

CANTON MUSEUM OF ART

Spring 2025





Gerrit Beneker was a painter and illustrator best known for his paintings of industrial scenes and workers, created to provide honor to the working man. In 1919, Beneker worked for Hydraulic Pressed Steel Company in Cleveland, Ohio, as an artist-in-residence and was given free access to observe and paint the factory

workers. Beneker's focus on these working class people during a time period where unions fought for their rights across the country gives their laboring conditions a spotlight – just one of the voices in *Art & Activism: Perspectives from the CMA Collection* now on view.

Of the scene above, *Portrait of Homer White*, 1921, Beneker stated: "He heats slabs in ovens in the rolling mill and wears a stubble beard to protect his face from the intense heat. He looks like a 'radical', but his sincere eyes say he is a 'constructive radical', the kind that makes him a leader. It was these constructive radicals who, during an industrial downturn following WWI, said, 'Boss, you go out and get the work, and we will roll it for you at any price you can pay and make a profit.'"

Activism Themes in New Exhibitions On View Through July 27, 2025

In our featured exhibition, *APEIRON: The Eco-Art of John Sabraw*, we are pleased to welcome Sabraw, the artist and environmentalist, and his amazing creations – focused on natural phenomena, the earth's ecosystem, and sustainability. These luminous, mysterious paintings strike a beautiful balance between controlled and organic processes; they are bold, exploding with color and form, and they

Cover

Lithologic (detail), 2025. John Sabraw (American). Acrylic, iron oxide pigments from acid mine drainage, Appalachian coal, mixed media, and other artist colors on stretched canvas. Collection of the artist.

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Director's Message Spring 2025

are extraordinary in the creation, fusing art and science. One of his current collaborations involves creating paint and paintings from iron oxide extracted in the process of remediating polluted streams in Southeast Ohio. You can learn about this in our Education Gallery.

In *This Riverbed is a Cradle*, fiber artist Michelle Wentling explores 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.

Coming to CMA in Our 90th Anniversary Year!

I am thrilled to share a fantastic slate of upcoming exhibitions, and to announce our major 90th Anniversary signature exhibition, *Shattered Glass: The Women Who Elevated American Art*. Three years in the making, *Shattered Glass* will introduce you to artists who overcame obstacles to shape our art history for more than 100 years. See page 18 for a special preview.

Arts Build Community – Make A Gift to 2025 ArtsInStark Campaign

I am proud that the Canton Museum of Art presents exhibitions that connect our community and visitors with relatable stories through American art and engage Stark County students with education experiences that ignite their creativity and academic performance. Our arts strengthen and sustain our communities and cities ... impacting nearly every part of everyday life. Please make a gift to the 2025 Campaign for the Arts – supporting the art museum, ballet, symphony, theatre, arts education, art that energizes our public spaces, and more, making our community vibrant.

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

90th 2025
 Anniversary

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School of Art Classes

Remaining Spring Classes Through June 29, 2025

**CANTON
MUSEUM
OF
ART**

**SCHOOL
OF ART**

It's Time to Let Your Creativity Bloom! CMA's School of Art has a new line-up of Spring classes and workshops guaranteed to ignite and inspire your creativity or relax and refresh your mind and body. There's a class or workshop for everyone and all ages. CMA Members save 20% on all classes – and are notified FIRST by email before registration opens to the public!

Classes fill up fast – Register online at cantonart.org/learn

CERAMICS

In addition to the following workshops, CMA offers the largest selection of ceramics classes in the area for all levels of expertise. Our 10-week classes fill quickly, and members are notified in advance of public registration. For class details and availability, contact Education Director Amanda Crowe – amanda@cantonart.org.

NEW BASIC RAKU: 2-PART WORKSHOP | SATURDAY MAY 24 AND JUNE 7

This two-day workshop offers students the opportunity to explore hand building techniques and the exciting process of Raku firing. Basic clay knowledge required.

Day One 5/24 10:30 am–2:30 pm: Students learn hand building techniques for creating pottery. **Break:** Pieces dried and bisque fired. **Day Two 6/7 10:30 am–4:30 pm:** Students participate in Raku firing to create unique colors and patterns.

Instructor: Sarah DeBaun, Studio 104, 8 student limit, ages 21+

Member \$196 | \$235



Pit-Fired Pot. 1985. Ann Jeremiah. Pit-fired white clay. 8 ½ x 7 ½ x 7 ½ in. Canton Museum of Art Collection.

GLASS

NEW STAINED GLASS GARDEN MARKER | 1:30–4:30 PM | SUNDAY MAY 11

Learn the basics of stained glass using copper foil, assembly, and soldering techniques to create a stained glass garden marker. All skill levels are welcome.

Instructor: Laurie Turner, Studio 101, 8 student limit, ages 18+

Member \$62 | \$78



Bowl with Birds and Egg. 1990. Vaughan L. Smith (American; b 1955). Earthenware. Canton Museum of Art Collection. Number: 2016.16.

NEW GLASS FUSED BIRDHOUSE PLANT STAKE | 5:30–8 PM | TUESDAY MAY 20

Create a unique birdhouse plant stake made of fused glass. This durable glass is weatherproof and suitable for outdoors. The stake, including birdhouse, is 11" tall, perfect to brighten up any planter. No glass cutting is required. All skill levels are welcome.

Instructor: Amy Pepperney, Studio 102, 12 student limit, ages 15+

Member \$44 | \$55

NEW KILN FIRED GLASS SUNCATCHER | 1:30–4:30 PM | SUNDAY JUNE 8

Bring a zing of color into your home with the sparkle of a glass suncatcher.

