Performing Arts

John Ewing presents a mini-series of French-made films by the Polish director Krzysztof Kieslowski. Plus Mr. Ripley mini-series of French-made films by the Polish director Krzysztof Kieslowski. Plus Mr. Ripley mini-series of French-made films by the Polish director Krzysztof Kieslowski.

Exhibitions

Short descriptions of current exhibitions.

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Pharaoh Guest curator Aude Semat discusses the new exhibition drawn primarily from the British Museum.

Pyramids & Sphinxes Barbara Tannenbaum introduces a show of photographs on themes of Egypt.

Centralised Loan: Luba Mask Constantine Petrakis shares a famous work of African art lent by the Seattle Art Museum.

Centralised Loan: Duchamp Nudie Descending a Staircase (No. 2) visits the galleries of modern art.

Italian Choral Books Stephen Fliegel introduces a new display of manuscripts from the permanent collection.

FROM THE DIRECTOR

Dear Members,

The photograph on the back of this magazine is especially fascinating to me because it was likely taken just about exactly 100 years ago—a few months before the Cleveland Museum of Art opened its doors to the public, as the staff was working tirelessly to get the displays ready in time for that big opening day in June 1916. Coincidentally, at the moment I write this in January 2016, we are working tirelessly to prepare the second of our centennial exhibitions, Pharaoh: King of Ancient Egypt, for its public opening on March 13. That exhibition is the subject of our front cover, and of guest curator Aude Semat’s article on page 5.

Also part of our centennial celebration is a year-long series of loans to Cleveland of remarkable works of art from our peer institutions around the world. The latest two of these are described in this magazine: Marcel Duchamp’s Nude Descending a Staircase (No. 2), lent from the Philadelphia Museum of Art, and a stunning Luba mask lent from the Seattle Art Museum.

Since 1916 this museum has grown from an ambitious but fledgling endeavor into a dynamic and important institution, thanks in large part to the relentless and careful work that has gone into building one of the world’s great collections. This magazine, our annual issue sharing highlights of the previous year’s acquisitions, reminds us of how that has happened—object by object, insight by insight, discovery by discovery. The greatest centennial celebration of all is that this astounding collection of art from around the world and across history is here in this place in perpetuity, open to all, and free.

Sincerely,

William M. Griswold
Director
**EXHIBITIONS**

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**EXHIBITION**

**Art and Power in Ancient Egypt**

A new exhibition explores the myths and realities behind the Egyptian pharaohs.

**Audé Semat**  
Guest Curator

Pharaoh: King of Ancient Egypt introduces viewers to the men (and women) who ruled Egypt over three millennia. (Opening on March 13, the exhibition presents a varied selection of 145 objects— including monumental reliefs, stone sculpture, faience ornaments, splendid jewelry, and historic papyri—from the vast holdings of the British Museum, along with a number of masterworks from Cleveland’s own collection.

With nearly 100,000 objects, the British Museum’s Egyptian collection is one of the largest in the world. Originally developed by that institution’s Department of Ancient Egypt and Sudan, Pharaoh is based on the simple but dynamic idea that “things are not what they seem” when one looks at ancient Egypt and its rulers. On one side are our preconceived ideas about ancient Egypt, and the pharaohs’ depictions of themselves in written sources and images (let’s call it the official discourse), and on the other side are the realities of power. Organized in ten sections, the exhibition first addresses the myths and traditions surrounding kingship and the pharaoh’s relationships with the many gods of Egypt, then the reality and history of palace life and the royal family, government of the country, and the relations between Egypt and its neighbors, and finally royal tombs and the afterlife.

Beyond exploring the myths and realities of power in Egypt, this exhibition also offers the opportunity to question Western views of Egyptian art through the representations of kings and kingship. Ancient Egyptian images were seen as “substitutes,” magi-
Ornament of a winged scarab holding a sun disk (c. 1298–1290 BC).

Middle Kingdom, Dynasty 12, reign of Senusret II.

Egypt. Lapis lazuli, dolerite, electrum, and carnelian; 1.8 x 3.5 x 3 cm. British Museum EA 1104.

© Trustees of the British Museum

The graphic interplay better illustrates Egypt’s worldview than it does the actual geopolitical reality of the times.

Whatever their real reception, images and architectural achievements enhanced the assertion of the pharaoh’s policy and authority on Egypt’s territory and even beyond, while being part of the broader ideological discourse on monarchy in Egypt. The examples shown here testify how art, religion, and power were closely intertwined in ancient Egypt; they also underline the different levels of interpretation about ancient Egyptian art and architecture that visitors will discover in Pharaoh: King of Ancient Egypt.

The presentation of this exhibition is a collaboration between the British Museum and the Cleveland Museum of Art.

EXHIBITION
Pharaoh: King of Ancient Egypt
March 13–June 12
Kelvin and Eleanor Smith Foundation Hall

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The presenta...
Pyramids & Sphinxes

Over the course of more than 150 years, images of Egypt’s iconic landscape have ranged from awe-inspiring to cynical.

Imagine the shock of French writer Gustave Flaubert and photographer Maxime Du Camp when, during their explorations of Egypt in 1850, they stumbled upon an ancient, massive half-buried figure, part human and part animal, that fixed them “with a terrifying stare.” They fled in fright, although later circled back to photograph the monument, which before that date had been depicted only in a few drawings and lithographs.

Late 19th- and early 20th-century visitors would have had a very different reaction upon encountering the Great Sphinx of Giza. Recognition of Du Camp’s images, and those of all the photographers who followed, deprived later visitors of the tingle of discovery and dampened the intensity of awe experienced by the two French travelers. By the time we get to the late 20th century, these monuments have become icons, still spectacular but also fodder for appropriation, irony, and humor. Juxtaposing 19th-century views with late 20th-century photographic interpretations, Pyramids & Sphinxes traces some of these shifts in attitudes and emotions.

Du Camp’s photographs, along with the work of other adventurous photographers and painters of the time, were the primary sources of visual information about Egypt for most 19th-century Europeans. The exhibition presents examples of these awe- and awe-inspiring images, many of them drawn from the museum’s collection. The show also marks the debut of a notable recent acquisition: a stunning watercolor of the portal of the Temple of Edfu by one of the great masters of Victorian English watercolor, John Frederick Lewis.

Lewis moved to Cairo in 1841 and stayed for almost a decade. He made the museum’s drawing on an expedition up the Nile with his wife in 1849-50, around the same period that the first photographers arrived in Egypt. At that time, the temple complex at Edfu was buried in sand to a depth of almost 40 feet. Lewis’s watercolor carefully renders and records, but transcends archaeological description to evoke the thrill of exploration and discovery. Also on view are two color lithographs based on drawings by another British artist, David Roberts. Such drawn and painted depictions served as models for the first photographers in Egypt, who came because of commissions from European governments or learned societies or to satisfy personal curiosity.

Some learned to use the medium just for their Egyptian travels. The tombs, temples, and fallen colossal described by photographer Adrien Bontinck as “this present which is still the past” remained the artists’ primary subjects, even once the British began constructing modern industrial conveniences such as railroads and the Suez Canal to facilitate commerce and tourism. Nestled amidst these ruins of a once glorious but now vanished empire were modern huts and houses, but the artists sought angles that eliminated them from view. Pyramids and sphinxes in desolate landscapes became the Western world’s vision of 19th-century Egypt.

Commercial photographic ventures soon arose to satisfy intense European curiosity about biblical lands. By the 1860s, the widespread availability of prints and photographs, along with the rise of the middle class and improvements in transportation, stimulated tourism to the Middle East. Regularly scheduled tours filled steamboats and trains. For souvenirs, tourists would visit the studios of professional photographers, usually Europeans who had taken up residence in Egypt, and select images from a standard catalogue of existing pictures. Two albums of images by professional photographers, assembled to commemorate excursions and sate the wanderlust of armchair travelers and amateur scholars, demonstrate the use of photography as memory, whether real or imagined. Then in 1888, the advent of the Kodak camera suddenly undercut the professionals’ market by allowing everyone to take their own photographs.

Despite our age’s familiarity with the monuments of ancient Egypt through pictures, artists still make pilgrimages to photograph them. Images by Lynn Davis, Paul Maurer, and Richard Misrach are imbued with the romance of their mid-19th-century predecessors. Others’ views comment on the impact of tourism, commercialism, and urban sprawl. Eugene O. Goldbeck’s 1971 panorama presents the pyramids and sphinx looming over roads clogged with tour buses and tourists. An ocean of plastic chairs for the nightly sound and light show block between us and the pyramids in Alex Webb’s view of Giza. Both Webb and Misrach document modern urban life encroaching on ancient wonders, and...
Has photography already taken us to all the places we may visit, from ancient Egypt to outer space, and thus forever tarnished all possibility of novelty? Or does it help us venture quickly beyond a first impression to gain a deeper, richer experience of place?

