the titles of movies that were shown, but when it did, they were educational shorts.

The art of film gained more of a foothold at the museum after Mrs. Chester C. Bolton donated a sound projector in 1926. (The progenitor of this magazine) re-tells the story of the first series of our moving picture programs,” noting that people had done nothing but manage the motion pictures series. The young people’s films from 1936 have been the first feature film shown at the museum, an animated movie seems to have been the first feature film shown at the museum, in 1936.

John Ewing Curator of Film

Even the Cleveland Plain Dealer covered this conflagration. Around this same time the museum offered lectures and courses with titles such as “The Motion Picture as an Art,” “Art Standards in the Motion Picture,” “How to Appreciate Motion Pictures,” and “Motion Pictures: The Art and Its Problems.” In January 1936, East Coast cultural critic Gilbert Seldes, one of the country’s foremost champions of popular culture, spoke on “The Seven Lively Arts” (film, comics, jazz, et al.), also the title of his most famous book.

All of this activity set the stage for the cinema’s “coming out” at the high-culture debonairé club. But this initiative might have also constituted a preemptive defense of the once-disreputable, “lowbrow” medium against any who thought that movies would slowly the standing of the Cleveland Museum of Art. In the end the tactic worked, and film breached the fortress of fine arts with little or no discernible dissent. By the fall of 1937, the museum was presenting the five-part program “The History of the Film,” the first series of our moving picture programs.” John Ewing, Chief Curator of Modern Art. He programmed films from 1956 until he retired in the mid-1980s. When I succeeded him in 1986 (my title was Coordinator of Film Programs), I became the first person hired by the Cleveland Museum of Art to do nothing but manage the motion picture series. Beyond personnel, there have been other changes over the decades in the museum division housing the film program (Education, Curatorial, Performing Arts); in screening locations (1916 auditorium, Gartner Auditorium, CWRU’s Strosacker Auditorium, Morley Lecture Hall); in film gauges and formats (16mm, 35mm, digital); and in the number of movies shown. But the overarching mission of the CMA film program has remained surprisingly steadfast. “The museum can render a distinctive service to the community through presenting certain kinds of films which are rarely or never shown in Cleveland by the commercial theaters,” wrote Thomas Munro in 1936. “These include foreign films of high quality but limited box-office appeal, educational films on artistic, historical, and scientific subjects which are now being made by several universities and foundations; amateur films which experiment with new types of technique, photography, and dramatization, such as the abstract and color films, and a few commercially made films of excellent quality, no longer being shown in the theaters.” Eighty years later, this same robust mix of classic and contemporary, foreign and domestic, fiction and nonfiction, narrative and experimental lights up the CMA screen.
Frida and You

Become part of Frida Kahlo’s iconic self-portrait

This summer, museum visitors can commune with the Mexican painter Frida Kahlo when her enigmatic 1937 self-portrait Fulang-Chang and I is displayed side by side with a mirror in a matching hand-painted frame that she intended would always be hung alongside the painting. Renowned for her intricate self-portraits, in this one Kahlo assumed her typical pose by turning her face roughly three-quarters to reveal one of her ears, cropping the composition like a square passport-style photograph. Surrounded by lush, sage-colored jungle foliage, Kahlo’s pet spider monkey nuzzles closely near her chest, his glistening black eyes appearing to mimic the artist’s intense, searching gaze. Kahlo repeatedly incorporated similes in her self-portraits to reference surrogate family members (she was never able to bear children), as well as the concept of the “animal self.” On loan from the Museum of Modern Art in New York, this painting was one of the featured works in Kahlo’s first solo exhibition in the United States, held at the Julien Levy Gallery in New York City in 1938. The following year Kahlo presented Fulang-Chang and I as a gift to her close friend Mary Sklar, partly in gratitude for Sklar’s purchase of another painting from the Levy show. Kahlo expanded the painting by adding the painted frame with a mirror, so that through Sklar’s reflection the two friends would remain together forever.

When visitors view Kahlo’s painting and framed mirror at the museum this summer, they too will see themselves reflected next to Frida. The effect is both playful and haunting, hinting perhaps that Kahlo’s self-portraits functioned like mirrors for the artist herself. For even though the Surrealists, especially the group’s founder André Breton, claimed her one of their own, Kahlo continued to maintain throughout her career that she did not paint her dreams, but rather the richness of her own ever-changing, multifaceted reality.