Learn to design, cut and assemble a fused glass suncatcher that can be hung in a window or displayed on an easel. All skill levels are welcome.

Instructor: Amy Pepperney, Studio 102, 12 student limit, ages 15+

Member \$44 | \$55

NEW STAINED GLASS PATRIOTIC SUNCATCHER | 1:30–4:30 PM | SUNDAY JUNE 15

Learn the basics of stained glass using copper foil, assembly, and soldering techniques to create a stained glass patriotic suncatcher. All skill levels are welcome.

Instructor: Laurie Turner, Studio 101, 8 student limit, ages 18+

Member \$54 | \$68



I Love Liberty. 1982. Roy Lichtenstein (1923–1997). Silkscreen on paper. 32 x 21 in. Canton Museum of Art Collection.

MIXED MEDIA

NEW RESIN COLLAGE LAB | 6-8 PM | THURSDAY MAY 8

Level up your epoxy resin techniques by blending science and art! Learn how to embed found objects and graphic imagery between layers of resin. Explore surface treatment using textured molds and hand painted techniques. Use a small torch to activate color with heat and extract bubbles with a vacuum chamber. Combine art and science to advance your epoxy resin skills! This class will teach you how to embed found objects and graphic imagery between resin layers, as well as surface treatment techniques using textured molds and hand painting. You'll also learn how to use a small torch to activate color with heat and a vacuum chamber to extract bubbles. All experience levels are welcome. Registration includes pigments and epoxy resin supplies.

Instructor: Mark Haymond, Studio 101, 10 student limit, ages 16+

Member \$75 | \$93

CREATIVE WELLNESS

NEW YOGA AT THE MUSEUM | 6:00-7 PM | TUESDAYS MAY 6, JUNE 3

Find your flow while surrounded by art. Yoga in select Museum spaces is led by Michael Curtis, owner of The Yoga Place and Yoga Central Ohio. Instruction includes basic yoga poses that emphasize the synergy between one's personal energy space and the space occupied by art and ideas. Participants provide their own yoga mats. All experience levels are welcome.

Instructor: Michael Curtis, E-RYT-500, upper gallery, 15 student limit, ages 16+

Member \$16 | \$20

NEW QIGONG FOR HEALTH AND RELAXATION | 1:30-2:30 PM | SUNDAY MAY 25

QiGong ("energy work") is rooted in an ancient Chinese practice that promotes health and relaxation through slow, meditative movements to gather, circulate and store Qi (life energy). Exercises are performed standing, and no experience is necessary. All experience levels are welcome.

Instructor: T'ai Chi and QiGong instructor Laura Kolinski-Schultz has 18 years of certified experience, courtyard, 15 student limit, ages 18+

Member \$16 | \$20

NEW SENSORY STUDIO | 1:30-3 PM | SUNDAYS MAY 18, JUNE 15

Transform your energy into art! Explore the galleries and then head to the studio to create your own sensory interpretations using techniques like floating ink, puffy paint, gelatin prints, and metallic slime.

Instructor: Faith Geib, Studio 101, 12 student limit, ages 15+

Member \$23 | \$35



Textile Market, Mexico. n.d. Honoré Guilbeau. Watercolor on paper. 11 1/4 x 8 3/4 in. Canton Museum of Art Collection.

NEW SUSTAIN YOUR CREATIVITY / TWO-DAY WORKSHOP: SIMPLE LOOM AND WEAVING | 5:30 PM-7:30 PM | 2 WEDNESDAYS MAY 7 AND MAY 14

Learn about traditional loom techniques, pattern-making and color rhythm, balance, and finishing – through an easy approach that builds confidence with the hands. Inspired by Michelle Wentling's fiber art exhibit, participants will design a tapestry pattern, learn basic tapestry weaving, and build a simple wooden loom to continue their practice at home.

Instructor: Karan Knish, Studio 101, 13 student limit, ages 15+

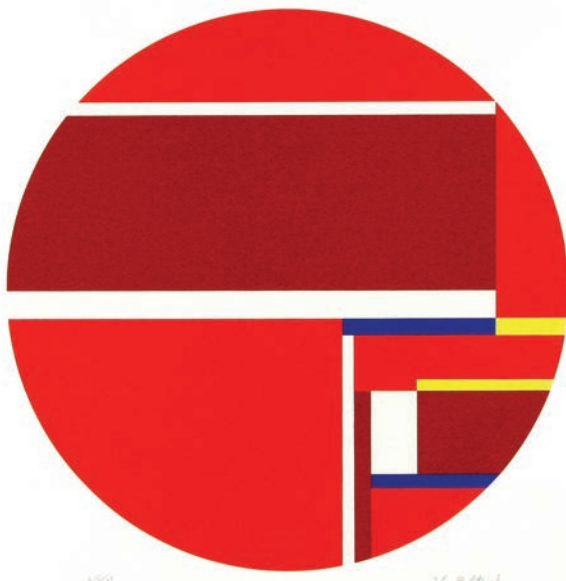
Member \$60 | \$75

NEW THE ART OF HOUSEPLANTS 101 - WITH THE GLASS GARDEN | 2-3:00 PM | SUNDAY MAY 11

This class will teach you about common issues that can affect your houseplants. You'll learn about air and water pollution in your home and how it can impact your plants. You'll also learn about fertilizer, light requirements (including low light and bright light plants), pests, repotting, plant triage, and soil types.

