

FALL 2014

@CantonMuseum

News & Events from YOUR Canton Museum of Art

INTENT TO DECEIVE

Fakes and Forgeries
in the Art World

Discover the World's Most
Notorious Art Forgers

AUGUST 28 —
OCTOBER 26, 2014



Who's Who in the Vault?

Explore Treasures from
The Permanent Collection



Patterns of Nature & The Art of Connection

Ceramic Creations from
Rebecca Hutchinson & Paul Linhares

Coming This Fall / Winter ...

NEW! CMA Clay Symposium See pg. 10

43rd Annual Christkindl Markt See pg. 18

The Legacy of Ferdinand Brader

14 MasterWorks Season 15 Subscribe NOW!



October 5, 2014
Allison Pohl, soprano
Corigliano, Hanson, Buck, Bernstein



November 23, 2014
Westwater Photochoreography
Copland, Shostakovich



February 22, 2015
Joshua Roman, cello
Dvůřák, Mozart, Suk



November 2, 2014
CSO Showcase
Vivaldi, Bach, Mozart, Tchaikovsky



January 24, 2015
Wu Man, pipa
Zhao Jiping, Grieg, Brahms



March 28, 2015 & April 25, 2015
André Watts, piano
Beethoven (Festival Concerts 1 & 3)

330.452.2094

cantonsymphony.org

2014-2015 SEASON



Cassandra Crowley
Artistic & Executive Director

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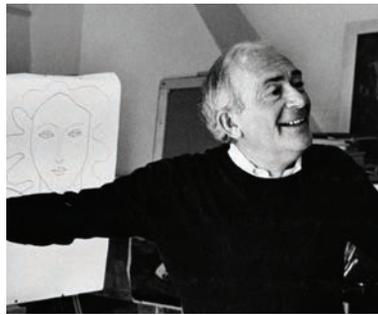
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The Art of Connection

Paul Linhares

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43rd Annual Christkindl Markt

The Ideal Start to Your Holiday Season

Coming November 7 – 9, 2014

The Legacy of Ferdinand Brader

A Look at Our American Family Heritage

Coming December 2014

(Cover, Main) *Girl with a Pearl Earring*, by John Myatt (b. 1945), in the style of Johannes Vermeer (Dutch, 1632-1675), 2012, oil on canvas. Courtesy of Graham & Margaret Wright. Washington Green Fine Art & Castle Galleries, United Kingdom.

(Cover, Bottom Row)
White Houses (Gloucester Street), Alice Schille – American (1869-1955), 1916, Watercolor on paper, 17½" x 20½"
From the James C. & Barbara J. Koppe Collection
Canton Museum of Art Permanent Collection

Red Flourish, Rebecca Hutchinson, 2013 / 14, Porcelain paper clay and handmade paper from recycled clothing, 10" x 3' x 10"
Collection of the Artist

Yunomi with Cobalt Pattern, Paul Linhares, 2014, Earthenware, 3½" x 7" x 3"
Collection of the Artist

(This Page, Top, cw l to r)
Forgers Elmyr de Hory, Eric Hebborn & John Myatt; *Odalisque*, by Elmyr de Hory (1906-1976), in the style of Henri Matisse (French, 1869-1954), 1974, oil on canvas



Canton Museum of Art

1001 Market Avenue North
Canton, Ohio 44702

www.cantonart.org
330.453.7666

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MAGAZINE STAFF
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Letters/Comments
max@cantonart.org | 330.453.7666

Follow us on ...



DIRECTOR'S SPOTLIGHT

Max R. Barton II

Art forgery is a trending topic in the media today, including a long list of *New York Times* best-selling fiction and non-fiction writings on the shadowy world of fakes and frauds, and a recent CBS *60 Minutes* profile of Wolfgang Beltracchi — considered by many to be the most successful art forger of our time. In a nearly 40-year career, Beltracchi's works have made their way into museums, galleries and private collections all over the world. Brilliant, for a con artist of epic proportions. Busted in 2010, German prosecutors at his trial said Beltracchi had created 36 fakes which were sold for \$46 million. But art historians believe, and Beltracchi has asserted, that there may be more than 300 of his fakes all over the world. He has spent over a year (of a six year sentence) in prison — and faces lawsuits up to \$27 million.

Our exciting new exhibition, *Intent to Deceive: Fakes and Forgeries in the Art World*, takes us deep inside the world and works of five of the most infamous art forgers of the 20th century through today. In this acclaimed national touring exhibit, with its Midwest premiere here, we are confronted with artists of ingenious methods to con the “art experts.” Their works are amazing to view, and to learn what steps they took to perpetrate their crimes is a blending of science and art and “CSI” plot twists. But it is not just the art — their lives alone hold great insight into the mind of a criminal. They see their actions as “victimless crimes” with no harm to individuals that *accept* their work. Come in and judge for yourself. This is sure to be a crowd-pleasing show, one that may challenge perceptions and leave you asking, “is a fake any less art than the real thing?”

In October, we are pleased to welcome several renowned ceramic artists for *Earthen Ingenuity* — the Museum's first major clay symposium. This all

day event features three diverse, hands-on sessions, and participants are sure to be inspired. See all the details on page 10 and register early for your spot!

And speaking of classes ... a new series of creative art **Classes for Adults, Teens and Kids** starts this month through November. See the complete list on pages 8-9 and get signed up.

As the holidays peer around the corner at us, it's once again time for the annual *Christkindl Markt*. Now in its 43rd year, this fine arts and fine crafts fundraiser for the Museum showcases artists from around the region and around the country. Read more on page 18 and make plans to attend.

On December 4, step back in time with a CMA premiere exhibition, *The Legacy of Ferdinand Brader: 19th Century Drawings of Ohio and Pennsylvania*. Brader's immense drawings, assembled from private collections and museums, provide a window into our American family heritage. Learn more on page 18.

Please remember that all of this is made possible by you. So, support us with your new, or renewal, membership today for special “Members Only” events, free admission (plus reciprocal privileges at many other Ohio museums) and discounts to classes and the Museum Shop. Also consider a tax-deductible gift to the Museum's Annual Fund Campaign. Your direct gift enables premiere exhibitions; wide-reaching arts education programs; and community engagement in the arts. It's easy to make your gifts online. Learn more at www.cantonart.org under the “Support” tab.

See you in the galleries,

Max R. Barton II
Associate Director



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HEARD IN THE GALLERIES

Voices from Our Audience in the Galleries & Online

WAYLANDE GREGORY: ART DECO CERAMICS AND THE ATOMIC IMPULSE



“Great show! Waylande Gregory should be more widely known. Insightful text, thoughtfully displayed. Just an amazing exhibit of Art Deco!”

– Kim S., Toledo, OH



(Left) *Maquette for Water*, ca. 1938, Glazed earthenware, 22" x 12" x 9", Private Collection; (Above) *Kansas Madonna*, 1932, Terra cotta, 14" x 22" x 23", Estate of Yolande Gregory.

“Splendid! The diversity of Gregory’s work was inspiring.”

– Bryan & Heather S., Cleveland, OH



Katywite (A Treaty with the Slugbots), 2012, Oil on clay board, 9" x 12"

Symphony of Life: The Art of Erin Mulligan

“Erin Mulligan’s work was wonderfully strange. Thank you for featuring a young local artist — she is a Canton treasure!”

– Gregg P., Canton, OH

Turning Wood: The Nature of George Raeder



Earthy Creatures: Sculptures of Patricia Raeder

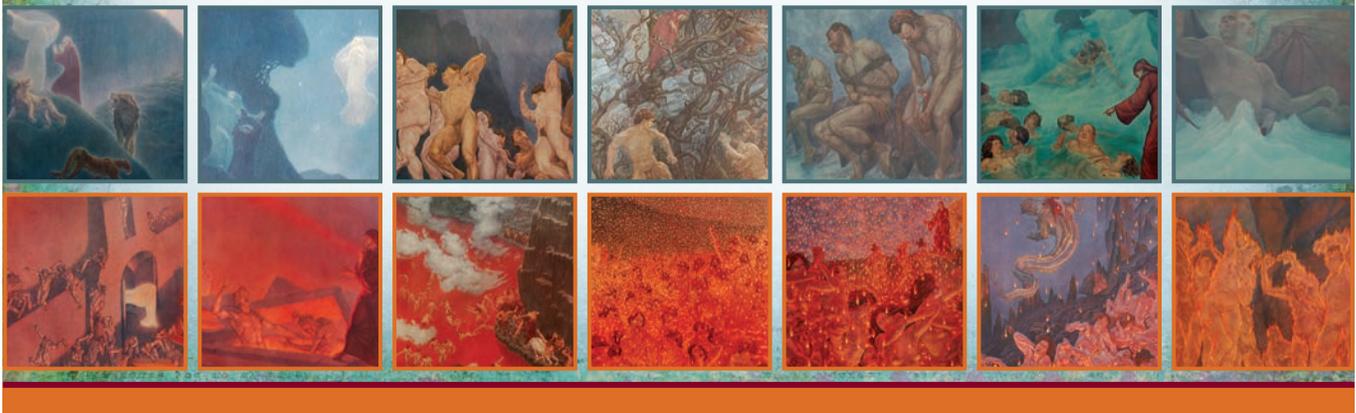
“The Raeder’s are such a talented couple. We loved both exhibits. Terrific.”

