

# CLEVELAND ART



## IN THIS ISSUE

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**Exhibitions** What's now on view.



**Mind of the Master** Emily Peters writes about Michelangelo drawings.



**Master/Apprentice** The master has continued to inspire.



**Patens from Dumbarton Oaks**  
Guest author Elizabeth Bolman discusses a significant loan.



**Liu Wei in Cleveland** Emily Liebert introduces a monumental cityscape.



**Facing the Ancestors** A Chinese painting undergoes conservation.



**Fretwork** The string ensemble hails the time of Michelangelo and helps kick off the fall music season.



**Education** A vibrant fall lineup awaits.



**International Cleveland Community Day** A daylong festival celebrating the city's diverse cultural heritage.



**Film** The late, great Iranian filmmaker Abbas Kiarostami blends fiction and documentary in his Koker Trilogy.



**Philanthropy** Supporters, news, and events.



**New in the Galleries** Now on view in the contemporary galleries.

## FROM THE DIRECTOR

Dear Members,

Another busy fall season has arrived, and here at the CMA there is something for everyone. One might start by catching a few of the exhibitions that opened over the summer and will close before you know it: *Medieval Monsters*, a show featuring illuminated manuscripts from the Morgan Library & Museum in New York; the exhibitions *Cai Guo-Qiang: Cuyahoga River Lightning and Water: Edward Burtynsky*, each of which commemorates the 1969 fire on the Cuyahoga River; *Lasting Impressions*, celebrating 100 years of the Print Club of Cleveland; and Emeka Ogboh's immersive installation *Àmà: The Gathering Place* in the Ames Family Atrium.

Our program schedule for the fall brings such perennial favorites as the Chalk Festival, the Dr. John and Helen Collis Lecture, and the Fine Print Fair, while Cleveland International Community Day will take place October 6.

The museum's next major exhibition, opening September 22, offers a real treat. *Michelangelo: Mind of the Master* brings together more than two dozen of the artist's finest drawings, spanning his long career and his most famous works. Most of the drawings in the show come from the Teylers Museum in Haarlem, the Netherlands, and this exhibition is the first time that many are on view in the United States. As the title suggests, drawings such as these provide an exceptionally intimate glimpse of the artist's mind and hand at work. Michelangelo lived to the age of 88 and must have produced thousands of drawings, but he also tried to burn his working sketches, making the stellar examples that remain all the more remarkable. A companion exhibition, *Master/Apprentice*, shows how artists ever since Michelangelo have continued to emulate his example, whether copying or seeking inspiration from his works.

Our colleague Elizabeth Bolman from Case Western Reserve University writes about the loan from Dumbarton Oaks of a set of exquisite silver patens, on view now in gallery 106A. Emily Liebert celebrates a large contemporary painting by Liu Wei that the museum has acquired thanks to a generous gift from Richard and Michelle Shan Jeschelnig. Curator Clarissa von Spee and conservator Hsiao Yi-Hsia write about the recent conservation of an ambitious Chinese multiple portrait painting. An exhibition of Tiffany lamps opens October 20; look out for the next issue for Stephen Harrison's article about *Tiffany in Bloom*, which takes as its starting point the munificent bequest of a local collector.

And there's much, much more. Please join us soon!

Sincerely,

William M. Griswold  
Director

**Emeka Ogboh** pauses during the installation of his sculpture-and-sound piece *Àmà: The Gathering Place*.



## EXHIBITIONS

**Michelangelo: Mind of the Master** Sep 22, 2019–Jan 5, 2020, Kelvin and Eleanor Smith Foundation Exhibition Hall. Spanning Michelangelo's career and major projects, a group of rarely seen drawings shows how the Italian Renaissance artist conceived the figures that appear in his finished works, including the Sistine Chapel ceiling and *Last Judgment* fresco.

Organized by the Teylers Museum in collaboration with the Cleveland Museum of Art and the J. Paul Getty Museum

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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**ADVANCE OHIO**

**Master/Apprentice: Imitation and Inspiration in the Renaissance**

Oct 13, 2019–Feb 16, 2020, James and Hanna Bartlett Prints and Drawings Gallery (101). Works from the museum's collection survey the impact of Michelangelo on the history and practice of art in Europe in the 1500s and beyond. On view are prints, drawings, and sculptures by artists who copied, imitated, or took inspiration from the Italian Renaissance master.

Organized in collaboration with graduate students in the course *After Michelangelo*, taught by Dr. Emily Peters and associate professor Erin Benay in the CMA-CWRU Joint Program

Major Sponsor



**Tiffany in Bloom: Stained Glass Lamps by Louis Comfort Tiffany**

Oct 20, 2019–Jun 14, 2020, Julia and Larry Pollock Focus Gallery (010). This exhibition showcases Louis Comfort Tiffany's iconic stained glass lamps and other Art Nouveau creations recently received from the estate of a distinguished Cleveland collector.

**Medieval Monsters: Terrors, Aliens, Wonders** Through Oct 6, Kelvin and Eleanor Smith Foundation Exhibition Gallery. Monsters captivated the imagination of medieval men and women, just as they continue to fascinate us today. Drawing on the Morgan Library & Museum's superb collection of illuminated manuscripts, this exhibition—the first of its kind in North America—explores the complex social role of monsters in the Middle Ages.

Organized by the Morgan Library & Museum, New York

Supporting Sponsor



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**ADVANCE OHIO**

**Àmà: The Gathering Place**

through Dec 1, Ames Family Atrium. Emeka Ogboh's installation *Àmà: The Gathering Place* was commissioned especially for the atrium. Ogboh integrates sound, sculpture, and textiles that evoke a traditional Igbo (Nigerian) setting and reimagines those elements through a contemporary global lens.

Presenting Sponsor  
**Sandy and Sally Cutler Strategic Opportunities Fund**

**Color and Comfort: Swedish Modern Design**

Through Feb 9, 2020, Arlene M. and Arthur S. Holden Textile Gallery (234). The bold, colorful patterning of the 1920s, the nostalgia for Swedish cultural heritage during the 1930s, and the sparse lines of abstraction from the 1950s to the '60s come together in this exhibition, revealing a particularly Swedish sensibility in modern design.

Supporting Sponsor  
**Mrs. David Seidenfeld**

**Liu Wei** Oct 13, 2019–Feb 16, 2020, Mark Schwartz and Bettina Katz Photography Gallery (230). This joint presentation with moCa Cleveland is the first solo US museum exhibition by Chinese artist Liu Wei. The CMA features its monumental painting *Panorama No. 2* and a series of recent sculptures.



**A Lasting Impression: Gifts of the Print Club of Cleveland**

Through Sep 22, James and Hanna Bartlett Prints and Drawings Gallery (101). A selection of significant prints generously donated to the museum by the club over the past 100 years.

Major Sponsor



**Cai Guo-Qiang: Cuyahoga River Lightning**

Through Sep 22, Julia and Larry Pollock Focus Gallery (010). This exhibition features three monumental gunpowder works by Chinese artist Cai Guo-Qiang, known for his explosion events, gunpowder-ignited paintings, and installations, all using environmentally friendly materials. The show borrows its title from the work *Cuyahoga River Lightning: Drawing for the Cleveland Museum of Art*, which was created especially for this show.

Presenting Sponsor  
**Julie and Peter Raskind**

**Water: Edward Burtynsky**

Through Sep 22, Mark Schwartz and Bettina Katz Photography Gallery (230). Monumental color photographs by Canadian artist Edward Burtynsky present a global portrait of humanity's increasingly stressed relationship with water. These hauntingly beautiful images encourage us to ponder whether our current water-management strategies are among humankind's great achievements or its most dangerous failures.

Organized by the New Orleans Museum of Art

The Cleveland Museum of Art is pleased to present *Cai Guo-Qiang: Cuyahoga River Lightning and Water: Edward Burtynsky* as part of Cuyahoga50, a citywide commemoration of the 50th anniversary of the last Cuyahoga River fire and celebration of the progress made toward clean water for all.

**Book of Hours, in Latin and French** (detail), c. 1500. Illuminated by Robert Boyvin (French, active early 1500s) or a follower of the Master of the Geneva Latini (French, active about 1475). France, Rouen. Ink, tempera, and gold on vellum; 16.2 x 11.7 cm. The Morgan Library & Museum, New York, Gift of the Heineman Foundation, 1977, MS H.1 (fol. 24v)

## EXHIBITION

# Mind of the Master

**Michelangelo's preparatory drawings provide a glimpse into his genius**

### EXHIBITION

**Michelangelo: Mind of the Master**

September 22, 2019–January 5, 2020

Kelvin and Eleanor Smith Foundation Exhibition Hall

### SEE IT BEFORE THE CROWDS

**Member Preview Days**

Fri and Sat/Sep 20 and 21

“The world has many kings, but only one Michelangelo,” wrote poet Pietro Aretino in a letter to the artist in 1537. No stranger to praise, the sculptor, painter, and architect Michelangelo Buonarroti gained widespread fame over the course of his 88 years, a lifespan that encompassed the height of the Italian Renaissance—a moment ripe for such a talented individual to flourish. Championed by patrons including the Medici banking family in Florence and a succession of popes in Rome, Michelangelo created works that still astound us today, from the Sistine Chapel ceiling frescoes and the marble sculpture of David to the design for the dome of Saint Peter's Basilica.

