IN THIS ISSUE

Exhibitions What’s now on view.


William Morrisory Cory Kornow examines the enduring appeal of this 19th-century designer.

Archives Research Luisa Lambri’s architectural meditations draw upon a visit to the museum archives.

Juno and Simon K. C. Li A generous donation supports the conservation of Chinese painting.

Nord Family Greenway The new park opens up a new axis from the Fire Arts Garden.

City Stages Outdoor concerts at venues around Cleveland.

Film John Ewing introduces Winterbottom’s The Trip trilogy and other summer selections.

Education Talks, classes, and hands-on activities.

Art Lens Cleans up in numerous award categories.

Philanthropy News Supporter profiles, news, and event photos.

New in the Galleries A recent addition to the permanent displays.

FROM THE DIRECTOR

Dear Members,

After months of preparation, on July 7 we open Hyeok Kusama: Infinity Mirrors, which has drawn sellout crowds throughout its North American tour. If you have already procured your member tickets, we look forward to seeing you on the dates you have reserved; if you have not, there may be a few tickets available on a weekly basis. Please remember to allow some extra time for parking, as the exhibition will bring a lot of traffic.

The inaugural FRONT triennial, with contemporary art events and installations around the city, officially opens in mid-July, but several of the related exhibitions at the museum are open already. One of the CMA’s six FRONT installations is an exhibition of works on paper by Kerry James Marshall, on view in the James and Hanna Bartlett Prints and Drawings Gallery. The show, described on pages 6 and 7, is built around a monumental woodcut in 12 panels that depicts the exterior and interior of an urban apartment building in which several men customarily urinate. The year that Marshall completed the work, he said he wanted “to show that representations of African Americans can be incredibly mundane, that they can be ordinary and they don’t have to be event-filled or anxiety-laden or about political activism.”

Next, also on pages 6 and 7 that we have expanded our City Stages program of outdoor concerts to include a broader selection of venues, including the just-completed Nord Family Greenway. See David Bridgford’s overhead photograph on pages 14 and 15 thanks to our neighbors across the street at Judson Manor for providing access to their well-situated rooftop patio to get a sense of this gracious new greenspace.

Finally, I encourage you to read the profile that begins on page 12 describing the creation of the June and Simon K. C. Li Center for Chinese Painting Conservation, which illuminates how these dedicated supporters have helped enable the museum to carry out its important worldwide mission.

Sincerely,

William M. Griswold
Director
EXHIBITIONS

Yayoi Kusama: Infinity Mirrors
Jul 7-Sep 30. Kelven and Eleanor Smith Foundation Exhibition Hall and Gallery. This exhibition spans the range of Kusama’s output, from her groundbreaking paintings and performances of the 1960s to recent work. Visitors have the unprecedented opportunity to experience seven of Kusama’s captivating Infinity Mirror Rooms, an unforgettable sensory journey through the mind and legacy of one of the world’s most significant artists. Organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

HIRSHHORNSMITHSONIAN

The Hirshhorn gratefully acknowledges:
Presenting sponsor
Michelle Yen & Michael Jochelson
Supporting sponsors
FlowerPower

Kusama’s Self-Obliteration Jul 3-Sep 30, Video Project Room (224B). Directed by Judd Apatow. Made in 1967, this film reflects the social and political mood of the time. Kusama is seen painting dots on landscapes, animals, and her body.

Danny Lyon: The Destruction of Lower Manhattan Through Oct. 7, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1966-67 Lyon photographed the brutal process of urban renewal that leveled several neighborhoods in Lower Manhattan, including one of the city’s oldest. More than 50 photographs from the museum’s collection document and eulogize the historic structures and the workers demolishing them.


Presenting sponsors Emma and Cathy Lovett
FRONT International: Cleveland Triennial for Contemporary Art Jul 14-Sep 30

FRONT

Kerry, James Marshall Works on Paper Through Oct 21. James and Hanna Bartlett Prints and Drawings Gallery (10D). Over the past 35 years, Marshall has created groundbreaking and widely acclaimed work that gives visibility to narratives centered on African American identities. This exhibition brings together woodcuts and drawings that emphasize his ongoing investigations of private and public space.

Marko de Azambuja and Luisa Lambri Through Dec 30, gallery 218. Continuing her investigation of spaces designed by eminent male architects, Lambri has created a suite of photographs depicting architectural elements of the museum’s 1877 Breuer building. For Bruttalismo: Cleveland, Azambuja celebrates the rich legacy of brutalist architecture in Cleveland and northwest Ohio using materials gathered in and around the city.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Alex Jovanovich: Jul 14-Sep 30, Ingalls Library. Jovanovich exhibits his own drawing and three 35mm slideshows of appropriated furtl content fragments that explore the complex of Faustian bargains—deals with the devil for personal gain—in response to the state of the nation. He balances the nostalgic quality of vintage projectors with computer-generated images.

Commissioned by FRONT International: Cleveland Triennial for Contemporary Art

Sculptural Materials

Marko de Azambuja created a site-specific installation in the museum’s atrium using consummation material harvested in the Cleveland area.

