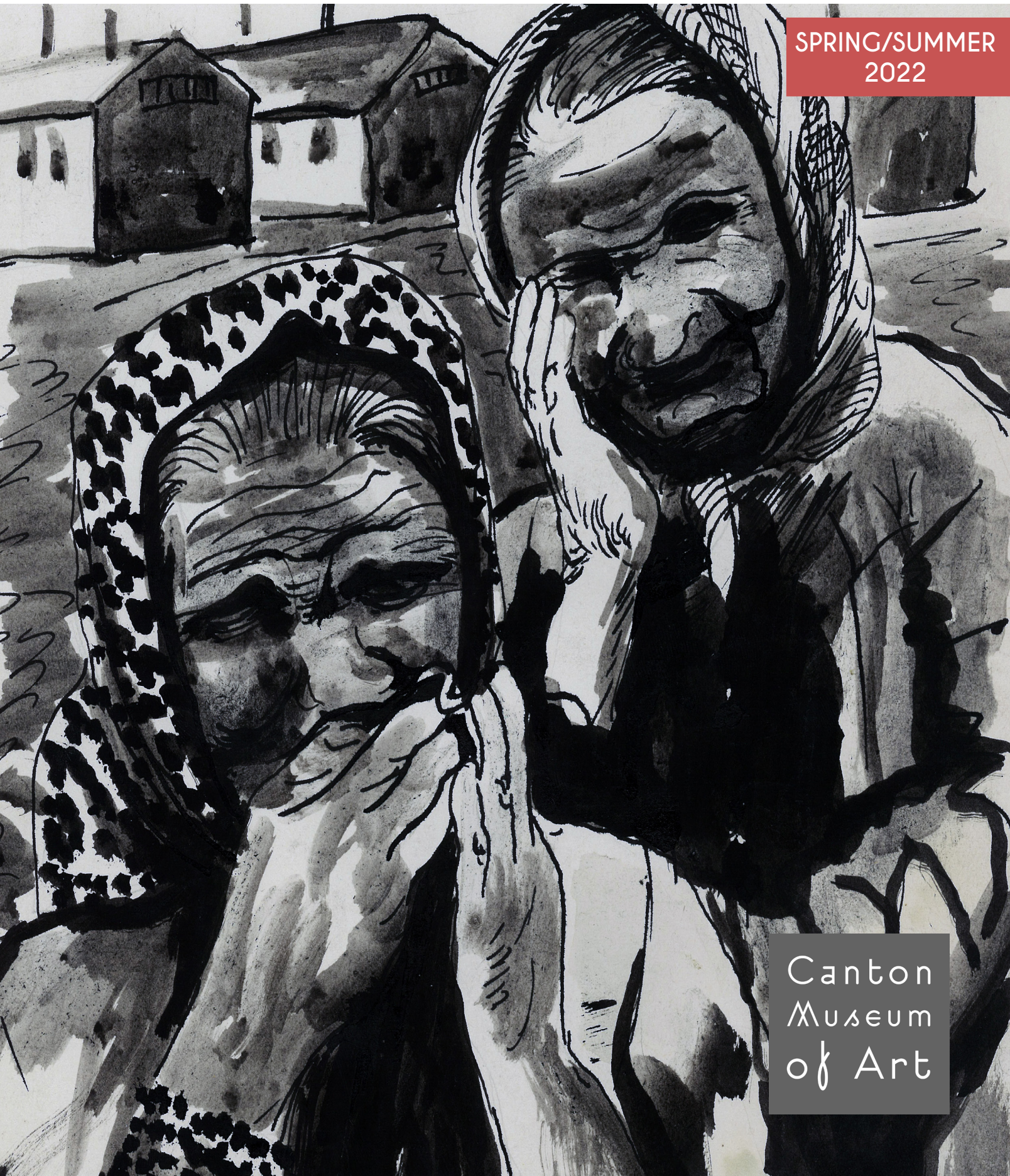


# Canton Museum of Art

SPRING/SUMMER  
2022



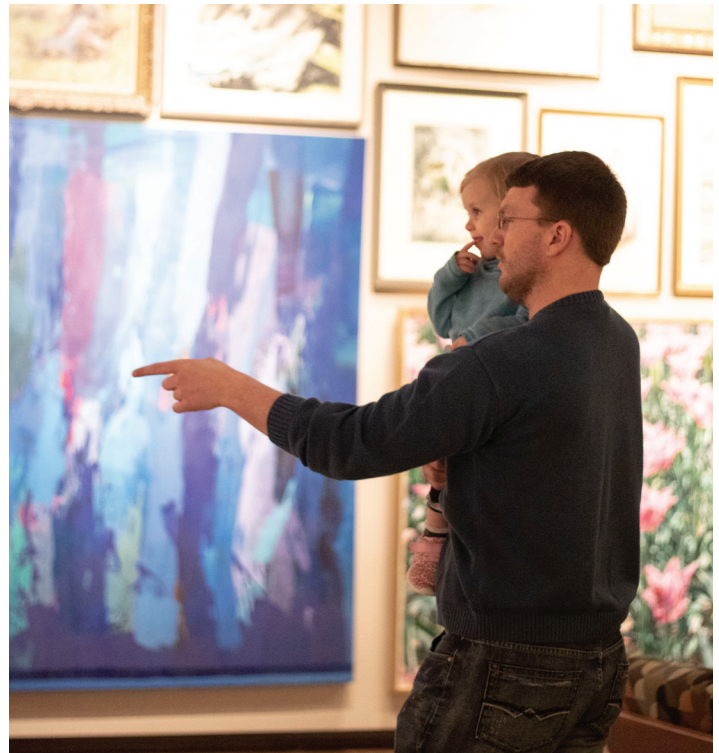
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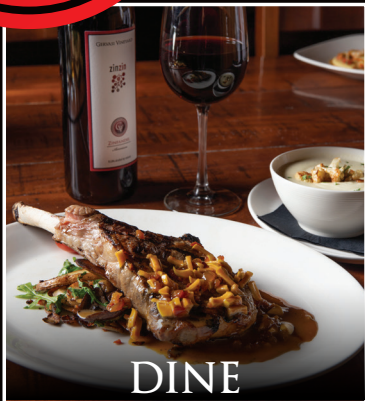
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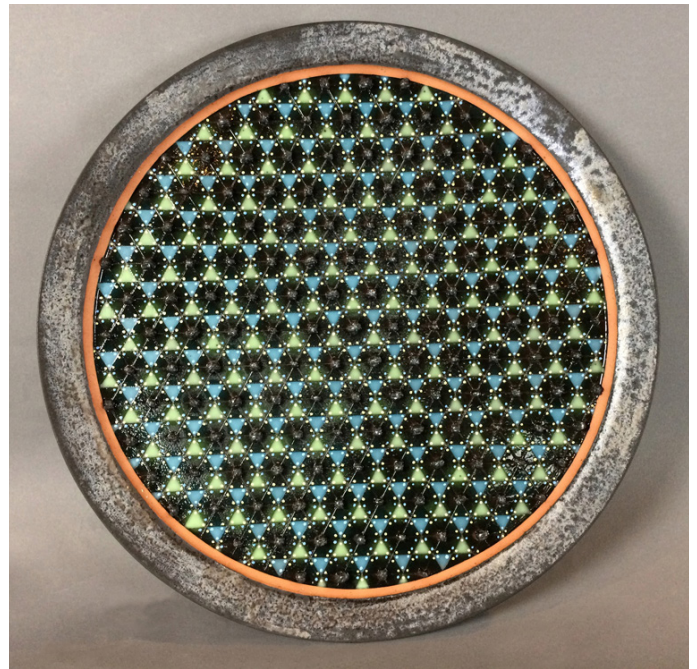
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(This Page) *Plate #17*, 2015. Kaname Takada (American, Born 1963). Earthenware, 20 1/2 x 20 1/2 x 1 1/4 in. Canton Museum of Art Collection, Purchase, 2016.64

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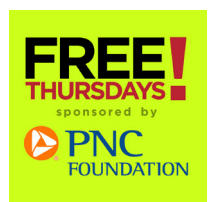


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(no movies June 27 or July 4)

Summer Kids Movies are Mondays at 1pm. Movies are open to the public, and group reservations are available. \$2 general admission.

Sensory Cinema is a theatre experience tailored to patrons with sensory processing disorders and their families. Lights are dimmed, sound is lower, and dietary sensitive offerings are available in the concession stand. Showtimes are at 6:30pm. \$2 general admission.

Visit [www.cantonpalacetheatre.org](http://www.cantonpalacetheatre.org) for information and updates

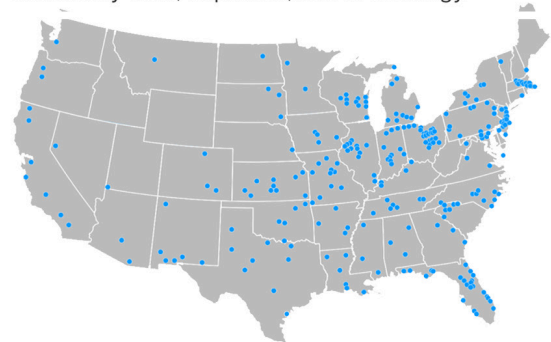


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# Director's Spotlight

## The Arts & Creativity Make Us Stronger

### CMA Staff

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- Vicky Sterling
- Cindy Winick

