

CANTON MUSEUM OF ART

WINTER 2025-26



1935

90TH ANNIVERSARY

2025

Director's Message Winter 2025 - 2026



Wonder. Delight. Interest. Happiness. The photo above, taken in 2018, is one of my absolute favorites ever at the Canton Museum of Art. The image encapsulates all of those words and more ... the face filled with awe, the tiny hand pointing to the image, the color of the art he/she was engrossed by ... a mom and her kids taking a moment to enjoy more than 100 works of art from the CMA Collection, displayed "Salon Style" – from the late 17th century in Europe where as much art as possible was hung from floor to ceiling. It created a feast for the eyes!

As your art museum celebrates 90 years of serving our community, it fills me with great emotion to wonder what exactly got the attention of this child? Even more so, the look on that face ... it is one of excitement and it is screaming "what is that, it makes me happy?" Because, our art museums here and around the world exist to engage and pull in all ages to look at art with wonder, to ask questions about the stories inside the art, to stop and engage in a conversation and share an experience about – or just delight in – what you see in the art right before your eyes. What inspires you? What makes you have that child's face ... the curiosity, the happiness?

The Canton Museum of Art is here for our entire community and our visitors from around the world ... and they come, and we are happy to share the

Cover

An Interesting Book, c. 1890. Claude Hirst (1855 - 1942). Watercolor on paper, 10 1/4 x 14 1/4 in. Canton Museum of Art Collection | Number 997.1.

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stories of American art through our artists and their works. We make it a point to create compelling stories through original exhibitions like this season's feature, *Shattered Glass: The Women Who Elevated American Art*. This exhibition is a labor of love from your museum ... nearly seven years in the making and drawn from our museum partners and private collections nationwide and abroad. It is meticulously researched and assembled and shares stories of American women artists that have been untold, marginalized or even forgotten. There are inspirational stories for everyone.

Because art is for everyone, and it should touch all of us and inspire us to that same child's face and gesture. If not, is it really worth it?

CMA is proud to serve our community inside the Museum, inside our schools, and in our neighborhoods. We welcome our visitors from around the world and within our community, and we welcome their questions about the art; we are here to share and start conversations. Our hearts are happy when we see the wonder in a child's eyes visiting or taking a class, and we have that same happiness when a veteran or someone with a health challenge experiences an art and healing workshop. Connections are made, creativity is ignited, and happiness ensues. The impact of art(s) is wonderful.

We are profoundly grateful and appreciative to all of our visitors, members, students, and donors who make these experiences possible ... for 90 years. We do not take your investment in CMA lightly; all of you make a difference. All make that child's (or adult's) face possible. A moment of wonder is a spark to delight and explore. And that is something we all need.

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 ANNIVERSARY

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Max R. Barton II

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Recognizing the highest
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CONTENTS

Canton Museum of Art | Winter 2025 – 2026

2

Director's Message



4-7

School of Art Classes: For all ages and all stages to think boldly and create fearlessly.

8-17

Shattered Glass: The Women Who Elevated American Art celebrates the myriad of contributions from women to the art world — and their untold stories.



EXHIBIT



18-19

Canton Museum of Art at 90: A quick look at our history and homes.



20-21

Support Our Partners Across the Community



22

Art Inspires Gala 2025

Thank you to our Art Inspires Gala sponsors and guests for celebrating with us!

23

Thank You to Our Season Sponsors and Friends



CANTON MUSEUM OF ART *Art* **INSPIRES**
Explore & Discover Exciting
2025-26 EXHIBITIONS



Coming April 28 - July 26, 2026

Featured Exhibition

Reclaimed: The Art of Recology

The exhibit presents a fascinating survey of 33 artists who created meaningful and thought-provoking artworks in a variety of media through San Francisco's waste management service, Recology. Organized by the Bedford Gallery at the Lesher Center for the Arts, Walnut Creek, CA.

Net Worth: Ben Lambert Ceramics

Ohio-based artist, Ben Lambert, hand builds ceramic sculptures that take the form of stylized figures and animals that reflect the problematic relationship between humans and the natural world.

On the Threshold of the Great Lakes

Artist Geo Rutherford's mixed-media works explore themes of invasiveness, impermanence, and the unseen aspects of the Great Lakes ecosystem.

Earth, Fire, Water: The Elements of Watercolor & Ceramics

Featuring CMA's acclaimed Collection, *Earth, Fire, Water* showcases how the elements work together to produce stunning results.

Winter 2025 - 26 Classes Express Your Creative Side!

Get creative and express yourself in a CMA School of Art Class or Workshop. We have something available for all ages and all levels of expertise, from beginner to advanced, including NEW offerings in every area.

From exploring Impressionism with Oil Painting, capturing light with Stained Glass ... relaxing with Yoga in the galleries, Ceramics & more — classes are scheduled days and evenings, weekdays and weekends. There's a class to fit every schedule, budget, and interest!

MEMBERS SAVE 20% on ALL classes ... Join CMA, then book your class!

Visit CantonArt.org/membership



CERAMICS

LIMITED SPACE!

ADVANCED CERAMICS | 6:30 – 8:30 PM

10 TUESDAYS, JANUARY 6 – MARCH 10

Instructor: Bill Shearow

NEW ADVANCED CERAMICS | 3:30 – 5:30 PM

10 THURSDAYS, JANUARY 8 – MARCH 12

Instructor: Sarah DeBaun

Form, surface design, glazing, and firing are explored in greater depth during this class. Designed for advanced students, with a prerequisite of four ceramics classes completed at CMA, or instructor approval. Students who have taken five or more CMA ceramics classes, or individuals deemed to be working at an apprentice level are required to complete their own firing in cooperation with the Canton Ceramic Artists Guild to deepen their understanding of the process. Students registered for Advanced Ceramics are also entitled to utilize open studio hours throughout the 10-week class session.

Ages 16+, 12 seats available for each class

Member \$218 | \$272

CLASSIC CERAMICS | 6:30 – 8:30 PM
10 WEDNESDAYS, JANUARY 7 – MARCH 11
Instructor: Bill Shearow

CLASSIC CERAMICS | 6:30 – 8:30 PM
10 THURSDAYS, JANUARY 8 – MARCH 12
Instructor: Sarah DeBaun

CLASSIC CERAMICS | 1:30 – 3:30 PM
10 SUNDAYS, JANUARY 11 – MARCH 15
Instructor: Dale Kreig

Discover the ceramic process from start to finish through instructor-led demonstrations, glazing techniques, and constructive feedback. Beginner students learn the basics of hand-building and wheel-work while intermediate students refine their skills. Individual projects include functional pottery and decorative work. Students registered for Classic Ceramics are also entitled to utilize open studio hours throughout the 10-week class session.

