

Canton Museum of Art

WINTER 2020-21



Canton
Museum
of Art

85th
ANNIVERSARY
1935 — 2020

Virtual Comm-UNITY

Art for Health and Healing is a community program that was inspired by an exhibit called “Three Voices.” The show inspired staff members at CMA to ask the question “How can we help the community express themselves through art?” It was from that idea that started the program almost four years ago. Art for Health and Healing is an interactive program for groups to gain a better understanding of visual arts and how art can create awareness in their own lives. Since the program has started, we have been able to connect with people all over Stark and Wayne county. Some of the feedback we have received includes “Looking at things from a different perspective makes me all around happy, I feel important, and I am somebody special,” and “makes me feel better about myself.”

The program is led by Amy Hope who has been an Art Therapist for almost 10 years. CMA is one of the few museums in the country to have an Art Therapist on staff. Art therapy is a mental health professional who is trained to use active art-making and creative process within a psychotherapeutic relationship.



RESPONDING TO A COMM-UNITY

A MESSAGE FROM AMY HOPE:

COVID-19 has made us all stop and think about what comm-unity means. For me, comm-unity means feeling connected and having a role in supporting one another. It takes many people and different types of care in the community. We all need to play a role and care for one another. Art is a way of feeling connected and a part of a larger community.

When COVID-19 started, CMA made changes on how to reach people using new online platforms. It is important we follow CDC guidelines and social distance, but we need to remember to not socially isolate ourselves. It is important to continue maintaining our support systems and connecting with one another. CMA is dedicated to maintaining and supporting relationships in our community. The Art for Health and Healing program has been creating and distributing art kits for community members in order to continue using art as a form of connection. We have created virtual art galleries for groups to see and share their artwork with one another. Since CMA has started online programing we have heard from several people sharing how they look forward to their time together and how helpful creating art has been. In times of stress it's important to lean into our self-care practices and one another. As we navigate through the pandemic we will continue serving the needs of the community.



A4H&H winter WORKSHOPS

NEW! FINDING MINDFULNESS THROUGH ARTIST TRADING CARDS *from home*

ONE-DAY ONLY WORKSHOP - DATES/TIMES TO BE ANNOUNCED
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NEW! FINDING MINDFULNESS THROUGH SELF CARE BOX *from home*

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What to Know Before You Go

Canton Museum of Art Welcomes You Back! Here's What You Need to Know When Visiting CMA...

We are pleased to welcome visitors back inside our galleries, but we want to do so safely. The health and welfare of our visitors and staff is of utmost importance, and we are following new protocols, procedures, and guidelines to help reduce the spread of the COVID-19 virus and keep you safe and comfortable during your visit. A lot has changed over the several several months, and will likely be in effect for months to come. *Safety first = a comfortable experience for all. Please read below for details ...*

WHAT TO EXPECT WHEN VISITING CMA: NEW PROCEDURES & GUIDELINES

- First and foremost, if you are not feeling well, or exhibit any of the symptoms of COVID-19, or have been around anyone who has, please stay home. You can visit us another day and you can still enjoy CMA From Home.
- Everyone needs a timed ticket reservation (in advance, online) for entry (see below). Walk-in admissions cannot be guaranteed.
- There is one entrance/exit to the Museum, through the Cultural Center for the Arts doors off 1001 Market Avenue North, and then the main Museum doors inside. These are separated and will be designated for entrance and exit.
- Please check-in with your reservation confirmation/name at CMA's Patron Services Desk upon entry. Our staff will assist with verifying tickets and answering any other questions about your visit.
- Hand sanitizing stations are located throughout the Museum, including upon entry and exit.
- Masks are required by all staff. Masks are required of our visitors to protect our staff and others by helping to reduce the spread of germs. Single-use masks will be available for \$1.00 (less than cost) at the Patron Services Desk upon request.
- Visitors to the Artisan Boutique are limited to three at a time, and will be required to use hand sanitizer upon entry.
- Please enjoy the art while remaining aware of your surroundings and others. A staff member will be in the galleries to answer any questions and monitor traffic flow.
- Restrooms are open and are checked and cleaned on an hourly schedule throughout the day.
- Facilities staff will be sanitizing surfaces during open hours, including door handles, door frames, and bench seats in the lobby.
- Visits are self-guided; in-person tours are unavailable. Education Station activities in the lobby are not available at this time.
- Large bags are prohibited, as well as outside food and beverage (small bags and childcare items are allowed). Water fountains and vending machines remain closed.

HOURS, ADMISSION & ADVANCE TIMED TICKET RESERVATIONS

- Timed ticket reservations are required in advance to visit the Museum (for both general admission and member admission).
- There will be limited capacity in the galleries at any given time to facilitate social distancing.
- Timed tickets are available in slots at 15 minute intervals beginning at opening. The last tickets are available one hour before the Museum closes.



- The first hour, 10 – 10:45 a.m. Tues through Saturday, is reserved for seniors and other high-risk visitors, or those simply observing extra caution.
- Tickets are on a first come, first-served basis, reserved online in advance. Walk-ups not guaranteed.
- There is no need to print your ticket. Save your confirmation email and check in at the Patron Services Desk with your name. Reserve your tickets online at cantonart.org/reservetickets

CMA'S VALUED MEMBERS

- You will continue to receive free admission to all exhibitions.
- Museum Members will need a dated timed ticket to visit.
- Members still receive a 20% discount on classes, and a 10% discount in the Artisan Boutique.
- **The support of our Members is vital to CMA's exhibition and education programs ...**
Renew or purchase a new membership online at cantonart.org/membership

Please check back on CMA's website/social media platforms for more updated details.

Thank you for your support, patience, and understanding as we work together to help all of our community stay safe and healthy.

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(Cover) *Bleak House, Broadstairs*, 1889. Frederick Childe Hassam (American, 1859-1935). Watercolor on Paper. 13 1/2 x 9 3/4 in. Purchased by the Canton Museum of Art, 2017.83.

(This Page) Jay O'Mellia- Tulsa, Oklahoma (Whiskey Painters)

Canton Museum of Art appreciates
the operating, exhibition, and programming support in part from ...



Anthony J. & Susan E. Paparella
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in honor of Gerry Cook Jones Bernhardt



Arden Riddle Foundation



SHERWIN-WILLIAMS



Exhibitions

November 27, 2020 – March 7, 2021

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Dancing in the Light:
Masterworks from the Age of American Impressionism

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Director's Spotlight

The Impressionists Vibrant Light

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As caretaker to a marvelous cultural cornerstone that is the Canton Museum of Art's Collection, I confess to daily awe of the American works of art we hold and share with our community and visitors—as well as the discovery of stories behind the art. That is precisely how the inspiration and planning for the Museum's first major American Impressionism exhibition in decades started. To love American art is to love the evolution of American Impressionism, drawing from the dazzling colors and vibrant brushwork of its storied French influencers. From dancing light across a summer pond to energetic cityscapes and tranquil seaside settings, American Impressionists sought to capture the story around a composition and place the viewer directly into the scene. We see this to an even greater extent if the artistic expression is in the uniquely American medium of watercolor.

The Museum's Collection is rich in watercolors from the age of American Impressionism, including works by notables Winslow Homer, Maurice Prendergast, John Singer Sargent, and Alice Schille. Another is Childe Hassam, frequently regarded as the "father of American Impressionism," and this artist and his work acquired by the Museum formed the basis for creating *Dancing in the Light: Masterworks from the Age of American Impressionism*.

