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FROM THE DIRECTOR

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 Beto 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 Moghal 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.

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

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 between the Dusky Thighs of One YoungNegress and Her Heart (1994), first exhibited at New York’s Drawing Center. With the title reminiscent of Margaret Mitchell’s 1866 novel Gone with the Wind, the provocative piece uses silhouetted figures to portray slavery-era violence; white masters can be seen performing sex acts on black servants while other characters grope and deface one another. Audiences reacted strongly to the combination of such grotesque subject matter with minstrel-era, storybook-nostalgic 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. Colleen Walsh, writing in Radcliffe Magazine, observed: “Inspired by minstrel shows, film, painting, romance novels, and sentimentality, 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.”


TYRA A. SEALS
Director’s Fellow

Love Requests Venue to Return

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 Slation. 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.


EXHIBITION

The Ecstasy of St. Kara

Kara Walker: New Work

September 10–December 31

Kelvin and Eleanor Smith Foundation Exhibition Gallery


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Director’s Fellow

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Dan Graham Rocks
A contemporary artist with a taste for subversion

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 founder Ann Lee. By juxtaposing fanatic 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 multismodal 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 made of mirror-glass project reflections back into the viewer and create a space for acting, where spectators can see themselves seeing, or being seen. Make plans to visit this unique exhibition where you’ll play an integral role as viewer and performer, all part of a rockin’ contemporary art experience.
Cheating Death
A look at the first 50 years of portrait photography

This widespread genre includes occupations ranging from painters and fish porters to Scots Guards and Buddhist monks. Photography also became a valuable tool for documenting, identifying, and classifying aspects of the natural world. Naturalist Jacques-Philippe Poutteau (1807–1876) spent much of the 1860s producing a series of ethnographic portraits for the Museum of Natural History in Paris that, despite their anthropological purpose, employed the standard commercial studio conventions of the time. His 1868 portrait of Matra Reinhard, accompanied on the mount by “scientific” information—her name, parentage, ethnic heritage, birthplace, age, and height—is also a beautiful, sympathetic image of a serious five-year-old in a ripped dress.

Matra’s expression may derive more from the situation than from her personality. The photographic processes used during the medium’s first half century required exposure times ranging from several seconds to several minutes. Stratagems to keep the sitter’s head from wobbling, and thus blurring the image, ranged from steel braces that screwed around the skull to poses that supported the chin with the arm. Hands could be steadied by clasping, holding onto props, or folding the arms, or the unruly extremities could be cropped out of the frame. But 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 youngster’s features and share the likeness with out-of-town family and friends. This tragic genre of photographs, later called “post-mortems,” depicts 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 met 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 holdly 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 suggests, along with Cameron’s habitual use of soft focus, that she valued expression over an 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.

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EXHIBITION
Myth and Mystique:
Cleveland’s Gothic Table Fountain
October 9, 2016–February 26, 2017
Julia and Larry Pollock Focus Gallery

King Charles V of France entertaining the Holy Roman Emperor, Charles IV, and Wenceslaus, King of the Romans (vellum, 473 lines), from the Grande Chronique de France, 1378–79. Tempera and gold on vellum; 35 x 24 cm. Bibliothèque nationale de France, Paris, MS. P. 2833. The Grande Chronique is a vernacular history of the French kings assembled from translated Latin chronicles and other medieval documents and commissioned by Charles V. Banquet scenes like this famous example abound in medieval manuscripts. While they often depict lavish plates and vessels, none depict table fountains, suggesting that fountains were not deployed on banquet tables.

Stephen N. Fliegel
Curator of Medieval Art

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 delicate 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 15th century, 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 heads into the catch basin below. The water source was likely supplied through underground 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, indubitably, 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 enameled techniques.

The table fountain’s creator presumably would have been aware of the emerging fashion in royal and aristocratic circles for whimsical ornamentation...
and was certainly capable of producing it for his client. The fountain’s elemental forms 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, 1352). The knights of the order wore emblems identical to those displayed on the fountain. The fountain may well have 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 monarchial prestige. It remains one of the rarer 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 centennial exhibit Art and Stories from Mughal India is a luxuriously illustrated companion volume that explores the museum’s collection of the 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 Riehe (Quintarilla) and five other distinguished authors cast new light on these stunning paintings through narrative-driven essays written to engage a wide audience.

