Dear Members,

On the cover of this issue is a wonderful photograph showing artist Kara Walker at work earlier in the year on a monumental drawing that appears in our exhibition The Ecstasy of St. Kara, opening September 10. One of the most important artists of her generation, she began this suite of new work while at the American Academy in Rome and continued to work on it well into the summer; the series will be displayed for the first time in Cleveland. Thus our cover shows the artist in the studio, rather than an image of the finished work. Walker’s themes of race, gender, violence, and the dynamics of social power are particularly relevant to our time. Director’s fellow Tyra Seals worked with curators Reto Thüring and Beau Rutland to describe Walker’s career and artistic contribution in the article that begins on page 5.

Meanwhile, a concurrent major exhibition—Art and Stories from Mughal India, on view through October 23—celebrates a particular strength of our Asian collection. Indian painting. Admission to that show is free to all and the works are uniquely beautiful and invariably fascinating. I urge you to bring not only yourselves but friends and family. In addition, our centennial celebration continues with another group of spectacular loans from great institutions around the world; don’t miss this chance to see these iconic masterworks alongside related works in our permanent collection.

I am pleased that the museum filled another important curatorial position over the summer. In September, Clarissa von Spee joins the museum as curator of Chinese art and head of the department of Asian art. She is an exceptional curator and an accomplished and prolific writer, bringing a remarkable range of expertise and scholarly interests, which span such diverse media as paintings and ceramics, and include both earlier traditions and the work of living Chinese artists. Since 2008, she has served as curator of the Chinese and Central Asian collections at the British Museum in London. Please join me in welcoming Clarissa and her husband, James Godfrey, to Cleveland.

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And finally (or first, depending on your priorities), stop by the museum café and pick up a CMA centennial chocolate bar, made for us by Cleveland confectioner Sweet Moses.

Sincerely,

William M. Griswold
Director
EXHIBITIONS

Stag at Sharkey’s: George Bellows and the Art of Sports
Through Sep 18, Julia and Larry Pollock Focus Gallery. Images of sport punctuate the career of George Bellows (1882–1925), best known for his boxing subject Stag at Sharkey’s (1909) in the CMA’s collection. This focus exhibition showcases two dozen works alongside this masterpiece.

Premier exhibition sponsor: Hahn Loeser
Media sponsor: Cleveland Magazine

BIG: Photographs from the Collection
Through Oct 9, Mark Schwartz and Bettina Katz Photography Gallery. Large-scale photographs offer the opportunity to explore new, immersive relationships between the viewer and the image.

The exhibition is funded by the Friends of Photography of the Cleveland Museum of Art, exhibition booklet generously funded by Herbert A. Weisman Jr.

Art and Stories from Mughal India
Through Oct 23, Kelvin and Eleanor Smith Foundation Exhibition Hall. This exhibition features 100 paintings and 39 objects that celebrate the dazzling and influential painting tradition of the Mughal Empire from the 16th to 18th century. With the recent acquisition of the Catherine Glynn Benkaim and Ralph Benkaim Collection, the CMA is now home to some of the world’s finest examples of this engaging and vibrant art form.

Elegance and Intrigue: French Society in 18th-Century Prints and Drawings
Through Nov 6, James and Hanna Bartlett Prints and Drawings Galleries. Sumptuous designs, classical tales, political zeal, and erotic rendezvous pervade this selection of more than 90 prints, drawings, and decorative objects.

Dan Graham/Rocks Through Dec 4, Transformer Station. Organized in collaboration with the artist, this exhibition revolves around Graham’s long-standing interest and involvement with the history of rock and roll, featuring his seminal video Rock My Religion and a recent example of his large-scale pavilions, as well as photographs and prints.

The Ecstasy of St. Kara / Kara Walker, New Work
September 10–December 31, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monumental new drawings by the artist famed for exploring themes around the oppression of African Americans.

EXHIBITION

The Ecstasy of St. Kara
Kara Walker delves into race, gender, and sexuality

Through fantastical, emotionally wrenching artwork—described by New York Times art critic Holland Cotter as “a cross between a children’s book and a sexually explicit cartoon”—Kara Walker explores the many intersections of race, gender, and sexuality throughout history. After receiving her BFA from Atlanta College of Art in 1991 and an MFA from the Rhode Island School of Design three years later, Walker went on to create Gone: An Historical Romance of a Civil War as It Occurred b’tween the Dusky Thighs of One1894, text exhibited at New York’s Drawing Center. With the title reminiscent of Margaret Mitchell’s 1936 novel Gone with the Wind, the provocative piece uses silhouetted figures to portray slavery-era violence; white masters can be seen partaking in acts on black servants while other characters grope and defecate on each other. Audiences reacted strongly to the combination of such grotesque subject matter with minstrel-era, storybook-innocent nostalgia. Gone set the frame for Walker’s future art.

Playing upon the privileged and prejudiced history of bourgeois painting, Walker decided to make her initial artistic mark through black paper silhouettes, romance novels, and sentimental fictions, the silhouettes made her an overnight star. The silhouette was an art form originally meant to amuse the early 18th-century French elite, but Walker had subverted the genre to depict a reality that most of the nobility would shudder at. Propelled into the public eye, in 1996 the then 27-year-old artist became the second youngest recipient of a MacArthur Foundation “Genius Grant.”

The antebellum American South was laden with dangers that were specific to black women and could lead to torturous consequences. Black women battled the concealed sexual advances of masters who outwardly proclaimed disgust for them, and endured the simultaneous hatred and scorn of plantation mistresses, among other misfortunes. In Walker’s more recent The Jubilant Martyrs and the Marvelous Sugar Refining Plant 2015 (Kara Walker; American, born 1969). Bleached sugar, about 1,082 x 792.5 x 2,300 cm. Installation view from Domino Sugar Refining Plant, Brooklyn, New York, May 10–July 6, 2014. © Kara Walker, courtesy of Haleema Jettison Ch., New York

At the behest of Creative Time Kara E. Walker has concocted: A Subletty, or the Marvelous Sugar Baby, an Homage to the unpaid and overworked Artisans who have refined ourSweet tastes from the cane fields to the Kitchens of the New World on the Occasion of the demoli- tion of the Domino Sugar Refining Plant 2014 (Kara Walker; American, born 1969). A project of Creative Time. Bleached sugar, about 1,082 x 792.5 x 2,300 cm. Installation view from Domino Sugar Refining Plant, Brooklyn, New York, May 10–July 6, 2014. © Kara Walker, courtesy of Haleema Jettison Ch., New York
Walker’s examination of the power dynamics between blacks and whites is especially potent and timely

Invigorated by the success of her massive silhouettes, Walker began to exhibit imaginative, complex drawings. The drawings tap the same subject matter as her silhouettes: how the plantation system, powered by slave labor, laid the framework for hetero- and homosocial interactions that have birthed and bolstered stereotypes for nearly 250 years. Walker employs caricatures in her charcoal, graphite, and ink creations—including mammies, negroes, and sambos—and raises their individ- ual stories to critical consciousness. In 2016, when deadly violence fills the news, Walker’s examination of the power dynamics between blacks and whites is especially potent and timely. She unapologetically recounts an unreported but deeply relevant version of American history.

Earlier this year, Walker was awarded a fellowship at the American Academy in Rome as the Roy Lichtenstein Artist in Residence. The academy provides a select group of forward-thinking artists and scholars an environment that fosters in-depth study and the pursuit of creative idea. Walker’s work, through her large-scale drawings, brings a critical eye to the ways that the nation’s history of slavery is still embedded in our society. Her work provides a powerfully poetic reminder of the long history of oppression and the continued struggle for freedom.

