



# THE SCRIBE



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OHIO'S NONPROFIT ARTS NEWSPAPER

# THE SCRIBE

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6pm - 9pm

The Pinnacle

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# New Leader Takes Helm at Greater Columbus Arts Council

## Leadership Transition

The Greater Columbus Arts Council has selected Mitch Menchaca as its next president and CEO. Menchaca comes to Columbus from Phoenix, where he has served as the city’s Arts and Culture director since 2018. The hiring represents a significant transition for GCAC, one of the region’s primary arts funding organizations. The council distributes grants to local artists and cultural institutions, manages public art initiatives, and operates community programs like Music Everywhere, which connects street performers with paid opportunities across Columbus.

## Mitch’s Experience

Menchaca arrives with experience managing arts programs in a major metropolitan area. During his tenure in Phoenix, he oversaw that city’s municipal arts operations and worked on cultural development initiatives. His background includes advocacy for arts access and fundraising, skills relevant to GCAC’s mission of supporting central Ohio’s creative community.



Image: GCAC

## Challenges Ahead

The organization faces ongoing questions about how to distribute limited resources among competing needs. Individual artists, established institutions, and community organizations all depend on GCAC funding to varying degrees. Balancing these demands while adapting to changes in how people engage with arts and culture will be part of Menchaca’s job.

GCAC’s programs extend beyond grant distribution. The council maintains a lawyer referral service for artists, operates the Loann Crane Gallery, and recently launched a community engagement initiative through its Navigators program. The organization also partners with Film Columbus and manages the annual Columbus Arts Festival.

Menchaca’s appointment continues GCAC’s practice of hiring leaders from outside the region. His start date has not been publicly announced, though the board’s selection process concluded in early October.



# Zahran Salama's Vision of Realism

## Roots of a Painter

Zahran Salama was born in 1939 in Monifia, Egypt, in the Nile Delta region. His father, Motamid Salama, was a farmer who worked land irrigated by the Nile, growing corn, cotton, and clover. When Zahran's academic and artistic abilities impressed his teachers and his mother, Tufaha, she advocated for his education despite his father's desire for him to remain on the farm. With a substantial scholarship, Zahran paid off family debts and enrolled in the Faculty of Fine Arts in Cairo. He combined his anatomical studies with caricature work, illustrating for magazines while attending classes. Studying with peers like Abdel Ghaffar Shedid was technically demanding and competitive, developing skills he applied to professional illustration.

## Defining a Realist Vision

Zahran became recognized as a leader of Egyptian Realism, known for his rich tonal style and portraiture. He used color and texture to portray subjects' relationships to labor, as seen in "Al-Gid (The Grandfather)," which painted his father in harvest colors, and "Ibn Al-Balad (The Gentleman)," depicting a tired doorman in the blue shadows of Old Cairo. His economical use of color is evident in "Sunflowers," where he used variations of green to create form and movement. While many contemporaries worked in abstraction, Zahran remained committed to realism and clear visual communication.



### QUICK SCROLL

Andrew Curran is a software engineer curious about artistic process, balancing code with sketching, piano, and exploring creativity's spark and legacy.

