

# The Grant Collection

November 17 - 19, 2017

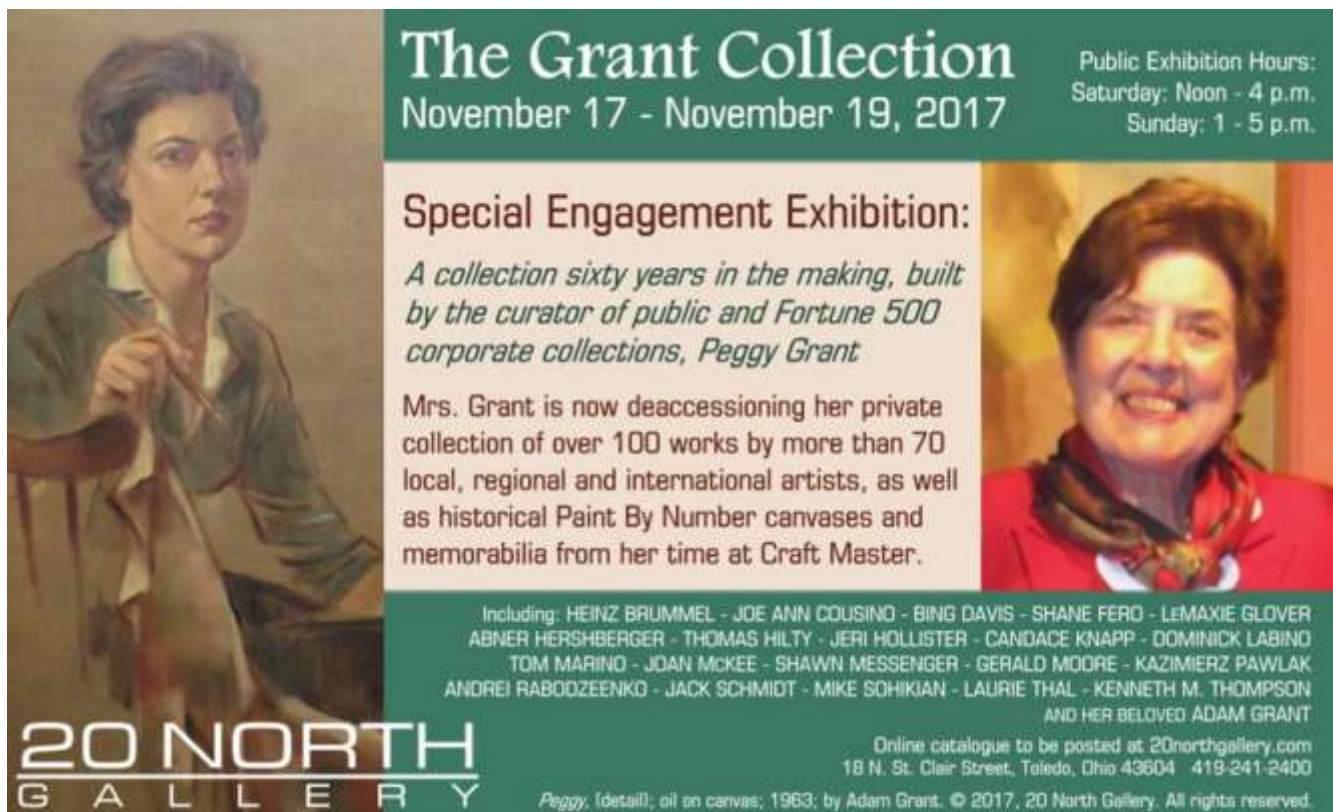
**20 NORTH**  
GALLERY

18 N. St. Clair Street, Toledo, Ohio 43604 419-241-2400  
20northgallery.com — info@20northgallery.com

*The private collection of Margaret "Peggy" Grant, presented by special engagement*

Peggy Grant enjoyed a six-decade career as an artist, arts consultant, arts advocate, corporate and public collection curator and art director of 20 North Gallery. During this time, while assisting others to build their careers and collections, Mrs. Grant was quietly building her own collection of critically selected works of art, many by the prestigious and talented artists whom she represented. All carefully chosen, they have been well-loved sentinels of her home for many years.

*Sixty years later, she is ready to divest the collection...*



**The Grant Collection**  
November 17 - November 19, 2017

Public Exhibition Hours:  
Saturday: Noon - 4 p.m.  
Sunday: 1 - 5 p.m.

**Special Engagement Exhibition:**  
*A collection sixty years in the making, built by the curator of public and Fortune 500 corporate collections, Peggy Grant*

Mrs. Grant is now deaccessioning her private collection of over 100 works by more than 70 local, regional and international artists, as well as historical Paint By Number canvases and memorabilia from her time at Craft Master.

Including: HEINZ BRUMMEL - JOE ANN COUSINO - BING DAVIS - SHANE FERD - LEMAXIE GLOVER  
ABNER HERSHBERGER - THOMAS HILTY - JERI HOLLISTER - CANDACE KNAPP - DOMINICK LABINO  
TOM MARINO - JOAN MCKEE - SHAWN MESSENGER - GERALD MOORE - KAZIMIERZ PAWLAK  
ANDREI RABOZEENKO - JACK SCHMIDT - MIKE SOHIKIAN - LAURIE THAL - KENNETH M. THOMPSON  
AND HER BELOVED ADAM GRANT

Online catalogue to be posted at 20northgallery.com  
18 N. St. Clair Street, Toledo, Ohio 43604 419-241-2400

**20 NORTH**  
GALLERY

*Peggy, (detail), oil on canvas, 1963; by Adam Grant. © 2017, 20 North Gallery. All rights reserved.*

# The Grant Collection

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# The Grant Collection

20 North Gallery is honored to present a special engagement exhibition, *The Grant Collection*, featuring a variety of media—painting, photography, ceramic, glass, drawings, sculpture, jewelry and mixed media acquired by the prominent Toledo-area arts advocate, Margaret “Peggy” Grant.

During her lengthy career as an artist, artists’ agent, art director, longtime Fortune 500 corporate curator and curator of public collections, Peggy Grant steadily acquired art for her own collection over a six decade span.

Beginning in the year 2000, Mrs. Grant deaccessioned a large number of pieces to area universities and museums, most notably the ***Peggy Grant Glass Collection*** of The University of Toledo (Ohio). However, she kept her best-beloved pieces from which she could not bear to part. As she now approaches her ninth decade, she has decided to disperse her private collection—with the exception of a few pieces which remain in the family, all the works displayed at 20 North Gallery are available for sale.

The collection presented here consists of 108 works of art created by more than 70 artists from Toledo, the Midwest, the nation and abroad. Purchased by Mrs. Grant from the proceeds of her artist and arts consulting salaries, the majority of her acquisitions represented her dedication to supporting modest but significant work, created by those who were mostly emerging artists at the time. Now many are museum-collected artists of considerable renown—a testament to Mrs. Grant’s unerring eye, consistently exercised in selecting beautiful and exquisitely crafted work that has appreciated in value.

Prominent in *The Grant Collection* are small scale oil paintings and charcoal sketches by her late husband, the prominent painter Adam Grant. Most were privately created works designed as gifts for her during their 38 year marriage and artistic partnership.

In addition to her fine art collection, the exhibit also includes historical Paint By Number canvases and memorabilia, as well selected works from the extensive Paint By Number collection of the late Ann Goodridge, a dear friend of Peggy Grant, in tribute to Mrs. Grant’s indelible rôle as one of the original designers in this American popular culture phenomenon.

The Paint By Number section of the exhibit includes pieces both designed and painted by Peggy and Adam Grant during their time at the Craft Master company. Some have been featured in museum exhibitions of Paint By Number history, most notably the Smithsonian’s National Museum of American History 2001 exhibition, ***Paint By Number: Accounting for Taste in the 1950s***.

It is Mrs. Grant’s wish that the exquisite works in her private collection will be acquired by those who recognize the importance and delight inherent in leading a life surrounded by art.

# Margaret “Peggy” Grant

Toledo, Ohio

Peggy Grant has had a life-long involvement in the arts: as a curator, art consultant, commercial artist, a fine artist—and for eighteen years, the art director of 20 North Gallery. A native of Baltimore (Maryland), Mrs. Grant received her degree in Fine Art from the Maryland Institute of Art in 1952. She continued her studies at the Schuler School of Art (Baltimore, Maryland), University of Fribourg in Switzerland, and later at the Society of Arts and Crafts in Detroit (Michigan) and The Toledo Museum of Art, School of Design in Ohio. In 1952 she answered an advertisement for the position of a commercial designer to work for Palmer Paint Company, a firm in Detroit that would produce the world-renowned Paint By Number kits for the Craft Master brand. It was at Craft Master that she met her future husband, Polish refugee and painter Adam (Grochowski) Grant, whose life experiences as a Holocaust survivor and work as a fine artist would inspire her and her life's avocation as his curator and tireless supporter. The newly-married Grants moved to Toledo when Craft Master relocated in that community. In addition to her career at Craft Master, Mrs. Grant served as a commercial designer with several other corporations, illustrated a book for children (*Forty Fabulous Tales by Aesop*, published 1982), as well as continuing her own work as an independent portrait painter and a free-lance artist in her studio. In 2016, her fine art painting, *Artist and Son*, was accepted into the permanent collection of the Midwest Museum of American Art (Elkhart, Indiana).



**Peggy Grant at  
Adam Grant: An  
Amazing Journey in  
Art at the Midwest  
Museum of American  
Art, 2012**

Mrs. Grant also served as art curator for the Fortune 500 company, Owens-Illinois Corporation from 1981 to 1984, assembling a corporate collection of over 400 works of art encompassing the major movements in contemporary art from the mid-20th century to the present. In that capacity, she was curator for the Owens-Illinois art galleries and mounted several exhibits including *Sculptural Glass* (which introduced the work of glass artist Dale Chihuly to the Midwest), *Nature in Glass*, *Art in America: A Selected Exhibition of Works from the Butler Institute of American Art*, and a 50-year retrospective of the work of studio glass pioneer Dominick Labino. In addition, she served as the curator of Toledo Hospital, assembling what is now the ProMedica corporate collection; the Sculpture Garden of Ottawa Hills (Ohio) and the Schedel Gardens in Elmore (Ohio). Mrs. Grant has also independently produced and curated over 75 shows for museums, art centers, corporations and various non-profit cultural institutions from 1981 to the present.

Mrs. Grant's influential career as an artist and curator is exceeded only by her contributions to the many organizations of which she is a member and the accolades they have bestowed upon her. She is an Emeritus Docent for the Toledo Museum of Art and served on the Committee for Cultural Diversity for the museum's Board of Directors. She has also served as a member of the board for several area arts organizations including the Arts Commission of Greater Toledo; the Toledo Modern Art Group, of which



### **Peggy**

By Adam Grant

Oil on canvas; 1963; 36”H x 24”W

Collection of Peggy Grant

she was the founder; the Glass Collector’s Club of Toledo; the Toledo Artists’ Club and The Blair Museum of Lithophanes. She is a member of the Athena Art Society and past member of the Toledo Federation of Art Societies where she served as a delegate and an officer for ten years, receiving their Special Award in 1997. She has also been published in *Who’s Who of American Women* in 1996. In 1984 she received Ohio’s Distinguished Citizen’s Award for Art Education and, in 1999, the Arts Commission of Greater Toledo Community Achievement Award. She was the 2007 recipient of the Toledo YWCA Milestones Award for Women in the field of Arts & Sciences and a 2008 recipient of the Crosby Award from the Toledo Botanical Garden. And in 2009, she received recognition from representatives of the Polish Government for her work in promoting the artistic contributions of her late husband. In 2012, she was awarded by the Polish Government the Order of Merit, bestowed upon her for her world-wide contributions to promoting Polish culture through the arts.

Now the Art Director Emerita, Peggy Grant has been at 20 North Gallery since 1994 and has curated over 100 exhibitions involving local, national and international

artists. Her major, ground-breaking exhibitions include the *Wood Sculpture* exhibit in cooperation with the Ohio Crafts Museum in Columbus, Ohio; *Glass Month '96* with the International Michigan Month of Glass; *The Baltimore Realists*, (continuing to the Midwest Museum of American Art, The Butler Institute of American Art, Youngstown, Ohio; Evergreen House, Baltimore, Maryland; and Washington County Museum of Fine Arts, Hagerstown, Maryland), *Adam Grant: Figure Master*, (continuing to the Toledo Museum of Art; University of Toledo; Collegium Maius, Krakow, Poland); and the *Annual Black History Month Exhibit*, begun by Grant in 1977, which was the oldest, continuing Black History Month event in Toledo during its 37-year run.

It is Peggy Grant’s stellar international connections, her unswerving commitment to art and artists—and her exemplary mentorship and insistence on professionalism in the arts—that has made 20 North Gallery the premier independent fine art gallery in the Toledo area. Her private collection is an embodiment of the degree of excellence she has maintained throughout her professional career.

# Kimberly Arden

Temperance, Michigan

## Artist Biography

Kimberly Arden is a self-taught professional artist, working with polymer clay for over twenty years as one of the pioneers of the medium. As an artist, she is best known for her popular line of jewelry and three-dimensional artwork. Her contemporary media belies her meticulous use of the same traditional cane-working techniques used for centuries by Venetian glass artists.

For over twenty years, she has been exhibiting her award-winning work at juried fine art shows and galleries across the nation. Regional art shows include the *Ann Arbor (Michigan) Summer Art Fair*, *Cincinnati (Ohio) Summerfair*, *Art in the Park-Common Ground* in Birmingham, Michigan and the Columbus and Cincinnati *Winterfairs* in Ohio. She also exhibits her work extensively throughout the local community at juried art fairs and festivals, including her annual participation in the *Crosby Festival of the Arts* as one of their most-requested artists.

Kimberly Arden has been a member of many prestigious regional and national artist guilds and associations including: Metro Detroit (Michigan) Polymer Art Guild, Ohio Designer Craftsman Guild, Michigan Guild of Artists and Artisans, International Polymer Clay Association, Columbus (Ohio) Polymer Art Guild, as well as locally in the women's Athena Art Society in Toledo, Ohio. In 2010, she enjoyed a solo exhibit, *Adorning Glory*, at 20 North Gallery which presented her popular jewelry as sculptural object—the first all-polymer clay exhibit in the state of Ohio. It was at this exhibit that Peggy Grant acquired her *Red Poppy* flower pin.



***Flower Pin, Red Poppy***

Polymer clay and mixed media; 2010;  
1.75"H x 1.75"W x .625"D

# Janet Ballweg ◇

Bowling Green, Ohio

## Artist Biography

Janet Ballweg combines contemporary and digital printmaking techniques, utilizing computer-generated 3D modeling to create her complex, narrative prints. She holds a MFA from The University of Illinois in Champaign-Urbana, Illinois as well as a BS in Art from The University of Wisconsin in Madison, Wisconsin. Since 1990, Ballweg has been a Professor of Art and Head of Printmaking at Bowling Green State University in Ohio, teaching foundations through graduate level courses. Ballweg has artwork in permanent private, university and museum collections around the world, including Guangzhou Museum of Art (China), Springfield Museum, Springfield (Missouri), New Orleans Museum of Art (Louisiana), Akron Art Museum (Ohio) and Weisman Art Museum (Minneapolis, Minnesota).

Janet Ballweg's work was featured in a two-artist exhibit at 20 North Gallery, *Mystical Images* in 2004, from which Peggy Grant acquired the print *Sweet Talk*.

## Artist Statement (2003)

So much of life is spent waiting, in anticipation of "a moment." It's this state of expectation, characterized by a sense of mystery, potential and psychological tension that serves as the basis of my work. I find particular interest in the dualities inherent in our understanding of these narrative events, which suggest an odd coherence between what is reality and what we perceive it to be.

While many of my works are derived from landscapes and still lives, they are more so allusions to an interior space—a place within the mind or soul. Past/present, dream/reality, emotion/logic intertwine in an attempt to provide some insight or explanation for what is, was or might be.

## Process Statement (2003)

These prints were created using the computer in conjunction with polymer plate printing. The images were developed using 3D computer software, so that the objects and environments are built inside the computer much like building a stage set. Lights and cameras were manipulated within the computer program to take a "snapshot" of each environment. The snapshots (renderings) were then manipulated in Photoshop and color separated into cyan, magenta, yellow and black layers. Each layer was then printed as a black-and-white transparency. Each of these transparencies was in turn exposed onto a photopolymer plate, which is a plate coated with an acrylic photo emulsion. Finally, the four exposed plates were printed in their respective colors, in the traditional intaglio manner, to create these 4-color prints.

## Janet Ballweg Artwork



### ***Sweet Talk***

4 color polymer plate intaglio with  
inkjet transfer, print edition 5 of 12;  
2002;  
9"H x 7.5"W



# Peter Beasecker ◇

Cazenovia, NY

## Artist Biography

Peter Beasecker was born in Toledo, Ohio and received a BS degree from Miami University (Oxford, Ohio) and his MFA from Alfred University (New York). He has been recognized for many years as a maker of quiet, elegant porcelain pots reflecting a studied and haptic sensibility. Beasecker's recent work has concentrated on 'carriers', dark stoneware vessels holding numerous porcelain cups or bowls. He also continues his porcelain work making simple plates, bowls, and vases.