In 2017, James Keny, co-owner of Keny Galleries in Columbus, Ohio, presented the Museum with a wonderful opportunity: an 1889 Hassam watercolor from a private collection. The piece, *Bleak House, Broadstairs* (featured on our cover), places viewers directly along the path of a beautiful young woman in a flowing white dress as she strolls and reads alongside one of the waterways from Viking Bay in Broadstairs, a coastal town in Kent, England. Rising directly behind her is the imposing Bleak House. Our research into the storyline behind this image revealed that the structure was built in 1801, serving as an observation station for marine activity. Bleak House was also where author Charles Dickens lived during summer holidays with his family from 1837 to 1859. It was there, overlooking the harbor, that Dickens penned his classic, *David Copperfield*. As CMA added Hassam to the great names of our Collection and shared

the magnificent work with our community and visitors, it became clear that audiences wanted to see more about American Impressionism.

And so three years later, we have arrived at this exhibition, assembled to give us a deep look into collections of our Ohio and regional museums holding diverse American Impressionism works. However, we have also drawn major works from private collections, many of which are rarely, if ever, exhibited. We are thrilled to be able to share this experience with our audiences—and sharing in new ways for the museum world, as we are in the grips of the COVID-19 crisis and many exhibition-related events and tours will be both in-person and virtual online.

We are greatly appreciative of this exhibition's curators: guest curator James Keny and CMA Curator of Exhibitions Christy Davis. Jim has curated a wide variety of exhibitions on the topic of American Impressionism, and has published numerous writings on the topic. We are grateful to those private collectors who have entrusted us with their works, and to our museum peers from around the region who opened up their collections to share many of their gems. Thank you to Dr. William Robinson, senior curator of modern European painting and sculpture at The Cleveland Museum of Art, whose essay is featured in our catalogue (and is excerpted here), taking us through the amazing story of American Impressionism the artists who brought it to life.

This exhibition, catalogue, and programming (both online and in-person) is all made possible through the generous support of The Timken Foundation of Canton, Visit Canton, ArtsInStark, PNC Bank, Stark Community Foundation, The Anthony J. and Susan E. Paparella Family Foundation, and The Hoover Foundation. We are also grateful for the numerous individual donors, who each year support our mission to connect art to life and make art accessible to all. **Thank you for helping us keep art alive and for celebrating 85 years of art inspiring our lives!**

Sincerely,

Max R. Barton II
Executive Director & CEO



KIDS WINTER CLASSES & WORKSHOPS

GRADES

1st-4th AND 5th-8th

ART FUNDAMENTALS *in-person class*

Students will develop their fundamental artistic skills essential to any artist creating unique art projects using a variety of drawing, painting, and mixed media art materials. *Cost includes all supplies

SATURDAYS FOR 6 WEEKS

1/16 - 2/20/21

10:00am - 11:00am

\$59 per student, \$47 for Members

PAINTING 101 *in-person class*

Students enrolled in this course will learn fundamental painting techniques from observation, images, and other subjects of interest for inspiration using a variety of materials such as watercolor, tempera, and acrylic paints. *Cost includes all supplies

SATURDAYS FOR 6 WEEKS

1/16 - 2/20/21

11:15am - 12:15pm

\$59 per student, \$47 for Members

NEW! WILD ABOUT ART *in-person class*

Inspired by the exhibit Ceramics for the Anthropocene: Dennis Meiners Ceramics, study wild animal species and learn about animal conservation while creating art projects that focus on learning a variety of art techniques *Cost includes all supplies.

SATURDAYS FOR 6 WEEKS

1/16 - 2/20/21

12:30pm - 1:30pm

\$59 per student, \$47 for Members



BECOME A
CMA MEMBER
& SAVE ON
CLASSES!

GRADES
5th THROUGH 8th

ANIME & CHARACTER ILLUSTRATION *from home*

Learn basic techniques on how to draw Japanese Anime character stylization and create your own original characters using a variety of basic art materials. *Cost of supplies NOT included (approximately \$30 or less depending on supplies already owned).

THURSDAYS FOR 6 WEEKS

1/07 - 2/11/21

6:00pm - 8:00pm

\$117 per student, \$94 for Members

WORKSHOPS

GRADES K-2nd

NEW! FINGER PAINTING FUN IMPRESSIONISM STYLE *from home*

ONE-DAY WORKSHOP

DATE/TIMES TO BE ANNOUNCED

VISIT OUR WEBSITE FOR MORE INFO

WORKSHOPS

GRADES 3rd-6th

NEW! ANIMAL BLOCK PRINTS *from home*

ONE-DAY WORKSHOP

DATE/TIMES TO BE ANNOUNCED

VISIT OUR WEBSITE FOR MORE INFO



wholeFAMILY WORKSHOP

NEW! GIANT PAPER FLOWER *from home*

ONE-DAY WORKSHOP

DATE/TIMES TO BE ANNOUNCED

VISIT OUR WEBSITE FOR MORE INFO

*There are many changes we will be implementing based on current health and safety guidelines to ensure a fun and creative, yet safe, environment and experience.

We have decreased kids class sizes to only 9 students per instructor with spaced out, 6 ft. individual seating. All CMA staff members and students are required to wear masks and art materials and tool kits will be made for each individual student when possible to prevent cross contamination.

ADULTS / TEENS WINTER CLASSES & WORKSHOPS



PAINTING

CLASSIC WATERCOLOR *from home* ALL SKILL LEVELS

Whether you are a beginner just starting out or have been painting for years there is something for everyone in this course. Time will be allotted to work during class offering one on one attention with real time instructor help and feedback. *Supply list available the first day of class, cost NOT included (approximately \$55 or less depending on supplies already owned).

SUNDAYS FOR 6 WEEKS
1/10 - 2/14/21, 1:30pm - 3:30pm
\$117 per Adult, \$94 for Members

CLASSIC ACRYLIC *in-person class* ALL SKILL LEVELS

Learn a variety of acrylic painting techniques through learning how to paint subjects from real life observation. Some drawing experience preferred but not required. *Supply list available the first day of class, cost NOT included (approximately \$30 or less depending on supplies already owned).

TUESDAYS FOR 6 WEEKS
1/12 - 2/16/21, 6:00pm - 8:00pm
\$117 for Adults, \$94 for Members

NEW! WOOD BURNING *from home* ALL SKILL LEVELS

In this class, you will learn the basic techniques to achieve different effects in woodburning for small to medium size projects. Students will be given time to practice, and create with help and live feedback. *Supply list available the first day of class, cost NOT included (approximately \$90 or less depending on supplies already owned).

SUNDAYS FOR 6 WEEKS
1/10 - 2/14/21, 1:30pm - 3:30pm
\$117 per Adult, \$94 for Members

JEWELRY NEW! WIRE WRAPPED STONE *from home* ALL SKILL LEVELS

Explore the creative world of wire wrapped stone jewelry making from the comfort of home in this unique class. Discover the basics of wire and stone wrapping to begin making your own jewelry. Create a custom piece of your own design! *Cost includes all supplies except stones to be purchased by student.

WEDNESDAYS FOR 6 WEEKS
1/13 - 2/17/21
6:00pm - 8:00pm
\$132 for Adults, \$106 for Members

DRAWING NEW! FIGURE DRAWING *in-person class* ALL SKILL LEVELS

Enjoy the creative processes of drawing the human figure in this exciting, hands-on class. Students will learn to use various life drawing techniques utilizing photo references and videos of the human figure (some drawing references will include nude models). *Supply list available the first day of class, cost NOT included (approximately \$20 or less depending on supplies already owned).