@crito\_curran

zahransalama.com



### The Cairo Years and Artistic Growth

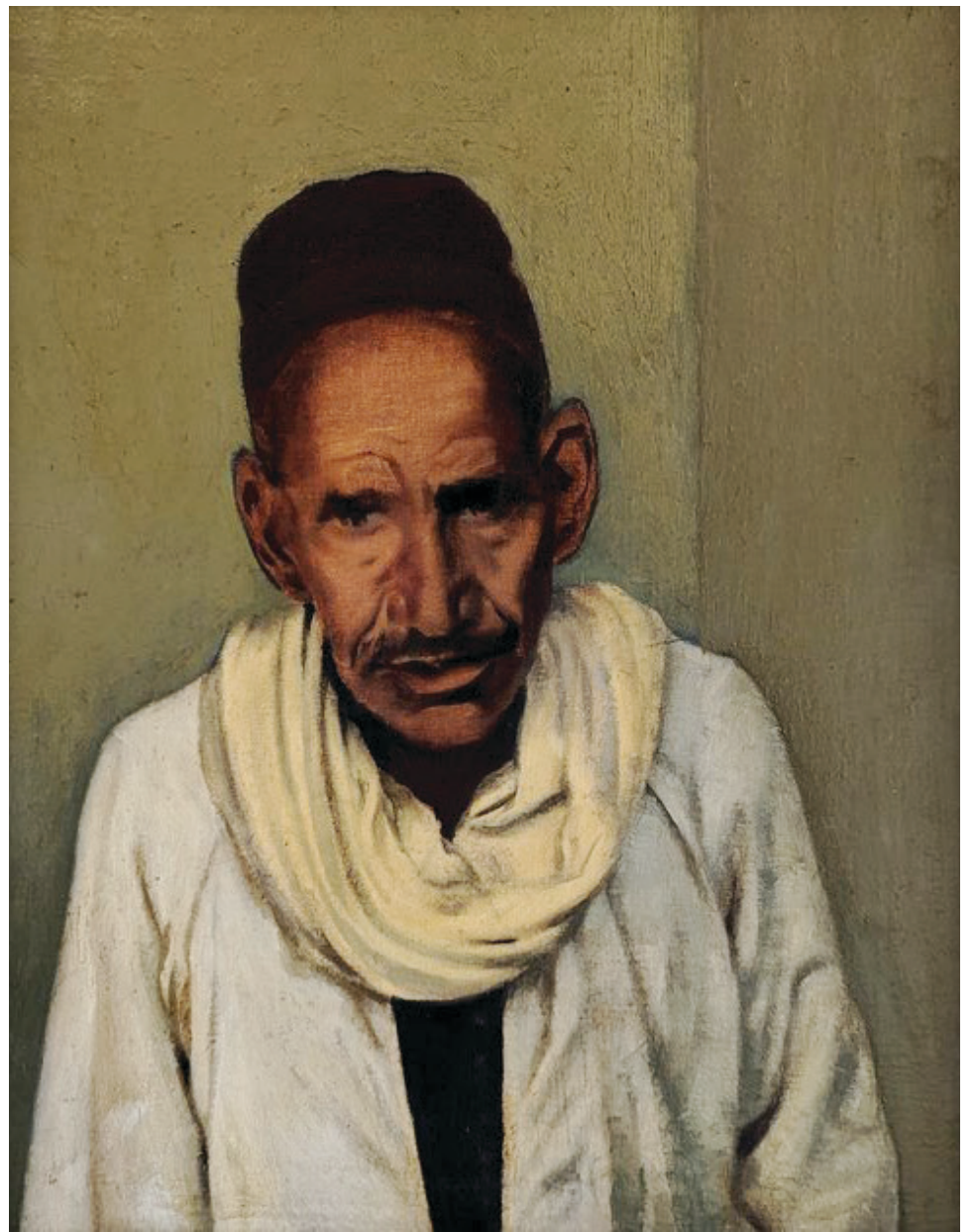
Leaving the fields of Monifia for the crowded streets of Cairo was both a cultural shock and a catalyst for growth. Zahran adjusted quickly to the pace of the city, channeling its energy into disciplined study. The transition from rural to urban life expanded his perspective, introducing him to new social classes and ideas that deepened his understanding of Egyptian identity. While completing demanding academic coursework, he found practical training in magazine illustration, merging his anatomical precision with keen observation. These early experiences taught him to interpret people and movement directly from life, and such skills would become hallmarks of his realism.

### Realism as Philosophy

After university, Zahran's artistic direction became defined by his belief that art should remain connected to everyday life. At a time when many Egyptian painters pursued abstract experimentation, he chose a realist approach grounded in emotion and clarity. His portraits captured more than appearance; they revealed work, fatigue, and pride. In *Al-Gid* (The Grandfather), his father's face carries the earthy warmth of harvest; in *Ibn Al-Balad* (The Gentleman), a doorman's expression rests in the cool tones of evening. Zahran's restraint with color created balance and depth, emphasizing the dignity of labor and the authenticity of everyday life.

### Legacy and Cultural Memory

Throughout his later career, Zahran's work reflected a deep connection to Egypt's heritage. In *Al-Bagawat*, his portrayal of ancient Christian cemeteries radiates a quiet reverence through its warm, reflective tones. Even when simplifying color in *Sunflowers* to a single dominant hue, he maintained rhythm and life through variations of green, showing control and sensitivity rather than indulgence. His paintings preserved the visual memory of Egypt's people and places, linking the vitality of the present to the endurance of the past. Through this union of technique and devotion, Zahran kept Egyptian Realism alive as both an artistic and cultural language.



# Frank Duveneck: Cincinnati's Master of Bold Brushwork



## Early Life and Training

Frank Duveneck rarely gets the recognition he deserves outside art history circles, but the Cincinnati-born painter was one of the most influential American artists of the late 19th century. His dark, expressive portraits and energetic teaching style left a mark on an entire generation of painters, even as his own star faded from public memory.

## Return to Munich

Born in 1848 to German immigrant parents in Covington, Kentucky (just across the river from Cincinnati), Duveneck began his artistic training as a teenager. He apprenticed with a church decorator before heading to Munich in 1869 to study at the Royal Academy. This decision shaped everything that followed. Munich's art scene favored a bold, direct painting style with thick brushwork and dramatic contrasts between light and shadow. Duveneck absorbed these techniques and made them his own.

