



THE SCRIBE



EIGHTH EDITION OCTOBER 2024

ELEVATING OHIO'S ARTISTS TOGETHER

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From Ballet to Brushstrokes - Regan Joseph Oil Paintings

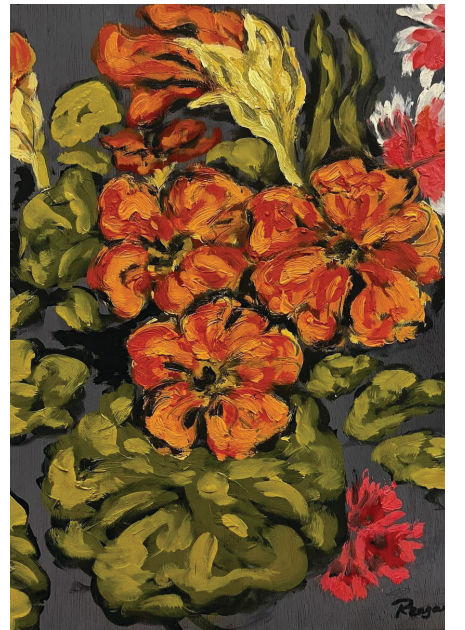


Regan Joseph is a Columbus based artist who works primarily in watercolor and oil painting, often combining them with mixed media techniques in less traditional formats. Her artwork often takes the appearance of both scientific and expressionistic style, she centers her work around bringing spirit, attention and curiosity to normally overlooked subjects.

Her artistic journey began in 2017, when an injury ended her aspiring career in classical ballet and professional dance. Desperately seeking for a new method to still continue physical expression, she unintentionally fell into creating art during a high school ceramics class.

The ability to physically express oneself through hands and arms felt familiar, and encouraged her to continue exploration into what has become her artistic career.

These influences are still carried in her art, as she seeks to incorporate movement into each piece, allowing the physical motions of creating art in her studio to be translated through brushstrokes, developing their own stylistic quality.



See the rest of Regan's art on Instagram! (@reagan.j_art)

APOLLO —PRESS—



The Scribe

Ohio's Nonprofit Arts Newspaper

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WHAT IS THE SCRIBE?

The Scribe is a free, open-submission publication for Ohio creators such as artists, authors, filmmakers, musicians, and more!

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Toledo Federation of Art Societies to Disband in 2025

Saturday September 7, after 107 years of community service in the arts, the Toledo Federation of Art Societies (TFAS) held its final member meeting at their headquarters in the Artist Village of Toledo Botanical Garden.

On June 9, 1917, George Stevens, the first director of the Toledo Museum of Art (established in 1901), convened a meeting, for the purpose of planning exhibition of Toledo artists' work. Invited to attend were representatives of the three most prominent art groups in the city: The Tile Club of Toledo, an all-male art club established in 1895; Athena Art Society, an all-female art club established in 1903; and the now-defunct ArtKlan, a commercial graphic design club established in 1913. Together on that day, these four organizations formed the Toledo Federation of Art Societies to foster collaboration and professional opportunities for Toledo's artists.

Throughout the past century, TFAS has served and successfully accomplished its mission of uniting area arts organizations, promoting area artists, and maintaining a permanent collection of Toledo area artists' work. TFAS has achieved these objectives through arts organization mentorship, educational programs, and its juried exhibition (presented annually as Toledo Area Artist Exhibition at Toledo Museum of Art from 1918-2014 and rebranded as the biennial TFAS100+ Juried Regional Exhibitions, presented in 2020 and 2022 by other member-organizations of TFAS), as well as building an art collection of over 200 pieces—artworks selected via purchase awards from the juried regional exhibitions that created the only permanent, public collection comprising entirely local art in the city of Toledo. This collection showcases a unique 75-year survey of the artistic trends of Toledo and its 18 surrounding counties.

As a result of achieving their mission, TFAS is now one of many thriving arts organizations in this community. In light of this resultant redundancy, the executive board of TFAS put forward a motion to the active TFAS board delegates (including the three remaining founding organizations) regarding dissolution and TFAS will formally dissolve as

of January 1, 2025.