– Glen C., Canton, OH

A NEW EXHIBITION FROM THE
CANTON MUSEUM OF ART & WALSH UNIVERSITY

DANTE'S INFERNO:
THE ILLUSTRATIONS OF AMOS NATTINI

August 25 - December 1, 2014
Birk Center for the Arts • Walsh University



Dante's Inferno: The Illustrations of Amos Nattini is a new exhibition organized by the Canton Museum of Art, which will be displayed for the first time in the Atrium Gallery of the Birk Center for the Arts at Walsh University from August 25 to December 1, 2014.

The exhibition is comprised of 34 color lithographic illustrations, part of the CMA Permanent Collection, created by the Italian artist Amos Nattini for a special Elephant edition of *The Inferno* published in Milan in 1928. The book was purchased in Italy by a Cleveland physician of Italian heritage, assisted by a number of Italian-Americans, and presented in 1929 to the Canton Public Library. In 1942 the book, considered a valuable artifact, was transferred to the Canton Museum of Art, where it was in storage for many years.

The Nattini lithographs were removed for display as early as 1982, but only recently were they professionally matted and framed to a 30" x 40" format. Each image (16½" x 26½"), one for each Canto, is accompanied by a text panel with a brief quote from the Canto it illustrates in Italian and English. The complete exhibition extends approximately 165 linear feet, including introductory panels and credits. Also featured will be a display of a selection of books about Dante organized by the Walsh University Library. The exhibition is free and open to the public, daily 8 a.m.

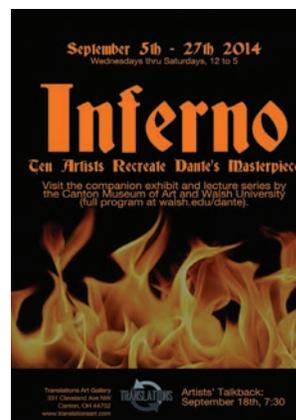
Walsh Lifelong Learning Academy Presents:
Variations on Dante's Inferno

In conjunction with this new exhibit, the Walsh Lifelong Learning Academy is presenting *Variations on Dante's Inferno* — ten week seminar series of topics centered on the themes represented in Dante's *Inferno*. Held each Wednesday evening from 7 to 8:30 pm, beginning September 3, the Academy

will explore *Inferno* influenced themes in art, literature, music, theater and religion. All Lifelong Learning Academy programs are open to the public without charge. Reservations are not required. For further information, contact Rabbi John Spitzer at jspitzer@walsh.edu or by calling 330.244.4734.

The *Variations on Dante's Inferno* is a collaboration among the Walsh Theology Division, the Jewish/Catholic Studies Institute and Lifelong Learning Academy, the Museum Studies Program, and the Canton Museum of Art with support from the Edward and Ruth Wilkof Foundation.

This exhibition is made possible by the Stark-Tuscarawas-Wayne Joint Solid Waste Recycling Program through North Canton City Council and the Sons of Italy Grand Lodge of Ohio.



TRANSLATIONS Gallery Features a Related Exhibition

As a complement to the Canton Museum of Art and Walsh University exhibition, Translations Gallery in Canton will present "INFERNO: Ten Artists Re-Imagine Dante's Masterpiece" from September 5-27. The Gallery is open each week from Wednesday to Saturday, noon to 5 pm, and is located at 331 Cleveland Avenue NW, Canton, OH. To learn more, visit www.translationsart.com.

THE MUSEUM SHOP

Open During Regular Museum Hours

Get Your Table Ready for Fall — Ceramics Herald the Season!

As your garden's bounty starts to overflow and fall is knocking on our door, the Museum Shop makes it easy for you to brighten your table-scape with ceramic serving pieces. Who could resist a delightful pin-striped bowl by Sharon Grossman (1) brimming with sweet cherries? A perfectly balanced vessel by Frank Susi (2) serves a refreshing glass of lemonade (look for Frank's work in our Permanent Collection as well). Basil and parsley are awaiting our Basil Pesto recipe (see below) in a plum tray and bowl by Diann Adams (3). Tomatoes ripe and ready adorn a carved and shell-handled serving tray by Bette Drake (4). And who doesn't need a bit of whimsy with Lynne Lofton's rabbit candle holder (5) lighting up your evening?

All this and more can be found at our Museum Shop. Let us help you set a creative table for your upcoming holiday parties and festivities with beautiful and functional one-of-a-kind serving pieces. Plus, you will be supporting the work of Ohio artists! To quote Martha Stewart, "It's a good thing."



(1)



(2)



(3)



(4)



(5)

Basil Pesto

- | | |
|--|--------------------------------|
| 1 Cup Firmly Packed Basil Leaves | ¼ Cup Olive Oil |
| ½ Cup Firmly Packed Parsley Sprigs (no stems) | 1 Large Garlic Clove (chopped) |
| ½ Cup Freshly Grated Parmesan or Romano Cheese | ¼ Tsp Salt |
| ¼ Cup Pine Nuts, Walnuts or Almonds | |

Chop basil, parsley and nuts (if using walnuts or almonds). Combine basil, parsley, cheese, nuts, garlic and salt and puree in blender or food processor. Stop often to scrape sides; stir together and continue to blend until a paste forms. Gradually add olive oil and blend to the consistency of soft butter. Put in airtight containers, and refrigerate or freeze for up to one month. Serve room temperature with your favorite crackers or Focaccia Bread.



Image: Creative Commons

Send A Special Note — Say It In Writing!

The Museum Shop is offering a wide variety of new handmade cards, featuring artists Sheila Galeano and Debra Gleason. Visit often to select card designs that let you express the perfect sentiment.

The art of letter writing is disappearing and I hope that, with my cards, people will take a moment and connect with one another by sending a note — even just to say "I thought of you today." There is nothing like finding a handwritten note in your mailbox! - Debra Gleason, Whimsy Paper Arts



Cards by artists Debra Gleason (above), and Sheila Galeano (right)

Art & Inspiration — New 2014 - 15 Canton Fine Arts Luncheon Programs

Canton Fine Arts Associates will kick off its new monthly luncheon program series, **Art & Inspiration**, beginning September 10, with *Intent to Deceive: Fakes and Forgeries in the Art World*. This first program features a private tour of the nationally acclaimed exhibition, led by M.J. Albacete.

Each luncheon program will be held the second Wednesday of the month from Noon to 2pm in the Wilkof Courtyard at the Canton Museum of Art. Programs run from September 2014 to April 2015; there is no program in November due to the annual Canton Fine Arts *Christkindl Markt* fine arts and fine crafts show at the Museum.

Cost of these popular programs is \$15 per person with pre-paid, advance reservations required. The deadline for reservations is one week prior to the event and credit cards will be accepted. Call Carol Paris, Fine Arts Assistant, at 330.453.7666 ext. 105, for reservations. Space is limited.

Canton Fine Arts Luncheon Programs: 2014 - 2015 Art & Inspiration

- **September 10: *Intent to Deceive: Fakes and Forgeries in the Art World*** — Features a private tour of this nationally acclaimed exhibition, led by M.J. Albacete.
- **October 8: *Journey to Freedom*** — Follow Author Charlotte J. Marky as she takes you through the devastation of World War II, communism, and an evil dictatorship. Book sale and signing follows.
- **December 10: *Christkindl Markt Appreciation & Holiday Luncheon***
- **January 14, 2015: *The Legacy of Ferdinand Brader*** — Journey through 19th century Ohio and Pennsylvania in the drawings of folk artist Ferdinand Brader, with a private tour led by M.J. Albacete.
- **February 11: *The Art of Collage*** — Demonstration from Gail Wetherall-Sacks.
- **March 11: *Dining with the Presidents: America's Elegant Dinnerware*** — Stark County Commissioner and former Mayor of Canton Janet Weir Creighton brings her collection of White House china to life with a display and detailed stories.
- **April 8: *An Art Collection of Distinction*** — This program by Jan Huffman features a mini-exhibit and discussion of Jan's spectacular art collection.

EDUCATION IN ACTION



Express Yourself — **NEW** Museum Classes Take You Inside the Art!

All new Fall 2014 classes for adults, teens and children to indulge the creative spirit! From jewelry making to watercolor painting, textiles to pottery and more, you are sure to find a class that fills your artistic spirit and passion to learn ... or just have fun exploring!

CMA's popular *Uncorked!* painting events continue with a full series of popular paintings — ready for you to reproduce in an evening of fun with friends and art (see page 18 for *Uncorked!* events).

CLASS REGISTRATION: Call 330.453.7666 to register, or visit www.cantonart.org/learn/adults to learn more and register online. Explore, dream and create with classes at CMA!

