forest | observation | antiquity
3 ARTISTS IN THE CUYAHOGA VALLEY NATIONAL PARK

KENT STATE UNIVERSITY SCHOOL OF ART
ELLS GALLERY  BLOSSOM MUSIC CENTER
1–30 JULY 2006
The idea for this exhibition came from spending time at the Kent State University, School of Art, Eells gallery during the summer of 2005. The gallery staff had been thinking of ways that we could further utilize the Eells space and ways that we could showcase Northeast Ohio. The area we live in is beautiful, historic and important. It is also a region full of exceptional resources; the Cuyahoga Valley National Park is one such resource.

One of the goals of this exhibition is to be able to put the park on display and raise awareness about one of the wonderful places that is in everyone's backyard. Further, the artists chosen for inclusion in this show all have strong northeast Ohio ties and each have a unique interpretation of the beauty and tranquility the CVNP has to offer. These artists are also all exceptional resources in their own right.

We feel fortunate to be able to share their work with you.
About Eells Gallery

The Eells Gallery was made possible through a gift from William H. Eells, one of the founders of the Blossom Music Center and the first chairman of its Board of Governors. This gallery is named in honor of his parents, Hastings and Amy Eells.

The Eells Gallery is open during and two hours prior to every Cleveland Symphony Orchestra performance.

For more information please call 330-672-1369 or e-mail schoolofartgalleries@kent.edu
Douglas Sanderson

Notes on the Woodland Project:

When asked to participate in an exhibition at the Eells Gallery at the Blossom Music Center for the Cuyahoga Valley National Park Association, was puzzled. How does one create a visual project involving a preservation site and for what reason? Hey, guess I'd better

found a parking lot with a designated sign, parked my car and hoofed off on a well-manicured path. When bored with the prescribed path, ventured off into what seemed to me a somewhat formidable woodland. Fortunately it was a clear warm April morning. Pretending to be some kind of naturalist, began to scan the landscape thru my camera's viewfinder. With the frame of the viewfinder became increasingly aware of the light and dark patterns created by the seemingly chaotic and entropic forces of nature. Broken branches and decaying trees festooned the woodland floor. As I continued to scan the landscape, began to find formations, fallen branches grouped as to suggest structure intimating shelter

Two weeks later, while researching another project for my Design class at KSU, happened upon a book: Sites and Structures: The Architectural Photographs of Edward S. Curtis. had found the intuited imagery envisioned while scanning the woodland landscape.

The next question asked myself was, did someone find shelter in this woodland? My question was resourcefully answered upon researching the Ohio Archaeology Media Project. People did indeed generate a culture in the Ohio region, known today as the Ohio Hopewell Culture, dating back over two thousand years.

present these images in a contemporaneous climate with profound respect for the ingenious and enduring spirit of people past and present.

Douglas Sanderson has been making and teaching art for forty years. While Sanderson's work has been exhibited extensively in New York, he also has had a presence in California, North Carolina, Ohio, Pennsylvania, and Washington. In addition, he has exhibited internationally in France, Germany, Italy, and Sweden. Throughout his career, Sanderson has been the recipient of various awards and grants, including a fellowship from New York State Creative Arts Public Service Program. His work is included in many collections throughout the states and abroad, including the James A. Michener Foundation, Kent State University Museum of Fine Arts, University of Utah; Nelson-Atkins Museum of Art; Patrick Lannon Foundation; Progressive Corporation, San Francisco Museum of Art; J.P Najar/Obregon Foundation, Spain and others.
(from the) Woodland Series
with special acknowledgement
to the ethnographic photography
of Edward S. Curtis
collaged digital image
2006
Prime Fishing,
Portland, Maine
oil on museum board
6in x 36in
Doug Goldsmith

Most of my personal paintings are landscapes. I am engaged by the unique qualities of light and the color and shapes it produces. Most of the imagery I paint is created on location from observation. Experiencing the passing time of day, seasonal changes, weather conditions and human interaction within the landscape while painting from observation enables me to bring the paintings to life.