## A New Kind of American Painting

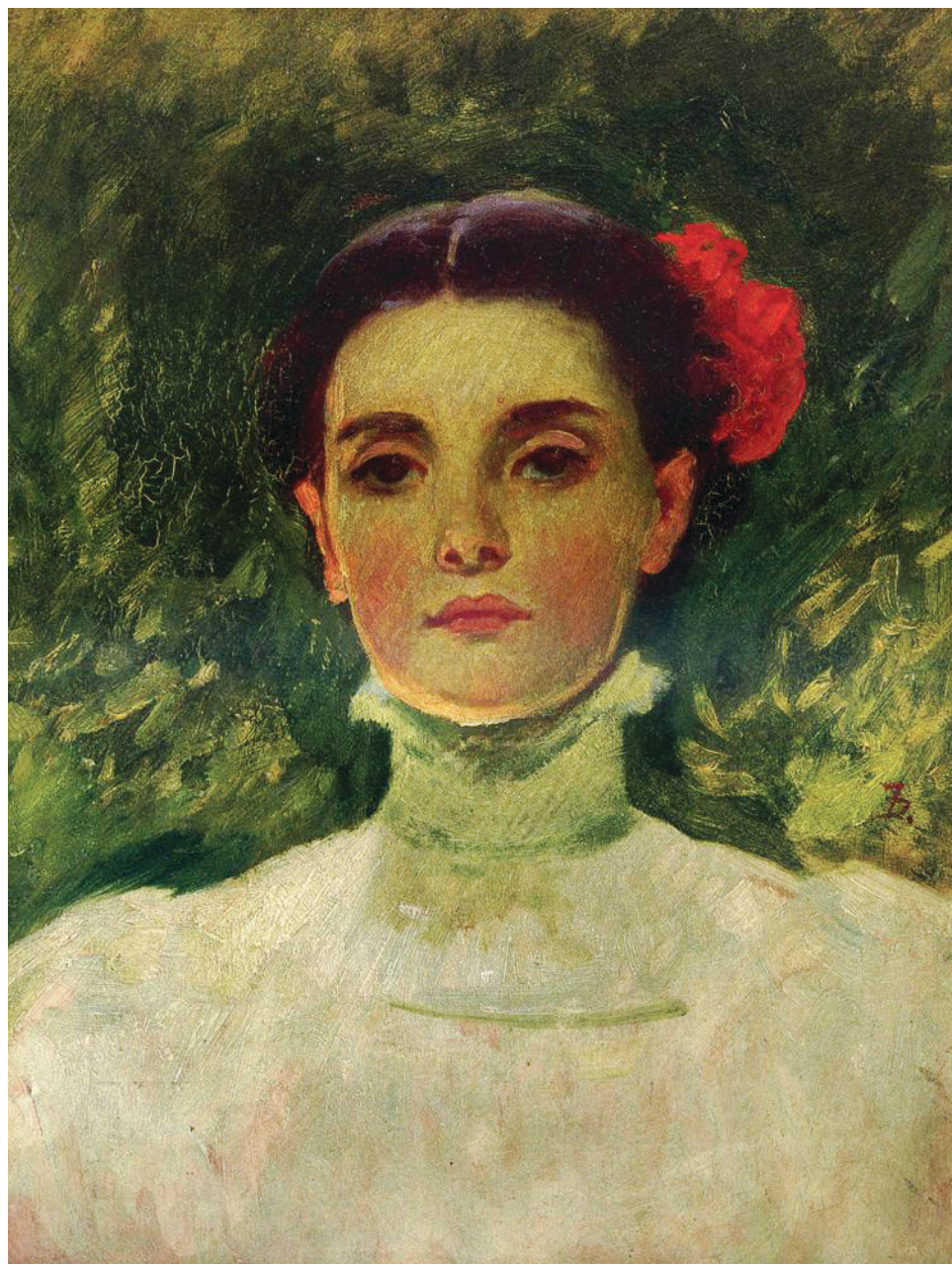
When he returned to the United States in 1873, American critics were stunned. His paintings looked nothing like the polished, idealized work that dominated galleries at the time. Instead, Duveneck's portraits were raw and immediate. He applied paint

with confidence, leaving visible brushstrokes that gave his subjects a sense of weight and presence. His 1876 painting "Whistling Boy" captures this approach perfectly, the young subject rendered with such directness that you can almost hear the tune he's whistling. The art establishment didn't quite know what to make of him. Some critics praised his technical skill and originality. Others found his work too rough, too unfinished. But younger artists recognized something special in Duveneck's paintings.

## The Duveneck Boys

When he returned to Munich in 1875 and opened a teaching studio, American art students flocked to study with him. This group became known as the "Duveneck Boys," a collection of talented painters who adopted Frank's bold style and spread it throughout American art.

Duveneck taught through demonstration rather than long lectures. He would paint alongside his students, showing them how to see form and capture it with decisive brushwork. His emphasis on direct observation and confident execution influenced artists like John Twachtman and William Merritt Chase, both of whom went on to become major figures in American Impressionism.



### Love and Loss in Florence

In 1886, Duveneck married Elizabeth Boott, a former student and accomplished painter herself. The couple settled in Florence, Italy, where Duveneck continued to paint and teach. But Elizabeth died suddenly in 1888, and Duveneck never fully recovered from the loss. He created a memorial tomb for her that stands in the Protestant Cemetery in Florence, one of his few significant sculptural works.