**T**he arts and creativity fill our community with inspiration for discovery, exploration, and learning. And while the arts are a backbone for innovation, prosperity, and thriving people and places, they also present avenues for great storytelling, shared cross-cultural communication, and human connections. Such is the case with one of our new spring exhibitions, *Witness to Wartime: The Painted Diary of Takuichi Fujii*, which opens here at a time of great international anxiety from yet another war being waged on the European continent, and challenges us once again to look at a dark time in our own history.

**CMA's team is able to present such a timely, and thought-provoking exhibition, relevant to us all, because of our community's support of art and the arts.** Stark County has always generously rallied to support our museums, symphony, ballet, theaters, and more. That's because our community knows that the arts strengthen and sustain our community – including providing vital support for travel, tourism, restaurants, lodging, and retail.

**We at CMA know that our arts and cultural institutions make our community a better place to live and work.** We contribute to education in our schools with STEAM programs and outreach that link arts and learning together and inspires creativity – which sets young people up for success, closes the achievement gap, and improves test scores; and as businesses, we contribute to economic growth in our community, such as the significant impact of cultural tourism.

The Canton Museum of Art takes great pride in fulfilling our role as a community asset – a cultural heart of our city. We are an inspiring place that is welcoming and accessible for all to enjoy and to share their stories and their history. We create connections of people and art that spur the imagination, enhance learning, and help all ages to see each other and the world anew through the power of art.