FALL 2014 CLASSES FOR ADULTS

Classes Begin in September / October / November
Registration ends one week before the class start date

Drawing

Life Drawing: Open Session

A-SEP – Begins 9/10, Ends 10/1

A-OCT – Begins 10/08, Ends 10/29

A-NOV – Begins 11/12, Ends 12/17 No class 11/5, 11/26

4 Wednesdays, 6:30 – 8:30 pm, Room 103 • No Instructor

The open session is for artists of all levels who wish to practice drawing or painting the human figure. Bring your own materials and use our drawing horses, boards or easels. No refunds for no show. **Cost: \$45 (Cost for Members: \$36)**

Drawing and Painting for Absolute Beginners

A-100 – Begins 9/28, Ends 11/23, No class 11/9 • **8 Sundays, 1:30 – 4:00 pm, Room 101 • Instructor: Marsha Bray**

Artists of all skill levels are invited to come and enjoy the creative processes of drawing and painting. In this hands-on class, students will view demonstrations, learn how to use a variety of techniques (including Betty Edward's "Drawing on the Right Side of the Brain") and work with a teacher who will tailor instruction to your needs and interests. With this essential combination you can create and complete dynamic works of art! Bring pencil, paper, and eraser on the first night, then Mrs. Bray will help you determine what additional supplies you may need based on your interests. **Cost: \$105 (Cost for Members: \$84)**

Jewelry

Beginning Jewelry

A-700 – Begins 10/19 Ends 11/16, No class 11/9 • **4 Sundays, 1:30 – 3:30 pm, Room 102 • Instructor: Judith Sterling**

Make beautiful jewelry from a variety of metals using fun and satisfying jeweler's techniques including annealing, soldering, and formed metals. Create amazing textures and design elements using hammered dapping techniques combined to give a wonderful eye-catching polished finish to your own original creations. Your work will be a wonderful treasure to show off or give as a special gift. All materials included. Limit of 14 students. **Cost: \$75 (Cost for Members: \$60)**

Painting

NEW! Introductory Classical Oil Painting

A-202 Begins 9/20, Ends 10/18 • **5 Saturdays, 11:00 am – 2:00 pm, Room 102 • Instructor: Frank Dale**

Learn introductory classical oil painting using the Flemish technique in this unique class by renowned artist Frank Dale! Whether you are an experienced oil painter or wanting to learn a new style, this class is for you. Participants will share in the experience of painting the same still life subject emphasizing Flemish techniques. Each participant will use Dale's personally-selected starter kit of materials for this class. *Class price includes kit worth over \$100 of materials, which you keep when the class is finished!

Space is limited to only 15 students; registration closes on Friday September 12. Cost: \$205 (Cost for Members \$163)

Pottery

All CMA pottery students are required to purchase clay from CMA; cost is \$40 for 25 pounds of clay and includes glazes and firing. Beginning students may purchase a pottery tool kit (\$13.50) for the first day of class.

Beginning / Intermediate Pottery

A-300 – Begins 9/13, Ends 12/06, No class 10/25, 11/8, 11/29

10 Saturdays, 12:30 – 2:30 pm, Room 104 • Instructor: Laura Kolinski-Schultz
Cost: \$105 (Cost for Members: \$84)

A-310 – Begins 9/10, Ends 12/10, No class 11/5, 11/26

12 Wednesdays, 6:30 – 8:30 pm, Room 104 • Instructor: Bill Shearrow
Cost: \$126 (Cost for Members: \$100.80)

A-320 – Begins 9/11, Ends 12/11, No class 11/6, 11/27 • **12 Thursdays, 10:00 am – 12:00 noon, Room 104 • Instructor: Laura Kolinski-Schultz**
Cost: \$126 (Cost for Members: \$100.80)

Beginning students will be taught the basics of hand-building and wheel-work while intermediate students will refine their skills. Individual projects will include functional and decorative work. Glazing techniques will be taught, finished ware will be discussed, and demonstrations will be given.

Intermediate / Advanced Pottery

A-350 - Begins 9/9, Ends 12/9, No class 11/2, 11/25 • **12 Tuesdays, 6:30 – 8:30 pm, Room 104 • Instructor: Bill Shearrow**

Students with a firm foundation in basic technical skills will enjoy this class. Form, surface design, glazing, and firing will be explored in greater depth. Advanced students (with five sessions or the equivalent, or working at a level determined to be advanced by the instructor) will be required to do their own firing in cooperation with the Ceramic Artists Guild in order to deepen their understanding of the total process. **Cost: \$126 (Cost for Members: \$100.80)**

Staying Healthy

Tai Chi Ch'uan for Health & Rejuvenation (All classes in Room 102)

A-910 – Begins 9/10, Ends 10/15 • **6 Wednesdays, 7:15 – 8:30 pm**

A-911 – Begins 9/13, Ends 10/18 • **6 Saturdays, 10:45 am - 12:00 noon**

A-912 – Begins 10/29, Ends 12/10, No class 11/5 • **6 Wednesdays, 7:15 – 8:30 pm**

A-913 – Begins 11/01, Ends 12/03, No class 11/8 • **6 Saturdays, 10:45 am - 12:00 noon**
Instructors: Laura and David Kolinski-Schultz

Tai Chi leads to many benefits including better balance, flexibility, concentration, stamina and strength, greater bone density, lower blood pressure and peace of mind. The instructors' combined experience in Chinese Martial Arts, Chi Gong, and Meditation will assist you to learn at your own pace. This class is open to all ages and experience levels – seniors are welcome! Wear loose, comfortable clothing and soft flexible shoes. Bring notebook, pen and drinking water. **Members & Non-Members: \$60, two members of the same family: \$110. If you sign up to attend both classes, the second class is: \$50 for an individual, \$100 for two members of the same family.**

FALL 2014 CLASSES FOR KIDS & TEENS

Classes in September / November

Registration ends one week before the class start date

* Teens ages 14 and older are welcome to enroll in any of our Classes for Adults *

Preschool Picasso (Pre-K – K)

C-100 – Begins 9/13, Ends 10/11

C-101 – Begins 11/15, Ends 12/13

5 Saturdays, 11:00 am – 12:00 noon, Room 101A • Instructor: Staff

Parents, come join your little artists in this exciting class! Each week, you and your child will be inspired by learning about a master artist, then create your own masterpieces by experimenting with a variety of art materials. Enjoy learning and playing together while helping your little artist get started in the world of art! **Cost: \$42**

The Color Factory (1st – 2nd Grade)

C-200 – Begins 9/13, Ends 10/11

C-201 – Begins 11/15, Ends 12/13

5 Saturdays, 1:00 – 2:30 pm, Room 101A • Instructor: Staff

In the hand of an artist, color is MAGIC! In this class we will experiment with color relationships as we work to create masterpieces. Explore hues, tints, shades, and let your true colors come shining through. **Cost: \$50**

Be a Master Artist (3rd - 5th Grade)

C-300 – Begins 9/13, Ends 10/11

C-301 – Begins 11/15, Ends 12/13

5 Saturdays, 10:30 am – 12:00 pm, Room 101B • Instructor: Rosemary Stephen

Come enjoy a class where you'll learn about famous artists throughout history and create your own unique artworks using the techniques they used! Artists covered in this class will include Giorgio De Chirico, Henri Matisse, Marc Chagall, Pablo Picasso and more. **Cost: \$50**

Creative Clay (5th - 8th Grade)

C-400 – Begins 9/14, Ends 10/19

6 Sundays, 1:30 – 3:00 pm, Room 104 • Instructor: Elaine Kreiter

Come explore the endless creativity of clay in this fun and challenging class. Learn the basic techniques and make functional, decorative, and sculptural pieces that captivate the imagination. **Register now only 10 spaces available! Cost: \$70**

Mini Master Painting "Wheat Field with Cypresses" by Vincent Van Gogh – 1 Day Workshop (3rd –5th Grade)

C-500 – On 11/16

1 Sunday, 11:30 am – 1:30 pm, Room 103 • Instructor: Rosemary Stephen

Inspired by the exhibit *Intent to Deceive*, learn how to paint a masterpiece of your own! Our experienced instructor will walk you through re-creating a painting on a 16" x 20" canvas. **Cost: \$25**

Mini Master Painting "Moonlight 1895" by Edvard Munch – 1 Day Workshop (5th - 8th Grade)

C-501 – On 11/16 • 1 Sunday, 2:00 – 4:00 pm, Room 103 • Instructor:

Rosemary Stephen

Inspired by the exhibit *Intent to Deceive*, learn how to paint a masterpiece of your own! Our experienced instructor will walk you through re-creating a painting on a 16" x 20" canvas. **Cost: \$25**

CMA Uncorked! Painting Events (See pg. 18)

Create Your Masterpiece ... Enjoy friends, music and wine as our artists guide you through replicating the night's featured painting. Cost includes all materials. Must be 21 or older.



\$35. Register at 330.456.7666, or online at www.cantonart.org/CMAUncorked.

Dream Discover Do...

Dare to be a Malone Pioneer!

Malone University offers students a nationally respected academic environment with more than 50 programs which lead to careers in all fields. Malone faculty are committed to the development of students' intellectual, spiritual, and social growth. It's a transformational experience which enables Malone graduates to pursue their dreams, wherever they may lead.