© 2018 Cleveland Museum of Art. All rights reserved. This material is protected by copyright law. No part of this publication may be reproduced, transmitted, or stored in any form without permission in writing from the publisher.
Kerry James Marshall

One decision after another

EXHIBITION
Kerry James Marshall: Works on Paper
Through October 21
James and Hanna Bartlett Prints and Drawings Gallery (103)

EXHIBITION
Kerry James Marshall: Works on Paper
Through October 21
James and Hanna Bartlett Prints and Drawings Gallery (103)

The Cleveland Museum of Art is proud to be a Presenting Partner of FRONT International: An American City. This exhibition is part of FRONT International, a regionalwide exhibition consisting of artist commissions, performances, films, and public programs that examine the ever-changing and politically urgent conditions of an American city.


Through his paintings, Marshall has become one of the most acclaimed and influential artists of his generation, offering alternative narratives to the ones he studied in art history survey books. These drawings reveal his process of dissecting, analyzing, and mastering that history in order to redirect it.

In conjunction with Kerry James Marshall: Works on Paper, a selection of works from Marshall’s ongoing comic book series Right Now (1999) are on view at the downtown branch of the Cleveland Public Library. In these prints, he animates the history and mythology represented by traditional African sculpture, developing an array of black protagonists. This presentation was designed in part as recognition of the role that public libraries played in Marshall’s early formation as an artist.


2. Ibid.


Not That Kind of Victorian

William Morris’s iconic Arts and Crafts style is more popular than ever

EXHIBITION
William Morris: Designing an Earthly Paradise
Through November 25
Andrews and Arthur S. Holden Textile Gallery
(234)

William Morris celebrated the thrushes in the garden of his country home, Kelmscott Manor, by designing the now iconic pattern Strawberry Thief. He could never have imagined that the design would be in use 135 years later on items as varied as Dr. Martens combat boots and toga curules. Designed in 1883, Strawberry Thief remains one of many Morris patterns that have been in production for more than a century, countering the stereotype of Victorian design as old-fashioned and irrelevant. William Morris (1834-1896) is unique among 19th-century English designers for weathering the inevitable backlash of successive generations; today his patterns are available in a bewildering array of forms inconceivable even to the visionary designer himself. Contemporary, minimalist style may seem at odds with the pattern-on-pattern aesthetic associated with Morris, but it is sympathetic to his motto “Have nothing in your houses that you do not know to be useful, or believe to be beautiful.”

When the design firm that Morris formed in 1861 dissolved in 1940, its archives were purchased by the British interior design firm Arthur Sanderson & Sons. Morris wallpaper and textiles continue to be produced under the UK company Style Library, which provided the wallpaper Fruit featured in the current exhibition William Morris: Designing an Earthly Paradise. In addition to the traditional colorways, Morris designs are available through Style Library in new shades that appeal to modern design sensibilities. For example, a room featured on the company’s website is hung with a simplified version of Daisy. Registered in 1884, Daisy was the second wallpaper Morris designed and the first produced. The vine-and-crown pattern illustrated here is a color option that would not have existed in the design firm’s original inventory. Re-creating a sense of the densely patterned Morris aesthetic, the pillows on the bed recall Love Is Enough, the title of a play written by Morris proclaiming the significance of love over wealth or power. An ardent Socialist, Morris struggled with the fact that goods produced from the finest materials by highly paid workers in a healthy environment meant that the objects were too expensive for the average consumer. He would likely have been disturbed by the glut of cheaply made items now bearing his designs. Artist David Malibusk created the Morris Kitche Archive, which documents 520 examples of Morris patterns found on mass-produced objects, including a baby’s changing mat, a hammer, and a dog’s T-shirt. After seeing a pair of Wellington boots printed with Morris’s Daisy pattern in the gift shop at the Victoria & Albert Museum in London, he was prompted to explore his simultaneous feelings of nostalgia and revulsion. Malibusk reproduced images of these goods for the 2009 exhibition Have nothing in your houses that you do not know to be useful, or believe to be beautiful at Leo Kamen Gallery in Toronto. While the ubiquity of Morris patterns in the 21st century represents a commercialization that would have troubled the Victorian crusader for sustainability and workers’ rights, it also testifies to the timeless nature of his fundamental design principles and the beauty of his color harmonies.

Even as Morris patterns are found on trash cans and notebook covers, high-end designers continue to be attracted to his noble convictions that one should intimately understand the materials and process before embarking on a design and that only the finest materials should be used in order to ensure longevity. Inspired by Morris’s passionate, horticultural approach, Jonathan Anderson, designer for the Spanish luxury brand Loewe, used iconic Morris & Co. patterns for its Fall 2017 collection. “I liked this idea of hybridizing Morris with the punk movement in Britain,” the designer said at the time. “When he started doing what he did, it was progressive. . . . He changed how we looked, the way in which we lived.” This capsule collection offered pieces meant to function together as modern camouflage, an effect immediately apparent in a store window in Madrid filled with objects emblazoned with Strawberry Thief. With items ranging from a $490 key chain to a $4,125 shoulder bag, the Loewe goods actually have much in common with Morris’s original price points, if not his product types. Anderson joins designers such as Dries van Noten, Mary Katrantzou, and Terry Burch who see in Morris’s attention to craftsmanship the antidote to fast fashion. Generations after Morris, anxieties about mass production persist, and his designs appeal to consumers at opposite ends of the kitsch/couture spectrum.
EXHIBITION

Building Images
A meditation on the Breuer building

For *An American City*, the inaugural edition of FRONT International: Cleveland Triennial for Contemporary Art, the CMA invited Italian artist Luisa Lambri to produce a site-specific work at the museum. The result was a series of photographs of the Marcel Breuer building, designed by the influential architect, which opened as an education wing in 1971.