**These are just some of the reasons why all of the arts matter and why we must keep the arts strong and sustainable across our community.** We connect each other to our histories, to our present, and to what we may make as a future. Art, music, dance, and theatre – the arts matter because they help us see the world from different perspectives; they give us empathy; they can act as a catalyst for change.

The arts matter because each of our stories matter, and that is worthy of our support!

Best,

Max R. Barton II  
Executive Director & CEO



## KIDS CLASSES & WORKSHOPS:

**PRE-K  
& KINDERGARTEN**

### MY FIRST ART CLASS

Parents, come play with your little artists as we draw, paint, sculpt, and create! Each week, students will gain inspiration while learning about a master artist and create their very own masterpieces! \*Cost includes all supplies

**SATURDAYS FOR 6 WEEKS**

4/30 - 6/04/22

1:00pm - 2:00pm

\$55 per student, \$44 for Members

**GRADES**

**1st-4th and 5th-8th**

### ART FUNDAMENTALS

Create unique art projects using a variety of drawing and painting art materials. Lessons change every session taught by experienced instructors that work with each student to see them grow, sign up for multiple classes! \*Cost includes all supplies

**SATURDAYS FOR 6 WEEKS**

4/30 - 6/04/22

10:30am - 11:30am

\$55 per student, \$44 for Members

### CREATIVE CLAY

Visit the galleries to see famous ceramic pieces first hand, tour the ceramics lab and learn the process that clay goes through from beginning to end. Create functional, decorative, and sculptural pieces to cherish always. \*Cost includes all supplies

**SATURDAYS FOR 6 WEEKS**

4/30 - 6/04/22

11:45am - 12:45pm

\$85 per student, \$68 for Members

**NEW!** **ABANDONED MATERIALS**  
*reimagined*

Inspired by exhibit "Abandoned America," students will repurpose and upcycle "abandoned" materials to create beautiful 2D and 3D artworks.

**SATURDAYS FOR 6 WEEKS: 4/30 - 6/04/22**

1pm-2pm // \$55 per student, \$44 for Members

**KIDS**  
**AGES 9-12**

### CHARACTER ILLUSTRATION

**TUESDAYS FOR 6 WEEKS**

4/26 - 5/31/22 from 5:30pm - 7:30pm

\$55 per student, \$44 for Members

**ALL NEW workshops**

### 3-D CITYSCAPES

**ONE-DAY WORKSHOP**

5/11/22 from 5:30pm - 7:30pm

\$19 per student, \$15 for Members

### CARNIVAL HEADS

**TWO-DAY WORKSHOP**

5/18/22 & 5/25/22

5:30pm - 7:30pm (both days)

\$44 per student, \$36 for Members

### PAPER LANTERNS

**ONE-DAY WORKSHOP**

6/01/22 from 5:30pm - 7:00pm

\$19 per student, \$15 for Members



### TODDLER <sup>+ONE ADULT</sup> ART PLAY DATES

### SLIMEY, OOEY, GOOEY

5/03/22 from 10:30am-11:30am

\$15 per student, \$12 for Members

### WIGGLE, WOBBLE & PAINT

5/31/22 from 10:30am-11:30am

\$15 per student, \$12 for Members

## SUMMER ART CAMP *in-person:*



CMA's Summer Art Camp is designed for students ages 6-14. Campers will have the opportunity to participate in educational and exciting hands-on art activities in CMA's classrooms and galleries. All sessions are taught by professional artists/licensed art educators!

### SESSION 1: June 20-June 24, 2022

#### "STUDIO ARTS ACADEMY"

**1-A (MORNING)-> 2-D MEDIA 10:30am-12:30pm**

**1-B (AFTERNOON)-> 3-D MEDIA 1:30pm-3:30pm**

**1-A&B (ALL DAY)-> 2-D & 3-D MEDIA 10:30am-3:30pm**

### SESSION 2: June 27-July 01, 2022

**2-A (MORNING)-> DRAWING 101 10:30am-12:30pm**

**2-B (AFTERNOON)-> CHARACTER ILLUSTRATION 1:30pm-3:30pm**

**2-A&B (ALL DAY)-> DRAWING 101 & CHARACTER ILLUSTRATION 10:30am-3:30pm**

### SESSION 3: July 11-July 15, 2022

**3-A (MORNING)-> IMAGINATION COLLABORATION 10:30am-12:30pm**

**3-B (AFTERNOON)-> CREATIVE CLAY 1:30pm-3:30pm**

**3-A&B (ALL DAY)-> IMAGINATION COLLABORATION & CREATIVE CLAY 10:30am-3:30pm**



FOR TODDLERS  
TO ADULTS

Plus SUMMER ART CAMP

TEEN / ADULT CLASSES & WORKSHOPS:

GLASS FUSING

Students will learn about the heating cycle of glass, how to use a kiln, plus the techniques to design unique pieces. All experience levels welcome. \*Cost includes all supplies

TUESDAYS FOR 6 WEEKS

4/26 - 5/31/22  
6:00pm - 8:00pm  
\$175 students  
\$140 for Members

CLASSIC DRAWING

Students will view demonstrations and learn to use various techniques while working with artist, Kit Palencar. All experience levels welcome.

SATURDAYS FOR 6 WEEKS

4/30 - 6/04/22  
12:00pm - 2:00pm  
\$108 students  
\$86 for Members

**NEW!** SILVER RING jewelry

Design and fabricate your very own ring with a setting. Watch it all come together while learning soldering, and bezel forming techniques manipulating all those items into a beautiful ring.