Local radio disc jockey Alan Freed first coined the phrase “rock and roll” in 1951, marking Cleveland as the birthplace of rock music. Six decades later, Transformer Station is connecting past and present through the work of renowned American contemporary artist Dan Graham, whose longtime interest in the genre has shown throughout his prolific career. Graham shares with rock music a taste for subversion and a questioning of societal norms. Once a gallery owner himself, he published his artwork in magazines in the guise of advertisements in order to deconstruct the nature of viewing art in a gallery context. The dual nature of his early work as art and advert set the precedent for the rest of his career. Since then, Graham has branched off into other mediums that combine photography, video, sculpture, or architecture. For example, his iconic Rock My Religion (1982–84) is a montage of prerecorded footage and performances that draws upon Patti Smith, “the Mary Magdalene of rock,” as a parallel to the historical Shaker foremother Ann Lee. By juxtaposing fascinating behavior at rock concerts with the religious fervor of the Shakers, the filmic essay compares the performances of an unlikely duo as part of a counterculture in response to the constraints of the times.

Rock music, in all of its stylistic heterogeneity, is the perfect platform for Graham’s multidisciplinary approach to contemporary art. In addition to several earlier works, Dan Graham/Rocks includes Rock My Religion as well as one of Graham’s signature “pavilions.” These architectural sculptures may reflect the genre has shown throughout his prolific career. These architectural sculptures may reflect the
Cheating Death
A look at the first 50 years of portrait photography

In this self-scrutinized age, it is hard to believe that until 1839 only upper-class people could own a likeness of themselves or of their families or friends. That year brought the announcement of the invention of photography and the advent of the relatively inexpensive daguerreotype, ushering in a permanent shift in our relationship to our self-image. Having a photograph taken was not the casual, commonplace act it is now. Recording appearance required an appointment with a professional portrait photographer or, occasionally, a serious amateur. The experts’ near monopoly lasted until 1888, when Kodak introduced the first snapshot camera.

Cheating Death presents more than 50 portraits from the medium’s first 50 years, almost all drawn from the museum’s extraordinarily rich holdings from the medium’s first half century. In 1839 the ability to possess an accurate portrait of someone seemed a miracle on the order of the Veil of Veronica. Daguerreotypes were unique, fragile images that required a case and a protective sheet of glass, lending them an air of preciousness. A few years later, multiple prints on paper could be made from the same negative and the more durable tintype appeared. Within a decade, the proliferation of photographers and images dissipated the magic of merely mirroring a face, although not the pleasure of owning or sharing one’s portrait. Additional demands began to be placed on the photographic portrait. On one hand, it was used to help catalogue, categorize, and explain society and the social order, and on the other, to delve beyond mere appearance to reveal sitters’ inner thoughts and emotions.

Among the earliest photographers to explore both the artistic and societal possibilities of the portrait were the Scottish team of painter David Octavius Hill (1802–1870) and engineer Robert Adamson (1821–1848). Their four-year collaboration yielded around 3,000 photographs, including portraits of members of the middle and upper classes and, in what may be the first social documentary project, of the working class. A frequent sitter was Elizabeth Rigby, later Lady Eastlake (1809–1893), who in 1857 wrote one of the first histories of photography as a fine art. But the duo also produced numerous portraits of the fishwives in the villages around Edinburgh. Posing the women with their wares and wicker baskets, Hill and Adamson respectfully preserved not only their likenesses but also their names. Portraits of workers with the tools of their trade would later be labeled “occupational” by collectors and historians.

The section of the exhibition that explores the artistic and societal possibilities of the portrait presents more than 50 portraits from the first half century. Among the earliest photographers to explore both the artistic and societal possibilities of the portrait were the Scottish team of painter David Octavius Hill and engineer Robert Adamson.

Even as exposure times shortened and poses became freer, holding a steady smile remained a challenging task. Thus the somber mien of all the subjects in this exhibition, which contains not a single smiling face.

Children, though especially difficult to photograph, were particularly cherished subjects given that in 1840 an estimated third of them died before reaching the age of five. Serious amateur photographer Lewis Carroll (1832–1898), now best known as a children’s author, used storytelling to keep young sitters still during long exposures. Then as now, children were photographed to preserve their stages of growth and so that distant relatives could see them. When a child died, photography offered grieving parents the opportunity to immortalize the youngest’s features and share the likeness with out-of-town family and friends.

This tragic genre of photographs, later called “post-mortems,” depict the children attired in fine clothing, lying down with eyes shut, as if merely sleeping.

Many early commercial portrait photographers hoped to convey more than mere appearance, but it was a woman pursuing photography as art, Julia Margaret Cameron (1815–1879), who most fully succeeded. This exhibition marks the Cleveland debut of Julia Jackson (1867), a depiction of the artist’s beloved niece taken weeks before the 21-year-old’s wedding. In the Victorian era, marriage signified a female’s passage from girlishhood into womanhood. There is little childlike in this boldly modern, frontal close-up. Her gaze is more characteristic of peering into a mirror than posing before a camera lens, as if Jackson is examining her image and wondering how marriage will change it. Most interestingly, the portrait is one of a series of four, all made from the same negative, of which two will be on view. They are each a reversal of the previous image in the series, which augments, along with Cameron’s habitual use of soft focus, that she valued expression over accurate portrayal of features. With Cameron’s work, the photographic portrait came of age, advancing from physiognomic depiction to evocation of a sitter’s inner essence, her soul.”
One of the great signature objects of the museum’s medieval collection is a gilt-silver automaton, the most complete surviving example of what is today commonly known as a table fountain. This elaborate object fascinates all who see it. Given its extreme rarity and the lack of comparable examples, early scholarship on the Cleveland table fountain introduced many speculative interpretations and misunderstandings about its origins, history, and functionality.

The exhibition Myth and Mystique: Cleveland’s Gothic Table Fountain takes a new approach to address lingering questions by placing the fountain in the context of some very special loans. Cleveland’s table fountain is above all a piece of Gothic architecture in miniature, with parapets, arcades, vaults, pinnacles, columns, and traceried arches. The goldsmith responsible for its design and manufacture was unquestionably inspired by the great Gothic buildings of his time. This deluxe object made of precious materials with rich detail and ornamentation would have been expensive to produce and highly treasured by its original owner.

Stylistically datable to the early 1300s, the fountain was undoubtedly produced in Paris for a person of high status, perhaps a member of the royal court. Table fountains are now understood primarily through documentary sources such as inventories and wills, which inform us that they once existed in substantial numbers. King Charles V, Queen Jeanne d’Évreux, and Duke Louis I d’Anjou all owned examples.

The Cleveland fountain operated hydraulically and originally stood in a large catch basin. Pumped through a central tube, scented water would have emerged at the upper turret and through a series of nozzles (shaped as animals and drolleries), creating water jets that then forced waterwheels to turn and tiny bells to ring. The water would have gradually cascaded from one level to the next through drains shaped as gargoyles into the catch basin below. The water source was likely supplied through under-floor pipes from a nearby cistern or reservoir. Evidence does not support the suggestion that such fountains were intended for use on banqueting tables. More likely they were mounted on metal pedestals and placed within interior courtyards or possibly on small side tables in niches against walls.

Throughout the 14th century, Paris remained one of the principal European centers for the craft of goldsmithing and, indisputably, the preeminent center in France. In 1300 there were already 251 practicing goldsmiths in the French capital. The high quality and originality of their work and that of other Parisian craftsmen led the French court to demand precious objects for palaces, court chapels, and private oratories, including metalwork, enamels, ivories, and manuscripts. This aristocratic patronage played a significant role in promoting innovations, especially in enameling techniques.

The table fountain’s creator presumably would have been aware of the emerging fashion in royal and aristocratic circles for whimsical ornamentation.
Gilt-silver, translucent enamel manuscript demonstrates a devotional book known as a book of hours was most likely commissioned by King Charles IV of France for his third wife and queen, Jeanne d’Evreux, sometime between their marriage in 1324 and the king’s death in 1328. The manuscript demonstrates a common decorative vocabulary with the table fountain, which was produced in Paris around the same time.