SATURDAYS FOR 6 WEEKS
1/16 - 2/20/21
12:00pm - 2:00pm
\$117 for Adults, \$94 for Members

adults & TEENS WORKSHOPS

NEW! EDIBLE ART ARRANGEMENTS *from home*

ONE-DAY ONLY WORKSHOP - DATES/TIMES TO BE ANNOUNCED
VISIT OUR WEBSITE FOR MORE INFO

NEW! UNCORKED "SPECIAL EDITION" IMPRESSIONISM *from home*

ONE-DAY ONLY WORKSHOP - DATES/TIMES TO BE ANNOUNCED
VISIT OUR WEBSITE FOR MORE INFO

NEW! WHISKEY TASTING with the WHISKEY PAINTERS *from home*

ONE-DAY ONLY WORKSHOP - DATES/TIMES TO BE ANNOUNCED
VISIT OUR WEBSITE FOR MORE INFO

CERAMICS ADVANCED CERAMICS *in-person class*

TUESDAYS - 1/05-3/23/21, 6:30pm

CLASSIC CERAMICS *in-person class*

WEDNESDAYS - 1/06-3/24/21, 6:30pm

THURSDAYS - 1/07-3/25/21, 10:00am

THURSDAYS - 1/07-3/25/21, 12:30pm



Register today at cantonart.org/learn | 330-453-7666

School of Art Teachers Spotlight

ALEX DRAVEN – adult jewelry classes & workshops



How did you get started as an instructor/teacher for CMA's School of Art? And how long have you been a School of Art instructor/teacher?

I have been teaching with CMA for about 5 years now. The previous metal instructor was unable to hold the class so I was given the call 3 days before class started. It was definitely a shock but I quickly found my footing and have loved being a part of the organization ever since.

What is your personal favorite class/workshop to teach and 3 reasons why?

I really like teaching the stone setting classes. I am all about challenging myself and my students (in a fun way). Seeing the students face the first day of class when I tell them we will be cutting, bending and setting metal on fire is priceless but then they get so into the process and excited to start each class. Everyone brings a different design to the table and then together we plan out how to bring that piece to life.

Name 3 things in your car that probably belong somewhere else.

1) I have 4 paint cans full of concrete in my Jeep. I used them for tent weights but I haven't needed them in over a year. 2) A magazine I was featured in from 4 years ago. It never made it out of the car even when I cleaned. 3) A pair of scissors. I don't know where they came from or why it's in my car. I leave them because I might remember they are in there when I need scissors in my car?

What is the best thing that has come out of COVID for you personally? What about professionally?

I've never been much for a personal life. I like to stay in and hide from the world so I have been training all my life for this year! I suddenly became the hermit guru, giving advice and tips to my friends who didn't know what to do with themselves. As a full time artist, I would typically set up at art shows every weekend throughout the year and for the past few years I have been saying "next year I'm not doing this!" Last year I meant it, so thankfully I was already transitioning my business to be online only (TheExCB.com) and not have to rely on hustling my work every weekend.

TED LAWSON – adult painting classes

How did you get started as an instructor/teacher for CMA's School of Art? And how long have you been a School of Art instructor/teacher?

I have been a fan of the CMA for a long while. In 2014, Erica Emerson called and recruited me to fill an opening to teach watercolor adult classes in the CMA School of Art. At first, I was reluctant to devote time to teaching when the same amount of time could be spent painting. Nevertheless, I agreed to teach a class of my own design, "Watercolor Painting by Design". The rest is history. I started teaching at the Museum in January 2015, and have been teaching watercolor classes and workshops there ever since.

What was the best art class/workshop you ever took and why?

My favorite was a five-day workshop in Lima Ohio by Tony Couch. It was not my longest class, the most distant, or the most expensive but it was a particular concept that I learned there. Tony Couch is the author of several books about watercolor painting, and he demonstrated his technique throughout the class and discussed methods and tips. He allowed us to paint and critiqued our work (somewhat painful), then exhibited our completed works in the classroom. The paintings were interesting but were more to me about the shape of the page they were painted on. They were not the customary 22 x 30 page of standard watercolor paper; they were 22 x 35. That shape was eye-catching and a bit disorientating. Asked why, Tony answered with a technical term, aspect ratio (Golden Mean). A special shape that helps organized the contents of a painting, a composition. It turned out that those terms helped me understand design principles that I was unfamiliar with but cherish to this day. I continue finding examples of the Golden Mean in the nature around me and find it in the paintings I create or painting of others.

Name a piece of art that changed your life and why?

"D.K.N.Y. – Chelsea" – John Salminen – Watercolor: The painting describes a scene in the Chelsea district of New York City. It says so much more to me that such scenes of ordinary life can be a part of a watercolor portfolio. The painting for me at the time was such a departure from the ordinary "barns and flowers" of northeast Ohio painters that I was surrounded by. It was authorization and encouragement to be bold and incorporate people places and things in watercolor paintings. I believe it to be a turning point.



NYKI FETTERMAN – kids classes & workshops



How did you get started as an instructor/teacher for CMA's School of Art?

I started working at the museum in August of 2019 as the Museum To Go Coordinator. I first started teaching as an instructor for the program—lesson planning, going out to schools, teaching lessons, etc. I ended up filling in as a substitute for a couple of instructors not long after I started, and it evolved into me teaching some classes and workshops.

What is your personal favorite class/workshop to teach and why?

At this point, I teach children's classes which are always really exciting because it's really easy to see all kinds of cool cognitive connections happening while kids are making art. I taught a Summer Camp this year called, "TranspARTation STEAM," and we did all kinds of really exciting projects. I think my favorite project was a design challenge where students built a boat using only paper, tape, corks, and straws which had to remain floating while weighed down with 30 pennies.

Name 3 things on your desk that make you happy.

I have a Pothos Plant and a Dracena Marginata on my desk that remind me that give me a nice feeling when I walk into my office. I also have a beautiful glitter drawing of a flower that Christy's (CMA's Curator of Exhibitions) daughter Hadley gave me. Anyone who knows me knows I love glitter.

What is the best thing that has come out of COVID for you personally?

My experience with the pandemic has taught me a lot about respecting my own personal boundaries, shifting my priorities, and learning how to take the time I need for myself to process my feelings in a crisis. Sometimes it's hard to make time for yourself, but I learned that I need to make ample time for myself if I'm going to be useful or helpful to anyone else. Having to spend a lot of time alone caused me to be a little more introspective and it's been really nice.

KATY FRICK – kids anime & character drawing

How did you get started as an instructor/teacher for CMA's School of Art?

A friend of mine who works for CMA reached out as they were scouting for more instructors. I have been interested in running art classes for a very long time and she thought I would be a good fit. After CMA reached out to me for an interview, I was very happy to take on the opportunity.

What was the best art class/workshop you ever took and why?

When I attended the Columbus College of Art & Design, I took a class called Café Sketch. It was a 6-hour studio class where we took many field trips to draw from observation. We went to zoos, ballet classes, farms, and sports events to draw a variety of subjects. It was challenging and extremely engaging. My instructor quickly became a mentor and friend.

Name 3 things in your fridge that are your favorite things to eat.

I love making kimchi fried rice, I try to have a jar of kimchi and some cold, leftover rice in my fridge at all times. So let's just say kimchi, eggs, and rice.

What is the best thing that has come out of COVID for you personally? What about professionally?

During this year of COVID, my family has suffered a lot of loss, so sometimes it can be hard to focus on the positive, but being able to work my full time job from home has been a wonderful change on a lot of levels. I've been able to save money since there's... well, not much to do outside the home. As a result I was able to upgrade my digital art work station and take on some freelance animation work after the release of a small loop animation I did for a local musician. I also took on teaching my first class with CMA, which has been wonderful thus far!



SCHOOL OF ART FUN FACTS:



Every School of Art Teacher is a professional. Many of our Teachers are certified K-12 and teach in schools in our community. All of them work professionally in the fields that they teach. This is what makes the classes and workshops we offer so unique!

