

CANTON MUSEUM OF ART

Winter 2024-25

D. SAMSON



2024
90th 2025
Anniversary

To Mr. Jacob J. Zimmerman



Director's Message – Winter 2024 - 25

Between roughly 1911 and the 1940s, the Cleveland arts scene was exploding with the introduction of so-called new art and artists bringing color and bold looks to an otherwise muted palette of American art at the time. Of course, this was influenced by the modern art movements taking shape in Europe, and Cleveland artists

embraced it! The Kokoon (Arts) Club was indeed outrageous and avant-garde, and its short-lived run produced some of the most celebrated artists not only in our region, but also across our country. Names like William Sommer, a Club co-founder and noted American Modernist painter, mingle with August Biehle, Charles Burchfield, Joseph Jicha, and Paul Travis, among others, whose work in lithography, advertising, and design propelled the Club and their own artistic legacies. Nothing about the Club was more outrageous than the annual "Bal Masque," with elaborate costumes (like the one being created, above, in this image from the archives of Kent State University), plus performances, art auctions, and more! You will enjoy the feast for the eyes and the storylines in the new exhibition, *Bohemian Chrysalis: Unveiling Cleveland's Infamous Kokoon Klub*.

New School of Art Classes & "Experiences"

While our School of Art continues to provide an expanded roster of ceramics and other classic art classes and workshops, our Winter Class Session has an impressive lineup of new experiences for all ages. From working with stained glass and epoxy resin to yoga in the galleries (smile, it's back) and glow painting, there is something

Cover

Poster Invitation for the 1921 Kokoon Arts Club 9th Annual Bal Masque, 1921. David Samson. Lithograph, colored printing ink, manuscript in black crayon on wove paper. Cleveland Public Library, Special Collections. On exhibition in *Bohemian Chrysalis: Unveiling Cleveland's Infamous Kokoon Klub*.

to get inspired about. Plus, on select FREE Thursdays, courtesy of PNC Foundation, we are offering new "Drop-in Happenings" for families, couples, singles and all – relax with Mystery Game Night, Printmaking, and more, all free. You can learn more on page 4.

Christkindl Markt 51 – A Fantastic Holiday Tradition & Celebration

We are thrilled by all of the visitors who joined us for the 51st Christkindl Markt, November 8 - 9. It was a fabulous weekend of fantastic artists and holiday tradition, that also benefits the Museum. Thank you to our dedicated group of volunteers through Canton Fine Arts Associates who produce this event. We cannot wait until next year!

Three More New Exhibitions On View through March 2, 2025

We are drawn to the darkness, and so are artists. Journey with us into *Night Visions: Nocturnes in American Art*, where our curators have created a dreamy composition of art and stories shrouded in the mystery, menace, inspiration, and promise of the night.

In *Arriving Somewhere, But Not Here*, artist Kit Palencar explores the enigmatic realms of life and death and the mysteries that unite and distinguish these existences. As the artist notes: "My work is ... an exploration of the profound mysteries that lie beyond boundaries of comprehension: Spiritualism, religion, and faith."

The exquisite *El Albañil* pays tribute to J. Leigh Garcia's grandfather and his influence as a tile setter in Mexico and Texas. She explores familial connections, but also wider identity and racial issues.

I look forward to seeing you in the galleries and in our community soon. Most sincerely and with appreciation,

Max R. Barton II
Director & CEO

2024
90th
2025
Anniversary

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Recognizing the highest standards of excellence in programming, community impact, mission, and institutional growth.



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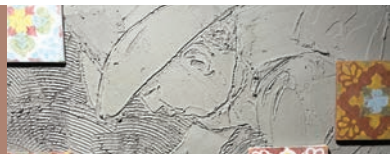
Artist Kit Palencar delves into mysteries that unite and distinguish life and death



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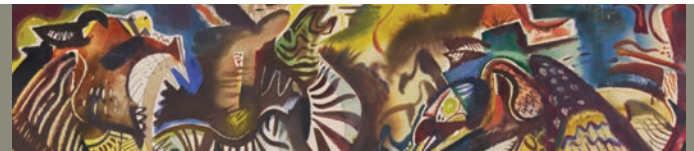


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Notes from the Collection

Paying tribute to a group of Cleveland modernists who revolutionized art in the midwest.



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Membership

The benefits of a CMA Membership enhance your museum experience



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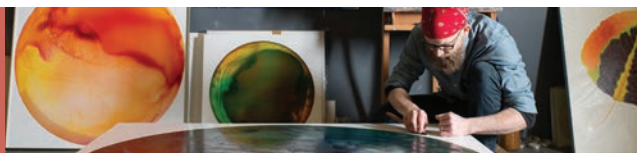
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Connecting Art to Life

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Thank You to Our Sponsors and Friends



School of Art Winter Warm-Up: New Classes, Workshops & Free Thursdays!

