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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 Quinlan introduces 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 your (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 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 Leronedès, 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

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

Art and Stories from Mughal India July 31–Oct 23, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition features 500 paintings and 40 objects that celebrate the dazzling and influential painting tradition of the Mughal Empire from the 16th to 18th century. With the recent acquisition of the Catherine Clynk Benkaim and Ralph Benkaim Collection, the Cleveland Museum of Art is now home to some of the world’s finest examples of this engaging and vibrant art form.

Supported by Glencore Investment and Wealth Management

Stag at Sharkey’s: George Bellow’s and the Art of Sports Through Sep 28, Julia and Larry Pollock Focus Gallery. Images of sport punctuate the career of George Bellow, best known for his boxing subject Stag at Sharkey’s (1909) in the CMA collection. This focus exhibition showcases two dozen works alongside the masterpiece.

Presenting exhibition sponsor: Helen Looser
Media sponsor: Cleveland Magazine

BIL: Photographs from the Collection Through Oct 9, Mark Schwartz and Bettina Katz Photography Gallery. Eight spectacular, large-scale photographs made between 1866 and 2014 explore new, immersive relationships between viewer and image.

This exhibition is funded by the Friends of Photography of the Cleveland Museum of Art.

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings July 16–Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. Celebrating the centennials of the CMA and the Cleveland Botanical Garden, this exhibition traces the history of the fruit and flower print. Supported by Gloria Peix and her late husband, Leon Peix.

The Pruneliers c. 1798. Charles-Melchior Dezoutre (French, 1753–1823), after Frédéric Schall (French, 1752–1826). Wash, manner of etching and engraving, 46.4 x 37.4 cm. Gift of the Print Club of Cleveland in honor of the museum’s 100th anniversary. 2015.150

EXHIBITIONS

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

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.

The parrot mother cautions her young on the danger of playing with boxes recto of folio 32 from a Tatarnama (Tales of a Parrot), c. 1600. Attributed to Dasavanta Indian, died 1684. Opaque watercolor, gold, and ink on paper; 20.3 x 14 cm. Mughal India, made for Akbar (reigned 1556–1605). Gift of Mr. & Mrs. Daniel J. Murphy. 1965.279.32a

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 Clynk 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 can be seen in the art, the Mughals themselves were inherently multireligious and multicultural, and these characteristics were indispensable for their success. Babur (1483–1530), who founded the Mughal dynasty in India in 1526, was the eldest son of the ruling family of Ferghana, 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 memoirs he refers to his copy of a history of Timur, which often informed his decisions and military maneuvers. Babur’s son Humayun ruled from 1530 to 1556, with a 15-year hiatus in exile spent partly in the Safavid court in Iran. Upon his reconquest of
TALKS
Curator Chat: Art and Stories from Mughal India Every Tue at 12:00, starting Aug 2. Limit 30. Free.

Gallery Tours Aug 9-Oct 9, Tue at 11:00, Thu and Sun at 2:00. Limit 25. Free tour ticket required.

FILM
Joachim Akbar Sun/Aug 21, 1000. Directed by Ashutosh Gowariker.

Dagger 1600s. Mughal India. Steel, jade, ruby, and gold. h. 28.9 cm. The Metropolitan Museum of Art, The Collection of Giovanni P. Micromonti, presented by his daughter Giulla 32.70.294

The Flagellation from a Mir’at al-quds (Mirror of Holiness) of Father Jerome Xavier, 1603–4. Mughal India. Miniature painting on paper, 20.5 x 13.3 cm. Gift in honor of Madeline Neves Clep; gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Bassman Collection, 1933.951

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 1628–58), 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, jade, marble 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 18th-century Mughal palaces, with paintings framed in gold, hookah bowls, enamels, a ewer, lush textiles, and a shimmering millefleurs carpet. The assembly 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 to the catalogue published on the occasion of the exhibition: the 368-page Mughal Paintings: Art and Stories, which presents 401 full-color illustrations of works in the collection. These distinguished scholars from a variety of backgrounds and disciplines tie together the paintings in engaging narratives that delve deeper into the themes of the exhibit. Like Akbar, who commemorated the millennium of Islam with a spectacularly illustrated book, his Turikli-i Afl (History of a Thousand Years), the Cleveland Museum of Art marks its centennial with this publication and exhibition of works intended to delight and amaze the viewer.