Ages 16+, 12 seats available for each class

Member \$218 | \$272

INDEPENDENT STUDY CERAMICS | TIMES VARY
10 WEEKS, DECEMBER 6 – FEBRUARY 7
Instructor: Sarah DeBaun

Advanced ceramics students are eligible for independent study at CMA. This option is available for a limited number of students who have taken at least four ceramics classes at CMA. Tuition fee provides access to the studio during open studio hours, a locker for storage, access to studio tools and equipment, and a professional teaching artist mentor who is available during set times. Studio hours run concurrently with the Museum's open hours and the seasonal ceramics class schedule. Students with ceramics experience outside of CMA are not eligible for registration, as students first need a strong working knowledge of CMA studio safety and procedures.

Ages 16+, 12 seats available for each class

Member \$105 | \$132

NEW CERAMIC SURFACE DECORATION
WORKSHOP SERIES | 1:30 – 3:30 PM
6 WEDNESDAYS, JANUARY 7 – FEBRUARY 11

Instructor: Susan Mentrak
Master new skills to elevate your ceramic art! Each class explores unique techniques, including personalized bisque stamps, slip and underglaze applications, monoprinting, mishima, stenciling, and more. This course emphasizes skill-building through hands-on practice on dedicated tiles, focusing on technique rather than finished pieces. Note: Open studio time is not included with this series.

Ages 16+, 8 seats available

Member \$160 | \$200

BEGINNER WHEEL THROWING SERIES | 1 – 4 PM
10 WEDNESDAYS, JANUARY 7 – MARCH 11

Instructor: Echo Iris Davis

Beginner students with pre-existing wheel knowledge will refine their skills in this intensive course. With demonstrations and feedback from the instructor, students will focus on building strong throwing skills, while creating functional ware-like cups, bowls and mugs, as well as surface design and glaze application. This class is a precursor to a more advanced wheel throwing class.

Ages 16+, 6 seats available

Member \$150 | \$180

NEW RADICAL CLAY | 11 AM – 2 PM
3 SATURDAYS, JANUARY 10 – 24

Instructor: Toni Billick

Inspired by Maija Grotell's experimentation with glazes and innovative techniques that made colored bricks suitable for commercial use, this unique workshop invites you to discover the art of storytelling with color, brick by brick. Learn basic ceramic and glazing techniques while exploring methods of inscribing words, poetry and personal reflections directly onto your pieces. All materials provided, all skill levels welcome.

Ages 16+, 10 seats available.

Member \$98 | \$117

**SCHOOL
OF ART**

Additional costs to students for ceramics classes, not included in registration fee, and due first day of class:

- All CMA ceramics students must purchase and use approved clay from CMA. 25 lbs of clay may be purchased on the first day of class @ \$54 during check-in at the front desk. An additional 25 lbs of clay may be purchased thereafter, with a limit of 50 lbs of clay per session to limit over-production of student work.
- CMA students are welcome to use their own clay tools; however, clay tool kits may be purchased on the first day of class and as needed @ \$15.

CMA offers the largest selection of ceramics classes in the area for all levels of expertise. Our 10-week classes fill quickly, and these classes are eblasted FIRST for registration. For class details and availability, contact Education Director Amanda Crowe – amanda@cantonart.org



techniques to craft unique pieces that reflect their individual stories. All skill levels welcome.

Ages 16+, 10 seats available

Member \$108 | \$130

**NEW POWERFUL STORIES: WOMEN IN ART
11AM – 1PM | 4 THURSDAYS, JANUARY 5 – FEBRUARY 26**

Instructor: Catherine Taylor

Dive into powerful stories by women artists, looking at how they use symbols and deep feelings to create art. Inspired by CMA's *Shattered Glass: The Women Who Elevated American Art* exhibit, you'll explore ideas of who you are, bouncing back from tough times, and winning against the odds. This class is all about being brave with your art, ending with one-of-a-kind pieces that share strong messages. All skill levels welcome.

Ages 16+, 10 seats available.

Member \$75 | \$90

NEW DRAWING WITH COLOR: PASTEL SERIES | 12:30 – 2PM | 6 TUESDAYS, JANUARY 6 – FEBRUARY 10

Instructor: Lynda Rimke

Looking to capture color in the moment without the mess of paints? Learn to transform dry pastel pigments into vibrant, dynamic compositions using the right values, shapes and colors to evoke a spectrum of light, shadow, and emotion. Drawing experience not required. All skill levels welcome.

Ages 16+, 10 seats available

Member \$229 | \$275

**NEW ESSENTIALS OF DRAWING | 2:30 – 4:30PM
6 TUESDAYS, JANUARY 6 – FEBRUARY 10**

Instructor: Lynda Rimke

This essential course for all skill levels covers drawing fundamentals, emphasizing its role as the foundation of all visual art. Ideal for students with previous drawing experience, Lynda teaches observational techniques to enhance creative self-expression. All skill levels welcome.

Ages 16+, 10 seats available

Member \$130 | \$156

PAINTING

**NEW CLASSICAL OIL PAINTING:
IMPRESSIONISTIC REALISM LANDSCAPES
12:30 – 2:30 PM | 6 THURSDAYS, DECEMBER 4 – JANUARY 22 (NO CLASS DEC 25 OR JAN 1)**

Instructor: Lin Luciano Fiore

Whether you're new to oil painting or an experienced landscape artist, this all-levels course explores Impressionism with bold colors, simple shapes, and an Art Nouveau flair. Learn composition, color mixing, and value contrasts to create water-soluble oil landscapes, with the option to add figures inspired by Elizabeth Nourse's work, as seen in CMA's *Shattered Glass: The Women Who Elevated American Art* exhibit. Please bring a smartphone or iPad to view your provided references. First-time students will be provided with a water-soluble oils kit, paint brushes, and canvas. Returning students will receive two new paint colors and canvas. Suitable for students at all levels.

Ages 18+, 10 seats available

Member \$175 | \$210

**WATERCOLOR INSPIRATION | 2 – 4 PM
6 SUNDAYS, JANUARY 4 – FEBRUARY 8**

Instructor: Faith Emerson

This beginner-friendly watercolor class offers a creative journey focusing on essential techniques and playful experimentation mimicking styles of famous women artists, such as Audrey Flack, Georgia O'Keeffe, and Judy Chicago. The class covers diverse artistic styles, from abstract expressionism and still life to traditional pattern-making and nostalgic Hollywood glamour. Students will develop fundamental watercolor skills, including color mixing, brushstrokes, and experimenting with wet-on-wet techniques, while encouraging individual artistic expression. All skill levels welcome.

Ages 16+, 10 seats available

Member \$80 | \$96



NOTE: Class costs include all supplies unless otherwise noted.

Classes Fill Up Fast!

Explore All Classes & Register at CantonArt.org/learn



NEW WATERCOLOR PORTRAITURE: CAPTURING LIKENESS & PERSONALITY | 12 – 2:30 PM

3 THURSDAYS: FEBRUARY 5, 12, 19

Instructor: Angeletta Stroup

Explore watercolor portraiture with proven techniques to create expressive portraits capturing the likeness and personality of your subject. Learn to build luminous layers and vibrant tones, transforming your artistic vision into captivating portraits. Please bring several reference photos. Instructor will also provide photos. Advanced drawing experience not required.