Peter Beasecker joined the faculty of Syracuse University's College of Visual and Performing Arts (New York) in 2009 as an Associate Professor. Prior to this appointment, Beasecker was a Professor of Art at the Meadows School of the Arts, Southern Methodist University (Dallas, Texas), since 1992. He has exhibited extensively in national and international venues, and his work is included in the collections of the Renwick Gallery of the Smithsonian Institution (Washington, DC), The Minneapolis Institute of Art, and the Mint Museum in North Carolina. He has been a visiting artist and workshop leader at over sixty institutions, including Anderson Ranch, Arrowmont School of Arts and Crafts (Gatlinburg, Tennessee), Haystack Mountain School of Crafts (Deer Isle, Maine), and the Penland School of Crafts (North Carolina). Beasecker maintains a studio in Cazenovia, New York.

## Artist Statement (2001)

All my work is functional. It's very important that people use the work, and that it's accessible for them to use. Something that stimulates the retina and has a role in the tactile world reveals exciting possibilities. Most art is only meant to be looked at. (Arizona State University Art Museum)



*Untitled*  
*(footed, fluted bowl);*  
Glazed, wheel-thrown  
porcelain; ca. 1990;  
5.5"H x 8.75"W x 8.5"D

# Shellie Bender ◇

Lawrence, Kansas

## Artist Biography

Trained in art education in New York City, Shellie Bender completed her MA in Design and relocated to Lawrence, Kansas, beginning a five-year tenure as the first Education Director at what was to become its vibrant Art Center. Throughout, she maintained an equal commitment to growing her studio work in sculpture and design. At an exhibition of her wall sculpture in the mid-1980s, Bender received a challenge from an innovative jeweler, inviting the collaboration of some experimental pieces. This collaboration developed a dynamic body of nationally- exhibited work. From this union, Bender was inspired to create the Shellie Bender Studio, featuring her “WEARable SCULPTURE” design identity

Private commissions and governmental percent-for-art competitions funded her large scale, fabricated stainless steel sculptures in the 1990s, including installation in the central garden of the Lawrence, Kansas Visitor Center. With emphasis on minimally designed pieces, the sculptural work became reminiscent of the wearable— and vice versa—distinguished only by scale.

In recent years, Bender’s sterling silver and rubber pieces are exhibited annually at juried fine craft venues including the *Philadelphia Museum of Art Fine Craft Show* (Pennsylvania); the *Smithsonian Craft Show* (Washington, DC), *Lakefront Festival of Arts*, Milwaukee Art Museum (Wisconsin) and *Festival the of Arts*, Boca Raton Museum of Art (Florida). Bender’s work has been included in Lark Books’ *500 Necklaces*, a global collection of contemporary designers interpreting a timeless form, and *500 Metal Vessels*. Her work has been accepted into the Museum of Arts and Design (Manhattan, New York), as a gift by bequest from the distinguished international collector, Mimi Livingston.

## Artist Statement

It is an honor to know that my work has been a treasured part of Peggy Grant’s important collection. Designed in the early 1990s, as part of a body of work reminiscent of Japanese origami, these earrings are scored and folded creating three-dimensional volume with gentle weight on the body. They may be worn in a variety of ways. Known as “Bi-Metal,” this material is a lamination of 18K gold sheet and sterling silver sheet.



***Earrings, Scored & Folded Series;***  
Fabricated bi-metal: 18K gold and silver;  
ca. 1990;  
1.375”H x 1.25”W x .5”D, 1mm thickness

## James A. Boldt ◇

Sylvania, Ohio

### Artist Biography

James A. Boldt was a longtime member of the Toledo Potters' Guild (Ohio), based in the Toledo Botanical Gardens (TBG), retiring from his career as a professional artist in the early 2000s. Now active in the horticultural aspect of TBG, he provides lectures and workshops through the Maumee Valley Herb Society at the Gardens.

From the late 1960s through the 1980s, he was a frequent contributor to the annual, juried Toledo Area Artists Exhibit at the Toledo Museum of Art (Ohio), where he garnered acclaim for his wax-resist glazing techniques, similar to that used in piece in the Peggy Grant collection. Boldt's work is included in the permanent collection of the Toledo Federation of Art Societies (Ohio).



*Untitled*

Glazed, wheel-thrown ceramic; ca 1980;  
7.25"H x 7.25"W x 7.25"D

## Bonn Glass (Possibly Bonn, Germany)

*No artist information available*



*Untitled Green Glass with Prunts*

Blown and hot-worked glass; undated;  
7.25"H x 3"W x 3"D

# Heinz Brummel ◇

Minneapolis, Minnesota

## Artist Biography

Heinz Brummel was born in 1955 to German immigrant parents in Milwaukee, Wisconsin. Widely self-taught, Brummel's skills in sculpture and jewelry later became complimented by college studies and time in Europe. Brummel has been exhibited in shops, galleries, group and solo exhibitions both domestic and abroad since 1981. His works is found in permanent collections including the Renwick Gallery at the Smithsonian Institution (Washington, DC) and the Minnesota Museum of American Art in St. Paul (Minnesota).

## Artist Statement

As a self-taught, blue collar studio artist, I build things and design systems... synthesizing the tradition of "old world" skills with the conceptual qualities, design vocabulary and formal requirements of "fine art."

Essentially, precious and non-precious matter alchemize into exquisite objects that transcend and beg to redefine the idiom "jewelry" or personal adornment into the realm of art, big ideas manifested in small sculpture. Small sculpture in a macro world.

I admire the likes of Klee, Calder, Miro, the Bauhaus, all of those late 19th and early 20th century visionaries. Not for their direct influence upon me, but rather for being kindred spirits pulling water from the same deep archetypal well.



### ***The Walker Brooch***

Sterling, enamel, semi-precious stones; ca. 1985  
2.25"H x 2"W x .375"D

### ***The Walker Earrings***

Sterling, enamel, carnelian;  
ca. 1985;  
2"H x .875"W x .5"D  
(Acquired in 1995)

# Walter Chapman ◇

Toledo, Ohio (b. 1912 – d. 2015)

## Artist Biography

Walter H. Chapman attended Cleveland Art School and John Huntington Polytechnic Institute in Cleveland, Ohio as well as Art Students League in New York City. He also studied figure painting with Jon Corbino, portrait painting with Rolf Stoll and landscape painting with Carl Gaertner.

Chapman's works utilize oil, watercolor and other media, and focus on portraiture, landscapes and illustration. As well as teaching, Chapman also regularly served as an art juror, demonstrator and lecturer.

Chapman was awarded as Bronze Star for combat art during World War II. His renderings were later published in *Battle of Germany* by Theodore Draper, Viking Press. Throughout his career, he won numerous first place awards at shows affiliated with Watercolor USA, Salmagundi Club, Mainstreams International, Grumbacher and Toledo Federation of Art. He is listed in *Who's Who in America Art*, *Who's Who in the Midwest*, *Who's Who in the World* and *Prize Winning Art*. He was honored with a 50 year retrospective show at the Toledo Museum of Art and the Zanesville Art Center in 1988.

He was a member of Allied Artists of America, Watercolor USA Honor Society, Ohio Watercolor Society, Ohio Realists, Northwest Ohio Watercolor Society and Toledo Artists Club. He was also a member of the storied Tile Club of Toledo. His work forms a part of the permanent collection of the Zanesville Museum of Art (Ohio).

Chapman and his wife, Jean, operated the Chapman Art Gallery in Sylvania for over 32 years. After a lifelong career in the arts, in honor of his 100<sup>th</sup> birthday he was feted by the City of Sylvania and an art scholarship was established in his name at Lourdes University (Sylvania, Ohio).

## Walter Chapman Artwork



**Self Portrait Sketch**; ink on artist board;  
undated; 13”H x 10.25”W



**Sketches from Amsterdam, Brugge, Givernay, Vernon, Chartres and Paris**; spiral bound artist book, 24 pages, inscribed by artist; 1998  
11”H x 8.5”W



**Sketches of Venice and England**; spiral bound artist book, 24 pages, inscribed by artist; 1996;  
8.5”H x 11”W



**Tony Packo's Café**; unbound artist folio, 9 loose leaf pages; undated; 8.5”H x 11”W

## Marcin Chumiecki ◇

Orchard Lake, Michigan

### Artist Biography

Marcin Chumiecki was born and reared in Bielsko-Biala (Poland), where he trained in photography. He moved to the United States in 1999 where he now lives with his wife and colleague, Bozena, and their two children. In August of 2008 he became the first Director of the Polish Mission of the Orchard Lake Schools in Michigan. The Polish Mission seeks to promote Polish and Polish-American culture, tradition and accomplishments through multiple programs, events and courses. Polish roots and passion for history and culture combined with an artistic mind-set help him to promote his mother land in the United States.

In 2011, Chumiecki founded the commercial photography firm Element, Inc., based in Detroit (Michigan), which serves international clients including the Union League Club of Chicago (Illinois), US Senator John McCain, former US President George W. Bush and former Polish President Lech Walesa.

### Art Statement

Chumiecki submitted his digital / infrared photograph *Mare and Foal* to the 10<sup>th</sup> Annual Derby Days exhibit at 20 North Gallery in 2010, as a fundraiser for the Polish Mission, donating all proceeds of the sale of this work for that purpose. Peggy Grant acquired this piece in both the framed and unframed versions in recognition of not only the artistic merit of the work, but also as a loving tribute to the cause of promoting Polish culture.



#### *Mare and Foal*

Digital infrared photograph; 2010

Framed: 15.75"H x 23"W

Unframed: 8"H x 12"W

# Joe Ann Cousino ◇

Toledo, Ohio (b. 1925 – d. 2007)

## Artist Biography

Born in 1925, Joe Ann Cousino began her studies in art at a very early age at the Toledo Museum of Art (TMA) in Ohio. After seeing her work at the TMA School of Design, world-renowned sculptor Paulanship invited her to spend her summer (at age eight) at the Manship studio in Vermont. She received her B.A. from Toledo University (Ohio); she then went on in graduate art studies at the Pratt Institute in New York and attended the prestigious International Workshop in Bronze Sculpture at Pietra Santa, Italy. She returned to settle in Toledo, where she worked as a professional artist and art instructor, while marrying and rearing twins.

Joe Ann Cousino taught sculpture for over forty years in private and academic classes, nationally and regionally, for adult, college, youth and special education students.

Cousino was active in many local and national art organizations. She was the guiding presence for the Toledo Federation of Art Societies (TFSA) for many years, serving as their first female president and developing fund raising initiatives for their annual *Toledo Area Artists Exhibit* at the Toledo Museum of Art, as well as establishing with her colleagues the TFSA permanent collection in 1948. Cousino was a co-founder, with fellow ceramicist Edith Franklin, of the Toledo Potters' Guild, serving as their first president. In 1959, she was given a solo exhibition at The Toledo Museum of Art, Gallery 8. Her list of solo exhibits and awards are long and prestigious.

Ms. Cousino's prolific career as a sculptor includes many public works in Northwest Ohio: *Nurse* at ProMedica Toledo Hospital (Ohio); *The Cloak*, Dorothy Uber Bryan Memorial, at the Schedel Gardens in Elmore (Ohio); *Joy of Generations* at The University of Toledo Medical Center; *Lillian Gish* at the Gish Theater in Bowling Green (Ohio); *Harold A. McMaster* and *Helen McMaster* at The University of Toledo; *St. Clare* at the Sisters of St. Francis in Tiffin (Ohio); and the most iconic piece of public sculpture in Toledo, *Woman with the Birds* at Toledo Botanical Gardens (Ohio). Many, many more of her works are located in public and private collections throughout the United States. During her later career, she worked alongside her son Richard Cousino, who served as her casting technician and now manages her artistic estate.



***Maquette for The Cloak***

Ceramic and mixed media; 1996; 13"H x 4"W x 3.25"D



# Willis “Bing” Davis ◇

Dayton, Ohio

## Artist Biography

Willis “Bing” Davis was born in Greer, South Carolina but grew up in Dayton, Ohio where he lives today. He attended DePauw University (Greencastle, Indiana), graduating in 1959. He also attended the school of the Dayton Art Institute and received his Master of Education degree in 1967 from Miami University (Oxford, Ohio). Davis also pursued graduate study at Indiana State University from 1975 – 1976. His career as an educator includes: teaching in the Dayton Public School System; teaching at DePauw and Miami Universities; and twenty years at Central State University (CSU) in Wilberforce, Ohio. While at CSU, Mr. Davis was also Chair of the Art Department and Director of the Paul Robeson Cultural and Performing Arts Center. He has also served as an artist-in-residence for the School of Education at the University of Dayton (Ohio), and visiting scholar at Wright State University (Dayton, Ohio). He is Acting Treasurer of National Conference of Artists (NCA).

Mr. Davis’ 40 plus years of teaching art included elementary, high school, and universities. His creative and innovative approach to teaching, learning, and human development through the arts resulted in his receiving state, national and international acclaim, including *Ohio Art Educator of the Year*, *Individual Artist of the Year*, *Ohio Designer Craftsman of the Year*, and the *Ohio Governor’s Irma Lazarus Lifetime Achievement Award* in 2009, the highest art award given in the state of Ohio.

Since retiring from teaching in 1998, he has opened the Davis Art Studio and EbonNia Gallery in the historic Wright-Dunbar Business District of Dayton, where fine arts and crafts are produced by Bing, wife Audrey Davis, and son, Derrick Davis. His youth and community art and cultural activities are coordinated through SHANGO: Center for the Study of African American Art and Culture, a registered 501c3 non-profit in the state of Ohio. Highly collected by a world-wide audience, Mr. Davis’ work forms part of the permanent collection of the Dayton Art Institute (Ohio).

Mrs. Grant acquired *Ashe Vessel #2* and *Sculptured Vessel* from Mr. Davis’ 1996 solo exhibit at 20 North Gallery, *Ceremony and Ritual*.

## Willis "Bing" Davis Artwork



***Ashe Vessel #2***

Glazed, slab-formed stoneware; 1995;  
15"H x 6.25"W x 5.25"D



***Sculptured Vessel***

Glazed, slab-formed stoneware; 1996;  
10"H x 7"W x 3.5"D

# Mary Dawson

Maumee, Ohio

## Artist Biography

Mary Dawson received an Associate degree in Fine Art, *magna cum laude*, from Monticello College (Godfrey, Illinois), Her Bachelor of Fine Arts from Bowling Green State University (Ohio), in addition to her post-graduate studies in graphic design at the same. In addition to teaching graphic design at Bowling Green State University, she has also served as a gallery manager for the Patrick gallery in San Juan (Puerto Rico).

As the owner and creative director of Dawson Design since 1988, she has been providing a full range of concept, design and production services for clients in the corporate and public sectors, including the international Dana Corporation and the Arts Commission of Greater Toledo / Toledo Area Rapid Transit Authority's joint public art program, Art in TARTA, for which she designed and implemented their award-winning bus wrap graphics based on studio art submissions from area students.

As a studio artist, Mary Dawson's clay sculpture has been displayed in the annual, juried *Toledo Area Artists Exhibit* at the Toledo Museum of Art in Ohio (2002; 2004 Second Place Award for *Five Figures*); the Bowling Green University School of Art Faculty Exhibit (2002; 2003), the Art Commission of Greater Toledo Exhibit (2003; 2005), as well as shows in commercial galleries throughout the region.



***Tissue Bowl***  
Raku-fired porcelain,  
polychromed exterior; 2002;  
3.5"H x 7"W x 7"D

# Joseph DeLuca\_◇

Traverse City, Michigan

## Artist Biography

Joseph DeLuca received his BS in 1957 from Bowling Green State University (Ohio), his MA from the same in 1958 and his MFA in 1965 from Michigan State University. For 38 years he has served as Professor Emeritus of Art at Western Michigan University in Kalamazoo.

Throughout his lengthy career in the arts, he has received extensive awards, notice in numerous publications, gallery representation and visiting artist residencies throughout the US and in Italy.

His most recent solo exhibit was a celebration of five decades of his art at the Richmond Center for The Visual Arts, Western Michigan University in 2008. He also enjoyed a commercial gallery solo exhibition on the same theme in 2007 at Gallery Fifty in Traverse City (Michigan), *Selected Works: Five Decades*.

Early in his exhibition history, he received the honor of a solo exhibit at the Toledo Museum of Art (Ohio) in 1968, the same year he received the prestigious Roulet Medal, as well as Best of Show at the annual, juried *Toledo Area Artist Exhibition* at the Toledo Museum of Art.