Imperial resources were poured into the acquisition of high-quality materials for making the paintings, including pigments made from gold, silver, lapis lazuli, and other costly ingredients. Artists whose work the emperor favored received weekly rewards, and careful accounts recorded the value of illuminated books in the Mughal collections. These books were housed in the treasury or the women’s quarters, and select volumes were strapped to the backs of camels and taken on military campaigns. Women of the harem were encouraged to be multilingual and highly literate patrons themselves. The appreciation of art and literature was an essential component of life among the Mughal elite.

The Exhibition
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 a specific story: Tales of a Parrot, Life of Jesus, Story of the Persian Epic Hero Rustam, and Romance of Joseph the Prophet. Whenever possible the paintings are displayed double-sided to show complete folios from albums and manuscripts, a constant reminder that they were made to be part of a larger book or series.

Sumpantly designed to evoke the spaces of Mughal palace interiors and verandahs where paintings were kept and viewed, the exhibition opens with a 25-foot-long 16th-century floral arabesque carpet, rarely seen because of its scale. The first two galleries are devoted to Mughal paintings made for Akbar; Akbar 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 masters, such as Basavana and Bussana, and the culminating scene from the Harim-nama, 70 cm in height, one of few surviving pages from this massive 1,400-folio project in which the Mughal style became thoroughly synthesized.

The next two galleries explore the relationship between Akbar and his eldest son, Salim, whose birth in 1569 was cause for great celebration. By 1600, Salim was ready to lead the empire and mutinously set up his own court where he brought painters, artists, and manuscriptists 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. 1722–58) holding a falcon. 1764. Muhammad Rasul Hind; Gita and Asim N. Raha. Mughal India, probably Lucknow. opaque watercolor, ink, and gold on paper, 14.6 x 10.2 cm. Gift in honor of Madeline Neves Clep; gift of Mrs. Henry White Cannon by exchange; Bequest of Louise T. Cooper; Leonard C. Hanna Jr. Fund; From the Catherine and Ralph Bassman Collection, 2013.347

India in 1555, he brought to Mughal imperial identity a deep admiration for and emulation of Persian court culture, which included being thoroughly conversant in poetry and literature. His son Akbar (reigned 1556–1605) recruited hundreds of Indian artists to work in his imperial atelier, and they incorporated the exuberance and fervor of Indian painting into scenes of dramatic action that Akbar enjoyed. Mughal painting is thus defined by its synthesis of multiple elements: Turko-Mongol dynastic ideals, Persian language and literature, the experience and training of Indian artists from diverse regional traditions, and selective appropriation of various European artistic sources brought by missionaries and merchants.

The results are dazzling. Imperial resources were poured into the acquisition of high-quality materials for making the paintings, including pigments made from gold, silver, lapis lazuli, and other costly ingredients. Artists whose work the emperor favored received weekly rewards, and careful accounts recorded the value of illuminated books in the Mughal collections. These books...
EXHIBITION

The 18th-Century Selfie

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

James Wehn
Andrew W. Mellon Foundation Pre-Doctoral Curatorial Fellow

In The Optical Viewer, an etching and engraving made by Frédéric Cazenave around 1794, Antoine Danton and his stepmother, Sibastienne-Louis Gilly, 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 at length 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 images of the things that interest and entertain us. But in France during the 1700s, as in many early modern cultures, prints were the most efficient method of transmitting visual information. Trained printmakers capitalized on French society’s keen interest in the arts, creating an abundance of affordable works that reflected the tastes of the aristocracy while catering to an aspiring middle class. Closely related to prints, drawings were of central importance to all types of artists and craftsmen, and though fewer in number and generally more expensive than prints, drawings were also popular among art enthusiasts.