Ages 16+. 10 seats available.

Member \$58 | \$70



NEW PRE-VALENTINES DAY ART DATE!

ABSTRACT EXPRESSIONIST COUPLES: EXPERIMENTAL PAINTING TECHNIQUES

5:30 – 7PM | THURSDAY, FEBRUARY 12

Instructor: Catherine Taylor

Explore the innovative painting techniques of renowned abstract expressionist artist-couples such as Jackson Pollock and Lee Krasner. Discover how these artistic duos pushed boundaries to create powerful, expressive works.

This class is a fun way for couples to paint a memorable masterpiece together to display at home. All skill levels welcome.

Ages 16+, 10 seats available

Member \$30 | \$36

GLASS & JEWELRY ARTS

CLASSIC GLASS FUSING | 6 – 8 PM

6 TUESDAYS, JANUARY 6 – FEBRUARY 10

Instructor: Amy Pepperney

Learn the fundamentals of glass fusing. Cut, design and fuse glass in a kiln using an original design or ideas supplied by the instructor. Glass plates, bowls and jewelry are discussed in this series. All skill levels welcome.

Ages 15+, 12 seats available

Member \$225 | \$270

NEW ELECTROLYTIC JEWELRY ETCHING | 6 – 8 PM

6 WEDNESDAYS, JANUARY 7 – FEBRUARY 11

Instructor: Alexander Draven

In this 6 week course students will learn to etch copper using household items to create beautiful adornments to aid in their jewelry making. Artist Alexander Draven will walk you through your design and guide you in making an etched cuff, earrings or a pendant from copper sheet using just saltwater and a battery! Explore the possibilities of electrolytic etching for jewelry! All skill levels welcome.

Ages 18+, 12 seats available

Member \$135 | \$162

NEW STAINED GLASS AIR PLANT HOLDER

1:30 – 4:30 PM | SUNDAY, JANUARY 11

Instructor: Laurie Turner

Learn the basics of stained glass using copper foil, assembly, and soldering techniques to create a plant holder to symbolize growth and purify the air in your creative space. All skill levels welcome.

Ages 16+, 8 seats available

Member \$54 | \$68

NEW Pre-Valentine's Day! FUSED GLASS HEART

5:30 – 7:30 PM | WEDNESDAY, JANUARY 22

Instructor: Amy Pepperney

Create a beautiful glass heart suncatcher or jewelry pendant just in time for Valentine's Day. Learn fundamentals of glass fusing and different construction techniques to create a unique glass pendant or suncatcher. Glass cutting is not necessary to create your glass valentine. Work will be fired and ready to pick up in 1 - 2 weeks. All skill levels welcome.

Ages 15+, 12 seats available.

Member \$28 | \$34

FUSED GLASS DISH / BOWL | 1:30 – 4:30 PM

SUNDAY, FEBRUARY 8

Instructor: Amy Pepperney

Explore techniques to craft a fused glass dish or bowl, perfect for display or holding keepsakes. This class will cover fundamental glass cutting methods and assembly using pre-cut glass. Or, create a bowl requiring no glass cutting. Finished pieces will be fired and ready to pick up in 1 - 2 weeks. All skill levels welcome.

Ages 15+, 12 seats available

Member \$45 | \$54

NEW STAINED GLASS RED ROSE NIGHTLIGHT

1:30 – 4:30 PM | SUNDAY, FEBRUARY 15

Instructor: Laurie Turner

Learn the basics of stained glass using copper foil, assembly, and soldering techniques to create a flower most associated with beauty and femininity. All skill levels are welcome.

Ages 16+, 8 seats available

Member \$62 | \$74

NEW STAINED GLASS SPRINGTIME ANIMALS

1:30 – 4:30 PM | SUNDAY, MARCH 22

Instructor: Laurie Turner

Learn the basics of stained glass using copper foil, assembly, and soldering techniques to create springtime animals. All skill levels welcome.

Ages 16+, 8 seats available

Member \$60 | \$72

CREATIVE RESILIENCE CLASSES

NEW TUNING IN TO YOUR INNER CREATIVE WISDOM | 12 – 3 PM | SATURDAY, JANUARY 10

Instructor: Angeletta Stroup

Unlock your creative energy and self-expression. This enlightening workshop will guide you in tapping into your intuition, exploring how artists use it for deep thought and creativity. Through guided techniques and self-reflection, you will gain trust in your intuition for both personal growth and creative pursuits. All skill levels welcome.

Ages 16+, 10 seats available

Member \$19 | \$23

YOGA AT THE MUSEUM WITH THE YOGA PLACE | 6 – 7 PM | 2ND TUESDAYS: JANUARY 13, FEBRUARY 10, MARCH 10

Instructor: Michael Curtis, E-RYT-500

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 welcome.

Ages 16+, 10 seats available

Member \$12 | \$14



NEW OPEN STUDIO ART CLASS!

1 – 3 PM | TUESDAYS: JANUARY 6, 13, 20 & FEBRUARY 3, 10, 17

Discover your unique artistic voice in our first-time ever weekly open studio. For beginners to advanced artists, we provide the ideal environment to explore creative expression. Work at your own pace with supportive guidance available from CMA teaching artists when needed. Bring your own materials, or utilize our unique array of materials, included with the class fee. Let our studio space inspire you as you create alongside others!

Ages 10 – 100, 25 seats available

* Adult caregiver must accompany students 10 - 15

Member \$12 | \$15



CHILDREN'S CLASSES

BABY ART AND TODDLER STUDIO | 11 AM – 12:00 PM | 3 TUESDAYS, JANUARY 6, 13, 20 & FEBRUARY 3, 10, 17

Instructor: Haylee Wagner

This gentle program is perfect for you and your little ones. We'll explore colors, textures, light, and sound to help your tot's senses grow, all while having some playful fun. It's also a great chance for both you and your baby to socialize. No art experience needed, just bring your curiosity. Strollers, carriers, and diaper bags are welcome. Dress for some unexpected paint splatters!

Ages 12 months – 3, with adult caregiver, 8 seats

Member \$50 | \$60

MY FIRST ART CLASS | 10:30 – 11:30 AM 6 SATURDAYS, DECEMBER 6 – 17 (No class Dec 27 or Jan 3)

Instructor: Lindsey Wenck

This art class is fun for grown-ups and their little artists! You'll draw, paint, and sculpt together, which helps everyone feel good about what they create. It's a great way for kids to get better at using their hands, learn art words, plus see how others make art, and why.