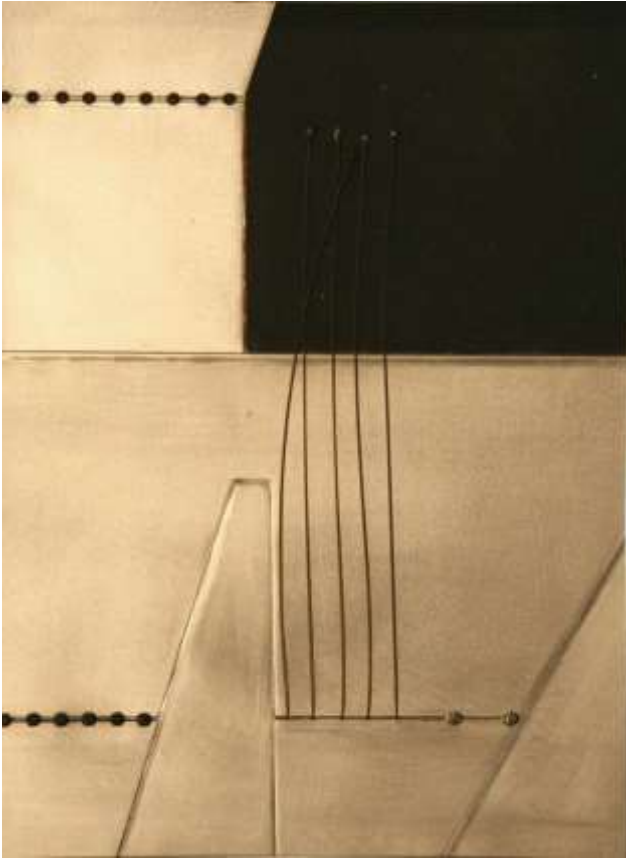
His lengthy list of permanent collections include Ford Motor Co., World Headquarters, (Dearborn, Michigan), Dennis Museum Center at Northwestern Michigan College, Michigan State University, Grand Rapids Art Museum (Michigan) and Kalamazoo Institute of Arts, as well as numerous private collections in the United States and Europe.

Joseph DeLuca maintains his own studio and gallery in Travers City as he nears the six-decade mark in his artistic career.

## Artist Statement (2008)

My work is a microcosm of the landscape and deals with my emotional and intuitive responses to my environment. I am fascinated by textured, weathered and time-worn objects and surface. The effects considered are those of light, atmosphere and shadow...I presently work on large-scale canvases and include such material as tar, cardboard, metal, wood and found objects. The works, if successful, give the appearance of ruined sections of old walls, excavated from a prior ancient setting. The surfaces often reveal multi-layered, richly developed textural patinas through the utilization and combination of paint, collage, inlay and found materials. Present images attempt to visually appear to mark a passage of time, as well as to describe the metaphysical nature of things. These considerations seem, at this time, to be reasons to dignify a particular space and maintain the delicate balance that life necessitates and demands.

## Joseph DeLuca Artwork



***Black Sailor***  
Mixed media collage; 1972;  
16"H x 12"W

# David F. Driesbach ◇

Wheaton, Illinois

## Artist Biography

Born in 1922, David F. Driesbach began exhibiting in 1949, and has been an important name in art education from 1952 to 1991. He earned his MFA degree at the University of Iowa, where he studied with Mauricio Lasansky. In 1969 he studied with Stanley William Hayter in Paris.

Dreisbach cites influence from diverse periods and styles, from “brutish naivete” of Medieval art to the microscopic detail of Renaissance masters including Durer and Bosch to the modernism of Picasso, Chagall, and Ernst.

Internationally known as an expert innovator in the printmaking field, Dreisbach has helped create technical advances in color viscosity. His works have been included in over 500 exhibitions—including over 250 one-man shows—as well as being published in various catalogs. His work is included in numerous permanent museum collections, including the Library of Congress (Washington, DC), where impression # 23 (of an edition of 50) of his *Matsuda's Dream* may be viewed. Impression # 31 of this series is a part of the Grant Collection.

## Artist Statement

A bespectacled top-hatted man holding a wine glass while pedaling a bicycle at night under a crescent moon. A chandelier mysteriously suspended from the sky—an open window with lace curtains billowing white against brick walls. Someone playing a violin. Greek columns, neckties, billboards with enigmatic images, light bulbs and candles—these and many other strange objects and happenings crowd my space and continue a compulsion to create etchings and lithographs...

I've always had a yen for humor and often I think of my prints in terms of theatre—a stage setting, the main characters, the music accompanying the action, the symbolism, mood, and yes, sometimes even the words appearing—after all Fra Angelico did that. Witness his *Annunciation* in the monastery at Florence where he painted the message backward going from the mouth of the angel to the ear of the Virgin—so she could read it.

I've been to Europe five times. All of those trips and experiences were undoubtedly of utmost importance to my development as an artist. In the past I have taught courses in Art History as well as Drawing and Printmaking. These together with innumerable visits to museums and Exhibitions have helped to mold my career...

## David F. Driesbach Artwork



### *Matsuda's Dream*

Intaglio etching, # 31 of edition of  
50; 1965;  
25"H x 24"W

# Robert Eickholt

Columbus, Ohio

## Artist Biography

A Columbus native, Robert Eickholt received his initial glass training in Berkeley, California. Upon his return to Ohio, he continued his studies at The Ohio State University and the Columbus College of Art and Design. He founded the Eickholt Glass studio in 1978, specializing in paperweights, vessels and sculptural objects.

His distinctive designs in hot glass incorporate precious metals including gold and silver and rare oxides like cobalt and copper, as well as the use of dichroic glass—a frequent theme features seascape motifs and are enhanced by his self-created murrini canes used to create intricate millefiori patterns, as seen in the piece acquired by Peggy Grant.

Retired from glass blowing in 2013, his glass art is nevertheless still in high demand at commercial galleries representing him in Columbus, Michigan and New Jersey.



***Sea Bloom Iridescent Vase***  
Blown glass with murrini; 2002;  
5"H x 5"W x 5"D



## Shane Fero ◇

Penland, North Carolina

### Artist Biography

Shane Fero was born in Chicago, Illinois in 1953 and has been a flameworker for 46 years, maintaining a studio next to Penland School in North Carolina. He participates in international symposia and conferences by lecturing and demonstrating. Fero is also an educator and has taught at institutions such as Penland School, Urban Glass (Brooklyn, New York), the Pratt Fine Arts Center (Seattle, Washington), the Studio of the Corning Museum of Glass (New York), the University of Michigan, Eugene Glass School (Oregon), Espace Verre (Montreal, Quebec), the Pittsburgh Glass Center (Pennsylvania), Pilchuck Glass School (Stanwood, Washington), Bild-Werk, (Frauenau, Germany), the International Glass Festival (Stourbridge, UK), Scuola Bubacco (Murano, Italy) and the Niijima Glass Art Center (Tokyo, Japan), among many others. His work can be found in collections both private and public institutions worldwide.

He has had 32 solo exhibitions since 1992 and has participated in over 400 group exhibitions during his career. He has been honored with three retrospectives; a 30 year at the Berkowitz Gallery at the University of Michigan in 1999, a 40 year at the Huntsville Museum of Art (Alabama)

in 2008 and at the Christian Brothers University (Memphis, Tennessee) in 2010. His work can be found in over 20 museum collections worldwide including the Museum of Art & Design, NY, GlasMuseum (Ebeltoft, Denmark), the Asheville Art Museum (North Carolina), the Huntsville Museum of Art, the Museum für Glaskunst (Lauscha, Germany) and the Niijima Contemporary Glass Museum. He is the Past-President of the Board of Directors of the Glass Art Society (GAS) and received the Lifetime Membership Award from GAS in Chicago in 2014.



**Eve**  
Flameworked glass; ca. 1996;  
3.75"H x 2.25"W x 1.375"D

# Danielle Fisher-Snyder

Toledo, Ohio

## Artist Biography

Danielle Fisher-Snyder received a scholarship from the Toledo Museum of Art (Ohio) in 1988 that encouraged her studies in the Arts at The University of Toledo (Ohio). She graduated *magna cum laude*, with a BFA in Ceramics and Painting in 1993. For years, she worked full time as a studio potter, creating work exhibited and sold through galleries and museums at a national level. Fisher-Snyder taught pottery classes to adults and children at the Toledo Potters' Guild and Maumee Valley Country Day School (Toledo, Ohio). She was also a visiting instructor at The University of Toledo and Bowling Green State University (Ohio), teaching special courses in the ancient Japanese firing method of raku. In 2006, she stepped out of the studio to focus happily on raising a family. In 2012, her pottery brand Studio505 evolved into Studio505Design where she began working on residential and commercial design projects. The most current project was unveiled on October 9, 2017 at West Side Montessori Center, where she designed a large wall installation honoring the major donors of the final building project at the school.

## Artist Statement

I am honored to be a part of this exhibition of Peggy Grant's Collection. Peggy has been such a force of good for the Arts and Artists alike for so many years. Her devotion and friendship is a great mentoring source to be modeled. I truly thank her for setting such a positive example of achievement, dedication and sincerity.



***Untitled Functional Bowl***  
Glazed wheel-thrown  
stoneware; 2001;  
2.75"H x 9"W x 9"D

# Larry Flukinger & Clark Harrah

Hempstead, Texas

## Artists Biography

Larry Flukinger and Clark Harrah were in the leading edge of experimentation with use of neon gas in the 1980s. While similar work was happening in major urban centers, including Toledo, these artists were based in rural Texas.

Their glowing constructions were displayed in museums and galleries in Houston, Amarillo (Texas), New York City, and other art centers. Their collaborations have been documented by the Smithsonian Institution (Washington, DC). Flukinger and Clark's neon is included in the large personal collection amassed by Harold and Joyce Pomery Schwartz of New York City.



***Color Field Series, 2-83049***  
Neon and mixed media; ca. 1982;  
29"H x 11"W x 7"D

# Edith Franklin ◇

Toledo, Ohio (b. 1922 – d. 2012)

## Artist Biography

Edith Franklin, a life-long Toledoan, was born in 1922 and grew to become known in her hometown as “*la Grande Dame* of the Arts” and the “Godmother of Ceramics.” During her college years in Boston (Massachusetts) during World War II, Ms. Franklin studied occupational therapy and took a pottery class, seeking to adapt the manipulation of clay to benefit wounded soldiers returning to the United States—and a career in fine art was begun.

Upon her return to Toledo, she studied under the direction of Harvey K. Littleton, a ceramics instructor at the Toledo Museum of Art (Ohio). With his guidance, she and fellow ceramicist Joe Ann Cousino co-founded the Toledo Potter’s Guild in 1951. In 1958, she was honored by the Toledo Museum of Art to have the first local-artist solo exhibit in the museum’s newly inaugurated “Gallery 8.” Later, her ceramic work with Littleton, and his successor at the museum Norman Schulman, brought her to take part in the first Studio Glass workshop in 1962 on the museum grounds.

Over the course of her long life, Edith Franklin was the recipient of numerous community recognition awards throughout Toledo, Ohio’s art communities, including the Community Impact Award from the Arts Commission of Greater Toledo and the Crosby Award for Arts Impact from the Toledo Botanical Garden, as well as exhibition and recognition awards from The Athena Art Society and the Toledo Federation of Art Societies. She was voted an Honorary Trustee of the Arts Commission of Greater Toledo, serving on their board as an active member for several decades. Her clay installation work is a part of the permanent collection of the City of Toledo at the Toledo Botanical Gardens and the free-form glass vessels she created at the first Studio Glass workshop is a part of the Toledo Museum of Art’s historical glass collection.

A founder of the pottery classes at the 577 Foundation, an education and retreat facility in Perrysburg, Ohio, Ms. Franklin offered regular ceramic pottery classes and demonstrations to young people there and at the Toledo Museum of Art. In tribute to her dedication to art education, the Edith Franklin Ceramics Scholarship was established at the University of Toledo (Ohio) Department of Art and, more recently, the Edith Franklin Youth Arts Fund (through the Arts Commission of Greater Toledo) benefits adolescent participants in the *Young Artists at Work* internship program. The legacy of Edith Franklin still engages learners new to the media—through outreach at her numerous, recent retrospective exhibitions and her lifetime as a tireless activist for the arts in her community. Edith Franklin passed away in 2012, at the age of 89—but forever young to those artists and arts-audiences whom she inspired.

## Edith Franklin Artwork



***Untitled Functional Bowl***  
Glazed wheel-thrown stoneware;  
undated;  
3.5"H x 6.5"W x 6.5"D

## Gallagher Ceramic

*No artist information available*



***Untitled Vessel***  
Slab-formed and carved ceramic; 1999;  
13"H x 6"W x 6"D

# Pat Garrett ◇

Ann Arbor, Michigan

## Artists Biography

Pat Garrett is well known for her highly collectable mixed metals jewelry. She earned a BFA from Eastern Michigan University in Ypsilanti and exhibited her work nationally in galleries, museums and art fairs. She has shown at the Renwick Gallery of the Smithsonian American Museum and the *Smithsonian Craft Show* (Washington, DC). Her work forms part of the permanent collection of the Racine Art Museum (Wisconsin).

Her jewelry utilizes mixed metals and semi-precious stones and is known for her recognizable style of intricate, hand pierced and engraved copper. She has been the subject of articles in *Ornament* and the *Lapidary Journal* and a Pat Garrett pendant was featured on the cover of *Ornament* magazine (Vol.14, no. 4; 1991). Her work was favorably reviewed in a *New York Times* (5/5/1991) review of a group exhibit at the Sheila Nussbaum Gallery (Millburn, New Jersey). Now retired, Ms. Garrett is a past member of the Michigan Silversmiths Guild (MSG) and served as juror for the 2009 *MSG Member Exhibition*.

In 1987, Pat Garrett was quoted as a participating artist in a *Christian Science Monitor* article (3/20/1987) describing the rise of handcrafted jewelry at American Craft Council art fairs, "People often buy handcrafted jewelry because they enjoy the communication process that takes place between themselves and the craftsman. They want to feel the touch of the maker in the piece that they buy. Sometimes, too, unusual jewelry becomes personal adornment for people who want to convey their own sense of identity. Women who wear my dragonfly earrings, for instance, can expect people to come up and speak to them. Such jewelry invites comment and conversation."



***Pearls with Bondage***  
Hammered, cut and fabricated silver, copper, 14K gold, freshwater pearls; 1991; 1.75"H x 1.5"W x .25"D .5mm thickness

# LeMaxie Glover ◇

Toledo, Ohio (b. 1916 – d. 1984)

## Artist Biography

LeMaxie Glover was born in Kellys, Georgia in 1916 and came to the Toledo (Ohio) area during the time now known as the Great Northern Migration in the years of industrial growth following WWI. A graduate of Libbey High School of the Toledo Public Schools (TPS), Glover worked with the New York Central Railroad Company until, at the age of 34, he decided to enroll as a full-time student at what is now The University of Toledo (Ohio). In 1954 he received his Bachelor of Education degree. In 1955, through the support of public grants and private endowments, he received his Master of Fine Arts from the Cranbrook Academy (Bloomfield Hills, Michigan). At that time he was one of only three Black artists ever to study at that prestigious institution. That same year, he became the first African American faculty member of Cranbrook, as professor of Wood Sculpture. Further grants from the Toledo Museum of Art (Ohio) and the Toledo Board of Education enabled him to continue his artistic training through European travel and study.

In 1956, Glover graciously declined offers to teach at other universities to return to Toledo as an art instructor for Woodward High School (TPS) and later—in a conscious dedication to support the central city community—moved to Scott High School (TPS). In addition to teaching high school, Glover also served as the director of the City of Toledo's Arts & Crafts Program in the mid-1960s. After 25 years of teaching, he retired in 1981.

His many solo and group exhibitions included yearly participation in the juried *Toledo Area Artists Exhibit* at the Toledo Museum of Art and numerous community exhibits in public civic institutions and regional and national art museums, including the John Herron Art Institute (Indianapolis, Indiana) and his 1956 solo exhibit at the Toledo Museum of Art. In 1973, Glover was the first recipient of the COBA Award (conferred by the Confederation of Black Artists). His many civic contributions included serving, in its inception, on the Minority Advisory Committee of the Board of the Toledo Museum of Art.

Glover's work can be found in the permanent collections of the Williston Museum of Art (North Dakota); the Bassler Museum of Art (Alpena, Michigan), The University of Toledo, numerous private collections throughout the country, as well as many secondary schools in the Toledo Public Schools system.

Mr. Glover died at age 67 in 1984, leaving behind a legacy of community service and dedication to educating the artists and art patrons of Toledo's future.

Peggy Grant was an early supporter and collector of LeMaxie Glover, serving to promote his work and arranging exhibition opportunities. So much did she admire Glover's work, that her husband, Adam Grant commissioned a sculpture, *Torso*, from Glover as an anniversary gift to her.

## LeMaxie Glover Artwork

***Torso***  
Sculpted ceramic with bronze glaze  
on wood base; 1964;  
15.5"H x 12"W x 9"D



***Sister***  
Ceramic and mixed media; 1973;  
15.5"H x 6"W x 9.75"D





## Adam Grant ◇

Warsaw, Poland – Toledo, Ohio (b. 1924 – d. 1992)

### Artist Biography

Born in Warsaw, Poland in 1924, a young Adam Grochowski was discouraged by his family from pursuing a professional art career and told that art would “never earn the price of your bread.” In his teens, Adam was sent to the Nazi concentration camps Auschwitz and Mauthausen, where he literally traded his art for bread, enabling him to survive. In addition to grueling physical labor, the Nazi officers assigned him to create paintings for the camps. Unbeknownst to them, Adam also used his art to defy his captors, by preserving in hidden artwork the identities of fellow prisoners.

After the liberation, Adam spent five years in a refugee camp, again using his art to provide hope and employment for the future. Adam emigrated to the United States in 1950, securing a job with the Palmer Paint Company in Detroit (Michigan), that had begun to produce the now-legendary *Paint By Number* kits. There, Adam met fellow designer and future wife, Margaret “Peggy” Brennan. The couple married shortly before the business was sold to the Toledo-owned Craft Master company. Americanizing his name, the new Mr. and Mrs. Grant moved to Toledo (Ohio), where Peggy managed his fine art career and Adam painted until his death in 1992.