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings offers a glimpse of how these graphic arts decorated homes, provided entertainment, promoted the latest trends, and, at the end of the century, nurtured the revolutionary spirit that intrinsically altered the fabric of French society.

One theme that the exhibition explores is the use of prints and drawings to foster artists, styles, and products related to the decorative arts. Silver Sculptural Project for a Large Centerpiece and Two Tureens, Which Have Been Executed for His Lordship the Duke of Kingston, an etching by Gabriel Huquier, presents a selection of postcard-warned in the rococo style by Juste-Urèlie Meissonnier, an official goldsmith and architect to King Louis XV. Originally commissioned by the Duke of Kingston, one of the tureens is now a celebrated treasure in the CMA’s collection. Huquier included the etching in his publication Oeuvres de Juste-Urèlie Meissonnier, a compilation of prints publicizing the architect’s designs and important commissions, much as a magazine about the latest home interiors might do today. A 1734 advertisement for an earlier suite of designs by Meissonnier proposed that the prints “should pipe the curiosity of the public and of the inquisitive of better taste.” The large inscription at the bottom of the print associates the centerpiece 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.

By the mid-18th century, masterfully finished chalk drawings and watercolors had become increasingly popular in home decor. To produce more affordable printed alternatives, printmakers devised new methods of imitating chalk and watercolor, along with a technique for layering tinted inks on paper. Zephyre and Flore, a wash-manner etching and engraving by Jean François Janinet, is a warm and colorful depiction of the classical god of the west wind in the arms of his lover, the goddess of Fowers. Janinet further elevated this sensual allegory of spring with a faux frame of hand-applied gold leaf, on top of which he printed an ornamental pattern.

The fun and folly of young lovers was a popular subject, often formulated with a titillating sense of intrigue and a dose of moral judgment. Jean-Honoré Fragonard crafted his etching The Cupboard to surprise and delight his audience in a manner similar to a modern-day sitcom with familiar characters and humorous, unexpected twists. A maiden weeps as her boyfriend, caught hiding in a wardrobe, sheepishly faces the girl’s fuming parents. Rummled bedsheets and the position of the hat—hold low by the boy to conceal any indication of his sexual arousal—give away the passionate activities of the young lovers. Comically, the hat with a broad ribbon held by the boy belongs to his girlfriend, while his plain hat with a buttoned-up brim hangs in the armoire.

However, life in France at the end of the 1700s became deadly serious, as enlightened demands for equality by the lower classes evolved into a dangerous political fervor. Whereas signs of affluence were cultivated and celebrated under the ancien régime, the appearance of moderation and allegiance to egalitarian ideals became important in the early years of the republic. When Jean-Baptiste Isabey exhibited a chalk and gouache portrait of his friend and fellow artist Jacques Luc Barbier-Walhonne in the 1796 Salon, drawings had taken on significance as an especially personal and democratic form of art. Barbier’s tasseled cap and embroidered jacket recall his service as a hussar in the Revolutionary army, and the vest, cravat, and “dog-ear” hairstyle were popular among young male Parisians. Traditionally, however, a man would not be shown smoking, an activity usually associated with the lower class. Isabey’s focus on the long pipe and steady stream of smoke made the drawing especially popular at the time. François Aubertin re-created the portrait as a print for the 1804 Salon, where it was simply described as “The Little Smoker.”