WEDNESDAYS FOR 6 WEEKS

4/27 - 6/01/22 from 6:00pm - 8:00pm  
\$132 students, \$106 for Members



WATERCOLOR landscape

Learn a variety of watercolor techniques through painting landscapes, using photos for reference. All experience levels welcome.

SATURDAYS FOR 6 WEEKS

4/30 - 6/4/22  
2:30pm - 4:30pm  
\$108 students  
\$86 for Members



DIGITAL PHOTOGRAPHY

Learn to see like a photographer and go from taking snapshots to purposeful, well-composed images that reflect your personal vision.

THURSDAYS FOR 6 WEEKS

4/28 - 6/02/22  
6:00pm - 8:00pm  
\$132 students  
\$106 for Members



ADVANCED CERAMICS

4/26 - 7/12/22 from 6:30pm - 8:30pm  
\$175 per student, \$140 for Members

CLASSIC CERAMICS

WEDNESDAYS: 4/27 - 7/13/22 @6:30pm

THURSDAYS: 4/28 - 7/14/22 @10:00am

THURSDAYS: 4/28 - 7/14/22 @1:00pm

THURSDAYS: 4/28 - 7/14/22 @6:30pm

\$175 per student, \$140 for Members

CERAMICS

ONE-DAY WORKSHOPS

*Mother's Day*  
METAL STAMPING BRACELETS

Enjoy a night with a mom, family, or friends. Make memories, have fun, and leave with a bracelet you both will cherish always! All skill levels welcome. \*Cost includes all supplies for one person.

ONE-DAY WORKSHOP

5/05/22 6:00pm - 7:30pm  
\$22 students, \$18 for Members



**NEW!** FINDING MINDFULNESS through mandalas



In conjunction with the Art for Health & Healing Program, we welcome you to a special mindfulness workshop that focuses on slowing down, relieving stress, and learning to use creativity to increase awareness of self and be present in the moment.

\*Cost includes all art supplies for one person.

ONE-DAY WORKSHOP

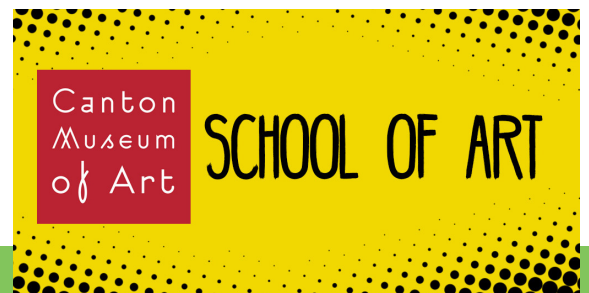
5/17/22 from 6:00pm - 7:30pm  
\$19 students, \$15 for Members

**NEW!** IKEBANA INSPIRED vases

Enjoy a short lecture with Bert Nero, an Ikebana (The Art of Japanese Flower Arranging) practitioner, who will speak on her experiences and the history of Ikebana. Then create a vase inspired by these beautiful arrangements. All skill levels welcome.

ONE-DAY WORKSHOP

6/08/22 from 5:30pm - 8:00pm  
\$39 students, \$31 for Members



LEARN MORE & REGISTER NOW at [cantonart.org/learn](http://cantonart.org/learn)

# Exhibitions

ON VIEW April 26th THROUGH July 24th, 2022



*Minidoka, doctor treating Fujii for tick (another incident)*, n.d. Takuichi Fujii (1891-1964). Watercolor on paper. 5 x 6.25 in. Collection of Sandy and Terry Kita

## WITNESS TO WARTIME

### THE PAINTED DIARY OF TAKUICHI FUJII

**W***itness to Wartime: The Painted Diary of Takuichi Fujii* introduces an artist whose work opens a window to historical events, issues, and ideas far greater than the individual. Takuichi Fujii (1891 - 1964) bore witness to his life in America and, most especially, to his experience during World War II. Fujii left a remarkably comprehensive visual record of this important time in American history, and offers a unique perspective on his generation. This stunning body of work sheds light on events that most Americans did not experience, but whose lessons remain salient today.

Takuichi Fujii was fifty years old when war broke out between the United States and Japan. In a climate of increasing fear and

racist propaganda, he became one of 120,000 people of Japanese ancestry on the West Coast forced to leave their homes and live in geographically isolated internment camps. He and his family, together with most ethnic Japanese from Seattle, were sent first to the Puyallup temporary detention camp on the Washington State Fairgrounds, and in August 1942 were transferred to the Minidoka Relocation Center in southern Idaho.

Confronting such circumstances, Fujii began an illustrated diary that spans the years from his forced removal in May 1942 to the closing of Minidoka in October 1945. In nearly 250 ink drawings ranging from public to intimate views, the diary depicts detailed images of the incarceration camps, and the inmates' daily routines



and pastimes. Several times Fujii depicts himself in the act of drawing, a witness to the experience of confinement. He also produced over 130 watercolors that reiterate and expand upon the diary, augmenting those scenes with many new views, as well as other aesthetic and formal considerations of painting. Additionally the wartime work includes several oil paintings and sculptures, notably a carved double portrait of Fujii and his wife.

After the war Fujii moved to Chicago, which became home to a large Japanese American community under the government's

resettlement program. He continued to paint, experimenting broadly in abstraction, and toward the end of his life produced a series of boldly gestural black-and-white abstract expressionist paintings. These, and his American realist paintings of the 1930s, frame the wartime work that is his singular legacy and remains relevant today.