Instructor: Nicole Rasmussen, courtyard, 12 student limit, ages 15+

Member \$20 | \$25



Red Tondo. 1979. Ilya Bolotowsky. Silkscreen on paper. 22 1/4 x 29 3/4 in. Canton Museum of Art Collection.

NOTE: Class costs include all supplies unless otherwise noted.

TODDLER - KINDERGARTEN

CLASSES: AGES 2-5

**TOTS STUDIO | 11 AM-12 PM | TUESDAYS
MAY 13, JUNE 3**

Early art-making experiences help develop self-expression, problem-solving, and social skills in young children. Multisensory play with colors and shapes, texture, balance, and scale is at the core of this child-directed exploration. Please dress for unexpected paint splatters.

Instructor: Haylee Wagner, Studio 101 & Galleries, 10 student limit, recommended for ages 2-4 with an adult caregiver

Member \$16 | \$20



Children Playing at the Beach. 1915-20. Edward H. Potthast. Watercolor and gouache on paper mounted on board. 14 x 20 in. Canton Museum of Art Collection

YOUNG STUDENT ARTIST

CLASSES: AGES 6-10

**NEW FAMILY STUDIO: DIY WOVEN CROSSBODY BAG | 2 PM-3:30 PM | SUNDAY
MAY 11**

Using Michelle Wentling's fiber art exhibit as inspiration, students will learn the basics of hand weaving and sewing to create a small woven crossbody bag-perfect for your phone or other easily lost belongings!

Instructor: Karan Knish, Studio 101, 10 student limit, ages 6+ with an adult caretaker

Member \$23 | \$35



Sewing, Central Park. c. 1915 - 1920. Edward H. Potthast (American: 1857 - 1927). Crayon on bristol board, 11 x 15 in. Canton Museum of Art Collection: James C. and Barbara J. Koppe Collection. Number: 86.12.



Just Before. 2009. Terri Kern. White stoneware. 8 x 8 x 1/4 in. Canton Museum of Art Collection.

**NEW PRINTMAKING WITH NATURE | 2-3:30
PM | SUNDAY JUNE 22**

Print with leaves, flowers, and other natural objects to create unique art on paper or fabric. Students will learn about basic printmaking techniques and tools, pattern-making, color combinations found in nature, and attention to detail.

Instructor: Haylee Wagner, Studio 101, 12 student limit, ages 6-9

Member \$20 | \$25

MID-LEVEL STUDENT ARTIST

CLASSES: AGES 10+

**WOOD BURNING: DIY BIRDHOUSE | 1:30-3:30
PM SUNDAY MAY 18**

Learn the art of pyrography! Beginner to intermediate students learn to use a heated tool to burn designs onto a functional wooden birdhouse. Line weight, surface texture, various wood grains and finishes will be explored in this class. Students are provided with protective heat-safe gloves.

Instructor: Haylee Wagner, Studio 101, 10 student limit, ages 10+

Member \$25 | \$40

**NEW WET FELT SUNSET PAINTING | 2-3:30
PM | SUNDAY JUNE 8**

In this fiber arts class, students will learn to create beautiful textile art inspired by summer sunsets. Using a blend of water, soap, and soft wool roving, participants will capture the ephemeral beauty of the setting sun in a stunning piece of fuzzy, warm textile art.

Instructor: Faith Geib, Studio 102, 12 student limit, ages 10+

Member \$20 | \$25



Boat on Side with Brilliant Sunset. n.d. Merv Corning (1926-2006). Watercolor on paper. 5 1/4 x 7 1/4 in. Canton Museum of Art Collection.



SUMMER ART CAMPS

RESERVE YOUR YOUNG ARTIST'S SPOT TODAY.