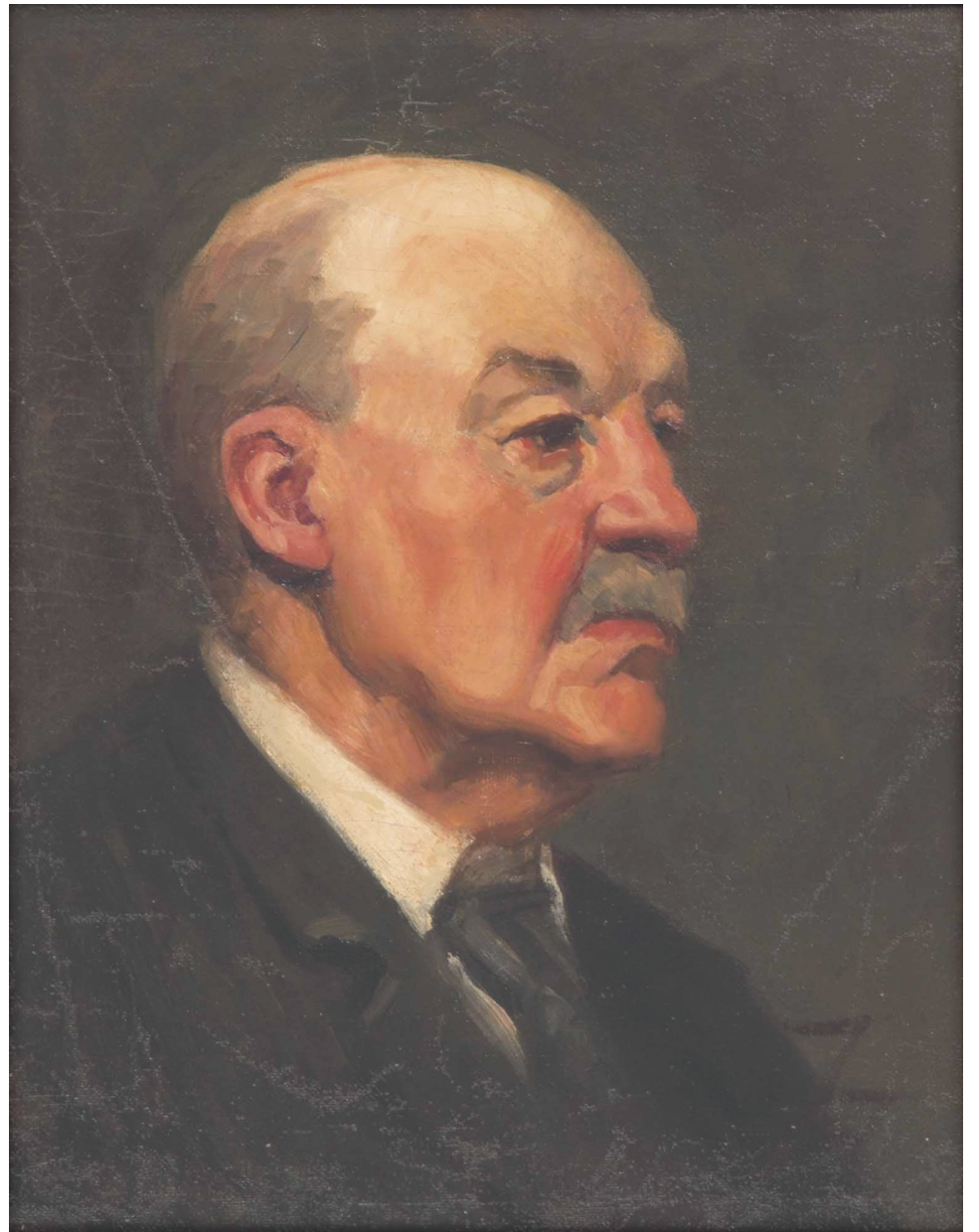
### Duveneck Returns to Cincinnati

After Elizabeth's death, Duveneck returned to Cincinnati and took a teaching position at the Art Academy of Cincinnati, where he would remain for over 30 years. His later work became more subdued, and he painted less frequently. The bold energy that characterized his early career gave way to a quieter, more introspective approach. He continued to teach, but the fire that once drove him seemed diminished.

### A Lasting Impact

Today, Duveneck's paintings hang in major museums including the Cincinnati Art Museum, which holds the largest collection of his work. The museum's collection shows the full range of his talent, from those early Munich portraits to his later, softer pieces. Looking at these paintings, you can see why he mattered.

Duveneck helped push American art away from rigid academic traditions toward something more spontaneous and honest. He died in Cincinnati in 1919, largely forgotten by the art world that had once celebrated him. But his influence persisted through his students and through the technical innovations he brought to American painting. Duveneck proved that American artists didn't need to copy European styles or idealized subjects. They could paint what they saw with honesty and skill, letting the brushwork itself become part of the art's power.





# SESHAT'S CALENDAR

## Art Events for November

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November 13, 11AM  
@Toledo Museum of Art

2025 Art Book Sale  
November 13-15, Hours vary  
@Main Branch Library

The Capitol Fools  
November 1, 8PM  
@Valentine Theatre

Jo Koy  
November 6, 8PM  
@Stranahan Theater

### COLUMBUS

Joe Bonamassa  
November 3, 8PM  
@Palace Theatre

The Old Man and the Sea  
November 21, 7PM  
@Wexner Center

November Community Day  
November 2  
@Franklin Park Conservatory

November Gallery Hop  
November 1, 4-8PM  
@Short North Arts District (High St)

### CLEVELAND

MIX: Renaissance to Revolution  
November 7, 6-10PM  
@CMA: Ames Family Atrium

Family FUNday: Day of the Dead  
November 2, 1-4PM  
@Cleveland Museum of Art

Joanne Shaw Taylor  
November 4, 8PM  
@Mimi Ohio Theatre

Much Ado About Nothing  
November 5-15, Hours vary  
@Cleveland Play House

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# Isis: Mother of Life, Icon of Love

## Isis's Name in Hieroglyphs



Temple of Isis at Philae. Photo by M. ramadan2014, licensed under CC BY-SA 3.0 via Wikimedia Commons.