Graduate programs in business, education, and nursing are among the most highly regarded in Northeast Ohio and offered in a variety of formats including online. Have some college credit? Earn your bachelor's degree through Malone's degree completion program in as little as 15 months.



www.malone.edu



Earthen Ingenuity

Nationally-Renowned Artists Share Their Expertise in the Museum's First Major Clay Symposium ... Coming This Fall!

October 25, 2014 • 9 am — 4 pm

The Canton Museum of Art is proud to host several nationally recognized and accomplished artists to share their expertise in the ceramic arts. Through numerous hands-on activities and lectures, participants will learn innovative techniques in areas such as sculpture, hand building, wheel throwing, surface embellishments and decorative techniques. **All skill levels are welcome, and this event will certainly engage and inspire!**

Attendees may choose to participate in two of the three sessions:

Cost: \$145 / per person

***Price includes lunch and materials.**

Symposium sessions are available on a first come first served basis ... please register early to ensure your spot!

REGISTRATION: 330.453.7666 or online at Cantonart.org/eartheningenuity

Sessions One: Rebecca Hutchinson & Teri Kern

Sessions Two: Teri Kern & Paul Linhares

Sessions Three: Paul Linhares & Rebecca Hutchinson

Earthen Ingenuity Clay Symposium

Registration: \$145

**price includes lunch and clay materials*

For more information and to register visit:

www.cantonart.org/events

330-453-7666



Featured Presenters:

Rebecca Hutchinson

Paper Clay: A Versatile Ceramic Approach

Paul Linhares

Drawing with Stamps: Forming and decoration techniques for impressed pots

Teri Kern

Exploring Narrative Ceramics:
Surface and Form

**All Sessions are Held
at the Museum**

FEATURED IN THE GALLERIES

WELCOME THE MASTERS OF DECEPTION



INTENT TO DECEIVE Fakes and Forgeries in the Art World

“... may be the most authoritative exhibition yet detailing the multimillion-dollar copycat industry.”

— *The Boston Globe*, Jan. 21, 2014

(Left) *Fauve Landscape*, Elmyr de Hory (1906-1976), in the style of Maurice de Vlaminck (French, 1876-1958), ca. 1968, oil on canvas. Collection of Mark Forgy. (Right) *Girl with a Pearl Earring*, by John Myatt (b. 1945), in the style of Johannes Vermeer (Dutch, 1632-1675), 2012, oil on canvas. Courtesy of Graham & Margaret Wright. Washington Green Fine Art & Castle Galleries, United Kingdom.

Exhibition Tickets (includes admission to all galleries):

\$15 Adults; \$10, Seniors and Students (with valid I.D.); Museum Members are Free; and Children 12 and under, Free. Tickets are available at the Museum Ticket Office during Museum hours, or by calling 330.453.7666, 10am – 5pm weekdays, to reserve tickets. Advance tickets may be picked up at the Museum.

The Canton Museum of Art hosts the Midwest premiere of a provocative new exhibit about art fraud and deception — *Intent to Deceive: Fakes and Forgeries in the Art World*, which will be on view through October 26, 2014. *Intent to Deceive* features works by some of the world’s most notorious art forgers, illuminates their dubious legacies, and examines how their skills beguiled the art world for much of the 20th century.

Organized by International Arts & Artists of Washington, D.C. and curated by Colette Loll, founder and director of Art Fraud Insights, this new exhibition has garnered national attention through features in *The New York Times*, *The Boston Globe* and on the *CBS Evening News* following its first two stops in Massachusetts and Florida. Art fraud and forgery have characterized the dark side of the art landscape for centuries, and counterfeiting of fine art has proven to be a lucrative pursuit throughout history.

“Canton is thrilled to host the Midwest premiere of this exciting touring exhibition, featuring some of the greatest art frauds

ever perpetrated,” said Max Barton, associate director of the Canton Museum of Art. “Forgery is an intriguing topic for art audiences today, and we expect large crowds from around the region to see original works by Picasso, Matisse and others alongside clever fakes.”

Featured in the exhibit are five of the art world’s most infamous con artists, including Elmyr de Hory, the subject of Orson Welles’ film “F for Fake,” and Mark Landis, a serial counterfeiter recently profiled in *The New Yorker* (August 2013) for making gifts of his “art” to museums around the country. Han van Meegeren, who stood trial in Amsterdam in 1947 for his Vermeer forgeries in Europe, is considered to be one of the most ingenious art forgers of the 20th century. Also included are Eric Hebborn and John Myatt, both known for promoting their “how-to” of art forgery, which may have cost Hebborn his life in 1996.

The exhibit is divided into sections that examine each forger’s career. On display will be works created by the forger, personal effects and ephemera, photographs, film clips, and examples of the material and explanations of the techniques used to create these convincing

HAN VAN MEEGEREN

Forging Dutch Masters

“Driven to a state of anxiety and depression due to the all-too-meager appreciation of my work, I decided, one fateful day, to revenge myself on the art critics and experts by doing something the likes of which the world has never seen before.” — Han van Meegeren, 1945



The Procureess, by Han van Meegeren (1889-1947), in the style of Dirck van Baburen (Dutch, ca. 1595-1624), ca. 1940, oil on canvas. Courtesy of The Samuel Courtauld Trust, The Courtauld Gallery, London.

— Forger profile courtesy International Arts & Artists.

Han van Meegeren (1889 - 1947) was the first of the forgers to be romanticized by the media in the 20th century for his ability to fool the “infallible” experts of the art world. Like others who followed him, Van Meegeren turned to forgery out of frustration with his own artistic career and the demands of an expensive lifestyle.

He began to produce forgeries of 17th century Dutch Masters in the 1920s, but they were not credible enough to earn him significant wealth. By the mid-1930s, however, Van Meegeren developed a technique to simulate the look and feel of centuries-old dried oil paint by mixing Bakelite (an early form of plastic) into his pigments. After baking in an oven, the mixture dried to a hardness that passed the alcohol and needle test, the primary forensics test of the era.

The 17th century Dutch Master Johannes Vermeer was rediscovered by art historians in the 1860s. Since Vermeer had a small body of work (36 known paintings), Van Meegeren was able to exploit a gap in the artist’s oeuvre to create an “early religious period”—a chapter virtually devoid of scholarship. This allowed Van Meegeren’s *Supper at Emmaus* to be heralded by 17th century Dutch art expert Abraham Bredius as a newly discovered Vermeer masterpiece. The painting was subsequently purchased by the Museum Boijmans Van Beuningen, Rotterdam, Netherlands.

In 1945, authorities charged Van Meegeren with treason for selling Dutch cultural treasures to the Nazis. His defense was that he forged the paintings. Found guilty of forgery and fraud by the Amsterdam Regional Court in 1947, he was sentenced to prison for a minimum of one year. Before serving his sentence, the forger suffered two heart attacks and died on November 30, 1947.

artworks. More than 12 original works by artists such as Charles Courtney Curran, Honoré Daumier, Raoul Dufy, Philip de László, Henri Matisse, Joan Miró, Amedeo Modigliani, Pablo Picasso, Paul Signac and Maurice de Vlaminck are juxtaposed with the nearly 50 fakes from the world’s most accomplished art forgers to test perceptions of authenticity. The exhibit also explores how art experts used modern technology to unveil the forgeries.

Art forgers force us to question our concept of creative originality and corrupt the cultural record. Yet, a reality of art collecting is that relatively few artists are celebrated as masters, producing a strong incentive for forgers to duplicate famous works and to foist their copies as originals.

Art fraud is one of the most serious challenges facing museums today in their stewardship of our cultural heritage. It is, therefore, critical to go “behind the scenes” and examine how these daring forgers used artful methodology to fool — at least initially — the experts, art dealers and institutions who validated and collected their work. Each of the forgers featured in *Intent to Deceive* were unable to make a career based on acceptance of their own artistic style. They found *fakery*, the exact duplication of an original work of art, and *forgery*, the creation and selling of a work of art which is falsely credited to another, to be their most accessible avenue to recognition and commercial success. “The largely unregulated, informal nature of the legitimate art market, a network of discreetly cultivated relationships with its own language and commercial rituals, makes it

susceptible to manipulation on a range of levels, but particularly to forgery,” notes Dr. Tom Flynn, a London based art historian, critic and specialist on art.

The art market has yet to develop a precise system for authenticating works passing into collections, museums and auctions. The current system is based on a three-pillar approach:

connoisseurship — a person with expert training in characteristic features of an artist’s style and technique, often referred to as the “eye of the expert;”

provenance — an evaluation of the history of an artwork’s origin, ownership, location and transactions (documentation for authentication); and

technical analysis — scrutiny with scientific equipment of a work’s material components to determine if they are consistent or inconsistent with a purported age or attribution.

All of the forgers in this exhibition employed means to thwart this system of authentication. They fooled the experts by mastering techniques of the artists they copied, created false identities and background stories to build credibility, constructed elaborate schemes to corrupt provenance documentation and went to great lengths to ensure their materials would pass forensic examination. All relied heavily on the art of deception.

[Insight into the Mind of an Art Forger](#)

These five ingenious forgers shook the art field with their grand exploits,

garnering each of them worldwide notoriety, and an untimely death in the case of Van Meegeren, de Hory and Hebborn.