Winter Session January 6 - March 31, 2025

CANTON
MUSEUM
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ART

SCHOOL
OF ART

CMA registration is NOW OPEN — Register online at cantonart.org/learn

ADULTS & TEENS

GLASS

CLASSIC GLASS FUSING | 6-8 PM | 6 TUESDAYS JANUARY 7 - FEBRUARY 11

Learn the fundamentals of an ancient art form: glass fusing. Cut, design and fuse glass plates, bowls and jewelry in a kiln using an original design or ideas supplied by the instructor. **All skill levels welcome. Ages 18+.**

Instructor: Amy Pepperney

Member \$204 | \$255

NEW STAINED GLASS SNOWMAN | 1:30-4:30 PM | SUNDAY JANUARY 12

Learn the basics of stained glass while creating a bright stained glass snowman. All skill levels are welcome. Space is limited to six students. **Ages 18+.**

Instructor: Laurie Turner

Member \$60 | \$74

NEW FUSED GLASS DISH OR BOWL | 6-8 PM | THURSDAY JANUARY 30

Create your own fused glass dish or bowl using basic glass cutting techniques. **All skill levels are welcome. Ages 18+.**

Instructor: Amy Pepperney

Member \$50 | \$62

NEW STAINED GLASS 3-D HEART | 1:30-4:30 PM | SUNDAY FEBRUARY 9

Learn the basics of stained glass while creating a multi-dimensional 3D heart. All skill levels welcome. Space is limited to six students. **Ages 18+.**

Instructor: Laurie Turner

Member \$62 | \$78

NEW STAINED GLASS SPRING ANIMALS | 1:30-4:30 PM | SUNDAY MARCH 2

Learn the basics of stained glass while creating a pair of stained glass Springtime animals. All skill levels welcome. Space is limited to six students. **Ages 18+.**

Instructor: Laurie Turner

Member \$54 | \$68



JEWELRY

STERLING SILVER STONE SETTING PENDANT | 6-7 PM | 6 WEDNESDAYS JANUARY 8 - FEBRUARY 19 (NO CLASS FEBRUARY 5)

Create a silver pendant with a cabochon stone setting. Learn basic metal smithing and jewelers' techniques.

All skill levels welcome. Ages 18+.

Instructor: Alexander Draven

Member \$132 | \$165

FUSED GLASS JEWELRY PENDANT & RING | 6-8 PM | THURSDAY FEBRUARY 13

Learn glass fusing to create a unique glass pendant and ring. **All skill levels welcome. Ages 18+.**

Instructor: Amy Pepperney

Member \$44 | \$55

PAINTING

CLASSIC OIL PAINTING I: MOODY WINTER LANDSCAPES | 12:30-2:30 PM | 6 THURSDAYS JANUARY 9 - FEBRUARY 13

Learn to paint stunning winter landscapes using water-soluble oils, a medium offering the benefits of oil paint without the unpleasant odors of turpentine. Learn principles of classic oil painting by following Lin's unique process. **All skill levels welcome. Ages 18+.**

Instructor: Lin Luciano Fiore

Participants will use Lin Luciano Fiore's selected materials for this and subsequent classes.

Member \$208 | \$243

NOTE: Class costs include all supplies unless otherwise noted.

PAINTING

CLASSIC OIL PAINTING II: MOODY WINTER LANDSCAPES | 12:30-2:30 PM | 6 THURSDAYS JANUARY 9 - FEBRUARY 13

Discounted class option is designed for students who have taken one or more Classic Oil Painting classes with instructor Lin Luciano Fiore. **Ages 18+.**

Instructor: Lin Luciano Fiore

Prerequisite (One or more Classic Oil Painting classes taught by Lin Luciano Fiore)

Students are required to bring supplies from the previous class session to the first day of class.

Member \$193 | \$157

NEW EXPRESSIVE ACRYLIC PAINTING | 11AM -12 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Find your inner calm through the tip of the brush while painting to different genres of music. Some prior drawing experience is required. **Ages 18+.**

Instructor: Maria MacDonald

Member \$95 | \$119

NEW WATERCOLOR INSPIRATION | 1-2:30 PM | 6 SATURDAYS FEBRUARY 1 - MARCH 8

Water is nature's stress-reliever and watercolor painting has therapeutic benefits. **Ages 18+..**

Instructor: Faith Geib

Member \$95 | \$119



DRAWING

NEW FOCUSED LOOKING: STILL LIFE DRAWING | 1-2 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Appreciate quieting the mind and training the eye to frame objects into meaningful compositions.

Ages 18+.

Instructor: Maria McDonald

Member \$95 | \$119



CERAMICS

In addition to the following new classes, we offer the areas largest collection of Ceramics classes for all levels of expertise.

To check class availability call CMA at 330-453-7666 x114, or email

Amanda Crowe: amanda@cantonart.org

NEW NERIKOMI AND NERIAGE CLAY | 10:30 AM-1 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Explore the Japanese pottery design techniques of mixing (neri), pressing into (komi), and pulling up (age) to create unique marbled patterns. Prerequisite: Advanced students who have completed (3) wheel throwing classes. **Ages 18+.**

Instructor: Sarah Debaun

Member \$145 | \$160

NEW EPOXY RESIN POUR | 6-8 PM | THURSDAY JANUARY 16

Explore color theory and the scientific process behind this rewarding technique of mixing and layering pigment into resin, and activating color with heat. **Ages 18+.**

Instructor: Amanda Moreno

Member \$75 | \$93

NEW CERAMIC TRINKET DISHES AND MINI FAE CREATURES | 6-8 PM | WEDNESDAY FEBRUARY 5

Hand build small clay vessels and creatures imbued with mysterious twists of magic, nature, and mischief. **Ages 18+.**

Instructor: CJ Rittenour

Member \$37 | \$47

YOGA

NEW YOGA IN THE GALLERIES | 6-7 PM | THURSDAY FEBRUARY 6

Find your flow surrounded by the calming nighttime imagery of Night Visions: Nocturnes in American Art from the CMA Collection. Participants bring their own yoga mats.