Lambri states that she is not an architectural photographer. Although her photographs focus on buildings designed by modernist architects of the past century, the resulting work is not an image of a building, but rather a meditation on moving through a built environment. In her photographs, Lambri invites the viewer to enter a space as she does, feeling both its emotional and physical weight. Buildings are not shown in their entirety; instead, the artist draws the viewer’s eye to minute details—a wall of closets or light streaming through a window—that create abstract compositions of a moment in time.

As part of her practice, Lambri researches the buildings she photographs. While pursuing the CMA archives, she selected photographs of the Breuer building to create a display in the Ingalls Library that complements her exhibition in the east wing glass box gallery. The archival photographs were initially made to document the completed building, but the artist considers these as-built photographs works of art in and of themselves. “They do document the construction process, from beginning to end and offer precious insights into it and that moment in history,” she says, “but they are also very sophisticated, beautiful, and often abstract images.”

The photographs on view in the library also afford a rare opportunity to view the original design of the Breuer building. In many ways, the museum’s renovation completed in 2013 softened the building’s brutalist architecture. Lambri seeks to make the viewer see it differently.
June and Simon K. C. Li
Preserving the art of conservation

With the establishment of the June and Simon K. C. Li Center for Chinese Painting Conservation, the Cleveland Museum of Art becomes a leader among US museums to advance the field. The center is made possible by a transformative $1.5 million gift from June and Simon K. C. Li, a philanthropic California couple with a passion for Chinese history, culture, and art, as well as a deep appreciation for conservation techniques. Their gift, made through a Schwab Charitable donor-advised fund, matches an equally significant $1.5 million endowment challenge grant from the Andrew W. Mellon Foundation.

The June and Simon K. C. Li Center for Chinese Painting Conservation fills an ever-present void in the United States to care for these centuries-old, fragile masterworks painted on silk or paper. Responding to the urgent shortage of master conservators with the knowledge and skill to preserve these paintings, the Mellon Foundation grant establishes a dedicated endowment fund to support a new generation of conservators.

Serving as a national training ground for conservators, the center ensures the preservation of Chinese painting masterpieces at the CMA, which has one of the most distinguished Chinese art collections in the West, spanning more than 3,000 years and representing the highest level of artistic accomplishment. “We are pleased to join the Mellon Foundation in establishing the Center for Chinese Painting Conservation,” June says. “We choose to support projects that will preserve and promote the knowledge of Chinese culture and art.”

This is not the first time that the CMA has been the beneficiary of June and Simon’s generosity. In 2015 they sponsored both the hefty 300-page collection catalogue Silent Poetry: Chinese Paintings from the Collection of the Cleveland Museum of Art and the derivative focus exhibition Silent Poetry: Masterworks of Chinese Painting.

Life experiences have helped shape the couple’s philanthropic choices. June is a respected art historian and retired curator who has spent her career researching, acquiring, and presenting China’s artistic traditions. She was born and raised in Hong Kong and studied art history, East Asian studies, and Chinese art history at the University of Toronto and University of Pennsylvania. After a long career in higher education and museums, she retired in 2012 as the founding curator of the Garden of Flowing Fragrances at the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, a position she held for a decade. The Chinese garden is one of the largest outside China.

Simon was born in Leeds but spent a portion of his childhood in Hong Kong. He had a highly distinguished 42-year career in journalism, the last 23 with the Los Angeles Times, where he was an assistant business editor, the foreign editor, and an assistant managing editor. In 2010 Simon, now retired, was honored by his alma mater, Columbia University, with an Alumni Medal for Distinguished Service.

“When I came to the United States to study, I realized that many Americans had limited knowledge about Asia,” Simon remembers. “In fact, there were many misconceptions because of the Vietnam conflict. At the Philadelphia Inquirer, where I had my first US job as a journalist, I was committed to helping society understand a larger global perspective on life.” That commitment continued in Los Angeles. “With China’s growth and its importance in the world economy,” he says, “it seems more relevant than ever to promote and understand Chinese culture.”