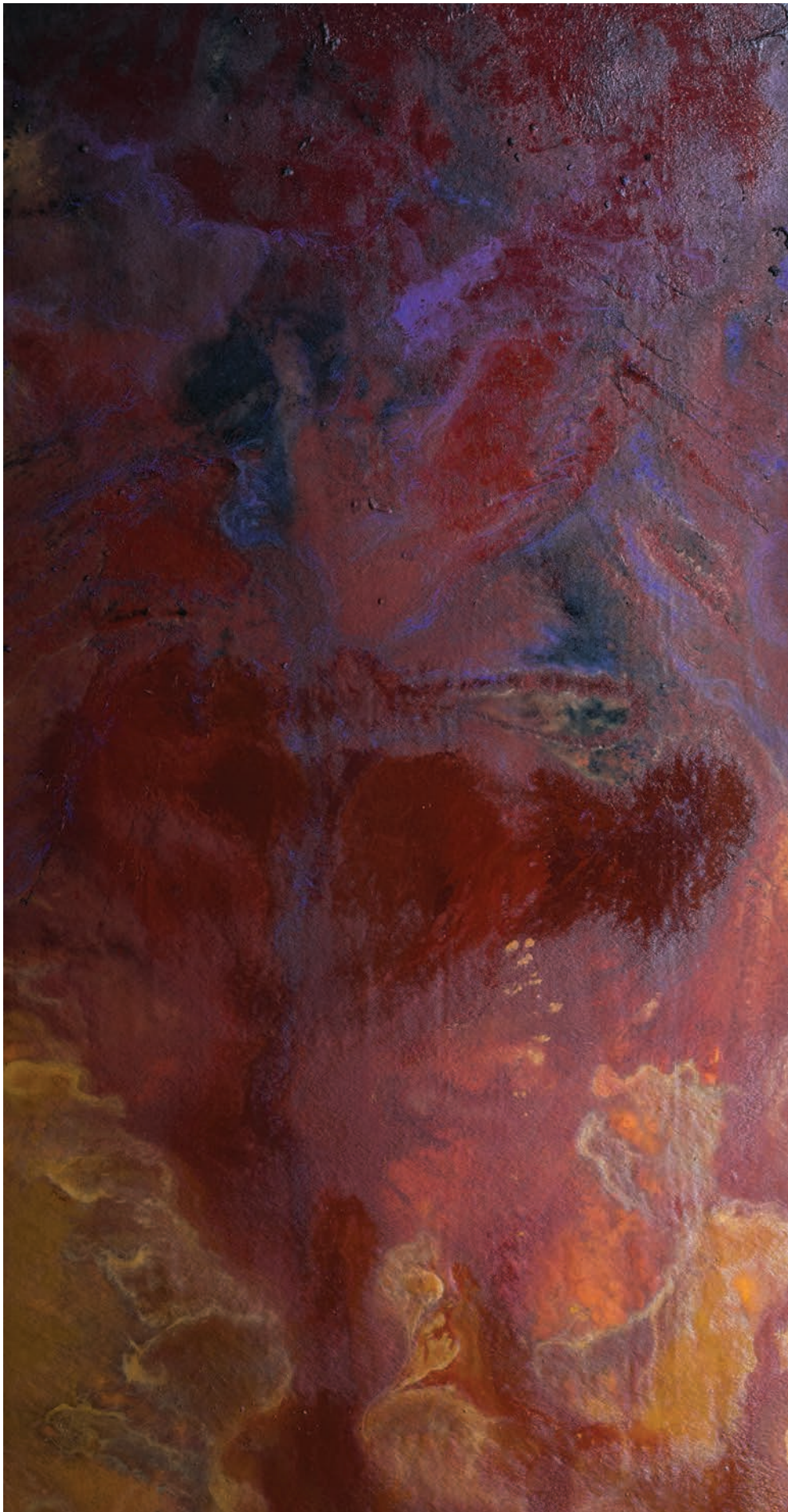
Get ready for a summer of creativity at CMA – play, imagine, discover, and create in a weeklong art adventure! CMA's popular Summer Art Camps are a unique opportunity for young artists, ages 6-13, to spark their creativity, explore art, develop their skills, and meet other like-minded artist friends. Creating art in a museum setting also lets these artists also explore three unique exhibitions and be inspired each day. From mural painting and animation to portfolio building for teens, there's a camp for every young art enthusiast!

- Three Weeks: June 23 – 27 | July 7 – 11 | July 14 – 18
- Camps run 10:30am – 3:30pm | Half- and Full-day options
- **Members save 20% on Summer Art Camps!**
- Explore Camps & Register Online: [cantonart.org/learn](https://www.cantonart.org/learn)



NOTE: Class costs include all supplies unless otherwise noted.

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.



Lithologic, 2025. John Sabraw . Acrylic, iron oxide pigments from acid mine drainage, Appalachian coal, mixed media, and other artist colors on stretched canvas. Collection of the artist.

APEIRON

The Eco-Art of John Sabraw

APRIL 29 - JULY 27, 2025

APEIRON (Greek, meaning [that which is] unlimited), is a solo exhibition by artist John Sabraw, incorporating painting, sculpture, and video. For 20 years, Sabraw's nature-inspired, politically-charged paintings have garnered awe and awareness for ever-more-pressing environmental concerns. Sabraw was born in Lakenheath, England. An activist and environmentalist, Sabraw's paintings, drawings and collaborative installations are produced in an eco-conscious manner, and he continually works toward a fully sustainable practice.

He collaborates with scientists on many projects, and one of his current collaborations involves creating paint and paintings from iron oxide extracted in the process of remediating polluted streams in Southeast Ohio. The result is complex, luminous, mysterious paintings that strike a beautiful balance of controlled and organic processes.



Glimmer, 2025. John Sabraw. Acrylic, Appalachian coal, mixed media, stretched on canvas. Collection of the artist.

“Some of the artworks utilize the raw materials or pollutants ... in the end, hope is at the core of my artwork and practice as my environmental efforts reflect our ability to overcome current crises and make a better future.”

– John Sabraw



Photo courtesy Ben Siegel, Ohio University

“Through the artworks in this exhibition, I am unearthing the topographies created from our extraction of natural resources and exploring their paradox.”

– John Sabraw



Photo courtesy Ben Siegel, Ohio University



Presence of Water, 2025. John Sabraw. Acrylic, iron oxide pigments from acid mine drainage, Appalachian coal, mixed media, and other artist colors on stretched canvas. Collection of the artist.

Sabraw says: “I am an artist who collaborates with scientists and environmentalists to find solutions to issues of sustainability – fusing art and science. The main focus of my research currently is working with a team of engineers and watershed experts to remediate streams polluted by acid mine drainage from abandoned coal mines.”

Sabraw’s art is in numerous collections including the Museum of Contemporary Art, Honolulu; the Elmhurst Museum in Illinois; Emprise Bank; Bank of America; and Accenture Corp.

Sabraw is a Professor of Art at Ohio University, where he chairs the Painting + Drawing and Digital Art + Technology programs, and is Board Advisor at Scribble Art Workshop in New York. He has most recently been featured in TED, Smithsonian, New Scientist, London, Great Big Story, Business Insider, and Time.



Torrent, 2025. John Sabraw. Acrylic, iron oxide pigments from acid mine drainage, Appalachian coal, mixed media, and other artist colors on stretched canvas. Collection of the artist.

“I believe that art has the power to ignite hearts and minds, to spark conversations, and catalyze movements. Through my work, I strive to inspire collective action towards a more harmonious relationship with the planet.”