Instructor: Michael Curtis (Owner of The Yoga Place and Yoga Central Ohio), E-RYT-500

Member \$16 | \$20

WEAVING

NEW HAND WEAVING: BASIC TECHNIQUES | 11 AM-1 PM | SATURDAY FEBRUARY 8

Handcraft a hanging textile using upcycled fabric scraps and natural fibers. Learn about traditional loom techniques through an easy approach that builds confidence. **Ages 18+.**

Instructor: Karan Knish

Member \$23 | \$35

SCULPTURE

NEW MUSHROOM SCULPTURE | 6-8 PM | WEDNESDAY FEBRUARY 19

Hand build whimsical fungi and spruce up your spring fairy garden decor or meditation space. **Ages 18+.**

Instructor: Laura Kolinski-Schultz

Member \$39 | \$49

NOTE: Class costs include all supplies unless otherwise noted.

CHILDREN, TODDLERS & FAMILY

TODDLER/PRE-K

Engaging your child early on instills a lifelong love for art and self-expression. The pure (sometimes messy) joy that results from experimentation lays the foundation for critical problem-solving skills later in life. Plus, making art with new friends is a great way to socialize. Please dress for the wonderful unexpected paint splatters and belly giggles.

NEW SQUEEGEE GLOW PAINTING | AGES 2-4 WITH AN ADULT CAREGIVER | 11 AM-12 PM | TUESDAY JANUARY 14

Instructor: Haylee Wagner
Member \$16 | \$20

NEW PAINT CHIP HEART COLLAGE | AGES 2-4 WITH AN ADULT CAREGIVER | 11 AM-12 PM | TUESDAY FEBRUARY 11

Instructor: Haylee Wagner
Member \$16 | \$20

NEW GELATIN PRINTING | AGES 2-4 WITH AN ADULT CAREGIVER | 11 AM-12 PM | TUESDAY MARCH 18

Instructor: Haylee Wagner
Member \$16 | \$20

PRE-K/KINDERGARTEN

Parents, come play with your budding artist as they build confidence and self-esteem through drawing, painting, and sculpture. Each class celebrates a unique artist from the Museum's collection and their relationship to the basic elements of art.

MY FIRST ART CLASS | AGES 4-5 WITH AN ADULT CAREGIVER | 11 AM-12 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Instructor: Lindsey Wenck
Member \$60 | \$75

NEW STORY INTO ART | AGES 4-5 WITH AN ADULT CAREGIVER | 12-1:15 PM | 6 SATURDAYS FEBRUARY 22 - MARCH 29

Visual literacy begins with a love of pictures and storytelling. This fun adventure includes picture book artists, storytelling in the Museum's galleries, and art-making in the studio. Bring your favorite stuffy friend to accompany you on your adventure.

Instructor: Lindsey Wenck
Member \$30 | \$45

YOUNG STUDENT ARTIST

Once young students begin to trust the process of transforming their ideas into something tangible, they can navigate their own creative journey. Walt Disney called it "imagineering."

2D STUDIO MEDIA | AGES 6-9 | 1-2 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Instructor: Lindsey Wenck
Member \$60 | \$75

CREATIVE CLAY | AGES 6-9 | 2:30-4 PM | 6 SATURDAYS JANUARY 11 - FEBRUARY 15

Instructor: Lindsey Wenck
Member \$75 | \$94

NEW MOSAIC TILE | AGES 6-9 | 2-3 PM | SUNDAY JANUARY 12

Instructor: Haylee Wagner
Member \$23 | \$35

CITYSCAPE COLLAGE | AGES 6-9 | 2-3 PM | SUNDAY FEBRUARY 2

Instructor: Haylee Wagner
Member \$20 | \$25

NEW CLAY SLAB FAIRY HOUSE | AGES 6-9 | 1:30-3:30 PM | SUNDAY MARCH 2

Instructor: Haylee Wagner
Member \$23 | \$35

NEW HOMESCHOOL ART HISTORY | AGES 10+ WITH ADULT CARETAKER | 11 AM-1 PM | 6 WEDNESDAYS JANUARY 15 - FEBRUARY 19

Studying art history encourages critical thinking skills by incorporating other subject areas. Registration includes an object-based visual literacy lesson in the galleries and art-making led by a teaching artist in the studio classroom.

Instructor: Karan Knish
Member \$60 | \$75

NOTE: Class costs include all supplies unless otherwise noted.



MID-LEVEL STUDENT ARTIST

Perseverance is the key for maturing artists. These workshops encourage personal connections with artists featured in the museum's collection. Sign up and build relationships with others who think like you.