Toledo Federation of Art Societies President Condessa Croninger states "Our dissolution is the end result of the many impactful accomplishments of TFAS over the years in promoting local arts and artists—the indelible community collaborations created by generations of arts visionaries in the Toledo area. But, as we moved to bring TFAS to its close, the thought of how to preserve our founders' legacy embodied in our permanent public collection of extraordinary works by talented regional artists was of great concern to us. We were delighted to have Schedel Arboretum & Gardens (SA&G), a longstanding member of TFAS, step forward to ensure that the TFAS art collection will be able to remain intact, providing increased opportunities for the public to enjoy those works at their facilities. I am thankful to know that, through the generous commitment of Executive Director Rod Noble and his board of directors, this collection will continue to exist in its entirety, in the steadfast keeping of the Schedel Foundation." Croninger continued, "Not many non-profit groups can state that they have completely achieved their purpose, but that is what Toledo Federation of Art Societies has done. Professional development and exhibition opportunities abound for area artists. And collaboration amongst area arts and culture groups is now, happily, the norm in our community. This, combined with the knowledge that the TFAS permanent collection will live on in perpetuity at Schedel Arboretum & Gardens, prompted us to conclude our final member meeting on September 7 with a champagne toast to the successful attainment of our historic goals, made possible by the generations of Federation members who served its mission."

On Sunday, September 8, Rod Noble announced to patrons at Schedel Arboretum & Garden's signature fundraiser the completion of the transfer agreement of the TFAS permanent collection to SA&G, describing Schedel Foundation's plans to display this historic collection and share it with the surrounding community.

Noble states, "About 15 years ago when I became the director of Schedel, its mission was expanded from increasing



Condessa Croninger, president of TFAS.



The final TFAS meeting being held in Toledo Botanical Gardens.

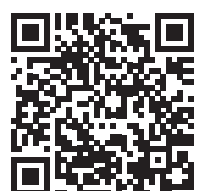
opportunities for the appreciation and study of nature to also include those same opportunities for the arts. The original idea was to demonstrate the harmony between nature and the arts through outdoor sculpture, and that has grown to include many different forms and mediums of art—now including the TFAS permanent collection."

A celebration of the legacy of the Federation and an unveiling ceremony of the TFAS collection in its new home at the Schedel Arboretum & Gardens is being planned for the summer of 2025. The SA&G is located at 19255 West Portage River South Road, Elmore, Ohio.

For more information

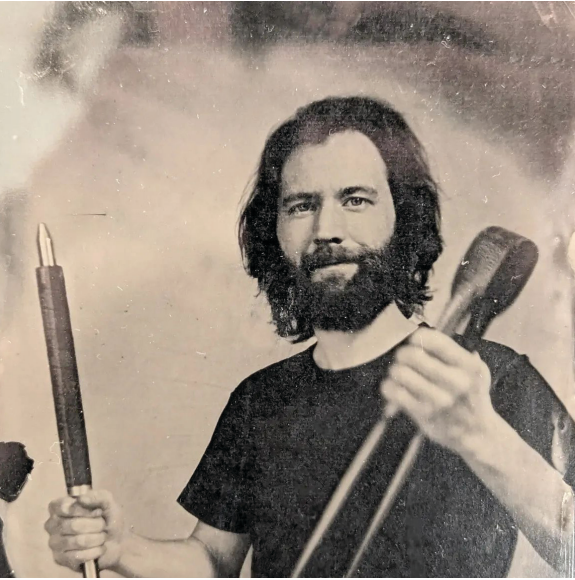
about Schedel's acquisition and exhibition plans for the TFAS permanent collection, contact: Rodney Noble, SA&G Executive Director rnoble@schedel-gardens.org, or visit

For More Information about TFAS, the history of its art collection and 107 years of dedication to the arts of Toledo contact: Condessa Croninger, TFAS President president@tfas100.org, or visit tfas100.org



tfas100.org

Tim Spurchise Glass Blowing

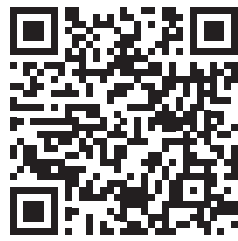


Tim Spurchise, originally from Syracuse, New York, is a career glass artist focusing in hot glass sculpting. Tim's glass work has been shown both nationally across the United States, and abroad in Germany, Bulgaria, Sweden, and China.