As *Intent to Deceive* curator Colette Loll writes in her exhibit essay, “Fakes and forgeries were once the dirty little secret of the art world, and no gallery, museum or auction house has ever been entirely free from the embarrassment of a costly error of misattribution or faulty provenance. A recent flurry of books, conferences and exhibitions dedicated to fakes, forgeries, mistakes, and misattributions is evidence that the age-old art of forgery has never intrigued the public more than it does today.

“Forgery and art are intimately connected; they have coexisted for as long as there has been a high demand and corresponding limited supply of desirable and original artworks. All of the forgers in *Intent to Deceive* possessed not only artistic talent, but the ability to create and perpetuate a con that paved the way for acceptance of their work into the legitimate art market. In profiling their lives and careers, this exhibition points to common and recurring patterns: frustrated artistic ambitions, chaotic personal lives, and a contempt for the art market and its ‘experts.’ Despite their creative powers, each subject in this exhibition suffered a common, fundamental lack: the vision that would allow them to fit into the modernist paradigm, a value system that places primacy above all else. In each case, the forger was most successful at imitating a past genre of art, its motifs and its techniques, and held the older genre in higher esteem than the contemporary. Unable to make a career in an art market that no longer valued their preferred style of artistic

expression, these artists found forgery and fakery to be their most accessible avenue to public recognition and commercial success.”

Delving into the psyche and behavior of art forgers in the 20th century through the present day, *Intent to Deceive* offers insight into these notorious con artists and the museums subject to their deceit. At times, art forgers have garnered public sympathy by throwing onto themselves the stereotype of a talented but undiscovered artist. This dynamic exhibition, however, de-romanticizes art fraud to show it is not a victimless crime. The forgeries, each a crime of opportunity, come from a cunning and deliberate intent to deceive.

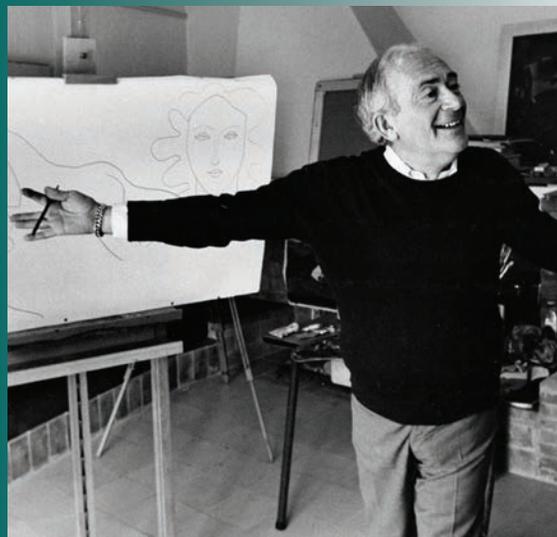
— CMA

Go Deep Inside the World of the Art Forgers at www.intenttodeceive.org



ELMYR de HORY

A Master of Deception



(Above) Elmyr de Hory, pictured February 6, 1970, in his studio. Photo: Pierre Boulet for *Life* magazine. (Top, Right) *Odalisque*, by Elmyr de Hory (1906-1976), in the style of Henri Matisse (French, 1869-1954), 1974, oil on canvas

— Forger profile courtesy International Arts & Artists.

“If my work hangs in a museum long enough, it becomes real.”

— Elmyr de Hory

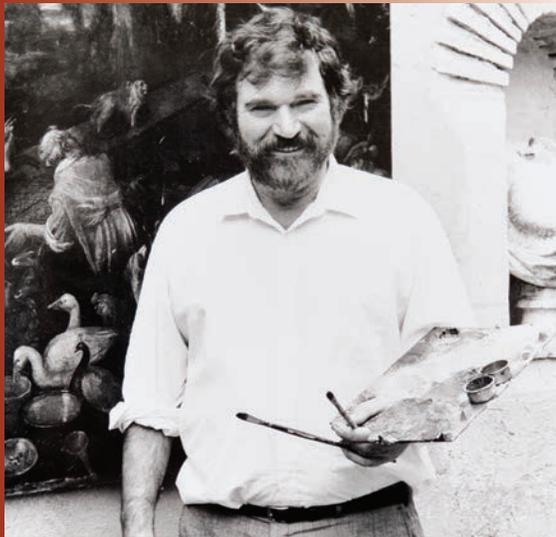
The life of Elmyr de Hory (1906 - 1976) is itself a work of art — everything about him was a grand gesture of artifice. Moving to the United States after World War II, de Hory portrayed himself as a dispossessed Hungarian aristocrat selling off artworks from his collection. Befriending the rich and famous, de Hory was both enigmatic and charming. After several failed attempts to ignite his own career, de Hory focused on his talent as a forger.

De Hory’s skill at deception did not make him immune to treachery, most notably during his partnership with Fernand Legros, who sold a steady supply of de Hory’s forgeries on five continents over a period of nine years. Their profitable and prolific collaboration came to a tumultuous end in 1967 when Legros sold over 40 of de Hory’s bogus masterpieces to Texas oil millionaire Algur Meadows. After discovering the fraud, the ensuing scandal unmasked de Hory as the artist behind the works. With Legros’ aid, de Hory likely inserted more than 1,000 forgeries into the art market during his 30-year career. Many of these works have not been exposed and continue to reside in museums and private collections today.

Featured in the Orson Welles 1972 film, *F for Fake*, de Hory’s celebrity status did not serve him the way he had hoped. De Hory still was unable to sell his original works; in a blow to his ego, clients only wanted his works in the styles of other artists. De Hory’s newfound fame also attracted unwanted attention from law authorities. In 1976, France secured his extradition for trial on charges of forgery and fraud. Fearing he would be killed in prison, de Hory committed suicide by overdosing on sleeping pills.

ERIC HEBBORN

From Restorer to Forger



(Above) Eric Hebborn. Photo: Raimondo Luciani, 1991. (Right) *Standing Young Man Leaning on a Plinth*, by Eric Hebborn (1934-1996), in the style of Jean-Antoine Watteau (French, 1684-1721), c. 1970s, black and red chalk laid on paper. Courtesy of the National Gallery of Art, Washington, D.C., Gift of Diane Woodner.

— Forger profile courtesy International Arts & Artists.

“Only the experts are worth fooling. The greater the expert, the greater the satisfaction in deceiving him.”

— Eric Hebborn, 1991

Eric Hebborn’s training at the Royal Academy of Arts — Britain’s most prestigious art school — could have heralded an illustrious artistic and academic career. Instead, as his exquisite drawing skills were belittled by the mid-20th century art market, Hebborn became profoundly critical of the prevailing style of modernism and contemptuous of art dealers and experts. He then found his talents better suited to creating works from a bygone era; in his case the Renaissance and Baroque periods.

Hebborn’s training as a painting restorer taught him to repair damaged works, but also to enhance them and, at times, simply forge them. When he realized how easily the experts were fooled, his contempt for them increased. Ultimately, he came to justify his forgeries as ethical if he sold them to experts and dealers, who should be able to discern the authentic from the fake. He never sold his forgeries to amateur collectors, as a stipulation of his own moral code.

The true genius behind Hebborn’s forgeries lay in his excellent drafting skills and his knowledge of historic paper. It was his period papers that ultimately led to his exposure in 1978. However, Hebborn was never charged with forgery. In 1991, the BBC produced a documentary, *Portrait of a Master Forger*. In 1996, Hebborn published *The Art Forger’s Handbook*, and shortly after, he was murdered on the street in Rome. The murder remains unsolved.



John Myatt’s (b. 1945) life demonstrates how one wrong step — and one wrong partner — can turn a struggling artist into a criminal art forger. Myatt began his artistic career with promise. He was awarded a scholarship to open his own art studio and supported himself by selling and teaching art for several years. But his traditional, pastoral style did not create enough interest to earn a proper living. In order to provide for his children, he devised a plan to sell “genuine fakes” through an advertisement in a local paper.

Myatt’s idea was not illegal as he originally conceived it because Myatt had no intent to deceive — he did not sell his copies of recognizable masterpieces as original works. It was when he teamed with professional con man John Drewe that he crossed the line from legal copies of original art to illegal art fraud. The Myatt-Drewe partnership created one of the most damaging art hoaxes of the 20th century. Myatt forged over 200 modernist paintings, approximately 120 of which are still circulating in the art market, and Drewe most likely corrupted the art historical record for generations to come by falsifying provenance documentation. Provenance, or ownership history, are the crucial documents collectors and curators rely on as proof of an artwork’s authenticity.

Myatt served just four months of a one year prison sentence for fraud and was released in 2000. He went on to hold a sold-out exhibition of his work in 2005. His paintings continue to sell for upwards of \$40,000. In 2011-12, he starred in the BBC TV series *Fame in the Frame*, where he interviewed celebrities and painted them into copies of famous artworks.

“In prison, they called me Picasso.” — John Myatt



JOHN MYATT

The Art of Genuine Fakes



(Above) John Myatt. Photo: Washington Green Fine Art. (Left) *Girl with a Pearl Earring*, by John Myatt (b. 1945), in the style of Johannes Vermeer (Dutch, 1632-1675), 2012, oil on canvas. Courtesy of Graham & Margaret Wright. Washington Green Fine Art & Castle Galleries, United Kingdom.