NEW COLLAGRAPH PRINTMAKING | AGES 10-13 | 2-3:30 PM | SUNDAY DECEMBER 15

Instructor: Haylee Wagner

Member \$20 | \$25

NEW WOODBURNING FOR BEGINNERS | AGES 10-13 WITH AN ADULT | 1:30-3:30 PM SUNDAY JANUARY 19

Instructor: Haylee Wagner

Member \$25 | \$40

NEW FAMILY STUDIO: MACRAME FOR BEGINNERS | AGES 8+ WITH AN ADULT CARETAKER | 1-3 PM | SATURDAY FEBRUARY 22

Knot your way to a beautiful plant hanger paired with a hand built terracotta pinch pot.

Instructor: Karan Knish

Member \$23 | \$35

SELFIE LANDSCAPE | AGES 10-13 | 2-3:30 PM SUNDAY FEBRUARY 23

Instructor: Haylee Wagner

Member \$20 | \$25

NEW STORYBOARDING & CHARACTER DESIGN | AGES 8-13 | 5:30-7 PM | 6 TUESDAYS FEBRUARY 18 - MARCH 25

Imagine the story behind the character and watch it come to life.

Instructor: Faith Geib

Member \$64 | \$85

NOTE: Class costs include all supplies unless otherwise noted.

SCHOOL'S OUT FREE MONDAYS FAMILY EVENTS

**For Children ages 5+ with a grownup
(younger siblings and friends are welcome, too!)**

NEW OFFBEAT DREAMSCAPE PAINTING | 11-3 PM | MONDAY JANUARY 20

A painting workshop based on the work of surrealist painter, Gertrude Abercrombie; incorporates jazz music and expressive movement.

NEW EYES BEHIND THE CAMERA | 11-3 PM | MONDAY FEBRUARY 17

A drawing & storytelling workshop based on the work of photographer, Carrie Mae Weems. Use instant cameras to stage inventive storylines.



Winter Free Thursdays NEW Drop-in "Happenings" January - March 2025

Experience the joy of art together! Our new experiential drop-in events on select Thursday nights are FREE!

SELECT THURSDAYS IN JANUARY FROM 4-7PM

January 9 Wabi-Sabi: Imperfect Collage for Couples

January 23 Immersive Soundscapes and Dream Journaling

SELECT THURSDAYS IN FEBRUARY FROM 4-7PM

February 6 Family Mystery Game Night
sponsored by Sir Troy's Toy Kingdom

February 20 Jazz-Infused Art Deco Rock Painting

SELECT THURSDAYS IN MARCH FROM 4-7PM

March 6 Printmaking with DayGlo Fluorescent Paint

March 20 Micro Little People Environments - Walt Scott Style

Drop in on select Thursdays and discover your inner artist!

Visit our website at <https://www.cantonart.org/learn> or call us for more information at 330.453.7666 x114. Follow us on Facebook for more details and special announcements from the School of Art.



11th Bal Masque Poster, 1924. Joseph Jicha (American: 1901-1960). Lithograph on paper. On loan from the Daniel Bush and Hilary Gent Collection.

BOHEMIAN CHRYSALIS

Unveiling Cleveland's Infamous Kokoon Klub

NOVEMBER 26, 2024 – MARCH 2, 2025

This special exhibition “unmasking” the Kokoon Klub and its notable artists and contributions is drawn from the Canton Museum of Art’s Collection, as well as numerous collaborators. These include, among others, the Cleveland History Center / Western Reserve Historical Society, Cleveland Museum of Art, Cleveland Public Library, Kent State University, and numerous private collections. Bohemian Chrysalis is meant to be a feast for the eyes, an enjoyment of all-things outrageous and over-the-top from the early 1900s, and a celebration of artists and artistic development not only in our region, but also across our country.

In the early 1900s, Cleveland, Ohio, was an industrial powerhouse. The city led the second Industrial Revolution due to the production of electric light and power, steel, and automobiles, among other resources. So much so that in 1909, Cleveland hosted an Industrial Exposition to showcase the city’s industrial advancements and inventions.

At the turn of the century, Cleveland was a leading arts center with print production at the core of the city. It was home to the headquarters of *Time*, *Fortune*, and *Life* magazines, with the capacity to print 55 million posters per month. Hundreds of artists were flooding the city to work in the largest commercial printing hub that even surpassed New York City. In 1911, a group of those artists from the Otis Lithograph Company got together and

formed the Kokoon Arts Klub with Carl Moellmann as president and William Sommer as vice president.

The aim of the Kokoon Klub was to encourage interest in modern art, a new movement growing in Europe that was bright, colorful, and controversial. The art in America at the time was primarily painted in muted colors, whereas modernism was full of color. The organization was modeled after the Kit Kat Klub in London where artists would gather and create. The founders wanted to mirror the alliteration of the Kit Kat Klub and decided on the term “kokoon” to symbolize an awakening for both the artists and the city of Cleveland – like butterflies from a cocoon. Although the club sought to follow the spelling of the Kit Kat Klub, the press never came to a consensus and spelled “Klub” both with a “K” and a “C.”