He received first place for the exhibit in Sweden, and received an excellence work award for the exhibit in China. In 2025, Tim will have a solo exhibition at the Appalachian Center for Craft in Tennessee which will feature a new series of sculptural glass monsters.

He received his M.F.A from Southern Illinois University in Carbondale, Illinois, and has a B.A. in Studio Art and a B.A. in Art History from Hartwick College in Oneonta, New York. Currently, Tim works full time in the Glass Pavilion at the Toledo Museum of Art as a Glass Studio Specialist.

Throughout his career, Tim has worked professionally as an instructor and/or technician at Bowling Green State University, Tulsa Glassblowing School, the Appalachian Center for Craft, the Chrysler Museum of Art Glass Studio, Third Degree Glass Factory, and Tidewater Community College. He was also recently hired by Mikael Owunna Studios to hot-sculpt a series of several Egyptian deity-themed sculptures for a major exhibition.



Buy these glass sculptures and more!



@tspurchise

Mel Rea's Abstract Paintings

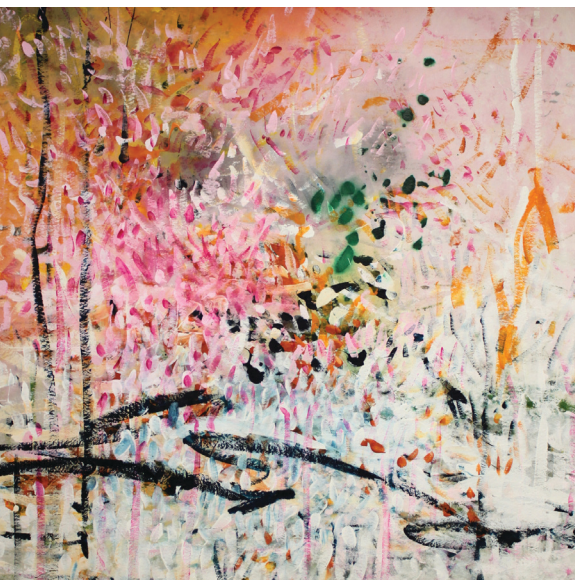


"I'm currently an abstract painter but have pursued a variety of directions in my art career. I received my BFA in Art with a focus in ceramics from Kent State University. I worked as a clay sculptor for nearly 17 years, creating large figurative pieces. My figures often relied on imaginary characters, while others referenced historical. I held a particular affection for Egyptian and Japanese cultural dressing traditions. After years of devotion to clay, I pursued a desire to paint.

My first painting medium was encaustics (painting with molten beeswax). My inspiration came from my grandfather who spent his childhood in Russia. The farm that was nearest to my grandfather's childhood farm was an apiary. It became his sanctuary for respite, and he dreamed of having his own bee farm. His dream came true as an adult in the States. As a young girl, I felt a sense of peace walking amongst my grandfather's hives. I developed a deep connection, respect, and appreciation for Mother Nature. Like many artists, nature is a constant source of inspiration.

While foraging through my grandfather's belongings after his passing, I found a bucket of wax from the last of his hives. At this point, I had only heard of painting with beeswax. The history of encaustics (dating to Greek artists as far back as the 5th century B. C.) appealed to my sense of nostalgia. This became a pivotal moment in my art career. It was with that old bucket of beeswax, that I taught myself to paint.

Since that time, I've experimented with every variety of painting medium I could find. My current body of work is process-based painting being rooted in intuition and spontaneity. I relinquish control and allow the painting to unfold while following its own logic of movements and colors. I'm currently working with acrylic and gouache, though this is always subject to change as I am ever-evolving."



Check out Mel Rea's website



@mel_rea_art

TFAS President's Final Brushstroke on Toledo's Arts Scene

By Dylan Sarieh and Jeffrey Darah

Amid the dissolution of the 100+ year-old Toledo Federation of Art Societies, Condessa Croninger, President of TFAS and Art Director of 20 North Gallery, invited Dylan and Jeffrey for a personal interview. Seeing the correlation between the missions of *The Scribe* and TFAS, we were honored to hear and learn about those who empowered artists before us. We thank Condessa for this opportunity, which was 2 hours of both information and laughs. We hope you enjoy the interview. Included images are personal favorites of Condessa from the TFAS permanent collection of Toledo-based art.