– John Sabraw



Environmental Activism & Art Highlighted at Ohio Museums Conference

CMA Curator of Exhibitions, Christy Davis, and artist John Sabraw made a joint presentation at the recent Ohio Museums Association Annual Conference ... Innovation: Museums and Reaching Our Potential, March 29 – 31, in Athens, Ohio.

Sabraw and Davis presented “Environmental Activism through Art, Education, and Collaboration,” which showcased Sabraw’s research and work to help remediate streams polluted by acid mine drainage from abandoned coal mines in Southeast Ohio – while at the same time turning pollution into paint and eco-conscious creative messages.

Davis collaborated with Sabraw to create this new art exhibition, connecting people from across the state – including scientists, engineers, conservationists, and other non-traditional partners – with an engaging STEAM visual experience.

The heart of innovation is transformation – shaking up our established way of doing things by introducing new methods, new ideas, and new approaches to both obstacles and opportunities. Museums across Ohio are not just adapting, but innovating to reach their full potential and better serve their communities. No matter their role, museum professionals are introducing forward-thinking perspectives and initiating creative solutions to launch the field into a future where museums can remain trusted and relevant community cornerstones.

OMA Conference Session Sponsored by Wood-Lee International Art Handler



ART & ACTIVISM

PERSPECTIVES FROM THE CMA COLLECTION

APRIL 29 – JULY 27, 2025

Art is one of the oldest ways in which humans have sought to create social change, challenge norms, and inspire others to take action. Art has the power to bring attention to certain struggles or causes in a visible way, sparking important conversations and inciting social change. Artists themselves are frequently active in social causes — joining rallies and protests, starting organizations and foundations, and volunteering their time.

Artists, through their creative expression, often take on the role of social commentators and activists. *Art & Activism* tells the stories of artists from our Museum's Collection who have used their art and their lives to speak out, communicate new perspectives, and mobilize social and political change. They have actively participated in social causes, and their work, whether subtle or direct, encourages viewers to engage. These artists are harnessing the power of creativity to inspire dialogue, provoke change, and amplify marginalized voices in an ever-changing world.



In the Garden, 1979. Romare Bearden (American: 1911 – 1988). Lithograph on paper, 22 x 16 in. Canton Museum of Art Collection, Gift of Dr. Julius Stone. Number: 81.45.



Address Unknown, 1989. Susan Grabel (American: b. 1942). Ceramic and wood, 19 x 48 x 24 in. Canton Museum of Art Collection, Gift of Susan Grabel. Number: 2023.26.

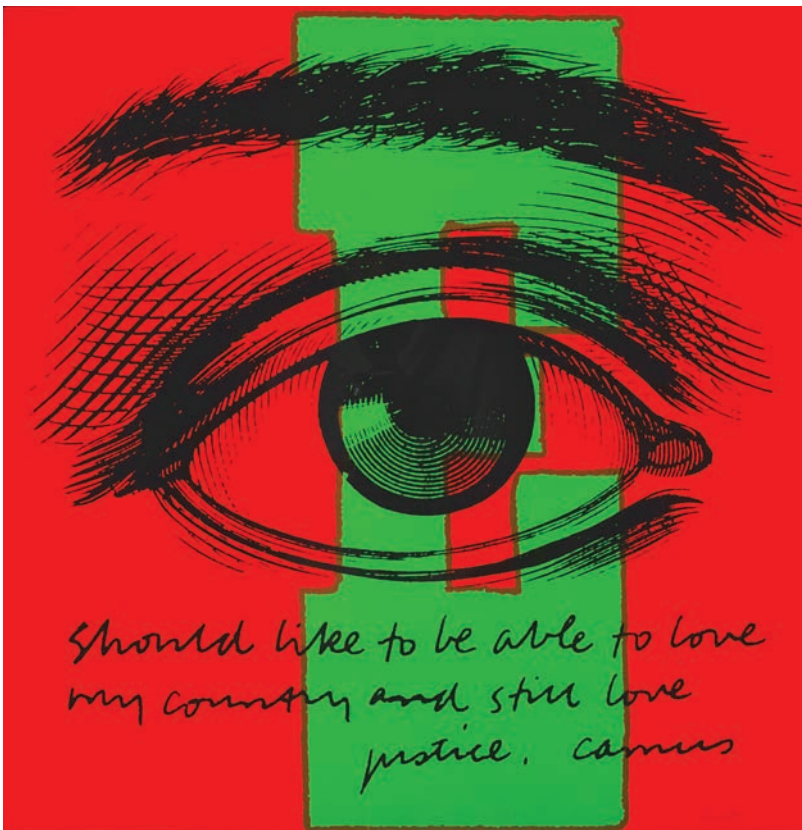
Among the artists included in this exhibition are works by:

- Pop artist and spiritual-social commentator (Sister Mary) Corita Kent, who was deeply engaged in the social issues of her day, including race riots, poverty, and the nuclear arms race, and commented on them through her art;
- Romare Bearden, considered one of the most important American artists of the 20th century, telling the story of the African American experience in creative and thought-provoking ways;
- George Wesley Bellows, born in 1882 in Columbus, Ohio, and regarded as the most important Realist artists of his generation – whose depictions of boxing fights and dock workers in New York City to everyday life in rural America garnered praise from both progressive and conservative critics; and
- Gerrit Beneker, a painter and illustrator known for his paintings of industrial scenes and World War I war effort posters.

By highlighting where art and activism converge, this exhibition aims to inspire visitors to recognize the power of art to affect change and to consider their own role in creating a more just and equitable world.