How do you and your friends portray yourselves today? What does your latest selfie say about you? As you visit Elegance and Intrigue, marvel at how 18th-century French art, styles, and stories appear, but also consider how the underlying interests and concerns of that society endure in the 21st century, manifested in our own trendy forms of social media.
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 svetle, athletic, fetching girl that we are accustomed to seeing, but rather a bodily 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 know I recognized it from some other work 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 1589, 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 enlivened 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, Vico and Virtue, 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 exalted for the ceiling of the Farnese Palace in 1596. Rubens surely knew of such 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 the 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 spherical 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 only 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 1935. (All movies shown up to that time had apparently been silent.) Though the first true film series to use this new machine was still two years away (this was the Great Depression, and money for installation of the equipment and film rentals had to be raised), the gift sparked a series of meetings, courses, and guest speakers that would pave the way for the museum’s embrace of cinema as a new art form.

“During the spring months, many individual conferences were held with leading spirits in the Cleveland motion picture world,” wrote then CMA curator of education Thomas Munro in the October 1936 Bulletin. His article “Plans for Motion Picture Activities” described a large April gathering where “representatives of the Cinema Club, the Federation of Women’s Clubs, the Parent-Teacher Association, the Recreation League, the Public Schools of Cleveland and vicinity, the Junior League, Hawkins School, and other organizations” all weighed in on the future of movies at the museum. Even the Cleveland Main Dealer covered this confab. 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, etc.)—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 debutante ball. But this initiative might have also constituted a preemptive defense of the once-disruptible, “lowbrow” medium against any who thought that movies would sully 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 of a number of series circulated by the Museum of Modern Art’s newly established Department of Film. CMA director William Miliken informed Mrs. Bolton of the “great success” of this “first series of our moving picture programs,” noting that people had to be turned away from most of the screenings.

For the next five decades, the museum film program operated on two parallel tracks, with “adult” film screenings on selected Wednesday nights, Friday nights, or Sunday afternoons, and “Films for Young People” most Saturdays during the school year. The adult films were grouped into thematic series that often ran for an entire academic year (e.g., “Musicals and Comedies of the 1930s,” “Recent Films from Eastern Europe,” “Teexpensive German Film,” “The Spirit of Surrealism”). The young people’s films were more free-form, with offerings ranging from cartoons, nature films, and travelogues to comedies, musicals, and adventure films, many of them adaptations of famous works of literature. (Even Hamlet was shown to children in 1972.)

William E. Ward was the first “Supervisor of Motion Pictures” listed in the Bulletin. He held the post from 1951 to 1956. His successor, Edward F. Henning, rose from Supervisor of Saturday Entertainments in the Education Department in 1952 to 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 pictures 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 Stross Center 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 glassy black eyes appearing to mimic the artist's intense, searching gaze. Kahlo repeatedly incorporated simians 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 as mirrors for the artist herself. Even though the Surrealists, especially the group's founder André Breton, claimed her as one of their one, 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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GALLERIES

**GALLERY 225**

**June 21–September 25**

**TALKS**

Aug 25 and 26, 2:00

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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 sentimentalization 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 absent-mindedly 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, fluidly 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.
Little Big Painting

Lichtenstein’s Pop Art icon pays a visit

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 Marcel. 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* (1962), 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 halftone 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 haphazard free spirit, Lichtenstein’s version appears mass produced, ready to be marketed and sold. By lampooning what was then considered the height of contemporary art in the visual language of “low culture”—advertising and comic books—Lichtenstein created a landmark icon of American culture.

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Adena Effigy Pipe

Unique and iconic, this pipe comes from one of Ohio’s many Native American burial mounds

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 conical burial mounds, and the Hopewell (100 BC-AD 400), who left behind a legacy of large ceremonial enclosures defined by earthen perimeter berms. 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 laid 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.