Shrine of Thomas Basin

Shrine of Thomas Basin (detail); 1330–40; France, Paris. Gilt-silver, translucent enamel, paint, and gem; h. 28.3 cm. The Morgan Library & Museum, New York. Purchased by Pierpont Morgan, 1911, A2895. This small, highly precious reliquary shrine assumes similar stylistic and technical details with Cleveland’s table fountain. It was made in Paris, the center of large-scale enamel production in the 14th century. It was at this time that Parisian enamel reached its zenith of fashion and sophistication, and was certainly capable of producing it for its client. The fountain’s enamel elements are similar to those of several other Parisian works datable to the first half of the 14th century. The history and provenance of the table fountain are of particular interest, though its original owner is not known with certainty. Eight shields bearing eight-pointed stars on red enamel seem to affirm that the fountain was presented to the chivalric Order of the Star, possibly on the occasion of its first feast convened on the eve of the Epiphany (January 6, 1354). The knights of the order wore emblems identical to those displayed on the fountain. This later had well been commissioned by the French king John the Good (reigned 1350–64), founder of the Order of the Star, while still dauphin. It may also have been commissioned by his father, King Philip VI, first of the Valois kings of France (reigned 1328–50). Such a spectacular wonder would have appealed to the new dynasty’s founder as a symbol of monarchical prestige: it remains one of the rarest of medieval objects.

The museum continues its long tradition of publishing scholarly books, as well as more general-interest titles, with the debut of a sublime collection catalogue, a grand look at the Fine Arts Garden, and an in-depth examination of one of our most enigmatic objects. Published to coincide with the biennial exhibition Art and Stories from Mughal India is a luxurious companion volume that explores the museum’s collection of intense yet delicate Mughal paintings, illustrated in spectacular detail. This is the third volume in a series of catalogues dedicated to the museum’s light-sensitive treasures. All 95 works from the renowned Benkaim Collection are included, along with full translations of their inscriptions and texts. Curator Sonya Rhie Quintanilla and five other distinguished authors from a variety of disciplines and backgrounds. Together, they cast new light on these works from the subcontinent and supplied much of Europe and America with European elements, resulting in works of great beauty: figures from epic poetry, mystical romances, sacred scriptures, and technical information. The mighty Persian warrior Rustam; the Israelite prophet Samuel; the forces of good and evil; it is a spectacle with a new light on these stunning paintings through narrative-driven essays written to engage a wide audience.

A newly arrived book looks outside the museum’s walls to the glorious gardens and landscape that surround it. Luminously illustrated, Gardens features an essay by landscape historian Mary Hoerner that traces the origins of the Fine Arts Garden (a fascinating collaboration between the Garden Club of Cleveland and the renowned Olmsted Brothers firm) and a conversation between Leslie Cade, interim director of the library and archives, and Jeffrey Strean, director of design and architecture, about the development of the museum’s architecture and grounds as well as plans for the future. This lively and insightful look at the museum’s great outdoor spaces will surely enrich your visits.

Accompanying our fall focus exhibition of the same name, Myth and Mystique: Cleveland’s Gothic Table Fountain is the latest volume in our Cleveland Masterwork series. Essays by curators Stephen Fingeroth and Case Western Reserve University professor Susan Gertman—and 15 entries written by CWRU art history students and CMA staff—look at a signature object in the collection that numbers among the rarest of medieval works of art. The book makes a lasting and important contribution to our understanding of this compelling marvel. Stop by the Museum Store to browse these and other recent titles, including two stunning (and hefty, at 498 and 520 pages, respectively) tomes that delve into areas of the museum’s collection: Silent Poetry: Chinese Paintings and Symbols of Power; Luxury Textiles from Islamic Lands. Books are a great way to keep the museum close at hand.
The addition of this piece to the primitive collection gives us our first monumental piece and I am sure it will attract much favorable comment. —Sherron R. Henry Norweb, then president of the museum’s board of trustees.

This monumental yet graceful headdress, one of the highlights of our African art collection, belongs to the dozen or so remarkable examples of its genre that others before and after me have not recognized. In an extensive entry on the Louvre serpent, the author of the photograph in the Musée du quai Branly in Paris—in fact, also throughout the literature—Said to have been caused by insect bites from tree bark extract from this large florestree has proved to have antimalarial efficacy in human adults.

The literature reveals that in the mid-1950s the Nalu region had been converted to Islam as a result of the influence of proselytes of a Muslim brotherhood. Many ritual objects—including serpent headdresses—were either burned and destroyed or sold by local political and religious leaders. This is likely also the context in which the Nicauds were able to acquire the serpent-shaped headdress now in Cleveland. If the Nalu origin of the museum’s headdress would prove correct, we may wish to reattribute it to the Nalu instead of the Bagas, and, following the example of the Louvre, use the Nalu name rather than any Bagu variant to identify it. However, given the uncertainty of the place of creation of our sculpture, and the fact that it seems to be stylistically impossible to distinguish between Nalu and Bagu serpent sculptures, it would be appropriate to provisionally not prefer the Nalu over the Bagu label, even if Curtis reports that Nalu carvers did receive commissions from some of the neighboring groups.

Like a few others in Western collections, our headdress has an unfinished peg-like extension under the serpent’s body, which is hidden from sight as displayed in the gallery. In context, the peg would have been inserted into a cylindrical receptacle with a conical armature made of palm branches, the upper part of the armature was wrapped in brilliantly colored cloths, and then placed over a male wearer’s head. The damage on many serpent bases is a striking feature that to my knowledge has not been adequately explained in the literature. Said to have been caused by insect activity—probably termites—in a 1996 condition report, the base’s appearance seems to corroborate what Curtis reported in the 2008 Menil publication. Indeed, it is believed that during initiation ceremonies the sculpture would have been erected in an altar where the novices swore, prayed, and made offerings to it.

NOTES

1. The Cleveland serpent headdress discussed in this essay was deaccessioned by William D. Wixom, then Director of Decorative Arts, in his article “Two African Tribal Sculptures,” Bulletin of the Cleveland Museum of Art 48, vol. 1 (1960): 38-45. It is likely that Wixom, who had a strong personal interest in African art, recommended the purchase to Director Sherman Lee, who in turn may have encouraged Mrs. Norweb to acquire it on the museum’s behalf.


7. The Cleveland serpent headdress in atst, probably in the village of Kanfarandé in the Boké region, Guinea, 1954. Musée du quai Branly, Paris. In 1994, thanks to the intervention of Thomas G. B. Wheless, a now retired African art expert and appraiser, the late Roger Dechamps, a dendrologist at the Royal Museum for Central Africa in Tervuren, Belgium, was able to identify the wood of our serpent headdress as the Naricaria pubIGIN. It is perhaps not a coincidence that stem bark extract from this large florestree has proved to have antimalarial efficacy in human adults.

8. Marie Yvonne Curtis reports in the Bulletin of the Musées nationaux, 2000, 69-70, that rather than strictly representing a python (either the royal python, *Python sebae* or the Gaboon viper, *Naja melanoleuca* and the Gahoon viper *Bitis gabonica*), Writing on the Menil Collection’s famous serpent sculpture—which was part of the group field-collected by the Kamera in 1957—Curtis explains that the python symbolizes the fecundity of the land and the fertility of humans, while the cro- bra is a symbol of respect and the Gahoon viper is revered for fighting evil.
Conserving Caravaggio

After an intensive process of cleaning and restoration, a masterwork is back on view

The Crucifixion of Saint Andrew (1606–7) Caravaggio (Italian, 1571–1610). Oil on canvas; 202.5 x 152.7 cm.

Caravaggio’s Crucifixion of Saint Andrew (1606–7) is one of the Cleveland Museum of Art’s most important masterpieces. After two years of conservation, the painting returned to its prominent place in the Donna and James Reid Gallery.

The first phase of the conservation project began in June 2014 in the Julia and Larry Pollack Focus Gallery, where visitors could watch the painting being cleaned and ask questions about the process. Technical images and videos provided insight into Caravaggio’s painting technique and helped explain aesthetic problems linked to the previous restoration.