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The Cleveland Foundation Gallery
September 3–November 1

Gilded Age Elegance

John Singer Sargent’s Portrait of Helen Sears

Generously talented, abidingly industrious, and socially adroit, John Singer Sargent was the go-to artist of his generation for fashionable patrons on both sides of the Atlantic who wanted themselves immortalized. For more than four decades, he produced portraits for an impressive number of sitters; indeed, scholars have cataloged more than 600 examples in oil—not counting hundreds more in watercolor, ink, charcoal, or pencil. Regarded today as one of the most gifted portraitists in American art, Sargent is admired for his incisive characterizations and dazzling bravura technique. His creations seem to embody the very essence of Gilded Age elegance.

Although the vast majority of his portraits depict adults, Sargent had a special affinity for painting children, whom he also presented with pronounced insight. Typically Sargent’s images of children avoid the trappings of sentimentality and condescension so often adopted by other artists of his era, and Portrait of Helen Sears—depicting the daughter of a wealthy Boston couple— typifies this more intellectually complex approach. Even though the six-year-old girl is presented from an elevated and slightly angled point-of-view, as if she were under the watchful eye of a grown-up, she does not return this gaze, nor do her eyes meet those of the painting’s viewer. Rather, she looks off into space, immersed in wistful reflection as her delicate fingers absentmindedly fondle hydrangea blossoms. Ultimately Sargent’s presentation emphasizes Sears’s inner life, those private thoughts and emotions inaccessible to everyone around her.

Exceptionally vivacious brushwork—a dramatic hallmark of Sargent’s style—plays a starring role in the portrait. Sears’s hair, face, and dress are rendered in creamy, fluently applied pigment, an exuberant application additionally matched in the accompanying flowers. Here, Sargent creates a visual shorthand for forms seeming to dissolve under intense illumination, as if spotlighted on a 19th-century stage by gas or arc lamp—an effect thrown into sharper contrast by the composition’s unusually dark background. Sargent’s flair for the theatrical is perhaps unmatched in this portrait, one of his most successful creations.
Roy Lichtenstein is regarded as a key member of the groundbreaking 1960s Pop Art movement, a group of artists that also included Andy Warhol, James Rosenquist, and Warhol. Many pop artists focused on popular culture and mass media, two subjects previously considered unworthy of fine art.

As an artist who was clearly influenced by art history, Lichtenstein no doubt was affected by the seismic shift in the art world caused by Abstract Expressionism, the movement largely based in New York that defined the United States as a global leader in culture. At this time, Lichtenstein was studying fine art at the Ohio State University in Columbus, where he received his MFA degree. In 1951 he moved to Cleveland, where he stayed for several years.

In Little Big Painting (1965), one of the most iconic works by the Pop Art master, Lichtenstein wryly takes on Abstract Expressionism, rendering the wild gestures of action painting in a hyper-mechanic style. For a painting that is seemingly composed of giant, confident brushstrokes, it is especially amusing that, when studying the work up close, there isn’t a brushstroke in sight. Lichtenstein uses his characteristic Benday dot technique—which originates from the half-tone printing processes of newspapers and comic books—to poignantly send up this style of art that had felt confining to his generation of fellow artists. Mimicking Abstract Expressionism’s hazardous free spirit, Lichtenstein’s version appears hazard free spirit, rendering the wild gestures of action painting in a hyper-mechanic style.

During the ancient Woodland Period, two related cultures flourished in the Ohio River valley: the Adena (400 BC–AD 100), known in part through their ceremonial burial mounds, and the Hopewell (100 BC–AD 400), who left behind a legacy of large ceremonial enclosures defined by earthen perimeter humps. This extraordinary human effigy pipe was created by an Adena sculptor during the transition between the Adena and Hopewell periods. The pipe was found in a tomb at the lowest level of the famous Adena Mound, near Chillicothe, Ohio; the tomb contained the remains of a man whose importance was marked by the unrivaled wealth of his grave goods. Most remarkable was the pipe, which lay near his left hand.

The identity of the pipe’s standing male remains a matter of speculation, in part because the effigy is unique in the history of Native American art. Perhaps a revered ancestor, mythical hero, or shaman, the figure has an idealized, broad-shouldered body with the lean, muscular appearance of a youth at the height of his physical powers. The flexed knees, open mouth, and swelling throat could refer to a ritual performance involving dance and song. It is unknown how tobacco relates to the figure’s meaning, but matter it must since tobacco smoking and pipes are linked to essential religious beliefs and ritual practice among Native Americans. Sacred tobacco was burned in a bowl between the figure’s feet, the smoke traveling through a tube within the body to the mouthpiece atop the head.