Ages 4 - 6 with adult caregiver, 10 seats available

Member \$60 | \$72

2D STUDIO ADVENTURES | 12 – 1 PM

6 SATURDAYS, DECEMBER 6–17 (No class Dec 27 or Jan 3)

Instructor: Lindsey Wenck

Paper, glue, string, tape ... you'll learn how to take flat stuff and turn it into cool 2D pictures and designs. It even helps you learn how to make awesome 3D sculptures later on! All skill levels are welcome.

Ages 6 - 10, 10 seats available

Member \$60 | \$72

3D DESIGN STUDIO EXPLORATION

2 – 3:00 PM 6 SATURDAYS, DECEMBER 6 – 17 (No class Dec 27 or Jan 3)

Instructor: Lindsey Wenck

Make cool sculptures using everyday stuff! You'll get to build things on your own and with friends. You'll learn to be a super problem-solver and turn old stuff into amazing new creations!

Ages 6 - 10, 10 seats available

Member \$60 | \$72

STORY INTO ART | 3:30 - 4:30 PM | 6 SATURDAYS, DECEMBER 6 – 17 (No class Dec 27 or Jan 3)

Instructor: Lindsey Wenck

Do you love looking at colorful pictures and listening to stories read aloud? Experience the best picture book artists in the Museum's light-infused courtyard + expressive art projects! You'll learn story telling by mixing colors, playing with shapes, and painting feelings.

Ages 3 - 5, 10 seats available

Member \$40 | \$48

CREATIVE CLAY | 1:30 - 3:30 PM | 6 SUNDAYS, DECEMBER 14 – JANUARY 18 & JANUARY 25 – MARCH 1

Instructor: Haylee Wagner

Playing with clay helps kids learn ingenuity and not give up when things get a little messy! They'll learn how to squish the clay, make cool pinch pots, build with long snaky coils, and roll out flat pieces. All skill levels welcome.

Ages 6 - 10, 10 seats available

Member \$75 | \$90

NOTE: Class costs include all supplies unless otherwise noted.

Visit CantonArt.org/learn to register.
Follow us on Facebook for School of Art news & offers.



SHATTERED GLASS

THE WOMEN WHO ELEVATED AMERICAN ART

A Major Exhibition Event Celebrating CMA's 90th Anniversary

November 25, 2025 - March 1, 2026

ARTWORK
UNSEEN

...after she moved into
a small, depressed town.
... was always inside her
room, and set up a dozen hair
curlers, and then, draped over
her shoulders, she would sit
and paint. She didn't know where she
was, or what she was doing, or what she
was painting. She was brought home to
Mrs. ... who lived in the same dry
house. She was to be taken, instead, Mrs.
... at her arms and told her she was
a good girl, and Neutra Jeann's name and
her pull.



VOICES
UNHEARD



STORIES
UNTOLD



¶¶ How can you really tell the story of a culture **WHEN YOU DON'T INCLUDE ALL THE VOICES** within the culture? ¶¶

GUERRILLA
GIRLS

For the past 250 years, the narrative of American art has predominantly centered on male figures, ignoring and disregarding the brilliance and innovation of countless women artists. *Shattered Glass* seeks to join the movement in rectifying that imbalance.

For the first time anywhere, never before assembled in one place, see over 100 examples of women shattering expectations, barriers, and conventions to make a lasting impact on the art world. These artists fought for their right to create art alongside their male contemporaries, and *Shattered Glass* shines a light on the inspiring stories, achievements, and obstacles overcome by these amazing women across centuries.

The idea for this special exhibition experience, curated by the Canton Museum of Art with impressive loans from museums across the U.S. and CMA's own Collection, began to take hold with the story of Ohio artist Claudine Hirst and her work, *An Interesting Book*, from the Canton Museum of Art's Collection. Claudine faced gender discrimination to such an extent that she began signing her work "Claude" to be taken seriously as an artist. This was a popular move used by women artists to have their work judged equally to that of men's by gallerists and exhibition jurors. This practice is still utilized today, as contemporary artists continue to report its use in 2025. For comparison, Hirst was active as an artist in the 1890s ... 135 years ago. This continues to emphasize the ongoing disparity and slow progress that women artists are faced with.



Coerora, 1904. Emily Sargent (1857 - 1936). Watercolor on paper, 21 x 17 in.
Courtesy of Sargent House Museum.



An Interesting Book, c. 1890. Claude Hirst (1855 - 1942). Watercolor on paper, 10 1/4 x 14 1/4 in. Canton Museum of Art Collection | Number 997.1.

Inside this exhibition, you will find formidable stories of the featured artists. For example, Emily Sargent (1857 - 1936), the one-year younger sister of acclaimed portraitist and Impressionist John Singer Sargent, was prolific watercolorist living in 19th-century Europe. She was not granted the same access to artistic training as her brother, which did not stop her. In her lifetime, she only publicly showed her work once in 1908, at a London gallery. In 1998, a trunk with hundreds of watercolors was found in the attic of a Sargent family home in England – all Emily's, all well preserved. Many of these works were donated to museums around the world, and Emily Sargent is now gaining a rightful place in the art world. In *Shattered Glass*, we are pleased to share her *Coerora*, 1904, pictured here, on loan from the Sargent House.



Peace, c. 1970. Selma Burke (1900 - 1995). Bronze, 18 x 9 x 9 in. Courtesy of Spelman College Museum of Fine Art, Atlanta, Georgia. © Estate of Selma Burke.

The stories of these artists are inspiring, often intense, and many share the same obstacles that made each of them even more determined to succeed.

American Impressionist Mary Cassatt (1844 – 1926), whose work often challenged traditional gender roles in society, had to overcome the objections of her father for her even becoming an artist – with him once saying that he would rather see her dead than as a professional artist. Using the pseudonym of “Mary Stevenson” early on to conceal her identity when signing her work, the first painting she put her actual signature on was done in 1874, and by signing her actual name on it Cassatt was taking ownership of her success as an artist and perhaps proving to her father that it was a worthy pursuit after all.

Cassatt’s paintings and prints offered a rare feminine perspective in the male-dominated art world of the late 19th and early 20th centuries, with the majority of her work portraying women and children. Cassatt’s portraits won her praise from painters like Edgar Degas and Camille Pissarro, and she was the only American invited to join their Impressionist group and one of only three women formally associated with Impressionism.

Describing herself as “a people’s sculptor” who intended her work to speak to diverse audiences, Selma Burke (1900 – 1995) battled both gender and racial bias, rising to become a dedicated artist and art teacher. One of the most distinguished African American sculptors of the 20th century, and one of the first African American women to join the U.S. Navy during

World War II, she was assigned a job to drive trucks at the Brooklyn Navy Yard. Injured on the job, she entered a contest to create a bronze relief portrait of President Franklin D. Roosevelt while recovering. She requested a sitting with the president and sketched his portrait over two days in 1944. The image is what most Americans recognize as the likeness of the president found on the dime – though credit was given to a man, the chief engraver at the U.S. Mint at the time.