*Witness to Wartime: The Painted Diary of Takuichi Fujii* is curated by Barbara Johns, PhD, and the traveling exhibition is organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California.



*Minidoka, birds and snake*, n.d. Takuichi Fujii (1891-1964). Watercolor on paper. 14.5 x 10.5 in. Collection of Sandy and Terry Kita



*Train to Minidoka*, n.d. Takuichi Fujii (1891-1964). Watercolor on paper. 6.5 x 5.25 in. Collection of Sandy and Terry Kita



*Seattle, King Street - Victory over Japan Day celebration*, n.d. Takuichi Fujii (1891-1964). Watercolor and ink on paper. 12 x 9 in. Collection of Sandy and Terry Kita

## WITNESS TO WARTIME SPEAKER SERIES

KAREN JIOBU



**Cable Hall**  
(Cultural Center for the Arts)  
**Sun., May 1st at 2:00pm**  
FREE & OPEN TO THE PUBLIC

Karen will share her personal story as one of 120,000 Japanese Americans who were relocated to internment camps during World War II.

JAMIE FORD



**Canton Palace Theatre**  
(Hosted by Stark Library)  
**Tues., June 21st at 6:30pm**

Register for this FREE event at [StarkLibrary.org](http://StarkLibrary.org)



Jamie Ford is the NYT bestselling author of "Hotel on the Corner of Bitter and Sweet."

SANDY KITA & BARBARA JOHNS



**VIRTUAL on CMA's Facebook Page**  
**Thurs., July 7th at 7:00pm**  
FREE & OPEN TO THE PUBLIC

Sandy Kita is the grandson of Takuichii Fujii and translated his art diary - selections of which appear in the exhibit.

The "Witness to Wartime" exhibit was curated by Barbara Johns.



# ABANDONED AMERICA

Everything Must Pass

Photographs by Matthew Christopher



*Trolley Graveyard, 2010. Matthew Christopher. Archival Pigment Print. 32 x 21.5*

**M**atthew Christopher has had an interest in abandoned sites since he was a child, but started documenting them a decade ago while researching the decline of the state hospital system. He has published the books “Abandoned America: Dismantling the Dream” and “Abandoned America: The Age of Consequences” featuring his work. His photography has been featured on NBC Nightly News, the L.A. Times, NPR, Philadelphia Inquirer, Washington Post, Catholic Sun, Yahoo News, the Daily Mail, New York Post, BuzzFeed, the Weather Channel, the Huffington Post, the Discovery Channel Magazine, the Harrisburg Patriot, and many others. He has lectured on the art of ruins, abandoned spaces, preservation, and mental health history for Preservation Austin, the Pennsylvania State Museum, Preservation Pennsylvania, Milton S. Hershey Medical Center, and many others, and his work has been displayed in galleries across the U.S. His website, Abandoned America, has gained international attention and is considered one of the leading collections of images of abandoned spaces.

Abandoned America was started to capture the mesmerizing beauty and lost history of the various derelict buildings dotting our country's landscape. “As our industrial sector sags and many of the social institutions that once were the pride of our country now lie in ruins, it is vital that we remember our heritage and our achievements,” says Christopher. Abandoned America is committed to partnering with historical preservation organizations, site owners, and communities to ensure that even when it is impossible to retain an historic structure, its unique characteristics, stories, and social impact are not forgotten and can be shared with the world at large. While sites are still intact Abandoned America advocates for rehabilitation and reuse by emphasizing the cultural importance of preservation. Through gallery showings, public presentations, and published articles, Christopher says, “it is my hope to reach out to those who might originally have seen an abandoned site as an eyesore and encourage them to rethink their estimations and strive to foster civic pride and partnership in these vestiges of bygone eras - thus looking forward to a future where we can build on our past rather than erasing it.”





Randall Park Mall, 2015. Matthew Christopher. Archival Pigment Print. 32 x 25.5

## FROM THE ARTIST:



“We live in a time where every spare plot of land is being developed and redeveloped, a time when cookie-cutter, prefabricated homes and businesses are the general rule. The failures of the past are being ignored and repeated, and many valuable pieces of our common past are falling to the wrecking ball every year. This process may be considered inevitable but it speaks of a certain carelessness and wastefulness on our part not to acknowledge and explore these fragments together while we still can. There is also a responsibility we all share to confront the horrors some of these sites are witness to. While we teach and reteach certain historical atrocities like the Holocaust (and rightfully so), most people are completely ignorant that asylums and institutions on our own soil came close to being as horrific and lethal to those inside. Likewise, every factory complex that is demolished erases a valuable part of the heritage of the community it helped create, and an opportunity to understand the sometimes brutal working conditions, class struggles, and the economic devastation created by its closing is gone forever. While I love archaeology, I am dismayed at the prevailing blindness in scholastic circles that prizes a handful of nails or pottery fragments from an early colonial settlement but ignores sites that are still above ground and critical to preserving the accounts of accomplishments and missteps over the last century.



Pennhurst Greenhouse, 2015. Matthew Christopher. Archival Pigment Print. 32 x 22

“Beyond that, there is an undeniably artistic element to decayed sites, and an immense number of social, theological, and philosophical questions they pose. Abandoned America’s aim encompasses not only the historical and photographic cataloging of such sites, but also on a larger scale a eulogy for the lost ways of life they represent, a statement of their emotional, spiritual, and metaphoric relevance to our everyday lives, and a sense of the visceral experience of entering a parallel universe of silence, rust, and peeling paint.”