*Michelangelo: Mind of the Master* brings together 28 drawings spanning his career and his most

famous works. Giorgio Vasari's 1568 biography of the artist recognized drawing as a key component of Michelangelo's “perfection” in every art, and indeed, drawing permeated his planning for commissions, whether for fresco, sculpture, or architecture. The working studies and sketches in the exhibition, most of which cover both sides of the paper, provide a front-row seat to Michelangelo's remarkable capacity for invention, but they also reveal the prolonged and sustained labor that fueled his work. Once key treasures in the collection of Queen Christina of Sweden (1626–1689), 25 of these drawings travel to Cleveland from the Teylers Museum in Haarlem, the Netherlands, marking the first time these works are on view together in the United States.

**Emily Peters**  
Curator of Prints and Drawings

**Study of the back and left arm of a male nude** for the tomb of Giuliano de' Medici, 1523–24. Black chalk; 19.2 x 25.7 cm

All works on these pages: Michelangelo Buonarroti (Italian, 1475–1564). Teylers Museum, purchased in 1790. © Teylers Museum, Haarlem



## MUSIC

**Apollo's Fire Baroque Bistro** Fri/Sep 27, 12:00, Ames Family Atrium. Free; no ticket required.

**Fretwork Presents "Music from the Age of Michelangelo"** Wed/Oct 23, 7:30, Gartner Auditorium.

**Chamber Music in the Galleries** Wed/Nov 6, 6:00. CWRU Historical Performance Ensemble. Free; no ticket required.

## TALKS

**Exhibition Tours** *Michelangelo* Oct 2–Dec 29, Wed and Thu/11:00, Sat and Sun/2:00. Limit 25. Tour ticket required.

**Michelangelo's Figures, Turned and Toned** Sat/Oct 12, 2:00, Gartner Auditorium. Cammy Brothers, Northeastern University. Free; ticket required.

**Curator Talk: Michelangelo: Mind of the Master** Tue/Oct 29, 12:00, in the exhibition. Curator Emily Peters. Preregistration and exhibition ticket required.

**Study of a striding male nude** for the *Battle of Cascina*, 1504 or 1506. Black chalk; 40.4 x 25.8 cm



**Seated male nude, separate study of his right arm** for the Sistine Chapel ceiling, 1511. Red chalk, heightened with white; 27.9 x 21.4 cm



**Studies of figures and limbs; figure sketches** for the Sistine Chapel ceiling, 1511. Red chalk, leadpoint; 27.9 x 21.4 cm

Among these sheets are two that Michelangelo made to prepare for the enormous *Battle of Cascina* (1501–4), a fresco commission for one wall of the grand hall within the Piazza della Signoria in Florence. The fresco was never completed, but Michelangelo's planned composition was well known among Renaissance artists through his drawings. In one of the few surviving studies for the project, he used supple black chalk to sketch the strong outlines of a nude male figure striding forward while twisting in space (left). Combining his knowledge of ancient sculpture with that of human anatomy, he made a new type of human figure: heroic in form, monumental in scale, and active in pose. Such groundbreaking ideas about the expressive potential of the human body displayed, to his contemporaries, a shocking bravado.

Just a few years later, Michelangelo was in Rome to paint the ceiling of the Sistine Chapel (1508–12) for Pope Julius II. He used red chalk, a densely pigmented medium, to plan for many of the more than 300 figures across the fresco. The five double-sided drawings for this project displayed in the exhibition reveal his focus on the monumental figure as seen from far below. Strong outlines, precise rendering of dramatic light and shadow, and exploration of gesture—reaching, twisting, and extending—characterize these studies, including that of an *ignudo* (athletic male nude) to adorn the space between two narrative scenes (above). Never one to waste paper, on the back he drew God the Father's arm as it reaches toward Adam for the *Creation of Adam* scene, just one of many sketches across the sheet (right).



More than two decades later, Michelangelo painted the *Last Judgment* (1536–41) on the altar wall fresco of the Sistine Chapel for Pope Clement VII. He used black chalk to plan the many figures, such as Saint Lawrence, who perches across a cloud beneath Christ in the final fresco. The drawing for the figure (see the cover of this issue) displays the combination of accomplishment and economy achieved by Michelangelo at this stage of his career, with an emphasis on the outline and the density of the figure through muscles and form. He sketched the head on the lower left of the sheet with just enough information to convey exactly what he needed to depict the figure in paint.

Michelangelo's drawings for sculptural projects represent a different preparatory approach. To plan for the tomb of Giuliano de' Medici (1520–34), he made many drawings for the reclining marble figure of Day atop the tomb. On view in the exhibition are four double-sided studies for the figure made from a posed model. Michelangelo isolated the most complicated joints of the body, such as the shoulder and elbow (see p. 5), carefully planning their three-dimensional modeling in a piece-by-piece approach. He meticulously studied even those parts of the figure that would not necessarily be seen.

The works in the exhibition survive despite Michelangelo's several campaigns to burn his drawings for fear that others would steal his ideas. Only around 600 drawings—out of what must have been many thousands—have survived the ravages of fire and time. Don't miss this once-in-a-lifetime opportunity to experience the mind and hand of this legendary artist at work. 🏛️

# Master/Apprentice

During the Renaissance and beyond, every artist wanted to be Michelangelo

## EXHIBITION

### Master/Apprentice: Imitation and Inspiration in the Renaissance

October 13, 2019–  
February 23, 2020

James and Hanna  
Bartlett Prints and  
Drawings Gallery

Organized in collaboration with  
graduate students in the course  
After Michelangelo, taught by  
Dr. Emily Peters and associate  
professor Erin Benay in the CMA-  
CWRU Joint Program

If the museum's special exhibition of drawings by Italian Renaissance sculptor, painter, and architect Michelangelo Buonarroti leaves you craving more, you'll enjoy this companion show exploring that master's impact on the history and practice of art. *Master/Apprentice: Imitation and Inspiration in the Renaissance* surveys, through almost 50 works from the CMA's collection, the enthusiasm with which Michelangelo's creations have been copied, imitated, and continually reborn since the 1500s.

Word of Michelangelo's genius and ambition spread early in the 1500s, when his sculpted *David* was unveiled in Florence (1504), his Sistine Chapel ceiling frescoes were completed in Rome (1512), and the first reproductions of his works were made as engravings. In *The Climbers* engraving, made

just six years after Michelangelo's 1504 commission to paint the monumental *Battle of Cascina* fresco in Florence's city hall, engraver Marcantonio

**Emily Peters**  
Curator of Prints  
and Drawings

Raimondi quoted three figures directly from the left side of the composition. The print demonstrated Marcantonio's superior ability in accurately rendering Michelangelo's heroic male figures.

Michelangelo's keenly observed human figures made from live nude models also shaped the very idea of life drawing. Among several of such drawings in the exhibition, a work by sculptor Baccio Bandinelli reveals his dependence on Michelangelo's famed nude figures on the Sistine Chapel ceiling. Like Michelangelo, Bandinelli brought to drawing a knowledge of ancient Greek and Roman sculpture, creating fine lines and shading with red chalk to imitate the appearance of sculpted stone.

Michelangelo's attention to human anatomy so greatly influenced his contemporaries that the practice of dissection became a regular part of artistic training in Florence around 1550. Several drawings in the exhibition attest to the widespread study of anatomy, including one attributed to Bartolommeo da Arezzo that portrays a human torso stripped of its skin. Such studies, although they may seem macabre today, were intended to assist the artist in perfecting the human form, with Michelangelo's nudes considered the ultimate model for imitation.

Even in the 1800s, French sculptor Auguste Rodin, among many other artists, turned to Michelangelo's Sistine Chapel ceiling for inspiration. The twisting titans on Rodin's sculpted pedestal base were inspired by Michelangelo's painted male nudes on the ceiling. Rodin did not copy the poses directly but captured the energy and movement of the nudes in innovative three-dimensional forms.

*Master/Apprentice* is the result of a graduate seminar in the CMA-CWRU Joint Program taught by Erin Benay and myself. The eight students in the seminar performed research and wrote labels for the works in the exhibition. 🏠



**Titans, Support for a Vase** c. 1877. Figures modeled by Auguste Rodin (French, 1840–1917), probably designed by Albert-Ernest Carrier-Belleuse (French, 1824–1887). France. Glazed earthenware; overall: 37.5 x 38.1 x 38.1 cm. Leonard C. Hanna Jr. Fund, 1995.71



**The Climbers (Three Figures from Michelangelo's Battle of Cascina)** 1510. Marcantonio Raimondi (Italian, 1470/82–1527/34), after Michelangelo Buonarroti (Italian, 1475–1564). Engraving; 28.6 x 22.9 cm. Gift of the Print Club of Cleveland, 1922.142



**Study of a Flayed Torso** 1554. Bartolommeo da Arezzo (Italian, d. 1578). Pen and brown ink and brush and brown wash over black chalk; 40.5 x 27.6 cm. L. E. Holden Fund, 1975.26.b

**Seated Male Nude** c. 1516–20. Baccio Bandinelli (Italian, 1493–1560). Red chalk over faint traces of black chalk; 40 x 23.7 cm. John L. Severance Fund, 1998.6



Major sponsor



# In the Service of Salvation

## Two early Byzantine patens from Dumbarton Oaks

### EXCHANGE LOAN

#### Two Patens from Dumbarton Oaks

Through January 17, 2020  
Gallery 106A

Cleveland's celebrated textile *Icon of the Virgin* is part of a major exhibition at Dumbarton Oaks in Washington, DC. In exchange, Dumbarton Oaks has lent the CMA two extraordinary early Christian liturgical vessels, now on view in gallery 106A.

The rite called the Eucharist (literally, "giving thanks") reenacts the Last Supper, at which, according to the New Testament, Christ told his followers that the bread and wine at the table were his body and blood. During this ceremony, priests use special plates called patens to hold the bread and chalices for the wine. The faithful believe that by consuming this heavenly food, they assimilate to Christ and thus have the potential for salvation from death.