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*LITERATURE:*

*Adena Effigy Pipe* by Susan E. Bergh, Curator of Pre-Columbian and Native North American Art.
**Film**

**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 250—enough to constitute a genre.

Boxing’s hold on Hollywood is understandable. The world of prizefighting is rife with dramatic possibilities: the poor us-

**Requiem for a Heavyweight**

[Image 0x0 to 4896x3168]

ing fistscluffs to pull themselves out of poverty; successful fighters failing to resist the temptations and vices that accompany fame and fortune (mostly booze and women); up-and-coming boxers trying to steer clear of corrupt promoters; and down-and-out pugilists struggling to get back on their feet with their last come-

**The Champ**

[Image 0x0 to 4896x3168]

back shot. Beyond gripping narratives, filmmakers are drawn to boxing because the spectacle of two men throwing punches and trying to beat each other in speed, strength, and stamina is elemental, and makes for exciting action cinema. The struc-

**The Harder They Fall**

[Image 0x0 to 4896x3168]

ture 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 mod-

**Requiem for a Heavyweight**

[Image 0x0 to 4896x3168]

ern classics. All are knockout.

Each film costs $10; CMA members, seniors 65 & over, students $8; no vouchers or passes.

**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**

[Image 0x0 to 4896x3168]

**My Love, Don’t Cross That River**

[Image 0x0 to 4896x3168]

**A STORY OF MUGHAL INDIA**

**Hassan Shakir**

[Image 0x0 to 4896x3168]

**The Birth of Saké**

[Image 0x0 to 4896x3168]

**The Last Man on the Moon**

[Image 0x0 to 4896x3168]

**Yarn Avant-crochet**
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 *Stay at Sharkey’s: George Belloso 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.

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 Hinckley, 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, Dominica, and the Sears-Swift Foundation.

Visit cma.org/performingarts for in-depth information about these and other upcoming concerts. Performing arts supported by Medical Mutual.

Celebrating 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 WCLE FM 104.9. The evening features a performance of Gershwin’s *Rhapsody in Blue* by 2013 Mixon First Prize winner Stanislav Krystenko 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 Malz 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 Golansky Institute, presents a workshop and Stanislav Krystenko 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.
Truth and Beauty: Writing about Art

Take a walk through the galleries and you’ll find a number of artworks inpired by the written word. Aaron Douglass’s Go Down Death illustrates a verse by James Weldon Johnson; Abraham Hondius’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 epikritic 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 summer, 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, personal writing, 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 1:00 daily, plus Sat and Sun at 2:00 and Tue mornings at 10:00. 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.

CMA:Ateliers Tours Wed/July 15 and Aug 6, 10:30 (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 imagination, and provide a social experience. Fee, but preregistration required; call 216-357-1482.

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

Curator Talk: George Bellows Wed/Aug 17, 6:00. Curator of American painting and sculpture Mark Cole leads this exploration of the exhibition Stan Sharyk’s: George Bellows and the Art of Sports.

Curator Talk: Pressed to Impress—Prints and Society in 18th-Century France Wed/Aug 24, 6:00. James Welsh, guest curator of Elegance and Intrigue: French Society in 18th-Century Prints and Drawings, on an exploration of the various roles prints played in French art and culture during the 1700s, especially among the rapidly growing middle class.

Curator Chatz: Art and Stories from Mughal India Every Tue, 12:00, starting Aug 2. Join curator of Indian and South East Asian art Sonya Rhee Quintanilla for a discussion of works from the exhibition Art and Stories from Mughal India. Each week, explore a new theme or story. Limit 30. Meet in the exhibition.

Aug 16 Healing Powers and Mughal Art

Aug 23 Gesture of Amazement: Indexing the Unbelievable

Aug 30 Wine, Women, and Song: Entertainment at the Mughal Court

Centennial Chats Other museums are celebrating their centennial by telling masterpieces from their collections! Check them out with our curators and educators in these short talks. Jul 5 and 6, 2:00. Royal Banquet for Celebration of the 100th Birthday and 30-Year Rule of King Sunjo, Samsung Museum of Art. Meet in gallery 236.


AUG 25 and 26, 2:00. Frida Kahlo, Fulang-Chang and I, MoMA. Meet in gallery 225.

CWRU Art History

Museum members may audit select CWRU art history courses. Register through the ticket center. Registration opens July 5.