An Exhibit in 20 North Gallery

How did TFAS get started?

"In 1917 George Stevens, who was the director of the Toledo Museum of Art, convened a meeting with the three prominent arts organizations in Toledo at the time:

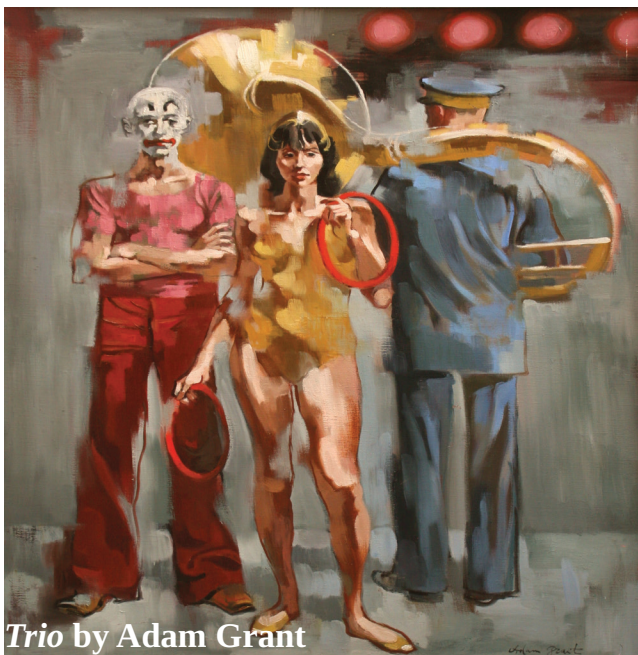
That was the Athena Arts Society, which was an arts group, still in existence, that is open to women artists and promotes their work and their practices.

The Tile Club of Toledo, which was an all-male arts supporter organization and was actually one of the initial funders of Toledo Museum of Art. They were founded in 1895.

Then there was the unfortunately named ArtKlan which was founded in 1913, 10 years after the Athena group, and that was a commercial artist collaborative, which is where I believe the K came from. It was kind of like an edgy spelling, since it was prior to the unfortunate rise of the KuKluxKlan, which there was no influence, and that group no longer exists.

So, these four groups came together, and their plan was to create a mechanism; a vehicle for local artists to exhibit their work and to sell their art. So from that initial meeting, June 9th, 1917, the first Toledo area art exhibition was organized and launched at the Toledo Museum of Art, sponsored by the Toledo Federation of Art Societies. That was in May 1918 and it was an annual, juried, regional; thousands of dollars of prize money."

Condessa then explained how this continued until 2014, at which the Museum shifted focus. The show was then relaunched in 2020 under the TFAS 100+ Exhibition.



Trio by Adam Grant

How and when did you join TFAS?

Condessa described how the association of her and her husband, Eric Hillenbrand, to Federation officer Peggy Grant and president Doug Adams-Arman convinced them to join, just as prior businesses had done through the ArtKlan. Due to a shortage of volunteers, Condessa found herself in a leadership role and behind the 2020 Juried Regional.

Do you have any works of your own on display?

"Although I entered the May Show, I was never good enough to be selected... I am a 3D person, and I would create concept clothing out of non-traditional material and then wear it as a form of performance art, which was big in the 90's".

Laughing, Condessa explains "...I have far better talents in promoting other people's talent as opposed to slapping my own shoddy work on the wall."



Heroes by Robert Garcia

What is the TFAS permanent art collection? Was this always planned?

"In 1948, the May Show that Year, they decide to institute a purchase award. I'm afraid I don't know the dollar value of the award back in 1948. The idea was to begin a local collection of artwork and such a thing did not exist in Toledo; a public collection of purely regional artists. We have a magnificent world-class museum here and even in the 1950's, although it hadn't yet achieved it world-class status, it was growing in reputation and size of collection and have already acquired masterpieces of art throughout the ages around the world, but there was no collection of Toledo art.

And so the Federation embraced that as a mission and every year they would make at least one, sometimes multiple, depending on the value of the artwork and how much money was contributed for the purchase award. For decades, that collection was housed at the Toledo Museum of Art, but not displayed by them, because it was not part of their collection."