These two patens represent the finest surviving liturgical plates from the early Byzantine period (c. 300–726). Both were found in large hoards of liturgical vessels, known as the Sion and Riha

Treasures, in Turkey and in Syria, respectively. During periods of unrest, their owners buried the objects but were unable to return and retrieve them. Dumbarton Oaks has numerous silver objects from the Sion Treasure, as well as a chalice and a fan from the Riha Treasure. Christians gave patens and other vessels to churches and often had inscriptions added around the rims recording their pious donations. The offering of such a special ritual vessel was believed to help the donor at the Last Judgment.

**Elizabeth S. Bolman**  
Elsie B. Smith Professor  
in the Liberal Arts,  
Case Western Reserve  
University

The larger paten, from the Sion Treasure, is an exceptionally luxurious, expensive object. Its size alone conveys its status, and its weight testifies to its value. Along with several other pieces in this treasure, the paten references the bishop Eutychianos, who is otherwise unattested in the historical record. The niello inscription around the rim translates from Greek as, "This was presented in the time of our most holy



#### Paten with the Communion of the Apostles

565–78. Byzantium, early Byzantine period (c. 300–726). Silver, gilding, and niello; overall: 35 x 35 x 3.2 cm. On loan from the Dumbarton Oaks Collection, BZ.1924.5



#### Paten with Christogram and Repoussé Border

c. 525–75. Byzantium, early Byzantine period (c. 300–726). Silver, gilding, and niello; overall: 60.5 x 60.5 cm. On loan from the Dumbarton Oaks Collection, BZ.1963.36.1

**In the Gallery** The Christogram paten alongside other liturgical objects



and most blessed bishop, Eutychianos." Niello comprises a powdered metal mixed with sulfur that is put into incised designs. When heated, the mixture melts and creates a black surface, which can be polished to a sheen.

In the center of this elaborately decorated, gilded-silver paten is a Christogram, which combines the first two letters of Christ's name in Greek, chi (X) and rho (P). The Chi-Rho was a common early Christian symbol, used interchangeably with a cross, to represent Christ. The four lavishly ornamented rings around the paten's rim contrast with the spare elegance of this symbol.

The ring of grape leaves refers to the wine served during the Eucharist, and the border features the repoussé technique, in which the back of a surface is delicately hammered to create raised shapes on the front.

The Riha paten weighs considerably less and was presumably not as expensive a gift as the Sion

paten, but it is still exceptional. The Greek inscription reads, "For the repose [of the soul] of Sergia, [daughter] of John, and of Theodosios, and [for] the salvation of Megalos and Nonnous and their children." This paten has a wonderful representation of the Last Supper, in which Christ is depicted twice offering bread and wine to his 12 apostles.

The layers of narrative in this image go both backward in time to the Last Supper and forward to the celebration of the Eucharist in the present. They connect the apostles with Christians in church consuming the Eucharist and represent the belief that priests making the offering stand in for Christ. Like the Sion paten, the Riha paten is made of gilded silver, shaped with the repoussé technique, and inscribed in niello.

These two rare, distinctive patens evoke a much larger, multisensory ritual environment in which silver and gold plate shimmered in the sun and lamp-light, incense wafted throughout the church, sacred images covered the priest's robe, and mosaics and paintings adorned the walls. People not only saw a reflection of heaven around them, they also smelled, touched, and tasted it when consuming the Eucharist. 🏠

**The layers of narrative in this image go both backward in time to the Last Supper and forward to the celebration of the Eucharist in the present**

# Liu Wei in Cleveland

A collaborative exhibition with moCa brings the contemporary artist's work to town

## EXHIBITION

### Liu Wei

October 13, 2019–  
February 16, 2020

Mark Schwartz and  
Bettina Katz Photography  
Gallery (230)

This fall the CMA presents *Liu Wei*, a collaborative exhibition with the Museum of Contemporary Art (moCa) Cleveland. This is the first solo US museum exhibition devoted to internationally renowned artist Liu Wei. Works will be displayed concurrently at both institutions, offering an expansive view of the artist's diverse practice.

Liu Wei was born in Beijing in 1972 as the Cultural Revolution was coming to an end. Liu and his family migrated throughout China during his youth because his parents, both physicians, were often assigned to new hospitals and clinics. Part of a generation of artists whose careers emerged during a period of rapid urbanization, he explores the social and political complexities of modern Chinese society. Using a range of media, including photography, painting, sculpture, and installation, he frequently integrates architectural forms into his work to reference his physical surroundings. Presenting the city as a vital force, Liu's work poses questions related to the speed of modern life that undergirds urban

growth. This perspective is distilled in works on view at the CMA.

The CMA's presentation centers on *Panorama No. 2* (2015–16), generously given to the museum by Richard and Michelle Shan Jeschelnig. Conjuring the seemingly infinite skylines of megacities, this monumental diptych exemplifies a technical shift that Liu introduced into his work in 2010, when

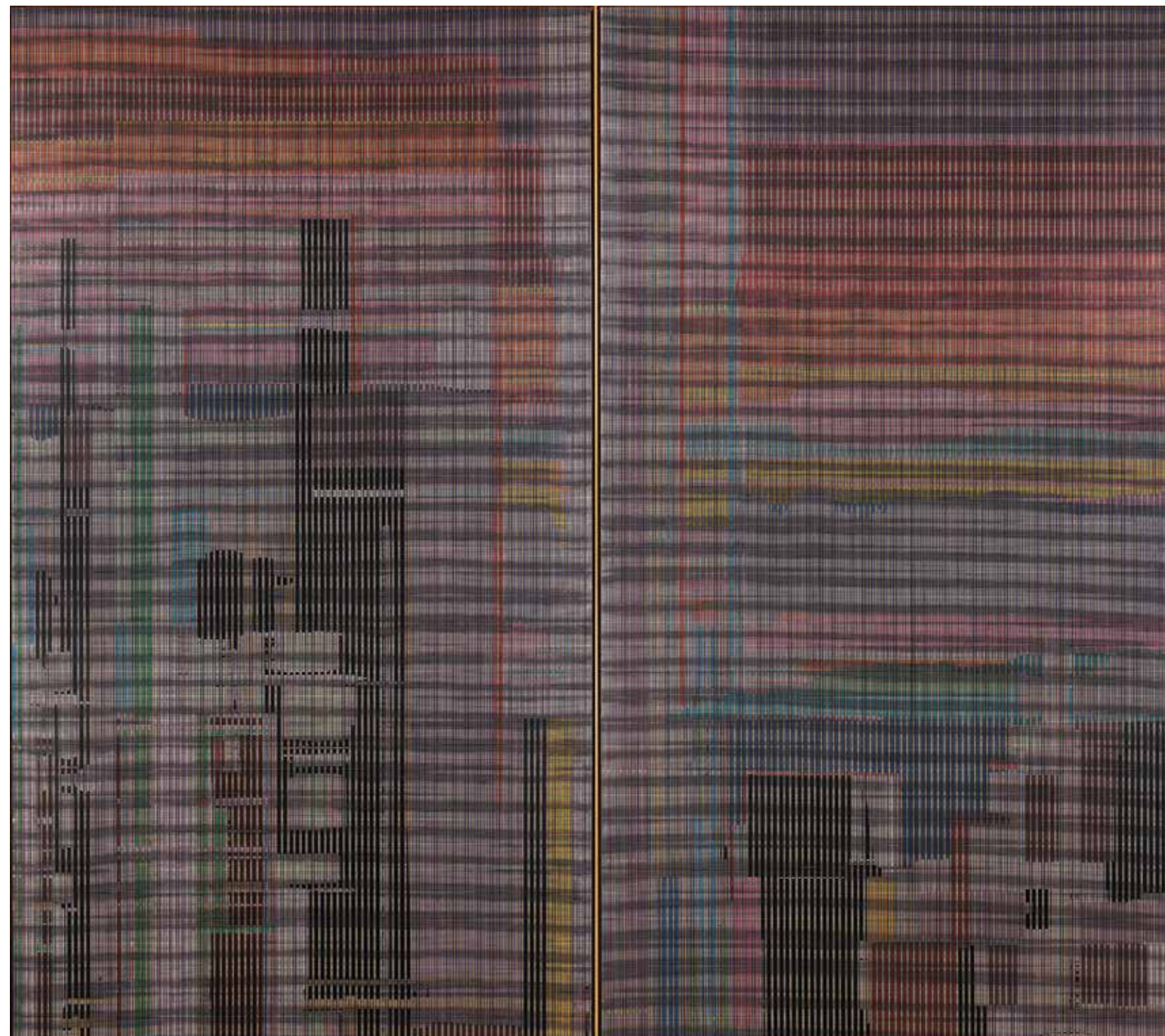
**Emily Liebert**  
Curator of  
Contemporary Art

he began using computer software to generate patterns of pixels that are converted onto canvas and then filled with color. While *Panorama No. 2* refers to the artist's architectural surroundings, because of the computer-driven patterning the imagery is not entirely representative, shifting between figuration and abstraction.

The imagery in *Panorama No. 2* comes off the wall into real space through *Love It, Bite It No. 3* (2014), a series of large-scale representations of architectural monuments made from animal edibles, primarily rawhide dog chews. In a witty contradiction, both the suggested power and the iconic status of the buildings are undermined through their sculptural material, which lends them a sense of fragility—and the potential for instant destruction at the whim of an animal. The work exemplifies Liu's ongoing interest in exploring modernity through reverence and skepticism.