During his lifetime, Adam Grant’s fine art paintings were widely exhibited in galleries, as well as juried and solo exhibitions throughout the world, frequently garnering prestigious awards, including the *American Painters in Paris Exhibit*; Columbus (Ohio) Museum of Art’s *Best of Show*, numerous top honors in the *Toledo Area Artists Exhibition*, receiving the Toledo Museum of Art (Ohio) Roulet Medal. He was the featured painter in the January 1973 edition of *American Artist*. In recent years, Peggy, the executrix of his artistic estate, has organized and facilitated exhibits of his work in Ohio, Indiana, Poland and Saudi Arabia.

His work is part of many prestigious private, corporate and public collections, including The Collegium Maius Museum-Krakow (Poland), Butler Institute of American Art (Youngstown, Ohio), Midwest Museum of American Art (Elkhart, Indiana), Bowling Green State University (Ohio), Monroe Community College (Michigan), The University of Toledo (Ohio), Toledo Federation of Art Societies (Ohio), the Polish Embassy in Riyadh (Saudi Arabia) and Auschwitz Museum (Poland). In 2011, Grant’s work was accepted as a part of the permanent collection at the inauguration of the Polish History Museum in Warsaw, forming the symbolic return of Adam Grochowski-Grant to his native city.

In 2016, Adam Grant’s work was the subject of a solo exhibit at 20 North Gallery, *Adam Grant: Art for Life*. His Excellency, Polish Ambassador Adam Kulach, Delegation of the European Union to the Kingdom of Saudi Arabia, Bahrain, Kuwait, Oman and Qatar, traveled to Toledo to view the exhibition and commend Peggy Grant for honoring her late husband’s work. 20 North Gallery is honored to have been selected by Peggy to serve as the estate representatives for her late husband’s artistic legacy.

## Adam Grant Artwork



Adam Grant; **Study of Peggy**; charcoal and pastel; 1962; 11"H x 8.5"W



Adam Grant; **Pensive Portrait**; charcoal and pastel; undated; 11.25"H x 8"W



Adam Grant  
**Model and Drawings**; charcoal and pastel; undated; 10"H x 8"W

*Study for painting at Anatomy Department of the University of Toledo Medical College*



Adam Grant  
**Your Igor and welcome to him!**  
Charcoal and pastel, undated; unsigned; 8"H x 9.75"W



Adam Grant  
***Untitled Study***  
Oil on panel; undated; unsigned;  
24"H x 12"W



Adam Grant  
***Mother and Child***  
Charcoal and pastel; 1962;  
25"H x 14"W  
*Peggy Grant and son, Adam Mark Grant*



Adam Grant; **White Angel**; charcoal and pastel, undated; 17.5"H x 20"W  
*Inscription on reverse to Peggy Grant*



Adam Grant; **Angel III**; charcoal and pastel, 1991; unsigned; 14"H x 24"W



Adam Grant; **Blue Angel**; charcoal and pastel; undated; unsigned; 16.5"H x 12.5"W



Adam Grant; **Madonna**; charcoal and pastel; 1987; 14.5"H x 10.5"W



Adam Grant; **Resting Mother/Mother's Day**; charcoal and pastel; 1965; unsigned; 18"H x 24"W



Adam Grant  
***The Breeze***  
Oil on canvas; 1992;  
20"H x 16"W  
*Sketch for Adam Grant's last painting*



Adam Grant  
***Maxwell House Study***  
charcoal and pastel on paper,  
mounted on board;  
20.5"H x 17.5"W



Adam Grant  
**Untitled:**  
**Commercial Study, Beach**  
Gouache on board; undated;  
Unsigned; 15"H x 18.75"W



Adam Grant  
**Untitled:**  
**Commercial Study, Manicure**  
Gouache on board; undated;  
Unsigned; 20.25"H x 16.25"W



Adam Grant; *Untitled oil sketch: Two Bathers*  
Oil on palette board; undated, ca. 1960;  
39.5"H x 26"W





Adam Grant  
***Pirates***  
Watercolor and ink on paper;  
1945; 12”H x 11”W  
*Signed: A Grochowski*

## Adam “Mark” Grant

Toledo, Ohio

### Artist Biography

Reared in a family immersed in the arts, Mark Grant spent his childhood days with his brother and parents in the Grant’s painting studio. Trained at home and enjoying further enrichment at the Toledo Museum of Art (Ohio), Grant’s artistic style conveys his interest in intricate, interlocking components, creating a larger whole.



This piece from his mother’s collection was drawn and inked onto a sheet of his late father’s palette paper.

***Untitled Sketch***  
Ink and colored pencil on palette paper; 1996;  
unframed; 13”H x 10.25”W

# Margaret “Peggy” Brennan Grant ◇

Toledo, Ohio

## Artist Biography

Please see full biography on pages 4 – 5.



***Girl at Rest***

Oil on canvas; 1950; 15.5”H x 11.5”W

Signed: Peggy Brennan



***Girl with Pearl a Earring, after Vermeer***

Oil on canvas; 1951; 15.25”H x 11.25”W

Signed: Peggy Brennan, Maryland Institute of Art



***Untitled: Winter Landscape***

Watercolor; 1951; unframed;

13.5”H x 21.5”W

Signed: Peggy Brennan

# Richard W. Hanson

Cleveland, Ohio (b. 1935 – d. 2014)

## Artist Biography

Richard W. Hanson, Ph.D. was a Distinguished University Professor at Case Western Reserve University and the Leonard and Jean Skeggs Professor of Biochemistry at the School of Medicine (Cleveland, Ohio). He received his BS in Biology from Northeastern University (Boston, Massachusetts) and his MS and Ph.D. degrees in the Biological Sciences from Brown University (Providence, Rhode Island). In his more than 50-year career in scientific research, he was recognized as a celebrated teacher who influenced generations of students, many of whom have assumed prominent roles in American academics, themselves. Dr. Hanson pioneered the use of molecular biology for the study of the metabolic processes and the development of animal models to understand metabolism in the intact animal. He held six patents from research developed in his laboratory and was a founding scientist of Copernicus Therapeutics, Inc., a gene therapy company in Cleveland, which is dedicated to developing therapeutic approaches to combat diseases of the eye and brain. In addition to his scientific profile, Hanson was an accomplished player of the banjo and visual artist, in the medium of pen and ink. In 2011, Peggy Grant mounted a solo exhibit of his work at 20 North Gallery, *ScientificAmerican Artist*, from which she acquired five pieces of his art.

## Artist Statement for *ScientificAmerican Artist* (2011)

I have spent more than 50 years of my life as a scientist in medical schools, studying the biochemical basis of fuel metabolism and teaching several generations of future scientists and physicians. Biological research has been my career and my passion. Through it all, I can identify with the frustrations and the joys (mostly frustrations) that scientists, like artists, understand all too well. Over the years, I have also been aware that there is another part of my life that inspires and motivates me and this is art in all its forms: music, painting, theatre and literature. I have no formal training in the visual arts, but have found myself drawn to this world. I have impulsively collected art over my life and understand the importance of supporting young artists at the formative stage of their careers; to me, this is an obligation and a privilege. I am thus very honored to be selected for this exhibition of my drawings at 20 North Gallery. What will be exhibited has been inspired by my life as a scientist. Every day I deal with molecules that are involved in a series of related, but individual reactions, all controlled to insure that, in the end, life goes on. The inspiration for my work is the complexity of biology, which is the starting point for all of the processes that I study. My art attempts to reflect this complexity...shapes and colors interact and the mystery remains. My friends and scientific colleagues have shown interest in these drawings, which has inspired me to continue to draw and paint.

## Richard W. Hanson Artwork



### ***A Point in Time***

Photographic print of colored pencil on paper, #3 of edition of 25; 1988; 16.25"H x 9.75"W



### ***Nothing, But Something Might Be Made of It!***

Photographic print of colored pencil on paper, # 2 of edition of 25; 1994; 13.5"H x 10"W



### ***Sunrise Over Little Rock***

Photographic print of colored pencil on paper, #3 of edition of 25; 1998; 16.75"H x 10.75"W



### ***Good Intentions***

Photographic print of colored pencil on paper; 1992; 16.5"H x 10.5"W



### ***Up in the Air***

Photographic print of colored pencil on paper; 1996; 16.75"H x 10.75"W

# Josef Hercík

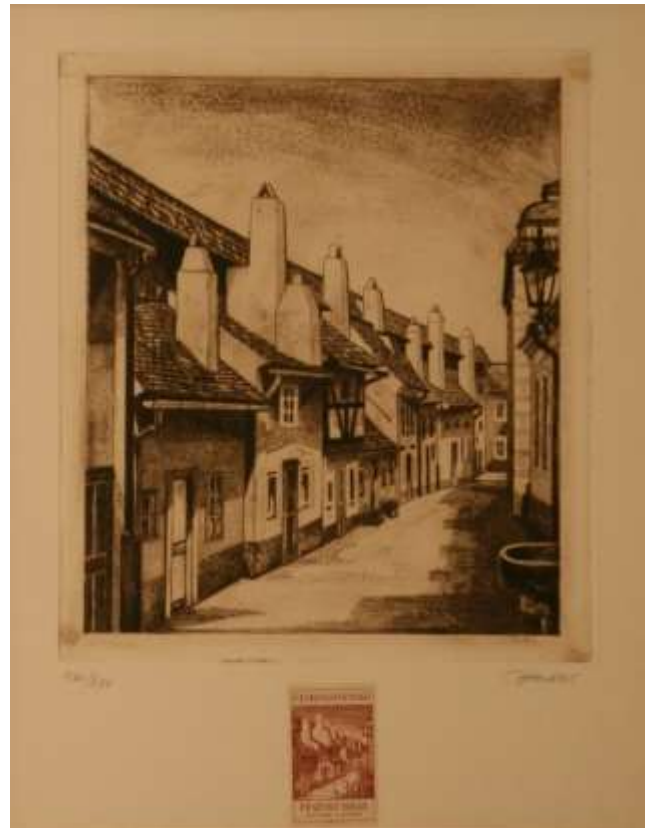
Czechoslovakia (b. 1922 – d. 1999)

## Artist Biography

Born in 1922, Czech artist Josef Hercík became internationally known as an artist and engraver during his lifetime, which ended in 1999. Especially noted for his postage stamps, he was engraver and/or designer of over four hundred stamps for Czech, Czechoslovak, and other countries.

He began his illustrious career decorating guns at an arms factory in what was then Czechoslovakia. In 1955, he began his career in art engraving, becoming a member of the Czechoslovakian Art Union. In 1962, he designed his first stamp.

Among his most noteworthy designs were adaptations of famous paintings by Picasso and Tiziano Vecelli. His awards included five first prizes from the Czech Ministry of Communications, the Naples Grand Prix (Italy) for stamp design, a third place in Milan Grand Prix (Italy) and a first award at the Osaka Expo (Japan).



### **Street Scene**

Intaglio etching for Czechoslovakia postage stamp, #120 of edition of 200; undated; 12.25"H x 9.5"W

*Mounted with corresponding postage stamp*

# Abner Hershberger ◇

Goshen, Indiana

## Artist Biography

Abner Hershberger serves as Professor Emeritus of Art at Goshen College in Indiana, having taught there since 1962 after receiving his BA from Goshen in 1960. He also holds an MAT (1965) from Bloomington University in Indiana and an MFA (1970) from the University of Michigan in Ann Arbor. He has taught painting and printmaking workshops at colleges and universities throughout the United States and Europe and is a frequent lecturer at the Midwest Museum of American Art in Elkhart, Indiana.

Abner Hershberger's sculpture, paintings and prints have been featured in solo shows at museums, universities and commercial galleries throughout the world. In addition to the permanent collection of Goshen College, his work is in numerous private, corporate and museum collections, including the Midwestern Museum of American Art; the Bade Museum of Art, Pacific School of Religion in Berkeley, California; the North Dakota Museum of Art in Grand Forks, North Dakota; South Bend Museum of Art, South Bend, Indiana; Loveland Museum, Loveland, Colorado; Harvard Divinity School, Cambridge, Massachusetts; Library of Congress, Washington, DC; Musee D'Art Haitien, Port-au-Prince, Haiti; the Bureau of Higher Education in Sichuan Province, People's Republic of China; and the Fine Arts Academy in Warsaw, Poland.

Abner Hershberger exhibited three times at 20 North Gallery: *Middle American Riches* in 2005, from which Peggy Grant acquired her painting; *Family Imprint*, a two-person exhibition with his daughter, printmaker Susan Hershberger Yoder in 2008; and a solo exhibit in 2013, *Intersections: Paintings by Abner Hershberger*.

Hershberger continues an active painting and exhibiting schedule. A pictorial chronology of his more recent series and a documentary video are archived on his website.

## Artist Statement

Images of North Dakota and the Midwest flatland—vast expanses of expressive grids of grain punctuated with cultivation—are always with me. These are the fields I plowed in my youth and well into adulthood. The stark markings of furrowed land, patterns of irrigation, and stubble fields have a poetic quality, and in them I find a rich and meaningful source for visual expression. Abstracted, their imprint seems even bolder, representing colorful independent sections that coexist peacefully despite their diversity.

I left the North Dakota farm and its long, difficult workdays and inclement weather to explore the greener pastures of artistic pursuits, only to be pulled back to the fields.

## Abner Hershberger Artwork



***Heartland Arabesque***  
Acrylic on canvas; 2000;  
32.5"H x 33.25"W

*This painting was exhibited at the Midwest Museum of American Art (Elkhart, Indiana) in 2005. Acquired by Peggy Grant in 2005.*

# Thomas Hilty ◇

## Bowling Green, Ohio

### Artist Biography

Thomas Hilty received his MFA from Bowling Green State University (Ohio) in 1968, after previous training at University of New Mexico, Western State University of Colorado (Gunnison) and Indiana University. His work has been featured in competitive and invitational exhibitions at premier institutions, including the Butler Institute of American Art (Youngstown, Ohio), the Institute of International Education (IIE) in New York City, United Nations Plaza (New York City), NASULGO Centennial Art Exhibition (Washington, DC), the *Ohio Selection Exhibitions* at the Dayton Art Institute, the Mansfield Art Center (Ohio), the Chautauqua Art Gallery at the Chautauqua Institution (New York) and numerous *Toledo Area Artists Exhibitions* at the Toledo Museum of Art. In celebration of the Ohio Bicentennial (2003), he was selected to exhibit in a three-person exhibition titled *Salute to Ohio Artists*. He has exhibited and been on consignment with commercial gallery in the Toledo area and from coast to coast.

Equal to his stature in fine art is his reputation as an art educator and administrator. From 1986 – 1994, he was Director of the School of Art at Bowling Green State University (BGSU) and served during the planning and construction of the New Fine Arts Center. He was appointed in 1992 to the Board of Directors of SACI (Studio Art Centers International) in Florence (Italy) until May 2010. He remains active at both institutions as Emeritus Professor of Art at BGSU and Emeritus Trustee at SACI. From 1991 – 1994, he served on the Board of Directors for the National Association of Schools of Art and Design.

His work has been selected for numerous public and private collections across the United States including the Dayton Art Institute (Ohio), the Toledo Federation of Art Societies (Ohio), the Ohio Arts Council, Xerox Corporation (Norwalk, Connecticut), WGBH Television Workshop (Boston, Massachusetts), The University of Toledo Medical College (Ohio) and Bowling Green State University, among many others.



***Untitled***  
Graphite on paper; 1975;  
14.75”H x 11”W



# Jeri Hollister ◇

Ann Arbor, Michigan

## Artist Biography

A native Michigander, Jeri Hollister is a graduate of University of Michigan, where she received her BA in Art History in 1979; her BFA, *summa cum laude*, in 1984; and her MFA in ceramics in 1986. Hollister has taught in universities and cultural arts centers throughout the state of Michigan including Eastern Michigan University from 1986-1989 and the Potters Guild in Ann Arbor (Michigan) from 1988-Present. In addition to teaching ceramics, she has worked in visual resources at the University of Michigan Department of the History of Art for 18 years as a professional photographer. Her work in visual resources supported the university courses, and enabled her to travel and photograph architecture and art in museums in the US, Italy and Switzerland.

Her exhibition history spans three decades, including numerous solo exhibitions in Ann Arbor, Michigan; Pittsburgh, Pennsylvania; and Chestnut Hill, Massachusetts as well as group exhibitions throughout the country and recent exhibitions in France. She is a frequent award winner and twice received funding from the Michigan Council for the Arts and Cultural Affairs.

Hollister's work is also in many private collections throughout the world, as well as in the permanent collections of Paint Creek Center for the Arts (Rochester, Michigan), Midland Center for the Arts (Michigan) and Washtenaw Community College Art Collection (Ann Arbor, Michigan). Her corporate collections include Monarch Tile (Florence, Alabama), Ford Motor Company (Colorado Springs, Colorado), Steelcase (Southfield, Michigan), Marriot (Cleveland, Ohio), Dow Automotive (Auburn Hills, Michigan) and AIR Vallauris (France). Hollister's work is featured on the cover of *Best of New Ceramic Art* by Toni Fountain Sikes. It also appears in Robert Pipenberg's book, *Spirit of Clay*, and in the Guild Press Publications *The Artful Home*, *Beautiful Things*, and *Object Lessons: Beauty And Meaning In Art*. It is also in the Lark Press publication *500 Animals in Clay*, as well as being featured in past issues of *Ceramics Monthly*, *American Craft*, and *Ceramic Art and Perception*.