Dean Yoder
Conservator of Paintings

Before Cleaning

Varnish remnants created a splotchy effect in the red pigment.

After Cleaning

Varnish was removed, revealing a naturally occurring increase in transparency.

Among the more enigmatic aspects of the painting are the ghostlike fingers that emerge beneath the goiter of the old woman. X-rays reveal that Caravaggio first sketched the woman’s hands clasped in front of her neck with a lead white–rich paint. Later he dramatically changed the composition, moving her hands to her waist and painting a large goiter over her neck. The bold placement of the goiter effectively covered the hands, but also told the story of poor, pious, and iodine-depleted peasants of 17th-century Naples. Over time, the goiter became partially transparent, revealing the original placement of her hands. This effect, known as a pentimento, is considered not a defect but rather a naturally occurring increase in transparency. Past restorations had abraded the top layers of paint composing the goiter, thereby revealing even more of the pentimento. Preserving the translucency of the layers over the pentimento during the inpainting process was of utmost importance. Copies rarely possess artist-driven changes that reveal the creative process.

The highlight became a critical marker for positioning, while the copies supplied information about the shape of the iris, the eyelids, and the precise direction of the solder’s glance.

Nuanced inpainting visually dissolves old damages, creating a cohesive painted surface. The particular reconstruction of the soldier’s eye, which had been severely damaged by a vertical tear through its center, was as important as the next. The process of inpainting was perhaps the most rewarding. Inpainting, also known as retouching, is the delicate process of applying reversible restoration paint to compensate for areas of loss. There is a magical quality to this process as the distracting noise of the losses gradually diminishes. It is a period of concentrat-
ed observation, during which the conservator must constantly compare and evaluate color and form. Successful inpainting resides only within the areas of loss and provides a visual bridge, connecting or stitching together adjacent areas that are better preserved. Layer upon layer of tiny dots or lines create a chromatic vibrancy similar to that of aged paint. Nuanced inpainting visually dissolves old damages, creating a cohesive painted surface.

Painstakingly inpainting cleaned and asking questions about the process was perhaps the most rewarding. Inpainting, also known as retouching, is the delicate process of applying reversible restoration paint to compensate for areas of loss. There is a magical quality to this process as the distracting noise of the losses gradually diminishes. It is a period of concentrat-ed observation, during which the conservator must constantly compare and evaluate color and form. Successful inpainting resides only within the areas of loss and provides a visual bridge, connecting or stitching together adjacent areas that are better preserved. Layer upon layer of tiny dots or lines create a chromatic vibrancy similar to that of aged paint. Nuanced inpainting visually dissolves old damages, creating a cohesive painted surface.

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The first phase of the conservation project began in June 2014 in the Julia and Larry Pollack Focus Gallery, where visitors could watch the painting being cleaned and ask questions about the process. Technical images and videos provided insight into Caravaggio’s painting technique and helped explain aesthetic problems linked to the previous restoration. The Ask an Expert blog, hosted by Ingalls Library, fielded questions from the public and posted answers on the museum’s website. After the ex-hibition closed in September 2014, conservation work continued in the paintings lab over the next 18 months. Throughout the process, aesthetic deci-sions were made in consultation with Cory Korkow, associate curator of European art.

In 1974, two years before entering the museum’s collection, the Crucifixion of Saint Andrew underwent extensive restoration—including a new varnish treatment—in preparation for the art market. However, the restoration materials were aging poorly, and over time natural movement within the can-vas and effects of the hydroscopic ground (canvas priming) structure had caused the varnish to crack, creating an opaque, cloudy effect over the entire painting. A blanched or splotchy appearance seen in some areas was the result of poor penetration of the varnish into porous microslofures of the 400-year-old paint layer. Tests confirmed that the only way to recapture the deep saturation the painting required was to completely remove the previous restoration and remnants of even earlier varnish coatings.

Over a period of eight months, the painting was gradually liberated from obfuscating varnish and restoration, exposing preexisting tears and old abrasions to the paint surface. Once revealed, the presence of old fills used to level the gaps created by tears and losses required another four months of elaborate adjustment with fine stippling and carving to imitate the intricate structures of the surrounding paint. Applying the proper fill texture is a laborious and often underestimated process, but if done well it provides a seamless textural transition between areas of loss and original paint. After blocking-in with a color that matched the ground layer, the fills virtually disappeared into the overall tonality of the painting, providing a solid foundation for inpainting.

While every aspect of the conservation treatment was as important as the next, the process of inpainting was perhaps the most rewarding. Inpainting, also known as retouching, is the delicate process of applying reversible restoration paint to compensate for areas of loss. There is a magical quality to this process as the distracting noise of the losses gradually diminishes. It is a period of concentrat-ed observation, during which the conservator must constantly compare and evaluate color and form. Successful inpainting resides only within the areas of loss and provides a visual bridge, connecting or stitching together adjacent areas that are better preserved. Layer upon layer of tiny dots or lines create a chromatic vibrancy similar to that of aged paint. Nuanced inpainting visually dissolves old damages, creating a cohesive painted surface.

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According to Caravaggio’s biographer, Giovanni Bellori, in 1660–7 Don Juan Alonso Pimentel y Herrera, the Spanish vice-
This conservation project sought to allow the artwork to speak for itself. The removal of previous interventions enhanced our ability to understand Caravaggio’s nuanced approach to painting, while sensitive inpainting restored the most damaged areas. As a result, clarity and depth have returned to the painting, creating a deeper sense of space among the figures. Caravaggio’s dramatic use of light through strategic layering of paint is finally legible, as is his masterful use of soft painted contours and an understated palette.

The Cleveland Museum of Art is dedicated to supporting the highest standards of conservation for the collection. A perfect example of this commitment is the conservation of the Oration of Saint Andrew, a project that required rigorous research, travel, acquisition of equipment, and the time necessary to reveal the original glory of Caravaggio’s masterpiece.

Together and Apart

Karl Schmidt-Rottluff’s Portrait of Emy and Self-Portrait with Hat


The two portraits commemorate a special moment in the artist’s life. After three years of military service during World War I, Schmidt-Rottluff settled in Berlin in late 1918 and married photographer Emy Frisch. The following summer, while the couple summered on the shores of the secluded Baltic village of Hohwacht, Schmidt-Rottluff became increasingly enthralled with the quietude of nature and—after spending most of the war years making woodblock prints—returned to oil painting. He also commemorated his recent marriage by painting these powerful, complementary portraits—one depicting himself, the other his new wife. Nearly identical in size and format, Portrait of Emy from the North Carolina Museum of Art and Self-Portrait with Hat from the Cleveland Museum of Art feature explosive color and powerfully simplified forms reflecting the artist’s fascination with Cubism and African sculpture. In 1920, Valentiner, an early champion of German Expressionism, described the mood of the former portrait accordingly:

“The eye of the girl with the propped up hand in the picture shines like the full daylight sun. But it is not the sun of naive cheerfulness that rose in this face, but rather that which radiates from the clouds still half overcast, half with stark clarity.”

When Portrait of Emy is viewed together with Self-Portrait with a Hat, it becomes obvious that the two portraits feature contrasting yet complementary color schemes. While the self-portrait is dominated by cool blues and electric greens, the magnetic likeness of Emy shimmering with burning yellows and oranges—a deliberate play of harmonious color schemes. The eye of the girl with the propped up hand in the picture shines like the full daylight sun. But it is not the sun of naive cheerfulness that rose in this face, but rather that which radiates from the clouds still half overcast, half with stark clarity.

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Dedicated Surgery Textured fill behind the old woman’s eye

Portiments Theme of Caravaggio’s original depiction of the woman’s bandage are visible here and in the x-ray photo at left.

GALLERY 225 August 22—December 18 TALKS September 22 and 23, 200; see page 28.
Poignant Abstraction

Kandinsky's otherworldly view of the guns of war marks a time of social as well as personal turmoil.