The Adena Mound was excavated in 1901 by William C. Mills of the Ohio State Archaeological and Historical Society, known today as the Ohio History Connection. Since the pipe’s discovery, it has become an icon of Ohio archaeology and in 2013 was designated the official state artifact.
Lords of the Ring: Boxing Films before Rocky and Raging Bull

Boxing movies have long been a staple of American cinema—even today, with such recent releases as Southpaw and Creed. But one must look at an online list to see just how many boxing movies have been produced over the years. Wikipedia enumerates more than 2,500—enough to constitute a genre.

Boxing’s hold on Hollywood is understandable. The world of prizefighting is rife with dramatic possibilities: the poor using fistfights to pull themselves out of poverty; successful fighters failing to resist the temptations and vices that accompany fame and fortune (mostly boozed and women); up-and-down boxers trying to keep clear of corrupt promoters; and down-and-out pugilists struggling to get back on their feet with one last comeback bout. Beyond gripping narratives, filmmakers are drawn to boxing because the spectacle of two men throwing punches and trying to beat each other is speed, strength, and stamina is elemental, and makes for exciting action cinema. The structure of boxing matches also translates well to the big screen. Individual rounds can play out like chapters or acts. And the ten-count leading to victory for one combatant and defeat for the other can generate edge-of-the-seat suspense.

Our centennial exhibition Stag at Sharkey’s: George Bellows and the Art of Sports affords an opportunity to revisit some of the screen’s indelible fight dramas. Because Rocky and Raging Bull are well known and widely shown, we focus on the great boxing movies made during the five decades before those modern classics. All are knockouts.

Each film $10, CMA members, seniors 65 & over, students $7, or one CMA Film Series voucher.

Songs My Brothers Taught Me

Sun/July 10, 13:00. Directed by Chloé Zhao. This landscape-livestock western focuses on two Lakota teens living with their single mother on South Dakota’s Pine Ridge Indian Reservation. The two, who are very close, take different paths after learning of the death of their long-absent, rodeo-cowboy dad. Cleveland premiere. (USA, 2015)

Medium Cool
Sun/July 17, 13:00. Directed by Haskell Wexler. With Robert Forster, Verna Bloom, and Peter Bonzar. The late great cinematographer and leftist Haskell Wexler directed this groundbreaking, influential classic—a unique mix of fiction and cinema vérité in which an amoral TV news cameraman shoots the street demonstrations/riots during the 1968 Democratic National Convention in Chicago. Adults only! (USA, 1969)

The Last Man on the Moon

Sun/July 24, 14:30. Directed by Barbara Kopple. This portrait of an elderly couple, the last two astronauts—Buzz Aldrin and Gene Cernan, the last man to walk on the moon and the first to drive a lunar rover. Winner of the Audience Award at the Moscow International Film Festival. Cleveland premiere. (South Korea, 2014)

Yarn: Aarti’s Crochet

Sun/August 1, 14:30. Directed by Aparna Bajpai. This charming and endearing documentary . . . An elegy for a lost friendship. And a memoir of Aarti’s life and times. “A richly immersive portrait of an elderly couple living together. Winner of the Audience Award at the Moscow International Film Festival. Cleveland premiere. (South Korea, 2014)

New & Newly Restored Films

All shown in Morley Lecture Hall. Each film $9. CMA members, seniors 65 & over, students $7, or one CMA Film Series voucher.

Songs My Brothers Taught Me
Sun/July 10, 13:00. Directed by Chloé Zhao. This landscape-livestock western focuses on two Lakota teens living with their single mother on South Dakota’s Pine Ridge Indian Reservation. The two, who are very close, take different paths after learning of the death of their long-absent, rodeo-cowboy dad. Cleveland premiere. (USA, 2015)

My Love, Don’t Cross That River
Sun/August 1, 13:00. Directed by Jin Mo-young. The highest grossing indie documentary in South Korean film history, this moving new fiction film is an intimate portrait of an elderly couple nearing the end of their 76-year life together. Winner of the Audience Award at the Moscow International Film Festival. Cleveland premiere. (South Korea, 2014)