And Women Must Weep, 1937. Rockwell Kent (American: 1882 – 1971). Lithograph on paper, 10 ¼ x 7 ¾ in. Canton Museum of Art Collection, Gift of the Estate of Miss Key E. Wenrick. Number: 60.23.



eye love (from circus alphabet), 1968. Corita Kent (American: 1918 – 1986). Serigraph, 22 ¾ x 22 ¾ in. Canton Museum of Art Collection. Number: 2022.3.

ac•tiv•ism

(noun) ... challenging the status quo and advocating for change by raising awareness about specific issues.

THIS RIVERBED IS A CRADLE

Fiber art by Michelle Wentling

APRIL 29 – JULY 27, 2025

Michelle Wentling grew up in rural Northeast Ohio where her family has worked in the rail and steel industries. In 2018 she moved to Salt Lake City to study at the University of Utah. She has a background in Environmental Humanities and is interested in the connections between craft, ecology, and community. Michelle currently works at the Utah Museum of Contemporary Art and is learning how to weave on a Macomber loom passed down from her late grandmother Maxine.

This body of work is an intimate portrayal of human relationship with the land. Rooted in the Northeast Ohio landscapes of Wentling's childhood, these handwoven pieces and poems pull at the tensions of feeling connected to the ecology of a place while recognizing how the land and culture have been heavily marked by industrial capitalism. Sites like the Cuyahoga River, woods on the W&LE Railroad property, and Sugar Creek appear through memory and material.

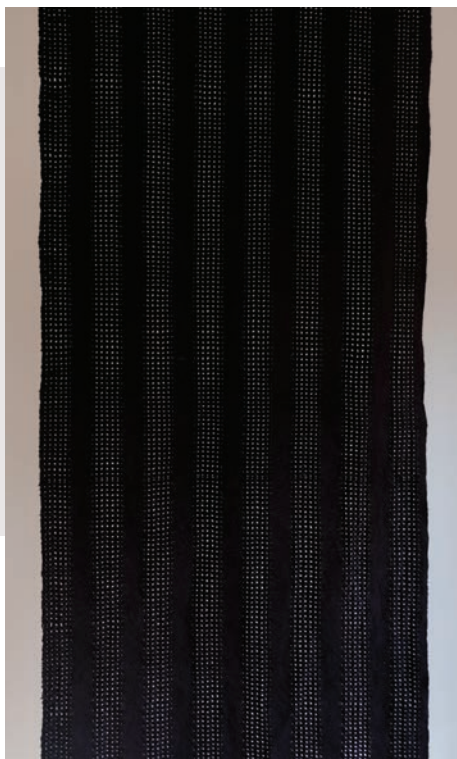
Through processes of handweaving, botanical dyeing, and papermaking, Wentling conjures craft traditions that diminished during the rise of industrialization. Using yarns dyed with both native plants and pollutants, woven pieces represent a material history of the region. They carry reminders of fire, oil, and steel—memories of humans' past relationships with the land. They also gesture toward the possibility of repair, of reconnecting with places once sacrificed or neglected.



***"This riverbed is a cradle,
these railcars a lullaby."***
– Michelle Wentling



Trestle, 2024. Cotton and acid-based dye.



Track, 2024. Cotton and acid-based dye.

Handwoven on an 8-shaft loom, this series of lace weaves make visual the tensions between connecting with the land while living in that place due to harmful industries. With ancestors who moved to the Northeast Ohio region to work in rail and steel, the artist grapples with the tension of connecting with the land while witnessing the destruction of ecosystems at the hands of these very industries.

Celebrating 33 Years!
STARK COUNTY
HIGH SCHOOL
ART EXHIBIT

March 18, - April 6, 2025



Sponsored by...



Congratulations to this year's winners, representing the amazing art talent from 13 schools and 115 artworks submitted!



First Place: Addisen Kline
 Green High School
 Ceramic, *Nutterberry*



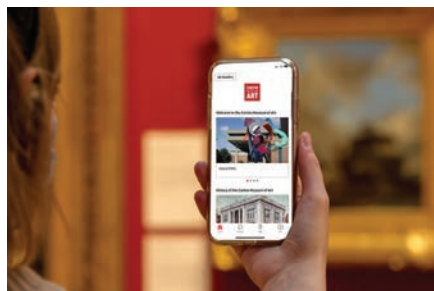
Second Place: Gracie Sirgo
 Tuslaw High School
 Acrylic painting, *Torn Apart*



Third Place: Lucy Hoffer
 Perry High School
 Silk painting, *Haunted House*

Bloomberg
Connects

Coming Soon ... Explore the Canton Museum of Art Anywhere, Anytime on the Bloomberg Connects App!



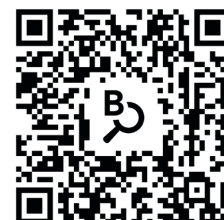
Coming in May, the Canton Museum of Art will join a global community of cultural institutions on Bloomberg Connects, a free and easy-to-use mobile app developed and funded by Bloomberg Philanthropies – connecting people to arts and culture, anytime, anywhere. Audiences can access digital tools and behind-the-scenes insights and return often to find new, fresh content.

Whether wandering the galleries or accessing the app from across the world, people can experience CMA through the platform – exploring exhibitions, education programs, and staff favorites or learning about works from the Museum's acclaimed American art collection.

User-friendly and intuitive, Bloomberg Connects has built-in accessibility features including image zoom, screen reader, multiple font sizes, and captions and audio transcripts in more than 40 languages.