The subject of solo exhibitions at numerous international venues, Liu has also participated in several global biennials and significant contemporary art surveys, including most recently at the 58th Venice Biennale (2019); Faurschou Foundation, Beijing (2018); Solomon R. Guggenheim Museum, New York (2017); and Castello di Rivoli, Turin (2017). Among other accomplishments, the artist was nominated for the 2011 Credit Suisse Today Art Award and received the Chinese Contemporary Art Award for Best Artist in 2008. 🏠

**Love It, Bite It No. 3** 2014.  
Liu Wei (Chinese, b. 1972).  
Oxhide, wood, steel; dimensions variable. Courtesy the artist and Lehmann Maupin, New York, Hong Kong, and Seoul. © Liu Wei



**Panorama No. 2** 2015–16.  
Liu Wei. Oil on canvas; 350  
x 400 cm. Gift of Mr. Richard  
Jeschelnig and Mrs. Michelle  
Shan Jeschelnig, 2017.103.  
© Liu Wei

# Facing the Ancestors

A Chinese painting undergoes conservation



**Ancestor Group Portrait** 1796–1820. China, Qing dynasty (1644–1911), Jiaqing period (1796–1820). Hanging scroll; ink and color on paper; painting: 155.2 x 90.2 cm. Gift of Joyce G. Ames in honor of her husband, B. Charles Ames, 2019.82

A Chinese ancestor group portrait that was to be sold at a local auction house eventually found its home in the Cleveland Museum of Art's Chinese painting collection. Thanks to the generosity of its donors, the painting is currently featured in the Clara T. Rankin Galleries of Chinese Art (240A). On view through February 8, 2020, the new installation *Facing the Ancestors: Chinese Portrait and Figure Painting* celebrates both the gift and the painting's successful remounting into a Chinese-style hanging scroll. Shortly after its arrival at the museum last year, the artwork underwent treatment in the museum's June and Simon K. C. Li Center for Chinese Painting Conservation.

**Clarissa von Spee**

James and Donna  
Reid Curator of  
Chinese Art

**Hsiao Yi-Hsia**

Associate  
Conservator of  
Chinese Paintings

In the standard frontal orientation of ancestor portraits, this scroll features six generations and is read from top to bottom, with men on the right and women on the left. Since husbands could have several wives, there are 13 men and 17 women accompanied by a female servant. Inscribed tablets note their rank and relation within the family; the bottom row contains the most recent generation, while the figure on the far right may have commissioned the painting. Square badges on the chests of court robes indicate a sitter's rank as an official; wives would wear the same badge. Out of reverence, the clan's descendants probably erased the family name on the scroll before it went on the art market. Scrolls of this type were hung over the home altar for worship during the New Year celebrations.

Previously framed under plexiglass, the painting was in poor condition and mounted in a panel format when it arrived at the museum. Executed with Chinese ink and colors on *xuan* paper, the work displayed creases, losses through flaking, scratches, foxing, yellowing, and accretions throughout. Inactive white mold was present in the painting's upper right corner. Additionally, an entire bunch of flowers and the hair ornaments of the two female



figures at the upper left were so poorly inpainted that their style did not match the original.

The initial assessment led to the decision to replace the old paper linings and fills and remount the painting in the traditional Chinese hanging scroll format. After the painting's surface was gently cleaned and washed with warm water using a goat-hair brush, the old paper linings were removed. New linings of soft, thin, toned *xuan* paper were applied according to traditional Chinese mounting methods.

Numerous samples of the headdress ornaments and the camellia flower, often depicted in Chinese ancestor portraits, were painted on slips of sized paper before applying the best match to an area where the original paper and painting had been lost. Then the painting was spread on a drying board to seamlessly flatten and even out the paper linings and patches.

Retouching and inpainting areas of loss is controversial, and Western and Eastern approaches in conservation differ: the former leaves missing areas largely untouched but in a neutral tone, while the latter keeps painted areas intact and repaints them. The new method applied here is fully reversible and was developed to find a compromise between the two traditions. Senior conservator Pinfang Zhu at the Shanghai Museum was a valuable collaborator for this undertaking. 🏠

TOP TO BOTTOM

**A New Approach** Details from before, during, and after conservation of the women's head ornaments at the upper left



# Melodic Genius

**Music from the Age of Michelangelo** Wed/Oct 23, 7:30.

The renowned string ensemble Fretwork performs music by the greatest composers of Michelangelo's time.

Use your member discount!

[cma.org/tickets](http://cma.org/tickets)



## PERFORMANCE

### 2019–20 Fall Series

The fall/winter concert series launches with a stunning array of artists from around the world and close to home, ranging from traditions far and wide to ideas old and new. In addition to upcoming performances by Fretwork and the Zohn Collective with La Coperacha puppet company from Mexico, we present traditional Iraqi maqams by Hamid Al-Saadi, classical Indian music by Zakir Hussain, and contemporary African music by Fatoumata Diawara. The museum's commissioning series continues our partnership with the Cleveland Foundation's Creative Fusion program, this year presenting world premieres by Aya Nishina (Japan), Aleksandra Vrebalov (Serbia), and Luciano Chessa (Sardinia). Organists Pierre Queval and Nicole Keller perform on the McMyler Memorial Organ in Gartner Auditorium; Sarah Davachi, Dan Lippel, and Mak Grgic perform at Transformer Station; and the spotlight turns to local artists in our monthly series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs, plus two appearances by Apollo's Fire. More information and tickets at [cma.org/performingarts](http://cma.org/performingarts).

Unless noted, performances take place in Gartner Auditorium.

**Apollo's Fire Baroque Bistro** Fri/Sep 27, 12:00, Ames Family Atrium. A six-piece ensemble plays rustic street music from Renaissance Italy. Free.

**Sarah Davachi** Sun/Oct 6, 7:30, Transformer Station, 1460 W. 29th St. Performer Sarah Davachi (b. 1987, Canada) employs extended durations and simple harmonic structures to emphasize subtle variations in overtone complexity, temperament and intonation, and natural resonances. Her sound is informed by minimalist tenets of the 1960s and 1970s as well as by baroque leanings toward slow-moving chordal suspensions. Special CMA members price \$22.



**Sarah Davachi** Electroacoustic magic

**Zohn Collective with Mexican Puppet Company La Coperacha** Fri/Oct 18, 7:30. Over its 39 years of existence, the puppet company La Coperacha has established itself as one of the most relevant and groundbreaking cultural institutions in Mexico. This evening-length concert brings together two literary-based contemporary musical works dramatized through puppetry. *Comala*, by Ricardo Zohn-Muldoon and based on *Pedro Páramo* by Mexican author Juan Rulfo, was a finalist for the Pulitzer Prize in music in 2011. Also on the program is a new work composed especially for this project by Daniel Pesca. The Zohn Collective features Tony Arnold, soprano; Zach Finkelstein, tenor; Tim Weiss, conductor. Theatrical puppets by La Coperacha (Guadalajara); staging by Antonio Camacho. Special CMA members price \$22.

**Fretwork Presents "Music from the Age of Michelangelo"** Wed/Oct 23, 7:30. This year Fretwork, the world's leading consort of viols, celebrates 30 years of performing music old and new, and they'll perform for us a program inspired by the exhibition *Michelangelo: Mind of the Master*. In 1501 (Michelangelo was born in 1475) Ottaviano Petrucci published the *Harmonice Musices Odehecaton*, or *One Hundred Harmonic Pieces of Music*, featuring works by all the major composers of the time; much of the program is drawn from this book. Don't miss this illuminating concert featuring works by Marbriano de Orto, Johannes de Piñarol, Josquin Desprez, and more. Special CMA members price \$30–40.

**Chamber Music in the Galleries** Wed/Oct 2, 6:00. *CIM Guitar Studio*. We welcome the start of a new season of the popular chamber music concert series featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Free; no ticket required.



**La Coperacha** Puppet power

Performing arts supported by



## MIX

MIX is an after-hours party in the Ames Family Atrium with a different art-inspired theme each month. Featuring music, gallery experiences, performances, art activities, and a cash bar, MIX is for audiences 18 and over. \$10, \$15 at the door. CMA members free.

**MIX: Decoded** Fri/Sep 6, 6:00. Join us as we blend art and technology. Groove to electronic and house sessions by DJ MIMO and visit the new ArtLens Exhibition to experiment with games that invite you to consider what art can be. An artist-designed scavenger hunt in the galleries offers rewards for considering connections across time and space.

**MIX: Anatomy** Fri/Oct 4, 6:00. It's often said that if you can draw the human figure, then you can draw anything. When it came to the human body, Italian Renaissance artist Michelangelo loved sketching and positioning figures. Be inspired by his works on view in *Mind of the Master* and watch artists sketch models and objects in the permanent collection galleries. Featuring DJ Mick and more.



THE COLLIS LECTURE

**Bronze ornament from a chariot pole** (detail), AD 1–200. Roman, Imperial. Bronze, silver, copper; 18.3 x 17.9 x 10.7 cm. The Metropolitan Museum of Art, New York, Rogers Fund, 1918, 18.75

### Talks and Tours

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

**Guided Tours** 1:00 daily. Additional tour offered at 11:00 on Tue and Fri. Join a CMA-trained volunteer docent and explore the permanent collection and non-ticketed exhibitions. Tours and topics selected by each docent. Visit [cma.org/daily-tours](http://cma.org/daily-tours) for topics.

#### American Sign Language

**Gallery Talks** Sat/Sep 21 and Oct 19, 1:00. Select CMA docent-led tours are interpreted by students in the American Sign Language / English Interpreting Program at Kent State University. Open to all.