The Birth of Saké

Hieronymous Bosch, Touched by the Devil
Sun/August 29, 13:00. Directed by Pieter van Huystee. Organizers of a major 2016 Bosch exhibition at Holland’s Noordbrabants Museum in ’s-Hertogenbosch try to solve some of the mysteries surrounding the 25 extant panels by this medieval painter, who was born 500 years ago in their town. Cleveland premiere. (Netherlands, 2016)

Yarn: Aarti’s Crochet
Sun/August 1, 14:30. Directed by Barbara Kopple. This portrait of an elderly couple, the last two astronauts—Buzz Aldrin and Gene Cernan, the last man to walk on the moon and the first to drive a lunar rover. Winner of the Audience Award at the Moscow International Film Festival. Cleveland premiere. (South Korea, 2014)

Sun/August 14, 14:30. Directed by Una Lorenzen with Thirathar Bragi Jónsson and Heather Millard. This quirky, colorful documentary surveys some of the imaginative international artists who have taken the homespun handicrafts of crochet and knitting into the cities, streets, and galleries of the world. Narration by Barbara Kingsolver. Cleveland premiere. (Iceland, 2016)
Ohio City Stages

The city’s premier summer global music series returns! Now in its fourth year, Ohio City Stages is the museum’s free outdoor concert series on Wednesday evenings in July at Transformer Station. Celebrate summer in the city with an evening in Hingetown, featuring the very best of musical artists from around the world. These upbeat concerts are fun for all. Stay tuned online for the complete artist lineup. Also coming later this summer: the online announcement of the fall/winter series of performing arts events.

Supported by Ohio City Inc., Great Lakes Brewing Company, Dominion, and the Sears-Swetland Foundation

Thomas Welsh
Director of Performing Arts

Celebrate the Art of Piano

Music competitions provide an outstanding opportunity for young people in a competitive world. They help musicians hone their skills, make invaluable personal and professional contacts, and, in many cases, launch careers. A musician faces a lifetime of competitions, whether for a position with an orchestra, to join the faculty of a conservatory, or simply securing enough engagements to make a decent living. Great competitions—and the amazing artists who participate in them—deserve our support and are worthy of celebration.

The Cleveland International Piano Competition and Festival’s primary location at the Cleveland Museum of Art has allowed us to create a multifaceted, two-week event, “Celebrating the Art of Piano.” With the competition performances creating a firm foundation of artistry and technical skill of increasing intensity, we have expanded the festival with additional features to engage the entire community.

We kick off with a wonderful opening ceremony hosted by Robert Conrad of WCLV FM 104.9. The evening features a performance of Gershwin’s Rhapsody in Blue by 2013 Mixon First Prize winner Stanislav Khristenko and CityMusic Cleveland, led by renowned violinist and conductor Joel Smirnoff. Then the Anderson & Roe Piano Duo and jazz pianist Dan Tepfer perform at the Maltz Performing Arts Center at Case Western Reserve University on July 30 and 31, respectively. In addition to the film series being expanded to include four films, Edna Golandsky, founder and artistic director of the renowned Golandsky Institute, presents a workshop and Stanislav Khristenko participates in a Competition Conversation. The hugely popular Jury Roundtable also returns. Lastly, we welcome an entirely new audience this year with “PianoKids at CIPC.” Fifty students ages 8 to 12 from the City of Cleveland will spend a day at the competition participating in a hands-on musical day camp.

“Celebrating the Art of the Piano” takes place July 24 through August 7. Visit clevelandpiano.org to view details and buy tickets. CMA members receive a 16% discount on tickets with code CIPC16.

Piero van der Westhuizen
President and CEO, Cleveland International Piano Competition

Pierre van der Westhuizen
President and CEO, Cleveland International Piano Competition

Open the Summer Olympics at MIX: Games

After a brief post-Solstice vacation in July, MIX returns in a big way on Friday, August 5, with MIX Games. Held outside on the south terrace, MIX Games is an opportunity to celebrate the 2016 Summer Olympic Games with WKYC Channel 3, NBC’s local affiliate. Dually inspired by the Olympics and the current exhibition Stag at Sharkey’s: George Bellows and the Art of Sports, the evening will feature a sporty international flavor. Reserve your tickets early, as the August MIX—historically the museum’s biggest event of the year after Solstice—is likely to sell out.

MIX: Games Fri/Aug 5, 5:00–10:00. $10, CMA members free.