### Harmony and the Face of Divine Beauty

Isis was one of the most venerated goddesses in ancient Egypt, regarded as both a powerful magician and a devoted mother. She embodied love, wisdom, and the divine order that kept the world in balance. Her presence was felt in daily rituals and household prayers.

In the ancient world, Isis ruled all forms of love, not just sexual or “carnal” acts. In her, beauty symbolized the order of the natural world rather than physical perfection. She represented the steady rhythm of creation and the alignment of all things with divine order. Her image served as a reminder that harmony itself was sacred, linking the spiritual and material worlds through a sense of balance and continuity.

### Mother of the Living World

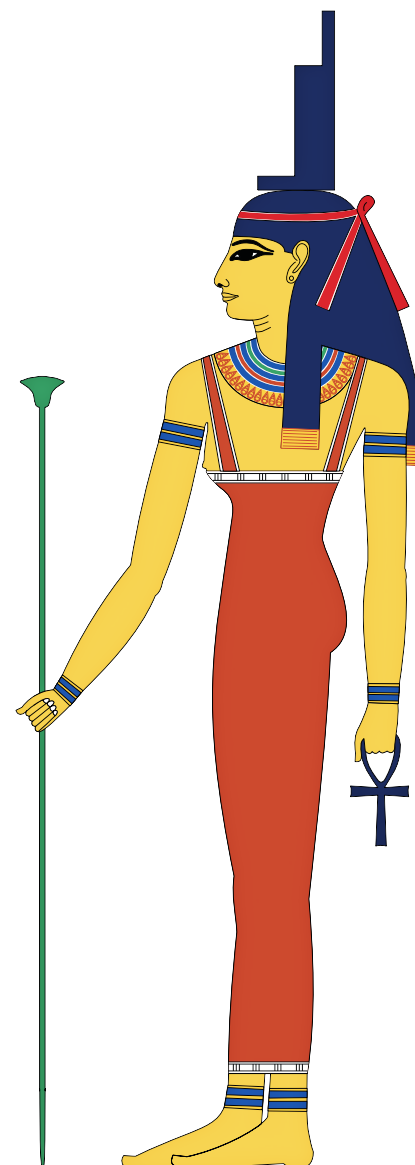
Isis was revered as the mother of all things living. In mythology, she restored her husband Osiris to life and protected their son Horus from harm. Through these acts she came to embody endurance, renewal, and the strength of motherhood. Women sought her guidance in childbirth, trusting her to safeguard both mother and child.

The goddess is often placed among awesome gardens, symbols of her sustenance of the world. The throne crown upon her head marked her sovereignty, while her wings signified comfort and care. She was the earth's maternal spirit, both gentle and powerful, guiding creation forward.

### Beloved Across Empires

Isis's worship reached across nations and centuries. In Egypt she was the divine mother, while in Rome she became a guardian of sailors and a symbol of empire. Shrines dedicated to her appeared in Spain, Britain, and throughout the Mediterranean. In Greece she was associated with the nurturing aspects of Demeter. Roman rulers once called upon her for favor, and travelers prayed to her as Isis Pelagia, protector of the sea. She was also known as Isis Invicta, the unconquered goddess who promised safe return and prosperity.

Across ages and continents, Isis remained more than a symbol of power, she was the eternal mother, watching over those who called her name. Her love became a refuge for all who sought comfort in the divine.



Isis with throne hieroglyph headdress. Image by Jeff Dahl, licensed under CC BY-SA 4.0 via Wikimedia Commons.



# Connor Riva's Otherworldly Objects

## Connor and StudioRiva

Connor Riva is the creator behind StudioRiva, making mixed-media functional art like lamps and clocks. His work combines practical use with imaginative design, prioritizing recycled and sustainable materials. Fantasy and sci-fi themes inspire pieces that transform ordinary objects into something extraordinary. Each creation uses multiple techniques: woodworking, 3D printing, scratch-building, 3D printing, needle felting, and wiring.

## The Journey

Connor showed artistic interest as a child, attending summer art camps where he learned charcoal, ceramics, sketching, and painting. He also had strong analytical skills and an interest in science and physics. In college, he pursued a Computer Science degree but struggled with the narrow focus. He added a Studio Art minor to his major.

After graduating, Connor worked as a software engineer while exploring various creative outlets in his free time: candle making, baking, needle felting, ceramics, woodworking, digital painting, and graphic design. None of these individual pursuits fully satisfied him.