In the last few decades, the collection had grown to more than 200 pieces of artwork but was not able to find a permanent exhibition location, according to Condessa. A rented building in the Toledo Botanical Garden allowed TFAS to exhibit half of these pieces, but this could not hold the entire collection after the dissolution.

Condessa outlined how TFAS wanted the collection to go to a single organization to be displayed in its entirety. Further, artists would not like their work sold, nor would museums want to accept numerous pieces of varying quality.

Thankfully, a solution was found: "Schedel Arboretum and Gardens, one of our member organizations stepped up with a beautiful new building. They had already accepted the Blair Collection a few years earlier, and so we have already signed the contract. It is agreed upon; we've already delivered half the artwork to them, that they will hold that collection in perpetuity; maintain it, conserve it, and display it, so that people can go to one location and walk in and see artwork by Toledo-area artists. It is the only permanent public collection in our area."

Condessa Croninger

- From Toledo, Ohio
- President of Toledo Federation of Art Societies
- Art Direction of 20 North Gallery

20northgallery.com

FB: 20 North Gallery

How did you get involved with art?

"I enjoyed art in school...I became, at age 19, the youngest docent in the history of the program, and remained a docent for 25 years. In my docent class, was the incomparable Peggy Grant."

The success of both Peggy and her husband, Adam Grant, greatly inspired Condessa. "Eric Hillenbrand opened 20 North Gallery and Peggy needed a project. She became his art director... I entered the ground floor of the gallery business and have learned so much sitting at Peggy's feet."

How did you judge that the TFAS mission was fulfilled?

"The world was a very different place 107 years ago. Just bringing representatives from the different arts organizations together once a month to sit around a table and to talk about what they were doing, how they could assist one another; that collaboration and pooling of resources was a large part of the success of the Federation

Obviously the world has changed a great deal since then. Most collaboration is now done via email thread, over Zoom, or through Google Teams."

According to Condessa, the past efforts of TFAS are reflected within existing collaborations and organizations found today. "The Arts commission is a wonderful example of that... it was founded by Federation members back in the 1950's."



Skyscape: First Cutting by Lanna Pendelton-Hall

Do you have any interesting experiences with any artists?

As TFAS supported community collaboration, Condessa reflects on the excitement she felt when a collector or museum inquired about making use of the TFAS collection. She recalled how TFAS facilitated the reunion of one of their art pieces with its 1984 companion piece through the Midwest Museum of Art's Joanne Grossman exhibition.

Seeing this happen in real time, Condessa describes the feeling of validation, "I'll walk into the Butler or Midwest Museum, see an artist's name and think "I know that name!". Mentally I'll go through my checklist and say "Yes, they're in our collection!"

Janine Crum: Painting The Skies

By Dylan Sarieh

Who are you and how do you describe yourself as an artist?

“Hi! I’m Janine, an oil painter from Westerville, Ohio. I am also the co-founder and director of Daylight Artist Collective, an artist-supported studio and gallery in Uptown Westerville, where I have the immense pleasure of working alongside nine other professional artists. A few years ago, I began painting storms as a way of processing the intense emotions I was feeling and learned to use storms to communicate our universal need for finding hope amidst the trials of life. My current body of work intersects mental health awareness, thoughts on motherhood, and the stormy landscape of the Midwest.

When I’m not painting at my studio, you can find me at Annehurst Elementary School, where I am their Artist-in-Residence thanks to the generous Teach Arts Ohio grant funded by the Ohio Arts Council. There I spend my time helping students celebrate the unique qualities they possess by teaching them ways to use art to support their mental health. So, I guess if I had to describe myself as an artist, I would say that I’m deeply curious about and connected to the value art has as a tool for expressing our deepest needs, and enjoy prioritizing creating space for others to explore and experience art in new ways!”



First Crack

How did you first become introduced to artwork?

“I remember getting up on Saturday mornings at a very early age to watch painting and crafting shows like Bob Ross and The Carol DuVall Show. Being a naturally curious child, I always wondered how things worked and were made, so I spent a lot of my time tinkering and attempting to recreate the things I saw on TV with whatever supplies I could find around the house.

Fortunately, my family recognized my creative streak early on and often gifted me art supplies to fuel my passion. They also supported my decision to go to college to pursue art formally.”



Movement



Strength For Us All

Do you have any interesting stories pertaining to a specific piece of art?