**Exhibition Tours** *Medieval Monsters* Through Sep 29, Wed and Sun/2:00. Limit 25. Tour ticket required.

**Exhibition Tours** *Michelangelo* Oct 2–Dec 29, Wed and Thu/11:00, Sat and Sun/2:00. Limit 25. Tour ticket required.

**CMA Outdoors** Wed/Sep 4 and 18, 3:00. Explore the green space around the museum. In these docent-guided experiences, encounter sculpture, various terrain, landscaped elements, and water to delight the senses and stimulate conversation. In the event of rain, tours will be canceled, but brochures for self-guided walks will be available.

**Art Café at CMA** Second Tue of every month, 2:00–4:00. If you are a caregiver or have cared for someone close to you, enjoy this special time just for you. A guided gallery tour the first hour is followed by a chance to connect with fellow participants during a Dutch-treat visit to the café. Register through the ticket center.

**Art in the Afternoon** First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5607.

**Curator Talk: Cai Guo-Qiang** Wed/Sep 4, 6:00, Julia and Larry Pollock Focus Gallery (010). Curator Clarissa von Spee leads a tour of *Cai Guo-Qiang: Cuyahoga River Lightning*, which features three monumental ignited-gunpowder paintings that reflect the artist's thoughts on the state of our planet, wildlife, and the world's diminishing natural reserves of fresh water. Free; no registration required.

**Curator Talk: Edward Burtynsky** Wed/Sep 11, 6:00, Mark Schwartz and Bettina Katz Photography Gallery (230). Matthew Burkhart from CWRU joins curator Barbara Tannenbaum for a gallery talk on *Water: Edward Burtynsky*, which draws attention to current threats to clean, sustainable water and encourages visitors to reflect on individual actions that can impact the future of our planet. Free; no registration required.

#### PANEL DISCUSSION

**Art: Short for Articulation—From 19th-Century Techniques to the Smart Phone, Photography as Creative Expression** Sat/Sep 21, 2:00, Recital Hall. Column & Stripe and Cleveland Photo Fest present an interactive panel discussion about the historical and contemporary impact of the creative photograph on modern culture. Panelists include Herb Ascherman Jr., Donald Black, Unni Krishnan Pulikkal, and Linda Butler. Moderated by Ben Hauser.

#### THE DR. JOHN AND HELEN COLLIS LECTURE

**Dangerous Beauty: Medusa in Classical Art** Sun/Sep 29, 2:00, Gartner Auditorium. Kiki Karoglou, associate curator of Greek and Roman art at the Metropolitan Museum of Art, discusses a selection of works drawn primarily from the Met's collection. Dating from the late sixth century BC to the 20th century, they range from ancient Greek and Roman armor, drinking cups, and funerary urns to Neoclassical cameos and contemporary fashion, including the earliest portrayal of Medusa in Greek art. Free; ticket required.

**Michelangelo's Figures, Turned and Toned** Sat/Oct 12, 2:00, Gartner Auditorium. Michelangelo devised an extraordinary number of figural poses throughout his career, from the soldiers in the *Battle of Cascina* to the *ignudi* on the Sistine Chapel ceiling and the damned in the *Last Judgment*. Cammy Brothers, associate professor of visual studies at Northeastern University, considers how the artist used drawing to create so many figures, what they shared, and how his approach compared to that of contemporaries such as Leonardo da Vinci and Raphael. Free; ticket required.

Sponsored by the Print Club of Cleveland

**Gallery Talk: Medieval Monsters** Tue/Sep 10, 12:00, Kelvin and Eleanor Smith Foundation Gallery. Jennifer DePrizio, director of interpretation, leads a gallery discussion highlighting the ways in which monsters were used in the Middle Ages to instill fear, maintain power, and explain natural phenomena. Free; ticket required. Limit 25.

**Panel Discussion: Collecting Prints** Sun/Sep 15, 2:00, Gartner Auditorium. Led by Heather Lemonedes, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. Free and open to the public; no ticket required.

**THE CLEVELAND SYMPOSIUM Visualizing Sound and Silence in Art and Architecture** Fri/Oct 25, 9:00–5:00, Recital Hall. The CWRU-CMA Joint Graduate Program in Art History and Museum Studies presents its 45th annual graduate symposium. Keynote address by professor Vincent Debais from the *École des hautes études en sciences sociales*. Free and open to the public.

**Curator Talk: Michelangelo: Mind of the Master** Tue/Oct 29, 12:00, Kelvin and Eleanor Smith Foundation Hall. Curator Emily Peters leads a tour through this exhibition, which offers a unique opportunity to look over the shoulder of the artist and better understand his creative process. Preregistration and exhibition ticket required. Limit 25.



DAVID BRICHFORD

# International Cleveland Community Day

Sun/Oct 6, 11:00–4:30, Ames Family Atrium.

Join our daylong festival celebrating Cleveland's diverse heritage. FREE.



ROBERT MULLER

### Join In

**Mindfulness at the Museum: Yoga & Meditation** Second Sat of every month. *Yoga* 10:30, Ames Family Atrium; *Meditation* 12:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit during yoga and meditation sessions led by experienced practitioners in the serene atmosphere of the museum. All are welcome; no prior experience is required.

**Discovery Course: Visions of Heaven/Visions of Hell** Fri/Oct 25, 7:00–8:15. In time for Halloween, explore the permanent collection for images of angels, demons, and otherworldly creatures on a tour led by Rev. James M. Daprile. Limit 20. \$20, CMA members \$15. For those who would like an opportunity to socialize, join us for a special art-inspired cocktail at the bar in Provenance after the tour. \$12 per cocktail.

**Pop-up Drawing Lounge** Sep 22, 2019–Jan 5, 2020, Tue and Sun, 11:00–3:00, Parker Hannifin Corporation Donor Gallery. Drop in for a weekly pop-up drawing lounge. Whatever your skill level, we invite you to spend some time engaging your creative side.

### Studio Go

The CMA's mobile art studio delivers hands-on art experiences to neighborhoods across northeast Ohio. People of all ages can participate in art making and art exploration activities that spark curiosity and create deeper connections to the museum's world-renowned collection. Studio Go visits large-scale community events. For details or to inquire about scheduling a visit, email [StudioGo@clevelandart.org](mailto:StudioGo@clevelandart.org).

Sponsored in part by



### International Cleveland Community Day

Sun/Oct 6, 11:00–4:30. This annual festival is a day for honoring your heritage, celebrating your identity, and displaying them proudly. The day includes music and dance performances, art activities for every ability, in-gallery experiences, cultural displays, and dialogues featuring our city's global community members, uniting them within the context of the museum's global art collection. The day also includes a naturalization ceremony to welcome new US citizens and a lineup of short films from the New York Int'l Children's Film Festival.

### For Teachers

**Now Accepting Applications for the 2019–20 Teen Summit** High school teachers are invited to apply to Teen Summit, a field-trip program during which students learn about professional environments by experiencing real-world situations in a space where it is safe to experiment, make mistakes, and grow. Using a world-class institution as a classroom, students develop problem-solving skills through teamwork. Find out more at [cma.org/teach](http://cma.org/teach).

### Art Stories

Every Sat, 11:00–11:30. Read, look, and play! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children and their favorite grown-ups. Each session begins in the Ames Family Atrium and ends with a gallery walk. Free.

## Open Studio

Every Sun, 1:00–4:00, Make Space. All ages. Join us for drop-in art making related to current displays. No Open Studio Sep 15. On Oct 6, meet in the Ames Family Atrium, as part of International Cleveland Community Day.

## Studio Classes

### MY VERY FIRST ART CLASS

For young children and a grown-up friend. Wear your paint clothes!

Four Fri/Sep 6–27, Oct 4–25, Nov 1–22, 10:00–11:00 (ages 2–4)

Eight Sat/Oct 5–Nov 23, 10:00–11:00 (ages 2–4)

### Fees and Registration

Each Friday four-week session: adult/child pair \$80, CMA members \$72. Saturday eight-week session: adult/child pair \$160, CMA members \$144. Register online at [cma.org](http://cma.org) or call 216-421-7350.

## Saturday Studios: Classes for Children and Teens

**Fall Session** Eight Sat/Oct 5–Nov 23, 10:00–12:00 and 1:30–3:30. Each week includes gallery visits and studio time.

For classes for 2- to 4-year-olds on Fridays and Saturdays, see **My Very First Art Class**.

If you'd like to take a class at the same time as your child, check out **Adult Studios** on Fridays and Saturdays.

10:00–12:00

**Play like an Artist** (ages 4–5)

**Curiosity Lab** (ages 6–8)

**Creative Challenges** (ages 9–13)

1:30–3:30

**NEW! Teen Portfolio Prep** (ages 14–18) Instructor: Cliff Novak.

### Fees and Registration

\$210, CMA members \$180. Teen Portfolio Prep: \$240, CMA members \$210. Register online or call 216-421-7350. Scholarships available; email [FamilyYouthInfo@clevelandart.org](mailto:FamilyYouthInfo@clevelandart.org).

## FRIDAY-NIGHT MINIS

In-depth workshops for **All Ages**.

See **Adult Studios** for Friday-Night Minis for adults only.

**Relief-Printed Ceramics** (all levels) Four Fri/Sep 27–Oct 25 (no class Oct 18), 6:30–8:30. Instructor: Laura Ferrando.

**Design Your Own Tarot Deck** (all levels) Four Fri/Nov 1–22, 6:30–8:30. Instructor: Susie Underwood.

NOTE: Children under 14 must attend with a registered adult. Adults without children are welcome at all-ages studios.

### Fees and Registration

\$140, CMA members \$120. Register online or call 216-421-7350. Scholarships available; email [FamilyYouthInfo@clevelandart.org](mailto:FamilyYouthInfo@clevelandart.org).