## Artist Statement

Since pre-history, the horse has fascinated artists. Using traditional ceramic practices, I construct my sculpture from the ground up. Building is a series of decisions, adding pieces one at a time. There are forms I have not imagined as a unit, yet they evolve from my hands. Each separate decision contributes to something larger than the sum of those decisions. When I look at a finished work, I am often surprised. Because I am focused on the process, when I step back, I have a sense of seeing the piece for the first time.

## Jeri Hollister Artwork



***Bronze Tribute  
(SJ), 05-09***  
Stoneware glazed  
with manganese  
saturated bronze  
glaze, fired to cone 6  
(approx.. 2250  
degrees F); 2005;  
17.25"H x 14"W x 5"D

## Barbara Insalaco ◇

Buffalo, New York

### Artist Biography

Born in 1922, noted Buffalo artist Barbara Insalaco penned a very personal note of appreciation to Peggy after Mrs. Grant had helped the painter organize an exhibition. "Dear Peggy," she wrote. "Thank you for all the materials you collected for me and for your care and efficiency in managing the show."

The note reveals the extent of work that goes into most exhibitions. It also speaks to the personal connections which develop during the creation of a show. The artist increased the effect of her words with a graceful sketch of Peggy's husband, Adam.

Insalaca studied at the State University of New York (SUNY) Binghamton and SUNY Buffalo. Her work is represented in the collections of the Albright-Knox Art Gallery (Buffalo, New York), the Burchfield Penney Art Center (Buffalo), and Columbia-Greene Community College (Hudson, New York), among others.

Among her recent shows is *Barbara Insalaco: Industrial Buffalo*, at the University of Buffalo Anderson Gallery in 2015.



***Dear Peggy***  
Ink on paper, letter; 1986;  
13"H x 8.5"W  
*Cancelled envelope on reverse*

## Clifford Jackson

*No artist information available*



***Untitled Figure Study***  
Pastel; undated;  
24"H x 18"W

# Candace Knapp ◇

Brandon, Florida

## Artist Biography

The daughter of a toymaker, Candace Knapp found her calling in art early in life. She received her BFA in Sculpture from the Cleveland Institute of Art (Ohio) in 1971 then earned a MFA at the University of Illinois in 1974. She also has studied various spiritual disciplines for what they reveal, as well as absorbing lessons directly from the natural world. Her diverse arts experiences brought her to the Craft Master company in Toledo (Ohio) for a brief period, where she worked with Adam and Peggy Grant in the *Paint By Number* brand. A world traveler, Knapp now lives in Florida where she frequently exhibits and is commissioned for public installation work. Her sculptures are included in the permanent collections of the Miaoli Wood Sculpture Museum (Sanyi, Taiwan), the Memphis Brooks Museum of Art (Tennessee), the City of Tampa (Florida) and the HageGården Music Center (Stockholm, Sweden), among others.

## Process Statement

I work in wood because it is a living material. Even after the tree has been cut down, dried and made into boards, it still has a personality.

A tree that has been bent by the wind for years will spring back when the board is run through the table saw because the tension is locked inside. Each tree and each kind of wood has a unique personality.



### *River of Life*

Carved wood; undated;  
24"H x 54"W x 4"D



### *The Voice*

Carved beech wood;  
1988;  
24.75"H x 17"W x 3"D

# Staś Krukowski

Toledo, Ohio

## Artist Biography

Born in Toledo, Ohio in 1974, Staś Krukowski began his art training at a very early age by taking Toledo Museum of Art (Ohio) Saturday classes, as well as to performing on stage in dance and theatre. Krukowski enjoyed a wide and varied exposure to the rich culture of Toledo. Later, he attended Bowling Green State University (Ohio) and The Ohio State University. Currently, he practices painting, sculpture, and photography, as well as hosts community hands-on art events in downtown Toledo venues.

Most recently, Krukowski exhibited work at the Porter Gallery of the Toledo School for the Arts in June 2017, as a part of their group exhibition and fundraiser, *Undisclosed*. The owner and director of the former Joenstas Gallery, he exhibited and sold work from his own gallery, as well.

## Artist Statement

I create art to make my soul tangible.



### *Rainbow Overspray*

Colored egg white on paper; 2015;  
10.5"H x 13.5"W

# Dominick Labino ◇

Grand Rapids, Ohio (b. 1910 – d. 1987)

## Artist Biography

Dominick Labino began working for Owens-Illinois, Inc. in their milk bottling plant in Calrion, Pennsylvania after receiving training as an engineer at Carnegie Institute of Technology (Pittsburgh, Pennsylvania).

In Toledo, Ohio he worked with the firm of Johns-Manville for over 30 years, becoming the vice president and director of research and development. There, he invented fiberglass that was later used by NASA as an insulator in spaceships, including *Mercury*, *Gemini* and *Apollo*.

At that time, many artist-craftsmen were working in slumping, fusing, lamp working and laminating, but no fine artists were blowing glass. In 1962, Labino, along with Harvey Littleton, was part of the ground breaking workshop at the Toledo Museum of Art in Ohio, where they planned to create blown glass as art. Among the many challenges they faced in negotiating this new media in art was finding the correct melt temperature for the glass. Labino suggested that they melt the glass directly in the furnace and to use #475 low-melting, high strength formula borosilicate glass marbles—the same glass that he invented for the use in fiberglass—thus revolutionizing the glass blowing process. In 1963, at his home in Grand Rapids, Ohio, Labino set up his own glass blowing studio where he also designed tools and invented new techniques for creating art glass.

As an inventor, Labino held 60 US patents and hundreds in other countries for his inventions in glass working. His fine art work is in more than 100 museums internationally including the Toledo Museum of Art (Ohio), the Cleveland Museum of Art (Ohio), the Art Institute of Chicago (Illinois), Smithsonian Institute (Washington, DC) and the Kunstmuseum (Düsseldorf, Germany).

Labino's many awards include an honorary doctorate from Bowling Green State University, in Ohio (1970), an honorary doctorate from the University of Toledo, in Ohio (1979), the *Toledo Glass and Ceramic* award (1972), the Steuben *Phoenix Award* (1977) for his work in industrial glass and glass as fine art, the *Rakow Award for Excellence in Glass* from the Corning Museum of Glass in New York (1985), a *Governor's Award for Art* from the State of Ohio, as well as receiving the first *Ohio Art Council Award* for his contribution in glass as a fine art.

Dominick Labino died in 1987 in his home in Grand Rapids, Ohio.

## Dominick Labino Artwork

*Untitled Paperweight*  
Hot formed glass; 1984;  
2"H x 2.5"W x 2.5"D



## Brian Lonsway ◇

Waterville, Ohio (b. 1940 – d. 2001)

### Artist Biography

Brian Lonsway was a primarily self-taught glass artist. He enjoyed being self-employed, fulltime in glass for over 30 years. As well known in Northwest Ohio for his eccentric and whimsical nature, as for his blown glass “chambered forms,” he cited Salvador Dali and Henry Moore as his artistic influences.

An early Studio Glass pioneer at the Toledo Museum of Art (Ohio), Lonsway was commissioned by the City of Toledo to create multiples of the signature glass “key to the city” presented to visiting dignitaries and prominent citizens. He served as the president of the former Glass Club of Toledo and operated his own hot glass studio at his historic Waterville, Ohio home. His work forms a part of the permanent collection of the Toledo Federation of Art Societies (Ohio).



*Untitled Paperweight*  
Hot formed glass; 1983;  
2.375"H x 3"W x 3"D



*Cobalt Blue Footed Vessel*  
Hot glass; 1998;  
4"H x 2.375"W x 2.375"D

# Dianna Lust Temple

Columbia, Missouri

## Artist Biography

Dianna Temple is both a working artist and an occupational therapist. She has a BFA in Two-Dimensional Fine Art with a specialization in photography from Bowling Green State University (Ohio) and an ODT (Occupational Therapy Doctorate) from the University of Toledo (Ohio). Currently she is pursuing her MFA from the University of Missouri. She has experience working as a freelance photographer; a volunteer for the Special Olympics through the AmeriCorps program; a Coordinator for Health Supports for the Wood Lane Board of Developmental Disabilities (Bowling Green, Ohio) and currently she is teaching undergraduate photography for the University of Missouri. Her primary artistic interest is in social and environmental documentary photography.

Dianna Temple was a contributor of 20 North Gallery's 2011 *Derby Days* exhibit, from which Peggy Grant acquired her work.



### ***Circle Tree***

Color darkroom print of digital image  
(C-print); 2008;

8.75"H x 8.75"W, unframed



# Conrad Marca-Relli ◇

New York, New York (B. 1913 – d. 2000)

## Artist Biography

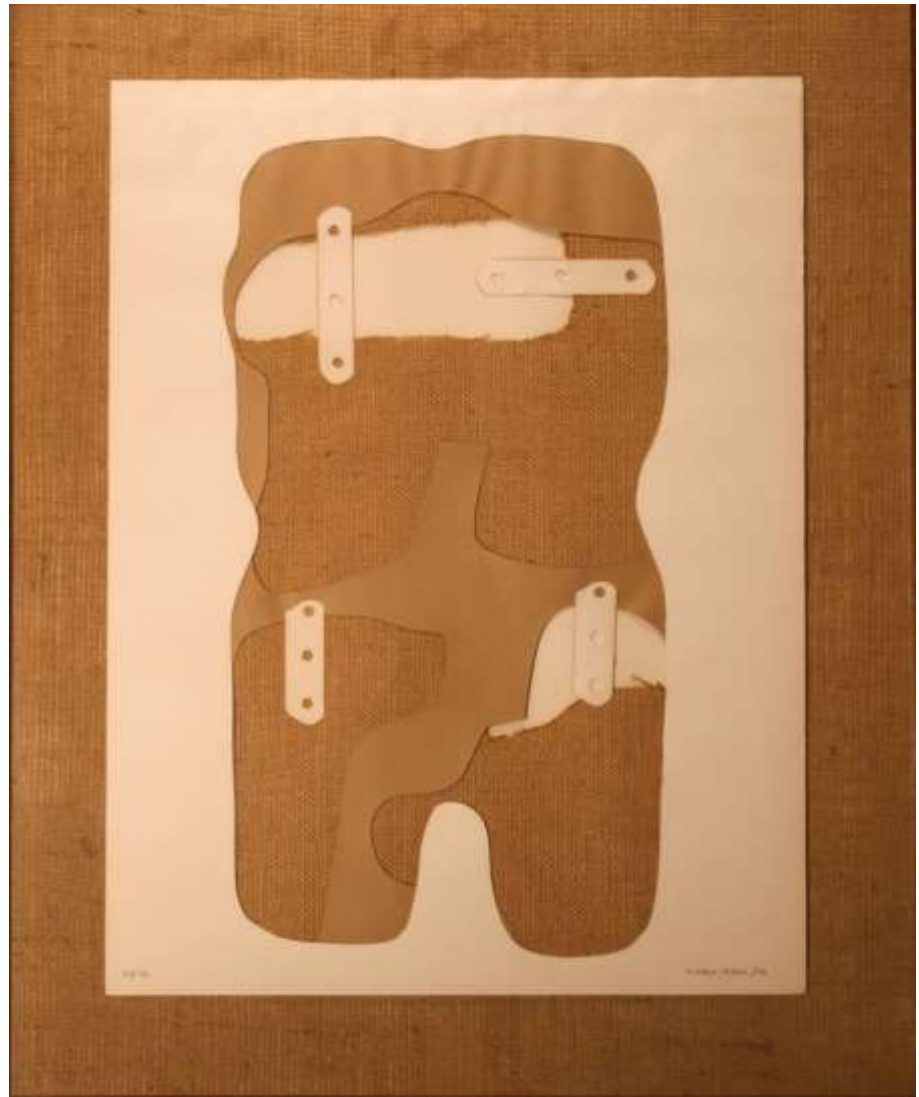
Born in Boston in June, 1913, as Corrado Marcarelli, the artist later changed his name to Conrad Marca-Relli. He was drawn at first to the international movement known as Abstract Expressionism.

Before becoming part of the New York School popularized by Franz Kline, Robert Motherwell, Jackson Pollock and Willem de Kooning, Marca-Relli studied at Cooper Union in Manhattan (New York), then joined the Works Progress Administration as both a teacher and, later, a muralist working with the Federal Art Project. During this period, he won the Logan Medal of the Arts.

After serving in the U.S. Army during World War II, Marca-Relli taught art at Yale University (New Haven, Connecticut), then at the University of California at Berkeley. After splitting from the New York School, the artist lived and worked and taught in various places around the world until moving to Parma, Italy, where he died in 2000.

Marca-Relli works were regularly featured major shows across the US and internationally. He is represented in dozens of permanent collections of major universities and public museums, including the Cleveland Museum of Art (Ohio), The Chicago Art Institute (Illinois), Detroit Institute of Arts (Michigan), Carnegie Institute, (Pittsburgh, Pennsylvania), Smithsonian American Art Museum, the Solomon R. Guggenheim Museum (New York City), the Museum of Modern Art (New York City) and the Metropolitan Museum of Art (New York City).

## Conrad Marca-Relli Artwork



***Untitled***  
Mixed media collage  
#27 of 50; 1970;  
32"H x 26"W  
*This piece is featured in  
several paintings  
by Adam Grant.*

# Tom Marino ◇

Toledo, Ohio

## Artist Biography

Tom Marino holds a BS in Chemistry from Michigan Technological University, where he also pursued graduate work. He is a longtime member of the Toledo Potters' Guild located at the Toledo Botanical Gardens (Ohio).

Marino's work is included in many permanent museum collections including the Canton Museum of Art (Ohio), the Crocker Museum of Art (Sacramento, California), the American Museum of Ceramic Art (Pomona, California), the Zanesville Museum of Art (Ohio), the Block Museum (Evanston, Illinois), as well as the permanent collection of *Ceramics Monthly* (Westerville, Ohio). He has exhibited regularly in the *Toledo Area Artists Exhibition* at the Toledo Museum of Art (Ohio) and the juried *Crosby Festival of the Arts* at Toledo Botanical Gardens, in which he has participated annually since 1980. He exhibits nationally and internationally in venues such as the Ohio Designer Craftsmen *Best Of* at the Ohio Craft Museum in Columbus and SOFA Chicago (Illinois). In 2016 he enjoyed a solo exhibition at Zanesville Museum of Art and, in 2017, his work appeared at the 11th International Ceramics Competition in Mino, Japan, before being short-listed for a touring exhibition by that museum.

## Artist Statement

My ceramics use various glazes to create contrasting effects on classic vessel forms. The imagery often portrays skylscapes, landscapes, flames, wind, and other designs in an abstract, painterly way. Brightly colored glazes are often juxtaposed against a black glaze to focus and highlight dynamic designs. Concepts regarding light, space, and time are explored which relate to both their literal and symbolic meanings. The atmospheric imagery is meant to convey the power and inspiration of light changing from day into night. Light, for me, represents a personal search and aspiration that can lead to new understanding and transformation. The porcelain is high fired under heavy reduction. I use multiple glazes and slips including my own glaze formulations which utilize my background in chemistry. Glaze formulation and its application, however, are often intuitively executed.

The piece in Peggy Grant's collection was part of a solo exhibition at the former American Gallery (Sylvania, Ohio) in 1999, titled *Millennium Ceramics*, from which she acquired the work.

## Tom Marino Artwork



*Plate, Millennium Series*  
Glazed porcelain; 1999;  
.5"H x 12"W x 12"D

## Daniel McCall

*No artist information available*



*Spring Flowers*  
Oil on canvas; undated;  
27"H x 21.25"W

# Joan McKee ◇

Flagstaff, Arizona

## Artist Biography

Joan McKee graduated from Bowling Green State University (BGSU) in Ohio with a BFA in painting in 1966. After seventeen years of teaching junior high and elementary art in the public schools, she returned to BGSU for her MFA in painting and graphics. After that she taught watercolor and art education classes as an Assistant Professor of Fine Art at BGSU until retirement in 1995. She now maintains a full time studio doing freelance and commission painting, as well as exhibiting across the country.

McKee's interest in travel has taken her to Russia, the Baltic countries, Poland, the Czech Republic, Europe, and China. In all these countries the emphasis on heritage has provided a theme to be expressed in painting. Her interest in theater and stage design has offered additional material and a format for those paintings.

Her recent exhibitions include a solo show, *Yes, I Do Windows*, with the Perrysburg Arts Council (Ohio), the year-long Flagstaff Indoor Public Art Program (Arizona), as well as regular participation in annual juried exhibitions such as the *Crosby Festival of the Arts* at the Toledo Botanical Gardens (Ohio), the *Toledo Area Artists Exhibition* at the Toledo Museum of Art (Ohio) and the *Butler Institute of American Art Annual Mid-Year Exhibition*.

McKee's permanent public collections include the Toledo Federation of Art Societies (Ohio), Bowling Green State University, College of Music and BGSU Kobacker Hall. Her work may also be found in numerous private and public collections throughout the US.

## Artist Statement

"Yes, I do windows." Working on shaped wooden panels, Joan McKee has been painting *trompe l'oeil* works that depict the view through an open window looking out from the inside. Windows provide a feeling of refuge from the world while, at the same time, offering access to that world. This approach appeals to her interest in the ability of art to both conceal and reveal the meanings that are found in our physical surroundings. The open window invites the viewer to participate in the exploration of the natural or manmade surroundings seen through the frame provided by the artist. This is also a reference to the traditional role of representational painting as an implied window or proscenium view; however, these works are direct statements that allow the artist and viewer to share their experiences when confronted with a painting that stimulates both the senses and the imagination.