Simon and June agree that Cleveland’s world-class collection of Chinese art persuaded them to fund the center. “Being a former curator of Chinese art, I understand the importance of the Chinese painting collection in Cleveland,” June says. “The center will have an impact on preserving the collection and will maintain the tradition of Chinese painting conservation, not just in Cleveland but at other institutions.”
The Nord Family Greenway

This photograph from late May shows the Nord Family Greenway as the finishing touches and final plantings were under way to complete the grand promenade that unlike Cline-Waddoups Reserve University’s east and west campuses and the Fine Arts Garden in front of the museum.
City Stages

The street music festival goes citywide

The museum’s popular summer concerts return in expanded form! The city’s premier global music series now reaches five neighborhoods throughout the city. In partnership with FRONT International, the expanded City Stages series features the very best in global music, in neighborhoods where Clevelanders can discover the art and artists of FRONT in nearby exhibitions and installations. Summertime fun that is free to all!

FRONT Public Opening Celebration with Jupiter & Okwess Sat/Jul 14, Uptown in University Circle. From Kinshasa, Jupiter (barkodo) and his band bring traditional Congolese rhythms into a contemporary African music inhabited simultaneously by the fighting instinct of Fela Kuti and the moralistic fiber of Jean de La Fontane.

Sidi Touré Wed/Jul 18, Transformer Station, West 29th Street & Church Avenue, Ohio City. A highly acclaimed practitioner of Sangha music whose band features the most exciting new faces on the Malian music scene, Touré makes music driven by the energy and groove of the rhythms—a danceable, dynamic, trance music overflowing with joy and carried by the beauty of Sidi’s voice.

Orquesta el Macabeo Wed/Jul 25, Transformer Station, West 20th Street & Church Avenue, Ohio City. One of the great sensations of the current Puerto Rican salsa scene, Orquesta el Macabeo recovers the island’s salsa tradition to update it with new ideas and the energy of its JF musicians. Their plan: revalidate the true heavy, heavy sound of the “salsa gorda.”

Check Hamala Diabate Wed/Aug 15, Downtown Mall. Diabate is a West African kora master in the Griot tradition who at an early age mastered the ngoni, a stringed lute and ancestor to the banjo. He later learned to play guitar from his uncle, legendary Super Rail Band guitarist Djelimady Tounkara. Diabate fuses the traditions of his ancestors with the more electric sounds he has absorbed over a decade living in the US.


Gill Yale Fri/Sep 7, Nord Family Greenway in front of the Cleveland Museum of Art. Combining Ethiopian roots music with a modern touch of jazz and soul, Tel Aviv–based Gill Yale incorporates traditional sound into the music of the right now. Yale’s family was part of the migration of Ethiopian Jews fleeing famine in Sudan for Israel—and in the course of this exhausting and emotional journey, the music encouraged Gill and his family to keep on moving.
Michael Winterbottom’s The Trip Triptych

The largely improvised 2000 BBC series The Trip, directed by Michael Winterbottom, features six half-hour episodes in which British comic actors Steve Coogan and Rob Brydon go on a road trip and restaurant tour through northern England for the Observer. The two men play fictionalized versions of themselves: long-time friends and occasional rivals who flirt with the same women, argue over trivialities, and engage in dueling impressions of famous movie stars such as Michael Caine and Al Pacino. Coogan’s character is an insecure, egotistical actor trying to manage both his tempestous film career and borderline-obsessive love life. The laid-back Brydon is a happily married family man with a more modest TV celebrity, and Coogan’s perfect foil.

Viewers were delighted, so the BBC produced The Trip to Italy in 2014 and The Trip to Spain in 2017. Winterbottom condensed each three-hour TV series into an armchair fare film, and we show all three in July and August. Now even stay-at-home Ohiolians can escape to Europe this summer, if only for a few hours.

Shown in Morley Lecture Hall. Each program $10, CMA members $7.

Other Films

Unless noted, all films shown in Morley Lecture Hall and admission $10, CMA members $7.

Leaning into the Wind: Andy Goldsworthy Sun/Jul 1, 1:30. Tue/Jul 3, 1:45. Directed by Thomas Riedelshaefer. The director of the groundbreaking 2001 documentary Rivers and Tides: Andy Goldsworthy Working with Time reunites with the Scottish environmental sculptor to survey some of his latest projects. (UK/Germany, 2017, subtitles, 95 min.)

The Young Karl Marx Fri/Jul 6, 6:45. Sun/Jul 8, 1:30. Directed by Raoul Peck. With August Diehl and Vicky Krieps. The new film from the director of A Man Not His Age is a historical drama that looks at the early years of Karl Marx and Friedrich Engels, Cleveland theatrical premiere. (France/Belgium/Germany, 2017, subtitles, 118 min.)

Outside Tue/Jul 10, 1:45. Fri/Jul 13, 7:00. Directed by Lynn Shelton. With Edie Falco and Jay Duplass. This acclaimed indie drama tells of a just-released 35-year-old convict who reconnects with the unhappily married high school teacher he robbed more than anyone for his release. Cleveland theatrical premiere. (USA, 2017, 109 min.)

My Letter to the World Sun/Jul 15, 1:30. Tue/Jul 17, 1:45. Directed by Selon Peppanapalam. This documentary on the great American poet E. E. Cummings was filmed in her hometown of Amherst, Massachusetts, and includes excerpts from the recent biopic A Quiet Passion, starring Cynthia Nixon, who also narrates this film. (UK/USA, 2017, 80 min.)