Created around 1970, during the devastation of the Vietnam War and racial unrest throughout the United States, her sculptural **Peace** (left) shows a variation on the mother and child theme where the infant has been replaced by a dove symbolizing peace. In 1979, President Jimmy Carter awarded her with a Women’s Caucus for Art Lifetime Achievement award.

Photojournalist Elizabeth “Lee” Miller (1907 – 1977) made the transition from fashion model to Surrealist photographer to war photographer and correspondent for *Vogue* during World War II. In 1944, Miller became affiliated as a correspondent for the United States Army and teamed with *Life* magazine photographer David E. Scherman to capture the events unfolding on the Eastern front. Lee documented the horrors of war including front line action and the liberation of concentration camps at Buchenwald and Dachau. She was billeted in both Hitler’s and Eva Braun’s Munich homes, where she photographed the interior of Hitler’s apartment. Her powerful photograph, **Lee Miller in Hitler’s bathtub** (below), captures Miller in the dictator’s bathtub. The image is symbolic, with her boots, muddied from documenting the liberation of Dachau, staining the bath mat, representing the victory of the Allied forces on the very day Hitler died by suicide in Berlin.



Lee Miller in Hitler’s bathtub, Hitler’s apartment, 16 Prinzregentenplatz, Munich, Germany 1945, 1945. Lee Miller (1907 - 1977), with David E. Scherman (1916-1997). C-type digital exhibition print, 13.94 x 11 in. © Lee Miller Archives, England 2025. All rights reserved. leemiller.co.uk.



Marilyn (Vanitas), 1977. Audrey Flack (1931 - 2024). Oil over acrylic on canvas, 96 x 96 in. The University of Arizona Museum of Art. © 2025, Audrey Flack.

“What makes for great art is the **COURAGE TO SPEAK AND WRITE AND PAINT** what you know and care about.”

- Audrey Flack

The trauma from those events impacted the rest of her life, but her journey is preserved in her photos – many of which have only come to light in recent decades thanks to her son, Antony Penrose, co-founder of the Lee Miller Archives. We are grateful that a part of her story is shared in *Shattered Glass*.

Internationally acclaimed multimedia artist Audrey Flack (1931 - 2024) was one of the first photorealist painters and one of the first to base her paintings on photographs. Her work challenged traditional perceptions of femininity through everyday objects.

Audrey was one of the first artists to use an airbrush to create their work, “even though it was still considered an immoral instrument.” Describing her process of working on *Marilyn (Vanitas)*, above, in her memoir, she said: “The airbrush looked harmless enough, like a short silver cigar, but in reality, it was fast and dangerous. I could spray large areas with one sweep, but I could also make thin, exacting lines. I inserted the finest needle into the tip and exerted precise control as I created each delicate strand of Marilyn Monroe’s hair for my Vanitas painting.” The painting, which took a year to complete, was part of her larger Vanitas series completed 1976-78 that consisted of three monumental paintings.

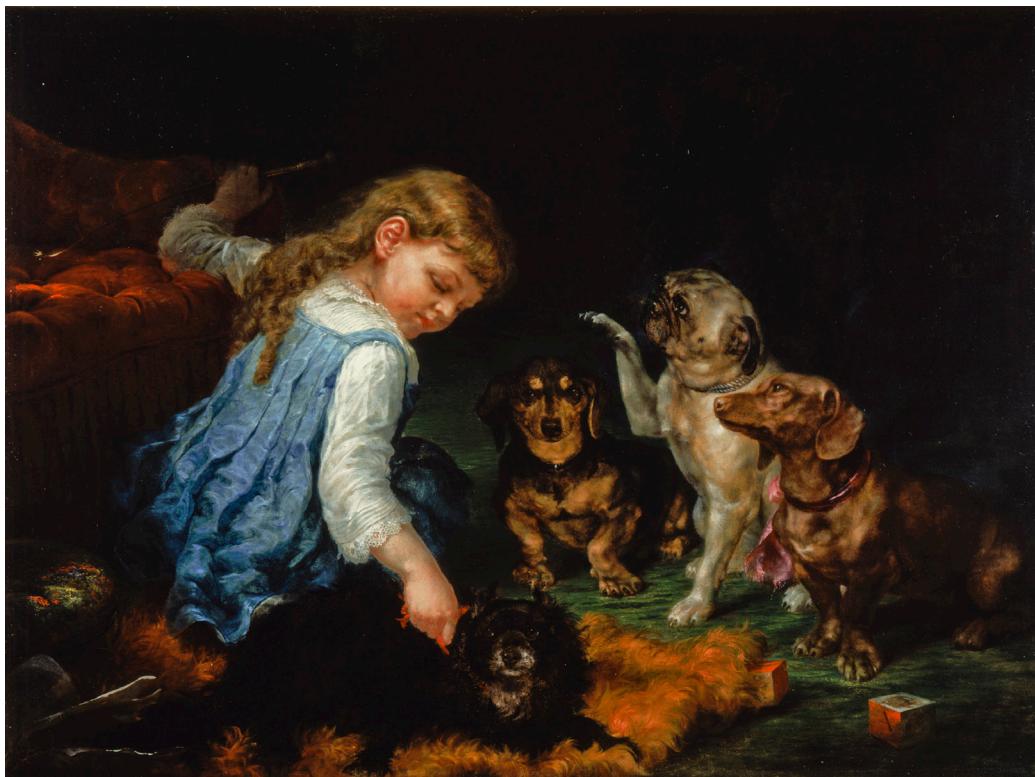
The *Marilyn Vanitas* painting includes a black and white photo of Audrey and her brother Milton as children nestled in a still life of images of Marilyn Monroe alongside objects often included in the 17th century Dutch still lifes that inspired her.

Audrey Flack is the first woman, along with Mary Cassatt, to be included in H.W. Janson’s *History of Art* textbook, when she was added to the third edition in 1986. Out of the 50 photorealist paintings she created during her career, 32 are in museum collections.

Reclaiming the Narrative

The artists in this exhibition, from the early American pioneers to contemporary revolutionaries, defied limitations, questioned norms, and challenged the identity of the American artist. They explored new techniques and materials, embraced a variety of subjects, and infused their distinct perspectives into their art. Their unwavering passion and dedication to their craft shine through their resilience in overcoming societal restrictions, gender bias, and scarce opportunities.

Shattered Glass offers an opportunity to rediscover – or encounter for the first time – the women who shattered the metaphorical glass ceiling and elevated American art. This exhibition goes beyond a simple showcase of women artists; it is an exploration of their fundamental contributions, integral to the very essence of American art. It stands as a testament to their vision, their struggles, and their lasting legacy. While many of these women achieved global recognition in their time, their names were often omitted from historical records. Others continue to be celebrated today for their significant impact on their respective crafts.



