



An excerpt from “Artistic Synergy amidst Diversity” in the exhibition catalog, *Authentic Narratives: Ohio’s Regionalists, 1915-1950*

Celebrating Ohio Regionalism

By Guest Curator, Tim Keny

Authentic Narratives: Ohio’s Regionalists, 1915-1950 broadens our perception of Regionalism, which occurred simultaneously with the more urban, sometimes contentious, American Scene movement.

Regionalism is often associated with Midwestern America west of Ohio. That form of Regionalism is closely linked with the paintings and lithographs of Thomas Hart Benton, John Stuart Curry, and Grant Wood, which are firmly rooted in the rural, largely agrarian, culture of that region. These narrative works are sometimes tinged with wry humor (e.g Grant Wood). Ohio’s Regionalism, because of the rich diversity of its economy – from traditional

agriculture to heavy industry to mining – and its extraordinary blend of different cultures, became a fertile “crossroads” of aesthetic styles, subject matter, social mores, and religious beliefs that belies Regionalism’s more simplified, grassroots overtly narrative perception.

This exhibition includes ninety works by sixteen artists in divergent media which have been selected from museum and private collections largely from this region. In some instances, the works of artists not previously included in major Regionalist exhibitions, such as George Bellows, Carl Gaertner, James Hopkins, and Margaret Bourke-White, have been selected because of their significant contributions to Regionalism.

The first half of the 20th century was one of great transformation nationally, throughout



Lucius Kutchin (1901-1936) | BOY WITH GUITAR-SANTA FE Columbus, Ohio | Gift of Mrs. Lucius Kutchin | 1937.023



Carl Gaertner | SEASIDE | 1940 | oil on canvas | 36 x 50” | courtesy of Carol and Mike Sherwin

Ohio, and in flourishing Springfield. The emergence of the automobile, telephone, radio, and electric household appliances ushered in a new era of speed, communication, and convenience. The Ohio Regionalists were among the first artists nationally to respond to these phenomena with relevant, resonant works of art that capture, yet transcend the moment because of their enduring aesthetic excellence and extraordinary sensitivity to the human condition, with its strengths and foibles.

The companion catalogue provides a more in-depth look at the artists and their contributions to Regionalism. The exhibition, on view through January 17, 2016, signals the Springfield Museum of Art’s commitment to being the place for Ohio art and artists. ■

Authentic Narratives is made possible with support from Ohio Humanities.



Don’t miss Jason Morgan’s gallery chat and demo, Saturday, Jan 9, 2-3pm.



IN THE GALLERIES

Alyson Annette Eshelman: To Spin a Yarn

Through Feb 28, 2016 in the Chakeres Interactive Art Lab

Alyson Annette Eshelman is an international fiber artist and art educator whose life and work is deeply intertwined with the Ohio region. She graduated from Bowling Green State University near Toledo, Ohio with a MFA in Fiber Arts and grew up in the Appalachian region of Ohio – the bedrock from which she finds artistic inspiration, strength, and a virtuous inner integrity. Eshelman states, “I still call Appalachia my home...the land our family has owned since before the Civil War will always be home no matter where I live. It is a hard emotion to explain, being so connected to the land and place but, I know I am better for it.” Eshelman’s choice of medium, fiber or textile arts, reflects this commitment to heritage and home.

Presently Eshelman lives and works in Springfield where she teaches art classes and runs Caterpillar Dreams Studio. There she blends her artistic talents and business acumen to create useful, saleable works of art which are a complement to her museum and gallery work.



Alyson Annette Eshelman | SILK PAPER DRESSES (detail) | silk paper | 2011



Jason Morgan | ENZO | acrylic on canvas | 2012 | courtesy of Richard Lehmutz

Full Circle: Paintings by Jason Morgan

Through Feb 6, 2016 in the Deer Gallery

Excerpted from *Perspective* by Amy Magnus; published: July 26, 2016 in the *Yellow Springs News Blog*

There are some artists whose work completely changes the mood of a room, whose impact you can feel as you cross the threshold into a space where light strangely prisms emotion. Jason Morgan is one such artist. His canvases often have dark backgrounds that seem at first to reflect the room you are in but in fact contain the dimensions of another deep tangible space. The subject of his paintings are a bold juxtaposition of everyday miniature objects blown up to the scale of human drama. These still lives seem hardly that; they vibrate with fierce tension and glow in the borrowed light funneled from all that surrounds them.