— Forger profile courtesy International Arts & Artists.

MARK LANDIS

Mysterious Donor



(Above) Untitled, Mark Landis (b. 1955), in the style of Marie Laurencin (French, 1883-1956), undated, charcoal on paper. Property of the Oklahoma City Museum of Art.

Photo: Shannon Kolvitz. (Right) Untitled, Mark Landis, in the style of Paul Signac (French, 1863-1935), date unknown, watercolor on paper. Property of the Oklahoma City Museum of Art. Photo by Shannon Kolvitz.

— Forger profile courtesy International Arts & Artists.

“I gave a picture to a museum in the memory of my father which I hoped would please Mother. Everyone was so nice that I was soon to get into the habit of donating pictures to museums. Being treated so nicely ... was something I was unfamiliar with and I liked it very much.” — Mark Landis, 2013

Mark Landis (b. 1955) may be the most famous art counterfeiter who never committed a crime. He does not fit the standard profile of charlatan working for material gain, or embittered artist seeking to punish a world which failed to appreciate him. Rather, for the past 30 years Landis has approached dozens of museums and university galleries in multiple states claiming to be a wealthy philanthropist with a collection he wished to donate in honor of his deceased parents. He has gone to odd lengths to perpetuate this fantasy to give away his fakes, not only falsifying documents and using aliases, but also dressing in costume — most notable, that of a priest.

Suffering from mental illness, Landis' actions are apparently fueled by the need for attention and validation. Landis was diagnosed a schizophrenic at age 17, although caseworkers have recently suggested bipolar disorder may be a more appropriate diagnosis. Landis cannot understand why museums are upset with his “hobby.” He claims his donations are a tribute to his deceased parents and are acts of good will. In 2010, as output of fakes increased after his mother's death, the art media reports on his prolific antics. The FBI becomes aware of his activities, but does not file charges because no money changed hands — he never received payment and did not claim a tax deduction for his gifts. In 2013, an exposé on Landis appears in *The New Yorker* magazine. In 2014, a documentary about Landis, *Art and Craft*, was a Tribeca Film Festival selection.

At times, Landis promised to stop his museum “donations,” but it is not clear if he can control his compulsions. His age and declining health limit his mobility, so it is likely his spree has come to an end.

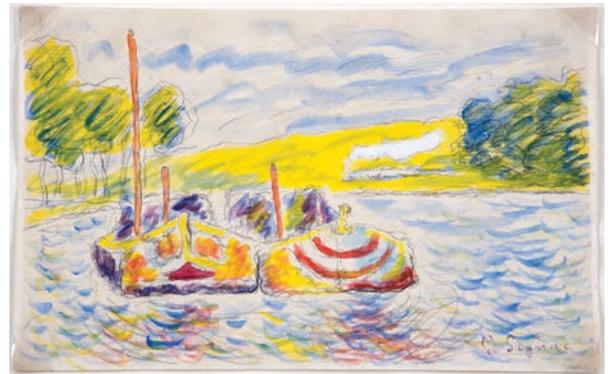


EXHIBIT-RELATED EVENTS

The Three F's of Art Crime • Thursday, September 4 • 6 – 8:30pm

Canton Palace Theatre • 605 Market Avenue North • Canton, Ohio 44702

Tickets: \$25 General / \$20 CMA Members • 330.453.7666 or www.cantonart.org

Enter the realm of forgeries and fakes with renowned investigator and founder of the FBI's National Art Crime Team, Robert Wittman — author of the New York Times Best Seller “Priceless: How I Went Undercover to Rescue The World's Stolen Treasures.” Light fare reception and an informal book signing. *Non-Members Show Your Ticket at the Museum for FREE Admission to the Exhibit!*

First Friday @ Canton Museum of Art — The Great Masters as Teachers Friday, September 5 • 5:30 – 8pm

First Friday “First Stop” at the Museum features a display of artwork from Canton artist/teacher Frank Dale and more than 20 of his students! “The Great Masters as Teachers” showcases 47 works based on paintings of 21 Masters, whose works span 500 years of oil painting. Learn the process of recreating a masterpiece! Enjoy a delicious selection of foods, wine, music and FREE exhibit admission.

The Art of Deception • Wednesday, October 1 • 6 – 7:30pm

Canton Museum of Art / Cultural Center for the Arts — Cable Hall

Tickets: \$25 General / \$20 CMA Members • 330.453.7666 or www.cantonart.org

Art fraud expert Colette Loll, curator of *Intent to Deceive*, discusses the forgers in the exhibit and how they shook the art world. Mark Forgy, heir to forger Elmyr de Hory's estate and author of “The Forger's Apprentice: Life with the World's Most Notorious Artist,” will share his personal view of the man who turned the art world upside down. Book signing will follow. SEATING IS LIMITED! *Non-Members Show Your Ticket at the Museum for FREE Admission to the Exhibit!*

Art Crime Film Festival • Thursday, September 25 & October 9 • 7:30pm

Canton Palace Theatre • 605 Market Avenue North • Canton, Ohio 44702

Tickets: \$5 General at the Door / www.cantonpalacetheatre.org

THE RAPE OF EUROPA (2006) — Thursday, September 25 • 7:30pm

The epic story of the systematic theft, deliberate destruction and miraculous survival of Europe's art treasures during the Third Reich and World War II.

ART AND CRAFT (2014) — Thursday, October 9 • 7:30pm

Through a complex lens, “Art and Craft” explores Mark Landis — perhaps the most prolific art forger the U.S. has ever seen. A Tribeca Film Festival selection! *“Perversely satisfying...The art world deserves him.” — Stephen Holden, The New York Times*

FEATURED IN THE GALLERIES

WHO'S WHO IN THE VAULT?

Treasures from The Permanent Collection

At the heart of the Canton Museum of Art lies a world-class collection of 19th, 20th and 21st century American watercolors, oils and ceramics — The Permanent Collection. Come explore a rich sampling of over 1,300 works valued at more than \$23.0 million ... these are the *Treasures from The Permanent Collection*. Since 1971, new acquisitions, purchases, generous donations and planned giving programs have combined to grow the Museum's artistic sphere of influence by advancing what already ranks among the finest and most select collections in Northeast Ohio, and indeed, in the state of Ohio.

Watercolors — Life Revealed in Vibrant Colors & Subtle Tones

In the century following the Civil War, watercolor painting became a singularly important American medium — and it was used more freely, creatively and imaginatively than anywhere else in the world. Winslow Homer's genius revealed the potential watercolors had for serious artistic expression. Each of the American masters (Homer, John Singer Sargent, Maurice Prendergast, John Marin, Edward Hopper and Charles Burchfield) took watercolor painting to a new dimension — handling the medium in their own individual way, yet bringing it together in a brilliance that would only grow in both expression and bringing detailed life to the subject matter. These artists had remarkable ability in dealing with color and form and presenting their works with complete harmony.

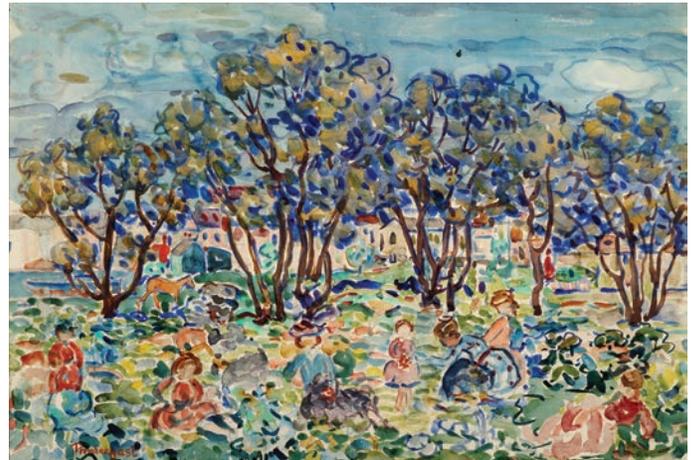
Today, the watercolor medium knows no boundaries. As a viewer, you can easily escape through the dry brush technique employed by Andrew and Jamie Wyeth, or with the radiant spectrum of color and monumental sizes from Joseph Raffael and Carolyn Brady. Watercolors — whether from 150 years ago or today — excite the senses.

Ceramics — Clay & Form Give Voice

Ceramics have been produced in America since the colonial period, but not until much later did the “American ceramic artist” come into their own. Civil War American potteries suffered from consumer opinion that their products were inferior to those of their European counterparts.

In the span of time since the 1950s, American ceramic artists have taken the decorative art form and created a new expressionistic style with clay and glaze. Peter Voulkos, Paul Soldner and Toshiko Takaezu among others felt they had a freedom to their medium. As Voulkos and Soldner, struggling against gravity, tried to keep stacked forms in a vertical plane — some reaching 8 feet in height — other artists rolled out clay on the studio floor, moving rapidly to incise, cut and impress the surface before their material became too dry.