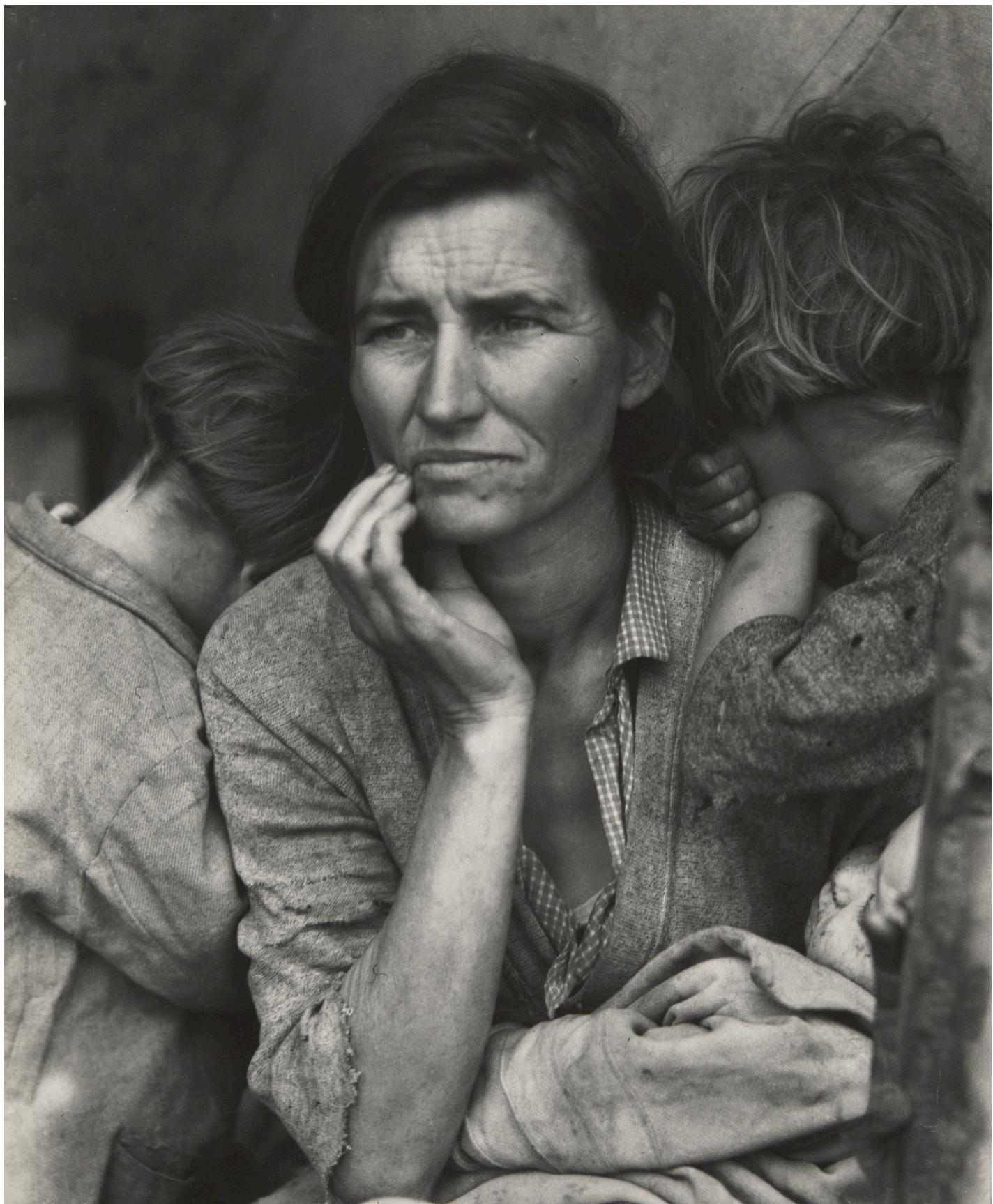
The Dogged Class, 1885. Lilly Martin Spencer (1822 - 1902). Oil on canvas, 36 x 48 3/16 in. Cincinnati Art Museum, Gift of the Procter & Gamble Company, 2003.108.



Sous les arbres (Under the Trees), 1902.
Elizabeth Nourse (1859 - 1938). Oil on
canvas, 27 7/8 x 26 in. Sheldon Museum of Art,
University of Nebraska-Lincoln, Anna R. and
Frank M. Hall Collection, H-59.1928

“A great photograph
is one that **FULLY
EXPRESSES WHAT
ONE FEELS, IN THE
DEEPEST SENSE**,
about what is being
photographed.”

- Dorothea Lange



Migrant Mother, Nipomo, California, 1936. Dorothea Lange (1895 - 1965). Gelatin silver print, 19 7/8 x 16 in. Collection of the Kalamazoo Institute of Arts; Gift of the Kalamazoo Photo Guild, 1966/7.85.

Thank you ...

This exhibition and its accompanying publication would not be possible without the support of our partner museums and numerous private collections. We extend our heartfelt gratitude to these lenders for entrusting us with their treasures and their stories. We all advance one another with our work, and that makes museums across our country so valuable to the complete American story.

Shattered Glass is supported by a major arts grant from a Visit Canton and ArtsinStark partnership, created from our unique Stark County Lodging Tax that sets aside funds for arts and culture tourism. We are grateful for that funding. This exhibition is also supported by The Timken Foundation, whose Canton legacy is rooted in the innovation and perseverance of The Timken Company. The Hoover Foundation, The George H. Deuble Foundation, Ohio Humanities, America 250-Ohio, the Canton Museum of Art Volunteer Angels, and the Canton Museum of Art Exhibition Endowment at Stark Community Foundation all made this exhibition possible.

We also thank the Ohio Arts Council, and the National Endowment for the Arts, for their continued support of arts and culture in Ohio and across our United States.

THANK YOU

TO OUR GENEROUS DONORS FOR THEIR SUPPORT
OF THIS EXHIBITION AND PUBLICATION



Canton Museum of Art Exhibition Endowment
at Stark Community Foundation



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CMA Volunteer Angels

The Museum is appreciative for our Volunteer Angels, our first presenting sponsor of **Shattered Glass**. The Angels, and our special 90th Anniversary Angels, contributed more than \$50,000 for this major exhibition. For 34 years, the Angels, a dedicated group of women, have supported the important work of the Museum for our community. We are grateful beyond measure for them and group's founders – Tanya Harroff and Rachel Schneider.

90th Anniversary Angels			
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Community Partners ...

We are most grateful to our community arts and cultural partners for creating exhibitions and programs that surround *Shattered Glass* and triumph the accomplishments of women in the arts. A grant from Visit Canton and ArtsinStark made this possible to extend the reach of *Shattered Glass* themes throughout the community with diverse experiences of art, history, dance, and more to inspire all.

Explore & Learn More at
CantonArt.org/shattered-glass



Guatemalan Rooftops, c. 1930. Alice Schille (1869 – 1955). Watercolor on paper, 18 x 21 in. Collection of Canton Museum of Art | Gift of James M. Keny. Number 997.7.