Another 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 curator Stephen Fling and Case Western Reserve University professor Elina Gertsman—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.
Serpent-Shaped Headdress probably late 1800s or early 1900s. Bagu or Nalu people, Guinea. Wood. h. 148 cm. The Norweb Collection, 1960.37. At right is a detail photo taken shortly after the work joined the collection showing the deteriorated base (now concealed).

In Sibu: The Cleveland serpent-shaped headdress in situ, probably in the village of Kinfontoum in the Bolé region, Guinea. 1964. Múuse du quai Branly. Paris. In 1994, thanks to the intervention of Thomas G. R. Wheelock, a now retired African art expert and appraiser, the late Roger Dechamps, a dendrochronologist at the Royal Museum for Central Africa in Tervuren, Belgium, was able to identify the wood of our serpent headdress as of the Hanciou gupsburgali. It is perhaps not a coincidence that stem bark extract from this large flowering tree has proved to have antimarial efficacy in human adults.

Uncovered in our curatorial files, a letter dated July 17, 1994, from Jacqueline Nicaud implicitly confirms not only that she was the author of the photograph in question—the original of which is currently preserved in the archives of the Múuse du quai Branly in Paris—but also that it actually depicts our museum’s serpent headdress and that it is Madame Nicaud and her husband, Maurice, who acquired the sculpture in Guinea in early 1954. The CMA purchased the headdress in 1960 from the art dealer Mathias Komor in New York, through the intermediary of Emery May Norweb, then president of the board of trustees.

Much of our knowledge of serpent headdresses—having varying heights from 90 cm to 260 cm—stems from the field research that American art historian Frederick Lamp conducted in Guinea in the late 1980s and early 1990s. Lamp reports that among the Bagu Sitemu subgroup or dialect group the headdress was always given a personal name but was generally called a-Mantho-ha-Tahal. While acknowledging the limits of her memory of events that took place 40 years earlier, Madame Nicaud seems to suggest in her letter that our serpent would have come from the village of Katoko in the Bagu Sitemu region. Also in our files, a record based on interviews conducted by Komor, however, mentions the village of Kafkanzdé as the headdress’s place of origin, which is located in the Boké district among the Nalu people. Interestingly, it is in that same village that Parisian art dealer Hélène Leopon and her then husband Henri Kamer acquired eight similar sculptures early in 1957, one of which is the famous example now in the Musée du quai Branly in Paris and on permanent display at the Louvre. The name Boké is actually also marked on Madame Nicaud’s field photograph in the Musée du quai Branly archives.

In an extensive entry on the Louvre serpent, French art historian Marie Yvonne Curtis reports that in Nalulab the serpent spirit Ninanginsaka is seen as the bringer of prosperity, fertility, and wealth, and serves as a defensive weapon against all evil.1 As a protective spirit, the serpent headdress, called mbanchong, watched over the whole village and specifically over the young adults undergoing circumcision and initiation. During the initiation, mbanchong would always be followed by another mask wearer, called mtonek, who served as his guide and messenger. Outside the initiation, the mask would be used by the elders to maintain order, protect against theft, appease conflicts, punish infractions, and guard against sorcery. The form and surface decoration of the headdress suggest that rather than strictly representing a python (or indigenous python, Python reticulatus, or the rock python, Python sebae) it also includes features of the cobra (Naja melanoleuca) and the Gaboon viper (Bitis gabonica). Writing on the Menil Collection’s famous serpent sculpture—which was part of the group field-collected by the Kamer in 1955–Curtis explains that the python symbolizes the fecundity of the land and the fertility of humans, while the cobra is a symbol of respect and the Gaboon viper is reputed for fighting evil.2

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 Bagu, 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 or 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 within 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’s 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 2000 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 was first discussed by William D. Warren, then assistant curator of decorative and ethnographic art, “Two African Tribal Sculptures,” Bulletin of the Cleveland Museum of Art 48, no. 5 (1961): 60–66. It is likely that Warren, 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.
2. David Bethell, Médiums mbangou: les rites établis (Congo-Gabon; Musée Barber-Mueller, 2011), 35.
Conserving Caravaggio

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

By Dean Vorder, Conservator of Paintings

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 has returned to its prominent place in the Donna and James Beid Gallery.