Exhibitions

ON VIEW Nov. 27th, 2020 THROUGH Mar. 7th, 2021



Dancing in the **LIGHT**

MASTERWORKS FROM THE AGE OF
AMERICAN IMPRESSIONISM



Drifting with the Tide, Venice (detail), 1884.
Ralph Wormeley Curtis (American, 1854-
1922). Oil on canvas. 25 1/2 x 37 1/2 in. Private
Collection, Courtesy of Keny Galleries.

The Age of Impressionism



From the 1870s to 1930, an era bracketed by the Civil War and the Great Depression, America experienced profound social and cultural changes that in the visual arts gave rise to the age of Impressionism. After quickly recovering from a war that threatened its very existence, the United States entered a period of exuberant growth in population, industry, and national wealth. Filled with a renewed sense of optimism and self-confidence, Americans began reaching out to the world in ways previously unimagined. Rising wealth in a society that prized commerce, progress, and education sparked growing interest in the arts and the founding of new art clubs, art schools, and art museums. Cities and towns competed to distinguish themselves by providing their swelling populations with stimulating cultural experiences.

Text excerpted from the exhibition catalogue
and labels, by Dr. William Robinson,
The Cleveland Museum of Art.

The widespread belief that educated citizens are essential to economic development spurred the founding of public art galleries and museums at a meteoric pace. Ohio was a leader in this cultural phenomenon, as indicated by the founding of the Columbus Museum of Art in 1878; the Cincinnati Art Museum in 1881; the Toledo Museum of Art in 1901; the Cleveland Museum of Art in 1913; the Allen Memorial Art Museum in 1917; the Butler Institute of American Art in Youngstown in 1919; the Dayton Art Institute also in 1919; and the Akron Art Museum in 1922.



On The Terrace, c. 1908/10. John Singer Sargent (American, 1856-1925). Watercolor. 15 1/2 x 20 in. Purchased by the Canton Museum of Art in memory of James C. and Barbara J. Koppe, 997.4.



Ca' d'Oro, Venice (detail), 1889. Robert Blum (American, 1857-1903). Oil on canvas. 16 x 24 in. Private Collection, Courtesy of Keny Galleries.



Winter, Midnight, 1894. Childe Hassam (American, 1859-1935). Oil on canvas. 22 x 18 in. Columbus Museum of Art, Ohio. Gift in memory of John B. Gerlach from his family.

American Impressionism At Home and Abroad



During the 1880s, Impressionism spread rapidly among American artists working both at home and abroad. As inveterate travelers, they formed art colonies that promoted outdoor painting at places as distant as Giverny on the river Seine; Cos Cobb, Connecticut; Cornish, New Hampshire; and Berlin, Holmes County, Ohio.

They also exhibited their paintings to broad critical success, and Impressionism remained popular into the 1920s. While sharing a common desire to explore new painting methods, the American Impressionists were not completely monolithic. As seen in this exhibition, their works display a variety of responses to the natural environment, from John Twatchman's quiet poetry, to Ernest Lawson's powerful depictions of upper Manhattan.



Near the Beach, Shinnecock, 1895. William Merritt Chase (American, 1849-1916). Oil on canvas. 30 x 48 1/4 in. Toledo Museum of Art, Gift of Arthur J. Secor, 1924.58.

Impressionism: A Closer Look



Impressionism emerged in France in the late 1860s, when a small group of artists began exploring a radically new method of painting. Inspired by poet Charles Baudelaire's dictum that artists should become "painters of modern life," the Impressionists expressed modernity not only through an emphasis on distinctly modern subjects, but also through the way they painted. Working quickly, often outdoors, they applied paint with rapid, broken brushstrokes that call attention to the painting process. They refused to model forms with gray or neutral tone and favored pure color squeezed directly from tubes, in effect, equating color intensity and speed of execution with modernity.

American artists became familiar with the new style almost immediately after the French Impressionists held their first group exhibition in Paris in 1874. The impact of this revolutionary painting method was felt not just among artists who adopted it completely, i.e., the American Impressionists, but also across a broad range of artists associated with other movements. The high-keyed palette of Impressionism found its way into both the elegant paintings of Gilded Age artists and the urban scenes of Ash Can School realists. Impressionist color also appears in avant-garde art of the 1910s and American Scene painting of the 1920s. Even commercial artists embraced aspects of Impressionist color and compositional strategies in their magazine and book illustrations.



On the Sands, 1915. Edward Potthast (American, 1857-1927). Oil on board. 12 x 16 in. Private Collection, Thomas W. Darling.

Women Take the Stage



Women became an increasingly powerful force in visual arts in the decades between the Civil War and the Great Depression. Rules that barred them from attending art academies were abolished, the concept of the “new woman” emerged in the 1890s, and suffragettes demanded and attained the right to vote. During this period, women entered professions previously closed to them and began attending college in greater numbers. They established their own art associations and travelled more freely and independently. Through hard work, sacrifice, and outstanding creative accomplishments, they made unprecedented contributions to the history of American art.



Cottage at Giverny, 1907. Theodore Butler (American, 1860-1936). Oil on canvas. 23 1/2 x 28 1/2 in. Columbus Museum of Art, Ohio. Museum Purchase, by exchange. In honor of Patty Jurgensen (1952-2015), for her leadership and service as a trustee and devoted friend of the Museum.



Landing, Edgartown, 1915. Jane Peterson (American, 1876-1965). Gouache on paper. 17 x 23 in. Private Collection, Mr. and Mrs. Charles Atwood.

New Currents in American Modernism



After the turn of the twentieth century, a series of new trends emerged in American art that involved the merging of Impressionism with other styles, including Fauvism and American Scene realism. Maurice Prendergast was a leader in advancing these new trends. Born in St. John's, Nova Scotia, he grew up in Boston, was inspired by the paintings of Childe Hassam, and began his career as an apprentice to a commercial lithographer. While studying in Paris from 1891 to 1895, Prendergast became friends with Pierre Bonnard and Édouard Vuillard of the Nabis (Prophets), a group of French artists who developed a Post-Impressionism style that emphasized radical simplification of form and abstract, decorative patterning. Prendergast also absorbed ideas from the Post-Impressionist paintings of Paul Cézanne and Vincent van Gogh. After returning to Boston in 1895, Prendergast established himself as one of the country's leading modernists and exhibited seven works in the 1913 Amory Show. *The Grove, Lynn* of 1910–11 is a superb example of his skill at creating richly colored compositions by applying pure tones in flowing, decorative patterns.

Artist Spotlight: Childe Hassam



Childe Hassam developed one of the finest and purist forms of American Impressionism. Born in Boston, he began his career as a wood engraver and illustrator. He made the first of his many trips to Europe in 1883. Two years later, he was painting city views of Boston that reflect the influence of French Impressionism. He returned to Europe in 1886 where he painted *Bleak House, Broadstairs* three years later while visiting a seaside village in Kent County, England.

Upon returning to America in 1889, he settled in New York City and painted Impressionist street scenes under varying weather conditions. The fashionably dressed women in *Figures in Sunlight* of 1893 are bathed in intense outdoor light, while bodies and trees cast blue shadows on the ground. *Winter, Midnight* of 1894 is a remarkable depiction of the city in a snowstorm. The streetlamps and a moving carriage are barely discernable, their forms dissolved by a flurry of rapidly applied strokes of strong color.

By 1900, Hassam had emerged as one of the country's leading Impressionists. His complete mastery of the style is evident in the shimmering colors and broken brushwork of *Newport Waterfront* of 1901. Hassam also became known for painting other harbors along the New England coast and for nostalgic winter landscapes filled with intense sunlight. The firm rendering of the trees and distant landscape in *Shoveling Snow* of 1905 clearly reflects Hassam's skill at working in a distinctly American form of Impressionism.