“I am glad I am
doing this
[traveling]
**INDEPENDENTLY
AND WITHOUT A
GUIDE.**”

- Alice Schille



Crowded Street in Venice (detail), c. 1912. Jane Peterson (1876 – 1965). Gouache on illustration board, 23 ¾ x 18 in. Canton Museum of Art | Purchased in memory of John Hemming Fry. Number 2009.5.



LEE MILLER: Lee Miller, Vogue Studio, London, England, 1943 by David E. Scherman © Lee Miller Archives, England 2025. All rights reserved. leemiller.co.uk.



ALMA THOMAS: Alma Thomas with her portrait by Laura Wheeler Waring, *Portrait of a Lady* (1947, SAAM) in her home, Washington, DC, 1968. Photo by Ida Jervis. Alma Thomas papers, circa 1894-2001, Archives of American Art, Smithsonian Institution



IDELLE WEBER: Courtesy of the Estate of Idelle Weber.



MAIJA GROTELL: c. 1920s. By Anonymous - Schlanger, Jeff & Takaizu, Toshiko: Maija Grotell: Works Which Grow From Belief, p. 11. (Goffstown 1996.). © Public Domain



GERTRUDE ABERCROMBIE: Photograph by Carl Van Vechten, 1951.



MARIA MARTINEZ: Portrait of Maria Martinez, San Ildefonso pottery maker, c. 1925. Photograph by Wesley Bradfield.



EMILY SARGENT: Emily Sargent at her desk, undated. Photo courtesy of the Sargent House Museum / Richard Ormond.

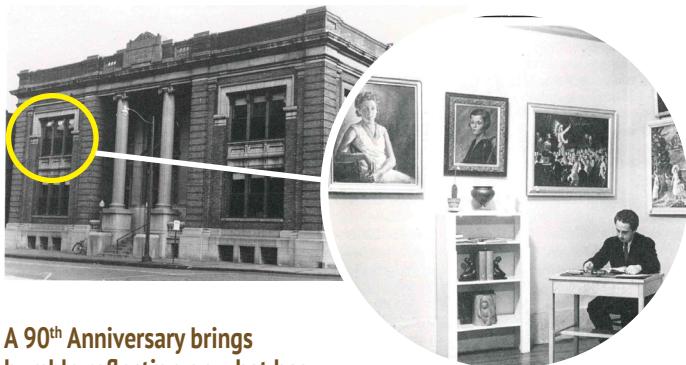


SELMA BURKE: Photograph of Selma Burke with her portrait bust of Booker T. Washington. Works Progress Administration, Federal Art project; Photograph by Pinchos Horn. © Public Domain



WANDA GÁG: Portrait of Wanda Gág, c. 1916 - 18. © Minnesota Historical Society, Public Domain

CMA at 90: A Quick Look at Our Rich History, 100 Coming Soon!



A 90th Anniversary brings humble reflection on what has come before and how it shaped where you are today. The Canton Museum of Art (CMA), as it is now, was always supported by its community ... a diversified industrial, railroad, and agricultural community that thrived on art and culture from early on ... and it continues to be today. Our community and region has embraced the Museum's focus on American art and our mission to make the experience of art accessible to all, through our varied education, outreach, and art therapy programs. CMA is proud of its rich midwest history and the exhibitions and programs it brings to the community and our tourism visitors.

Here is a brief look back at where the Museum came from ... and where it is going, looking forward to 100 years.

Early Years: 1935 - 1970

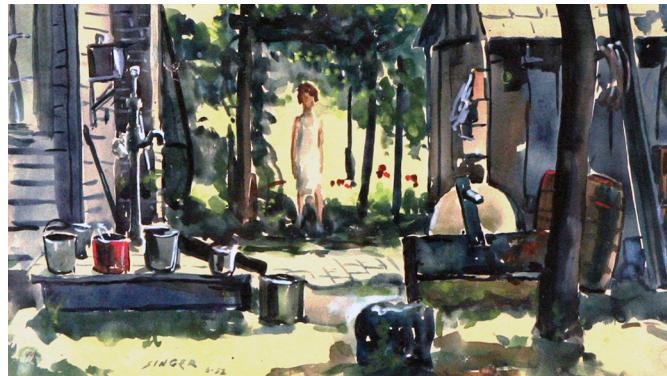
The Canton Museum of Art traces its roots to the Little Civic Art Gallery founded in a second floor room of the Canton Public Library in 1935, during the dark days of the Depression. A year later, the organization became known as the Canton Art Institute (CAI), and an active program of exhibits and educational programs flourished throughout the late 1930s. By 1936, the Institute had hosted 19 exhibitions, attracted 8,783 visitors, and its art classes enrolled 255 adults and children. And the Institute was growing.

In 1941, a building known as the Frank E. Case Mansion was donated and renovated to become the home of the Institute. This new space allowed for

growing both exhibition and education activities, as well as the Institute's art collection. During the



next 30 years, the Canton Art Institute became a focal point for all the arts in Canton. Affiliate organizations such as Canton Fine Arts Associates began serving the Institute as both volunteers and fund raisers. The Case Mansion also provided a



Scenes from the past (cw, top l): The Canton Public Library, home to the Little Civic Art Gallery, 1935 - 1941; Gordon Price, one of the Gallery founders, at his desk 1935 or 1936; **Backyard**, 1932, a watercolor by Clyde Singer, purchased in 1936 for the collection; A 1941 announcement for the opening of the Art Institute at the Case Mansion; In 1970, in front of the Case Mansion, Institute Director Joseph Hertz and board member John Duerr discuss the planned move to the new Cultural Center for the Arts.

home for the offices of the Canton Symphony, as well as facilities for the Madrigal Singers, Canton Chamber Music Society, and the Players Guild Theatre. During its Case Mansion years, the Institute flourished with exhibitions across its three floors, art classes, school tours, and events and recitals in its grand third floor ballroom. Groups such as Fine Arts, the Junior League, and the Art Appreciation Guild had taken over creating and managing small events to benefit the Institute. Then as now, the Institute was dependent on the generosity of its patrons for annual donations for operations, as well as gifts of art to support its collection. The Case Mansion period marked establishment and growth of the Institute's endowments.

By 1965, the Institute had outgrown the Case Mansion with larger exhibitions, spiraling attendance, a growing collection of painting and sculptures, and increased art classes and activities. Plans were being made to expand the facility, but another proposal came forth for a cultural hub in Canton.

Move to the Cultural Center for the Arts: 1970s

In 1969, funded by a grant from The Timken Foundation, construction began on the new Cultural Center for the Arts, which would provide a new state-of-the-art facility for the CAI and many other arts organizations in Canton. The Institute moved to the Cultural Center in 1971, and here began larger exhibits, expanded art classes, and education outreach to Canton City Schools. Two new organizations, The Museum Guild and the Canton Ceramic Artists Guild, were founded to help the Institute in its work. In the late 1970s, CAI was accredited from the (now) American Alliance of Museums.