The Kokoon by-laws limited membership to thirty to keep numbers manageable, but at its peak associate membership rose to around sixty. Those who were members included not only skilled commercial artists, but also teachers, landscape architects, engravers, decorators, and other diversely talented creatives in the region. Their effort to champion modern art put Cleveland at the forefront of the movement, ahead of the 1913 Armory Show in New York.



Photograph of Kokoon Klub Bal Attendee (Bal Papillon, Danceland), 1931. Kent State University Special Collections and Archives, Kokoon Arts Club and Philip Kaplan Papers.

Bal Masque —The Signature Kokoon Event

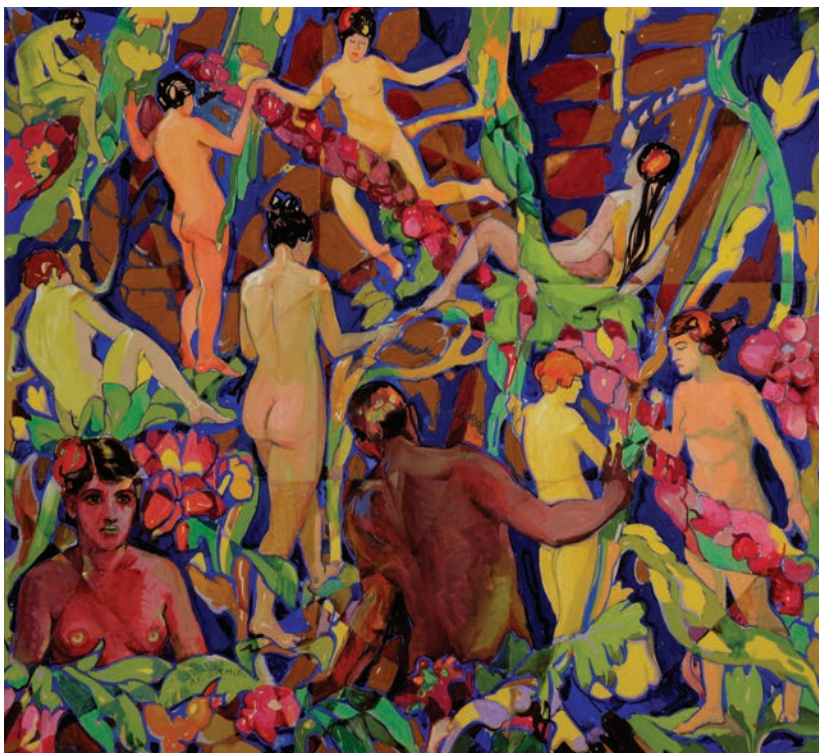
The Kokoon Klub was a fixture of the Cleveland arts scene and members expressed their artistry through classes, exhibitions, and productions — and their events predate the groundbreaking of the Cleveland Museum of Art. However, of all events, none were as memorable as their celebration of self-expression: the Kokoon Klub Bal Masque. Created in 1913, the Bal Masque was part fundraiser for the Klub and a way to attract fellow free spirited bohemians; handmade costumes based on the annual theme played a central role in and requirement for the celebration.

At the beginning, the Bal Masque was held in less prominent spaces, but eventually moved to much grander spaces that would accommodate for the amount of festivities that could be expected as the event grew larger in both attendees and decorative efforts. The grandeur, prominence, and spaciousness of many of Cleveland's notorious hotels made them the perfect backdrop for the Kokoon Klub and the showiness of the infamous Bal Masque.

Bal Masques always started with an opening skit followed by dancing and entertainment such as songs, shadow plays, and stunts performed by Kokoon Klub members and their friends, which happened sporadically throughout the night. The finale of the evening was a grand pageant and promenade at midnight, when all guests paraded in their colorful costumes. Early Bals saw attendance in the low hundreds, but by the late 1920s guests numbered in the thousands.



Kokoon Klub Bal Masque Attendees, 1925. Collection of Lawrence Waldman.



Bathers, c. 1920s. August F. Biehle Jr. (American: 1885 – 1979). Watercolor on paper, 26 ¼ x 28 ¾ in. Gift of Frederick A. and Helen C. Biehle, Canton Museum of Art Collection. Number: 999.9.



Stonington Harbor, Maine, c. 1920. William Zorach (American: 1887 - 1966). Watercolor on paper, 15 ¼ x 12 ½ in. Canton Museum of Art Collection. Number 2010:20.

Decline — But a Prominent Mark in the Art World

As modern art became more widely accepted and mainstream, the Kokoon Klub lost some of its intellectualism and became more of a social fraternity. As the Great Depression began in 1929, so did the onset of the end for the Kokoon Klub. The club began a slow but steady decline, but managed to continue with the last Bal Masque taking place in 1946.

Over the course of a decade, the Kokoon Klub Bal resulted in some of the most remarkable art ever created in Cleveland — decorations, costumes, posters, and other graphic works. The artists, however, are largely unknown, and items from Bals are exceedingly rare as most of them were discarded after the event. However, the contribution of members on both the regional and world art scene lives on today.



Bal Masque Ticket, 1924. Ray Parmelee. Lithograph ticket on card stock. Kent State University, Special Collections and Archives.