## Joan McKee Artwork



***View of Prague***  
Acrylic on panel; 1993;  
39.5"H x 49.5"W

## Keith H. Meiser

*No artist information available*



***Spider Web, Ohio***  
Black & White photography; undated;  
12.25"H x 9.5"W

# Shawn E. Messenger ◇

Toledo, Ohio

## Artist Biography

Shawn Messenger received her BFA in Glass from the Cleveland Institute of Art (Ohio) in 1979 and furthered her studies in glass at the Pilchuck Glass School (Stanwood, Washington) and Penland School of Crafts (North Carolina), under Richard Ritter and Dinah Hulet as well as at the Toledo Museum of Art, (Ohio).

Her popular Impressionistic *Landscape Series* work is avidly collected and exhibited both nationally and internationally—and has been celebrated in publications such as *500 Glass Objects*, Lark Books, 2006 and *Best of America Glass Artists Volume II*, Kennedy Publishing. In 2017, she was the focus of *Craftsman's Legacy* produced by PBS Create TV (Season 4, Episode 412: *The Murrini Maker*).

Ms. Messenger works as an independent artist and co-owner of Messenger-Schmidt Studios, operating her business under the name of Shawn E. Messenger Fine Art Glass. She also enjoys gallery representation throughout the country. Her work is included in the permanent collection of the Bergstrom Mahler Museum (Neenah, Wisconsin).

## Artist Statement

My work has been greatly influenced by my love of nature and the wonders it has to offer us. I create my work with attention to detail, expression, and a little mystery so as to draw the viewer into my world. I would describe my work as impressionistic, inspired by flowers and gardens. I use a three-dimensional canvas of glass to produce landscapes with painterly effects.



***Untitled Paperweight***  
Hot formed glass; 1983;  
2.25"H x 2.375"W x 2.375"D

# Gerald Moore

## Michigan

### Artist Biography

Gerald Moore received his BSE and MA degrees from Central Michigan University in Mount Pleasant, There he returned for two years of post-Masters work. From 1962 to 1985, he headed the Saginaw (Michigan) High School Art Department. After retiring from teaching in 1985, he has dedicated his primary focus to his fine art paintings. Since 1960, he has exhibited in numerous juried art shows, both regional and national, garnering numerous awards and reviews.

His work has been shown at the Dow Chemical Co. Midland Center for the Arts (Michigan), the Greater Flint (Michigan) Arts Council, The Dennon Museum Center (Traverse City, Michigan) and the Flint Institute of Arts (Michigan). Moore's work can be found hanging in many corporate and private collections throughout the nation.

As a Michigan artist, Moore is inspired by the intense local flora of the Michigan landscape. He states, "I am after the aesthetic essence of things found outdoors, which make my paintings close to nature, but not copies of nature." Moore begins his canvas as abstract paintings, before layers and layers of detail and texture are added, the finished canvas offering a tightly filled field of vision that has often been described as "Expressive Realism."



***Wild Rose***  
Acrylic on canvas; 1995;  
24"H x 20"W



## Elena Nemkova ◇

Milano, Italy / St. Petersburg, Russia

### Artist Biography

Elena Nemkova was born in Dushanbe, Tajikistan and graduated in Conceptual Art & Design at the Academy of Industrial Arts (formerly the V. Muchina Institute) of St. Petersburg (Russia) and from the Accademia di Belle Arti di Brera of Milano (Italy) in 2001. In 1999, she took part in the Master of Contemporary Art program at Premio d'Arte Mercedes-Benz, Montefiridolfi (Italy). In 2004 she was juried into the Advanced Course in Visual Arts (now the Artists' Research Laboratory), with visiting professor Jimmie Durham, at Fondazione Ratti (Como, Italy).

Nemkova's work encompasses drawings, sculpture, studies of movement in photography and conceptual performance art, all of which utilize the human form and reflect her deep interest in the effects that art and science have upon one another and society as a whole. She exhibits extensively throughout Europe and the US, collaborating in museum sponsored shows and art happenings. In 2002, Elena Nemkova was part of a two-artist exhibit, at 20 North Gallery, *Let's Face This* (with Andrei Rabodzeenko), from which Peggy Grant acquired her work.

Her work is included in numerous private and corporate collections, including the Master Card Collection (London, UK /Moscow, Russia) and the Google World Headquarters (Mountainview, California). Her list of permanent collection includes the Museum Biedermann,( Donaueschingen, Germany), Perm Museum, Perm, (Russia), Museum of Modern and Contemporary Art of Trento and Rovereto, (Italy)

***Sindrome d' affetto***  
Lithograph, #7 of an edition of 12; 1999;  
15"H x 10"W



## Katja Oxman ◇

Amherst, Massachusetts

### Artist Biography

Born in 1942 in Munich (Germany), Katja Oxman immigrated to the US in 1952. She attended the Pennsylvania Academy of Fine Art, studying painting and printmaking, graduating in 1965. Further studies were at the Academy in Munich and the Royal College of Art (London, UK).

Since the 1970s, Oxman has been wrestling with the idea of perfection and building on that concept in her work. Her signature composition in saturated color is both abstract and realist: paintings— often well known—are carefully arranged on an Oriental rug, creating rhythm and movement, as well as telling a story.

Busy on the exhibition circuit since the 1980s, her exacting work has won honors, purchase awards, and is widely collected by museums such as the Pennsylvania Academy of Fine Arts in Philadelphia, the National Museum of Women in the Arts (Washington, DC), the Philadelphia Museum of Art (Pennsylvania), the Smithsonian Institution (Washington, DC) and the New Jersey State Museum in Trenton. Other permanent collections include the National Academy of Design (New York City), the US Department of State (Washington, DC); Johns Hopkins University Hospital (Baltimore, Maryland), the University of Delaware in Newark; the University of Maryland in College Park and the American University (Washington, DC).

Dozens of corporate and private collectors in the United States and abroad also exhibit Oxman's chromatically lush prints. In summer 2017, the Fort Wayne Museum of Art (Indiana) launched a major exhibition titled *The Secret Rooms of Katja Oxman*, comprised of works recently entered into their permanent collection.

## Katja Oxman Artwork



### ***Familiar Patterns***

Color etching, #10 of an edition of 20; 1981;  
24"H x 17.75"W, unframed

*Acquired by Peggy Grant in 1982*

# Kazimierz Pawlak

Wroclaw, Poland

## Artist Biography

Born in 1957, Kazimierz Pawlak studied at the Academy of Fine Arts and Design in Wroclaw (Poland), receiving his diploma in the field of artistic glass in 1982. After graduation, he began teaching at the academy and later became professor, and then the Dean of Ceramics and Glass. As a dedicated educator, Pawlak also runs the Kazimierz Pawlak's Glass Design Workshop.

Pawlack primarily works in the cold glass method using layers of laminated glass. This method entails cutting the glass and holding it together with a specially designed formula of glue. Pawlak learned this technique from masters working in Eastern Europe at a time when gas-powered furnaces were not available.

Professor Pawlak has done hundreds of glass demonstrations internationally and has participated in over 160 group exhibitions in Poland and abroad in Japan, Germany, France and the US, as well as 10 solo exhibits—four of which have been international. His work is included in numerous group and solo exhibitions at galleries, universities and museums. In 1994, he received a Creative Scholarship at the Creative Glass Center of America at Wheaton in Millville, New Jersey and in 1998 was an invited resident guest artist at the Morin family glasshouse in Dieulefit, France.



*Untitled*  
Cold worked and  
fabricated glass on  
stone base; 1980;  
7.5"H x 9"W x 2.5"D

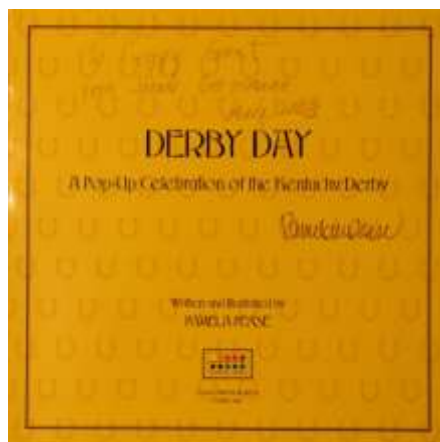
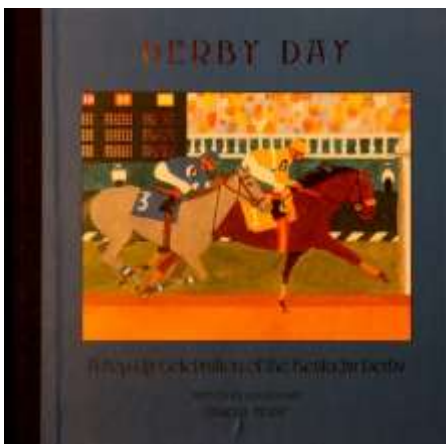
# Pamela Pease

Chapel Hill, North Carolina

## Artist Biography

Pamela Pease is a graduate of University of Cincinnati College of Design, Architecture, Art, and Planning (Ohio) and received a MA in Illustration from Syracuse University (New York) in 1998. She is currently pursuing a PhD in Design from North Carolina State University. As a design entrepreneur with a multidisciplinary background in both the fashion and publishing industries, she is the creator of pop-up books for both children and adults and the founder of Paintbox Press, an independent publisher of imaginatively-designed books.

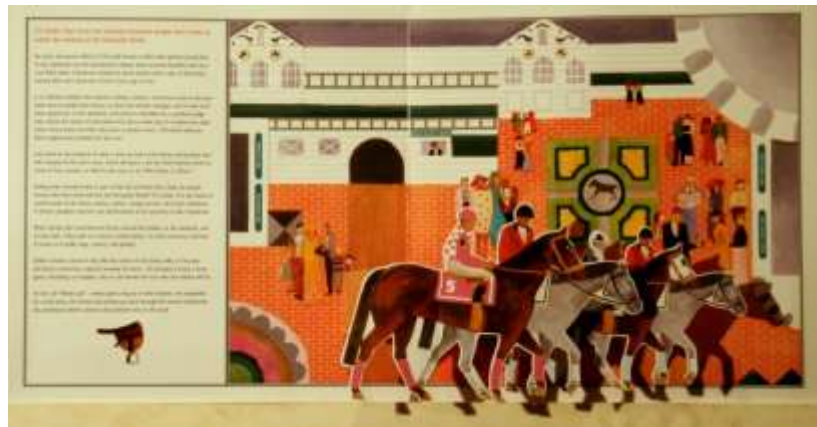
Her pop-up book, *Derby Day*, was inspired by a childhood toy that was a cardboard replica of the Churchill Downs racetrack in Louisville (Kentucky). By spinning a dial, the player could send the legendary horses of the Derby galloping down the track—her book seeks to recreate that fun and excitement she experienced as a child, combined with the more mature thrill inspired by “the most of exciting two minutes in sports” that race fans look forward to each year.



***Derby Day, A Pop-Up Celebration of the Kentucky Derby***  
Hardcover pop-up book of 8 scenes and mini CD, *Call to the Post*, 2005;  
11.25”H x 11.25”W

Top Left: Cover; Top Right: Inscription page, signed by the author; Far Right: Scene #6

*Gift to Peggy Grant from Joanne Grossmann for 2008 Derby Days Exhibit at 20 North Gallery*



# Andrei Rabodzeenko

Chicago, Illinois

## Artist Biography

Andrei Rabodzeenko was born in Kirgizia, USSR in 1961 to a family of artists. From 1976-1980 he studied painting and drawing at the Benkov School of Art in Tashkent (USSR). In 1980 he received a degree in Interior Design and Architecture of Small Structures from the Art Academy in Tashkent, Uzbekistan (USSR) and in 1985 received a degree in Painting and Teacher of Drafting and Drawing from the Mukhina School of Design in Leningrad (USSR). Since 1991, he has lived in Chicago, Illinois. Rabodzeenko's paintings, drawings and sculptures have been exhibited nationally throughout Chicago; San Rafael, California; Ann Arbor, Michigan; Philadelphia, Pennsylvania, and Toledo, Ohio as well as internationally in St. Petersburg, Russia; Leningrad, USSR; and Cambridge University, UK. Mr. Rabodzeenko also has published handmade books including *Profite Things* [sic], *Noses*, and *Other Worlds*. Recently, he curated a seven-artist group show at TOCA (Chicago), *IN SANE*, which an installation by him. *Technotropic Romance*, solo show of graphic works exhibited at, Loyola University Museum of Art (Chicago) and at St. Xavier University Gallery (Chicago). Many of his paintings, drawings, handmade books, and sculptures are in private and public collections in the US and abroad. Multiple media and styles are characteristic of Andrei's artistic expression. In 2002, he was featured in a two-artist exhibit at 20 North Gallery, *Let's Face This* (with Elena Nemkova), curated by Peggy Grant. It was from this exhibit that she acquired the Rabodzeenko piece in her collection.

## Artist Statement [from *Let's Face This*]

Narrative comes from the visual, and vice versa. My goal is to create a loop. The viewer's consciousness should get involved in a circular/spiral movement from the visual to narrative and back. When the circle is complete, the next circle gains a new meaning. Lines, colors, familiar and unrecognizable objects provide transparent space that the viewer has to fill in their mind, using personal experience. It becomes apparent, that characters/objects [are] members of a composition are engaged in some special relationships...

...For me, two-dimensional space holds more spatial possibilities. I think that three-dimensional rendering of objects immediately creates boundaries and therefore limits our vision. So my space is sort of flat. But this "flatness" allows me create – and the viewer to assume – endless, timeless environments...

## Andrei Rabodzeenko Artwork



*Sudden Inspiration  
Despite the  
Circumstances*  
Oil on canvas; 2002;  
16"H x 20"W

# Hennie Reimer

Petoskey, Michigan

## Artist Biography

Hennie Reimer was a leading light in the Northwest Ohio and Southeast Michigan art scene from the 1970s through the 1990s. Her paintings, multi-media, and graphics always provided a fresh vision, often with subtle humor and deep insight. She enjoyed numerous solo exhibitions throughout Toledo, Madison (Wisconsin) and Rochester (New York).

As a child in her native Denmark, she first expressed artistic intent by painting on the walls of her home. Her training was multidisciplinary and extensive, beginning with drawing with Danish artist Thorvald Petersen from 1951 – 1953, then life drawing at Kunst Haandvaerker Skolen in Copenhagen, (Denmark) in 1954. After immigrating to the US, Reimer completed a MFA degree at the State University of New York-Buffalo in 1974. Later, at The University of Toledo (Ohio), she studied printmaking with renowned instructor Peter Elloian and airbrush techniques with Michael Sheets. Her quest for excellence in many media led her to study calligraphy at Siena Heights University in Adrian (Michigan), where she became an instructor.

Besides sharing talent and training directly through her art, Reimer also has been a very effective educator as Associate Professor in Art at Siena Heights University. Her book, *Abstract Painting: A Practical Approach*, has had multiple printings.

Today, Reimer continues to explore the visual, spiritual, and intellectual worlds through art in her home studio in Petoskey, Michigan.

## Artist Statement

Through my art, painting, and drawing, I make comments about the world as I see it. Primarily I attempt to create a source of enjoyment and excitement. At the same time, I try to challenge the viewer to see the world in a new way.



## Hennie Reimer Artwork



***Bottles***; acrylic on artist board; undated;  
19.75"H x 19.5"W

### ***Untitled***

Embossed intaglio etching, Artist Proof; 1977;  
9.5"H x 9.5"W



***Peace***; paper "scissor drawing," cut paper collage  
1985; 32.5"H x 25"W

# Carrol Lee Rice

Pemberville, Ohio

## Artist Biography

Carrol Lee Rice received her BA from The University of Toledo (Ohio) and her MFA from Bowling Green State University (Ohio). Her lengthy career in the arts encompasses more than thirty years of teaching high school art classes in the Toledo area and an extensive exhibition history in commercial galleries and area art organizations, receiving numerous awards for her work. Her work has been exhibited at Spectrum Gallery, The Garden Gallery and the Toledo Area Artists' Club—all at the Toledo Botanical Gardens campus, as well as at the Collector's Corner gallery in the Toledo Museum of Art (Ohio) and other public and community venues. Her pen and ink work portrays an interest in abstract design, still life subjects and theatrical faces and figures.

She is a long-time member of the Toledo Artist Club and an Honored Life member of the prestigious women's Athena Art Society of Toledo. She recently moved from her native Toledo and is now retired as an exhibiting artist, but still creates work from her new home in Pemberville, Ohio.



***Rondo Rhythm Abstract***  
Colored ink drawing; undated;  
10.5"H x 6"W



***Geo-Strata II, Red & Blue***  
Colored ink drawing; undated;  
3"H x 9"W; unframed

# Robert Rice

Toledo, Ohio

## Artist Biography

Robert Rice's art education began after retirement, in the fall of 2001, at the Toledo Museum of Art and continues on to the present time. He began with basic drawing fundamentals, using charcoal and colored pencils—later, he encountered pastels...and became forever captivated by the unfolding possibilities inherent in the creative process. Since that time, his areas of focus have been anatomy, figure drawing, sculpture, acrylic paints and mixed media. He declares that his art education is ongoing, constantly providing new goals and directions in his art. In 2008, Robert Rice was an exhibitor in 20 North Gallery's *ARToledo* emerging artist exhibit, displaying his original watercolor paintings.