The first phase of the conservation project began in June 2014 in the Julia and Larry Pollock 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 exhibition closed in September 2014, conservation work continued in the paintings lab over the next 18 months. Throughout the process, aesthetic decisions 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 canvas 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 microspheres 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 underappreciated 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 concentrated 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.

One particular challenge involved reconstruction of the soldier’s eye, which had been severely damaged by a vertical tear through its center. Beneath an old repair to the eye, an original highlight was discovered clinging to a few threads. Caravaggio placed the eye in awkward and startling profile to emphasize the surprised look of the soldier. Fortunately, early copies of the painting in Europe had not sustained such aggressive damage to this detail. While these copies do not possess the copious detail of our painting, they were nevertheless instrumental in providing a perfect reference, a kind of 17th-century snapshot. Thus, 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 soldier’s glance.

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.

According to Caravaggio’s biographer, Giovanni Bellori, in 1606-7 Don Juan Alonso Pimentel y Herrera, the Spanish vice...
reconstructing the edges so that a new, historically accurate frame could be properly situated around the perimeter.

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 Crucifixion 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.

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


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 naïve 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 dominat-

ed by cool blues and electric greens, the magnet-ic likeness of Emy shimmering with burning yellows and oranges—a deliberate play of harmonious con-trasts that intensify when the works are displayed together.

GALLERY 225
August 25–December 18
TALKS
September 22 and 23, 2:00; see page 28.

Portraits—one depicting himself, the oth-
er 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, Valentine, an early champion of German Expressionism, described the mood of the former portrait accordingly:

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Poignant Abstraction

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

One of 36 works titled Improvisation completed between 1911 and 1914. Cannons of 1913 remains one of Russian artist Vassily Kandinsky’s most influential contributions to modern art. As part of his quest to create purely abstract or non-objective 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 Münter’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 1913 and 1914, the couple—they were intimate and creative companions for 13 years—shared a home in Munich 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 haunting abstraction Kandinsky sought in his own work.
Studio Play 2.0

New ways to explore, create, and connect with the galleries

**Studio Play** provides a unique introduction to the museum’s collection while building appreciation and the foundations of visual literacy for the next generation of art connoisseurs.

Right: Redefining a familiar face with Portrait Maker. Below: Joining the Immortal Poets in a Japanese screen painting with Zoom.

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.

**Jane Alexander**

Chief Information Officer

Supported by PNC

Full-body experiences: Clockwise from top: The new Studio Play space; a young boy plays with Line and Shape; a visitor experiments with Hand, where sweeping gestures or small, focused movements bring a blurred image into sharp focus; a girl uses 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.
**PERFORMING ARTS**

**Fretwork**

Oct 12, 7:30

Celebrating its 30th anniversary, Fretwork—a champion of great English consort music—presents works from the 16th and 17th centuries by John Tavener, 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 Table Fountain. $13-$45, CMA members $30-$40.

Donat Ondite Amazon hybrid sounds

**Vijay Iyer and International Contemporary Ensemble**

Oct 19, 7:30

Radhe, Radhe: Rites of Hell. There’s probably no frame wide enough to encompass the creative output of Vijay Iyer, the New York Times observes. A 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.” Radhe, Radhe: Rites of Hell is Iyer’s collaboration with the filmmaker Prashant Bhargava, a ravishing, impressionistic nod to Stravinsky’s Rite of Spring, filmed in northern India, and performed by Iyer with the ICE. Presented in conjunction with the exhibition Art and Stories from Mughal India. $33-$65, CMA members $48-$62.

**CIM/CWRU Joint Music Program**

First Wed, Oct 2016-May 2017, 6:00

The popular series of monthly concerts in the galleries featuring young artists 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.