The exhibit features not just the paintings of Jason Morgan but his muses. Glass cases contain a menagerie of still life subjects...

their physical selves and the photographic images that Morgan uses to lift the objects from their three dimensional forms and fold them into two dimensional canvas. My son responds to the paintings around him noting objects of special interest – motorcycle, dinosaur, blueberry, car – and then steps to the case of tiny trinkets. Here, he gifts me with a moment that shouts “Welcome, young man!” He leans toward the case intrigued by the toys prominent in the collection and then his eyes pop! He swings around pointing to the row of paintings behind him and says “These are there.” Spontaneously, he begins a treasure hunt matching miniature objects under glass to upscaled portrait stretched over cloth.

The interactive lab invites visitors to sit down besides two paintings and try their hand at chiaroscuro. Italian for light-dark, chiaroscuro is a style of high contrast used by masters such as Rembrandt, Rubens, and Vermeer. The museum provides a helpful set of materials...black paper, white pens, and stencils...enough to get one started. The interactive experience gives one an appreciation for the effects Morgan achieves and the superior technique required to capture the interplay of multiple objects lit for high contrast and set in close



Photo by Amy Magnus. © 2015 Yellow Springs News; used with permission.

Jason Morgan’s exhibition is fascinating to adult and child audiences alike.

proximity. His eye and paintbrush attend to details...the filtered spectrum of reflected light...the scattered facets and melting glow of everyday objects. Their outsized, extraordinary circumstance makes fanciful, evocative dreamscapes.

Full Circle casts Jason Morgan’s genius in high relief. Its layout records the resonating impact of his influences in accessible forum. I look forward to returning again as the exhibit continues for several months until February 6, 2016.

At the opening between the intervals of my own explorations, I touch base with my son and find him sitting at the various stations in the interactive lab. Often he appears industrious; other times he’s working out what objects he is meant to play

with and what he is meant to observe. At five, he’d rather play with those model cars wickedly tempting him from under glass but no matter. I am grateful to the museum... and to fate...for bringing my son to this place of intrigue. You have welcomed him with open arms, and he is pleased to stay and play. ■

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Bringing Art to the Community

The hyper-realistic paintings of Yellow Springs’ still life painter, portrait artist and muralist Jason Morgan remain on view in the Deer Gallery through Feb 2016. While

examples of three genres are on view, Morgan’s still life work steals the spotlight. These works which are meticulously planned and tightly executed are delightfully humorous and playful. The draw of the imaginative arrangement of objects is only upstaged by Morgan’s ability to accurately represent their likeness while conveying a sense of whimsy, fun, and light-heartedness.

These vibrant, technically accomplished works have a fun and fantastical magnetism, fascinating adult and child audiences alike. Because the natural draw to the work’s technical virtuosity, the bold richness of color set against a black background, and the playful and imaginative content, these works are quite captivating and as such will be the cornerstone of museum’s fall educational programming. Morgan’s work will be featured as part of the museum’s educational partnership with SCYM’s Girl Power and Catholic Central’s J-Term, a month long intensive semester program in January. Given the strength of the implied narrative and imaginative content and the accomplished technique in Morgan’s work the museum looks forward to sharing his works with the children of Springfield through other similar educational partnerships and field trips.

Likewise Morgan’s work draws adult interest. Last month the museum hosted an artist demonstration in which Morgan relocated his easel to the galleries. There he painted and demonstrated a small portion of his complex process in front of a circle of eager onlookers. Working from a painstakingly composed high resolution photograph displayed on iPad, Morgan laid out the beginning strokes of what would be a many hour long process of layering paint and adding complexity and detail to the image while the crowd observed an asked questions. As he painted he causally verbalized the parts of the process that were not on view for the audience. ■

Morgan will be present and painting in the galleries a second time on Jan 9 at 2pm.

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46th Annual ArtBall

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Art & Math: Works from the Permanent Collection

On exhibit Nov 2015–Sep 2016

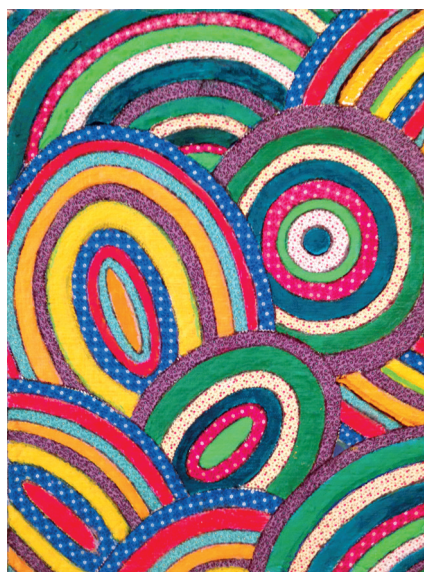
Art & Math: Works from the Permanent Collection at the Springfield Museum of Art brings together paintings, prints, and three-dimensional pieces that showcase ways in which artists have applied mathematical concepts and techniques.