The American potter was defining a new vision for clay throughout the country in the 1950s; ceramics were liberated. Ohio artists Waylande Gregory and Viktor Schreckengost, both Cleveland School contemporaries, helped to take ceramics to another level. Both worked



The Grove, Lynn, Maurice Prendergast, American (1858 - 1924), c. 1910-1911, Watercolor, pencil and pastel on paper, 14" x 20¼", Gift of Mr. Ralph L. Wilson, Canton Museum of Art

for Cowan Pottery, one of the leading art potteries of the day in Cleveland. Also during that time, Soldner, an Ohio-born ceramic artist, and Takaezu, head of ceramics department at the Cleveland Institute of Art, were moving Ohio into the realm of fine arts. Studio potters became less tied to the idea of the functional object and began to explore more intensely the idea of the sculptural vessel — ceramics was going from pure function to an art form. No longer was a platter just a platter or a teapot just a teapot.



Tripod Teapot with Hares, Ken Ferguson, American (1928 - 2005), 2000, Clay-stoneware with chrome slip, 17½" x 13", Purchased in Memory of Edward A. & Rosa J. Langenbach, Canton Museum of Art

The Vision for Today

Today American watercolor and ceramic art is a tapestry of old and new styles, embracing the past and exploring the future of “digital humanities” and globalization. We have become a very visual and somewhat instantaneous culture with the interconnectivity of human activity and information accessible through the internet and mass media. As time goes on, the one thing that has remained clear is that artists will continue to reflect and respond to the world around them, providing us with a visual archive of what life was like at that time and trying to define the future.

FEATURED IN THE GALLERIES

Patterns of Nature

Rebecca Hutchinson reveals *Patterns of Nature* in her engaging Paper Clay ceramic pieces. Her work is large-scale, installation in format, and engages concerns for both the observation of place and the myriad of construction possibilities. The work embraces qualities of craft and observation of both animal and human architecture and systems.

As the artist states: In nature there are diverse states of existence that I continue to study; the structure of nature, the result of the state of nature by interaction with other forces of nature, the resilience of nature, and the complexity and awe in the engineering of nature. All these states of nature provide endless influences for diverse construction and conceptual possibilities for art making.

My work focuses on the respect for process and the endless influences found in nature. Formally and structurally, my interest is in the details: quality of craft, connections, and structure, and conceptually an understanding of all physical parts to the whole. I build site-responsive clay and fibrous sculptural works made from indigenous materials, such as recycled 100% natural fiber clothing or harvested garden materials beat down to pulp and formed into handmade sheets, and industrial castoff surplus materials, like cotton thread from the bedding industry or sisal from the burlap bag industry.



The Art of Pottery is bound to the voyage of human civilization. Humble earthenware storage jars and cook pots were instrumental in facilitating the growth and success of the first cities 10,000 years ago. Ceremonial vessels and figures marked the passing of significant individuals and events. Cultural connections have been established and maintained through pottery forms and surface patterns. In my exploration of pottery, I have been drawn to the decorative surface of Mediterranean works from the

CERAMICS OF REBECCA HUTCHINSON

Clay is either site dug or purchased and mixed with pulp for a slurry of paperclay. I hand model, slip trail, dip surplus industrial materials or handmade paper forms, and pour paper clay slip between papers, and cut and construct. Each paperclay form is built to be fired or remain non-fired. A sticky mixture of paperclay mixed with glue binds the handmade paper and the paperclay florettes to each other and to a simple constructed wooden frame. Installation construction is influenced conceptually by specific growth patterns, but does not replicate nature. Like an animal that uses the vernacular from place, I, too, upcycle humble materials and remake them into what I hope to be exquisite sculptural forms.



PAUL LINHARES THE ART OF CONNECTION

bronze age to medieval times, and how those patterns work as a link of familiarity from western culture to that of ancient Persia and through the Silk Road to China and the East. I layer these connections and influences in color, pattern and imagery to construct loose, metaphorical narratives that might spark conversations in the intimate spaces pottery tends to occupy about the direction of our civilization.

Pottery, to me, is an art of connections. I would like to facilitate connections between people, cultures and our shared human story through the use and exchange of significant objects for daily use. My pots are made with earthenware clay and brushed over with a white clay slip. They are either stamped with hand carved clay stamps or incised with a sharp stick. The historically inspired, highly alkaline glaze is applied by pouring or brush and is colored with iron, copper and cobalt. It is my hope that as these pieces enter people's lives they will help them create new meanings, connections and illuminations.

COMING TO THE CANTON MUSEUM OF ART

Explore & Enjoy More! Excite, Entertain & Inspire Your Senses ...

43rd Annual

Christkindl Markt



November 7 - 9, 2014

FRI 10AM - 7PM • SAT 10AM - 6PM • SUN 10AM - 4PM

A cherished Canton holiday tradition, *Christkindl Markt* celebrates its 43rd year this November! Presented by Canton Fine Arts Associates, Inc. (CFA), this premier juried fine arts and fine crafts show draws artists from across the country — showcasing works ranging from glassware and ceramic sculpture to woodworks, jewelry, photography, metal, works on paper, knit wear, floral arrangements, holiday items and more!

Come join the fun as the Cultural Center for the Arts and galleries of the Canton Museum of Art are transformed into a holiday shopping and entertainment extravaganza. Find the perfect gift, and relax with friends and delicious food from the *Christkindl Café* and the *Markt Bistro*.

Entertainment, raffles and door prizes (including a \$1,000 shopping spree to Andreas Furniture in Sugarcreek) round out this major event of the holiday season. Proceeds from *Christkindl Markt* benefit the Canton Museum of Art, including a CFA Endowment Fund, education programs, scholarships, exhibits and outreach programs.

Tickets:

\$7 at door • \$6 pre-sale (at the Museum or by calling 330-453-7666; pre-order online Oct. 1 through Nov. 5; credit /debit cards accepted)
Free Parking • Website: cantonchristkindl.org



Mackey



Owen



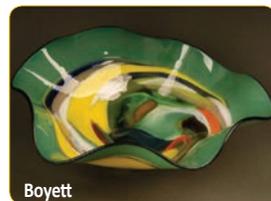
Hench



Atkins-Moran



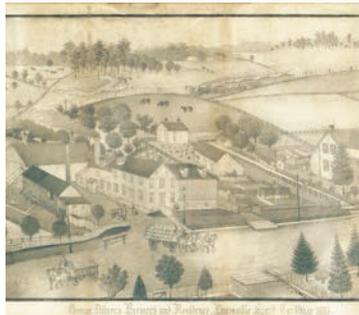
Erickson



Boyett



Residence of Mathias and Elizabeth Daler, Lawrence Twp, Stark Co. Ohio, 1838.



THE LEGACY OF FERDINAND BRADER

December 4, 2014
March 15, 2015

19th Century Drawings of Ohio & Pennsylvania

Premiere Exhibition! Travel Pennsylvania and Northeast Ohio in the unique 19th century drawings of folk artist Ferdinand Brader, whose meticulous works featured family farms and businesses — many still in existence today.

This exhibition tells the story of life throughout the landscape of the countryside in the late 1800s. Brader traveled the region drawing massive landscapes in exchange for food and lodging. With meticulous care, Brader identified the owners and township of each property he visited and used a sequential numbering and dating system. Here, guest curator Kathleen Wieschaus-Voss assembles some of Brader's most engaging works!

These monumental landscapes from private collections, as well as our own Permanent Collection and the Art Institute of Chicago, allow us to step back and learn more about our American family heritage.

NEW! CMA Uncorked Painting Events

Create Your Masterpiece!

Enjoy friends, music and wine as our artists guide you through replicating the night's featured painting. Cost includes all materials. Must be 21 or older. \$35. Register at 330.456.7666, or online at www.cantonart.org/CMAUncorked.



September 23
O'Keeffe Calla Lily
6:00 - 8:00pm



October 14
Magritte Surreal Bird
6:00 - 8:00pm



November 18
Van Gogh Landscape
6:00 - 8:00pm



December 9
Picasso Still Life
6:00 - 8:00pm

For exhibit and event details... www.cantonart.org • 330.453.7666 • Get connected to CMA...

NEWS FROM THE PERMANENT COLLECTION

NEW CERAMIC GIFT REFLECTS WORLD TRAVEL AND COMPLEX BRUSH STROKES OF CLEVELAND ARTIST DAVID BATZ

We are pleased to welcome Cleveland artist David Batz into our Permanent Collection with an elegant piece gifted from Thomas H. and Virginia J. Horner. When Batz, died in 1994 at the age of 49, his completed works ran into the thousands. This new gift, *Untitled Vessel*, reflects the artist's decorative clay pottery technique with influences from around the world.

Batz was born in 1944, in Rockville, Connecticut to Elmer A. and Flora Batz. In the fall of 1962, he started to take classes in the five-year architecture program of the Rhode Island School of Design, but soon became disillusioned with the length of time it took to complete the courses; he then switched to their ceramics program. Under the tutorial wings of master ceramicist at RISD, Norm Schulman, Batz developed a passion for East Asian art especially that of Sumi-e ink painters of China, Japan and Korea. The way they used few brush strokes to create a single image fascinated him. Once he perfected his own technique with a Sumi-e brush, he routinely decorated his pieces of clay pottery with simple insect and floral designs, which we see in our new piece.