Kandinsky's Improvisation No. 30 (Cannons) of 1917 (on view nearby), commonly interpreted as a symbolic self-portrait painted while waiting for a reunion with Kandinsky after they became separated during the First World War. Between 1909 and 1914, the couple—they were intimate and creative companions for 13 years—shared a home in Murnau near Munich. Yet, by the time Münster painted Future (Woman in Stockholm), the possibility of a reunion had long since passed. When the war erupted in August 1914, Kandinsky and Münster initially fled to Switzerland, but Kandinsky's status as a foreign national soon forced him to return to Moscow, where he remained until the early 1920s. In 1917, the year Münster painted Future (Woman in Stockholm), Kandinsky remarried (having divorced his first wife in 1911). Perhaps the expression on Münster's face provides the perfect if unintended foil to the heady abstraction Kandinsky sought in his own work.

Improv 30

Two exquisite jeweled masterworks from the Belle Époque—the Wade Family necklaces by Tiffany & Co.—once again reunite as part of the Cleveland Museum of Art’s centennial loan series. Both necklaces were on view in the museum’s 2008 exhibition Artistic Luxury: Tiffany, Fabergé, Lalique, an exploration of artistic design in the decorative arts at the turn of the 20th century. Commissioned by Cleveland Museum of Art co-founder Jeptha Wade II around 1895, the two necklaces were gifts to his wife, Ellen Garretson Wade. She likely wore them when the couple visited Russia in 1896, the year of the coronation of the ill-fated Nicholas II and Alexandra.

Both jewels represent the finest work in goldsmithing and gemology of their period. The rare and impressive stones were probably collected for Wade by George Frederick Kunz, the celebrity gemologist who advised Wade on his mineral collection, then by Cleveland Museum of Art co-founder Jeptha Wade II around 1895, the two necklaces were gifts to his wife, Ellen Garretson Wade. She likely wore them when the couple visited Russia in 1896, the year of the coronation of the ill-fated Nicholas II and Alexandra.

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Future (Woman in Stockholm) by Gabriele Münter (German, 1877–1962). Oil on canvas. 97.5 x 63.8 cm. The Cleveland Museum of Art, Gift of Mr. and Mrs. Frank E. Taplin Jr., 1992.96. © Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn


Improv 30

One of 36 works titled Improvisation completed between 1911 and 1914. Cannons of 1913, one of Russian artist Vassily Kandinsky’s most influential contributions to modern art. As part of his quest to create purely abstract or nonobjective works, Kandinsky proposed that harmonious colors and forms could express transcendent, otherworldly sentiments instead of the mere surface appearance of a place, person, or thing. Improvisation No. 30 (Cannons) was last on view at the Cleveland Museum of Art as part of the 1939 exhibition Expressionism and Related Movements. The current presentation places the painting in the context of the museum’s superb German Expressionist collection, including works by Gabriele Münter, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Emil Nolde, Lyonel Feininger, Ernst Barlach, and Max Beckmann. Improvisation No. 30 is a particularly apt and poignant companion to Münster’s Future (Woman in Stockholm) of 1917 (on view nearby), commonly interpreted as a symbolic self-portrait painted while waiting for a reunion with Kandinsky after they became separated during the First World War. Between 1909 and 1914, the couple—they were intimate and creative companions for 13 years—shared a home in Murnau near Munich. Yet, by the time Münster painted Future (Woman in Stockholm), the possibility of a reunion had long since passed. When the war erupted in August 1914, Kandinsky and Münster initially fled to Switzerland, but Kandinsky’s status as a foreign national soon forced him to return to Moscow, where he remained until the early 1920s. In 1917, the year Münster painted Future (Woman in Stockholm), Kandinsky remarried (having divorced his first wife in 1911). Perhaps the expression on Münster’s face provides the perfect if unintended foil to the heady abstraction Kandinsky sought in his own work.

Improvisation No. 30 (Cannons) 1913. Vassily Kandinsky (French, born Russia, 1866–1944). Oil on canvas; 111 x 111.3 cm. Thethur Jerome Eddy Memorial Art Institute of Chicago, Art Collection, 1931.511. © 2016 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

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Tiffany & Co.’s Wade Family necklaces, together again

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Every element in the new Studio Play gallery is strategically designed to inspire a relationship between visitors and the museum’s world-class collection. From a 25-foot digital display of artwork that zooms and focuses based on the viewer’s physical movement, to the Create Studio where visitors can make original artwork, there is something here to inspire every person who walks through its doors.

Using principles of active learning, Studio Play introduces skills to spark an appreciation for art, and encourages a curious, playful attitude. It is a magical beginning, a visionary portal into the museum at large.

A Chinese philosopher once said, “Tell me and I forget. Teach me and I may remember. Involve me and I learn.” Studio Play involves everyone in the delights of looking and the joy of creating.

Studio Play 2.0
New ways to explore, create, and connect with the galleries

Jane Alexander
Chief Information Officer

Full-body experience
Clockwise from top: The new Studio Play space; a young boy plays with Line and Shape; a visitor experiments with Reveal, where sweeping gestures or small, focused movements bring a blurred image into sharp focus; a girl using Pottery Maker mimics a potter’s movement and molds a virtual spinning block of clay; and (center) a family uses Zoom to explore works of art in incredible detail on the 25-foot screen.

Supported by PNC
www.clevelandart.org
September/October 2016
Fretwork

Celebrating its 50th anniversary, Fretwork—a champion of great English consort music—presents works from the 16th and 17th centuries by John Taverner, Christopher Tye, Henry Purcell, Robert Parsons, and William Lawes, as well as works by contemporary composers Maja Ratkje, Nico Muhly, and Gavin Bryars. Presented in conjunction with the exhibition Myth and Mystique: Cleveland’s Gothic Art and Stories from Mughal India. Performances are a delightful after-work encounter or the start of a night out. Drop-in registration. Groups enter its sixth season.

The septuagenarian from the Amazonian state of Pará performs canimbú chamagado—music that blends indigenous rhythm and dance with African and European traditions and a Caribbean sound. $33–$45, CMA members $30–$40.

Vijay Iyer with International Contemporary Ensemble

The 2013 MacArthur Fellow and DownBeat magazine’s 2014 Pianist of the Year, Iyer regularly tops critics’ lists and fan polls. The International Contemporary Ensemble (ICE) has been described by the New York Times as “one of the most accomplished and adventurous groups in new music.” Radhie, Radhie: Rites of Holl was performed by Iyer with the ICE. Presented in conjunction with the exhibition Art and Stories from Mughal India. $33–$45, CMA members $30–$40.

CIM/CWRU Joint Music Program

The popular series of monthly concerts in the gallery presents works from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs enters its sixth season. Offering standard repertoire and unknown gems, these hour-long performances are a delightful after-work encounter or the start of a night out.

Emilia Amper

A new work rooted in Nordic folksong; we spotlight composer Philip Glass and his 80th birthday, and a vocal trio from The Crossing presents David Lang’s 80th birthday, and a vocal trio from The Crossing presents David Lang’s

The Performance Season Ahead

Chalk Festival

Chalk Festival Sat and Sun/Sept 17 and 18 11:00–5:00. Enjoy chalk artists and free entertainment at the 27th annual Chalk Festival. Chalk your own pictures: large square and 24-color box of chalk, $20 each; small square and 12-color box of chalk, $10 each. Drop-in registration. Groups are requested to preregister. For more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Chalk Making and Street Painting

Sun/Sept 11 2:00–4:30. Repeats Wed/Sept 14, 6:00–8:30. Learn to make chalk using an old-world recipe with new-world materials, and learn professional techniques for masking, stenciling, shading, and enlarging a picture (fee). Children under 15 must register and attend with an adult. Fee includes materials and reserves chalk and a square for the festival. Call 216-707-2483 or e-mail commartsinfo@clevelandart.org. Supported by Great Lakes Brewing Company.

MIX

MIX is for adults 18 and over. $8/$10 at the door. CMA members free.