### QUICK SCROLL

Mixed-media artist creating functional fantasy pieces through woodworking, 3D printing, and various techniques after leaving software engineering in 2023.

@studioriva

studioriva.art



### The Turning Point

Following his move to Ohio in 2021, Connor discovered scale dioramas and terrain building in early 2022 through a kit from an online artist. This experience helped him understand that his creative process needs multiple mediums. He describes himself as “an engineer inside an artist’s brain.”

Since then, he’s developed skills in gear mechanisms, electronics, advanced woodworking, and miniature world construction.

### Selected Works

**Tower Cogsworth** is a steampunk clocktower with functional elements. The side gears rotate slowly, the clock face lights up, pink lighting illuminates an airship dock area, and small streetlights sit at the tower’s base.

**Leroy the Dragon Head Lamp** originated as a 6-foot dragon created for a lantern parade in early 2025, organized by Cleveland nonprofit Canalway Partners. The parade theme called for recycled materials. The original dragon didn’t last long after the parade, but the head was converted into a lamp. The structure uses foam, cardboard, and egg carton scales, with illuminated eyes.

**Rocket Ship Lamp** is built from recycled materials including prescription bottle lids, scrap wood, pizza box supports, broken toys, and shelf pins. Cotton forms the exhaust, airbrushed to look like flames and lit by an LED bulb.

**Fantasy Carousel Light** is a small kinetic piece showing a spinning carousel decorated with foraged natural materials like twigs, acorns, and pinecone scales. Small rideable creatures sit within the carousel, which is set in a park-like environment.

**Butterfly Nightlight** features a translucent resin-printed butterfly in a glass cloche, resting on leaves with embedded lights that create a soft glow through the wings





# The Fifth Annual Perrysburg Sculpture Walk

## The Sculpture Walk

Woodlands Park in Perrysburg has opened its fifth annual Sculpture Walk, a year-long outdoor exhibition running from August 31, 2025, through August 2026. The free exhibit includes thirteen large-scale sculptures placed along the park's perimeter and entryway at 429 E. Boundary Street. Seven of the featured artists are from Ohio, with others from Michigan, New York, Virginia, and North Carolina.

## Works Tied to Ohio's History

Several sculptures connect to Ohio's cultural history as part of America 250-Ohio celebrations. Aaron Alderman's *I Went to See* features a rower and rowboat, referencing Perrysburg's location along the Maumee River. Todd Kime's *American Rustic* offers a modern take on American Gothic. Mike Sohikian's *Melody* shows a steel figure with "hair" shaped like a player piano roll, a nod to Ohio's musical traditions. James Havens' *The Ohio Quarter* recognizes Ohio's contributions to aviation and space exploration. Glass totems reference Toledo's history as the birthplace of the studio glass movement.

Other sculptures focus on local imagery. Hovey and Perrine created a stainless-steel heron made from flatware. Sohikian also incorporated salvaged steel from iconic Toledo structures into his pieces.



**Works Tied to Ohio's History**

The City of Perrysburg, Visit Perrysburg, and Mike Sohikian provided funding for the 2025–2026 exhibit. Sculpture sponsors include Rich and Carla Brundrett, Skotynsky Financial Group, Cultural Arts Fund of Wood County, Kingston Residence of Perrysburg, Kingston Rehabilitation of Perrysburg, Perrysburg Moving and Packing, and Turner Concrete Projects. Southeastern Equipment Company supplied the telehandler used to install the exhibit. The funding keeps the exhibit free and accessible, with lighting allowing visitors to view the sculptures day and night.

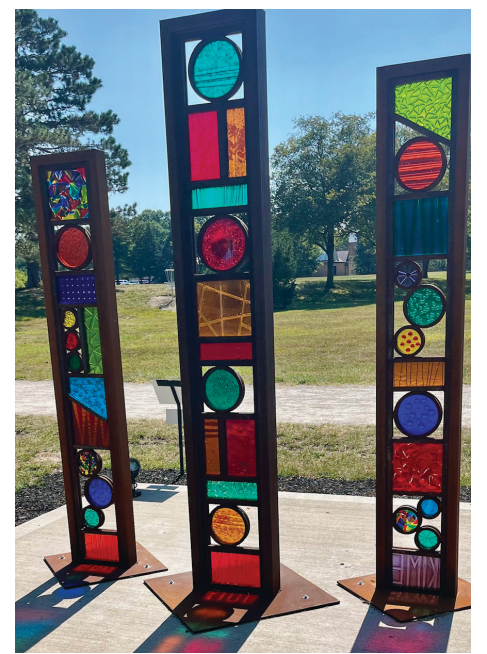
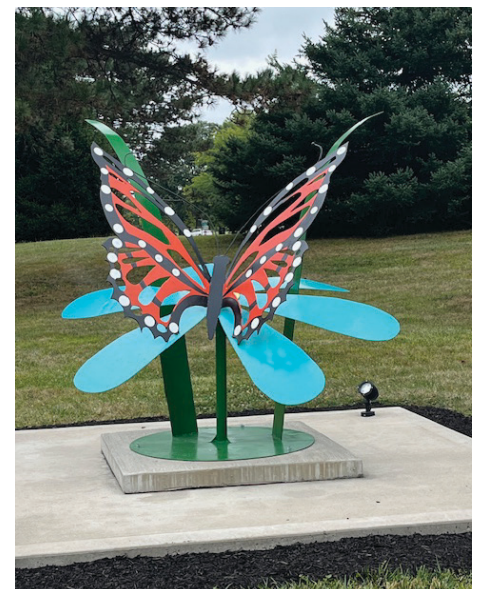
**Materials and New Commissions**