**EVENTS**

**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 17, 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. Learn professional techniques for masking, staining, 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.

**Mix**

Fri/Sept 9, 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 Photos from the Collection, and enjoy music, drinks, and hands-on art in the atrium. Supported by Great Lakes Brewing Company.

**Mix**

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 Photos from the Collection, and enjoy music, drinks, and hands-on art in the atrium. Supported by Great Lakes Brewing Company.

**The Performance Season Ahead**

Coming up later this season, the Oberlin Contemporary Music Ensemble returns for a series of weekend concerts.

Jean-Baptiste Monnot and Emmanuel Arakelian perform organ recitals, a film series honors composer Philip Glass and has its 80th birthday, and a vocal trio from The Crossing presents David Lang’s Labyrinth in a weekend of performances in the east glass box gallery. We also welcome violinist Francesco D’Orazio and cellist Jeffrey Ziegler for solo concerts at Transformer Station. In the spring Frode Halvf and Emilia Amper present Grevenesky (The Border Wood), a new work rooted in Nordic folklore; we spotlight composer Morton Feldman; and pioneering jazz harpist Brandee Younger appears with her ensemble.

More information is available online at cma.org/performingarts.

Performing Arts supported by Medical Mutual.

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More information is available online at cma.org/performingarts.

Performing Arts supported by Medical Mutual.
The Great Adventure Fri./Sep 30, 7:00. Directed by Arne Sucksdorff. Beauty and cruelty coexist in this poetic, nature film. (Sweden, 1955) $10: CMA members, seniors 65 & over, students $8; no vouchers or passes.

The Adventures of Chico Sun./Oct 2, 1:30. Directed by Horace and Stacy Woodard. A Mexican boy without neighbors befriends the desert animals who live around him. (USA, 1938)

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. (UK, 1941)

When Comedy Was King Wed./Oct 19, 7:00. Fri./Oct 21, 7:00. With Charlie Chaplin, Buster Keaton, Laurel and Hardy, et al. A hilarious silent-film compilation made by Oscar-winner Robert Youngson. (USA, 1960) $10: CMA members, seniors 65 & over, students $8; no vouchers or passes.

The Man Who Would Be King Wed./Oct 26, 7:00. Fri./Oct 28, 7:00. Directed by Bryan Forbes. With John Mills, Michael Caine, Ralph Richardson, Peter Cook, Dudley Moore, Peter Sellers, et al. Two estranged elderly brothers try to outline each other and inherit a fortune. (Britain, 1966) $10: CMA members, seniors 65 & over, students $9; no vouchers or passes.

Kipling on Film Six classic films inspired by the works of Rudyard Kipling, most set in India before the British seized the subcontinent. Captains Courageous Fri./Sep 23, 6:45. Sun./Sep 25, 1:30. See description on opposite page. Gunga Din Wed./Oct 5, 6:45. Fri./Oct 7, 6:45. Directed by George Stevens. With Cary Grant, Victor McLaglen, Douglas Fairbanks Jr., Joan Fontaine, and Sam Jaffe. 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) $10: CMA members, seniors 65 & over, students $9; no vouchers or passes. Print courtesy of the UCLA Film & Television Archive.
Talks and Tours

Talks 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 9); Kara Walker Wed/3:00 (starting Sep 21).

Stroller Tours see page 30.


Curator Chats Every Tue/12:00, until Oct 18. Join curator of In- dian and Southeast Asian art Soniya Rhee Quinlan for a short discussion in the exhibition Art and Stories from Mughal India. Each week, explore a new theme or story. Meet in the exhibition. Sep 6 Mughals and the Euro- peans: Make Money and Save Souls Sep 13 Mughal Fashion and Textiles Sep 20 Mughal Architecture: Palaces, Pavilions, and Tombs Sep 27 Flora, Fauna, and Food in Mughal India (with special guest Douglas Fanning, CEO and Chief, Fire Spice Company) Oct 4 & 10s for Kings and Queens Oct 11 Omens and Astrology Oct 18 Popular Demand
Nur Jahan, the Great Mughal: The Story of an Uncrowned Empress Wed/Sept 14, 6:00. Ruby Lal of the College of William & Mary University discusses how human strengths and weaknesses and the twists and turns of 17th century politics combined to defy a time and culture that ought to have made the reign of Nur Jahan impossible. Free; reservations recommended. Meet in the exhibition.