Shoveling Snow, New England, 1905. Childe Hassam (American, 1859-1935).
Oil on canvas. 18 x 22 in. Collection of the Huntington Museum of Art,
Huntington, West Virginia.

Artist Spotlight: Jane Peterson



Jennie Christine Peterson (she later chose to be called Jane) was born in Elgin, Illinois in 1876, the second of four children born to Julius John Peterson and Katherine Olsen Peterson. Julius Peterson, a native of Norway, was a jeweler and Katherine Peterson, the daughter of Swedish immigrants, was a homemaker. As a child, Peterson exhibited an early gift for art, nurtured in the Elgin public schools. Though her talent was evident, her path as an artist was by no means easy. Money was tight and her father was not supportive of the career prospects for a young woman intent on studying art. Nonetheless, after traveling forty miles to the Art Institute of Chicago to sit for an art aptitude test administered by Pratt Institute of Brooklyn, her talent was confirmed. She borrowed \$300 from her mother to cover railroad fare, tuition, and initial living expenses to move to New York and study art. Once in New York, Peterson supplemented her funds by offering private art lessons. Peterson graduated from Pratt in 1901.

Peterson immediately found a position as a drawing supervisor in the Brooklyn public schools, continuing her art education at the Art Students League. In the summer of 1907, Peterson took a trip to Europe where she had the opportunity to visit scenic locales and gain instruction from



Holiday Evening, Palm Beach, 1918. Jane Peterson (American, 1876-1965). Oil on canvas. 224 x 18 in. Private Collection, Courtesy of Keny Galleries.

painters who could further her understanding of technique and use of color. She resigned from her teaching position and funded by a wealthy patron, remained in Europe beyond her original trip. She continued her study and worked as an artist. Peterson received her first solo exhibition at the Société des Artistes Français in Paris and later that year at the St. Botolph Club, Boston.

While in Europe, Peterson studied with the Spanish Impressionist, Joaquín Sorolla y Bastida. She traveled to Madrid in 1909 for exclusive study and lived with his family. The influence of Sorolla is evident in her use of dazzling color in *Holiday Evening, Palm Beach*, circa 1918. Peterson continued to travel throughout her successful career with stops including Paris, the American Southwest, Canada, Alaska, New England, and Constantinople.



Ferry Landing, c. 1915-20. Edward Potthast (American, 1857-1927). Oil on canvas. 24 x 30 in. Private Collection, Mr. and Mrs. Charles Atwood.

Artist Spotlight: Edward Potthast



Edward Potthast was a major American Impressionist known for painting people enjoying sunny holidays in city parks and at seaside beaches. Born in Cincinnati, Potthast began his professional career as an apprentice lithographer and studied at art academies in Cincinnati, New York, Munich, and Paris. He also traveled extensively, making visits to Belgium in 1881, Germany in 1882, and France in 1884. After two years in Cincinnati, he returned to Paris and studied at the Académie Julian from 1887 until 1890. Five years later, he settled in New York City, which remained his home from 1895 until his death in 1927.

Potthast's ability to portray scenes of modern urban leisure in a lively Impressionist style is seen in *Sewing, Central Park* of 1915-20, an evocative depiction of two figures sitting on a park bench, the scene bathed in the vivid color of natural outdoor light. Potthast also painted wonderfully evocative Impressionist views of the New England coast, filling paintings such as *Ferry Landing* of 1915-20 with areas of brilliant red, green, blue, and violet. Perhaps his finest works are his paintings of sun bathers on Long Island beaches. *On the Sands* and *Children Playing at the Beach* from circa 1915-20 are masterful orchestrations of multiple figures in motion, their bodies bathed in brilliant sunlight and thick layers of blazing color. These paintings reflect his admiration for the beach paintings of Spanish artist Joaquín Sorolla. Like him, Potthast was extremely skillful at portraying figures moving smoothly and gracefully in outdoor settings. His beach scenes, along with the outdoor paintings of Sargent and Sorolla, are among the highpoints of International Impressionism.

Artist Spotlight: John Singer Sargent



Facade of a Palazzo, Girgenti, Sicily, 1901. John Singer Sargent (American, 1856-1925). Watercolor. 10 x 7 in. Private Collection, Courtesy of Keny Galleries.

John Singer Sargent was born to a prominent American family in Florence, Italy. He studied art in Italy and Germany before continuing his art education in Paris under French painter Emile Auguste Carolus-Duran. Although Sargent lived most of his life in Europe, his roots were in New England. His grandfather, Winthrop Sargent IV, descended from one of the oldest colonial families. John's father, Fitzwilliam Sargent, a physician, and his mother, Mary Newbold Singer left Philadelphia for Europe in late summer 1854 seeking a healthful climate. The Sargent's stay in Europe was intended to be temporary but became more permanent by 1870. John Singer Sargent painted many portraits of Americans in Paris, London, and the United States with his art sold to numerous American collectors, exhibited in American cities and museums. Sargent declined knighthood rather than renounce his American citizenship.

John Singer Sargent had used watercolors since childhood and frequently explored the medium throughout his career. Eventually, in an effort to move away from being a portrait painter of the aristocracy, he created a voluminous number of watercolors, many of them done on vacation travels throughout Europe and the Middle East. Initially he did not intend to sell the watercolors, although in 1903, 1905 and 1908 he did begin showing his watercolors in increasing numbers. Portable watercolors were well suited to Sargent's nomadic summers and, as he traveled more often after 1900, his output of radiant works in the medium increased dramatically. Sargent's unfailing interest in color and light was well served by the transparency and spontaneity of watercolor. He established a solid reputation as a watercolorist. Sargent's gift for fashioning objects as if by magic was enhanced by his unconventional compositions. He often cropped his images dramatically, providing only partial views or fragments; resisting the broad vistas, ignoring the sky and adopting close vantage points.



LIMITED CATALOGUE AVAILABLE:

Dancing in the Light is accompanied by a limited-quantity catalogue, detailing the rich history and diversity of American Impressionism and featuring images of each of the works in the exhibition. Catalogues will be available while supplies last in the Museum's Artisan Boutique. Orders may also be placed by calling the Patron Services Desk during regular Museum hours – 330-453-7666, ext. 111. *Dancing in the Light: Masterworks from the Age of American Impressionism* – \$24.95 (+ tax & shipping, if applicable)

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{ 60 Proof: } SIX DECADES OF THE WHISKEY PAINTERS OF AMERICA

The Whiskey Painters of America (WPA) was started in the late 50s and chartered in 1962 with the club electing a President and forming a Constitution and By- Laws, with rules for Membership requirements. Celebrating 60 years this year, the fraternal organization has grown from 14 original members to the now limited membership of 150 today. It started in Akron, Ohio with a small group of professional artists belonging to the Akron Society of Artists, and one individual in particular, Joe Ferriot, who was instrumental in the formation of the Whiskey Painters of America.

Joe, traveling extensively for work, longed to paint on his trips. He created a small palette out of an aspirin box, divided with plastic strips to hold his paint. He also devised a screw together brush (like a pool cue) that would fit inside this small box, along with strips of watercolor paper cut to about 4" x 5" – so that all would fit neatly into his shirt pocket.

After business hours were completed, Joe would retire to the nearest "Watering Hole" for relaxation and friendly imbibing. He would take out his small painting kit, and to the delight of the bartenders and patrons, produce one of his miniature masterpieces by dipping his brush into his glass of booze, which then he would give away.

Back among his cohorts from the Akron Society of Artists, he encouraged each to do likewise when they got together for a libation after their regular meetings. After they finished their paintings, they would put them all into a hat and then retrieve one- thus, having a great time and going home with a fellow artist's painting. To encourage this, Joe had his plastics factory design and produce mini palettes which he then distributed to his friends. Many of the artists still have those original palettes and use them today!