MIX: Mughal Fri/Sept 9, 5:00–10:00. Enjoy the last days of summer! Check out the centennial exhibition Art and Stories from Mughal India to see epic poems, myths, and romances painted in colorful detail. Plus, enjoy talks in the exhibition by curator Sonya Rhee Quintanilla, a pop-up restaurant featuring Indian-inspired dishes, and music, drinks, and dancing outside on the museum’s south lawn.

MIX: Scale Fri/Oct 7, 5:00–10:00. Explore art of all sizes, from monumental photographs and tapestries to portrait miniatures and carved gems. Don’t miss your last chance to see BIG: Photographs from the Collection, and enjoy music, drinks, and hands-on art in the atrium.

Thomas Welsh

Director of Performing Arts

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

The Great Adventure Fri/Sep 30, 7:00. Directed by Arne Sucksdorff. Beauty and cruelty coexist in this poetic nature film. (Sweden, 1965) $10. CMA members, seniors 65 & over, students $8; no vouchers or passes.


Elephant Boy Sun/Oct 9, 1:30. Directed by Robert J. Flaherty and Zoltan Korda. This film version of a story in Kipling’s The Jungle Book focuses on a young Indian boy who helps his father round up a herd of elephants. (USA, 1941)

Captains Courageous Fri/Sep 23, 6:45. Sun/Sep 25, 1:30. Directed by Victor Fleming. With Spencer Tracy, Freddie Bartholomew, and Lionel Barrymore. A spoiled rich kid on a transatlantic cruise falls in love with a fisherman. (USA, 1937)


Kipling on Film

Six classic films inspired by the works of Rudyard Kipling, most set in India before the partition from the subcontinent.

Captains Courageous Fri/Sep 23, 6:45. Sun/Sep 25, 1:30. See description on opposite page.


Elephant Boy Sun/Oct 9, 1:30. See description on opposite page.

Kipling’s classic is a splendid Technicolor adventure fantasy. (USA/UK, 1942)

The Light That Failed Sun/Oct 23, 1:30. Directed by William A. Wellman, with Ronald Colman, Walter Huston, and Ida Lupino. A London painter slowly losing his sight struggles to finish his masterpiece. (USA, 1939) $17. CMA members, seniors 65 & over, students $12; no vouchers or passes. Print courtesy of the UCLA Film & Television Archive.

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From the Cleveland Museum of Art

DEPARTMENT Q TRILOGY

Directed by Mikkel Nørgaard (pts. 1 & 2), Hans Petter Moland (pt. 3). These new Nordic noir mysteries are based on Jussi Adler-Olsen’s popular series of Danish crime novels. (Denmark, subtitles)

The Keep of Lost Causes Wed/ Sep 7, 7:00. Fri/Sep 9, 7:00. Police detective Carl Mørck, despite being demoted to a desk job, reopens an unsolved case involving a missing female politician. (2013)

The Absent One Wed/Sep 14, 6:45. Fri/Sep 16, 6:45. Mørck and his partner Assad crack another long-dormant cold case—the 20-year-old murder of two twins at an elite boarding school. (2014)

A Conspiracy of Faith Sun/Sep 17, 1:30. Wed/Sep 21, 7:00. A child’s bloody message in a bottle leads Mørck and Assad to a shadowy religious community associated with missing children. (2016)

One of Hollywood’s greatest action-adventure-comedies focuses on three British soldiers stationed in colonial India. (USA, 1939) $17. CMA members, seniors 65 & over, students $12; no vouchers or passes.

Out of the Past

Did our filmmaking forebears know something that we don’t? A survey of the movies screened at the CMA throughout the past 100 years revealed many films that are still revered at cinemathèques, repertory theaters, and museums. However, other movies were less familiar, if not completely unknown: terra incognita. Were there gems among them?

This fall we have decided to unearth some of these buried treasures and bring back one-time CMA favorites to the museum. Among those neglected or forgotten works are two up-and-coming comedies, a French fantasy, a Surrealist experiment, and two nature documentaries. Our series also includes two features based on Rudyard Kipling stories, both screened multiple times at the CMA.

Of the Past

Captains Courageous stars Spencer Tracy in his first Oscar-winning role. These two movies, along with the recent success of the remake of The Jungle Book, have inspired a concurrent September/October film series: Kipling on Film.

Captains Courageous Fri/Sep 23, 6:45. Sun/Sep 25, 1:30. Directed by John Ewing, Curator of Film. With Spencer Tracy, Freddie Bartholomew, and Lionel Barrymore. A spoiled rich kid on a transatlantic cruise falls overboard and is rescued by a fisherman. (USA, 1937) $17. CMA members, seniors 65 & over, students $9; no vouchers or passes.

8 x 8: A Chess-Sonata in B Movements Wed/Sep 28, 7:00. Directed by Hans Richter, in cooperation with Yves Tanquy, Alexander Calder, Max Ernst, Jean Cocteau, et al. Some famed Surrealist/Dada artists collaborated on this playful avant-garde feature. (USA, 1957)

The Beauty of the Devil Sun/ Oct 30, 1:30. Directed by René Clair. With Michel Simon and Gérard Philipe. Elderly Professor Henri Faust is granted renewed youth by Mephistopheles, but the young Faust proves more interested in women than in his scientific pursuits. (France/Italy, 1950, subtitles)

8 x 8: A Chess-Sonata in B Movements Checkboard hip-hop. See description on opposite page.

Department Q: The Keeper of Lost Causes Desk job departure.

SEPTEMBER-OCTOBER 2016

Kipling's classic is a splendid Technicolor adventure fantasy. (USA/UK, 1942)

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chronicle visual stories about geologic and human time that contemplate the consequences of humanity’s attempts to control and manage nature. A professor at the Massachusetts College of Art and Design, McPhee has exhibited widely in the United States and abroad.

Then, on October 1, Dana Schutz visits the museum as part of the Contemporary Artists Lecture Series. Schutz, a graduate of the Cleveland Institute of Art, has gained renown for her large, quirky, and emotive yet ambiguous paintings that combine bold, bright colors with abstract figures. She gained notoriety in 2002 with the exhibition Frank from Observation, a kind of postapocalyptic narrative in which she cast herself, with the exhibition notoriety in of the Contemporary Artists Lecture Series. Schutz, a graduate of the Massachusetts College of Art and Design, McPhee has exhibited widely in the United States and abroad.

Artists on Their Art

Hearing artists talk about their work is a fascinating experience that sheds light on the creative process. This fall, don’t miss the chance to hear directly from two well-known contemporary artists: photographer Laura McPhee and painter Dana Schutz.

In conjunction with her photograph Early Spring (Peeling Bark in Bksh) on view in BIG: Photographs from the Collection, Laura McPhee lectures at the museum on September 4. Known for stunning large-scale landscapes and portraits, McPhee is currently working in the western United States to

Tours and Talks

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

Guided Tours 100 daily. Art and Stories from Mughal India Tues/7:00 and Thu & Sun/2:00 (through Oct 19). Kara Walker Wed/3:00 (starting Sep 21).

Stroller Tours see page 30.

Art in the Afternoon First Wed of each month at 2:00. Short-lead conversations in the galleries for audiences with memory loss. Free, but preregistration required; call 216-231-1482.


Join in

Art Cart Second Sun of every month, 10:00–12:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an in-formal, self-directed format. Group sessions are arranged for a fee. Call 216-707-2467.

Curator Chats: Armor from the European Middle Ages and Renaissance. Touch real pieces of armor.

Oct 9 Oodles and Oodles of Lines and Shapes. Explore how artists make objects incorporating line, shape, and form.

Make & Take: Create with Art Style Second Wed of every month, 5:30–8:00. Drop in and join others in the atrium to make simple craft projects. Learn new techniques and grab a drink! $5. Sep 28–Oct 2; free. Turn recycled materials into sparkling frames to hold your treasured memories. Inspired by the art of Fabergé. This event is sponsored by Ulsled.

Oct 12 Masks: Create elegant paper masks for your October festivities.