"Journeys, those magic caskets full of dreamlike promises, will never again yield up their treasures unarranged," wrote Claude Levi-Strauss in Tristes Tropiques (1955). As you visit Pyramids & Sphinxes, consider the impact of your visual journey. A second visit to a place never has quite the same sense of discovery and adventure as the first. Has photography already taken us to all the places we may visit, from ancient Egypt to outer space, and thus forever tarnished all possibility of novelty? Or does it help us venture quickly beyond a first impression to gain a deeper, richer experience of place?"  

Luba Face Mask
Democratic Republic of the Congo, Luba people, 19th century. Wood, raffia, bark, 8.9 x 12.1 cm. Gift of Katherine White and the Boeing Company, no. 81.17.869. Photo © Seattle Art Museum

A “moon mask” on loan from the Seattle Art Museum

MARTIERS ON CRONT
Chasing Away Death

This face mask is one of the undisputed masterworks of Central African art in a Western collection, and arguably the most famous example of the round striped mask tradition of southeastern Congo’s Luba people. A highlight among the nearly 2,000 African works donated by Cleveland native—and pioneering collector—Katherine Coryton White to the Seattle Art Museum in 1980, it was first shown in the United States in an exhibition at the Cleveland Museum of Art in 1968. In fact, our museum owes more than 100 works to "K" White’s generosity, and these still constitute the core of our African art collection. That the Seattle Art Museum’s Luba mask was one of White’s own favorites is suggested by the fact that she used its image in her distinctive bookplate.

The mask’s striated surface decoration has led to its presumed connection with a male initiatory association called Bwadi bwa Kifwebe, shared between the Luba and the neighboring Songye peoples, though with different connotations. Among the Luba, a distinction would have been made between round female masks like the Seattle Art Museum’s, and oblong or hourglass-shaped masks identified as male. The white color of the masks’ stripes is thought to evoke positive connotations of nourishment and procreation, and to relate to the benign spirits of the dead and healing. The masks would have primarily danced in celebrations honoring the spirits of the dead and healing. The masks would have primarily danced in celebrations honoring the appearance of the new moon, a symbol of recognition, hope, and rebirth. This lunar symbolism also pertains to the popular Luba sculptural genre of female bowl-bearing figures used in royal divination.

However, instead of the Bwadi bwa Kifwebe, scholars have suggested that round striped Luba masks like this one may have played a role in the activities of a brotherhood or association known as Bukasandji (also called Kasandji or Kazanz), which was condemned and heavily persecuted by both missionaries and administrators during the Belgian colonial regime because of its alleged "necrophagic rituals." One of the Bukasandji’s actual purposes was to confront and eliminate sorcery. In reality, bits of the body may have been consumed with the intention to absorb some of its lifeforce, but more were recuperated for serving the making of protective charms. The remaining parts of the corpse would then be burned and the ashes discarded in a river in order to annihilate the spirit of the deceased who was haunting his living descendants.

Among the various works created by artists of the Bukasandji brotherhood are adze-like wood engravings decorated with an abstracted human head extending into a long beak. Known as miyango, they would have been carved and most likely hung over the shoulder, by members of the association during the funeral of a deceased colleague. The iconography of these emblems seems to refer to the ground hornbill (Bucorvus leadbeateri or B. cafer), a large foraging bird that is considered to be the gatekeeper to the otherworld and thus closely asso-
What all round Luba masks have in common are their references to the moon as a benevolent star and to the world of the benign dead. Whether striped or not, what all round Luba masks have in common are their references to the moon as a benevolent star and to the world of the benign dead. Given their presumed relationship with the Bukasandji association, one might argue, following the recommendation put forth by the art historian Julien Volper in his book *Under the Influence of the Songye* (Montreuil, France: Gourcuff Gradenigo, 2012, p. 121), that it would be more fitting to use *kwezi*, the Luba term for “moon,” rather than *kifwebe*, to identify the Seattle Art Museum’s mask and other such Luba sculptures in Western collections. However, since *kifwebe* is a generic name for “mask,” and the etymology of the term is “to chase away, or put to flight,” the designation is actually quite appropriate.

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**Infamy and Influence**

**Nude Descending a Staircase (No. 2)**

The painting was known, but I wasn’t.1—Marcel Duchamp in 1966

Marcel Duchamp’s iconic masterpiece *Nude Descending a Staircase (No. 2)* played a crucial role in spreading European modernism across the United States. A clear view of the painting was nearly impossible during its debut at the New York Armory Show of 1913 as crowds constantly surrounded this peculiar “abstraction.” Boldly breaking with tradition, Duchamp depicted a nude, mechan-ical-looking figure descending the stairs instead of reclining or lying down as convention dictated. Rendered in brown, black, and beige tones, the skeletal, insect-like figure of ambiguous gender barely resembled typical human contours, an artistic transgression that at the time was considered not just visually confusing, but also an affront to American morals and rules of social decorum.

Although the notoriety of this mechanical nude would precede Duchamp’s personal reputation throughout the early decades of his career, its initial reception was one of bewilderment and outrage. Ridiculed by critics and the public alike, the painting was skewered in the press as “an explosion in a shingle factory” and *Rude Descending a Staircase (Bush Hoar at the Subway).*2 Delthy mixing artistic styles, Duchamp’s painting summarized many of modern art’s concerns: the monochromatic tonalities of splintered Cubist forms, the Futurists’ portrayal of bodies in motion, cinematic freeze frames, growing interest in the space-time continuum, and experiments with time-lapse photography by Étienne-Jules Marey, Eadweard Muybridge, and Thomas Eakins. The difficulty of classifying this enigmatic work only increased its infamy, with some critics comparing its *je ne sais quoi* with the mysterious intrigue of Leonardo’s *Mona Lisa.*3

*Nude Descending a Staircase* had a troubled history even before it arrived in New York. In the spring of 1912 it was rejected from the Paris *Salon des Indépendants* by a jury that included the artist’s two brothers and their friends—a painful blow for Duchamp, then only 25 years old. When the painting was exhibited at the Armory a year later, the magazine *Art News* offered a $10 prize to anyone who could “find the lady,” claiming it would

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This opportunity for the Cleveland Museum of Art to display *Nude Descending a Staircase* (No. 2) dovetails dynamically with the museum’s relationship to both the painting and the artist. In August 1936, Duchamp was returning home after visiting France’s Arenbergs in Hollywood when he stopped by the Cleveland Museum of Art to view *Nude Descending a Staircase* (No. 2), his most important and best-known oil painting (which he had not seen in 13 years), at the time on loan to the museum for an exhibition commemorating its 20th anniversary. To Duchamp’s delight, a misreading of the abbreviation “ex” as “expired” instead of “exhibition” led to the listing of Duchamp as dead by 1933 in the catalogue; according to the *Plain Dealer*, however, Duchamp was “immensely entertained” by the misprint.4 During his daylong visit to the museum, Duchamp made a series of notes about the painting, descriptions that helped guide the hundreds of small replicas he would subsequently produce not only of this painting but of many of his most important works—fictional miniature replicas that he would ultimately assemble to create his portable “museum in a box.”5 Titled *From or by Marcel Duchamp or Rose Selavy*, Duchamp’s *Boîte-en-valise* contains small watercolors, scale models, cutouts, and prints cataloging his life’s work, including *Nude Descending a Staircase* (No. 3).6

2. The Cleveland Museum of Art purchased a box from a auction house in 2007 and included a card from the Arenbergs, which included all of the artists named here except for O’Reilly.

4. In 2013, Francis Nauman staged an exhibition at New York City gallery titled *Marcel Duchamp: Nude Descending a Staircase*, Art Homage, which included all of the artists named here except for O’Reilly.