One foggy night in 1962 at the Tangier Night Club in Akron, Ohio, approximately 14 members met, formed a charter with by-laws, governing rules, elected a president, trustees, and named it "The Whiskey Painters of America".

THE PURPOSE OF THE ORGANIZATION IS:

- To promote the fine art of painting in miniature.
- To promote the good fellowship among imbibing artists.
- To prove to fellow bar habitués that loud music and free verse are not necessary adjuncts to good art.
- To permit an artist to enjoy two of the three greatest pleasures in life while sitting on a bar stool or at a dimly lit cocktail table.
- To add interest to an otherwise dull evening. To become a member in this exclusive organization, an applicant must have a bona-fide member of the Whiskey Painters of America as a sponsor.

This exhibit will feature work by active members as well as the the founding artists of the WPA including Joe Ferriot, Arnold Boedecker, Russell Colley, Bob Wolfe, Don Settle, Larry Quackenbush, Louie Mong, Marc Moon, John Pike, and Myron Winder.



JOHN BENDER HUDSON, OHIO



TONY COUCH CUMMING, GEORGIA



SALLY HESTON BROADVIEW HTS., OHIO



ROZANNE ANDERSON MEDINA, OHIO



ADOLPH KRISMANICH PARMA, OHIO



BERNARD GERSTNER GLOUCESTER, MASSACHUSETTS



DIANE HILL MASSILLON, OHIO



KAREN JENNINGS MANSFIELD, OHIO



JACKIE MOLSICK YALAH, FLORIDA

TO BECOME A MEMBER AN ARTIST MUST BE SPONSORED BY AN EXISTING MEMBER. A GENUINE WHISKEY PAINTING CONSISTS OF PAINTING A MINIATURE PIECE OF ART NO LARGER THAN 4" X 5" WITH WATERCOLOR BY DIPPING YOUR BRUSH IN SOME FORM OF ALCOHOLIC SPIRITS, THEN POSSIBLY SIPPING THE ALCOHOL, THEREBY ENHANCING THE PAINTING EXPERIENCE.



BRENT NELSON CUMBERLAND, MARYLAND



GRACE ZAY MEDINA, OHIO



JOHN PETERS MENTOR, OHIO



ROBERT VANNATTA WALNUT CREEK, OHIO



EDWARD COOK BATAVIA, ILLINOIS



M.H. PHILLIP CHIANG CHESTERLAND, OHIO

Ceramics for the Anthropocene

Dennis Meiners



Elephant Bottle, 2020.
Dennis Meiners (American, b. 1950).
Slab built oxidation fired stoneware.
Courtesy of Eutectic Gallery.
Photo courtesy of Mario Gallucci.



Kudu & Monkeys Bottle, 2020.
Dennis Meiners (American, b. 1950).
Slab built oxidation fired stoneware.
Courtesy of Eutectic Gallery.
Photo courtesy of Mario Gallucci.



Truck & Critters Vase, 2019.
Dennis Meiners (American, b. 1950).
Wheel thrown oxidation fired stoneware.
Courtesy of Eutectic Gallery.
Photo courtesy of Mario Gallucci.



Sea Turtles & Plastics Jar, 2020
Dennis Meiners (American, b. 1950).
Wheel thrown oxidation fired stoneware.
Courtesy of Eutectic Gallery.
Photo courtesy of Mario Gallucci.



(left) *Old Truck & Meadowlark Yunomi, 2019.* Dennis Meiners (American, b. 1950). Slab built oxidation fired stoneware. Courtesy of Eutectic Gallery. Photo courtesy of Mario Gallucci.

(center) *Chaos Yunomi, 2018.* Dennis Meiners (American, b. 1950). Slab built oxidation fired stoneware. Courtesy of Eutectic Gallery. Photo courtesy of Mario Gallucci.

(right) *Cecropia Moth Yunomi, 2020.* Dennis Meiners (American, b. 1950). Slab built oxidation fired stoneware. Courtesy of Eutectic Gallery. Photo courtesy of Mario Gallucci.

Eight years ago, Dennis altered his artistic process to lessen the carbon footprint of his studio by changing the way he fires his work from fuel to electricity which in turn resulted in drawings appearing on his work. Gradually, as images multiplied, he realized he was talking about something and telling a story.

Meiners work is made of stoneware and he uses the drawing technique of Mishima— where he incises drawings in the clay while wet and then lay a dark slip into those lines. His variation on classic Mishima involves using thin washes of slip to achieve grays; the fur, feathers, and scales of the animals that grace his work.

FROM THE ARTIST:

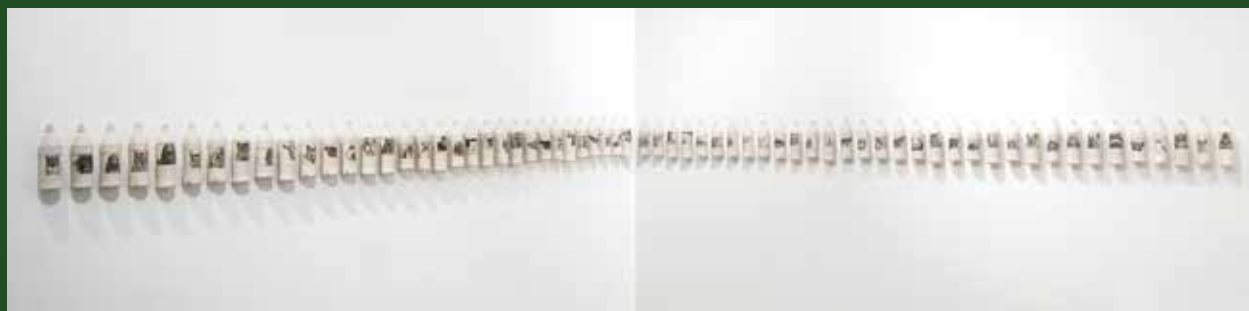
“We humans are driving a lot of other animals toward extinction.

It’s happening fast, and according to wildlife biologists who study the current rate of decline in animal populations, it’s happening to hundreds of thousands of species, and many are likely to disappear from the earth in this century. The *Waterbottle Mishima Raft* is about this event, known as the sixth extinction. The project is inspired by Joel Sartore’s PhotoArk, which can be seen online and in his magnificent books. The last I heard, Mr. Sartore had photographed over fifteen thousand endangered animals.

As a ceramic artist, I make things that will last a very long time, longer than most things people make. It occurred to me I could portray endangered creatures on clay using the Mishima technique, and those portraits could exist for people to see long after the animals are gone, long after the books are gone, and probably long after the digital world is gone. That seems important.

Originally I called my project a MishimaArk, but after seven months of working on it every day I had only done 70 drawings, so I changed the name to MishimaRaft. No matter how hard I try, I will never portray more than a tiny fraction of the animals that are disappearing. I chose the water bottle to represent all the plastic trash we manufacture, use and dispose of daily on a massive scale. Plastic, of course, will also be here a very long time, maybe forever as microplastics. There already is a phenomenon called plastic rain, or microplastics falling from the sky. There is a prediction that, in a few decades, microplastics will be a part of every living thing on a cellular level. No one knows the ramifications of that development.

Making the MishimaRaft and the other pieces in the exhibit gives me hope- not necessarily that it will change human behavior and head off this extinction event, but maybe it will change something. Most importantly, it gives me hope to make these clay objects, to do the drawings, doing what I think is the best thing humans do, which is to try to make art, perhaps the only thing we do that means anything.”