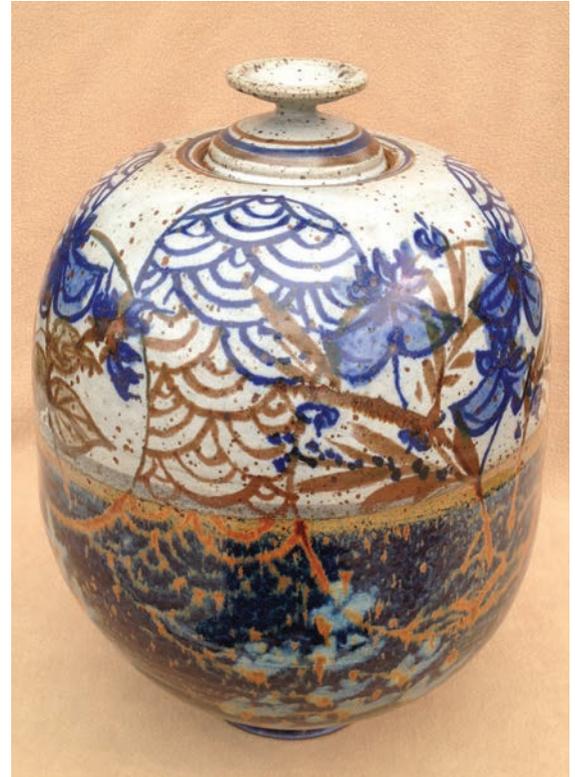
After completion of a master's degree after 1970, Batz became the new ceramics professor at the Cleveland Institute of Art. He also established and taught at the CIA school's satellite project in France. Batz participated in the Cleveland May Show from 1971 to 1993. In the mid-80s, Batz was diagnosed with a severe case of carpal tunnel syndrome, a debilitating disease that weakens the muscles in the hand. He was told to stop throwing clay pots on his wheel. This only put Batz on a search for a new medium which soon became albaca paper. This paper is made from dried leaves of a banana plant and

is similar to clay in that its durability and flexibility allow an artist to shape it into functional and sculptural items. Working with this new material, Batz was able to return to throwing clay in 1991.

In his career, Batz never stopped experimenting — from small sculptural constructions to hand-made paper for his prints, in addition to his functional pottery with pictorial reliefs and brush work. He traveled extensively, scaling the steps of the Pyramid of the Sun in the ancient Mexican city of Teotihuacán; in England, he studied the Druid megaliths at Stonehenge; and in France he examined the Paleolithic paintings in the caves at Lascaux.

Batz's globe-trotting stints of research resulted in a career that produced some of the most celebrated pieces of earthenware and porcelain ceramics designed by a Northeast Ohio artist.

Lynnda Arrasmith
Curator of Collections
Canton Museum of Art



Untitled Vessel, David Batz (Ohio, 1945 - 1994), 1950, clay, 16" x 10½" Gift of Thomas H. and Virginia J. Horner, Canton Museum of Art



Details of Batz's brush technique.

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Explore your Canton Museum of Art! Exciting exhibitions, special events, classes and more make the Canton Museum of Art your destination for entertainment and engagement with yesterday and today's most innovative artists and art forms.

Enjoy your Canton Museum's powerful national touring exhibitions, unique CMA-produced shows and an unrivaled Permanent Collection of American Masters of watercolor and contemporary ceramics.

Become a Member ... and Get More!

When you become a member of the Canton Museum of Art, you join a special group of people who recognize the value of the arts in our community and region.

Your membership gift helps to CELEBRATE the Past, ENJOY the Present and PRESERVE the Future by ensuring the CMA has the resources to continue growing as a distinctive, regional museum offering superior programming and education opportunities, such as free tours for school children and in-school visiting artist programs. Plus, you help increase community engagement and participation in the arts throughout Stark County.

Benefits of Membership ...

Become a member and enjoy unlimited free admission to all exhibits (including special ticketed exhibitions), four guest passes, free "Members Only" exhibit openings, priority invitations and a discount on ticketed exhibit openings and special events, a 10% discount on Museum Shop purchases, a 20% discount on all classes, a subscription to @CantonMuseum Magazine and automatic e-mail news updates. Gallery Circle and above memberships include reciprocal admission to certain museums throughout Ohio.

Sign-up during your visit (and see the exhibit free!) or sign-up online at www.cantonart.org under the "Support" tab. Your membership is tax deductible.

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- STUDENT:** \$20.00 (with ID)
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- GALLERY CIRCLE*:** \$125.00 (\$100 for seniors)
 - Above + Ohio Reciprocal privileges, 2 additional guest passes.
- DIRECTOR'S CIRCLE: \$300.00**
 - Above + 20% discounts in Museum Shop and on classes for children, Artist reception, additional passes for exhibits and openings.
- SUSTAINER: \$500.00**
 - Above + discounts on art-related travel with the Executive Director.
- BENEFACTOR: \$1,000.00**
 - Above + special Director's Reception/Tour and recognition as Benefactor on one exhibit.
- SPONSOR: \$5,000.00**
 - Above + Sponsor recognition on one exhibit and free rental on space for private party, with exhibit admission for up to 50 guests.

Corporate Partnership Program

New opportunities are available for businesses interested in supporting the Museum, with a range of commitment levels and corporate benefits. **Please contact Scott Erickson for details, 330.453.7666 ext. 103.**

**20% discount for seniors (60+) at the Individual, Family and Gallery Circle levels.*



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GET INVOLVED! CMA Volunteer & Museum Groups



Canton Artists League

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. This is accomplished through a combination of exhibits, shows, educational workshops, field trips and community support programs. The League presents a biennial show in the

galleries of the Museum. For more information, visit www.cal.cannet.com, or Facebook® at "Canton Artists League."



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. There are currently 20 members of the Guild.



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 www.cantonart.org for more details about programs. Contact Carol Paris at 330.453.7666, ext. 105, to learn about becoming a Fine Arts member.

CMA Docents

The 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 to learn more.

The Volunteer Angels

These generous women recognize the efforts of Museum volunteers through donations that match the volunteer hours worked, providing general operating funds for Museum exhibits and programs. Call 330.453.7666 for details.

OTHER OPPORTUNITIES

Classes and Workshops

The Museum offers three semesters of art classes and workshops for children and adults, in a wide variety of media including: painting, drawing, ceramics, sculpture, jewelry making, fiber arts and special topics such as Tai Chi. Visit www.cantonart.org for a complete schedule or to sign up for our e-news.

Your Donations Make the Difference

Your support strengthens our Museum and our community. There are many ways to give, including our Annual Fund, remembrance donations to honor a loved one, exhibit sponsorships and planned giving. For more information please contact Scott Erickson at 330.453.7666, ext. 103.



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ABOUT YOUR MUSEUM



The Canton Museum of Art (CMA) is Ohio's premier location for an exceptional visual arts experience. CMA is recognized for its unrivaled Permanent Collection of American watercolors and contemporary ceramics, powerful national touring exhibits, high-quality original CMA exhibits and innovative education outreach programs. The Canton Museum of Art is one of two Stark County museums accredited by the American Alliance of Museums.

MUSEUM HOURS & REGULAR ADMISSION

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, Free; Museum Members, Free.



GETTING AROUND

The Museum's main entrance is from the Market Avenue parking area. Wheelchair accessible parking is located behind the Cultural Center for the Arts; patrons may enter the Museum from the Great Court.



THE MUSEUM SHOP

The Museum Shop is a browser's delight offering books, stationery, greeting cards, ceramics, jewelry, toys and other treasures. The Shop features art and unique gifts created by Ohio artists and crafters. Proceeds benefit the Canton Museum of Art.

PHOTOGRAPHY, FOOD & DRINK

Photography is not allowed in our galleries to protect artists' copyrights, and because light exposure can hurt works of art. We do not allow food or drink in the galleries to assure the protection of our collection. The Canton Museum of Art follows standards set by the American Alliance of Museums. We are one of only 10% of museums in the country accredited by this organization.

WHY WE ASK YOU NOT TO TOUCH

Many works of art are very fragile. Unintentional damage may result from gesturing too close to a work of art, and the natural oils on human hands can cause serious damage over time. Please be careful — works of art, like people, are unique and irreplaceable. Help us preserve your Museum's collection: *please do not touch.*

MEETINGS AND PARTIES — Let CMA Help You Plan a Perfect Event



The Museum's Marie & Erv Wilkof Courtyard is an ideal meeting and event space enjoyed by thousands of people throughout the year — birthdays, weddings, corporate meetings and more. For rental information on this and other areas of the Museum, contact Lynn Daverio at 330.453.7666 ext. 104, or Erica Emerson, Education Manager, at 330.453.7666, ext. 108.

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The Procuress, by Han van Meegeren (1889-1947), in the style of Dirck van Baburen (Dutch, ca. 1595-1624), ca. 1940, oil on canvas. Courtesy of The Samuel Courtauld Trust, The Courtauld Gallery, London.