A collector of Adam Grant paintings, Mr. Rice is the owner of Adam Grant's final Holocaust series paintings, *The Pale Horse* (oil on canvas, 1970). Deeply appreciative of the opportunity to possess this significant piece of Adam Grant's work, Rice created this study after Grant's painting, to present to his long-time friend, Peggy Grant.

## Artist Statement

I want to tell stories in my painting—body movement, emotions convey something of the human condition that either draws us together, or separates us.



***Homage to the Pale Horse***

Watercolor pencil;  
2002;  
7.75"H x 11"W;  
Unframed

# Dan Robbins

Toledo, Ohio

## Artist Biography

Often described as “the most exhibited artist in the world,” Dan Robbins was the inventor and original designer of the Paint By Number concept that quickly became a cultural phenomenon in America—and made it possible “to make anyone an ‘artist.’” Even more than sixty years after the launching of the brand, canvases of his design still hang on the walls of homes throughout the nation.

Employed by the Palmer Paint Company in Detroit (Michigan) as a freelance commercial artist, Robbins based his concept on Leonardo da Vinci’s practice of numbering sections of his canvases for apprentices to complete. After trial and error, Robbins’ painting kits became arguably the most loved—and most despised—hobby of the “new leisure class” of 1950s Americans.

As the business rapidly grew, Robbins hired additional designers, including Adam Grant and Margaret “Peggy” Brennan, whose artistic partnership soon evolved to marriage. Robbins became their good friend, as well as the head of art direction for Palmer Paints and, later, the Craft Master company of Toledo (Ohio).

Not only popular, the kits were also highly controversial, accused of debasing the concept of original art. But the combined testament of generations of fans has demonstrated that, by making the process of painting more accessible to everyday folk, “Art,” itself, became more approachable and no longer the sole province of the cultural elite. Many fans attest that, through the introduction of Paint By Number, they had the courage to later attempt their own original paintings—a proud accomplishment for Mr. Robbins.

After the shelving of the Craft Master Paint By Number brand in the 1980s, Robbins continued his career in marketing as a commercial artist. Today he is widely recognized as the definitive authority and historian of Paint By Number, delivering lectures, interviews and consulting on museum exhibits, such as the Smithsonian Institution National Museum of American History 2001 exhibit, *Paint By Number: Accounting for Taste in the 1950s* (Washington, DC). He is also the author of the most popular book on the subject: *Whatever Happened to Paint-By-Numbers?—A Humorous Personal Account of What it Took to Make Anyone an “Artist.”*

## Dan Robbins Artwork

***Gone But Not Forgotten;***  
Serigraph of  
commemorative Paint by  
Number canvas, #5 of an  
edition of 100, signed;  
2011; 9.25”H x 13.5”W;  
Unframed



*Accompanying this print:*

***Gone But Not Forgotten***  
Paint By Number set;  
2011;  
11.75”H x 23.5”W x 2”D

*Designed by Dan Robbins*  
*as a fundraiser for the*  
*Voices of September 11th*  
*organization*



# Jackie Rousseau Werner

Toledo, Ohio

## Artist Biography

Jackie's interests in art and architecture began developing from the age of 5, when she began making conscious decisions as a creator of art. Art, including music and theater, are of key interest to her. She has had various entries of multiple media in the *Toledo Area Artists Exhibit* at the Toledo Museum of Art (Ohio) many times, as well as chairing the show in past years.

At present, she is mostly active in the Florida art scene. She's been in many art shows in Key Largo and has chaired several shows there, as well. She's earned "Best of Show" and many honorable mentions in various categories, including Aubusson weaving, pine needle weaving, knitting, polymer clay, ceramics, raku-fired ceramics, beading, written memoirs, clay, sewing, painted shoes, quilting, papier mâché, painted pottery, decoupage, Nantucket baskets and raising orchids.

Her eldest daughter is a glass blower, and Jackie Rousseau often collaborates with her, by combining her daughter's glass beads with her own polymer beads to make unique, award-winning jewelry. Jackie Rousseau is honored to say that she has studied with some of the very best, most outstanding teachers in each medium. Her own artistic philosophy is embodied in a quote by Marsha Miro, "A life without beauty is only half lived."



***Tasseled Necklace and Earrings, Green***  
Glass beads on silk, sterling findings; ca. 2005;  
Necklace: 15.5"L x .625"W x .25"D  
Earrings: 1.625"L x .625"W x .25"D

## Jack Schmidt ◇

Toledo, Ohio

### Artist Biography

Glass artist Jack Schmidt received his BS degree from Bowling Green State University (Ohio) and pursued graduate studies at Alfred University (New York) before receiving his MS from Illinois University in 1973. Schmidt opened his own studio in Toledo (Ohio) in 1981, where he still works, creating the glass and metal sculptures which he exhibits throughout the world in both solo and group exhibitions.

In addition to his fine art work, Schmidt has taught at numerous, prestigious institutions, including the University of Wisconsin in Madison, Ohio University in Athens, the Cleveland Institute of Art (Ohio), California State University in Chico, the Pilchuck Glass School (Stanwood, Washington) and Penland School of Crafts (North Carolina).

Mr. Schmidt's work is included in many permanent museum collections, including the Bellrive Museum (Zurich, Switzerland); Chubu Institute of Technology (Nagoya, Japan), the Corning Museum of Glass (New York); the Detroit Institute of Art (Michigan), the Milwaukee Arts Center (Wisconsin), the School for the American Craftsmen (Rochester, New York) the Smithsonian Institution National Museum of American Art (Washington, DC) and the Toledo Museum of Art (Ohio), among many others.



His professional affiliations include the American Crafts Council, the International Sculpture Center, the Ohio Designer Craftsmen, the Arts Commission of Greater Toledo and the Glass Arts Society, of which he was a founding member. In 1995, he was the recipient of the Glass Art Society's *Honorary Lifetime Membership Award*.

*This "burn drawing" in Peggy Grant's collection was acquired from the 20 North Gallery exhibit, "The First Generation: the Studio Glass Movement," in 2005, featuring the work of Jack Schmidt and Tom McGlauchlin.*

#### **Landscape Series**

Hot glass drawing over watercolor; 2005;

19.5"H x 12.5"W

# Giampaolo Seguso ◇

Murano, Italy

## Artist Biography

Giampaolo Seguso is a member of one of the oldest glassmaking dynasties on the island of Murano, Italy, in the Venetian lagoon. Established in 1397, the Seguso family later extended the application of its glass objects to interior design. Today, the family maintains both an art production house and a design firm. Their work was featured in the 2017 Venice *Biennale*, at the Palazzo del Cinema di Lido.

Born in 1942, Giampaolo has followed the creative track of the family, becoming known as the “glass poet.” He continues to push the boundaries of this fragile medium. His installation, *The Song of Glass*, made 2016 headlines at the Chrysler Museum of Art in Norfolk (Virginia), one of the top glass collecting institutions in the US.

Of his innovative, multi-media works, Seguso has written, “the caress shows its sure gesture. It’s from there that I set out each day to reach the fire and my roots.”



***Incalmo***  
Serigraph of sketch for design,  
#59 of edition of 99, signed; 1993;  
9.25”H x 6.5”W



# Kelly Sheehan

Toledo, Ohio

## Artist Biography

Kelly Sheehan began her art training as a young child at the Toledo Museum of Art (Ohio). Saturday morning art classes inspired a lifelong passion in art education. Kelly Sheehan received her BS in Art Education from Bowling Green State University (Ohio) in 1980; teaching elementary art for a number of years before pursuing her glass career fulltime. She furthered her studies at the Pilchuck School of Glass (Stanwood, Washington) the Pittsburgh Glass Center (Pennsylvania), Seattle Glassblowing Studio (Washington), The Studio at Corning Museum of Glass (New York) and the Toledo Museum of Art.

Sheehan is the owner of Kellfire Glass, specializing in enamel-painted blown glass. She is also on the teaching staff of the Toledo Museum of Art's (TMA) Glass Pavilion sharing her passion for glass making. She trained as a TMA docent in the class of 1998, and has served on their board in a number of positions. Additionally, she is a past member of the Toledo Museum of Art Board of Directors, during her tenure as Docent Board President in 2010 - 2011. In addition, she has been the hot shop narrator for the Glass Pavilion, assisting visiting glass artists and has been a featured local artist at the TMA. From 2012 through 2016, Sheehan was the Director of The Blair Museum of Lithophanes (Toledo, Ohio).

Ms. Sheehan's painted enamel work is well known and was featured in the January 2011 issue of *Ohio Magazine*. She is a recipient of the 2010 *Dominick Labino Award* for Best in Glass in the *Toledo Area Artists Exhibition* at the Toledo Museum of Art, as well as the 2011 Tiffany Award winner for Best in Glass at the *Salon des Refuse Exhibition* for the *Toledo Area Artists* exhibit. She has also been a multiple award winner at the *Crosby Festival of the Arts*, Toledo Botanical Garden (Ohio) and the *Sylvania Festival of the Arts* in Ohio.

Recently, Ms. Sheehan has returned to pastel painting—a medium which delights with rich color of intense pure pigment.



### ***Stolen, Scripted Series***

Enameled, hot formed glass; 2010;  
1.25"H x 2.75"W x 3"D

# Michael Sheets ◇

Toledo, Ohio

## Artist Biography

Michael Sheets was trained in studio art and art education at The University of Toledo (Ohio), receiving BEd and MEd degrees. He has been an active and prolific painter for more than three decades, with his works included in over 200 private, corporate and public collections throughout the United States and in Canada and Europe, including the Wexner Foundation (New Albany, Ohio), Toledo Hospital / ProMedica (Ohio) and The University of Toledo.

Identified by Louis K. Meisel in 1980 as a second generation Photo-Realist, his work has been written about and discussed by critics as prominent and varied as Donald Kuspit and John Arthur. As early as 1985, it drew the attention of curators such as Lisa Lyons, as well as Eleanor Heartney, then editor of the *New Art Examiner*. Sheets frequently exhibits his work in prominent museum venues and commercial galleries in both invitational and juried shows, including the Butler Institute of American Art (Youngstown, Ohio) *Annual Mid-Year Show* and the *Toledo Area Artists Exhibit* at the Toledo Museum of Art (Ohio).

Among the more notable media appearances have been an article about his paintings that was published in *American Artist Magazine*, the inclusion of his work in *New American Painting* and an advertisement for *Absolut Vodka* that featured one of his iconic *Stones Series* paintings. The latter ran in both *USA Today* newspaper and in *Time Magazine*. It has also been included in histories of that well known ad campaign, *Absolut America*. Since 1987, he has maintained a painting studio on Adams Street in downtown Toledo. Michael Sheets was the first artist ever to exhibit at 20 North Gallery, with his solo exhibit *Absolut Realist*, in May 1993.

## Artist Statement

Recording the effects of light is the essential aim and unifying theme of my work. The creation of visual illusions, sometimes called mimesis, as well as an awareness of a painting as an abstract, formalist construct round out my major concerns. Although I paint a varied group of subjects, a "tight" realism is typical of my work. I feel that an interest in subject and narrative elements does not preclude concurrent attention to the abstract aspects inherent in composition in a two-dimensional picture plane... ..while aware of formalist aspects involved in the design of a painting, I do not feel such awareness precludes the use of narrative elements. I believe that paintings at their best should be complex, multi-layered constructions that do not reveal all their secrets at first glance.

## Michael Sheets Artwork

*Pompeii #3,  
Roman Series*  
Pastel and pencil over  
silk screen base; 1990;  
20.5"H x 30"W



# Mike Sohikian ◇

Genoa, Ohio

## Artist Biography

Mike Sohikian, a retired ironworker and 40-year member of Bridge and Structural Ironworkers Local 55, has had a lifetime appreciation for art, but did not begin his professional art career until 1995.

Since then, Mr. Sohikian has garnered numerous awards and recognitions for his paintings and metal sculptures, including the First Award in Sculpture at the *Toledo Area Artists Exhibit* at the Toledo Museum of Art (Ohio), the Arts Commission of Greater Toledo's *Roots of Diversity*, Best of Show; Spectrum of Fine Arts' (Toledo, Ohio) Best of Show and several Awards of Distinction; among many others. His work has been published in numerous articles and art publications, most notably the inclusion of his work in four of Schiffer Publishing's *Collectors Editions*, including the prestigious *The Sculpture Reference (Illustrated)* by Arthur Williams, 2005.

Best known for his work in salvaged steel and construction materials, he assembles industrial materials into dramatic forms and shapes, both literal and abstract, creating a body of work known for its powerful dramatic affect.

Sohikian's painting and sculptures are in over 400 collections, both public and private, nationwide—including numerous pieces in the Ottawa Hills Sculpture Garden in Ohio, the collection of the City of Adrian (Michigan) and the City of Hastings (Michigan).



### ***Steeling a Matisse***

Painted carbon steel, cut, cast and fabricated;  
2002;  
52"H x 53"W x 16"D

*Photo courtesy of the artist*

# Bonnie Staffel

Charlevoix, Michigan

## Artist Biography

Bonnie Staffel began her art training in 1929 as a child at the Toledo Museum of Art (Ohio). She attended the Feather and Feather Art School in Houston (Texas), studying Commercial and Fine Art from 1943—1944 and then at the American Academy of Art in Chicago (Illinois) from 1944 – 1945. She also studied pottery from 1948 – 1950 with Harvey K. Littleton at the School of Art, Toledo Museum of Art (TMA) and at the Cranbrook Academy of Art (Bloomfield Hills, Michigan) from 1951 – 1952. In 1966, she studied glass blowing with Fritz Dreisbach at TMA.

In 1965, she established her studio and gallery with William Staffel near Charlevoix (Michigan), designing and producing functional pottery, as well as one-of-a-kind stoneware and porcelain sculpture, weaving and photography. At that time, she created an apprenticeship program in my studio for aspiring potters. In 1984, she served as resident potter and photographer, advisor to the director, elderhostel coordinator and studio coordinator at the John C. Campbell Folk School, in Brasstown (North Carolina). By 1987 she had also taken on the role of program director at the school, before embarking on a three-winter instructor exchange program as a pottery teacher in five folk schools in Denmark. In 1991, she was recruited to Canton, Mississippi to create a new Art and Craft School in the town square, offering weekly classes.

1993 saw Staffel's return to Charlevoix—to much acclaim—resuming her career as a full-time professional potter. Since that time, she has shown her work at the Crooked Tree Art Center (Petoskey, Michigan), the Northern Michigan Artists Market in Petoskey and Cycling Salamander Gallery in Charlevoix. Staffel also teaches pottery workshops in Michigan, North Carolina and Florida. Recently, she published a video on *Throwing with Slabs and Coils*, as well as one teaching *Beginning Processes*.

In January 2017, she enjoyed a retrospective exhibit at the Charlevoix Circle of Arts cultural center, in honor of her 95<sup>th</sup> birthday and 70-year career in the arts.

## Bonnie Staffel Artwork



### *Bird on a Stump*

Glazed earthenware and mixed media; 1963;  
8"H x 4"W x 4.5" D



### *Untitled Vessel*

Glazed stoneware; 1965;  
9.5"H x 4.25"W x 4.25"D



### *Bird*

Glazed earthenware; ca. 1965;  
3.5"H x 3.75"W x 4.5"D

# Tim Story

## Maumee, Ohio

### Artist Biography

Tim Story, has received worldwide acclaim for his haunting compositions which blend acoustic orchestral instruments, spiky electronica and a pioneering sense of sound design. His intensely personal style as a composer, synthesist and pianist evolved from years of experimentation in his home studio, and a love of composition. Along with his self-taught, idiosyncratic approach to the piano, Story saw the great potential of the new breed of electronic music instruments that were appearing in the early 70's. This affinity for synthesizers, as well as electric guitars, tape loops and kitchen utensils, is evident in his early recordings. The careful juxtaposition of acoustic instruments with electronic textures, and an inventive approach to composition are common threads running through most of Story's work. Tim Story's music has garnered an international reputation for its haunting elegance and meticulous compositional detail.

In addition to nine solo albums and dozens of compilation appearances, Story's work has appeared on numerous television and film soundtracks, including the original score for the popular NPR documentary *In Search of Angels* (1994), and *Caravan* (2005), a feature-length documentary from the production company of acclaimed Spanish film director Pedro Almodovar. Story's music has been nominated for a Grammy award (for 1988's *Legend of Sleepy Hollow*, a children's recording with Glenn Close), and a NAIRD Best Album award (for *Beguiled*). Notable collaborations include three acclaimed CDs with Hans-Joachim Roedelius (including *Lunz*, chosen by the editors at Amazon.com as one of the year's "Top 5"), and three with Dwight Ashley. Also a noted producer, recent production credits include the legendary duo Cluster's acclaimed 2009 album *Qua*. Tim's music has consistently landed on critics' annual "Best Of" lists, and his 3 most recent solo releases were called "one of the finest trilogies in contemporary instrumental music" (*Wind and Wire*, USA).

Tim Story was born in 1957 in Philadelphia, and currently lives in the small river town of Maumee, in northwest Ohio.