Charley Harper | SERENGETI SPAGHETTI | serigraph on paper | 1979 | 17-1/2 x 24"

Included in the **Art & Math** exhibition are works by esteemed artists from Ohio and the national scene who have worked in abstract traditions. One of the significant works in this exhibit is an illusionary painting by Julian Stanczak, a Cleveland-based artist who defected from Poland and whose 1964 New York exhibition entitled *Julian Stanczak: Optical Paintings*, was the inspiration for the famous Op Art movement. Also included is a lithograph by Alexander Calder, who studied mathematics and engineering prior to his career as an artist and who is famously known for his mobile constructions. Impressive geometric abstractions include two paintings by Angelo Ippolito of New York, who had ties to Springfield. Works by esteemed contemporary artists include Basil Alkazzi, Nancy Hayes, and Charley Harper.

The exhibit demonstrates a tradition of artistic preoccupation with underlying structures and mathematical logic through use of geometry, color, pattern, repetition,



Mary Leyman Cover | CIRCLES AND OVALS | oil and mixed media on window screen | 34 x 26"

and the interplay of shape and space. Artistic application of mathematics can be seen in architecture and design throughout history and cultures. We see its use in cathedrals,



Angelo Ippolito | UNTITLED (GREEN) | 1969

mosques, civic buildings, textiles, tile work, pottery, stained glass, furniture design, and more. Expressions of geometric relationships were fundamental to modern art movements including Cubism, Minimalism, and Abstract Expressionism. Contemporary artists have applied topology, Möbius, anamorphic art, tessellations, fractals, platonic solids, spirals, and symmetry to create art. The goal of this exhibit is to inspire a new generation of artists and innovators interested in the interplay of these creative disciplines.

Art & Math: Works from the Permanent Collection not only presents stunning examples of interdisciplinary thought in the history of American art, the exhibit has been designed around experiential learning for K-12 education. The Partnership for 21st Century Learning, a think tank for innovation made up of educators and business experts, cites interdisciplinary connections through hands-on learning as key to student success. An extension of the **Art & Math** exhibit will be on display in the Museum's Chakeres Interactive Art Lab. Additional works of art with accompanying activities will reinforce fundamental connections between art and mathematic concepts. Through projects and artistic play, visitors will explore pattern, rhythm, geometric construction, Fibonacci sequence, and more. ■

Sponsored in part by Framecraft, Inc.

“THIS IS SO FUN!” “THESE PAINTINGS ARE AWESOME!”

Welcoming Children into the Galleries

The Springfield Museum of Art believes museums are important for young children. With this conviction in mind, the Museum began a relationship last fall with Miami Valley Child Development Centers to bring children from their four centers to the Museum.

Experiencing art in a gallery setting lets children practice seeing themselves in relation to others and encourages self-regulation – skills which help us navigate the world. “Today’s young children are tomorrow’s leaders and problem solvers. They will be responsible for preserving our cultural histories and documenting our world views through art and objects,” notes Sharon Shaffer in her *Art Education* article, *Opening the Doors: Engaging Young Children in the Art Museum*, *Art Education*, 2011.

The Springfield Museum of Art is thrilled to welcome young children into the galleries. Simple words guide the visits and once children understand how to keep the art safe there is generous room for exploration,

Preschool children experience a sense of comfort and purpose when looking at art in the collection. Amy limits the experiences with preschool groups to certain selected works and exhibits so as not to overwhelm, but within this framework the gallery activities encourage a wide range of movement, questions and conversations.

One activity invites the children to compare and contrast the Museum’s prized painting by Henry Church, *Still Life*, c.1880, with a reproduction of an alternate version he painted twenty years later. Imagine the children’s surprise when they see that the later version depicts the same still life being overtaken by mischievous monkeys! Another activity has the children holding cards of various shades of green while they traverse the Quinlan Gallery to view landscapes. The cards are hands-on tools for careful investigation and subsequent discussion about foliage, farmland, mountain greenery and environmental changes. Every activity is designed to foster close observation and personal connection to art.

In 2013 the Springfield Museum of Art’s Board of Trustees made a commitment to reinvigorate museum education programs. Executive Director Ann Fortescue and Former Curator of Education and Exhibitions, Deb Housh, set a goal to develop relevant, connected educational programs and to bring more young children into the Museum. That goal has been reached with programs engaging students from Springfield City Schools, Catholic Central, Ridgewood School, Promise Neighborhood, Springfield Christian Youth Ministries and others.