Supported by Great Lakes Brewing Company

Pierre van der Westhuizen
President and CEO, Cleveland International Piano Competition

GREGORY M. DONLEY
Pierre van der Westhuizen
President and CEO, Cleveland International Piano Competition

Visit cma.org/performingarts for in-depth information about these and other upcoming concerts.

Performing arts supported by Medical Mutual

Visit cma.org/performingarts for in-depth information about these and other upcoming concerts.

Performing arts supported by Medical Mutual

Aaron Petersal
Director of Visitor Experience and Membership

MIX: Games Fri/Aug 5, 5:00–10:00. $10, CMA members free.

Supported by Great Lakes Brewing Company

See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org
TALKS, CLASSES, AND EXPERIENCES

Truth and Beauty: Writing about Art

Take a walk through the galleries and you’ll find a number of artworks inspired by the written word. Aaron Douglas’s Go Down Death illustrates a verse by James Weldon Johnson. Abraham Houdin’s painting The Monkey and the Cat was inspired by Aesop’s fables, ships described by Homer float around the rim of a red-figure dinos. That inspiration works both ways. Seeking to re-create the art-viewing experience for their readers through rich, detailed sensory descriptions, ancient Greeks used ekphrastic writing in their poems, plays, and rhetoric. Even purely imaginary objects such as the shield of Achilles in the Iliad came alive under the pen of a particularly talented poet. Over two millennia later, ekphrasis is still a vital tool for writers. This August, join us at the museum and learn how ekphrasis can enrich your own work in “Truth and Beauty: Writing about Art,” a two-session workshop led by Kathleen Cerveny, Cleveland Heights poet laureate emeritus, and presented by Literary Cleveland.

Truth and Beauty: Writing about Art Two Sat/Aug 20 and 27 1:00–3:00. Hands-on poetry workshop exploring links between visual art and the art of words. Enjoy writing exercises, gallery visits, and feedback on your work. $35, CMA and Literary Cleveland members $30.

Talks and Tours

Tours are free and meet at the atrium desk unless noted.

Guided Tours 100 daily, plus Sat at 2:00 and Sun at 1:00. Topics vary; see clevelandart.org.

Art and Stories from Mughal India Tours Aug 9–Oct 9, Tue at 1:00, Thu and Sun at 2:00. Limit 25. Free tour ticket required.

CMAtalks Tours Jul/Jul and Aug 10, 6:30 (Members only) and Sat/July 9 and Aug 13, 1:30. Celebrating 100 years since our doors opened, we offer these new audience participation tours. Take a selfie, play games, strike a pose, and experience the CMA in unexpected ways.

Art in the Afternoon First Wed of every month, 11:30. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but preregistration required; call 216-231-1482.

In Conversation: Barbara Tannenbaum and Michael Lodestredt Wed/Jul 13, 6:00. Curator of photography Barbara Tannenbaum and artist Michael Lodestredt discuss large-scale prints in the context of the exhibition.

Curator Talk: George Bellows Wed/Aug 17, 6:00. Curator of American painting and sculpture Mark Cole leads this exploration of the exhibition.
The Cleveland Museum of Art offers especially rich and engaging programming for children of all ages, not to mention a chance for at-home caregivers to participate in energizing social activities with adults. In the last five years, the museum has worked to meet the needs of young children and their caregivers. Even with infants in strollers, caregivers can join in on provocative gallery discussions during free stroller tours, while Art Stories, a program that connects children’s literature to the museum’s collection, allows toddlers to join in on the conversation. Art-making starts young at the museum. My Very First Art Class allows students as young as 18 months, accompanied by a grown-up, to begin exploring the collection through the creative process. The students leave each class with tangible products as well as intangible ones such as increased confidence and communication skills.

**New This Fall!**

**CMA Baby**
Four Tue/Sept 6–27, Oct 4–22, Nov 1–22, 10:30–11:00. You and Me, Color, and Animals.

**CMA Baby** through baby’s ages in four-week sessions designed for babies (birth to 18 months) and their favorite grown-up. Advance registration required. Adult/baby pair $35, CMA members $28. Limit nine pairs. Register now for September and October. Registration for November begins September 1. Information for general registration September 15.

**My Very First Art Class**
Four Fri/Sept 9–30, 10:00–10:45 (ages 1½–2½), or 11:15–12:00 (ages 2½–3½). You and Me, Shape, Opposites, and Fall.