5. “One of my days of excitement was July 21, 1913,” Duchamp wrote in his diary. Here are some examples of Duchamp’s trademark punning: *Nude Descending the Staircase* became *City Chicken*; *Boîte-en-valise* became *Dead, to Fly Here*; and *The Marriage of Maria* became *Milliken Puzzled*. Indeed, Duchamp is widely credited with introducing three-dimensional multiples into the art market. Three years after *Nude Descending a Staircase* was purchased by San Francisco art dealer Frederic Torrey for $824 at the close of the Armory exhibition, Duchamp made an exact, full-scale reproduction of the work, which he titled *Nude Descending a Staircase* (No. 3). Created by superimposing ink, colored pencil, and paint onto a large photograph of the original, Duchamp’s copy was acquired by the artist’s most important patrons, Walter and Louise Arensberg.

be nearly impossible to discern either a figure or staircase.6 Readers’ responses published the following week ran the gamut. Some suggested the figure might be male or that the painting should be turned upside down; others accused Duchamp of having defective eyesight or an inability to record accurate impressions, or of simply seeking notoriety. Such suspicions about Duchamp’s iconoclastic leanings were not entirely incorrect. *Nude Descending a Staircase* was, in fact, the artist’s first attempt at liberating art from the realm of the purely retinal or visual and returning it to the conceptual and cerebral faculties of the mind. The same year the painting was exhibited in New York, Duchamp created his first “ready-made” by mounting a bicycle wheel on a kitchen stool. In the following decades, such works as *Bicycle Wheel* and *Bottle Rack*—sculptures that are exactly what their titles describe—altered the course of 20th-century art by calling into question time-honored qualities of originality and craftsmanship. By selecting everyday objects such as a large photograph of the original, Duchamp’s copy was acquired by the artist’s most important patrons, Walter and Louise Arensberg.

1. Amedeo A Pitti, "Nude Descending a Staircase" (No. 3), *Metropolitan Museum of Art*. Amedeo Pitti, "Nude Descending a Staircase" (No. 3), *Metropolitan Museum of Art*. Amedeo Pitti, "Nude Descending a Staircase" (No. 3), *Metropolitan Museum of Art*. Amedeo Pitti, "Nude Descending a Staircase" (No. 3), *Metropolitan Museum of Art*. An artist whose work encompasses not just one but many incarnations, Duchamp thrilled to know that the reputation of his infamous painting encompasses not just one but many incarnations.8


8. Discussing Nude Descending a Staircase (No. 2) with Duchamp, Pierre Cabanne noted: “It’s been said that you were the only painter to awaken an entire continent to a new art” to which Duchamp modestly replied: “The continent can’t have come alive. Our milieu was very restricted, even in the United States.” See Cabanne, *Duchamp*, 45.
A variety of liturgical manuscripts were used during the Middle Ages and the Renaissance for the celebration of the Mass and offices. These included missals, gospel lectionaries, choir psalters, breviaries, gradu- als, and antiphonaries. Of these, large musical choral manuscripts were often the most spectacularly decorated. Choral books were usually produced as multivolume sets to cover the entire liturgical year. The two main types of choral books in the Renaissance were the gradual, which contained the musical parts of the Mass, and the antiphonary, which contained the music for the daily office. All medieval churches were expected to have a gradual and an antiphonary (always made in several volumes), and all monasteries were certain to own them.

Choral books were usually made in large format in order to be placed on a lectern where they could be viewed simultaneously by the members of a choir. Given their large scale and prominent placement, they would have been highly visible within a church and therefore became symbols of that church’s prestige and dignity. Only the wealthiest ecclesiastical foundations could afford to commission the most lavish choral books, which were frequently decorated with large letters containing sacred figures or religious scenes, known as historiated initials. These illuminated initials not only illustrated liturgical feast days within their texts but also served as visual aids that enabled the user to navigate through the volume. Many of the finest and most richly decorated choral books were made in Italy during the Renaissance. Some of the most spectacular examples in the museum’s collection are now on view in gallery 115 through the end of the year.

The technique of manuscript illumination is essentially the same as painting on panel. However, instead of wood panel, the texts, gold, and paint in a manuscript were applied to parchment or animal skin, a very durable support. The illuminator began with a primer, then laid down the gilding pigments. Initials and marginal decoration provided the book with a look of great luxury. Before the era of printing, the copying of a text by hand was a laborious, time-consuming, and expensive process. The decoration of books also represented a substantial investment of time and resources. In 14th- and 15th-century Italy, panel painters were usually entrusted with commissions for illuminating illuminated books. Some of the epoch’s most prestigious Italian painters illuminated books in addition to painting frescoes or altarpieces in order to eke out a living, and major centers—Florence, Siena, Milan, Rome, Mantua, Perugia, and Ferrara—developed with reputations for high-quality book illumination. The achievements of the Florentine school of illumination are represented in the museum’s collection by a beautiful illuminated initial “G,” dating to 1370–77 by Don Silvestro dei Ghirlandaio (1350–1399), a Camaldolese monk. The initial introduces the text Deuxemdes omnes in Domino (Let us rejoice in the Lord), the beginning of Intritus for the Feast of All Saints (November 1). The highly chromatic initial, with punched and burnished gold represents the enthroned Christ, with the Virgin Mary seated at his right to whom rows of saints and angels turn in adoration. This monumental “G” is generally considered to be the artist’s masterpiece, it belonged to a large set of choir books illuminated for his monastery of Santa Maria degli Angeli that they were admired by both Lorenzo the Magnificent and his son, Giovanni, the future Pope Leo X. The degl’Angeli choir books represent one of the crowning achievements of the art of illumination in early Renaissance Florence. Giorgio Vasari, a 16th-century painter and art historian who claimed to have seen them many times, was amazed that works of such refinement could have been produced during that period, meaning 150 years or so before his own day.

Leaf from a Gradual: Initial R with the Mass of the Dead 1440s. Jacopo Filippo Argenta (Italian, Florence, active c. 1478–1501), ink, tempera, and gold on parchment, 77 x 52 cm. Purchase from the J. H. Wade Fund 1927.428

Another outstanding leaf from a choral book is a historiated initial “P” depicting the Nativity. It is used to celebrate one of the most joyous events of the Christian Church—the birth of Christ. This splendid leaf contains the chants used for that particular Mass. It features a prominent initial “P” with sprays of foliage along three sides of the page. The initial was painted by one of the most prominent Florentine illuminators of the late 15th century, Attavante degli Attavanti (1452–1520/25), whose patrons included Duke Federigo da Montefeltro of Urbino, King Matthias Corvinus of Hungary, and the Medici Pope Leo X. Attavante’s miniatures often include detailed landscapes with receding vistas and sun-drenched hills, towns, and vineyards. His figures are delineated with distinctive eyes, and their beards can occasionally assume the “heroic” look of Old Testament patriarchs. At times his youthful males suggest the sculptures of Verrocchio, under whom he reputedly studied. Attavante had a large workshop in Florence and often collaborated with other illuminators on important projects. The border ornament is certainly the work of an assistant, while Attavante himself painted the scene of the Nativity within the initial. A stunning, extensively decorated leaf from a gradual dating to the 1490s is dominated by a large historiated initial “R” (for Requiem aeternam, from the Mass of the Dead) painted in Renaissance Ferrara. Illuminated by Jacopo Filippo Argenta (active c. 1478–1501), it includes a realistically painted scene in which a central priest surrounded by acolytes stands over the body of the deceased and reads the Office of the Dead. The ceremony takes place within a vaulted chapel that recedes in space to create the illusion of perspective. The leaf comes from one of 21 choral books known to have been commissioned by Bartolommeo delle Rovere for Ferrara Cathedral. Delle Rovere, nephew of Pope Sixtus IV, was the Bishop of Ferrara from 1474 to 1494, and his heraldic arms appear at the bottom of the page—a shield bearing an oak tree (rovere in Italian) surmounted by a patriarchal cross. Argenta worked on the choir books for Ferrara Cathedral from 1478 to 1496. Throughout the Middle Ages and Renaissance, every church, chapel, and community of monks or nuns needed choral books, and the copying and “noting” (supplying the music) of manuscripts went on continuously throughout Europe, even beyond the invention of printing. These beautiful books were among the most prestigious treasures of a church or monastery. Today, numerous Italian choral books, including detached leaves and fragments, are preserved in museums and libraries around the world, their parchment leaves and gold and silver illuminations as brilliant and fascinating to our eyes as they were centuries ago to Renaissance men and women. Many are artistic masterpieces and works of great historical importance.  東京国立博物館
Acquisitions last year arrived from near and far and by many paths. A spectacular Persian royal tent with silk embroidery made for Muhammad Shah (ruled 1834–48) made its institutional debut in the Arlene M. and Arthur S. Holden Gallery. Seven wall panels form a half-circle that enfolds and dazzles visitors.