(both images) *Waterbottle Mishima Raft*, 2020. Dennis Meiners (American, b. 1950). Slip cast oxidation fired porcelain. Courtesy of Eutectic Gallery.



In the Garden



Summertime, 1954, Edmund Kuehn (American, 1916-2011). Watercolor on paper, 15 x 20 in.
Canton Museum of Art, Margretta Bockius Wilson Fund, 2009.1

In the garden, nature is transformed to satisfy human needs— for food, for beauty, for relaxation, or other intentions. The cultivation of crops and the creation of gardens were among the first achievements of human culture. Perhaps appropriately, the word garden conveys the sense of a protecting enclosure, a place set apart. And just as the gardener has explored the possibilities of the garden, so has the artist.

Throughout history, certain subjects have resonated particularly strongly with artists and audiences alike, with gardens at the forefront. A theme that has attracted artists for centuries, the oldest known depiction of a garden is an ancient Egyptian relief sculpture dated c. 3000 BC that features palm trees and waterways. Depictions of botanical elements can be found in many of the most significant art movements, whether carved into three dimensionality or brushed into a still-life.

It is not difficult to imagine artists struck by the beauty of the garden, finding it a respite from the struggles of everyday life. Many of the pieces in this exhibit, such as Patricia Tobacco Forrester's *Poppies and Purple Irises* [bottom far right], burst with color and beauty—a bright escape and reminder of nature's beauty.

Beyond beauty, the image of the garden can be ripe with meaning; people have long imbued the garden with personal, cultural, and religious significance. Oftentimes, an artist's rendering of a garden has a deeper meaning than simple representation, whether consciously or subconsciously committed. Depending on the context, a single flower or a piece of fruit in a work of art can represent reproduction or decay, purity or promiscuity, love or hardship—or nothing more than a realistic rendering.

Artist Charles Burchfield, for example, painted not only what he saw, but what he felt about what he saw. His artwork reflects the moods and gives emotions to the natural world. Take his piece *September Afterglow* [middle far right]—a droopy, dying sunflower conveys sadness, as does the overall gray tone of the piece and the symbolism of the setting sun.

NATURE'S BEAUTY FROM THE CMA COLLECTION



Pink Tulip Field, 1986, Carolyn Brady (American, 1937-2005). Watercolor on paper, 60 x 90 in. Canton Museum of Art, Donated in honor of Paula and Jay Isacoff, 2016.69



Red Lily, 1992, Joseph Raffael (American, b. 1933). Watercolor on paper, 44 ½ x 60 in. Purchased by the Canton Museum of Art, 993.2

Many artists depict their own gardens, while other times they create lush, colorful gardens pulled from their rich imaginations. Joseph Raffael and Carolyn Brady [top right and top left] both culled their artwork from their own personal gardens. Raffael creates his works based on his garden in France, while Brady painted the view outside of her living room window. In this way, art also serves as a means to preserve these artist's gardens, and gardens that have been lost or have changed over time, as historians rely on art to reconstruct the plans of ancient gardens. These works also offer a glimpse into the artist's world, into their private spaces inaccessible to the public, and provide a connection to them that otherwise wouldn't be possible.

Gardens also provide sustenance that we cannot live without, driving home the fact that without gardens, humans would cease to exist. They also serve as places that bring people together. Edmund Kuehn's *Summertime* [top of left page] offers us a glimpse through the trees into a private moment, of Kuehn's family in an orchard peeling apples, relaxing and socializing in the bold, colorful brushwork of the grass.

Gardens are beneficial to all—there is increasing evidence that exposure to plants and green space, and particularly to gardening, is beneficial to mental and physical health. Many artists reaped these benefits by painting outdoors en plein air, such as Joseph O'Sickey, who painted *Old Man's Garden* at a larger-than-life size of 8 feet by 11 ½ feet, outdoors, stating "I don't design it beforehand or worry about atmosphere." Instead, O'Sickey let the garden be his guide. The garden in art, like the garden itself, celebrates this bond between humanity and nature.

In the Garden: Nature's Beauty from the CMA Collection is on view from **November 27, 2020 - March 28, 2021**.



September Afterglow, 1949, Charles Burchfield (American, 1893-1967). Watercolor on paper, 19 ½ x 13 ½ in. Canton Museum of Art, Gift of Mr. Ralph L. Wilson, 72.35



Poppies and Purple Irises, 1996, Patricia Tobacco Forrester (American, 1940-2011). Watercolor on paper, 20 ¼ x 59 in. Canton Museum of Art, Gift of Leon and Barbara Rosenberg, 2009.2

Upcoming Exhibitions- APR. 10, 2021-JUL. 3, 2021



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Founded in 1996, the mission of the Canton Artists League is to provide enriched opportunities and encouragement for professional, semi-professional and amateur visual artists and individuals with a sincere interest in supporting art. cantonartistsleague.org



CANTON CERAMIC ARTISTS GUILD

The Canton Ceramic Artists Guild is a volunteer organization of professional local artists who support the Museum's ceramic education programs and pottery studio.



CANTON FINE ARTS ASSOCIATES

Known for organizing the annual *Christkindl Markt*, (second weekend of November), Fine Arts enjoys monthly luncheon presentations and sponsors exhibits and other Museum activities. Visit cantonart.org for more details about programs. Contact Marcie Shaw at 330.453.7666 ext.105.



CANTON FIBER ARTS GUILD

The Canton Fiber Arts Guild meets at the CMA on the second Wednesday of every month (Sept. - May), from 6pm - 8pm. Yearly dues are only \$20. Visit their Facebook page for more information.



VOLUNTEER ANGELS

These generous individuals support the arts and promote the Museum's artistic excellence through donations that provide vital, unrestricted operating funds for exhibits and education programs. Their annual luncheon and special events provide a behind-the-scenes look into the Museum exhibitions and collections.



CANTON HEART GUILD

Dynamic young professionals and leaders in the Canton and Stark County community support CMA through the Canton HeART Guild. Members are dedicated to promoting participation in CMA events and exhibit programs. The HeART Guild's signature event is the annual gARTen fund-raiser, held each summer.



GALLERY TOUR GUIDES

Gallery Tour Guides (Docents) are a vital part of the day-to-day activities at our Museum. These volunteer tour guides receive special training in art, art history and on each of our exhibitions. Contact Erica Emerson at 330.453.7666 ext. 108.



EVENT VOLUNTEERS

Volunteer with the Canton Museum of Art! By joining our volunteer team, you will help support CMA's educational, community, and special events programming while meeting friends and getting an insider's look into the Museum. Contact Emily Callan at 330.453.7666 ext. 104.

Want to Volunteer?
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New to the CMA Collection



Looking for Balance, 2019. Taylor Robenalt (American, b. 1983). Porcelain, cone 6 oxidation, underglaze, glaze, and luster. 16 x 5 x 12 in. Purchased by the Canton Museum of Art, 2020.10.

Ceramicist Taylor Robenalt pursued an education in bronze casting and stone carving at Southern Methodist University, where she discovered her passion for ceramics. She then accepted a graduate assistant position at the University of Georgia, where she earned her MFA in ceramics. After graduating, Robenalt taught ceramics as an adjunct professor at the State College of Florida, Auburn University, and Columbus State University.

Robenalt is known primarily for her use of the human figure, animal forms, and organic floral shapes to illustrate emotion. She utilizes the medium of porcelain with gold coating and colored underglaze to create vibrant works with themes such as birth, renewal, and growth.

“Art has been an obsession of mine since I was a little girl. It allows me an outlet to represent a part of me that I have a hard time putting into words – therefore, I create.”