Second and third Wed of every month, 10:30–11:30. You need a baby in tow for this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing where no one minds if a baby offers an opinion. Limit 10 pairs. Free. Register through the ticket center; meet at the atrium desk. Cleveland Connections July 13 and 20 Around the World Aug 10 and 17 What’s My Line? Sep 14 and 21

**Second Sundays**
Bring your family on the second Sunday of every month for a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

From Big to Little Sun/July 10, 11:00–12:00. 400 plate and perspective as we look at how artists use size in their compositions.

Artful Tales of India Sun/Aug 14, 11:00–12:00. Explore the minute perfection of Mughal book arts while making your own tiny masterpieces, and enjoy a performance of Indian dance. Supported by Medical Mutual

**Summer Camps**
Wearable Art Camp with the Cleveland Museum of Art Mon–Fri/July 25–29, 9:00–4:00. Held at Laurel’s Lyman Campus and the museum. This five-day camp is for children entering grades 5–8. $425. Register at laurelschool.org/summer.

**Family Game Night**
Family Game Night Birth–24 Months 11:00–4:00. Designed to engage children and the museum’s centenarian with games, puzzles, and an action-packed quiz show in the atrium. The evening ends with a special themed scavenger hunt through the galleries. Expect challenges and family-friendly competition for all ages. $24 per family, CMA members $20. Day of event $25. Register online or through the ticket center.

**Art Together Family Workshops**
Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

Drawing Workshop Sun/July 24, 1:00–3:00. Gesture Drawing Workshop Sun/July 24, 1:00–3:00. ConVerbal Lines inspires this drawing workshop. No experience necessary. Adult/child pair $36. CMA members $30; each additional person $10. Register now!


Still-Life Painting Workshop Sun/Sep 18, 1:00–3:30. Come paint our super-sized still life. Adult/child pair $56. CMA members $50; each additional person $10. Register now!

**Museum Art Classes for Children and Teens**
Three choices for summer fun! Four Sat/July 9, 16, 30 and Aug 6, 10:00–11:00 or 1:00–2:30. Most classes $56, CMA members $48. Art for Parent and Child $64/$56.

Four weekdays, July 5–8, 10:00–11:30, CMA members $48. No Parent and Child class this session.

Five weekdays, July 25–29, 10:00–11:30. CMA members $60. All different projects from the early July session. Sign up for both weeks! No Parent and Child class this session.

Drop-ins $15 per class. space permitting. Email dhanisk@clevelandart.org for information.

Each week, classes visit the galleries and explore different techniques based on the masterpieces they’ve discovered.

**Art for Parent and Child**
Three programs for families! Sat mornings only. Limit 12 pairs.

- **Mini-Masters**
  - Color (ages 4–6)
  - Summer Breeze (ages 5–6)
  - Celebrate! (ages 7–8)
  - Made in America (ages 8–10)

- **Nature Study**
  - Ages 10–12

- **Teen Drawing Workshop**
  - Ages 13–17 Sat/July 9, 16, 30 and Aug 6, 10:00–2:30, or Tue–Fri/July 5–8, 10:00–11:30

- **Printmaking for Teens**
  - Ages 12–17 Mon–Fri/July 25–29 only.

Mark your calendar for fall classes! Sat/Sep 10, Oct 19, 10:00–11:00 or 10:00–2:30.

**Adult Studios**
Learn from artists in informal studios with individual attention. For more information, e-mail adultstudios@clevelandart.org. Supplies info at the ticket center.

**Gesture Drawing**
Three Sun/Aug 7, 12:00–3:00. Classroom F. Instructor: Susan Gray Bé. $56, CMA members $48.

**Painting for Beginners**
(Uil and Acrylic) Eight Tue/Sept 13–Nov 1, 10:00–12:30. Classroom F. Instructor: Susan Gray Bé. $80, CMA members $75.

**Introduction to Drawing**
Eight Tue/Sep 10–Nov 6, 10:00–11:30. Classroom H. Instructor: Jesse Rhinehart. $195, CMA members $175.

**Introduction to Painting**
Eight Wed/Sep 11–Nov 6, 10:00–11:30. Classroom H. Instructor:悬浮. $195, CMA members $175.

**Watercolor**
Eight Wed/Sep 11–Nov 6, 10:00–12:30. Classroom G. Instructor: Jesse Rhinehart. $195, CMA members $175.

**Beginning Watercolor**
Eight Thu/Sep 11–Nov 6, 10:00–12:30. Classroom G. Instructor:悬浮. $195, CMA members $175.

For more information, e-mail adultstudios@clevelandart.org, Supplies info at the ticket center.