## Adult Studios

**Fall Session** Eight-week classes, Sep–Nov. Special workshops are offered on select Wednesdays and Saturdays, and new four-week mini-sessions are now available. Join practicing artists in our studios to play with ideas and materials while developing skills and techniques. All skill levels welcome.

## TUESDAYS

**Still-Life Painting** (all levels) Eight Tue/Oct 1–Nov 19, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

**Creative Drawing** (all levels) Eight Tue/Oct 1–Nov 19, 1:30–3:30. Instructor: David Verba. \$240, CMA members \$210.

## WEDNESDAYS

**Workshop Wednesday: Conté Pastel Drawing** (all levels) Wed/Sep 11, 6:00–8:30. Instructor: Susan Gray Bé. \$50, CMA members \$40.

**Drawing in the Galleries** (all levels) Eight Wed/Oct 2–Nov 20, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215.

**Workshop Wednesday: Watercolor Discovery** (all levels) Wed/Nov 6, 6:00–8:30. Instructor: Nancy Notarianni. \$50, CMA members \$40.

## You Ask, We Answer

Questions about knights are usually sparked by objects in the Jack, Joseph, and Morton Mandel Armor Court. Recently, however, a visitor to the Leigh and Mary Carter Gallery (204) of Colonial American art asked, “What does the knight on horseback signify in the portrait of George III by Benjamin West?”

American artist Benjamin West spent most of his career in England as the official painter to George III (1738–1820). In 1783 West depicted the king wearing armor and an ermine cape, with a telescope in hand; British naval ships sail in the background. The portrait celebrates the strength and leadership of the king, whose reputation was tarnished after the American Revolutionary War.

A keen eye reveals that beneath his cape is a small knight on horseback, hanging from a blue sash. This badge of the Order of the Garter, called the Great

George, portrays Saint George the martyr slaying a dragon. This chivalric order is the highest in the British honors system, which recognizes bravery, service, and faithfulness to the monarchy.

The king wears on his chest the star of the Garter, depicting the heraldic cross of Saint George surrounded by eight points. The star and the Great George still feature on the uniforms of present-day British royals. On the insignia sewn to the velvet cape, the order's motto “Honi soit qui mal y pense” translates from Middle French to “Shame on him who thinks ill of it.”

If you have a question about the museum's collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit [cma.org/ask](http://cma.org/ask). You ask, we answer.

### Matthew Gengler

Head, Access Services,  
Ingalls Library

**George III** 1783. Benjamin West (American, 1738–1820). Oil on canvas; 126.5 x 101 cm. Gift of Mr. and Mrs. Lawrence S. Robbins, 1952.17



**Workshop Wednesday: Exploring Natural Pigments and Dyes** (all levels) Wed/Nov 13, 6:00–8:30. Instructor: Maggie Latham. \$50, CMA members \$40.

**Workshop Wednesday: Feel the Pose! Gesture Drawing & Yoga** (all levels) Wed/Dec 11, 6:00–8:30. Instructor: Susan Grey Bé. \$50, CMA members \$40.

## FRIDAYS

**Friday-Night Mini: Creatively Drawing the Collection** (all levels) Four Fri/Sep 6–27, 6:00–8:00. Instructor: David Verba. \$140, CMA members \$120.

**Composition in Oil** (all levels) Eight Fri/Oct 4–Nov 22, 10:00–12:00. Instructor: Susan Gray Bé. \$240, CMA members \$210.

See **Friday-Night Minis** for four-week **All-Ages** studios. Adults without children are welcome to attend all-ages studios.

## SATURDAYS

**All-Day Workshop: Medieval Monsters and Creative Drawing** (all levels) Sat/Sep 28, 10:00–4:00. \$100, CMA members \$85.

**Drawing in the Galleries** (all levels) Eight Sat/Oct 5–Nov 23, 10:00–12:00. Instructor: Susan Gray Bé. \$245, CMA members \$215; includes model fee for one session.

**Composition in Oil** (all levels) Eight Sat/Oct 5–Nov 23, 1:30–3:30. Instructor: Susan Gray Bé. \$240, CMA members \$210.

**Four-Week Mini: Creative Digital Photography** (all levels) Four Sat/Oct 5–26, 1:30–3:30. Instructor: Ben Hauser. \$140, CMA members \$120.

**All-Day Workshop: Ikebana Flower Arranging** (all levels) Sat/Dec 7, 10:00–4:00. Instructor: Isa Ranganathan. \$100, CMA members \$85.

Register online or call 216-421-7350. Scholarships available; email [AdultStudios@clevelandart.org](mailto:AdultStudios@clevelandart.org).

## ALL-AGES WORKSHOPS

NOTE: Children under 14 must attend with a registered adult. Adults without children are welcome at all-ages workshops.

**Screenprinting** (all levels) Wed/Sep 25, 6:00–8:30. Instructor: April Bleakney. \$50, CMA members \$40.

**Exploring Encaustic** (all levels) Wed/Oct 2, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

**Junk Shop Jewelry** (all levels) Wed/Oct 9, 6:00–8:30. Instructor: Susie Underwood. \$50, CMA members \$40.

**Papermaking** (all levels) Wed/Oct 16, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

**Monoprinting** (all levels) Wed/Oct 23, 6:00–8:30. Instructor: Julie Schabel. \$50, CMA members \$40.

**Linoleum Block Printing** (all levels) Wed/Nov 20, 6:00–8:30. Instructor: Michaelle Marschall. \$50, CMA members \$40.

Register online at [cma.org/learn](http://cma.org/learn) or call 216-421-7350. Scholarships available; email [FamilyYouthInfo@clevelandart.org](mailto:FamilyYouthInfo@clevelandart.org).

## Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, visit [cma.org](http://cma.org).

**Art Crew** Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2483 or [CommArtsInfo@clevelandart.org](mailto:CommArtsInfo@clevelandart.org).



## Docent Tours

For visitors enjoying a docent-led tour at the Cleveland Museum of Art, the experience appears effortless, belying the hours of thoughtful behind-the-scenes preparation. Docents develop tours with scholarly diligence, following their intellectual curiosity and enthusiasm to share the artworks that inspire them.

Each year these volunteer teachers welcome everyone from kindergartners to adults with more than 800 tours on topics such as the permanent collection, museum highlights, gallery displays, and special exhibitions. To hone their skills, docents attend frequent weekly training sessions and lectures by curators, staff, and guest speakers. In addition to learning about the CMA's collection and how to engage their audience, docents partake in significant independent reading.

Their research typically begins in the Ingalls Library and Museum Archives, where they seek biographical information on artists, critical analysis of artworks, and provenance history. The library's collection of more than 540,000 volumes and approximately 100 electronic resources strongly supports their investigations. The reference staff carefully select material for the docent reserve shelf to enrich their study, while the Larry and Sally Zlotnick Sears Reading Room provides a tranquil environment conducive to scholarly pursuits.

Through their thoughtful work, docents deliver meaningful experiences to museum visitors, helping them appreciate and enjoy the artworks that are collected and exhibited for the benefit of all the people forever, as stated in the CMA's mission. Please join us for daily tours at 1:00 and for special exhibition tours as listed at [cma.org](http://cma.org).

### Dale Hilton

Director of  
Adult Learning

### Beth Owens

Research  
and Scholarly  
Communications  
Librarian



## Abbas Kiarostami's Koker Trilogy

Fiction and documentary blend seamlessly in the Koker Trilogy, one of the major accomplishments of Iran's late master filmmaker Abbas Kiarostami (1940–2016). Made between 1987 and 1994, the trilogy consists of three films centered around the eponymous northern Iranian village. In *Where Is the Friend's House?* (1987), a Persian schoolboy walks many miles from Koker to a neighboring village to return a forgotten notebook to a classmate who will be in hot water without it. The second movie, *And Life Goes On* (1992), was released two years after an earthquake devastated northern Iran, killing tens of thousands of people. This docudrama follows a Kiarostami-like film director and his young son (both played by actors) as they drive to quake-ravaged Koker on battered roads to discover the real-life fate of the two nonprofessional child actors who starred in *Where Is the Friend's House?*

The trilogy concludes with *Through the Olive Trees* (1994), which expands upon a sequence in *And Life Goes On*. One of the nonprofessional actors in that second film is an earnest stonemason who seeks to marry the single young woman cast as his on-screen wife. But because he is poor and illiterate, she will have nothing to do with him. Yet he persists.

Kiarostami's humanism and compassion shine through in all three films—along with his quietly radical commitment to the fourth-wall-breaking possibilities of contemporary cinema.

**John Ewing**  
Curator of Film

All directed by Abbas Kiarostami, in Persian with subtitles.

**Where Is the Friend's House?** Tue/Sep 24, 1:45. Fri/Sep 27, 7:00. Recital Hall. An Iranian schoolboy walks miles to an unfamiliar village to return a notebook to a classmate who may be expelled without it. The first part of Kiarostami's Koker Trilogy is a moving tale of compassion and moral courage enhanced by humor, suspense, and poetry. (Iran, 1987, 83 min.)

**And Life Goes On** Tue/Oct 8, 1:45. Fri/Oct 11, 7:00. A film director and his young son drive to

CLOCKWISE FROM TOP

**Through the Olive Trees**, **Where Is the Friend's House?**, and **And Life Goes On**



an earthquake-ravaged village in northern Iran to learn the fate of two children who acted in an earlier movie by the filmmaker. Shot in real locations shattered by a 1990 temblor, the second part of Kiarostami's Koker Trilogy celebrates survival and resiliency. (Iran, 1992, 95 min.)