MILOŠ FORMAN, 1932–2018 Fireman’s Ball Fri/Jul 20, 7:00. Directed by Miloš Forman. The Oscar-winning director of One Flew over the Cuckoo’s Nest and Amadeus concocts a sharp and funny satire on petty bureaucracy. Forman’s final feature made in his native Czechoslovakia, it chronicles a provincial fireman’s ball that goes horribly awry. (Czechoslovakia, 1967, subtitles, 73 min.) Special admission $11, CMA members $8.

FILMMAKER IN PERSON ON 7/24

Manya at Sea: In the Wake of a Dream Tue/Jul 24, 1:45. Sun/Jul 29, 1:45. Directed by Steve Wystroch. This recent Cleveland International Film Festival hit tells the incredible true story of Robert Manly, a Plain Dealer cartoonist who in 1965 sailed solo across the Atlantic in his 13-foot sloop Zinkenbeil. Filmmaker Steve Wystroch appears in person on Tuesday. (USA, 2018, 95 min.) Garden Auditorium. Special admission on Thu/Jul 26, 12:00, CMA members $9.

Back to Burgundy Sun/Jul 29, 1:30. Tue/Jul 31, 1:45. Directed by Cédric Klapisch. In this new movie from the director of L’Âge des tous generations, three somewhat estranged French siblings reunite at the family vineyard when their winemaker father falls ill. Cleveland theatrical premiere. (France, 2017, subtitles, 113 min.)

Rose Hobart: Found footage

Mantra: Sounds into Silence Fri/Aug 3, 7:00. Directed by Georgia Wyss, Wari Om. This new documentary looks at the world of chanting and kirtan—call-and-response music, which practitioners claim can bring inner peace and healing. Cleveland theatrical premiere. (Various countries, 2017, 85 min.)

Mama Africa: Miriam Makeba Sat/Aug 12, 1:30. Tue/Aug 14, 1:45. Directed by Mike Kaunts-Malick, South African singer Miriam Makeba’s (1932–2008) helped introduce African music to the West, despite being twice exiled from her own country. This documentary surveys her five-decade career as a performer, goodwill ambassador, and civil rights activist. (Various countries, 2011, subtitles, 90 min.)

Five Seasons: The Gardens of Piet Oudolf Fri/Aug 17, 7:00. Directed by Thomas Piper. This new documentary reveals how revolutionary landscape designer Piet Oudolf (New York City’s High Line, Chicago’s Lurie Garden in Millennium Park) appeals conventional notions of nature, public space, and community. (USA, 2017, 75 min.)

ERMANNO OLMI, 1931–2018 Il Posto (The Job) Sun/Aug 19, 1:30. Directed by Ermanno Olmi. This gentle classic focuses on a poor, shy, small-town boy who moves to Milan to take a newspaper job in a big company. Failing for a cowoker, he tries to remain upbeat despite his lack of prestige and a future of almost certain anonymity. From the director of The Tree of Wooden Clogs (Italy, 1961, subtitles, 89 min.). Special screening co-sponsored by the United Labor Agency and North Shore Federation of Labor. Special admission $11, CMA members and car-carrying union members $8.


Rose Hobart and Other Joseph Cornell Short Films Fri/Aug 31, 7:00. Directed by Joseph Cornell. This program contains seven experimental short films by the celebrated assemblage artist who was perhaps Yoyko Kusama’s closest American friend in New York. Program includes Cornell’s seminal found-footage masterpiece Rose Hobart, as well as The Airs (Centuries of June, Angels, Fable for a Fountain, Nymphmath, and Children’s Party. (USA, 1937–57, b&w/color, 82 min.) All films © 1955 The Mu- seum of Modern Art and shown courtesy MoMA. Special thanks to the Voyager Foundation.
2018 ArtLens Awards

Technically speaking, we’re totally geeked

Since its completion in September 2017, ArtLens Gallery has reinvented the museum experience for visitors of all ages, promoting active engagement and personal discovery. The space is an unprecedented integration of art and immersive technology, but it also represents true interdepartmental collaboration. Because of this endeavor, the CMA has received national and international attention, earning the museum recognition as one of the most technologically advanced in the world. In the past year, the CMA has won the following awards:

Communication Arts Interactive/Environmental/Art/Design Award of Excellence: ArtLens Exhibition
Museums and the Web Winner, Groundbreaking: ArtLens Gallery Winner, Exhibition Media or Experience (On-Gallery Interactive): Gaze Tracker
The Best of Heritage Awards given to 42 state-of-the-art projects from across the world: ArtLens Studio
American Alliance of Museums Media Technology MUSE Awards Silver: Interactive Kiosks, Gaze Tracker


ArtLens is made possible with generous support of the Metro Family Foundation, Beverly and David Harris-Stedman, PNC, and the U.S. and Cheryl Keeler Family Foundation.

Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2488

Art and Literature Club Visit July 11 and 18, 13:30 p.m., E. Chikaku Dols by Lisa See. Participants purchase book on their own. $35, CMA members $30. Register online at engage.clevelandart.org or through the ticket center.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph H. Staley Gallery (246). Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5, preregistration required.

Walking Meditation Second Sat, 1:00, most at the information desk in the atrium. Enjoy a guided meditation session led by experienced practitioners among works of art and nature. All are welcome; no prior experience with meditation required. $5, preregistration required.

Studio Go The CMA’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. Studio Go visits large-scale community events. For more information or to inquire about scheduling a visit, email studioeo@clevelandart.org.

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 10:00 and 2:00 daily, Jul 8–Sep 29. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Tours and topics selected by each docent. Visit cma.org for topics.

Kusama Connections Tours 2:00, Tue, Wed, and Sun, Jul 10–Sep 30. Join a CMA-trained volunteer docent for special themed tours that explore the permanent collection galleries to see highlights related to Yayoi Kusama: infinity Mirrors. Visit cma.org for updates. Tours limited to 30. Admission to the Kusama exhibition is not included.

Curator Talks: Allen Ruppersberg and Kerry James Marshall Weds/Thurs, Jul 25, Fri/Aug 10, and Weds/Thurs, Sep 19, 12:00-1:00. Experience the work of two groundbreaking artists in curator-led tours of FRONT exhibitions Allen Ruppersberg: Then and Now and Kerry James Marshall: Works on Paper. Conceptual artist Allen Ruppersberg pays homage to his hometown in photographs taken from the vantage point of billboard sites across Cleveland—from the roadways along Lake Erie and the spillways to the mouth of the Cuyahoga River. Installed in steel-framed light boxes, these works serve as a reminder of the city’s industrial history. Kerry James Marshall’s work gives visibility to narratives centered on African American identities. See a monumental 12-panel woodcut print and an array of drawings that emphasize his ongoing investigation of public and private space.

Art in the Afternoon First Wed of every month, 11:30. For participants with memory loss and one caregiver. Pre-registration required. Call 216-342-5582.

Save the Date Thu/Fri/Sat, Sep 27-28. Inspired by Rodin’s Thinker, the museum hosts interdisciplinary conversations about how we interpret impermanence and what it means to our communities through works of art. Keynote address by artist Jim Hodges on Thursday. Three panels of scholars, artists, conservators, and curators, as well as a series of concurrent gallery workshops, on Friday. Registration opens August 1.

Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. $5, preregistration required.

Studio Go The CMA’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. Studio Go visits large-scale community events. For more information or to inquire about scheduling a visit, email studioelo@clevelandart.org.
For Teachers

Stroller Tours
Stroller Tours Second and third Wednesdays, 10:30-11:30, meet at the information desk in the atrium. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents or caregivers and their pre-toddler child (18 months and younger). Tours limited to 10 pairs. $5 register through the ticket center.

Jul 11 & 18 Sculpture in the CMA Aug 8 & 15 Pottery Sep 12 and 19 Reflection

Art Stories
Mark your calendars: new day and time! Every Sat, 11:00-11:30. Read, look, and play with us! Join us for this weekly storytime that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 6.

Play Day at CMA
Polka-Dot Picnic Sun, July 22, 11:00-12:00. What better way to celebrate summer than with a pattern-filled picnic? Expect art making, music, and games. Also enjoy a reading and book signing by Ellen Weinrib, award-winning illustrator of Mary Kusar’s From Here to Infinity! Copies at the Museum Store.

Community Arts
Chalk Making and Street Painting Learn to make chalk using an old world recipe with new world materials, along with professional techniques for making, stencil- ing, shading, and enlarging a picture (free). Fee includes materials and reserves chalk and a square for the festival.

Family chalk workshop (all ages)
Sun, Aug 26, 2:00-4:30, and Mon, Sep 3, 12:00-4:30 (single workshops)

Advanced chalk workshop series (teens/adults)
Wed, Aug 22, 29, and Sep 5, 12, Time TBD

For more information, call 216-702-2483 or email cmaartinfo@clevelandart.org.

Play Centers and classrooms are available for qualifying schools. For more information, visit cma.org/learn or contact Diane Czisz (216-707-2468 or dcisz@clevelandart.org).

Northeast Ohio
This photo was printed in the last issue without attribution. Photo is by student Kristin Kozatsky. Northeast Ohio at work as part of the museum’s centennial celebration in summer 2016.

My Very First Art Class
Young children and their favorite grown-ups are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class explores features of the museum and gallery visit, in small art making. Wear your paint clothes! New topics each class.

Adult/child pair $80, CMA family members $72.

Four Fri/Jul 6-7, 10:00-10:45 (ages 11-24)

Four Fri/Jul 6-7, 11:15-12:00 (ages 2-6)

Four Fri/Jul 7-8, 10:00-10:45 (ages 11-24)

Four Fri/Jul 7-8, 11:15-12:00 (ages 2-6)

Four Sat/Sep 8-9, 10:00-10:45 (ages 2-4)

Four Fri/Oct 5-6, 10:00-10:45 (ages 11-24)

Four Fri/Oct 5-6, 11:15-12:00 (ages 2-6)

Four Sat/Oct 6-7, 10:00-10:45 (ages 2-4)

Studio Classes for Adults
FALL SESSION
Eight-week classes offered Tue-Fri, 10:00-12:00, and Tue-Thu, 1:30-3:30, beginning the week of Sep 7 and ending the week of Oct 21.