Gifts from generous donors enriched numerous aspects of the collection. Agnes Gund gave a work by the celebrated conceptual artist David Hammons, Untitled (Basketball Drawing), in honor of LeBron James. Phenomena When I Looked Away, a poured oil and enamel painting by the second-generation Abstract Expressionist Paul Jenkins, joined the American paintings collection. A gift of 38 works by the American photographer Aaron Siskind was made by Richard and Alice Thall in honor of the Robert Mann Gallery. The Print Club of Cleveland provided the funds for an early 16th-century woodcut by Lucas Cranach the Elder, and generously supported the acquisition of a hand-colored woodcut, The Nymphs, by Émile Bernard in celebration of the museum’s centennial.

The works on paper collections grew through numerous acquisitions, including drawings by Santi di Tito, John Frederick Lewis, and John Marin, and an engraving by Martin Schongauer. A portrait


The Nymphs (Les Nymphes) 1890. Émile Bernard (French, 1868–1941). Woodcut, hand colored with watercolor; 59.1 x 47.8 cm (sheet). Gift of the Print Club of Cleveland in celebration of the museum’s centennial 2015.152

A range of fascinating new objects entered the museum’s collection last year.
Royal Tent Made for Muhammad Shah (ruled 1834–48)

Rasht, Qajar period. Plain weave: inlaid work, wool; embroidery: silk, chain stitch; tape, leather, rope. Exterior: plain weave: cotton, 360 x 400 cm overall. Purchase from the J. H. Wade Fund 2014.388

A rare royal Persian tent qualifies as one of the most spectacular and astonishing acquisitions of a lifetime. Royal tents were beautiful and potent symbols of imperial power and wealth throughout the greater Middle East. Rulers owned thousands of tents. They provided shelter and shade, but more importantly served essential functions in tent compounds for imperial ceremonies, travel, and military campaigns. Distinguished by size, tents could be as large as castles and were often royal gifts.

This elaborately decorated round tent with a center pole that bears the name of Muhammad Shah, who ruled Persia from 1834 to 1848 during the Qajar dynasty, continues traditions shown in Persian paintings of pleasure tents in garden settings 300 years earlier: embellished interior walls and ceiling, plain cotton exterior, and striped exterior valance. Seven of the 14 original wall panels survive, each adorned with a vase of exuberant blossoms set between robust birds, possibly see-see partridges and black francolins, under a niche suggesting an architectural arcade, and the complete ceiling with 14 radial panels enriched with the same birds amid entwined branches. A scrolling floral vine framing each wall and ceiling panel unifies the dazzling interior. A second inscription with the name Fath ’Ali may identify the master court artist.

The tent was made in a distinctive mosaic-like technique. Decorative motifs in colorful woolen fabrics, such as vases, birds, and blossoms, were inlaid in the woolen ground cloth and secured by a few stitches to create a smooth single surface. The inlaid junctures were then concealed by lustrous silk thread in chain-stitch embroidery, which also creates branches, vines, and decorative details. It was made by professional craftsmen in a royal workshop in Rasht, located by the Caspian Sea, in a technique recorded in the 1670s that was used in Asia but seemingly not in Europe.

The sturdy tent has a solid structural framework, supported by a center pole (now modern), 14 radial straps concealed in the ceiling, leather patches with iron rings to attach guy ropes, and wooden struts between the wall panel niches. Originally, the wall panels were attached to the ceiling by a cord with loops, the equivalent of an early zipper. Currently, the tent is installed in the Arlene M. and Arthur S. Holden Gallery (gallery 234) with a special cantilevered metal armature that supports the edges of the roof and provides an apparatus for suspending the walls. When visitors enter the tent, its jewel-like interior frequently inspires a word of praise, “beautiful.”

Pitching the Royal Tent Sat/Mar 19, 2:00. Plan to attend a special presentation about Muhammad Shah’s royal Persian tent by the CMA curator, a guest scholar, and talented museum staff members who prepared the installation (see p. 42).
Bernard inscribed the print to their bene-factor, the physician Dr. Paul Gachet. Although Bernard dated Cleveland’s example 1889, the other two are inscribed 1890, a more logical date for The Nymphs since in 1889 the artist was back in Paris producing a set of black-and-white zincographs (lithographs printed from zinc plates). The Bretons (Les Bretonneries), a woodcut by Émile Bernard, shows Breton women as usually depicted in these prints are large and stocky, an appropriate style to depict peasants whose lives are rooted in the land. The Bretons were exhibited at the Volpini café near the Exposition Universelle in the summer of 1889 together with a set of zincographs by Gauguin that were printed on brilliant canary yellow paper. The bright yellow background of Cleveland’s impression of The Nymphs emulates Gauguin’s choice of support. The Nymphs exemplifies how Bernard quickly developed a new style of elongated, weightless forms in 1890. His fascination with the theme of nude bathers outdoors may have been stimulated by his admiration for the work of Paul Cézanne, who painted this subject numerous times. Bernard used a planar approach to the figure, a simplification of Cézanne’s efforts to reduce figures to geometric shapes, although Bernard’s sensitivities were the interpretation of emotion, form, and texture, and figures set in a space clearly defined and isolated against a blank background. A calm, amiable mood represent a final flowering of the northern Gothic spirit.

Martin Schongauer was the best-known painter and engraver of the 15th century. The son of a goldsmith who was educated at Leipzig University, he established a workshop in Colmar by 1471. Schongauer was the first painter to produce a substantial number of engravings, a technique previously confined to the field of goldsmithing. While the main aim of earlier engravers had been the decorative appearance of a schematic design, his objectives were the interpretation of emotion, form, and texture, and figures set in a space clearly defined with light and shade. He developed an incredible technical facility, cutting grooves into the copper plate as if drawing with ink on paper. Schongauer’s prints have a pious, devotional character and are distinguished by ornate drapery configurations that link them directly to the international Gothic style that flourished throughout Europe in the early years of the 15th century. The courtly elegance of Schongauer’s figures as well as their delicate facial types, gentle expressions, and amiable mood represent a final flowering of the northern Gothic spirit. The Passion, an important set of 12 prints, illustrates the final events of Christ’s life. Christ in Limbo depicts the moment of the Savior’s appearance, when the gates of hell wondrously open, despite being guarded by devils. A triumphant Christ, bathed in radiant light and carrying the banner of the cross, strides forward. The three first rescued souls, kneeling in the front row, include Adam, who grasps Christ’s hand, Eve, and Saint John the Baptist.

Christ in Limbo was executed at the end of Schongauer’s printmaking career, when his work was characterized by restraint and lucidity. Unnecessary detail was eliminated to concentrate attention on the most salient elements of each scene, achieving a greater harmony and compositional simplicity. Here Christ, bathed in light, is highlighted and isolated against a blank background. A calm, monumental figure, Christ is contrasted with the demonic monsters he has just vanquished. An especially beautiful impression, printed when the copper plate was still un worn, Christ in Limbo exemplifies the expressive strength, exquisite style, and impeccable craftsmanship of the most important early German printmaker.
John Marin is considered by many to be the greatest American watercolorist of the 20th century. With bold applications of color and the use of line as a rhythmic—rather than descriptive—element, he transformed the medium of watercolor into a modernist idiom. One of the artist’s first representations of New York City, Lower Manhattan exemplifies Marin’s experimental and spontaneous style. The skyscraper depicted in the foreground is likely the Broadway-Chambers Building, designed by Cass Gilbert, the architect who designed the Woolworth Building, featured in several of Marin’s watercolors and etchings of 1913.

The jagged lines that radiate from the skyscraper in Lower Manhattan suggest the ceaseless activity of urban life. In the distance, the Brooklyn Bridge—the first steel-wire suspension bridge—spans the East River. Lower Manhattan was once owned by Alfred Stieglitz, the photographer, art dealer, and steadfast champion of American modern art.

One of the masters of watercolor during the Victorian period, John Frederick Lewis was the first English artist to spend an extended period in Egypt, and his unbroken sojourn of more than nine years in Cairo is unique among his compatriots. This study is one of about a dozen surviving watercolors of temples painted on an expedition up the Nile that Lewis and his wife made in 1849–50. It depicts the ancient ruins at Edfu; a door through the pylon reveals a view of the temple beyond.