St. Bonaventure, 2013. Matthew Christopher. Archival Pigment Print. 32 x 21.5



Town of Bodie, CA, 2017. Matthew Christopher. Archival Pigment Print. 32 x 21



# ASIAN VOICES

FROM THE CMA COLLECTION

- Kaleigh Pisani-Paige  
Curator of Collections  
and Registrar



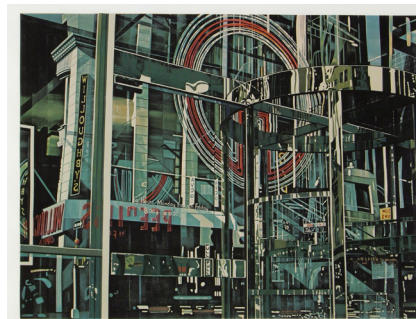
(Figure 1) *Meander Loop*, 1982. Ban Kajitani (Japanese, Born 1941). Neriage stoneware, 15 x 13 x 9 in. Canton Museum of Art Permanent Collection, Purchased from the Collection of Bill and Liz Hunt, 2016.42

The Canton Museum of Art presents *Asian Voices*, an exhibition of work from our Permanent Collection whose artists speak to the richness of their culture and the changing nature of an individual's sense of place and self. This exhibit aims to amplify the voices of two groups – American artists of Asian descent, and Asian artists in America, elevating the underrepresented histories of these artists.

The history of Asian art is diverse and plentiful in cultural heritage, with thousands of years of traditions passed down through generations. In many ways, the art of Asia and the United States are interconnected, with one influencing the other, especially in today's world of increased access to technology.

Asian artists have long sought new opportunities in the United States, arriving as refugees, students, or professionals looking for inspiration. Japanese ceramicist Ban Kajitani, for example, came to the United States to

attend Utah State University, and the experience had an impact on his work. Driving through the canyons of southern Utah and seeing the layers of sedimentary rock inspired Kajitani to capture that visual in his ceramics. He used neriage to capture it, a Japanese method in which different colored clays are layered (Figure 1).



(Figure 2) *Building Reflection*, 1979. C.J. (Ching-Jang) Yao (Taiwanese, 1941 - 2000). Silkscreen on white somerset satin paper, 17 x 25 in. Canton Museum of Art Permanent Collection, Gift of Mr. W.A. Harkleroad, 80.39



(Figure 3) *Hammer Head*, 1987. Patti Warashina (American, Born 1940). Clay figure with a plexi top and wooden base, 20 x 11 3/4 x 20 in. Canton Museum of Art Permanent Collection, Purchase, 87.10

In 1980, CMA acquired a print by C.J. Yao, one of the most preeminent Taiwanese painters of the 1970s and the first generation of Asian American artists in New York. Yao was best known for his hyper realistic depictions of city building reflections in the United States, as seen in Figure 2 – *Building Reflection*.

In 1987, CMA acquired pieces by two leading female ceramicists – Patti Warashina and Toshiko Takaezu. Warashina was instrumental in bringing the ceramic scene in Seattle to prominence, and uses the human figure in her works to tell stories of irony, humor, and absurdities, as seen in *Hammer Head* (Figure 3). Warashina's family, like others during World War II, was discriminated against for being Japanese American – their home was searched, their bank accounts frozen, and her father prohibited from collecting fees for his work.



"It made a big impression on me," Warashina stated. "I felt a repression of my culture in public because of political circumstances."

Ceramicist Toshiko Takaezu was born in Hawaii to Japanese immigrants. Being raised in a traditional Japanese household amongst the Hawaiian landscape impacted Takaezu's work and style. She blended strong, expressive brushstrokes with the calm, meditative qualities of traditional Japanese pottery (Figure 4). On-view in *Asian Voices* will be work by these artists and more, in a variety of mediums.



(Figure 4) *Medium Floor Vessel*, n.d. Toshiko Takaezu (American, 1922 - 2011). Canton Museum of Art Permanent Collection, Gift of the artist, 2007.33

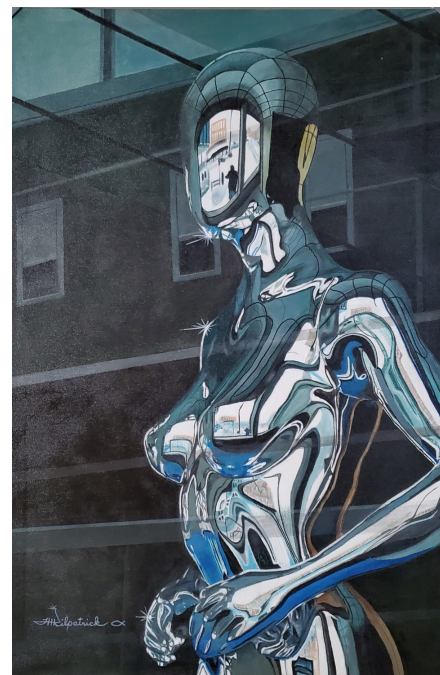


# VISIONS 2022

The Canton Artists League (CAL), an affiliate of the Canton Museum of Art, is a welcome forum for all visual artists to network and further their creativity through exhibitions, workshops, educational programs, and a shared bond of talent and imagination. CAL is a diversified group working in various media and styles, who live in Stark County, Ohio, and surrounding areas. Membership is open to professional, semi-professional, and amateur visual artists, as well as individuals with a sincere interest in supporting the visual arts.