ARTH 260 Art in Early Modern Europe. Tue/Thu, 10:00–11:15, Erin Beny

ARTh 302/402 Buddhist Arts of Asia. Tue/Thu, 10:00–11:15, Noelle Giuffrida

The Cleveland Symposium

Collections: Celebration The Case Western Reserve University–Cleveland Museum of Art joint yearlong program in Art History and Museum Studies annual symposium takes place on Fri, Oct 28. Dealing broadly with topics of patronage, age, as a commodity, historical narrative, cross-cultural exchange, and monuments, this year’s daylong event honors the museum’s centennial. We welcome Deni Wood, associate curator of prints and drawings at the Museum of Fine Arts, Houston, as the event’s keynote speaker.

Join In

Art Cart Second Sunday of every month, 12:00–3:00. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be requested for a fee. Call 720-777-2467.

Early America: Artistry of Your Nation July 10

Asia Aug 14

Make & Take: Craft with Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make craft projects and grab a drink! $5.

Geometric Garland July 13

Marbled Beads Aug 10

Meditation in the Galleries Sat/ July 9 and Aug 6, 10:30. Clear your mind and refresh your spirit in the serene atmosphere of the glass box galleries. All are welcome; no prior experience with meditation required. $5; advance registration recommended. Space is limited; drop-ins accommodated as space permits.

Trivia Night: Small-Screen Savvy Fri/July 15, 7:00, North Court Lobby. Test your knowledge with questions ranging from the Golden Age of TV to Netflix (as usual, sharp eyes will find clues in the form of artworks from the collection). $5 suggested donation.

Yoga at the Museum Sat/Aug 20, 11:00, North Court Lobby. Advance registration required. $20, CMA members $15. Please bring your own mat.

Art and Fiction Book Club Three Wed/July 17, 24, and 31, 1:30–2:45, or Thu/Aug 8, 25, and Sep 1, 1:30–2:45. Discover the epic love story of Layla and Majnoun and explore the exhibition Art and Stories from Mughal India. $45, CMA members $35. Please register for either the Wednesday session or the Thursday session, not both. Space is limited.

For Teachers

Art to Go and touch amazing works of art at your school, library, community center, or other site. Call 720-777-2467 or visit clevelandart.org.

Distance Learning Subsidies Subsidies may be available for five, interactive videoconferences for your school. For topics, visit cma.org/learn or contact Diane Cizik (720-276-6849 or dcizik@clevelandart.org).

TRC to Go From artworks to teaching kits, explore ways that the CMA can support curricula across all subject areas and grade levels. To find out more, contact Dale Hilton (720-276-2491 or dhilton@clevelandart.org) or Najah Eppley (720-276-6811 or neppeley@clevelandart.org). Register through the ticket center.

For up-to-date information regarding educator events and workshops, visit cma.org/learn.

CMA Workshops

Truth and Beauty: Writing about Art See page 22.

Art Together Family Workshops See page 25.

Chalk Workshops Don’t miss the 7th annual Chalk Festival on Sat/Sun 17–18, 11:00–5:00.

Chalk Making and Street Painting Sun/Sat 18–19, 12:00–4:30; Wed/Sept 14, 6:00–8:30. Children under 15 must register and attend with an adult. Fee includes materials and reserves chalk and a square for the festival. CMA members $15. Call 720-777-2483 or e-mail commartsinfo@clevelandart.org.

Community Arts Around Town

Enjoy Community Arts artists and performers at area events. For details and updated information see clevelandart.org.

Art Crew Characters based on objects in the museum collection. $5 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 720-777-2483 or e-mail commartsinfo@clevelandart.org.

Yoga at the Museum

Starting in August, Yoga at the Museum goes monthly! Inspired by the success of yoga classes offered during Yoga: The Art of Trans-formation in 2014, we are experimenting with a quarterly yoga program beginning in summer 2015. The results of the experiment are in—and they are good! Participants loved this unique experience, which combines gallery explorations with yoga practice in the atrium’s North Court Lobby. Museum educators and Atma Center instructors work together to choose a theme for each session to guide the selection of artworks on the tour and poses or meditative exercises in the yoga session.