Kokoon Klub Notables

Numerous Kokoon Klub members were integral to the introduction of modernism to Cleveland. Many were influenced by European modern art movements taking shape in Europe, and brought these brighter, bolder, styles back to Cleveland and to the artists who embraced radical forms of art-making. William Sommer, often heralded as one of America's greatest modern artists, is more significantly recognized for his contributions to Cleveland art. Many of these artists later became part of the "Cleveland School," an arts community associated in part with founding the Cleveland Museum of Art, The Cleveland Institute of Art, and the City's annual May Show.

Some significant Kokoon Klub members include:

August Biehle
Joseph Boersig
Michael DeSantis
Joseph Jicha
Philip Kaplan
Henry Keller
Ray Parmelee
Walt Scott
Edwin Sommer
Rolf Stoll
Abel Warshawsky
William Zorach

This special exhibition was organized in collaboration with:

Cleveland History Center / Western Reserve Historical Society | Cleveland Museum of Art | Cleveland Public Library, Special Collections | Kent State University Special Collections & Archives | Frederick Biehle/Erika Hinrichs-Biehle Collection | Stephen and Kimberly Biehle Collection | Daniel Bush and Hilary Gent Collection | Rachel Davis | Ken Short Collection | Lawrence Waldman Collection | W. Walker and N. Biehle Collection | Scott Wilms | Private Collections

NIGHT VISIONS

NOCTURNES IN AMERICAN ART

NOVEMBER 26, 2024 – MARCH 2, 2025



Nite Station, c. 1985. Romare Bearden (American: 1911-1988). Watercolor on paper, 14 x 19 ½ in. Canton Museum of Art Collection. Number 2007.9.

What draws us to the night and its darkness? Is it the peaceful stillness? Does it remind us of our vulnerability? Is it the ambiance of an evening out? *Night Visions* explores the dreamy composition of art and stories shrouded in the mystery, menace, inspiration, and promise of the night.

There is a timelessness to the subject of the night, one that spans decades, cultures, and artistic trends. Yet there is also a sense of unease, or of a looming threat lurking beneath the surface. There is something mysterious and unnerving about the dark cloak of night concealing that which doesn't wish to be seen.

The nighttime has long inspired artists of all disciplines, who use our apprehension of the dark unknown to their advantage. For them, it's the perfect backdrop for depicting unsettling themes, creating mystery, and setting a mood. Some of the themes that artists explore in their night works include solitude, mythology, nightlife, and the outdoors, among others.



Night Sky Fish, 1978. Joseph Raffael (American: b. 1933). Lithograph on paper, 12 ¾ x 14 ¾ in. Canton Museum of Art Collection. Number: 2002.11.



Night-Times Square (#9 of 10 cityscapes), 1979. Noel Mahaffey (American: 1944 – 1984). Print, serigraph on paper, 17 x 25 in. Canton Museum of Art Collection. Number: 80.38.

Night paintings are often called “nocturnes,” a term originally applied to certain types of musical compositions before artist James Abbott McNeill Whistler began using the word within the titles of his works. Whistler titled works as such to distinguish those paintings with a “dreamy, pensive mood” and to emphasize the overall feeling of the work rather than its narrative.

Artists use the dim and mysterious lighting of nighttime to their advantage, illustrating the illuminating effects of the light’s reflection on their subjects. By ‘shining a light’ on certain elements in a painting, and leaving other elements in darkness, a story is constructed and symbolic effects are created. The darkness of night can make the inclusion of light

more noticeable and appealing, for instance with the reflections on water and the neon lights of city signs.

Whether inspired by the artistic potential for rendering subjects at night, or drawn to understand its many mysterious elements, artists have long found their voice in the dark, and have used their creativity to guide them. The works featured in *Night Visions* reflect the broad range of subject matters that attracted artists to night scenes — including the surreal, city nightlife, restful respite, and loneliness/isolation. From the CMA Collection, experience artistic visions of the night — including city nightlife, restful respite, and loneliness/isolation, and beyond.

— Kaleigh Pisani, Curator of Collections & Registrar



Large Moon Vessel, n.d. Toshiko Takaezu (American: 1922 – 2011). Terra cotta, 12 x 18 x 16 in. Canton Museum of Art Collection. Number: 2007.27.



The Poor Farm, 1924. Oscar Bluemner (German-American: 1867 – 1938). Watercolor on paper, 9 ½ x 12 ½ in. From the James C. & Barbara J. Koppe Collection, Canton Museum of Art Collection. Number: 997.2.



Switch Engines, Erie Yards, Jersey City, Stone No. 3, 1948. Reginald Marsh (American: 1898 – 1954). Lithograph on paper, 12 ¼ x 6 ¼ in. Gift of Tom and Ginny Horner. Canton Museum of Art Collection. Number: 2024.11.

ARRIVING SOMEWHERE, BUT NOT HERE

Paintings by Kit Palencar

NOVEMBER 26, 2024 – MARCH 2, 2025

Born in Fairview Park, Ohio, in 1992, Kit Palencar currently resides in Cuyahoga Falls, Ohio, and has received a Masters of Fine Arts degree from Kent State University in the spring of 2018 with a major in painting and drawing.