Kathak Dance in the Mughal Court Sept/28, 7:00. Cura- tor Soniya Rhee Quinlan and enthuisast Sujata Lahaque discuss the ancient classical Indian dance form kathak, originating from Hindu storytelling traditions. Demonstrations presented by a dancer from the Ananga Kala Kathak Academy. Free; reservations recommended. Meet in the exhibition.

Join in

Art Cart Second Sat of every month, 10:30-1:30. Wearing gloves and guided by the Art to Go team, enjoy a rare opportun- ity to touch specially selected genuine works of art in an in- formal, intergenerational, and self-directed format. Group ses- sions can be arranged for a fee. Call 212-267-2467.

Sep 17: Art: Armor from the European Middle Ages and Renaissance. Touch real pieces of armor.

Art and Food Book Club Thu/Dec 19, and 26, 1:30-2:45. The Man in the Picture by Susan Hill. $45, CMA members $35. Space is limited.

Storytelling Showcase Sat/Oct 8, 230, Recital Hall. The Metro- politan Health System’s Arts in Health- care Department and the CMA partner for the final showcase of Stories ARTH’s Best Medicine. For four weeks, storytellers from Metrohealth’s HIV/AIDS commu- nity 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 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 and performances at local arts venues. For details and updated information see clevelandart.org.

Metallurgy in the Galleries
Second Sun of every month, 11:00; gallery 244. All are wel- come. This free, hands-on experience with metalwork and forging requires no previous experience and no reservation. starting in January 2017 this program will require a $5 registration.

Yoga at the Museum
Third Sat of every month, 11:00; north court lobby. Advanced registration required. $30, 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-levels yoga class featuring animal poses.

Oct 15 Autumn. Celebrate au- tumn with a tour of artworks and an all-levels yoga class focusing on this colorful season.

Art and Fiction Book Club Thu/Wed/Oct 19, 10:30, 12-1:30. The Man in the Picture by Susan Hill. $45, CMA members $35. Space is limited.

Yearly Traditions Old and New

Hold the last Sunday of September since 2003, the Dr. John and Helen Collis Lecture has become a cele- brated annual tradition. The focus alternates between Byzantine and ancient Greek art year to year, bringing the foremost scholars in each field to speak at the museum. For the 13th annual lec- ture on Sunday, September 25, Dr. Iolke Kalavrezou, Damberton Oaks Professor of Byzantine Art at Harvard University, pre- sent a Constructing Motherhood: TheVirginin Byzantine Culture, a discussion of the Virgin’s celebrated position in Orthodox Christianity and the development of her depiction in art throughout the Byzantine era.

African arts now also have an annual event to enjoy on your visit to the museum, the Collis Lecture. On Saturday, October 15, Asok Kumar Das, director emeritus of the Maharaja Sawai Man Singh II Museum, Jaipur, and former deputy keeper- at the Indian Museum, Kolkata, delivers the first annual Distingiushed Lecture in Indian Art, titled Blossoms on an Indian Pot: Art of Unique Excellence, an exploration of the life of the foremost artist in the Mughal emperor Akbar’s painting studio.

Constructiong Motherhood: The Venernation of the Virgin by Byzantine Culture Sun/Sept 25, 2-00, Gardner Auditorium. Free; reservations required.


This lecture will be amplified by the Dr. Raghu K. Datta is Memory of Khan P. and S. C. Datta Endowment Fund.

Ivy Plague with Kastrihole Mother of God (The Blessing of the Ivy), 1500- 1055, Byzantium, Constantinople. Byzantine period. Ivory, 25.3 x 17.2 x 1.8 cm. Gift of J.H. Wade, 1925,1205.