**Multimedia Abstract Art**

**All-Day Workshop: Lotus Chinese Painting**
Sat/Sep 6, 10:00–4:00 (lunch on your own), classrooms E & F. Instructor: Mitzi Lai. $90, CMA members $85. Completion of Four Gentlemen course required.

**All-Day Workshop: Painting on Silk**
Sat/Sep 6, 10:00–4:00 (lunch on your own), classrooms F & G. Instructor: Susan Skove. $90, CMA members $85.

**Gesture Drawing**
Three Sun/Oct 16, 12:00–2:30. Classroom F. Instructor: Jesse Rhinehart. $195, CMA members $175.

**Watercolor**
Eight Wed/Sep 21–Nov 6, 10:00–12:30. Classroom G. Instructor: Jesse Rhinehart. $195, CMA members $175.

**Beginning Watercolor**
Eight Thu/Sep 21–Nov 6, 10:00–12:30. Classroom G. Instructor:悬浮. $195, CMA members $175.

For more information, e-mail, Supplies info at the ticket center.

**The New Studio Play**

The renovated Studio Play offers children an accessible introduction to the museum’s collection while building a foundation of visual literacy and art appreciation. The new technology in Studio Play encourages open-ended creativity through awe-inspiring interactions such as a human magnifying glass, a kinetic presentation of art-work using your own body movements, and a “create studio” where you can explore different art-making techniques. Make a portrait, splatter painting, shape clay, and create a collage using museum works as inspiration. These new interactions provide both a foundation and a gateway into the world of art for our youngest generation of visitors.

Supported by PWE.

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See extended descriptions, enjoy audio and video, get tickets, and add events to your calendar at www.clevelandart.org

To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org.
A Tribute to Diane DeBevec

Since the 1990s the Womens Council has benefitted from the expertise of Diane DeBevec. Former council chair (1993–95) Maggy Woodcock remembers accepting museum director Evan Turner’s advice to bring on board someone to help the council foster volunteerism. The perfect person, he said, was already working at the museum. Diane DeBevec, who became a part-time coordinator of volunteers for the council, which then funded her salary.

Diane continued in that role during the 1995-97 term of chair Carol Michel, who says that Diane “helped us to grow and develop as a viable organization.” Soon Diane became the council’s full-time liaison, a position she held up to her retirement in June.

“I hope Diane begins this next phase with a justified sense of pride and joy in what she has accomplished at the CMA.” —Janet Coquillette, Chair, 2003–5

“In the Store

Members take 25% off centennial merchandise including the 14 oz. ceramic mug below ($8.95 regular price). Other items: embossed journal ($9.95), tote bag ($12.95), Spectra water bottle ($10.95), key ring ($9.95), and thermos/mug set ($32).

Centennial Events

Clevelanders: Portraits of Our Community In celebration of our city and the museum’s 100th birthday, the CMA presents a special community art project, Clevelanders: Portraits of Our Community, where you can create and share original portraits.

HOW TO PARTICIPATE

Use any medium and take inspiration from the museum’s collection to create unique portraits, which will be shared on the CMA’s Instagram account @PortraitsClevelanders.

Submit portraits in a number of ways:

• Use the hashtag #CMAPortraits
• Tag us directly on Instagram @PortraitsClevelanders
• E-mail your image to PortraitsOfClevelanders@clevelandart.org

Help us reach our goal of collecting 1,916 portraits in honor of #100yearsofCMA!

Studio Go

The museum’s mobile art studio, Studio Go, 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.

Launched in May, Studio Go is touring communities across the region through October. Use #CMASudioGo to follow the truck on social media!

Studio Go is made possible through the generous support of American Greetings Corporation.

CMA x 100 Sat/Oct 22. Don’t forget the big benefit party coming up in October. If you would like an invitation, call 216-707-2267. To inquire about corporate sponsorship, contact Lauren Marchaza at lmarchaza@clevelandart.org or 216-707-2195.

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

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Lauren and Steve Spilman
Mr. and Mrs. Eugene Stevens
Susan and John Turben Foundation

* deceased
FRONT COVER
A floral fantasy of animals and birds (Waqq-waqq) early 1600s, Mughal India. Opaque watercolor and gold on paper; 20 x 12.6 cm. Gift in honor of Madeline Nevea Clapp; Gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Benkaim Collection, 2013.319

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