The Canton Artists League was founded in 1996 by a group of eight artists who felt the need for an organization that would bring artists together to promote opportunities for each other in the form of exhibits and workshops.

*Visions 2022*, an exhibition of works by CAL members at the Canton Museum of Art, is an assorted display of each artist's own vision and talent. Judges Margo Miller, Associate Professor of University of Mount Union, and William Peck, retired art teacher and docent at the Cleveland Museum of Art, will select award winners for first, second, third, and honorable mention.



Thomas Kilpatrick, *Chrome Lady*, 2021. Acrylic, 38 x 30 in.

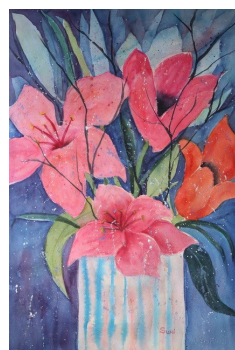


Nancy Michel, *A Snow Globe Kind of Day*, n.d. Watercolor, 18 x 14 in.



Irene Rodriguez, *Encore*, 2021. Watercolor, 16 x 20 in.

LEARN MORE ABOUT CANTON ARTISTS LEAGUE  
AT [CANTONARTISTSLEAGUE.ORG](http://CANTONARTISTSLEAGUE.ORG)



Natividad (Suni) Lopez-Ortiz, *Still in Summer*, 2020. Watercolor, 28 x 21 in.



Gail Wetherell-Sack, *A Buoy Kind of Day*, n.d. Acrylic Collage, 14 x 18 in.



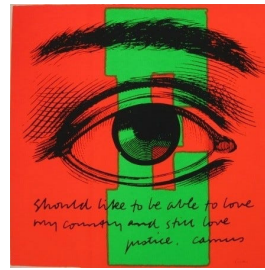
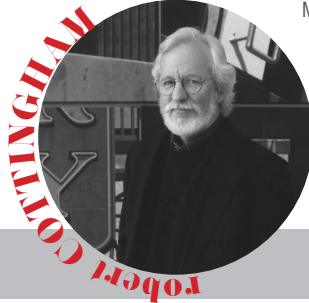
# NEW to Our Collection



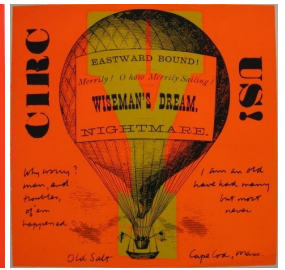
Man with Vine Leaves, 1960s. Thomas Cornell (American, 1937-2012). Watercolor and pencil. 12 1/4 x 19 in. Purchased by the Canton Museum of Art, 2022.7



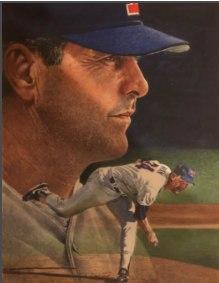
Barber Shop, 1987. Robert Cottingham (American, b. 1935). Watercolor. 10 3/4 x 10 3/4 in. Purchased by the Canton Museum of Art, 2021.3



(left) e eye love (from circus alphabet), 1968. Corita Kent (American, 1918-1986). Serigraph. 22 3/4 x 22 3/4 in. Purchased by the Canton Museum of Art, 2022.3



(right) y why worry (from circus alphabet), 1968. Corita Kent (American, 1918-1986). Serigraph. 22 3/4 x 22 3/4 in. Purchased by the Canton Museum of Art, 2022.4



Nolan Ryan - Texas Ranger (Study), 1999. Merv Corning (American, 1926 - 2006). Watercolor on board. 8 1/2 x 6 in. Canton Museum of Art Permanent Collection, Gift of Tula Corning in loving memory of Merv Corning, 2022.5



Joe Carter (Study), 1993. Merv Corning (American, 1926 - 2006). Watercolor on paper. 9 x 7 in. Canton Museum of Art Permanent Collection, Gift of Tula Corning in loving memory of Merv Corning, 2022.6



Elephant Bottle, 2020. Dennis Meiners (American, b. 1950). Slab built oxidation fired stoneware. 16 x 9 x 4 in. Canton Museum of Art Collection. Gift of Mr. & Mrs. M.J. Albacete, Lynnda Arrasmith, and Kenneth Bennett in memory of Scott L. Trenton, 2021.1



Children Playing at the Beach, c.1915-20. Edward H. Potthast (American 1857-1927). Watercolor and gouache on paper mounted on board. 14 x 20 in. Canton Museum of Art Collection. Purchased by the Canton Museum of Art in memory of Margretta Bockius Wilson,



Luster Vessel, 1970. Beatrice Wood (American, 1893-1998). Earthenware, luster glaze. 6 x 6 1/2 x 6 1/2 in. Canton Museum of Art Collection. Purchased in memory of Scott L. Trenton, 2022.2