Bloomberg Connects is free to download and available in the Apple App Store and Google Play. CMA will be one of 750+ worldwide cultural institutions on this dynamic platform, and we are grateful for this creative partnership.

Scan to Download the App



Notes from the CMA Collection

Getting to Know Georgia Timken Fry

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 works recently accepted into the Collection through our Collections Management Committee, feature a notable artist from the Collection, or spotlight an artist featured in a current exhibition. We want to provide our audiences with a bit of bread-crumbs detail and hope that you will be intrigued 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. — Max R. Barton II, Director & CEO

Georgia (born Georgianna) Timken was born in St. Louis in 1864, one of nine children of Henry Timken and Fredericka Heinzelman. Her father, a German immigrant, was the founder of the Timken Roller Bearing Company (later, the Timken Company). Georgia received her early education at Lindenwood College in St. Charles, Missouri — a leading college for the higher education of women. After graduation, she attended the School of Fine Arts at Washington University in St. Louis.

At Washington University, Georgia studied life drawing under John Hemming Fry, an artist who had just returned from studying in Paris. These fundamental skills in draughtsmanship would lend themselves to her future paintings of figures, and she began to gain recognition for her talent in painting.



Portrait Of Mrs. Georgia Timken Fry, n.d. Helen Watson Phelps (American: 1864 – 1944)
Oil on canvas, 30 x 25 in. Canton Museum of Art Collection, Gift of Mr. Eligio Del Guercio, Jr.
Number 75.51.



Harvest in Normandy, n.d. Georgia Timken Fry (American: 1864 – 1921). Oil on canvas, 30 x 36.
Canton Museum of Art Collection, John Hemming Fry Collection. Number: 46.6.

The relationship between Georgia and John would end up expanding beyond the classroom, and in 1891, they were married. Sometime after, they adopted a daughter, Fredericka (1910 - 1948), named after Georgia's mother. The couple settled in New York, where Georgia attended the New York School of Fine Art while also making several trips to Paris. In New York, she was active as a member of the National Association of Women Painters and Sculptors, the Society of New York Artists, and the Society of Women Artists. She was exhibiting her works regularly in New York at this time as well.

While in Paris, Georgia continued her studies with August F. A. Schenck, an artist whose subject matter revolved around animals as stand-ins for human emotions. Animals were a recurring subject of interest for her as well, especially sheep. In contrast to Schenck's work however, she depicted animals in a serene and naturalistic manner, focusing on their physical form and presence within their environment, rather than imbuing them with anthropomorphic emotions. Her sheep paintings centered on outdoor pastoral surroundings, with the sheep usually being shepherded or sheared.

She also painted picturesque landscapes of the French countryside and the everyday lives of the people who worked in them. Her oil painting *Harvest in Normandy*, of a woman sitting in the grass after an arduous day of wheat harvesting, was accepted into the Paris Salon in 1885. The Salon was the most prestigious and infamous annual art exhibition in France, and *Harvest in Normandy* was Timken Fry's first acceptance into it. From then on, year after year, her work would make an appearance at the Salon, a testament to her skill as an artist. It is an even greater feat considering that only 19% of women on average were accepted during this time period (1848 – 1900), with most rejected based on their gender and fierce competition in the medium of painting.

Timken Fry's other teachers in Paris included artists Aimé Morot, another painter of animals, and Georges Gardet, one of the most talented animal sculptors of his time. Timken Fry's interest and skill in modeling animals was apparent, and in 1913 her bronze sculpture of a lion made it into the Paris Salon. Although her artistic talent extended to bronze, surviving works indicate that oil painting was her primary medium. This was a bold choice for a woman artist at the time, as women were generally expected to focus on watercolor paintings of florals and still lifes. Her decision to embrace oil painting and explore a wider range of subjects challenged these norms.

In 1916, Timken Fry, along with her artist husband John Hemming Fry and painter Lawton S. Parker, founded Rodin Studios, a cooperative apartment building in New York City providing housing and studio space for artists. Designed by architect Cas Gilbert, Timken Fry and her husband moved into an apartment on the top floor and used four of the studio spaces. Their apartment was packed with paintings and sculpture.

**“... one of the strongest female painters in the country.”
– The Art World, 1918**

Georgia was well-traveled throughout her life, making her way through places such as Egypt and Italy, finding inspiration from the world around her. Egypt especially spoke to her, and she painted its ruins, pyramids, and temples. Her painting *The Ramesseum*, depicting the funerary temple of Pharaoh Ramses II, was chosen for the cover of *The Art World* magazine in 1918. An article about her accompanied her work on the cover, in which she was called “one of the strongest female painters in the country.”



Shearing Of The Sheep, n.d. Georgia Timken Fry (American: 1864 – 1921). Oil on canvas, 29 x 23 in. Canton Museum of Art Collection, John Hemming Fry Collection. Number: 46.8



Moonlight at Etaples, n.d. Georgia Timken Fry (American: 1864 – 1921). Oil on canvas, 26 1/8 x 20 1/8. Canton Museum of Art Collection, Gift of Donald and Barbara Renkert. Number: 994.2.

When her father retired and moved to San Diego, California, she found new inspiration for her work in this new locale, as well as neighboring states, especially Arizona with its Grand Canyon. These works of the vast, layered rock formations later found exposure in Maine at the Poland Art Gallery's annual exhibition.