NEW! Saturday classes held at the same time as our Studio Classes for Children and Teens. Eight Sat/Sep 8-Oct 27, 10:00-12:00 or 1:30-3:00

NEW in October!
Try a four-week mini-session on Friday evenings.
Four Fri/Oct 5-6, 6:30-8:00

NEW Wednesday Night Workshop
Not ready to commit to eight weeks, or even four? Sign up for one workshop or choose the whole series, Oct 10, Oct 24, Nov 14, and Nov 29, 6:00-8:30. Visit cma.org/learn/adults/adult-studios.

For September classes, member registration begins July 2; non-members July 16. For October, members August 1; non-members August 15.

Studio Classes for Children and Teens
FALL SESSION
Eight Sat/Sep 8-Oct 27, 10:00-12:00 or 1:30-3:30

Studio classes for young artists ages 4-18 combine studio time with gallery visits. Want to take a class at the same time as your child? Check out Studio Classes for Adults on Fridays and Saturdays.

All studio classes are offered for ages 4-18, and 11-15. Visit cma.org/learn/kids-and-families/classes/children-teens.

NEW in October!
Try a four-week mini-session on Friday evenings, ages 8-10 and 11-15.
Four Fri/Oct 5-6, 6:30-8:00

Open Studio
Every Sun, 1:00-4:00, classroom, join us as an informal art making for all ages in our Jape Space. Everyone is encouraged to imagine, experiment, and create. July’s theme is Water. We’re inspired by our collection and the natural world, and we wonder what inspires you. In August, our focus is on Patterns; we’re inspired in everything that repeats, from polka dots to plants. No Open Studio July 22; instead, join us for Play Day at CMA: Polka-Dot Picnic.

My Very First Art Class
You can’t have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You can ask, we answer.
Supporting Yayoi Kusama: Infinity Mirrors

An important priority of the Cleveland Museum of Art’s strategic plan, Making Art Matter, is to advance the museum’s stature as a premier venue and partner in presenting major international loan exhibitions. Such programs are possible only through the generosity of our friends, and the CMA is grateful for their support. This summer’s blockbuster exhibition Yayoi Kusama: Infinity Mirrors provides us the opportunity to recognize several special friends whose philanthropic leadership makes this project possible.

Generous donors and enthusiastic backers of the Cleveland Museum of Art, the Jeschelnig’s sponsored Painting the Modern Garden: Monet to Matisse in 2016 and Albert Oehlen: Woods near Oebbe in 2017. This year they lend significant support to the CMA as presenting sponsors of Yayoi Kusama: Infinity Mirrors. The couple was excited to learn that the exhibition was coming to Cleveland. “The museum excels at hosting the highest-quality exhibitions,” Michelle says. “We’re proud to support the show.”

The couple has loaned from its private collection Where the Lights in My Heart Go, one of the seven Infinity Mirrors rooms in the exhibition. Exclusive to Cleveland, the installation is a highly polished stainless steel room punctuated with small holes that create a subtle night sky effect. Michelle is drawn to its meditative quality. “When you walk into the room,” she says, “you immediately feel a connection with the universe.”

Donna and Stewart Kohl: Inspiring Artistic philanthropy

Donna Kohl says she has always been “dotty for dots.” As a child, she loved everything round, from bubbles and marbles to spotted Dalmatians and the moon. Yayoi Kusama’s work, including her signature dot motif, resonated with Donna from the moment she became aware of Kusama’s art many years ago.

As supporting sponsors of Yayoi Kusama: Infinity Mirrors, Donna and her husband, Stewart, are helping to bring the artist’s work to Cleveland. The longtime CMA benefactors are recognized with the Donna and Stewart Kohl Sculpture Garden on the museum’s east lawn. “The CMA is a civic gem,” Stewart says. “It helps define our city and region as world class, and it provides a remarkable, free venue for our community to learn, explore, grow, and feel in new ways.”

“Supporting major works of art is bound to inspire future generations of new artists,” Donna adds, “and that’s most satisfying to us.”

BakerHostetler: A Legacy of Support

BakerHostetler and the CMA have a special relationship that dates back to the beginning of both organizations. Former mayor of Cleveland Newton D. Baker, one of the founders of BakerHostetler, was involved in plans for the museum’s establishment in 1913. Today the law firm is among the CMA’s most generous benefactors and a supporting sponsor of Yayoi Kusama: Infinity Mirrors.

“From the firm’s earliest days, we have been deeply involved with organizations that make the city richer and more vibrant places to live and work,” says Steven Keatner, chairman of BakerHostetler. “Our philanthropic support is as diverse as the people who make up our firm, which translates into a wide range of interests and activities. Our involvement extends deep into neighborhood development, health care, education, the arts, and beyond.”