Yoga at the Museum is now the third Saturday of every month at 1:00. All levels and ages are welcome. In August, explore the centennial exhibition Art and Stories from Mughal India and discover related yoga poses.

Space is limited; reserve early to avoid disappointment. $20, CMA members $15.
Children and Caregivers

Seema Rao
Director, Intergenerational Learning

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 learn each class with tangible products as well as intangible ones such as increased confidence and communication skills.

Stroller Tours
Second and third Wed of every month, 10:30–11:00. You need a baby in tow for this casual and lively discussion in the galleries—just for parents and caregivers and their pre-schooler (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

Family Game Night
Family Game Night: Birthday Edition 2016
Fri, Aug 12, 5:30–8:00. There are more than 100 ways to have fun at Family Game Night with a birthday theme and the museum’s centennial 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, play of event $25. Register online or through the ticket center.

Art Stories
Every Thu, 10:30–11:00. Read, look, and play with us—now in the galleries! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free. Register through the ticket center. Space is limited.

Summer Camps
W is for Water July 7
X is for X Marks the Spot July 14
Y is for Yellow July 28
Z is for Zoo Aug 4
All about the Artist: Calder Aug 11
All about the Artist: Matisse Aug 25
*Note: No Art Stories on July 21.

The My Very First Art Class
Four Tue/Sep 6-27, Oct 4-22, Nov 1-22, 10:30-11:00. You and Me, Color, and Animals.

See the CMA through baby’s eyes! Four-week sessions designed for babies (birth to 18 months) and their favorite grown-ups. 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 for members; general registration September 15.

The Museum Art Classes for Children and Teens
Three choices for summer fun!
Four Sat/July 9, 16, 30 and Aug 6, 10:00-11:30 or 1:30-2:30.
Most classes $56, CMA members $48. Art for Parent and Child $64. Four weekdays, July 5-8, 10:00-11:30, CMA members $60, No Parent and Child class this session.
Five Wednesdays, 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. E-mail dhaniski@clevelandart.org for information.
Each week, classes visit the galleries to discover different techniques based on the masterpieces they’ve discovered.

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, 10:00-11:30. Conveying Lewitt inspires this drawing workshop. No experience necessary. Adult/child pairs $36, CMA members $30; additional person $10. Register now.
Encaustic Painting Workshop Sun/Aug 14, 1:30-3:30. Melted wax is very hot; workshop recommended for ages 8 and up. Adult/child pair $36, CMA members $30; additional person $10. Member registration July 1, nonmembers July 15.
Still-Life Painting Workshop Sun/Sep 18, 10:00-11:30. Come paint our super-sized still life. Adult/child pair $36, CMA members $30; additional person $10. Member registration August 1, nonmembers July 15.

Adult Workshops
Learn from artists in informal studios with individual attention. For more information, e-mail adultstudiotours@clevelandart.org. Supplies info at the ticket center.
Beginning Watercolor Sun/Nov 5, 12:30-3:30, classroom H. Instructor: Jesse Rhinehart. $195, CMA members $150.
 Gesture Drawing Three Sun/Oct 23–30, 10:00-12:00, classroom A, and galleries. Instructor: Susan Gray Bé. $95, CMA members $85.

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 artwork using your own body movements, and a “create studio” where you can explore different art-making techniques. Make a portrait, splatter paint, shape clay, and create a collage using museum works as inspiration. These new interactives provide both a foundation and a gateway into the world of art for our youngest generation of visitors.

Jane Alexander
Chief Information Officer

Multimedia Art Event
Thu/Sep 5–7, 3–5, Classroom B. Instructor: Jocelyn Rencz. $195, CMA members $150.

All-Day Workshop: Lotus
Chinese Painting Tue/Sep 6, 10:00–4:00 (lunch on your own), classroom A. Instructor: Mitzi Lai. $90, CMA members $75. Completion of Four Gentleman course is a prerequisite.