Graduating from The University of Akron in 2016 with a Bachelor of Fine Arts degree, Palencar was awarded the top-honor scholarship at the Myers School of Art as well as receiving an additional private scholarship for his watercolors through the Frederic Whitaker and Eileen Monaghan Whitaker Foundation.

Having exhibited in galleries across Northeast Ohio and collectors ranging from around the globe, Palencar has taught foundation drawing and life drawing courses at The University of Akron, Kent State University, and several painting and drawing courses at the Canton Museum of Art for the last six years. As with his expanding teaching career, Palencar also teaches an art appreciation course through the Correctional Education Department at Ashland University.

“This body of work, titled “Arriving Somewhere, But Not Here”, delves into the enigmatic realms of life and death, exploring the profound mysteries that both unite and distinguish these two facets of existence. Each image becomes a portal through which I navigate the intricate interplay between light and shadow, presence and absence, beginnings and endings.

“Our existence is all about balance, hierarchy, and gravity, and we cannot traverse through this landscape alone. Amidst the surface of these images, there lies a veil of uncertainty, a whisper of the unknown that haunts the edges of perception. It is within this liminal space that the true essence of my work resides — an exploration of the profound mysteries that lie beyond the boundaries of comprehension: Spiritualism, religion, and faith.”

— Kit Palencar



Nihilanth (detail), 2023. Kit Palencar (American; b. 1992). Oil on panel. Collection of the artist.

EL ALBAÑIL

Artwork by J. Leigh Garcia

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As a biracial Latina, a seventh-generation Texan of European descent on her mother's side and granddaughter of Mexican immigrants on her father's side, J. Leigh Garcia has followed the roots of her ancestry to shape her artistic practice. Major events in Texas history such as the Mexican-American War, Battle of the Alamo, Treaty of Guadalupe Hidalgo, and Bracero Program have created a complex relationship between Garcia's two cultures: white Texans and mestizo Mexicans. Products of these historical events—particularly undocumented immigration and the racialization of Mexicans—are both the context and focus of her work. Using printmaking, papermaking, and sculpture, she explores her biracial identity and familial history while highlighting aspects of racial and generational privilege/oppression. With an MFA and MA from the University of Wisconsin-Madison and BFA from the University of North Texas, Garcia currently works as an Associate Professor of Printmaking at the University of Tennessee-Knoxville.



El Albañil (detail), 2024. J. Leigh Garcia. Handmade paper, tile backer, mortar, screws, wood. Collection of the artist.

"My grandfather, Narciso "Chicho" García, worked as a tile setter in Monterrey, Mexico and Harlingen, Texas for most of his life. Two generations later, I work as an artist and art professor. I often feel that my life is completely different from my grandfather's because of our differences in professions, education, socio-economic statuses, languages, religion, and gender. However, I have found a connection with him through making."

— Leigh Garcia

Notes from the CMA Collection

Celebrating CMA's Kokoon Klub Artists

Each year, CMA's vast collection of American watercolors, drawings, prints, etchings, ceramics, and other mediums is added to through purchases and gifts. In this space, we highlight a selection of the many works recently accepted into the Collection through our Collections Management Committee. We want to provide our audiences with a bit of bread-crumbs detail and hope that you will be intrigued to explore more at cantonartcollection.com.

In this space we also provide a Spotlight on an artist and work long in our Collection — we want you to know, love, and experience the CMA Collection like we do each day and to be inspired by themes of the original exhibitions we create.

For Winter 2024-25, we are celebrating the artists from our Collection that were members and influenced the Kokoon Klub and its artistic movement, while expanding artistic experimentation and growth throughout the Northeast Ohio region and nationally from the 1920s on. Their influence echoes today and is felt anywhere artists want to break the boundaries, grow, and share stories that will change society. Thank you, Kokoon Klub! — Max R. Barton II, Director & CEO



African Scene, 1948. Paul Travis (American: 1891 – 1975). Watercolor on paper, 21 ¼ x 28 ¾ in. Canton Museum of Art Collection. Number: 2017.3.

In 1928, Travis spent eight months in Africa on a teaching sabbatical from the Cleveland Institute of Art. Travis' trip was sponsored by a number of Cleveland-area organizations, including The Gilpin Players of Karamu House, the African Art Sponsors, the Cleveland Museum of Natural History, and the Cleveland Museum of Art. Travis traveled from Cape Town, South Africa, to Cairo, Egypt. His trip deeply impacted the style of his work, and his most famous paintings depict scenes of Africa.

Travis' style is instantly recognizable for its bold, contrasting colors, geometric patterns, and stylized, abstract figures, all traits reminiscent of African art and textiles. In contrast to the many American artists of the period who painted regional scenes, Travis' art often expressed emotion and the concerns of the 20th century — global colonization and exploitation, racism and inhumanity, and global apocalypse. Travis often used symbolic elements in his work to convey deeper meanings. This particular African scene, though done in bright colors, has a somber mood from the expressions of the animals depicted, possibly referring to global exploitation of natural resources.



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

Best known for his romantic, often fantastic depictions of nature, Burchfield developed a unique style of watercolor painting that reflected his profound respect for nature. Half of his lifetime output of art was produced while living in Salem, Ohio. In many of his works he transformed the surroundings of his Ohio hometown into imaginative and otherworldly scenes.