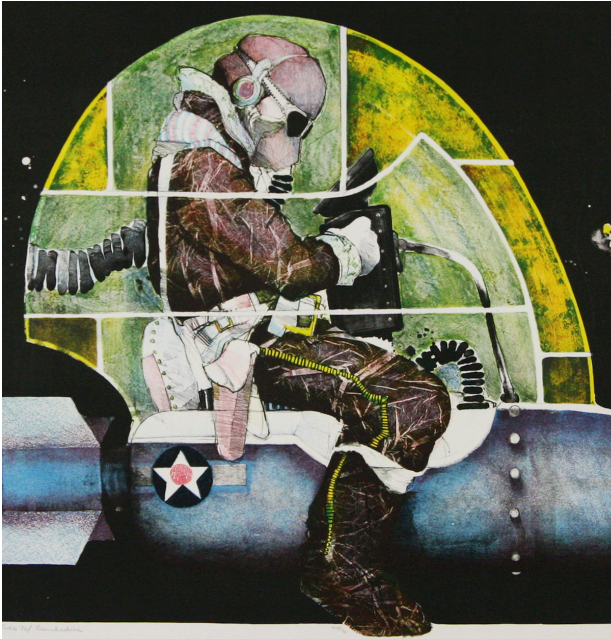
Lava Glaze Bowl, c. late 1950s early 1960s. Beatrice Wood (American, 1893-1998). Earthenware, lava glaze. 5 x 11 1/2 x 11 1/2 in. Canton Museum of Art Collection. Purchased in memory of Scott L. Trenton, 2022.1





# Upcoming Exhibitions

AUGUST 23rd - OCTOBER 30th, 2022



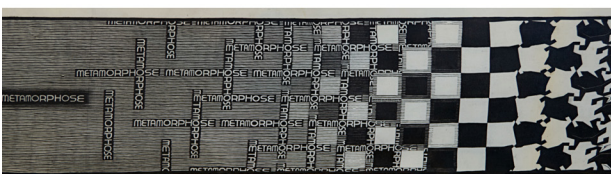
## UNSEEN: THE PROCESS AND ART OF PRINTMAKING



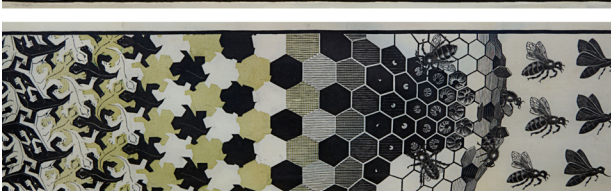
## CONTINUED, CONTINUING: PAINTINGS BY AMY CASEY



## LESSONS AND LANDSCAPES: THE LEGACY OF GERRY BERNHARDT



## ILLUSIONS FROM THE CMA COLLECTION: SEEING IS DECEIVING





# The ArtChemist Project

This winter, we had over **1000** participants in our ArtChemist Project, a community art project in conjunction with our **Pop!** exhibit - funded in-part by the Art Bridges Foundation. The ArtChemist Project used



chemistry-driven techniques to create abstract artwork. Individual pieces of art were installed together to create a collaborative display in our lobby at CMA.

1000 individual art kits were distributed directly to Canton City Schools District, Stark County District Library, and available for pick-up at the Museum. Along with in-person artwork creation, 225 people participated in virtual components of the program, including a School's Out FREE Mondays Family Day on Presidents Day.

Students, families, and individuals of all ages had fun exploring this intersection of art and science, turning everyday materials into art through chemical processes. Stop by CMA and check out the installation (section of installation pictured below).



Installation of "One Ball Total Equilibrium Tank (Spalding Dr. J Silver Series)" by Jeff Koons, which was on loan from Art Bridges for our **POP!** exhibit.



The ArtChemist Project on display in the Stark County District Library's main lobby.



ArtChemist Project Kits which included baking soda, vinegar, inks, markers, glue sticks and more!



Jada and Jeremy Wilder enjoying ArtChemist Project Kit experiments at home.

## STARK COUNTY HIGH SCHOOL ART EXHIBIT

The Stark County High School Art Exhibition (celebrating 30 years) is a platform for aspiring, teenage artists to have their work exhibited in a museum setting. All pieces presented were original works created as part of each participating school's curriculum and chosen by the school's art instructor.

Approximately 150 entries were submitted this year from 18 local high schools. An awards ceremony was held at CMA on First Friday, April 1st. Award winners each received a financial award to be used for College enrollment fees- \$2,000 for First Place, \$1,500 for Second Place and \$1,000 for Third Place. Honorable mention awards were also presented to 10 students, with each winner receiving a scholarship for classes with the CMA's School of Art.

### THANK YOU TO OUR SPONSORS:



**FIRST PLACE:**  
*Overgrown*  
Joy McCune  
Hoover High School



**SECOND PLACE:**  
*Back to Nature*  
Nicholas Pepper  
Hoover High School



**THIRD PLACE:**  
*Grandma's Collection*  
Mya Hoskins, Perry High School



# CMA Volunteer/Artist 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. [cantonartistsleague.org](http://cantonartistsleague.org)



## CANTON CERAMIC ARTISTS GUILD

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



## CANTON FINE ARTS ASSOCIATES

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



## CANTON FIBER ARTS GUILD

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



## VOLUNTEER ANGELS

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



## CANTON HEART GUILD

Dynamic young professionals and leaders in the Canton and Stark County community support CMA through the Canton HeART Guild. Members are dedicated to promoting participation in CMA events and exhibit programs.



## GALLERY TOUR GUIDES

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



## EVENT VOLUNTEERS

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

Want to Volunteer?  
Sign-up today at [Cantonart.org](http://Cantonart.org)



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Canton  
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of Art

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cantonart.org



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SPRING/SUMMER 2022



*High School Girl*, c.1934-35. Takuichi Fujii (1891-1964). Oil on paper. 22 x 29 in.  
Wing Luke Museum Collection, Gift of Sean Callahan.

## 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

Children (12 & under) and Museum Members - FREE

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