All-Day Workshop: Painting on Silk Tue/Sep 24, 10:00–4:00 (lunch on your own), classrooms F & G. Instructor: Susan Skeove. $90, CMA members $75. Gestures Drawing Three Sun/Oct 23–30, 10:00-12:00, classroom A, and galleries. Instructor: Susan Gray Bé. $95, CMA members $85.

To register for classes call the ticket center at 216-421-7550 or visit clevelandart.org.

The Cleveland Museum of Art 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 artwork using your own body movements, and a “create studio” where you can explore different art-making techniques. Make a portrait, splatter paint, shape clay, and create a collage using museum works as inspiration. These new interactives provide both a foundation and a gateway into the world of art for our youngest generation of visitors.

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To register for classes call the ticket center at 216-421-7550 or visit clevelandart.org.
A Tribute to Diane DeBevec

Since the 1990s the Womens Council has benefited 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 volunteer of 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.

“IT IS IMPOSSIBLE TO SEPARATE WOMENS COUNCIL FROM Dianne DeBevec.” — Peta Moskowitz, Chair, 1999–2001

“AN ANGEL ON MY SHOULDER” — Helen Cherry, Chair, 2001–3

“I HOPE DIANE BECOMES THIS NEXT PHASE WITH A JUSTIFIED SENSE OF PRIDE AND JOY IN WHAT SHE HAS ACCOMPLISHED AT THE CMA.” — Janet Coquille, Chair, 2003–5

“A FRIEND WITH MANY OPPORTUNITIES FOR HER TALENTS AND KNOWLEDGE TO CONTINUE ENRICHING THE LIVES OF OTHERS.” — Linda McGinty, Chair, 2005–7

“I SINCERELY DOUBT THE COUNCIL WILL BE ABLE TO REPLACE DIANE WITH SOMEONE WITH THE SAME COMMITMENT, LOYALTY, AND GUARDIANSHIP FOR THE ORGANIZATION.” — Kate Stenson, Chair, 2007–9

“DIANE WAS A TREMENDOUS RESOURCE AND SUPPORT TO ME BOTH AS CHAIR AND AS A STAFF MEMBER.” — Marianne Bernadotte, Chair, 2009–11

“We worked so closely together, we finished each other’s sentences. We are a better organization because of Diane; she will be missed.” — Joanne Cowan, Chair, 2011–13

“I thank Diane for sharing her expertise and for helping to kick off and support so many of the council’s programs.” — Sabrina Inkle, Chair, 2013–15

“Many an e-mail trail was prolonged by the sheer fun of playing with words. I will miss Diane and our repartee.” — Josie Anderson, Chair, 2015–17

Congratulations on your well-deserved retirement, Diane!

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:

Sarah P. and William R. Robertson
Larry and Barbara S. Robinson
Mr. and Mrs. Elliott L. Schiang
Mr. and Mrs. Michael Sherwin
Laura and Alvin A. Siegal
Dr. and Mrs. Conrad C. Simplesdorfer
Lauren and Steve Spilman
Mr. and Mrs. Eugene Stevens
Susan and John Turben Foundation

*Donors*

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 ($15.95), key ring ($9.95), and thermos/mug set ($32).

Centennial Events

Clevelander: Portraits of Our Community: In celebration of our city and the museum’s 100th birthday, the CMA presents a special community art project, Clevelander: 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 @PortraitsOfClevelanders.

Submit portraits in a number of ways:

- Use the hashtag #CMAPortraits
- Tag us directly on Instagram @PortraitsOfClevelanders
- 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 Marcha at lrmarc@cvleandart.org or 216-707-2795.
FRONT COVER
A floral fantasy of animals and birds (Waqwaq) early 1600s. Mughal India. Opaque watercolor and gold on paper; 20 x 12.6 cm. Gift in honor of Madeline Neves Ciapp; 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

ABOVE