He studied at the Cleveland School of Art where his most influential teacher was Henry Keller. Another major Ohio influence on his painting was William Sommer, leader of the modernist movement in the Cleveland area — and a Kokoon Klub "founder." He introduced Burchfield to experimental watercolor techniques and color theory, and Burchfield began attending sessions of the Kokoon Club, organized by Sommer and William Zorach to promote avant-garde art.

Burchfield's talent was described in 1917 by one of his teachers: "Mr. Burchfield sees nature with keen penetration ... his pictures shock the observer into looking at nature from a new angle. Burchfield paints not merely what he sees, but what he feels about what he sees"



U.S. Mail, 1938. William Sommer (American: 1867 – 1949). Watercolor on paper 36 x 20 ¾ in. Purchased in memory of John Hemming Fry, Canton Museum of Art Collection. Number: 2011.18.

William Sommer was born into an immigrant German family in Detroit in 1867, grew up over his father's grocery store, took art lessons as a child, and at age 14 apprenticed as a lithographer. After several years of commercial lithography in Detroit, Boston, New York and England – interrupted by a year's study of art in Germany – Sommer moved to Cleveland to work for the Otis Lithography Company in 1907. Much of what he learned about art he learned in Cleveland. In 1911 he co-founded the Kokoon Arts Club to promote modern art in Cleveland.

From Abel Warshawsky, home from Paris around 1910, Sommer first learned Impressionist techniques. William Zorach returned from Paris a year or so later with fresher news: Post Impressionism. Sommer traveled to New York in 1913 to see the Armory Show and bought art and philosophy books at Richard Laukhuff's Cleveland bookstore. The 'teens were good years for Sommer.

Sommer spent most of his life in Summit County, Ohio, near Brandywine Falls. He moved his wife and sons to Brandywine in 1914, and there in an old schoolhouse studio he worked through the new ideas crowding in on him. It was the watercolors Sommer painted in Brandywine in the 1920s, 1930s, and 1940s that attracted keen interest in New York's art scene. He was an acknowledged leader of the "Cleveland School" art community, and his use of color is fresh and startling, reminiscent of the Post-Impressionists in its sensuousness and in the way it is orchestrated for effect. He was a New Deal / WPA mural artist, and his subjects were thoroughly rooted in the American Midwest. His favorite subjects were children and farm scenes.

August F. Biehle Jr. (1885 – 1979)

COLLECTION SPOTLIGHT



Wheatfield in Zoar, 1920. August F. Biehle Jr. (American: 1885 – 1979). Watercolor on paper, 18 x 24 in. Gift of Frederick A. and Helen C. Biehle in memory of Scott Whitemeyer. Canton Museum of Art Collection. Number: 86.18.

A member of the KOKOON KLUB, August F. Biehle Jr. was born in America to German parents. After completing a formal education through the eighth grade, he apprenticed with his father, who worked as a subcontractor for Rorimer Brooks, Inc. Together they decorated the interiors of several estates, including the Glamorgan Castle in Alliance, Ohio.

Biehle then studied in Munich, Germany, where he graduated from Kunstgewerbeschule, a in 1905. Returning to Cleveland he worked for Sherwin Williams as a decorative artist and took classes at the Cleveland School of Art. He returned to Munich in 1911 to study at the Royal Academy. He married Mary Wessler in 1921, and had three children.

Around 1919 Biehle began painting with Henry Keller at Berlin Heights, Ohio, an artist's colony near Sandusky. There they conducted experiments with modern design and color theory. With his exposure to German Expressionism and French Fauve, Biehle developed a personal style utilizing rich, evocative colors and expressive shapes.

Biehle was part of the American Scene movement of the 1920s and 1930s, although he painted in a unique style fusing Jugendstil with Cubism and other influences.

Though originally known for landscapes, Biehle also created portraits and murals for the WPA. Later he painted abstractly. His paintings were so frequently accepted for the juried May Show at the Cleveland Museum of Art that he was honored with Emeritus Nonjury Entrant Status. His works have been collected by numerous galleries and museums including the National Gallery of Art, the Cleveland Museum of Art, the Butler Institute of American Art, and the Whitney Museum of American Art.

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Tinctoria Altar: Fiber Art of Michelle Wentling

Tinctoria is the scientific species name for many plants containing strong dye properties. This collection of botanically-dyed, handwoven wall hangings is a reminder of who we once were, who we still are beyond a culture shaped by fossil fuels, and who we will be amid a future marked by climate change. This exhibition is a reminder of origin — of a craft that has long provided a sense of identity and connection to place for many cultures.



Address Unknown, 1989. Susan Grabel.

Art & Activism: The CMA Collection Speaks Out!

Art and activism often share the same motivations — questioning the status quo, speaking out about injustices, communicating new perspectives, and inspiring others. Artists do this through a variety of mediums, depicting their views in sometimes blatant, sometimes subtle ways, asking us to stay engaged. Good activism inspires critical thinking and empathy, leaving room for interpretation and encouraging expanded horizons. Through their work, artists are an extension and expression of activism.

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