“In 2021, I decided to homeschool my 4 young children. At the time, there weren’t a lot of places open we could travel to and explore to supplement what we were learning, so I spent a lot of time taking them to nature reserves, state parks, and on hiking adventures to explore the local landscape. One place we returned to every season to observe how it changed is Gleason Family Nature Reserve, located in Morrow County, OH. In the summer, gorgeous fields of native wildflowers flood the area as far as the eye can see. As the seasons changed, we witnessed the change in the colors of the fields, the types of flowers in bloom, and even the shift in animals and insects crawling about.

This experience with my children touched me so deeply, that I decided to process our memories together by painting one of the fields that I photographed during our time exploring together. The painting is titled, “A Place to Return To.” If you look closely, you may notice tiny, red, fingerprints in the foreground I attempted to cover up after my then two-year-old son decided he would like to leave his mark on my work.”



Moon Over

Who are your biggest supporters? How would you like people to support yourself or other artists in their life?

“My biggest supporters are my immediate and extended family, followed closely by my studio mates, students, and other artists in my community. I have many people who believe in me, encourage me, and/or look to me for support, which has given me confidence in my artistic journey and a deep desire to continue my work.”



Janine Crum

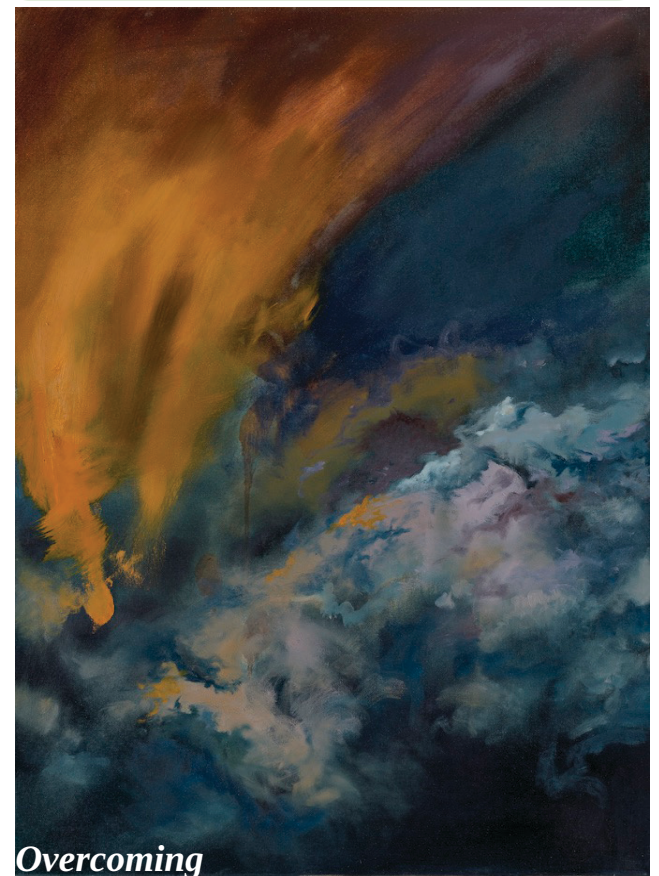
- Oil Painter from Westerville, Ohio
- Co-founder and Director of Daylight Artist Collective
- Teaches students in Annehurst Elementary



janinecrum.com



@janine.crum



Overcoming

You are known for expressing yourself through paintings of storms. How do you begin to translate your emotions onto a canvas?

“My work was completely intuitive when I began painting storms a few years ago. I focused my painting process entirely on creating dynamic color combinations and forms that provided the intense contrast I felt represented within the forceful nature of a storm. As my work developed, I became enamored with researching and understanding the formation of clouds, storms, and storm systems. Part of my research included connecting with professional storm chasers across the United States and studying their photographs. Fortunately, many of these storm chasers have been generous enough to allow me to utilize their photographs as reference materials for my paintings, and encourage the collaborative nature of artists working together.

When I begin a new storm painting, I think deeply about what I am trying to express and look for images that evoke that feeling within me. When looking for reference materials, I pay attention to how my body responds to them. Often, a combination of images from various sources brings up the emotion I am looking to communicate. Then, I interpret those images onto canvas, focusing on the same intuitive process I used initially by creating dynamic color combinations and forms, eventually leading to a painting that, in a way, helped itself become what it needed to be.”