The sculptures use fused and cast glass, locust wood, salvaged and stainless steel, painted steel, and Verde Antique metamorphic marble from Vermont. Two works were created specifically for this year's walk. Pam Reithmeier's Viceroy Butterfly sits in the garden at the corner of East Boundary Street and State Route 795. The viceroy butterfly is often mistaken for the monarch butterfly. Another new piece, Wind of Words, takes the form of a windswept tree and addresses communication breakdowns in modern society.

**Programs and Visitor Information**

The exhibit is viewable along the park's perimeter and entryway, accessible to pedestrians, cyclists, and drivers. Curator-led tours are available, and the walk includes seasonal programs such as the People's Choice Award and Winter Photo Contest. The exhibit runs alongside the park's other amenities, including concerts, disc golf, and inclusive playgrounds.

For more information: [www.mainart-ery.com](http://www.mainart-ery.com)  
 For tour inquiries, contact Robin Ballmer: [mainarteryinfo@gmail.com](mailto:mainarteryinfo@gmail.com).  
 Updates appear on the **Perrysburg Sculpture Walk Facebook page**  
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# Jennifer Sowders: Acrylic Explorations



## Saturday Morning Dreams

Jennifer Sowders is a Northwest Ohio-based artist specializing in landscape and figurative paintings using watercolor on YUPO and acrylic on canvas. A 1994 BFA graduate from Columbus College of Art and Design, she has achieved signature membership in multiple watercolor societies and recently won grand prizes in International Artist magazine's landscape challenges two years running (2024 and 2025).

## MONgallery

Growing up on a rural dead-end road in Northwest Ohio, Jennifer developed a deep connection with nature that remains central to her work. She operates MONgallery and Art Studio in Fostoria, Ohio, where MON stands for "Middle Of Nowhere," a reference to her rural location. The studio opens to visitors every Monday from 9am to 6pm, welcoming those interested in seeing her work in progress. She lives there with her husband Gary and has three sons.

## Artistic Achievements

Jennifer has garnered significant recognition in recent years, winning the Grand Prize in International Artist Magazine's Landscapes Challenge #141 in 2024 for "Brecksville Ridge" and repeating this achievement in 2025 with Challenge #149 for "Hocking Hills."



## QUICK SCROLL

Northwest Ohio artist wins consecutive international landscape prizes using distinctive watercolor-on-YUPO and brushless acrylic techniques with recognition.

 [jensowdersart](https://www.facebook.com/jensowdersart)

 [MONgallery.us](https://www.MONgallery.us)



### Exhibitions and Honors

Her painting “Life’s Work” earned the Silver Medal at the Ohio Watercolor Society’s 48th annual juried exhibition in 2025, while “Brecksville Ridge” also placed second in the Landscape Division of Artists Magazine’s 40th Annual in 2024. Two of her pieces have been acquired for the Ohio Arts Council’s permanent collection.

Her professional standing includes signature membership in the Ohio Watercolor Society, Kentucky Watercolor Society, and Watercolor USA Honor Society. She also maintains associate membership in Allied Artists, American Impressionist Society, and National Oil & Acrylic Painters’ Societies.