I have spent much of my free time running on the bike and hike trails that lead into the Cuyahoga Valley National Park. In the summer months I will often log 3040 miles a week. Many of the scenes painted in this series are familiar landmarks encountered during my long distance runs. The beauty in this local landscape continues to inspire the artistic spirit within me.

Doug has been a professional illustrator and painter since 1981. Some of his clients include the National Geographic Society, US Gypsum Corporation, Cleveland Magazine, East Ohio Gas Company, TRW and Duck Brand Duck Tape. He has exhibited his paintings throughout Ohio, including the Butler Institute of American Art. He also exhibits in Maine and Long Island, New York.
Little Bend in the Cuyahoga

pastel
22in x 30in
2006

Photo courtesy of the Jerald Melberg Gallery
Paul Cezanne once said, “I don’t do anything I don’t see and whatever I paint exists”. Of course, what he chose to see helped to define his work. This is true of what I am looking for in my own work. I often select moments that are filled with visual tension, such as early morning and early evening. At these times there are stronger contrasts in light and color that lean toward the abstract and I can capitalize on the phenomenon of the moment. I have more allowances to push color from its local nature. But regardless of the time of day, the places and the things I choose to paint are real and exist and not imagined or idealized or sentimentalized. I painted these places, not because they symbolize change, but for their character and atmosphere. My concerns are distinctly different from nineteenth century landscape painters such as Thomas Cole and Frederic Church. The land is not new and wild; it has been shaped and reshaped by man for years. And my attitude to it is always changing in shape color and direction.

Color has always been a consideration in my work that drawing and painting from the landscape has intensified and clarified. The basis for any color sense is derived not only from nature but also from studying painters. Sublime colorists like Courbet, Cezanne, Monet and Matisse have shaped my sensibilities; more contemporary painters like Fairfield Porter and Rackstraw Downes have revealed the subtlety of tonalities. I am drawn to nearly any color experience in painting that I can add to my understanding and utilization of color in my own work and assist my interpretation of nature.

The images included here illustrate my attempts to find abstraction in natural forms. The more recent paintings and drawings were conceived with the idea in mind to isolate the elements of the landscape (earth, air and especially water) into separate motifs. What began as casual observation developed into deeper explorations of the medium. In water, for instance, I sought to find as much variety in tone, color and texture through the opacity of the water and the reflection the surface. By focusing on a dominant sky, I attempt to describe it as an active field as solid and viable as is the earth. In any case, I want to be able to engage the viewer with a pictorial dynamic beyond just representation.

The work also functions personally as self-portraits since I am working from familiar grounds, constantly reexamining my personal relationship to the land. Whether focusing in or zooming out, I am aware that I have been here before but trying to inevitably lose myself in the area and see it anew.

Charles has taught at Cleveland Institute of Art and Kent State University School of Art for more than twenty years, and has had group and solo exhibitions across the country.
You can support Cuyahoga Valley National Park by making a donation to the Cuyahoga Valley National Park Association. Your donation will help support a variety of park programs, from education for children to protecting the park's natural and cultural resources. Members of the association receive special discounts and notification of park activities.

Visit www.cvnpa.org or call 330-657-2909 to learn more about the park and the association.
Just a short drive from the major metropolitan areas of Cleveland and Akron, Cuyahoga Valley National Park encompasses 33,000 acres along the banks of the Cuyahoga River. Though such a short distance from urban environments, the park is worlds away.

The winding Cuyahoga—the “crooked river,” as named by American Indians—gives way to rolling floodplain, steep valley walls and ravines, and lush upland forests. Cuyahoga Valley National Park is a refuge for flora and fauna, and provides both recreation and solitude for Northeastern Ohio’s residents and visitors. Park trails, from rugged backcountry hiking trails to the Ohio & Erie Canal Towpath Trail, a graded biking and hiking trail, offer something for everyone.