The Temple of Edfu:
The Door of the Pylon 1850. John Frederick Lewis (British, 1805–1876). Watercolor, wash and point-of-brush work, and gouache and graphite; 35.5 x 43.3 cm. John L. Severance Fund 2015.73

Startling in its restrained power and minimal approach, the composition is remarkably modern. The tan-colored paper provides the composition’s basic palette, evoking the sandstone blocks used to build the temple and the hue of the surrounding expanse of desert. Lewis delineated the temple’s famous hieroglyphics with pen and ink. A rectangle of azure watercolor representing the sky glimpsed through the doorway of the pylon is the most vivid passage in the drawing.

This exquisite drawing on blue paper, executed in pen and ink and wash and extensively heightened with white, was made by the Florentine painter Santi di Tito. The subject—Agony in the Garden—is related to that of an altarpiece the artist painted in 1591 for the church of Santa Maria Maddalena dei Pazzi in Florence. Santi’s interpretation closely adheres to New Testament descriptions of the event. After the Last Supper and immediately before his arrest, Christ retired to the Mount of Olives to pray. The drawing depicts Christ on a hillside beseeching an angel while his disciples Peter, James, and John sleep beside the garden wall. In the distance, a crowd led by Judas approaches.

In 2015, the department of contemporary art acquired more than ten remarkable works for the collection. Many of them were generously gifted to the museum by patrons or the artists themselves. David Hammons is one of the most influential and prolific American artists today. He has ably critiqued notions of race and class since the 1970s. He uses unconventional and symbolically loaded materials: hair clippings from barbershops, hair grease, fried chicken, John Coltrane’s music, snowballs, paper bags, dirt, toy trains. Throughout his career he has displayed and performed his works on city streets, in vacant lots, and in public parks more often than in commercial galleries.

The Basketball Drawings are an ongoing series of works on paper by Hammons that speak to both the artist’s concerns with social issues and his examination of art historical traditions. In each instance, the drawing is made by repeatedly bouncing a basketball coated in graphite upon the surface of the paper, leaving marks of Hammons’s performative action. Untitled (Basketball Drawing) from 2002 was generously gifted by Agnes Gund in honor of LeBron James to recognize the significance of his return to the city of Cleveland. Within this particularly striking example from the series, Hammons wields the chance material with the precision of a finely sharpened pencil.

Another notable acquisition of 2015 is My Home Town, a large-scale painting by the Cleveland-born and -based artist Michelangelo Lovelace Sr. This 1998 work depicts an imaginative panorama with the Cleveland skyline in the background and a crowd of people gathering in the foreground. A street divides the foreground scenery into an “East Side” and a “West Side.” The left portion of the canvas is populated largely by African American citizens, the right side solely by white people. Lovelace left the center of the canvas spare aside from a few heterogeneous social interactions. His figurative paintings can be read as vibrant and candid commentaries on the city’s sociopolitical and cultural heritage and current state. Despite the work’s critical tone, the painting also offers an optimistic perspective through the figures seen coming together at its center.

In addition, the museum purchased two major works of contemporary art: Wild Things (2011), a wall-based sculpture by Haim Steinbach, and Untitled (2014-15), a mesmerizing video by the Austrian artist Oliver Laric that was included in the notable 2015 New Museum triennial. Both works explore the intersections of visual and consumer culture.
A. Mann 1996.343
men print from wet collodi-
(British, 1815–1879). Albu-
worth (1846–1895) 1867.

PHOTOGRAPHY

from the J. H. Wade Fund 2015.15

Julia Jackson Duckworth 1867. Julia Margaret Cameron. Albu-
men print from wet collodi-
on negative. 28.4 x 22.4 cm. Gift of Mr. and Mrs. Thomas A. Mann. 1996.343

Barbara Tannenbaum A. Mann, Julia Jackson Duckworth (1846–1895), also made in 1867. The pair constitutes half of a group of four works—one “original” and three variants—all based on the same negative. Cameron experimented with reversals on only seven other negatives; this portrait of her niece is her most complex exploration of the process. With each reversal, sharpness and clarity diminish but the sense of mystery grows. Cameron’s usual soft focus, enhanced by the two-step removal of this image from the original negative, imbues this print with a sense of becoming that is appropriate to Jackson’s imminent transition into womanhood.

Cameron seems to have considered all four inter-
pretations based on the original negative as valid, making several prints of each of them. They demon-
strate that in the 1860s, an age when most photog-
raphers were seeking clear and faithful reproduc-
tions of nature, she was thinking conceptually about
the use of the negative and that an overarching aim
of her photography was the creation of a formally
powerful image. These were extraordinarily hold-
ing, innovative, and modern practices for that time,
when photography was still in its infancy.

By the mid-20th century, when influential
American photographer Aaron Siskind was ex-
hibiting and teaching, fine art photographers had
began to move away from depiction toward per-
sonal expression and even abstraction. A group
of 36 Siskind photographs was generously given
to the museum in 2015 by Richard and Alice Thall in
honor of the Robert Mann Gallery. A high school
English teacher who received a camera as a wed-
ding gift, Siskind took up photography and soon be-
came a serious and passionate practitioner. In 1932
he joined the Photo League, a hub for social docu-
mentary work. Around 1940 he began to develop
his own style, entering photography into a dialogue
with contemporary avant-garde painting, especial-
ly Abstract Expressionism. In his images of nature,
architecture, and the urban environment, Siskind
explored abstraction, symbolism, gesture, and tex-
ture. The donated works, most of which are vintage
prints, survey his work from the 1940s through the
late 1960s—from his characteristic abstractions to
still lifes and rare figural images.

A

almost nine feet tall, The Thinkers by the
Brazilian-born American artist Vik Muniz has
as its ostensible subject a couple posing by the mu-

Barnes's cast of Rodin’s The Thinker in the late 1930s or early 1940s. But this monumentally scaled color photograph is not as much a comment on the muse-
um or Rodin as it is a meditation on the meaningful-
ness of photography in the daily lives of individuals.
It explores the roles photographs can play during
their history as objects and images, and the way
artists construct images and viewers “read” them.

The overall image in The Thinkers was taken from a snapshot in the artist’s collection of ver-
nacular images. An inscription handwritten on the
snapshot's bottom titles it “The Thinkers.” Muniz’s
version of the couple’s memento is a photograph of
a college he composed from fragments of photo-
graphs taken from many people’s family albums,
hought in flea markets and antique shops over the
past decade. The artist observed that as digital pho-
tographs and cell phones became prevalent, people
began to dispose of printed images of their ances-
tors. Just as the museum is a storehouse for civiliza-
tion’s cultural past, Muniz’s The Thinkers is a repos-
itory for individuals’ pasts, and an encouragement
to think about the nature and uses of photography
then and now.

Gelatin silver print; 24.5 x 24 cm. Gift of Richard and Alice Thall
in honor of the Robert Mann Gallery 2015.177. © Aaron Siskind

Fish-in-Hand Martha’s Vineyard 1940. Aaron Siskind.
Gelatin silver print; 20.9 x 24.3 cm. Gift of Richard and Alice Thall
in honor of the Robert Mann Gallery 2015.185. © Aaron Siskind

The Thinkers 2014. Vik Muniz (American, born 1961). Digital chromogenic print; 270.4 x 180.3 cm. Purchase from the J. H.
Wade Fund 2015.16. © Vik Muniz
For more than a half-century Paul Jenkins enjoyed a fruitful career as an Abstract Expressionist painter, achieving popular success both nationally and internationally. Born and raised in Kansas City, he moved to Ohio during his high-school years and launched a brief stint as a professional actor, appearing at Cain Park Theater in Cleveland Heights before being awarded a fellowship at the Cleveland Play House, where he spent the bulk of his time painting sets. In his rented room after work, he developed a burgeoning interest in watercolor.

After his discharge from the US Naval Air Corps during World War II, Jenkins moved to New York to study painting. He first rose to prominence in this new vocation during the early 1950s, exhibiting on multiple occasions at galleries in New York and Paris. Over the next several decades he shuttled between studios in each locale, continuing to show his prolific output frequently on both sides of the Atlantic. At the time of his death at the age of 88 in 2012, Jenkins was one of the last surviving members of the so-called “second generation” of Abstract Expressionists.

A large composition featuring gracefully intermingled pools of effervescent color offset against dusky fields, Phenomena When I Looked Away is among Jenkins’s most critically acclaimed and admired works, demonstrating his considerable command in exploiting the fluidities of oils and enamels poured onto primed canvas. Its nebulous forms—the most prominent of which are arranged dynamically along a diagonal axis—run a textural gamut from thick and coagulated to thin and translucent. The painting’s palette is varied yet cohesive, incorporating reds, oranges, yellows, blues, blacks, whites, and umbers. In terms of iconography, the work references the artist’s interest in Johann Wolfgang von Goethe’s studies in perception, in particular the observation that afterimages persist after the retina when one turns quickly from bright light toward darkness—a sensation approximated in the painting’s composition and color scheme. In fact, Jenkins’s original title for the composition was Phenomena When G Looked Away, with “G” alluding to Goethe.