-Taylor Robenalt

Looking for Balance is a piece about Robenalt’s conflicting desire to be more settled in her personal life while still having the freedom to work and travel as a ceramic artist. In her work, rabbits are used as a symbol of fertility and birds are often symbols of freedom. The scale of the rabbit is important because starting a family has become much more of a focal point in Robenalt’s life, while the bird has become more diminutive scale- travel and the freedom it represents are becoming less important to her. The bird facing the opposite direction of the rabbit implies that these two values can be at odds with each other and symbolizes her internal struggle around these topics. However, she does feel these two aspects of her personality can co-exist - the lilies symbolize a rejuvenation of the soul and a commitment to this phase of her life.

Yuko Kimura was born in Oakland, California, to Japanese parents and raised in Tokyo. She developed her love for paper and fibers through a household chore. Kimura’s mother would ask her daughter to repair the family’s shoji window with gampi, which is a type of strong, handmade paper. Kimura stated that this chore was her favorite job because it allowed her to experiment with old paper. Kimura pursued an education at the Cleveland Institute of Art where she earned a Bachelor’s Degree of Fine Arts in 1994. After graduating, Kimura achieved a Master of Fine Arts Degree in 1997.

Rain Drops suggests land and sky and was made with etching and monotype on mulberry paper handmade by Kimura. She then created rain drop texture by spraying or dropping water onto the wet kozo fiber. The vertical hatching with line etching that covers the entirety of the piece shows Kimura’s strong interest in mark making and suggests falling rain.



Rain Drops, 2019. Yuko Kimura (American, b. 1968). Etching and monotype on handmade kozo (mulberry) paper. 9 x 13 in. Canton Museum of Art. Verne Collection, Inc. 2020.11.

Toshiko Takaazu was one of America’s foremost ceramic artists and a highly regarded teacher of ceramics. She was credited with being one of the key figures in the mid-century transformation of ceramics from craft to fine art. Takaazu studied at the University of Hawaii and at Cranbrook Academy in Michigan, where she also taught. She was on the faculty of other institutions, including the Cleveland Institute of Art and Princeton University. CMA now has 16 pieces by Takaazu in our collection.



Untitled, c. 1955-64. Toshiko Takaazu (American, 1922-2011). Porcelain with cobalt blue glaze. 1 3/8 x 6 1/4 in. Canton Museum of Art. Gift of Marjorie McCullough in honor of Lynnda Arrasmith. 2020.13

“There is a need for me to work in clay. It is so gratifying, and I get so much joy from it, and it gave me many answers for my life.”

-Toshiko Takaazu

Takaazu’s ceramics are distinguished by the simplicity of their forms and subtle brushwork, a style that reflects her Asian heritage. She created a wide range of colors for her glazes, though she did show a preference for cobalt and copper blues, greens, and blacks as shown in this piece. Though she became known for her unique closed forms, she continued to make utilitarian pieces such as plates and bowls during her long career.



Sleep When the Baby Sleeps..., 2017. Jessica Gardner (American, b. 1982). Porcelain slip-cast multiples, slip-dipped porcelain fired to cone 6, re-fired found objects, ceramic decals. 20 x 18 x 18 in. Purchased by the Canton Museum of Art, 2020.12.

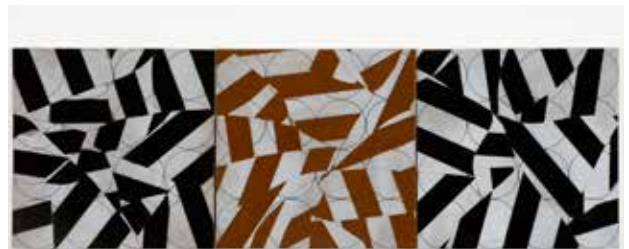
Jessica Gardner is a prolific sculptor whose work features handmade and slip-cast ceramics combined with discovered items that have been re-fired. Many of her sculptures illustrate the theme of motherhood in the modern era. Of her work, Gardner states that her pieces are “Hopeful, yet painfully honest.” Gardner obtained her Bachelor’s Degree at Alfred University and a Masters of Fine Arts at Georgia State University. Gardner also received her Post-Baccalaureate certificate at the University of Florida.

Currently, Gardner is a significant contributor to the field of ceramics. She is a Professor of Art and the Head of Ceramics at Northern Virginia Community College, has held several national exhibitions, and her work can be found in collections worldwide. Gardner is both the curator and a participating artist for the exhibition “Crowns,” which shines a spotlight on leading female ceramicists whose work discusses the cross section of working artist and mother. Gardner is also a leader in the field of contemporary art education. She is a frequent presenter and former Board Member of the National Council for Ceramic Arts (NCECA), and has written several publications on topics to further the field of ceramics.

“This Madonna has been layered with over-fired decals reminiscent of faded traditional wallpaper, articles about sleep deprivation, and mommy blog quotes. Her precarious tower illustrates the realities of early motherhood.”
- Jessica Gardner

Born in Ohio and later moving to California, Jim Melchert is one of the pivotal artists from the 50s and 60s who shattered the barrier between craft and fine art. He has worked in a variety of media, including drawing, film, and ceramics. The path of his artistic development is conceptual, and his ideas led him to a unique process involving ceramic tiles: breaking them, drawing on them, reassembling them, and painting the new constructions with glaze.

Melchert began to explore tile in the early 1980s, while on a trip to Egypt. He returned to his explorations with tile later in the decade, becoming increasingly fascinated with the fissures that occurred when tiles were dropped and shattered.



Black Brown Black, 2014. Jim Melchert (b. 1930). Broken and glazed porcelain with ink mounted on board, 52 ½ x 17 ½ in. Purchased by the Canton Museum of Art, 2020.14.



Canton Creamware Collection Spill, 2018. Richard Shaw (b. 1941). Glazed porcelain with overglaze details, 9 x 13 x 10 ½ in. Purchased by the Canton Museum of Art, 2020.15

Richard Shaw has been an integral part of the San Francisco Art scene since he began studies at the San Francisco Art Institute in 1963. His artworks bring trompe l’oeil, humor, and word play together into three dimensional imagery.

Many of the objects in Shaw’s trompe l’oeil sculptures reference items that have been overlooked or disregarded. Shaw’s use of Willow Ware and Canton Ware nods to ceramic history and porcelain’s diminishing status. The blue-and-white pottery became cheaply produced in the US during the 1930s and easily obtained at Woolworth’s department store, where his family shopped. The ware was slip cast and used an industrial image-transfer system. His use of this ware references a link in the long history of porcelain’s ranging value, production, technology, and distribution. The objects in Shaw’s sculpture are hand-thrown and painted to appear to be in the style of Cantonware. They spill out of a trompe l’oeil cigar box, where they might be stored and appear to have been broken as they’ve spilled out. The piece has all the humor of Shaw’s best work, but also references ceramic history as well.

View CMA’s entire Permanent Collection online at :
cantonart.org/exhibits/permanent-collection

We are so thankful to everyone who was able to visit our galleries this Fall and enjoy our exhibitions safely, in-person.

We look forward to seeing you all back at the CMA when we open our Winter Exhibitions starting Friday, November 27th.

Timed tickets will be required- reserve yours in advance at www.cantonart.org/reservetickets





Canton
Museum
of Art

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WINTER 2020-21



Barbara William- Lawrenceville, Georgia
(Whiskey Painters)

Museum Hours & Admission

***Advance Timed Ticket Reservations Required – Visit cantonart.org/reservetickets**

Tuesday - Thursday: 10 am – 8 pm

Friday - Saturday: 10 am – 5 pm; Sunday: 1 – 5 pm

Closed Mondays and major Holidays

Regular Admission: Adults - \$8, Seniors (60+) & Students (with ID) - \$6

Children (12 & under) and Museum Members - FREE

FREE Thursdays, every week – Sponsored by PNC Foundation