In 1921, Timken Fry took an extended tour of China and Japan to find inspiration for her work, sketching along the way. She took the trip with fellow artist Helen Watson Phelps, as was the custom at the time, when it was frowned upon for women to travel alone. Watson Phelps was an award winning artist who, like Timken Fry, had work accepted into the Paris Salon. Both women painted in oil and fostered a dynamic of shared inspiration. Phelps even painted multiple portraits of Timken Fry which were given to her husband and daughter. Unfortunately, during this trip, Timken Fry contracted the bubonic plague, which had made a resurgence in China around this time. She passed away, and Phelps brought Timken Fry's ashes back to the United States.

A collection of Timken Fry's paintings were donated to the National Gallery of Art by the Timken family, and can also be found at the Canton Museum of Art, located in the Timken Company's hometown, but outside of this her work is scarce. Her legacy lives on through her art, reminding us of the beauty in the world around us.

– Kaleigh Pisani
Curator of Collections

Coming Soon to Your CMA



August 26 - October 26, 2025

Impressions En Plein Air is a juried exhibit of paintings by members of the Ohio Plein Air Society (OPAS), a collection of artists and art lovers who share a common interest in outdoor painting. The exhibit highlights visions of small towns in the Buckeye state, all painted from 2023-June 2025. The group credits their "admiration for the world around us" as inspiration to explore the diversity and uniqueness of Ohio's landscapes, cityscapes, lakes, rivers, and streams through art.

Impressions En Plein Air A Juried Exhibition of the Ohio Plein Air Society

Stories Worth Painting: Augusto Bordelois

August 26 - October 26, 2025 | Born in Cuba and currently working in Cleveland, Ohio, Augusto has established a large body of work with personal and societal themes that resonate across borders. Themes such as immigration, social events, and the American Dream play heavily in his work. The symbolism and imagery in Bordelois' work is all at once thought provoking, relatable and familiar, *while causing you to look deeper and ask questions.*



Plein Air from the CMA Collection

August 26 - October 26, 2025 | Plein air painting is the act of painting nature, in nature. The resulting artworks encapsulate the light, colors, and moods of the outdoors. The height of plein air art came with the emergence of Impressionism in the mid-to-late nineteenth century with artists such as Monet, Renoir, Cezanne and Van Gogh painting outdoor landscapes. Interest in outdoor painting has remained constant since the twentieth century. ***Plein Air from the CMA Collection*** highlights artists such as August Biehle, Winslow Homer, and Joseph O'Sickey, who let nature be their muse.

Window Light, 1980. Andrew Wyeth (American: 1917 - 2009). Watercolor on paper, 29 3/8 x 21 1/2 in. Canton Museum of Art Collection, Gift of The Hoover Foundation, in Memory of Loren E. Souers.



November 25, 2025 - March 1, 2026

**A Major Exhibition Event
Celebrating CMA's 90th Anniversary**



WPA photograph of Selma Burke with her portrait bust of Booker T. Washington. 1935. Public domain.



Audrey Flack's 1977 ***Marilyn*** from the *Vanitas* series, oil over acrylic on canvas, 96 x 96 in. Loan courtesy of University of Arizona Museum of Art.

Shattered Glass is an original exhibition by CMA showcasing American female artists, including many from Ohio, who made a lasting impact on the global art scene but faced adversity due to gender, race, sexuality, religion, and more. Some experienced success, but were forgotten in history; some exhibited their work under a male name, only revealing the truth in recent years or upon their death. CMA has worked with museums and private collections nationwide, and drawn from its own Collection, to assemble more than 100 major works and inspiring stories from these women never before experienced in one place.

The themes of this major exhibition will carry through Canton and Stark County with related exhibitions and programs in 2025-26 by:

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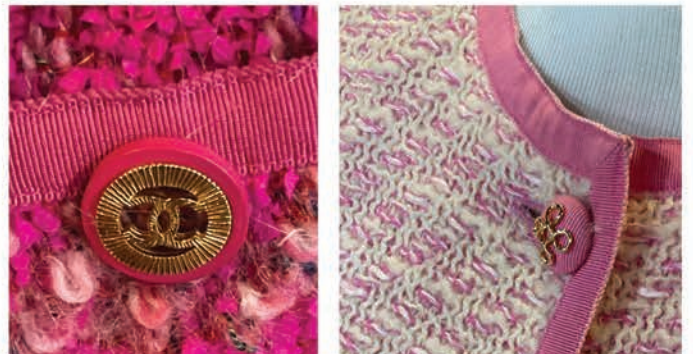
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MERCI! The Fashion Legacy of Coco Chanel

Presented by Canton Fine Arts Associates
Susan Bennett, Event Chair

Thank you to everyone who attended and donated to our amazing "The Fashion Legacy of Coco Chanel" event on Saturday, March 22, at the McKinley Presidential Library & Museum. From Director Kim Kenney's fabulous presentation, to Mr. Mike's Catering delicious luncheon fare, to the profitable 50/50 Raffle and Silent Auction, the event was a spectacular success. We raised \$3,500 to benefit the Canton Museum of Art's education programs in our Stark County Schools, which bring art engagement and STEAM learning to students with little to no art(s) education. *Merci Beaucoup!*



Join Canton Fine Arts for art and culture programs throughout the year! We are a membership affiliate that supports CMA through monthly luncheons, diverse programs, and promoting community connectedness. For more information, contact — nancy@cantonart.org

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VOLUNTEER/ARTISTS ORGANIZATIONS:



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



Known for organizing the annual Christkindl Markt, Fine Arts enjoys monthly luncheon presentations and sponsors exhibits and other Museum activities. Contact Nancy Barton at 330.453.7666 ext.105.



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



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.



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.

Learn more about
each organization at
cantonart.org



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