***Flame and Circle*** (with Tom Marino)  
Musical CD, #19 of an edition of 100,  
signed; 1999;  
4.875"H x 5.5"W

*Music composed to debut at Tom Marino's "Millennium Ceramics" opening at American Gallery (Sylvania, Ohio) on November 6, 1999.*

# Sue Sylvester

Toledo, Ohio

## Artist Biography

Sue Sylvester, a Toledoan and aspiring painter, attended Peggy Grant's acclaimed *Baltimore Realists* exhibit at 20 North Gallery in 1998. Struck by the exacting and brilliant Old Master style and the overall high quality of works by graduates of the Schuler School of Art in Baltimore, she took up studies at the academy.

Since then, Sylvester's works have been shown in exhibits in Baltimore and Washington, DC. She is a member of the Damascus Damsels, all graduates of the Schuler Academy.

Peggy Grant purchased the painting below from a Washington, DC gallery in 2001, and inscribed the back with the narrative below.

*I purchased this painting in 2001 a miniature painting shown in Wash. D.C. fall of 2001 by Sue Sylvester who went from Toledo to study at the Schuler School after seeing the "[Baltimore] Realists" exhibit at 20 North Gall[ery] in 1998.*



***Miniature Still Life***  
Oil on panel; 2001;  
3"H x 2"W



## Laurie Thal ◇

Jackson Hole, Wyoming

### Artist Biography

Originally from Toledo, Ohio, Laurie Thal received her BFA from the School of the Art Institute of Chicago (Illinois) in 1975, after attending Alfred University (New York) from 1970 – 1973. She also attended workshops at the Pilchuck Glass School (Stanwood, Washington) and the Toledo Museum of Art (Ohio). She exhibits her glass sculpture and vessels throughout the country and her work is housed in many public collections, including the Wyoming State Museum (Cheyenne, Wyoming) and the Nicholaysen Art Museum & Discovery Center (Casper, Wyoming).

### Artist Statement

Glass is the most seductive and alluring material. At 17, I intended to embark on a career as a ceramic artist, then I tried glass.... The spontaneity, the heat, the passion and focus of blowing glass drew me to it immediately. It demands quick work, and that suits my temperament. I thrive on the dance of precise movements between the glass furnace, at 2400 F, the workbench and the marver table. Heat and timing are critical, movements efficient, all requiring total concentration.

Blowing glass reflects how I live my life, with passion and gusto. I live in a stunningly beautiful environment, so my work is inherently beautiful. When people tell me that owning my work, having it in their homes, passing it every day, using it, gives them joy, I'm fulfilled. If I can add to the beauty of their lives, then I have achieved my goal.

For forty-five years I have loved working with molten glass, fusing colorful sheets of glass and casting liquid glass. Every day brings a new creative challenge, a new avenue of expression, a new opportunity to bring beauty and joy into the lives of others.

***Perfume Bottle, 94-14***  
Blown glass; 1994;  
7"H x 1.625"W x 1.625"D



# Thomas Thiery ◇

Adrian, Michigan

## Artist Biography

Thomas Thiery is a native of Indiana and the Chicago, Illinois area. He attended the School of the Arts Institute of Chicago and worked for a number of years as an illustrator. He also graduated from Western Michigan University and received his MFA from Eastern Michigan University. He now lives in rural Michigan, while spending considerable time in Chicago and New York. Summers are spent in the western United States. He is a charter member of the Rocky Mountain Watermedia Society (formed in 1973), is a recipient of several grants to paint abroad and his detailed paintings inks and watercolors have been featured on the Watercolor Page of *American Artist* magazine.

Thiery has exhibited in hundreds of national exhibits, including regular contributions to the ArtPrize in Grand Rapids (Michigan). He has received many commissions from corporations and public collections, including the US Senate (Washington, DC), Eastern Michigan University (Ypsilanti, Michigan), Taylor University (Upland, Indiana) and the Moriyama Chamber of Commerce (Moriyama, Japan).



***Untitled Landscape***  
Watercolor; ca. 1975;  
8.5"H x 12"W

# Kenneth M. Thompson ◇

Blissfield, Michigan

## Artist Biography

Ken Thompson holds a MLS in Sculpture from The University of Toledo (Ohio) and a BFA in painting and printmaking from Siena Heights College (University) in Adrian (Michigan). He has been making sculpture since 1978 out of a former car dealership now turned studio in Blissfield (Michigan). From this facility, he and his assistants also operate Flatlanders Sculpture Supply & Art Galleries and the Midwest Sculpture Initiative. Thompson is well versed in bronze casting and metal fabrication but prefers stone carving.

The major focus of Thompson's work since 1997 has been on large scale public sculpture with commissions such as *Reclamation Archway* for Blue Cross/Blue Shield in Detroit (Michigan), the *Peace Arch* for the City of Toledo in honor of the veterans of the Vietnam War, the *Korean War Memorial* in Toledo (Ohio), the Centennial Arch in Sylvania (Ohio) and the *Community Arch* in Canton (Michigan). Other large commissions include works at Ferris State University in Big Rapids (Michigan); Ohio Wesleyan University in Delaware (Ohio); *Children's Park* in Toledo (Ohio); Copley Chapel at Georgetown University (Washington, DC); Corpus Christi University Parish in Toledo (Ohio); the LCVA Millennium Project in Adrian (Michigan); St. Patrick of Bryan (Ohio); Siena Heights University and the Dominican Motherhouse, both in Adrian (Adrian); the Ancient Order of Hibernian's memorial to the Irish Potato Famine; the Port St. Lucie Arch at Florida Atlantic University (Port St. Lucie, Florida) and the Alumni Plaza, Corpus Christi University Parish, Toledo (Ohio). All told, he has completed well over 50 large-scale public sculptures.

In addition to making large sculptures, Ken Thompson enjoys doing smaller scale work for gallery exhibition. He has twenty-eight one-person shows to his credit and numerous group exhibitions, as well as many awards—most recently receiving a Honorary Doctorate of Fine Arts from Siena Heights University.

## Artist Statement

I have always had a fascination with buildings and bridges, as well as, the columns, posts, beams and arches that support them. I come to this world from a tradition of craftsmanship. I prefer to use materials that convey strength. I have always felt that good art should be well made and that there is no excuse for poor craftsmanship.

I see each sculpture as a "*clean sheet of paper*" that presents new opportunities to discover solutions. Beyond content and suitability, my sculpture concentrates on the fundamental issues of form and how negative space defines it, as well as, the techniques employed to create it.

## Kenneth M. Thompson Artwork



***Thin Series #10***  
Granite and stainless  
steel; 2002;  
20"H x 26"W x 5.75"D

***Maquette for Steel Inverted Arch***  
Painted wood; 2002;  
4"H x 5.75"W x 1.75"D;  
*Inscription to Peggy Grant from the artist  
underneath base*

*Peggy Grant coordinated effort to have the full  
scale piece of this sculpture installed at Schedel  
Gardens in Elmore (Ohio) .*



# Ramon R. Tiggs

Toledo, Ohio

## Artist Biography

Ramon R. Tiggs is a self-taught photographer, who has worked in a digital format since the inception of that technology. His work has appeared in numerous exhibitions throughout the Toledo, Ohio area, including at the Arts Commission of Greater Toledo's Parkwood Gallery, the Toledo Museum of Art Community Gallery and in 20 North Gallery, where he was a regular contributor to their former, annual *Black History Month* exhibits.

## Artist Statement

I was introduced to digital photography in 2001 and have been captured by it ever since. My first digital camera was a 2" x 2" model that was just for the introduction of beginners to the field of digital photography. From there I have progressed to larger cameras with much more sophisticated functions. I have photographed different activities to stay busy and also to hone my skills. My focus began drifting in the direction of merging graphic art with photography after viewing the works of other digital photographers in magazines. I loved how they were able to take photographs of various subjects and present them as works of art, as though they were painted on canvas. I began to attend various art events, eventually getting the courage to exhibit my own work in art shows throughout Ohio and Michigan.



***River Taxi***

Digital photograph, #1 of edition of 5;  
undated; 19.5"H x 29.5"W



***Max***

Digital photograph; undated;  
13"H x 9.5"

## Adrian R. Tió ◇

New Bedford, Massachusetts

### Artist Biography

Adrian R. Tió was born in Fort Wayne, Indiana, to parents who had emigrated from the Caribbean Island of Puerto Rico. Tió received his fine arts training and BA degree from Temple University (Philadelphia, Pennsylvania) in 1974, and his Post-Baccalaureate Study at the Tyler School of Art (Rome, Italy) from 1975 – 1976 and the University of Cincinnati (Ohio) from whence he received his MFA in 1979.

Tió has exhibited nationally as well as regionally in drawing, painting, and printmaking for over 40 years, and has conducted workshops on mural painting, papermaking, and the book arts. Tió has received recognition for his work through exhibition awards and creative research grants from *Arts Midwest/NEA*, *Indiana Arts Commission*, *Indiana State University Arts Endowment*, *Ohio Arts Council*, *New Forms Regional Grant Program*, *Arts Commission of Greater Toledo* (Ohio), and *Bowling Green State University* (Ohio).

Artwork by Tió resides in a number of private and public collections, including: Brigham and Women's Hospital Library (Boston, Massachusetts); Afro-American Museum and Cultural Center (Chicago, Illinois); Ateneo Puertorriqueño (San Juan, Puerto Rico); The Rockefeller Foundation (New York City); The White House (Washington, DC); Bradley University (Peoria, Illinois); University of Cincinnati (Ohio); Denver Public Library (Colorado); Andy Warhol Foundation for the Visual Arts (New York City); East Tennessee State University (Johnson City, Tennessee); State University of New York at Buffalo/SUNY; The Elvehejm Museum, University of Wisconsin, Madison; Villa Taverna Foundation (Washington, DC); Fort Hays State University (Kansas); Mexican Consulate Office, Chicago (Illinois); National Endowment for the Arts (Washington, DC); Ohio Arts Council and The Ohio State University (Columbus, Ohio).

Tió has been a long-time member of professional organizations such as the National Association of Schools of Art and Design, the College Art Association, the International Council of Fine Arts Deans, the National Council of Arts Administrators, and The Typophiles.

Residing in New Bedford, Massachusetts, Tió is a Professor of Fine Arts in the College of Visual and Performing Arts at the University of Massachusetts Dartmouth.

## Adrian R. Tió Artist Statement

I have always felt torn between two cultures; the suburban middle-class objectivity of my American birth, and the passionate sensitivity of my Latino heritage. I am of direct Puerto Rican decent, but was born in the Mid-West, and have never lived extensively in Puerto Rico. Although there are still a number of relatives in Puerto Rico, (the Diaz side of the family), my infrequent contacts are with the stateside kin (the Tió side). Most of my life has been spent in middle-class America; the suburbs are my barrio, and English is my language. Without an ability to communicate in Spanish as well, I have become culturally shy of my own ethnicity. Rather than the ideal acculturation that many minorities seek, I have become fully enculturated.

I have found that the visual arts have long been a significant part of Latino culture, providing a visible means of communicating social consciousness and reawakened self-esteem. A considerable amount of my time has been spent in developing a “bivisual” means of communicating to both cultures through my artwork. The works are hybrids; they combine elements of both mainstream America and exotic Hispania. Through these works, I attempt to reach out to my Latino past in a concerted effort to expand and enrich my mainstream identity. Where my enculturated mainstream upbringing has denied my Latino ancestry, my artwork creates an acculturated balance between these two worlds.



### ***Taino Cosmos, Taino Series***

Pastel and charcoal on paper; ca. 1990;  
30”H x 22.5”W

*Referencing the points of the compass, that represent the differing origins of the artist’s Puerto Rican family legacy, this piece was created during the artist’s time at Bowling Green State University. This work was acquired by Peggy Grant at the former SeaGate Gallery in downtown Toledo, Ohio.*

## Paula Urrutia (Possibly Toledo, Ohio)

*No artist information available*

***Street in Granada, Spain***  
Oil on canvasboard; undated;  
7.5"H x 9"W



## John Wade III Fort Wayne, Indiana

### Artist Biography

John Wade III was born in Evansville, Indiana and grew up across the state in Fort Wayne. As a child, he studied art in the public school system and participated in scholastic art competitions. His art training continued with personal studies of the abstract, post-modernism styles of Black American and European artists. In addition to his work as a machinist, Mr. Wade creates paintings in acrylic on paper and canvas that depict scenes of everyday life in a colorful palette. He has exhibited his paintings in numerous solo and group shows in Indiana and Ohio and his work can be found in private collections throughout the United States and Canada. In the autumn of 2009, his solo exhibit—*Life as I See It*—was hosted by the

Library Gallery of the Findlay-Area Campus of Owens Community College in Ohio. Wade was a yearly contributor to 20 North Gallery's former, annual *Black History Month* exhibits.



### Artist Statement

The methods of creative expression are as individual as the artist who uses them. Once I get an image or theme in mind, I tend to express it (with some exceptions) in a series of works, until the image no longer speaks to me. In a sense, the image has a life of its own.

***Big Blue Marble***  
Acrylic on canvas; 2005;  
20"H x 16"W



# Gary Wilson ◇

Simpsonville, South Carolina

## Artist Biography

Now living in Simpsonville, South Carolina, Gary Wilson has been working as a professional artist since 1969. After receiving his BFA from Bethel College in St. Paul (Minnesota) and an MFA from Michigan State University, Mr. Wilson taught as an Associate Professor of Art at Monroe Community College (Michigan) from 1971 until 2016, where his course load included Ceramics, Drawing, Art History, Art Appreciation and Creativity. With the help of his wife, Linda, Gary participated in art festivals during the summer months and was also represented by galleries as well as hosting a large Christmas show in his home every year. Besides those responsibilities, Mr. Wilson was active as an elder in his church in Monroe, Michigan and he and his wife worked regularly with young adult ministries.

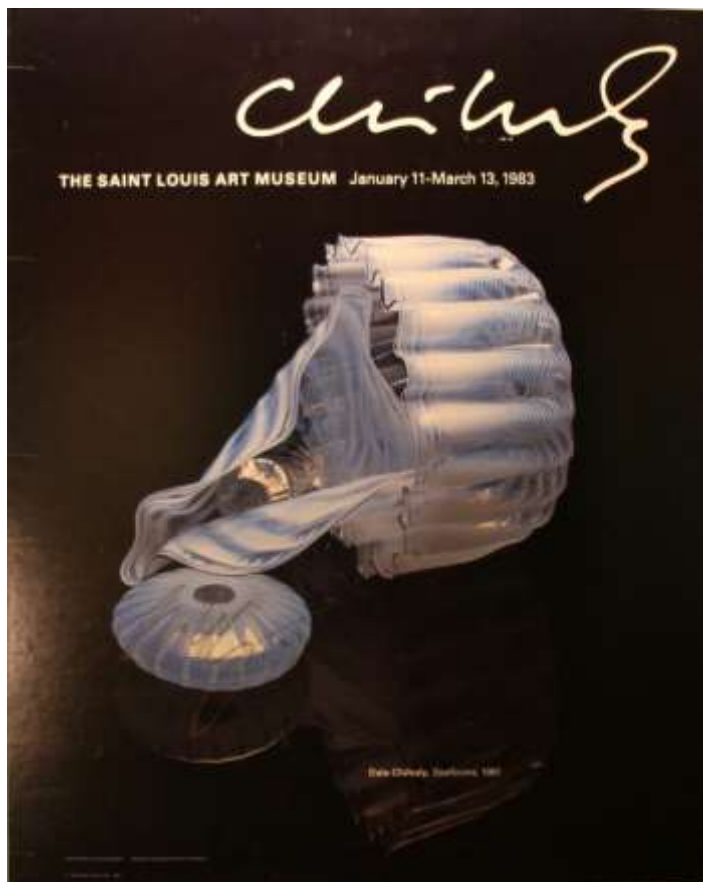
Gary Wilson has won many awards over the years including “Best of Shows”, “First Places”, “People’s Choice Awards”, and countless others. His work has been installed in hospitals, churches, nursing homes, funeral homes and universities, including Notre Dame in South Bend (Indiana).

With over 45 years of teaching experience, Mr. Wilson has developed a number of presentations related to clay, art history and creativity with spiritual insights into each. He has done workshops for many colleges, universities, artist groups and churches. His familiarity with art history and, in particular the symbolism of Christian art, gives him an unusual perspective into the purposes of art. His presentation documenting his search for a style of his own is particularly appreciated by aspiring artists who are searching also for their style. Having developed a college course in creativity which he has taught for over 40 years, he is able to communicate to others how to take the mystery out of the creative process.



***Lidded Vessel***  
Wheel thrown, glazed  
ceramic lidded vessel; 1993;  
20.5”H x 7.25”W

## Peggy Grant, Art Consultant Memorabilia



### ***Chihuly***

Exhibition poster, St. Louis Art Museum (Missouri); 1983;  
34.5"H x 27.75"W; unframed, mounted on foam core

*Nationally touring exhibition organized and promoted by  
Peggy Grant*

*Signed on front by client, Dale Chihuly*



### ***Electric Art***

Exhibition poster; 1986;  
24.5"H x 17.5"W; framed

*Nationally touring exhibition organized and  
curated by Peggy Grant*

*Inscribed on reverse by colleague*



*The Grant Collection*

Catalogue editor, Condessa Croninger  
Art Director, 20 North Gallery

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Sally Vallongo

Anastasia Wagner, Gallery Associate

All photography by 20 North Gallery, unless otherwise indicated.

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*Thank you for filling our world with the beauty and power of art.*

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**GALLERY**

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