Mediation in the Galleries Second Sun of every month, 10:00–12:00. All are welcomed; no prior experience with meditation required. Free; registration required. Please note: Starting in January 2017 this program will require a $5 registration fee.

Yoga at the Museum Third Sat of every month, 11:00, north court lobby. Advance registration required; $20. CMA members $15. Limit 30 participants. Please bring your own mat.

Sep 17 Animals Explore how animals are depicted in art, then enjoy an all-ages yoga class featuring animal poses.

Oct 15 Autumn. Celebrate autumn with a tour of artworks and all-ages yoga class focusing on this colorful season.


Storytelling Showcase Sat/Oct 8, 2:30, Recital Hall. The Metro Health System’s Arts in Medicine Department and the CMA partner for the final showcase of Stories Art’s Best Medicine. For four weeks, storytellers from MetroHealth’s HI/AIDS community worked with performance and teaching artist, and 2016 Creative Workforce Fellow, Ray Caspio to find, craft, and perform their unique stories inspired by the museum’s collection. Free; no registration required.

ArtLens Tutorials ArtLens 2.0 Information Sessions Every Tue/10:30 and Sat/12:30. Learn how to use the new functionalities of ArtLens 2.0. Meet in Gallery One.

Community Arts around Town

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

Art Crew Characters based on objects in the museum’s collection give the CMA a touch of culture and personality in the community. $50 nonrefundable booking fee and $75/hour with a two-hour minimum for each character and handler. Contact Stephanie Taub at 216-707-2483 or e-mail communityarts@clevelandart.org.

Nur Jahan Impossible. Free; reservations required.

Aficionados of Indian art now also have an annual event to enjoy on the model of the Collis Lecture. On Saturday, October 15, Asok Kumar Das, director emeritus of the Maharaja Sayajirao University of Baroda Museum of Indian Art, now titled Rousseau Institute of the Visual Arts of Unique Excellence, an exploration of the life of the foremost artist in the Mughal emperor Akbar’s painting studio.

Constructing Motherhood: The Veneraion of the Virgin in Byzantine Culture Sun/Dec 6, 7:30, Gartner Auditorium. Free; reservations required.

Basavank: The Artist of Unique Excellence Sat/Oct 15, 2:00, Gartner Auditorium. Free; reservations required.

This lecture is made possible by the Dr. Ramesh K. Datta in Memory of Kevin P. and L.C. Datta Endowment Fund.

The Hunter offers the mother pear to the king of Kamarupa (Udayaditya) wearing Indo-Romanian costume and gold and silver jewelry; ink and gold on paper; 10.2 x 10.7 cm (painting). Gift of Mrs. A. Dean Perry, 1962.279.36 b

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September/October 2016

TALKS, CLASSES, AND EXPERIENCES

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Send the images to: A. K. Datta in Memory of Kevin P. and L.C. Datta Endowment Fund.

Polaroid with Enthroned Mother of God (“The Stroganoff Ivory”), 950–1925.1293 17.2 x 1.8 cm. Gift of J. H. Wade, 1925.1293.17.2 x 1.8 cm. Gift of J. H. Wade (Tales of a Tuti-nama of Kamarupa) of 36 from a Tuti-nama (Tales of a Parrot), c. 1560. Mughal India, made in Delhi ca. 1560–1606. India (Malwa?); paper; 10.2 x 10.7 cm (painting). Gift of Mrs. A. Dean Perry, 1962.279.36 b

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The hunter offers the mother pear to the king of Kamarupa (Udayaditya) wearing Indo-Romanian costume and gold and silver jewelry; ink and gold on paper; 10.2 x 10.7 cm (painting). Gift of Mrs. A. Dean Perry, 1962.279.36 b

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Artists on Their Art

Hearing artists talk about their work is a fascinating experience that sheds light on the creative process. This fall, don’t miss the chance to hear directly from two well-known contemporary artists: photographer Laura McPhee and painter Dana Schutz.

In conjunction with her photograph Early Spring (Peeling Bark in Bksh) on view in BIG: Photographs from the Collection, Laura McPhee lectures at the museum on September 4. Known for stunning large-scale landscapes and portraits, McPhee is currently working in the western United States to
The Draw of Drawing

Learn to look / Exert yourself / Really seeing isn’t automatic—it’s hard work.

Student Patricia Brodusky was so moved by her Introduction to Drawing class that she penned this verse. Her instructor JoAnn Rencz knows firsthand that drawing can be exciting for students, especially when copying masterworks in the galleries or sketching a live model. The museum’s teaching artists help drawing students of all ages learn the skills they need to express the three-dimensional world on a flat surface. Drawing is a fundamental component of the museum’s art classes for children, while teens can hone their drawing skills in the Teen Drawing Workshop that she penned this verse. Her instructor JoAnn Rencz moved by her Introduction to Drawing class. The museum’s teaching artists help drawing students of all ages learn the skills they need to express the three-dimensional world on a flat surface. Drawing is a fundamental component of the museum’s art classes for children, while teens can hone their drawing skills in the Teen Drawing Workshop.

Second Sun of every month, 11:00–4:00. Enjoy a variety of family-friendly activities including art making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same! Sep 17 Days and Knights; Oct 9 Draw Together: A Big Draw Event (co-presented by SPACES). Sponsored by Medical Mutual

Family Game Night

Mysteries in the Museum Fri/Oct 14, 5:30–8:00. Games for everyone and puzzles to challenge any age. $30 per family, CMA members $25; day of event $30. Register online or through the ticket center.

Stroller Tours

Second and third Wed of every month, 10:30–11:30. Limit ten baby/adult pairs. $5 per stroller, preregistration required, meet at the atrium desk. Oct 12 and 19

NEW! CMA Baby


Art Stories

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

Second Sundays

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For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection. Call 216-707-2467 or visit clevelandart.org

Early Childhood Educator Workshop: Artful Play and Process-Based Learning Sat/Oct 14, 10:00–12:00. One-hour-approved $25, TRC Advantage members $20. Register through the ticket center by September 25.

Learning through Play Fri/Oct 14, 10:00–12:30. $15, TRC Advantage members $10. Register through the ticket center.

Scholarships A limited number of scholarships are available to support staff-led lessons in the galleries. For more information, visit cma.org/learn or contact Diane Pley (216-707-6811 or heppley@clevelandart.org) or Hajnal Eppe (216-707-6811 or heppley@clevelandart.org). Register through the ticket center.

TRC to Go—Professional Development Cones to You! The CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppe (216-707-6811 or heppley@clevelandart.org). Register through the ticket center.

For up-to-date information regarding educator events and workshops, visit cma.org/learn. Art to Go and Distance Learning supported by Emilt & Young

Traveling Subscriptions for Qualifying Schools When you make a tour request online, you can also apply for funds to offset the cost of traveling to the CMA. For more information, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org)

Distance Learning Subscriptions Subscriptions may be available. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org)

Watercolor in the Evenings

Christine Chinese Painting Tue/Sep 6, 10:00–4:00 (lunch on your own). Instructor: Mitzu Lai. $90, CMA members $70. Completion of the Four Gentlemen course is a prerequisite.

Painting for Beginners (Oil and Acrylic) Eight Tue/Sep 13–Nov 1, 10:00–12:30. Instructor: Susan Gray Bé. $202, CMA members $155

Introduction to Painting Eight Tue/Sep 13–Nov 1, 10:00–12:30. Instructor: Susan Gray Bé. $202, CMA members $155

Drawing in the Galleries Eight Wed/Sep 14–Nov 2, 10:00–12:30. Instructor: Susan Gray Bé. $202, CMA members $155

Painting for Adults Eight Wed/Sep 14–Nov 2, 6:00–8:30. Instructor: Susan Gray Bé. $202, CMA members $155—includes model fee.

All-Day Workshop: Painting on Silk Sat/Sep 24, 10:00–4:00. Instructor: Susan Gray Bé. $202, CMA members $155—includes model fee.