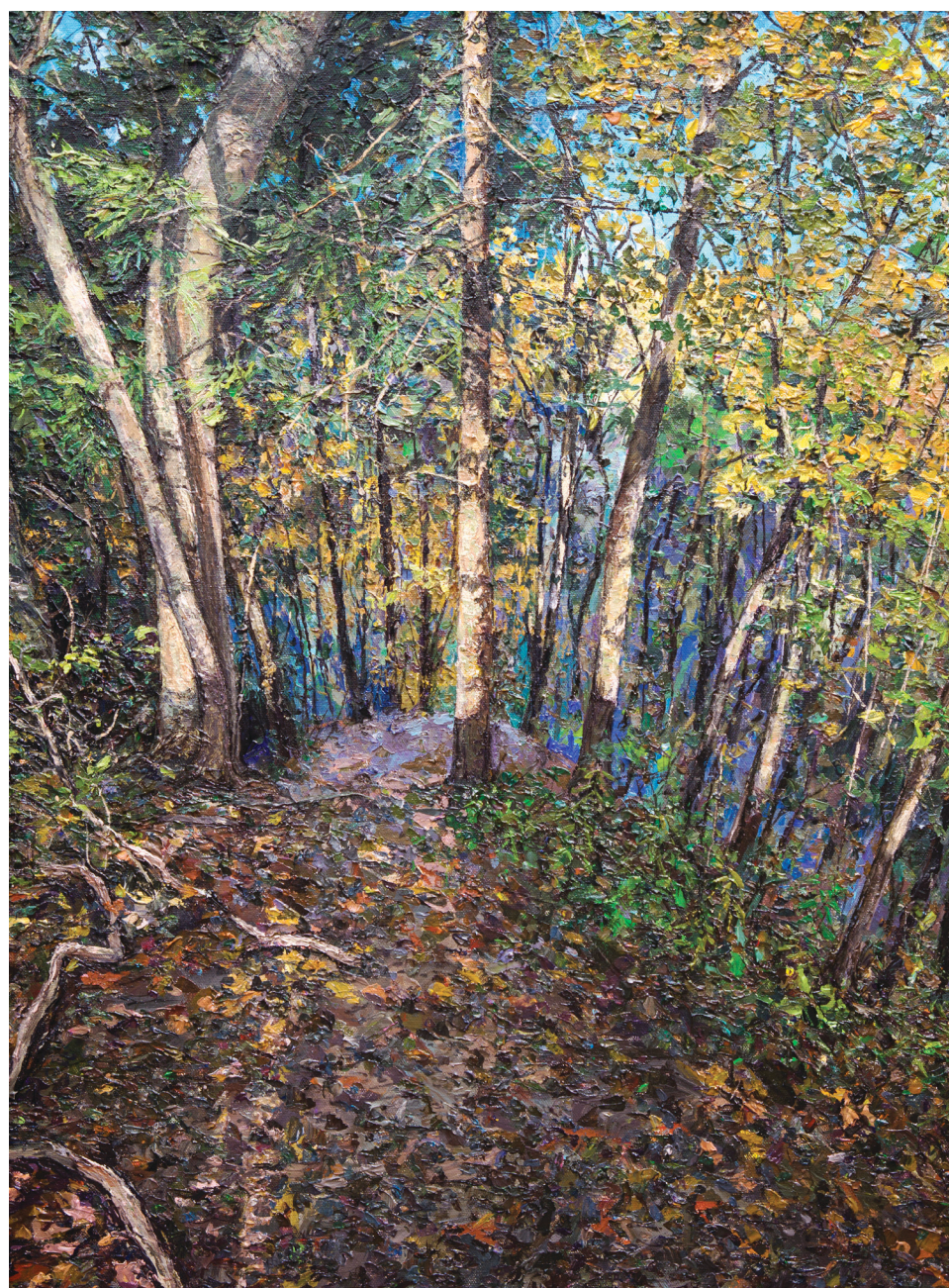
### Brush Techniques

Jennifer creates immersive landscape paintings that focus on the interplay of light, shadow, repetition, and depth. She works in two distinct mediums with contrasting approaches. Her watercolor work on YUPO synthetic paper utilizes the material’s unique properties to achieve vibrant colors and textures through an evaporative, layered approach. YUPO is a synthetic plastic paper that’s completely waterproof, causing watercolor paint to sit on its surface rather than absorb like traditional paper.

Each layer must fully dry before the next is applied, creating her distinctive look. In contrast, her acrylic paintings on canvas or panel employ palette knives, ink, silicone tools, and even string-whipping techniques while deliberately avoiding brushes to maintain an impressionistic expression.

### Where is Jennifer Now?

Jennifer is currently represented by the Toledo Museum of Art’s Collector Corner and is actively seeking gallery representation for her acrylic landscape series in the Midwest, particularly where audiences recognize and appreciate her forest scenes. Her work has been featured in AcrylicWorks publications issues 9 through 12, beginning with an honorable mention in issue 9 despite being new to the medium in 2021.



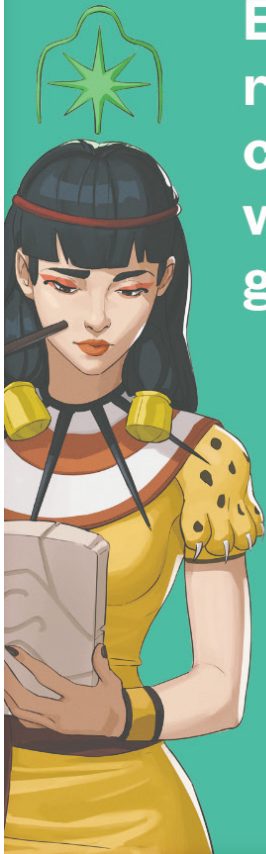
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Jan. 31 2026

6pm - 9pm

The Pinnacle

1772 Indian Wood Cir, Maumee OH  
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## Who is "The Head"?

Atum was one of the most important creator gods in ancient Egyptian mythology, particularly in the religious center of Heliopolis. According to Egyptian creation myths, Atum emerged from the primordial waters of chaos, called Nun, as the first divine being. He was believed to have created himself through his own will and power, earning him the title "the self-created one." As the first god, Atum then created the next generation of deities by producing Shu (god of air) and Tefnut (goddess of moisture) from his own body, either through spitting, sneezing, or other bodily acts depending on the version of the myth. These two gods then gave birth to Geb (earth) and Nut (sky), continuing the divine family tree.

Atum was often depicted as a man wearing the double crown of Upper and Lower Egypt, symbolizing his role as a universal ruler.

He's above all the other Ancient Egyptian Gods!