A male figure introduces a genre with meaningful contextual references that far transcend the Igbo cultural-ethnic boundaries in southeastern Nigeria. Depicting a man seated on a one-legged stool, holding a cutlass in one hand and a human skull turned upside down in the other, this portable figure represents a sculptural genre that the Igbo call ikenga. It would have stood at the center of a man’s personal shrine, receiving prayers and sacrifices in return for the ancestors’ support and guidance, and thus helping him to achieve success in any undertaking. The Cleveland ikenga figure wears an elaborate headdress composed of two curving, interconnected horn-like extensions, with three projecting cone shapes on either side of the face representing pieces of chalk used in rituals. The horns, which some say are those of a ram, underline the image’s male gender and reinforce ikenga’s preoccupation with masculinity. The figure’s forehead and temples are graced with parallel incisions imitating local scarification patterns known as ichi, and its open mouth exposes long pointed teeth. The ichi scars signal that the depicted man represents a high-ranking member of one of the many male associations of title holders. The white color around the eyes, derived from chalk, signifies purity and protection, and refers to the benevolence of the spirits.

The figure’s reductive rendering provides it with a contained power suggestive of its purpose. Its “simplified naturalism,” as art historian Herbert M. Cole describes it in his recent Igbo monograph, locates the sculpture’s origin in the central Igbo region (around the cities of Awka and Onitsha). Its recognition as an outstanding representative of the Igbo ikenga genre can be inferred from its prestigious publication and exhibition record. The fact that it was previously owned by the French collector, curator, and author Jacques Kerchache (1942–2001—who would have acquired it in Nigeria in the late 1960s—offers further testimony to its quality. Kerchache’s reputation as a taste-maker was established when he became the leading force behind the integration of what the French like to refer to as “first arts” in the Louvre Museum in 2000.
One of the museum’s splashiest acquisitions in 2015 was a group of 12 ancient American gold objects, four from the central Andean region (today mainly Peru) and the rest from the Isthmian region (now Costa Rica, Panama, and Colombia). Both areas are famous in the history of indigenous American metallurgy, a reputation that stems from the artistic refinement and technical ingenuity of the precious-metal objects they produced.

For the most part, ancient Americans used gold to create personal ornaments worn by rulers and other elites. Many display complex imagery that, although not well understood today, likely had political and religious import. The material itself also had symbolic meanings. In the Isthmian region, for instance, gold seems to have been associated with positive moral behavior as well as with the cosmic forces from which political authority flowed, especially the sun.

The six new Colombian objects include a huge, arrestingly abstracted figural pendant in the Tolima style. The figure’s head and X-shaped body may take inspiration from the human form but other features, such as the long tail, are animal-like. A flamboyant, bi-lobed pectoral from the Calima region centers on an enigmatic human head with squinting eyes and ear and nose ornaments, the latter so large it obscures the lower part of the face. Two Sinú (Zenú) finials, each with a thimble-like cap that probably fit over the end of a staff, feature an alert, perky owl with an impressive crest and two exquisite deer that hold human-like hands over their chests. (Two additional Colombian objects are not illustrated.)

Four gold beakers are the first objects in the galleries from the Lambayeque (Sicán) people of Peru’s north coast. The largest of the museum’s new examples takes the shape of a head that, for unknown reasons, appears upright only when the beaker rests on its rim. The head is interpreted as the visage of either the culture’s principal deity—its divinity signaled by its feline-like fangs—or the deified founder of the Lambayeque ruling dynasty. Two smaller beakers feature either high-relief frogs or shells that represent Spondylus, the red-orange thorny oyster greatly prized by pre-Hispanic Andean societies. (A third small beaker is not illustrated.) If such beakers were used in life—that is, not created exclusively for the lavish tombs in which they have been found in great quantities—they may have figured in feasting events that were central to late pre-Hispanic life.

The final two objects, from Costa Rica or Panama, include a memorable jaguar pendant that holds a severed limb in its fanged mouth. Nasty but precious, the pendant’s appeal stems in part from the essentialized, almost cartoon-like rendering of the feline. All of the ornaments are on display in the ancient Americas galleries.

Pectoral (Chest Ornament) AD 1–800. Isthmus Region (Colombia), Tolima region. Gold, cast and hammerred; 29.4 x 18.2 x 1 cm. 2015.1

All of these works were acquired through the Severance and Greta Millikin Purchase Fund.
Frequently selected as residences by divine beings, mountains play an important role in the iconography of medieval Japanese paintings associated with the veneration of kami, deities belonging to a religious tradition known today as Shinto. The depiction of Mount Mikasa and behind it the Kasuga mountain range, located in Nara, Japan, provides a key visual link between two paintings acquired by the museum last year. One of these is a remarkably large topographical presentation of the Kasuga Grand Shrine (Kasuga Taisha), with the five kami of the site shown riding upon clouds at the painting’s top; the other is a unique image of the descent of two groups of celestial beings into the precincts of the shrine. The focus of the painting is on the stars of Ursa Major, found in the upper tier, and figurative embodiments of planets such as Venus, Mercury, and Saturn, among those in the lower tier.

In the other painting, the mountains shelter the four principal shrines of Kasuga and the Wakamiya Shrine, depicted to the upper right of the main shrines. Wakamiya, or the Young Prince, is portrayed above facing the other four kami in his Buddhist guise as the bodhisattva Manjushri, or Monju in Japanese. He is said to have been the child of the third and fourth kami of Kasuga. Although the painting is close to 700 years old, many of its subtle details remain legible, such as the tiny deer that amble through the lower portion of the shrine’s grounds and the specific structures of the shrine complex. Indeed, it is the largest and best preserved example of its type outside of Japan.
Yi Ha-eung (1820–1898), the painter of the eight-panel folding screen *Orchids and Rocks*, was one of the most influential men in late 19th-century Korea. Acting as the regent for his son, King Gojong (1852–1919), who ascended the throne at age 13, Yi ruled Korea from 1866 to 1873 and remained the axis of political power for the next two decades. In addition to his illustrious political career, Yi was a celebrated artist and a leader of the revival of literati art at the time. In particular, he was recognized as the master of orchids, one of the “Four Gentlemen” (plum, orchid, chrysanthemum, and bamboo) themes in the East Asian painting tradition.

Yi relied solely on monochrome ink to depict the curvilinear silhouettes of cymbidium orchid leaves dramatically hanging down from cliffs. Growing in wilderness and redolent with fragrance, orchids were often associated with the perseverance of principled gentlemen, and thus became one of the most popular subjects of literati paintings during the Song Dynasty in China (960–1279). After the “barbaric” Mongol conquest of China, scholar-painters who maintained loyalty to the fallen Song dynasty began to render orchids exclusively in monochrome ink, the primary medium of calligraphic writings.

As the last man of letters who strove to preserve Korea’s sovereignty from foreign imperialist aggressions at the turn of the 20th century, Yi painted “Ink Orchid” as if reminding himself and his fellow intellectuals of the importance of steadfastness during times of hardship. Yi’s pairing of wild orchids with rocks, which symbolize strength and endurance, perhaps was a personal artistic choice reflecting his isolated situation, one that required him to be patient and stay strong. By the time Yi painted the screen, he had been thrown out of power and had to endure emotional hardship over his estranged relationship with his son, King Gojong.

On the upper right corner of the far left panel, Yi wrote a short inscription stating that he painted the work at the age of 80. His mature brushwork demonstrates vigor within grace and delicacy. Yi’s *Orchids and Rocks* celebrates the enduring legacy of literati art, which had flourished for more than a thousand years in East Asia. And in Yi’s own career, it is one of the very last pages of his artistic autobiography, written after his fall from power, which allowed him to solely pursue the fragrance of ink.
Performing Arts

In March, the museum presents two very different takes on ecstatic music in Gartner Auditorium. One of Ireland’s preeminent traditional music groups, Dervish first appeared on the museum’s stage ten years ago—they return on Friday, March 11. Built upon the hauntingly charismatic vocals of Cathy Jordan and the virtuosity of instrumentalists Tom Morrow (fiddle), Liam Kelly (flute), and Shane MacGowan (guitar), Dervish has a solid foundation in Ireland’s wild west. $53–$69, CMA members $48–62.