To register for classes call the ticket center at 216-421-7350 or visit clevelandart.org

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

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Digital Image Archive

Since 1913 when construction of the Cleveland Museum of Art began, photographers have been documenting works of art, building spaces, gallery installations, staff members, and educational programming. In 2012 more than 100,000 negatives in a variety of sizes and media were transferred to the museum archives. A preservation assessment revealed that a significant portion consisted of dangerous nitrate-based negatives and many safety negatives were badly deteriorated. Saving the images and providing access to our rich history became a priority.

After years of planning, counting, cataloging, and scanning, we are pleased to provide access to historical images. Scanning and uploading new images, so check back often to see more historical views of the museum.

Textile Art Alliance

The Process of Weaving a Commissioned Tapestry with Sheri Novy, Nov 2, 7:00, Recital Hall. The Textile Art Alliance presents a lecture by Helena Hernmarck, a Swedish-born, internationally renowned tapestry artist who has operated her own weaving studio for 50 years. Using designs based on photographs, watercolors, handwritten letters, and even the texture of wool itself, through her own unconventional weaving techniques, Hernmarck’s work has been featured in several solo exhibitions and her tapestries are in a number of important collections, including those of the Cleveland Museum of Art, Metropolitan Museum of Art, Los Angeles County Museum of Art, and the Art Institute of Chicago. Free to Textile Art Alliance members and students; $5 at the door for nonmembers. All are welcome.


Scan Maa archive assistant Peter Buskinner created an App for the Content DM system.

Tapestry Talk Hour Helena Hernmarck

FINE PRINT FAIR

Celebrate the 32nd Fine Print Fair, the Print Club of Cleveland’s annual benefit for the museum’s department of prints. Fifteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary, in the Ames Family Atrium.

Opening Night Benefit Preview Thu/Sep 29, 6:00–9:30. Be the first to view and acquire outstanding works. Enjoy the Curator’s Choice tour, silent auction, and a cocktail reception with cash bar. Tickets are nonrefundable. For more information or to make reservations, call 216-707-2669. $100 ($125 after Sep 9). Free Print Fair Fri/Sep 23, 11:00–6:00; Sat/Sep 24–25, 10:00–5:00. Free admission.

Lecture Fri/Sep 23, 11:00, Recital Hall. Jane Glaubinger, who retired in 2016 after serving as curator of prints at the Cleveland Museum of Art for more than 40 years, lectures on “Prints: The Multiple as Original.” Free and open to the public.

Activities Enter to win the raffle print Two Women. Tickets $5 each or six for $25. Hourly door prizes Paper conservation demo presented by the Intermuseum Conservation Association Printmaking demonstrations by the University of Akron, Kent State University, and the Cleveland Institute of Art.

printclubcleveland.org

Exhibitors

ARMSTRONG FINE ART
Chicago, IL
19th/20th-century French prints and drawings

WILLIAM P. CARL FINE PRINTS
Durham, NC
19th/20th-century American and European prints and drawings

CENTER STREET STUDIO
Milton Village, MA
Print publisher

DOLAN/MAXWELL
Philadelphia, PA
Contemporary American and European prints and drawings

FLATBED PRESS
Austin, TX
Print publisher

GOTTNER, LTD.
St. Louis, MO
Contemporary prints

CONRAD GRAEBER
Riderwood, MD
American, European, and Japanese prints and drawings

ARAMIS SANCHEZ FINE ARTS
Los Angeles, CA
19th/20th-century American and European prints and drawings

ARTS DISTRICT MUSEUM
San Antonio, TX
19th/20th-century American and European prints and drawings

LAMBERT: HOPPER
Chicago, IL
American prints and drawings

PARAMOUR FINE ARTS
Franklin, MI
American prints 1900–1950

SEGURA ARTS STUDIO
South Bend, IN
Print publisher

STEWART & STEWART
Blissfield Hills, MI
Print publisher

VANDEB EDITIONS
Long Island City, NY
Print publisher

THE VERNE COLLECTION
Chicago, OH
Ukiyo-e and contemporary Japanese prints

WARNOCK FINE ARTS
Palm Springs, CA
Contemporary prints

ZYGOTE PRESS
Cleveland, OH
Print publisher

Worldwide Exhibitors

OEHME GRAPHICS
Steamboat Springs, CO
Print publisher

PARAMOUR FINE ARTS
Franklin, MI
American prints 1900–1950

SEGURA ARTS STUDIO
South Bend, IN
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NEWS & NOTES

Circle Neighbors

150 Years of University Circle Institutions—Philanthropy and Entrepreneurship Then, Now, and into the Future
Wed/Oct 5, 6:00, Cleveland History Center. Philanthropy and the entrepreneurial spirit of the community have a surprising connection that has allowed University Circle institutions to flourish for the past 150 years. Hear from multigenerational family foundations and private donors on the future of philanthropy in northeast Ohio, the evolution of stewardship, and what it means to nonprofit institutions today.

This event is FREE and open to the public. RSVP by September 21: education@wrhs.org or 216-721-5722, x1502.

Circle Neighbors is a program of the Womens Council of the Cleveland Museum of Art, presented in collaboration with the Western Reserve Historical Society, Holden Arboretum and Cleveland Botanical Garden, Cleveland Museum of Natural History, Cleveland Orchestra, and University Circle Inc.

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:

Dr. and Mrs. Wulf H. Utian
Mr. and Mrs. John Walton
Deborah Wright-Dorsey
Randall J. and Virginia N. Barbato
Mr. and Mrs. Dean C. Barry
Mike and Annie Belkin
Fred and Laura Ruth Bidwell
William P. Blair III

Inaglls Library Benefit Book Sale

Be sure to mark your calendar for the Ingalls Library benefit book sale, held in the library’s reading room. This is a wonderful opportunity to choose from an exceptional selection of books, exhibition catalogues, and journals, in all languages and covering art and art history from all periods, as well as a large selection of non-art-related titles. The members-only preview takes place Wednesday, September 21, from 5:00 to 8:30 (proof of membership required). The sale is open to the public on Thursday, September 22, and Friday, September 23, from 10:00 to 4:30, and Saturday, September 24, from 10:00 to 2:00. Members and students (with ID) receive a 20% discount. Free admission; cash, check, and credit cards accepted. All proceeds directly benefit the Ingalls Library acquisition fund.

CMAx100

Don’t miss the premier event of our centennial year!

CMAx100: The Centennial Celebration
Saturday, October 22, 6:00 p.m.–1:00 a.m.

Featuring a not-to-be-missed vertical dance performance by BANDALOOP, the musical expertise of Chicago’s Stu Hirsh Orchestra, an inspired menu designed by acclaimed chef Douglas Katz, and many unforgettable moments throughout the evening!

Hosted by the Womens Council of the Cleveland Museum of Art and William M. Griswold, Director and President
CMAx100 Chair, Helen Cherry
Womens Council Chair, Josie Anderson

To request an invitation, please call 216-707-2267 or e-mail centennialcelebration@clevelandart.org.

Visit bandaloop.org to learn more and view amazing video clips!

FOUNTAIN REMADE

A Great Blue Heron Drinking Fountain by sculptor Emilie Fiero was installed in the Fine Arts Garden in 1928, but was later stolen (and replaced many decades ago with a plain cube). Working from old photographs, McKay Lodge Conservation Laboratory is creating a modern reincarnation to be installed in the original location. Below is a clay model completed this July, to be used to make a mold for bronze casting, and a 1928 photograph of the original.

Generously funded by Allen H. Ford

Dyane Hronek Hanslik Education Vessela Kouzova Graphic Designer

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Dyane Hronek Hanslik Education Vessela Kouzova Graphic Designer
FRONT COVER
Kara Walker in Studio
Earlier this year, the artist works on a suite of large-scale drawings in The Ecstasy of St. Kara / Kara Walker: New Work, September 10–December 31. Photo © Ari Marcopoulos

ABOVE
School’s In A school tour arrives at the original north entrance, 1920s.