The hunter offers the mother pearl to the king of Kamaraupura.
Stroller Tours
Second and third Wed of every month, 10:30–11:30. Limit ten baby/adult pairs. $5 per stroller, pre-registration required; meet at the atrium desk. Oct 12 and 19

NEW! CMA Baby
Four Tues, 10:30–11:00. Enjoy baby-friendly stories and songs in the classroom and a short stroll through the galleries. Advance registration required. Adult/baby (birth to 18 mo.): pair $35, CMA members $28. Limit nine pairs. Member registration for November begins Sep 1; members Sep 15. Sep 6–27 and Nov 1–22.

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
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 11 and 25; Oct 9 Draw Together: A Big Draw Event (co-presented by SPACEC). Sponsored by Medical Mutual.

Family Game Night
Mysteries in the Museum Fri/Oct 14, 5:30–8:00. Games for every one and puzzles to challenge any age, $20 per family, CMA members $25. Free; register online or through the ticket center.

For Teachers
Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection. Call 216-747-2467 or visit clevelandart.org.

Early Childhood Educator Workshop: Artful Play and Process-Based Learning Sat/Oct 10, 10:00–1:00. Ohio-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 Hapal Eppley (216-747-6811 or heppley@clevelandart.org).

Distance Learning Subsidies Subsidies may be available. For information on topics, visit cma.org/learn or contact Diane Ciccek (216-747-2468 or dciccek@ clevelandart.org).

Transportation Subsidies 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.

TRC to Go—Professional Development Comes to You! The CMA can support curriculum across all subject areas and grade levels. To find out more, contact Dale Hilton (216-747-6849 or dhilton@ clevelandart.org) or Hapal Eppley (216-747-6811 or heppley@clevelandart.org). Register through the ticket center.

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

Art Together Family Workshops
Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Adult/child pair $40, CMA members $36; each additional person $12.

Still-Life Painting Workshop
Sun/Dec 18, 10:00–1:00. Member registration begins Sep 1; members Sep 15.

Ceramics Workshop
Sun/Nov 13, 10:00–3:00. Member registration begins Oct 1; members Nov 15.

My First Art Class
Four Fri, 10:00–10:45 (ages 11–21) or 11:30–12:00 (ages 21–45). Adult/child pair $80, CMA members $72; additional child $20. Limit nine adult/child pairs. Sep 9, 16, 23, 30; You and Me, Shape, Outside, and Animals Oct 7, 14, 21, 28; Line, Sounds, Opposites, and Fall.

No 4, 11, 18, Dec 2 Funny Faces; Texture, Things That Go, and Food

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

Student Patricia Brodsky was so moved by her Introduction to Drawing class that she penned this verse. Her instructor JoAnn Renz•z 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 course offered on Saturdays, and adults can practicing their drawing skills at classes offered during the day and evening, as well as on weekends throughout the year.

The museum honors its commitment to the joy of drawing on October 9 by hosting Draw Together: A Big Draw Event. Visitors are invited to draw in the galleries while taking cues from the masters and learning new skills. Sketching in the galleries from real artworks is an age-old method of learning how to draw. This daylong event is part of the Big Draw, an international festival of drawing every October that originated in England. Co-presented by SPACES.

Art Museum Education Classes for Children and Teens
Six Sat/Oct 15–Nov 19, 10:00–1:00 or 1:30–2:30. These studios for students’ ages 3 to 17 combine a visit to the CMA galleries and art making in the classroom.

Art for Parent and Child (age 3) Mornings only; Limit 12 pairs.

Mini-Masters: Line (ages 4–6)
Imagine That! (ages 5–6)
Art Adventures (ages 6–8)
Supersize It! (ages 8–10) Objects must fit through the door.

Start with the Basics (ages 10–12)
Teen Drawing Workshop (ages 13–17)

Fees and Registration Most classes $108, CMA members $90. Art for Parent and Child $120/$108. Member registration begins Sep 1; nonmembers Sep 15. Register through the ticket center at 216–421–7350.

Save the dates for winter classes Sat/Jan 14–Feb 18, 10:00–11:30 or 1:00–2:30.

Adult Studios
Learn from artists in informal studios with individual attention. Supply lists and model fee info at the ticket center.