When Diane Johnson of Miami Valley Child Development Centers (MVCDC), which serves approximately 500 area preschoolers, contacted the Museum about field trips, the Museum was ready to adapt museum education program models to meet the needs of this young age group. When given authentic experience with art, we know that



Children from Promise Neighborhood are among those making friends with art.

children “make friends with art...Field trips to the museum offer opportunities to broaden horizons, develop a sense of identity, and increase the literacy skills that are essential for school success” (Shaffer).

Field trips to the Springfield Museum of Art support a wide range of academic skill development, and align to English Language Arts standards in observation, analysis and communication and Department of Education Kindergarten readiness expectations.

Early childhood programs of all types are encouraged to arrange trips to SMOA. More information on Museum field trips can be found at the Museum’s website under the LEARN tab or by calling (937) 325-4673. ■



Preschoolers get some of their first exposure to art through the program with Miami Valley Child Development Centers.

engagement, and wide-eyed wonder. Museum Educator Amy Korpieski sets a tone of welcome and excitement about learning. She is there as the expert in early childhood and art and guides the inquiry-based gallery visits.



MEET OUR NEW CURATOR

Heather Kaplan

Heather Kaplan is a PhD candidate at the Ohio State University and holds a MS and BS in Art Education and BFA with concentration in ceramics from the Pennsylvania State University. Her research interests include young children’s playful artmaking, studio artmaking, early childhood art education, play, and teacher-student relationships.

Heather has experience teaching art at many levels and in many arenas. She has worked with preschool age children to university students and in public schools and a wide array of community arts programs including rural and inner city programs. She is a practicing ceramic artist who works with low fire handbuilt and slipcast construction. Her studio work involves issues of play both in the making and viewing of the work.

Heather is excited to join the museum at a time when it is making new connections with the community through early childhood programs. ■

Arts Collaboration

Music at the Museum

6pm hors d’oeuvres,
7pm concert
Saturday, Nov 21

Our Mozart at the Museum last January was such a hit last year we decided to do it again. After all, what could be better than great music amidst great art with great food!

We hope you’ll join us this year as a 13-member orchestra from the Springfield Symphony Orchestra performs Copland’s *Appalachian Spring*.

We’ll start with a bar and heavy hors d’oeuvres at 6pm, with the concert beginning at 7pm.

The SSO Woodwind Quintet will also perform during the event.

Tickets for the event are available at springfieldsym.org or by calling the Symphony office at 937-325-8100. ■



Welcome Our Fall Intern, Travis Rodgers



A senior student at Wittenberg University from South Charleston, Ohio, Travis Rodgers is studying History with minors in Sociology and Archaeology. Travis is planning on attending graduate school in pursuit of a Masters and PhD in History. He hopes that his unique set of specialties in History will eventually earn him a place teaching at the university level.

During Travis’ internship he will be assisting with the collection of loans for *Authentic Narrative: Ohio’s Regionalists 1915-1950*. Other tasks that Travis will be working on include database work, interpretation, and learning about day-to-day operations at the museum, as well as other responsibilities. Travis is excited to have the opportunity for this experience in a museum setting as well as giving back to the Springfield community at the SMOA. ■



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Calendar

- Nov 13 6:30pm PechaKucha in partnership with the Westcott House
- Nov 14, 2015-Sep 11, 2016 Art & Math: Works from the Permanent Collection
- Nov 21 6pm Music at the Museum in partnership with the Springfield Symphony Orchestra
- Nov 29, 2015, Jan 31, Feb 28, 2016 Come Find Art Days for Families
- Jan 9, 2016 2-3pm Jason Morgan. Artist Demo & Gallery Chat
- Feb 20-May 29, 2016 Faces & Stories: Paintings by Jimi Jones

Volunteers Needed

We need your help planning and manning special events at the Museum as a volunteer. To learn more, contact us at smoa@springfieldart.net.

The Springfield Museum of Art

The Springfield Museum of Art, founded in 1946, is a non-profit organization designated 501(C)3 by the Internal Revenue Service.

The Springfield Museum of Art Library is open to members and to the public as a non-circulating art reference and study center.

Send Us Your Email Address

We send quick reminders of exhibition openings, gallery talks, etc. Please send us any new email addresses!

Museum Hours

Wednesday-Saturday, 9 am-5 pm

Sundays 12:30-4:30 pm

Closed Mondays and Tuesdays

Closed Thanksgiving, Christmas Eve, Christmas Day, New Year's Eve, New Year's Day, Easter Sunday, Independence Day and the Sunday after ArtBall.

Admission is \$5 for adults and free for members and under 17. (Free admission during Come Find Art Sundays)

Museum Staff

Ann Fortescue, Museum Director

Eve Fleck, Director of Marketing and Communications

Heather Kaplan, Curator of Education and Exhibitions

Kathryn Scudier, Assistant Curator

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