In April, two concerts vividly bring to life Egyptian music. On Friday, April 15, former Station. Haas, String Quartet no. 3 “In iij. Noct.” $25, CMA members $22.

Tarek Abdallah and Adel Shams El-Din present an evening of cross-cultural music making. And on Wednesday, April 27, Tarek Abdallah and Adel Shams El-Din (born 1978, New York–based trumpeter, santur player, vocalist, and composer Amir ElSaffar presents Rivers of Sound. Our winter–spring season concludes with the Cleveland debut of Japanese composer/performer Otomo Yoshihide at Transformer Station on May 9. Visit cma.org/performingarts for in-depth information about these and other upcoming concerts. #cmaperformingarts

Amir ElSaffar's Rivers of Sound
Fri/Apr 15, 7:30
Tarek Abdullah and Adel Shams El-Din
Wed/ Apr 27, 7:30

Museum Galleries
CIM/CWRU Joint Music Program
This is the fifth season of the popular series of monthly, hour-long concerts that feature young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Programs announced the week of the concert at clevelandart.org. Free; no ticket required.

Wed/ Mar 2, 6:00, galleries. Chamber music from CIM.
Wed/ Apr 6, 6:00, galleries. Chamber music from CIM and CWRU.

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**Kieślowski in France**

It’s been 20 years since the great Polish director Krzysztof Kieślowski died at the age of 54. He was one of the foremost proponents of Poland’s “cinema of moral anxiety,” a 1970s-80s movement that exposed government corruption and the gulf between Communist ideals and the country’s everyday realities. His international breakthrough was the 1988 TV series *The Decalogue*, consisting of ten-one-hour films probing the Ten Commandments’ relevance to the modern world.


**John Ewing**
Curator of Film

**First Runs and Other New Films**

<table>
<thead>
<tr>
<th>Film</th>
<th>Showing Dates</th>
<th>Description</th>
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<tbody>
<tr>
<td><em>The Double Life of Véronique</em></td>
<td>Wed/Nov 27, 7:00</td>
<td>This gorgeously filmed existential fantasy follows two identical women (played by Irène Jacob) living in Poland and France. (France/Poland, subtitles, 1991)</td>
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<tr>
<td><em>Three Colors: Blue</em></td>
<td>Wed/Jan 15, 7:00</td>
<td>Three Colors: Blue Wed/Jan 15, 7:00. Juliette Binoche is a woman who retreats from the world after the accidental death of her husband and child. (France, subtitles, 1993)</td>
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<tr>
<td><em>Three Colors: White</em></td>
<td>Wed/Jan 22, 7:00</td>
<td>Jean-Louis Trintignant, these four films continued Kieślowski’s fascination with society’s haves and have-nots and with the sneaky ways that love and grace infiltrate the modern world. Each film $10; CMA members, seniors 65 &amp; over, students $8; no vouchers or passes. Shown in Morley Lecture Hall.</td>
</tr>
<tr>
<td><em>Three Colors: Red</em></td>
<td>Wed/Jan 29, 7:00</td>
<td>Three Colors: White Wed/Jan 22, 7:00. In this black comedy, a Polish hairdresser (Zbigniew Zamachowski) loses everything when his French wife (Julie Delpy) divorces him. He retreats to Warsaw vowing revenge. (France, subtitles, 1994)</td>
</tr>
</tbody>
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**The Messenger**

Wed/Jan 16, 7:00. Fri/Jan 18, 7:00. The alarming decline of the world’s bird population is investigated in this beautifully photographed ode. (Various nations, 2015)

**The Animation Show of Shows**

Fri/Mar 25, 7:00. Sat/Mar 26, 1:30. Eleven exceptional animated shorts culled from the world’s top film festivals. (Various nations, 2013-15)

**How to Dance in Ohio**

Fri/Apr 15, 7:00. Three autistic young women prepare for their first spring formal in this touching documentary shot in and around Columbus. (USA, 2015)

**All Things Must Pass: The Rise and Fall of Tower Records**

Sun/Apr 17, 1:30. A portrait of retail giant Tower Records is an ode to the music industry of the pre-download era. (USA/Japan, 2015)

**The Talent Has Hunger**

Fri/Apr 22, 7:00. Sun/Apr 24, 1:30. Master cello teacher Paul Katz helps young people nurture their talent and enhance lives. “A lesson to all of us” —Yo-Yo Ma. (Documentary, USA, 2015)

**Dreams Rewired**

Fri/Apr 29, 7:00. Tilda Swinton narrates this fascinating nonfiction film that argues that the cultural tremors caused by new technologies are not unique to our time. (Austria/Germany/UK, 2015)

**The Talented Ms. Highsmith**

In March we show three adaptations of works by American crime writer Patricia Highsmith (1921-1995), psychological thrillers featuring her most famous creation, Thomas “Tom” Ripley. Each film $10; CMA members, seniors 65 & over, students $8; no vouchers or passes. Shown in Morley Lecture Hall.

**Purple Noon**

Sun/Mar 6, 1:30. Directed by René Clement. A clever and covetous young man decides to murder his playboy friend and assume his identity. (France/Italy, subtitles, 1960)

**The Talented Mr. Ripley**

Fri/Mar 11, 6:30. Sun/Mar 13, 1:30. Directed by Anthony Minghella. This elegant, exceedingly well-acted version of the first Ripley novel—played by Matt Damon, Gwyneth Paltrow, Jude Law, Cate Blanchett, and Philip Seymour Hoffman—was nominated for five Academy Awards. (USA, 1999)

**The Emperor’s New Clothes**

Sun/Apr 24, 1:30. Directed by John Waters. A penetrating portrait of the music lifestyle of the 1960s is complemented by the rise and fall of Tower Records. (USA, 2015)

**A Ballerina’s Tale**

Misty Copeland on pointe.

**The Messenger**

Wed/Jan 16, 7:00. Fri/Jan 18, 7:00. The alarming decline of the world’s bird population is investigated in this beautifully photographed ode. (Various nations, 2015)

**The Animation Show of Shows**

Fri/Mar 25, 7:00. Sat/Mar 26, 1:30. Eleven exceptional animated shorts culled from the world’s top film festivals. (Various nations, 2013-15)

**How to Dance in Ohio**

Fri/Apr 15, 7:00. Three autistic young women prepare for their first spring formal in this touching documentary shot in and around Columbus. (USA, 2015)

**All Things Must Pass: The Rise and Fall of Tower Records**

Sun/Apr 17, 1:30. A portrait of retail giant Tower Records is an ode to the music industry of the pre-download era. (USA/Japan, 2015)

**The Talent Has Hunger**

Fri/Apr 22, 7:00. Sun/Apr 24, 1:30. Master cello teacher Paul Katz helps young people nurture their talent and enhance lives. “A lesson to all of us” —Yo-Yo Ma. (Documentary, USA, 2015)

**Dreams Rewired**

Fri/Apr 29, 7:00. Tilda Swinton narrates this fascinating nonfiction film that argues that the cultural tremors caused by new technologies are not unique to our time. (Austria/Germany/UK, 2015)

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Pitching the Royal Tent

Since last July, hundreds of museum visitors have flocked to gallery 234 to marvel at Muhammad Shah’s royal Persian tent, which seems to glow in the darkened gallery, floating in midair with its support structures hidden from view by the theatrical illumination. On view until June 26, the lavish silk-embroidered wool tent is not only a sight worth seeing but also an additional addition to the collection: it is the only known imperial Persian tent. This March, join curator Louise W. Mackie, scholar Dr Layla Diba, and museum staff involved in its conservation and installation to discover more about the tent’s place in history and how it came to the museum. Two introductory talks and four short presentations follow a question-and-answer period.

Sat/Mar 19, 2:00. Free; reservations recommended. Reserve tickets through the ticket center at 216-421-7350 or at tickets.clevelandart.org.
Art Together

Families make art together and are invited to participate in the annual Printmaking Workshop on Mar 18, 10:00–3:30. Join us for two types of printmaking: linocuts and screenprints. Adult/child pairs, CMA members $36; additional person $10.

Ceramics Workshop

Sun/Apr 17, 10:00–1:00. Build animal sculp-
tures inspired by ancient Egypt. Adult/child pair $16, CMA mem-
ers $10. Additional person $10. Member registration opens Mar 1; nonmembers Mar 15.