**Through the Olive Trees** Tue/Oct 22, 1:45. Fri/Oct 25, 7:00. A bricklayer starring in a movie being shot in an earthquake-ravaged Iranian village falls in love with his nonprofessional co-star, but she refuses to talk to him because of his lower station in life. The conclusion to Kiarostami's Koker Trilogy is another tale of stamina and persistence. (Iran/France, 1994, 103 min.)



## Other Films

**The Reports on Sarah and Saleem** Sun/Sep 1, 1:30. Tue/Sep 3, 1:45. Directed by Muayad Alayan. An extramarital affair between an Israeli woman and a Palestinian man begins to have implications for the local security forces in this riveting psychosocial drama set in Jerusalem. Cleveland premiere. (Palestine/Germany/Netherlands/Mexico, 2018, subtitles, 127 min.)



**The Organizer** Mastroianni motivates

**My Son** Fri/Sep 6, 7:00. Sun/Sep 8, 1:30. Directed by Christian Carion. With Guillaume Canet and Mélanie Laurent. In this new thriller from the director of *Joyeux Noël*, an often-absent divorced father who has neglected the raising of his young son springs into action when the seven-year-old mysteriously disappears one night. Attempting to atone for his past failures, he relentlessly tracks his child's kidnapers. Cleveland premiere. (France/Belgium, 2017, subtitles, 84 min.)

**The Proposal** Tue/Sep 10, 1:45. Fri/Sep 13, 7:00. Recital Hall. Directed by Jill Magid. An American conceptual artist working on a project about celebrated late Mexican modernist architect Luis Barragán is repeatedly rebuffed while trying to gain access to Barragán's archive, now located in Switzerland and privately owned. So she takes extreme measures. This provocative film asks who should own creative work and control an artist's legacy. Cleveland premiere. (USA, 2018, 112 min.)

**The Organizer** Sun/Sep 15, 1:30, Recital Hall. Directed by Mario Monicelli. With Marcello Mastroianni and Renato Salvatori. This Italian labor classic focuses on an itinerant professor who organizes a workers' strike at a local textile factory. The movie's honest, humane, often funny screenplay was nominated for an Academy Award. (Italy/France/Yugoslavia, 1963, subtitles, 130 min.) *Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor; card-carrying union members \$7.*

**Hampstead** Tue/Sep 17, 1:45; Fri/Sep 20, 7:00, Recital Hall. Directed by Joel Hopkins. With Diane Keaton and Brendan Gleeson. Two people living in the same idyllic London neighborhood—an American widow whose money is running out and an Irish loner living off the land—band together to fight developers in this rousing romance. Cleveland theatrical premiere. (UK/Belgium, 2017, 103 min.)

**Free Trip to Egypt** Sun/Sep 22, 1:30, Recital Hall. Directed by Ingrid Serban. To foster mutual understanding and friendship, a Muslim entrepreneur offers a free trip to a diverse group of ordinary Americans fearful of Islam. (Switzerland/Egypt/USA, 2019, 98 min.)

**Zen for Nothing** Sun/Sep 29, 1:30. Tue/Oct 1, 1:45. Directed by Werner Penzel. In this quiet, mesmerizing new documentary, a Swiss woman spends three seasons (fall, winter, spring) as a novice at a Japanese Zen monastery. Cleveland premiere. (Switzerland/Germany/Japan, 2016, subtitles, 100 min.)



**Funan** Under the Khmer Rouge

**Funan** Fri/Oct 4, 7:00. Directed by Denis Do. With the voices of Bérénice Bejo and Louis Garrel. In this powerful animated film inspired by the life of the filmmaker's mother, a Cambodian family torn apart by the Khmer Rouge during the 1970s struggles to reunite. Cleveland premiere. (France/Belgium/Luxembourg/Cambodia, 2018, subtitles, 84 min.)

**Kid Flicks from the New York Int'l Children's Film Festival** Sun/Oct 6, 1:30. Various directors. Eight films (both animated and live action) from eight countries (Australia, France, Japan, Lithuania, Russia, South Korea, Sweden, and USA) compose this program of highlights from the New York Int'l Children's Film Festival. Recommended for ages 8+. Cleveland premiere. (Various countries, 2017–18, some subtitles, Blu-ray, 72 min.) *Any adult buying a ticket can receive one or two free tickets for children age 17 and under. Presented in partnership with the NYICFF.*



**Children's Film Festival**  
Animated and live action

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

**The Miracle of the Little Prince** Sun/Oct 13, 1:30. Tue/Oct 15, 1:45. Directed by Marjolaine Boonstra. This new documentary focuses on the people who have translated *The Little Prince*, Antoine de Saint-Exupéry's beloved children's book, from French into four of the world's most endangered languages: Tibetan, Tamazight (North Africa), Sámi (northern Finland and Scandinavia), and Nawat (El Salvador). Cleveland premiere. (Netherlands/Norway, 2018, subtitles, 89 min.)

**EXHIBITION ON SCREEN ENCORE**  
**Michelangelo—Love and Death** Fri/Oct 18, 7:00. Sun/Oct 20, 1:30. Directed by David Bickelstaff. This recent film journeys from the print and drawing rooms of Europe through the chapels and museums of Florence, Rome, and the Vatican to explore the tempestuous life of the great Renaissance artist. (UK, 2017, approx. 90 min.) *Special admission \$15, CMA members \$11.*

**Ophelia** Sun/Oct 27, 1:30. Tue/Oct 29, 1:45. Directed by Claire McCarthy. With Daisy Ridley, Naomi Watts, and Clive Owen. Set in medieval Denmark, this bold new film imagines the story of *Hamlet* from the perspective of one of the play's female characters, the hero's potential fiancée. "This vigorous, colorful and clever melodrama smartly rethinks both the play and the character" —*Hollywood Reporter*. (UK/USA, 2018, 114 min.)

# Chalk It Up!

**Chalk Festival** Sat and Sun/Sep 14 and 15, 11:00–5:00, Fine Arts Garden. Enjoy chalk artists and free entertainment at the 30th annual Chalk Festival.



## Community Arts

**Chalk Festival** Sat and Sun/Sep 14 and 15, 11:00–5:00, Fine Arts Garden. Enjoy chalk artists and free entertainment at the 30th 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. Large groups are requested to preregister. For more information, call 216-707-2483 or email [CommArtsInfo@clevelandart.org](mailto:CommArtsInfo@clevelandart.org).

**Preparatory Workshops on Chalk Making and Street Painting** Learn to make chalk using an old world recipe with new world materials, along with professional techniques for masking, stenciling, shading, and enlarging a picture. See details and fees below.

**Family Chalk Workshop** (all ages) Sat and Sun/Sep 7 and 8 (single workshops), 2:00–4:30. Ages 6 and under: free with paying adult; ages 7–12: \$10/person with paying adult; ages 13–adult: \$25/person. Fee includes 12-color box of chalk and reserves a small square for the festival.

**Chalk Workshop Series** (teens/adults) Wed/Sep 4 and 11, 6:00–8:30. Explore a variety of techniques to compose and lay out your design on pavement. Experiment with soft pastels and chalk to learn methods of applying color. All skill levels welcome. \$75/person. Fee includes 24-color box of chalk and reserves a large square for the festival.

DAVID BRIGHFORD

## PHILANTHROPY

### The Jeschelnigs: A Panoramic Gift

The Cleveland Museum of Art is profoundly grateful to Richard and Michelle Shan Jeschelnig for their recent gift of the monumental diptych *Panorama No. 2* (2015–16) by Chinese artist Liu Wei, on view in the Mark Schwartz and Bettina Katz Photography Gallery (230) as part of the exhibition *Liu Wei*, which opens October 13 (see article on page 12).

In 2016 Michelle accompanied Reto Thüring, the CMA's former curator of contemporary art, to Beijing to visit the artist in his studio. "We were both mesmerized by his complex, large-scale paintings of cities created with computer software," she recalls. "Their intricate geometric patterns and color symbolize a universal urban metropolis."

**Marjorie Williams**  
Senior Leadership  
Giving Officer

Cityscapes resonate with Michelle, who lives in Cleveland with her husband and daughters, Lindsey and Elise. She travels frequently to Paris, Beijing, and Shanghai as the deputy general manager for Fives, an industrial-engineering group based in France.

A 2014 recipient of France's Chevalier de Légion d'Honneur, Michelle serves on the CMA board of trustees. Over the past five years, she and Richard have generously sponsored the exhibitions *Albert Oehlen: Woods near Oehle*; *Painting the Modern Garden: Monet to Matisse*; and *Yayoi Kusama: Infinity Mirrors*.

"It was a great pleasure to give *Panorama No. 2* to the Cleveland Museum of Art, as the work represents my personal cultural heritage and passion for contemporary Chinese art," she says. "We hope the painting inspires visitors to think about China's dynamic presence as a leader in global art."



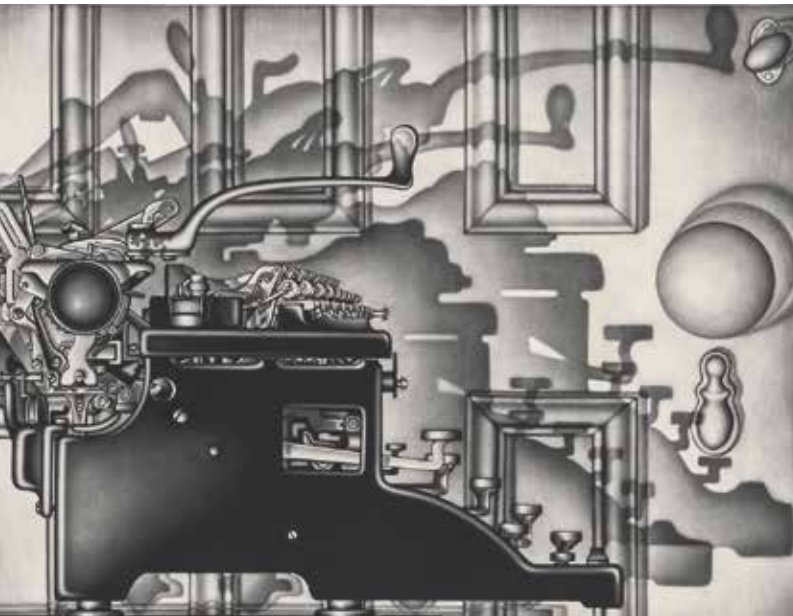
JULIE HAHN



## Fall Members Party

Tue/Oct 17, 7:00, Ames Family Atrium. Celebrate *Michelangelo: Mind of the Master* with a night of modern Italian fashion, food, and fun!