All-Day Workshop: Lotus Chinese Painting Tue/Sept 6, 10:00–4:00 (lunch on your own). Instructor: Mitzi Lai. $90, CMA members $70. Completion of The Four Gentlemen course is a prerequisite.

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

Introduction to Drawing (Tues, Oct 14–Nov 10, 10:00–12:30. Instructor: JoAnn Renz•z. $195, CMA members $150.


Introduction to Painting (Eight Wed/Sept 24–Nov 19, 10:00–12:30. Instructor: Cliff Novak. $195, CMA members $150.

Watercolor Eight Wed/Sept 14–Nov 20, 10:00–12:30. Instructor: JoAnn Renz•z. $195, CMA members $150.

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

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 through our new website, http://digitalarchives.clevelandart.org, which utilizes the digital collection management system CONTENTdm. Included in the 10,000+ images are editorial photographs documenting museum exhibitions, events, people, and buildings from 1916 to 1958; the Mrs. Emil (Mollie) Bruzno Collection of photographs of musicians, dancers, conductors, and other performers who participated in Mrs. Bruzno’s museum-sponsored Cleveland Concert Course from the 1930s to the 1950s; and a small selection of beautiful photographs of the ghost town Bodie, California, from the John Paul Miller Collection. Archives staff and volunteers are busily 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

Nov 2, 7:00, Recital Hall. The Textile Art Alliance presents a lecture by Helena Hermannk, 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, she produces stunning, monumental tapestries. Hermank’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.

Poppies 1978. Helena Hermannk (Swedish, born 1943). Tapestry weaves with wool-bundle floats; wool, silk and metal thread; 343 x 58 cm. Gift of the Thammel Cone Family. 2010.188. © Helena Hermannk

Sean Marn archives assistant Peter Buettner converts old film to new pixels for the Content DM system.

TAPPESTRY TALK

Tapestry Talk: Hear Helena Hermannk

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 Abrim.

Opening Night Benefit Preview

Thurs Sep 22, 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).

Fine Print Fair Fri/Sep 23, 11:00-6:00, Sat/Sun/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 International 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

GOTTHEINER, LTD.

St. Louis, MO Contemporary prints

CONRAD GRAEBER

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

RAFFLE PRINT: Two Women


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

OEHEM GRAPHICS Steamboat Springs, CO Print publisher

PARAMOUR FINE ARTS

Franklin, MI
American prints 1900-1950

SEGURA ARTS STUDIO

South Bend, IN
Print publisher

STEWART & STEWART

Bloomfield Hills, MI
Print publisher

VANDEED EDITIONS

Long Island City, NY
Print publisher

THE VERNE COLLECTION

Cleveland, OH
Ukiyo-e and contemporary Japanese prints

WARNock FINE ARTS

Palm Springs, CA
Contemporary prints

ZYGOTE PRESS

Cleveland, OH
Print publisher
Circle Neighbors

150 Years of University Circle Institutions—Philanthropy and Entrepreneurship Then, Now, and into the Future
Wednesday, October 5, 6:00 p.m., Cleveland History Center.
Philanthropy and the entrepreneurial spirit of the community are having 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 30: education@wrcfhs.org or 216-721-5722, x5102.

Circle Neighbors is a program of the Women’s 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.

CMA x100

Don’t miss the premier event of our centennial year!
CMA x100: 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 Hirsch Orchestra, an inspired menu designed by acclaimed chef Douglas Katz, and many unforgettable moments throughout the evening!
Hosted by the Women’s Council of the Cleveland Museum of Art and William M. Griswold, Director and President.
CMA x100 Chair: Helen Cherry
Women’s 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!

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. Barbatto
Mr. and Mrs. Dean C. Barry
Mike and Annie Belkin
Fred and Laura Ruth Bidwell
William P. Blair III

FOUNTAIN REMADE

A Great Blue Heron Drinking Fountain by sculptor Eddie Fierro was installed in the Fine Arts Garden in 1928, but was taken away 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 by the foundry to produce a casting, and a 1928 photograph of the original.

Inagall 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 collection 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.

Whose hair is it?

Find these artworks in the galleries.

Dyane Hroneski Hanshik
Educator
Yoselin Kozorova
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.