Notable Ohio October Events



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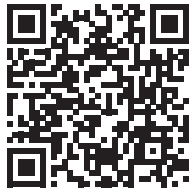
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Local Actor Spotlight: Will DuPuis

By Justin Womble

Whats your background in Musical theater?

"Believe it or not, before I did any theater I really loved playing football. That really turned around my 8th grade year when I broke my ankle playing, it wasn't even cool, I stepped in a pothole on the field - LAME! Then when the musical season rolled around, I had always admired watching my older brother Joe perform in high school, so I decided to try for a main part - lo and behold, I got cast in my very first lead role as Danny Zuko in Grease JR!

From then on I kinda just fell in love with it doing every one I could in high school - Saint Ursula, Notre Dame Academy, St. Francis, you name it. I even got my BFA for Musical Theater and Performance at Kent State University where in the following 2 years since graduating I have been nothing but grateful to have done around 5 professional shows now ranging from West Side Story in Cleveland to Spamalot and Fiddler on the Roof in Woodstock, NY. As far as how many I've done, we're too far down the hole at this point, I couldn't

even guess it's been so many." **What initially drew you to the musical "Children of Eden," and what aspects of the show resonate with you personally?**

"I have actually done this show before my Freshman year at Kent State, and immediately fell in love with the music. Every single piece resonates with one another and have these little things called "Leitmotifs" which are short pieces of music that consistently reappear in relation to recurring characters and themes.

It's the little music cues that make you sit up in your chair and go "WAIT THERE IT IS, I KNOW THAT!!!". So when our assistant director Johnny Reed, who I actually shared the stage with in that Kent production, reached out and asked me to audition, I was like "Why not?" **Can you tell us about your role in this production?**

"I portray the roles of Adam from the story of The Garden of Eden as well as Noah (Noah's Ark). I LOVE playing Adam especially because of his emotional journey throughout the story and the difficulty he is faced with when given the choice of either sup-



Will DuPuis, playing Noah in "Children of Eden."

porting the love of his life or to pursue perfection in the eyes of God. SO sick. Of course the difficulty also comes with playing an entirely different character being Noah, who is very similar to Adam, but with the responsibility that follows being chosen to look after his family in pursuit of continuing the human race. With it comes hardship, blind devotion, forgiveness,

and most importantly - Love." **How has your extensive background in musical theater influenced your approach to this role?**

"So I had to actually miss a month and a half of rehearsals for this process due to already being in another show: Newsies at the Crowell Opera House where I played Davey (Shoutout) and had only about

3 weeks of rehearsal time with this wonderful cast before we opened! What has really helped me with memorizing scripts are my professional experiences in Cleveland and Woodstock.

When I did West Side Story in Cleveland I was this role called the "Swing" which in case you don't know, is like an understudy on steroids. Instead of one part, I was the understudy for EVERY Jet and for their leader Riff. That's 7 roles in a span of about a month of rehearsal time - NOT easy. The other was in Woodstock where in a span of 4 months, we put up 4 shows, each only having 2 weeks of rehearsal time for 3 weekends of shows. So thanks to those, when I realized I'd only have about 3 weeks of rehearsal for this beast of a show I thought, "Yeah I can make that work!"

How did your education at Kent State shape your career in musical theater?

"The biggest lesson I learned to put into practice is to never stop advocating for yourself. It's easy to give up when things aren't going your way, but when you realize your own potential and just keep working at it, things WILL happen for you. Keep your head up."

What do you hope the audience takes away from your performance in "Children of Eden?"

"The show's portrayal of growth and forgiveness are what truly stand out. It even takes the more humanistic route with God, which for all you bible readers out there, may help out his case a bit in the Old Testament! After all, we were created in his image! I hope the biggest takeaway from this is that no matter what, it is better to forgive than condemn."

Can you describe a particularly memorable moment or experience from rehearsals or performances so far?

"I know it's not one specific instance, but any moment I get to spend with the "Family" in the cast I cherish every single moment. They welcomed me with open arms even though I missed a ton of time with them and have made me feel truly at home."

Huge thanks to Will for letting us interview him!



@willd95

The Marketplace



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on unstretched canvas
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Porthole to Somewhere New by Janine Crum

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