John P. Murphy Foundation: Transforming Greater Cleveland

The John P. Murphy Foundation was established in 1960 by attorney and businessman John P. Murphy and his wife, Gladys. Today this forward-thinking foundation is a philanthropic force and a major source of funding for cultural, educational, and community initiatives that improve the quality of life in Greater Cleveland. To date, the foundation has distributed nearly $7 million in grants to organizations throughout northeast Ohio.

“The John P. Murphy Foundation has played a vital role in many groundbreaking projects and is a trendsetter with a strong vision for the arts,” says Nancy McCann, president, treasurer, and trustee of the foundation. “We’re deeply honored to support Yayoi Kusama: Infinity Mirrors at the Cleveland Museum of Art, one of five US venues for this internationally significant exhibition.”

Patty Starr: Celebrating Life through Philanthropy

Patty is a “star” on stilts. In 2008, just 19 months after a debilitating bicycle accident left her with a broken hip, several metal pins, and a walker for support, Patty Starr entertained crowds as a stilt walker at Parade the Circle. She was a newcomer to the art and athleticism of stilts walking, but she was hooked from the start. This past June, she performed for the 11th consecutive year at the outdoor festival. “It’s my day to celebrate the fact that I can walk and a reminder to enjoy life every day,” says Patty, executive director of the nonprofit Health Action Council.

To ensure that future generations enjoy the same art and pageantry, Patty made a legacy gift to the museum in support of Parade the Circle. “Art improves our minds, our bodies, and our spirits,” she says. “That’s why it’s important that programs like this continue.”
Art, Music, and the Museum

Arts education and socializing go hand in hand at member and donor events. This past March, members of the CMA’s Legacy Society and the Cleveland Orchestra’s Heritage Society enjoyed the lecture “Severance Hall: The Inside Story” for their first biannual joint program. In April, members of the Print Club attended a talk by associate curator of European art Cory Korkow followed by an exhibition viewing of William Morris: Designing an Earthly Paradise. Later that month, family and friends gathered at the CMA for the dedication of the Carolyn and Jack Lampi Jr. Family Recital Hall. Jack was a trustee for more than 20 years, and Carolyn was an honorary trustee and active member of the Legacy Society.

GALLERY GAME

Many artists have depicted dogs. There are numerous examples in our collection. Some dogs are easy to find, but others are hiding. See if you can discover them all.

Check your answers at the information desk in the Ames Family Atrium.

Where There’s a Will

Creating a will is one of the most significant ways to support the people and causes you love. We’ve partnered with FreeWill to provide a free, easy way to write your legally valid will today. The service is free—no strings attached. We simply hope you consider leaving a gift to the CMA. Your generosity will help to create transformational experiences through art for future generations. For more information, visit cma.org/freewill or contact Diane Strachan, director of philanthropy, at 216-707-2585 or dstachan@cleveandart.org.
New in the Galleries

Seven Jeweled Mountain
late 1700s–early 1800s. Korea, Joseon dynasty (1392–1910).
Ten-panel folding screen; ink and slight color on textile; painting only: 120.8 x 368 cm. Lent by the Honorable Joseph P. Carroll and Prof. Roberta L. Carroll, MD, 13.2018

Cover

The Fourth King of Hell
late 1300s. Korea, Goryeo dynasty (936–1392). Hanging scroll; ink, color, and gold on silk; overall: 136.2 x 58.9 cm. Lent by the Honorable Joseph P. Carroll and Prof. Roberta L. Carroll, MD, 14.2018

Seven Jeweled Mountain is located in Hamgyong Province, North Korea. The area’s geologic peculiarities, often interpreted as conveying great spiritual power, have attracted many Buddhist pilgrims and tourists. Since the 1500s, upper-class Koreans have also vacationed there, and some have commissioned paintings to commemorate their visits. Paintings such as this screen illustrate specific sites known for their awe-inspiring features. Ancient volcanic eruptions left their marks on this mountain through phallic-shaped pillars (second panel), a large slanted boulder (fourth panel), a flat-topped steep-sided peak (fifth panel), and a slope coated with rugged molten rocks (eighth panel). Featuring a spectacular panoramic view and topographical details, this ten-panel folding screen is a prime example of a 19th-century version of the Korean “true-view” landscape painting tradition, which began to flourish a century earlier.

As the concept of salvation grew in emphasis in East Asian Buddhist schools, the gruesome depiction of various hells assumed an important role: to promote Buddhist ethical codes. In the Buddhist version of inferno, the ten kings of hell determine sinners’ punishment. Originally part of a set of ten, this hanging scroll depicts the fourth king of hell. Accompanied by his secretary, the bulging-eyed king is seated at center, overseeing the implementation of his verdict. At the bottom, sinners suffer in a giant pool of boiling water, constantly pierced by the burning spears of hell’s guard. Scholars speculate that southern Song ready-made Buddhist paintings produced in professional ateliers in the Chinese port city of Ningbo (northeast Zhejiang Province) are a prototype for this Korean scroll’s charismatic, grotesque realism.