JULIE HAHN



**RAFFLE PRINT**  
**Remington Return** 1993. Carol Wax (American, b. 1953). Mezzotint; 18½ x 24½ in. Valued at \$2,100. Donated by Conrad R. Graeber Fine Art

## Floral Artistry

### Celebrating 30 Years of Floral Design for the Cleveland Museum of Art

Tue/Dec 3, 10:30, Gartner Auditorium

Join us in celebrating the vision of two members of the Cleveland Museum of Art's Womens Council, Ingrid Lüders and the late Josephine (Jo) Talbott, who established the Flower Fund Endowment in 1989. For three decades, the fund has supported the display of live flowers in the museum's north lobby. Changed on a weekly basis, these arrangements have inspired museumgoers to visit the galleries and attend special events.

To mark the 30th anniversary of the Flower Fund, the Womens Council has engaged renowned British designer Joseph Massie to present a floral demonstration at the museum. Founder of his eponymous studio, Massie had earned a record five consecutive gold medals at the RHS Chelsea Flower Show by age 25. Today, his captivating designs are seen and in demand around the world. For more information, visit [josephmassie.com](http://josephmassie.com).

\$50 regular seating, \$100 patron preferred seating. Order online at [engage.clevelandart.org](http://engage.clevelandart.org) or call the ticket center at 216-421-7350. Limit two tickets per order.



JOSEPH MASSIE STUDIO

## Fine Print Fair

Celebrate the 35th Fine Print Fair, the Print Club of Cleveland's annual benefit for the museum's Department of Prints and Drawings. Fourteen dealers from around the country exhibit and sell fine prints and drawings, from old master to contemporary, for collectors at all levels. Enjoy hourly door prizes, educational tours, and activities, including printmaking demonstrations by students and professors from local universities.

### OPENING-NIGHT BENEFIT PREVIEW PARTY

Thu/Sep 12, 6:00–9:00, Ames Family Atrium  
 \$100 (\$125 after Sep 1)

Be the first to view and acquire outstanding works, and enjoy a cocktail reception with a cash bar. Tickets are nonrefundable. For information about how to become a sponsor or to purchase tickets, call 216-707-6862 or visit [engage.clevelandart.org](http://engage.clevelandart.org).

### FINE PRINT FAIR

Ames Family Atrium. Free admission.

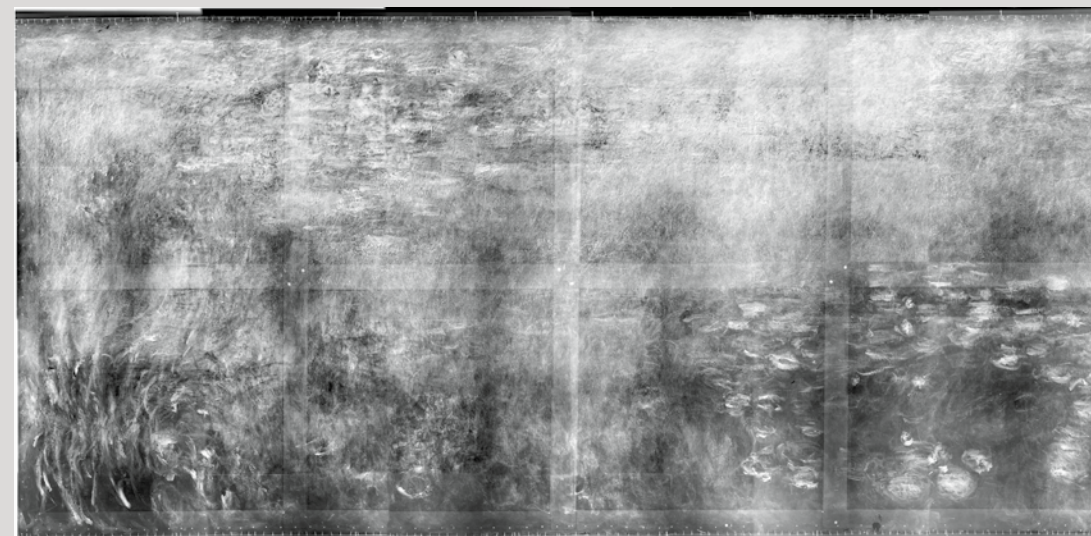
Fri/Sep 13, 10:00–6:00  
 Sat/Sep 14, 10:00–5:00  
 Sun/Sep 15, 10:00–5:00

### PANEL DISCUSSION

Sun/Sep 15, 2:00, Gartner Auditorium. *Collecting Prints*. Led by Heather Lemonedes, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator. Free and open to the public; no ticket required.

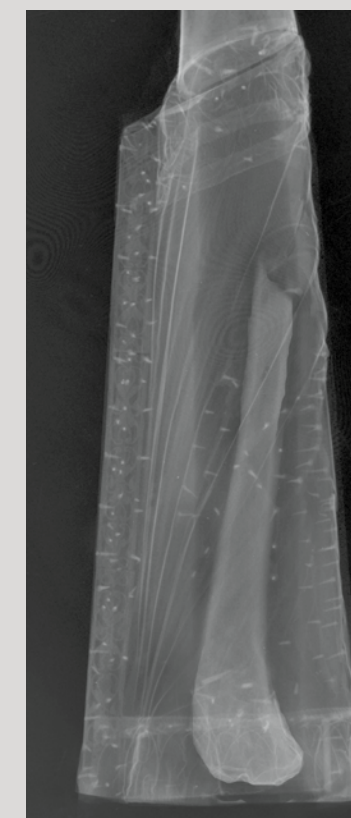
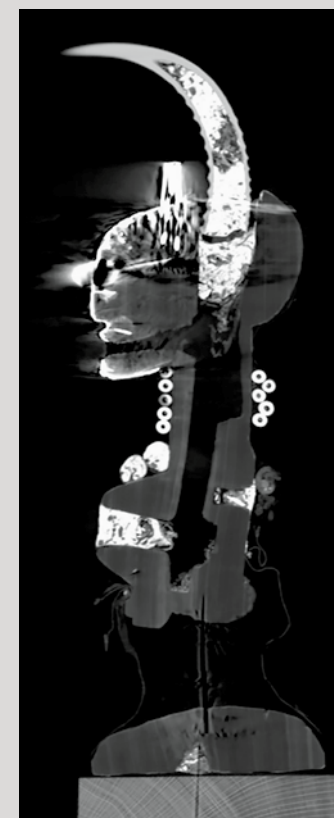
## GALLERY GAME

### X-Ray Insights



Find each X-ray's match in the galleries.

Stop by the information desk in the Ames Family Atrium to check your answers.



Many artworks hold hidden treasures beneath their surface, so conservators use X-rays to better understand them. Inside sculptures may lie metal rods, mirrors, or wooden supports. Below layers of paint sometimes lurk forms covered by the artist. These buried gems are revealed through X-radiography, a non-destructive analytical tool.

## New in the Galleries

### COVER

**Study of a male nude; separate study of his head** (detail), c. 1537–38. Michelangelo Buonarroti (Italian, 1475–1564). Black chalk; 24.2 x 18.2 cm. Teylers Museum, purchased in 1790. © Teylers Museum, Haarlem



**Laments: Death came and he looked like . . .** 1987. Jenny Holzer (American, b. 1950). LED sign, marble; 325.1 x 24.1 x 13.3 cm; 45.7 x 61 x 137.2 cm. Purchased with funds donated by Scott Mueller, 2019.19 © Jenny Holzer, member Artists Rights Society (ARS), New York

**Keyhole** 1982. Elizabeth Murray (American, 1940–2007). Oil on canvas; 252.6 x 280.6 cm. Promised gift of Agnes Gund in honor of Bob Holman, 289.1993. © Artists Rights Society (ARS), New York



The CMA is proud to display Jenny Holzer's *Laments: Death came and he looked like . . .*, a recent acquisition, and Elizabeth Murray's *Keyhole*, a promised gift from Agnes Gund.

### GALLERY 229C

*Laments: Death came and he looked like . . .* features a text written by Jenny Holzer from the perspective of someone who has died. Giving form to those words through flashing light in the LED sign and letters etched on the sarcophagus, Holzer integrates language and sculpture to evoke the sense of life being extinguished. This work is part of her *Laments* series created in response to the 1980s AIDS epidemic.

### GALLERY 229A

In *Keyhole*, Elizabeth Murray overlaps two canvas panels to make a space between them that resembles a keyhole. The painting's unique form exemplifies Murray's interest in rethinking the standard traits of painting, such as the square or rectangular canvas that has long been the norm. As she created a singular style of painting, Murray also drew on iconic artists and art movements: here, the bottle form that spans the two canvas panels evokes imagery found in the work of Pablo Picasso, while the bright pink and yellow passages call to mind graffiti letters and Pop artists such as Andy Warhol.