Summer session starting Sun/ July 24.
To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org

My Very First Art Class

For young children and their favorite grown-up. Three Fri/Mar 4–18, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 2½–3½). Sculpture, Pattern, T&F. Free. Four Fri/Apr 8–29, 10:00–10:45 (ages 1½–2½) or 11:00–12:00 (ages 3½–4½). Families, ABC, Water, Spring. Mar classes: Adult/child pair $48, CMA members $40; additional child $18. Apr classes: Adult/child pair $65, CMA members $55; additional child $24. Limit nine adult/child pairs.

My Very First Art Class

Summer Camps

Five-day camps held at Laurel School Lyman Campus on Mon with trips to the CMA Tue–Fri. Painting Camp with the Clevel-
land Museum of Art Mon/June 20–24, 9:00–4:00. Children entering grades 2–5 get a one-of-a-kind opportunity to create a self-portrait that will be displayed at the museum during its centennial year! $245.

My Very First Art Class

Fall at the Gardens: Garden Art Camp

For young children and their favorite grown-up. August details to come.

My Very First Art Class

Experiences under Development

With the newly opened Beta Gallery, the Cleveland Museum of Art is actively in-
volving museum visitors in the devel-
oment of some of its displays. Located
across from the impressive 40-foot collection wall in Gallery One, the Beta Gallery is deceptively modest in scale, but it represents a new approach to museum development and con-
tinues the revolutionary spirit with which Gallery One has be-
come synonymous.

The goal of Gallery One is to be in perpetual beta; to constantly reinvent itself, to push the boundaries of what is technically possible, and most importantly to enhance visitor engagement. The Beta Gallery supports this mission by involving museum visitors in the curatorial process. Interactive change through-
out the year, and visitors can experience projects while they are still in development and provide commentary that will ul-
timately inform the permanent displays in Gallery One.

The Beta Gallery opened on November 3 with two installa-
tions: Ask an Expert and Story Booth. The museum expects the content to be in constant flux as feedback is incorporated and new projects are developed. What better way to enhance visitor experience than to include visitors in the creation of the experience? With the opening of the Beta Gallery, the Cleveland Museum of Art once again changes the playing field of museum development.

My Very First Art Class

Jane Alexander, Chief Information Officer

Museum Art Classes for Children and Teens

Six Sat/Mar 12–Apr 23 (no class Mar 26), 10:00–11:30 or 1:00–2:
30. These classes for students, ages 3 to 7, combine a visit to the
CMA galleries and art making in the classroom. Most classes $64, CMA members $72. Art for Parent and Child $96/$84. Reg-
ister ahead at the ticket center.

Adult Studios

For more information, e-mail adultstudios@clevelandart.org. Some classes have materials or model fees; see clevelandart.org.

Adult Studio: Live Models

Sun/Apr 3, 10:30–1:00. Instructor: Jo Ann Rencz. $195, CMA mem-
ers $150.

Art to Go

See and touch amazing works of art from the museum’s distinctive Education Art Collec-
tion at your school, library, community center, or venue. Call 216-707-2467 or see full infor-
amation at clevelandart.org. Supported by Emil & Young

Transportation Subsidies for School Visits to the Museum

Bus reimbursements may be available (Sep–Apr) for pre-K–12 schools with at least 30% of students qualified for free/reduced lunch. Funding is limited. Visit goo.gl/WdtbF4 or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Distance Learning Subsidies

Subsidies may be available for live, interactive videoconferences for your school. Visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Support provided by the Weidner Council of the Cleveland Museum of Art and Kent H. Smith Charitable Trust.

School Visits to the Museum

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Second Sundays Community Day

On Saturday from 1:00 to 4:00 the Cleveland Museum of Art’s Museum Ambassadors host a special Second Sundays Community Day (cma.org/events/second-sundays-community-day). Students from Bedford, John Hay, Lincoln-West, MC-STEM, Shaker Heights, Shaw, and Westlake High Schools, and Cleveland School of the Arts will take over regu-
lar Second Sundays programming with student-led gallery and studio activities showcasing what they’ve learned at the CMA over the past year. The Ambassadors visit the museum monthly
and engage in hands-on activities that give them behind-the-scenes insight. Students explore the museum’s collection and also engage in career exploration of museum and non-
profit professions. The program culminates with a Community Day, allowing students to put their knowledge into action and share their expertise with visitors.

While Second Sundays are for visitors of all ages, the museum also offers programs hosted by teens, for teens. High school students can join us for Teen Night, hosted by the Teen CO-OP, on May 20. To find out more or to apply for the 2016–17 Teen CO-OP program, visit cma.org/teens.

Second Sundays enjoy a variety of family-friendly activities in-
cluding art making, Egyptian Excursion Sun/Mar 13, 10:00–4:00.

Museum Ambassadors Community Day

Sun/Apr 10, 1:00–4:00.

Supported by Medical Mutual
Ask an Expert

Requests for Ingalls Library reference services have surged thanks to the Ask an Expert prototype located in the Beta Gallery in Gallery One and on the museum’s website. From November 5 to December 31, library, archives, and museum experts answered 272 submissions running the gamut from requests for appraisal resources to questions about the pronunciation of artist names. We also received more esoteric questions such as one from a ten-year-old boy who asked, “What do the inscriptions say in the portrait of Muhammad Shah near the [royal Persian] tent?” Visitors were interested in details about Painting the Modern Garden, ranging from how long it took to see the exhibition to questions regarding Monet and other artists. Queries about the bombing of the Thinker topped the list.

Evidence of peer prompting in Ask an Expert continues to surprise. After library staff responded to a question about the top paintings in the collection, five more followed. A question about the largest paintings in the museum quickly inspired follow-up questions about the smallest paintings. Even the most specialized subjects become a trend among visitors using Ask an Expert, evidenced by a string of questions about dogs in art.

Eligibility requirements for benefits under the extended IRA Charitable Rollover:

- You must be at least 70½ years old when you make the gift.
- You must make an outright gift directly from your IRA to the Cleveland Museum of Art.
- The sum of your IRA gifts cannot total more than $100,000.

For specific information about the IRA Charitable Rollover, please contact Diane Strachan, CFRE, by phone at 216-707-2585 or by e-mail at dstrachan@clevelandart.org or visit clevelandart.giftplans.org.

Charitable Rollover Here to Stay

The IRA Charitable Rollover has finally passed into law permanently. What does this mean? Making a gift directly from your IRA to the Cleveland Museum of Art comes with several advantages:

- The gift is included in your required minimum distribution.
- Contributions from your IRA do not count toward your gross income; they are non-taxed rollovers.
- IRA donations are a simple, headache-free way to make an impact at the Cleveland Museum of Art.
- IRA donations may be made throughout the year, extending the rollover into the future.

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:

Mr. and Mrs. William F. Calfee
Ellen and Bruce Mavec
Edith D. Miller
Mr. and Mrs. Stephen E. Myers
Lucia S. Nash
Jane Baker Nord
Mr. and Mrs. William J. O’Neill Jr.

Spring into Health

Community Health and Wellness Fair Wed/Mar 30, 11:30–2:30, Ames Family Atrium. The Cleveland Museum of Art and Cleveland Museum of Natural History in conjunction with Arthur J. Gallagher & Co. are sponsoring a free health and wellness fair, open to all staff, museum members, and the Greater Cleveland community. Highlights of the fair include healthy food samples, fitness demos conducted by the Cleveland Cavaliers Entertainment (Scream Team, QSpirit Squad, and Cavalier Girls), free kidney and health screenings, an American Red Cross blood drive, and raffle.

In the Store

CMA@Home Check out our new CMA@Home kiosk in the museum store. Top-quality reproductions from the Cleveland Museum of Art’s collection can be ordered on paper or canvas in a choice of three sizes, and shipped to your home. Six framing styles are offered. Members receive a 15% discount on orders every day! Shop here. Ship home.

In the Store

Look in galleries 107, 108, 211, 216, 228, 231, and 234.

Take a closer look! Bring this game to the museum and see if you can find these artworks using the details below.

GALLERY GAME

Attention to Detail

Want to check your answers? Bring your game to the atrium desk.
FRONT COVER

Head of Pharaoh
Tuthmosis III (detail), c. 1479–1425 BC. New Kingdom, Dynasty 18, reign of Tuthmosis III. Karnak, Thebes, Egypt. Green siltstone; 46 x 19 x 32 cm. British Museum EA 986. © Trustees of the British Museum

LEFT

From the CMA archives: Caroline Ransom Williams catalogues Egyptian objects for the new museum in 1916