Evolution of Exhibitions, Programs & Collections Interest: 1980s & 90s

Throughout the 1980s, CAI presented many popular exhibitions including an **Andrew Wyeth - Ohio** premiere show, a Goya exhibit, two successful exhibitions of Ohio's quilts, and a commemoration of the Statue of Liberty's centennial. Two exhibitions defined the end of the 80s and foreshadowed collection and exhibition moves to follow later: **Game Day: Men of the NFL**, was an original show from watercolorist Merv Corning and paid tribute to the heroes of the game and to Canton, birthplace of the NFL in 1920 and home to the Pro Football Hall of Fame; **Clyde Singer's New York** showcased the great Malvern, Ohio, painter's scenes of Manhattan and his importance in both oil and watercolor mediums that were growing in the collection.

Commemorating its 60th Anniversary in 1995, the occasion was marked with a new identity as the Canton Museum of Art. That same year, CMA presented **George Luks: Expressionist Master of Color – The Watercolors Rediscovered**, which further defined the Museum's interests in American watercolor. The 1997-98 season ranks among the most successful in the Museum's history, with over 62,000 people attending the exhibitions **Norman Rockwell's America** and **The Nazi Olympics – Berlin 1936**.

2000 & Beyond

Moving into the 21st Century brought several major exhibitions such as **Andrew Wyeth: The Helga Pictures** and **Bart Walter: The Soul of Africa**. In 2003, a large public sculpture, **Morning Breeze** by Jerry Peart, was installed at the Cultural Center for the Arts. This mammoth work helped to further identify the Museum as a home of art and creativity. That same year, CMA produced the major original watercolor exhibition **In A Clear Light: The Triumph of Ohio Watercolor Painters, 1880-1967**, which gained national attention.

At the same time, ceramics – also growing within the CMA Collection – took on more of a focus in exhibitions. CMA produced the original **Form, Figure & Function: Contemporary Ohio Ceramics**, created in conjunction with the Springfield Museum of Art, which featured acclaimed Ohio ceramic artists as well as a regional / national symposium.

Clyde Singer's America, Kimono as Art Shine a National Spotlight

In its 2008 – 2009 season, CMA received major attention and crowds of more than 57,000 visitors to major exhibitions. **Clyde Singer's America** was a collaboration with the Butler Museum of American Art, and received critical acclaim. **Kimono As Art: The Landscapes of Itchiku Kubota** created a major event throughout the region. Presented through The Timken Foundation and co-exhibited at San Diego's Timken Museum of Art, the exhibition marked major collaborations and partnerships for arts events throughout Stark County, garnering a national spotlight for the Museum.

90th Anniversary 2025: Engage, Educate & Enrich

Building off of these successes, the Canton Museum of Art today is one of Ohio's premier art museums, recognized for powerful, original exhibitions focused on American art and its influences, hosting more than 50,000 visitors each year and making the exploration of art accessible to all. Exhibitions stress artistic excellence, inspiration, connection with art, and storytelling, with recent notable features including:

The Legacy of Ferdinand Brader (2014);

Scrimmage: Football in American Art (2017), featured on *CBS This Morning*;

Elijah Pierce: An American Journey (2019);

Dancing in the Light: Masterworks of American Impressionism (2020-21);

Bohemian Chrysalis: Unveiling Cleveland's Infamous Kokoon Klub (2024)

The Museum's education, outreach programs, and School of Art classes bring art and creative spark to thousands of students of all ages. Today, CMA is bringing the community into the Museum and the Museum into the community like never before. New programs stress art education inside of classrooms throughout Stark County, as well as reaching out to use art for health and healing through the Museum's unique art therapy programs.

An Acclaimed American Art Collection

CMA's acclaimed collection, focusing on American works on paper, primarily watercolors, and contemporary ceramics, has been recently featured in exhibitions far and wide. This includes exhibitions at the National Portrait

Gallery, The Art Institute of Chicago, Brooklyn Museum, Dayton Art Institute, and the Wallraf–Richartz Museum in Cologne, Germany, to name a few. CMA is proud to be the caretakers expanding, interpreting, and caring for this amazing art collection on behalf of our city. We are intentional in bringing its stories to life to engage all in connections with art. With names like Viola Frey, Winslow Homer, Edward Hopper, John Singer Sargent, Alice Schille, Toshiko Takaezu, and Andrew Wyeth, to name a few, CMA's collection has many stories to share about American art.

Looking to 100: Strengthening Our Community

We are proud the Canton Museum of Art presents exhibitions that connect our community and visitors with relatable stories through American art and engage students with education experiences that ignite their creativity and academic performance. Our art(s) strengthen and sustain our communities and cities ... impacting nearly every part of everyday life, energizing our public spaces, and making our community vibrant – **CMA is a vital part of that through the transformative power of connecting with art**.



CMA staff and volunteers moving into the new Cultural Center, 1970.
(top)

Peart's *Morning Breeze* welcomes guest at the CMA entrance.
(left)

Education programs with school tours and family events is a hallmark of CMA, then and today.
(below)





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Massillon Museum's *Play Like a Girl: Flag Football in the City of Champions*, is a partner program to the major exhibition, *Shattered Glass: The Women Who Elevated American Art*, on view at the Canton Museum of Art November 25, 2025–March 1, 2026, presented with support in part from Visit Canton and ArtsinStark.



Wide receiver Madison Burton goes up for a catch (Dudek, 5-12-2025)



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An advertisement for Stark Library. It features a QR code and a graphic of a QR code with dashed lines and icons like a graduation cap, a pen, and a guitar. The text includes a call to action to start with the library's resources.

Planning a career move,
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For millions of Americans, it really isn't Christmas until they have watched *A Charlie Brown Christmas* at least once! This traveling exhibition from the Charles M. Schulz Museum and Research Center examines the making of the animated classic and celebrates the anticipation, joy, and pitfalls of the holiday season.



The Woman Behind the Lens
Frances Benjamin Johnston and the American Presidency
February 12 - May 31

Most people are unaware that the statue on the steps of the McKinley National Memorial was based on one of the last photographs of William McKinley at the Pan-American Exposition, the day before his assassination. Frances Benjamin Johnston, an early pioneer for professional female photographers, took that photograph. In addition to photographing Grover Cleveland, Benjamin Harrison, Theodore Roosevelt, and William Howard Taft, Johnston also documented Southern architecture, historic gardens, and African American and Native American students.

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Above image: *Girl in Window* (detail), c. 1912. Anne Goldthwaite (1869 – 1944).

Collection of the Montgomery Museum of Fine Arts.

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McKinley Eagles 2370



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 Ceramics Studio. Learn more: cantonceramicartistsguild.org



of the Canton Museum of Art

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 donors a behind-the-scenes look into the Museum.

Learn more about
each organization at
CantonArt.org



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Museum Hours & 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

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