



THE SCRIBE



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Annual Arts Mixer!

Page 12

Charles E.
Burchfield

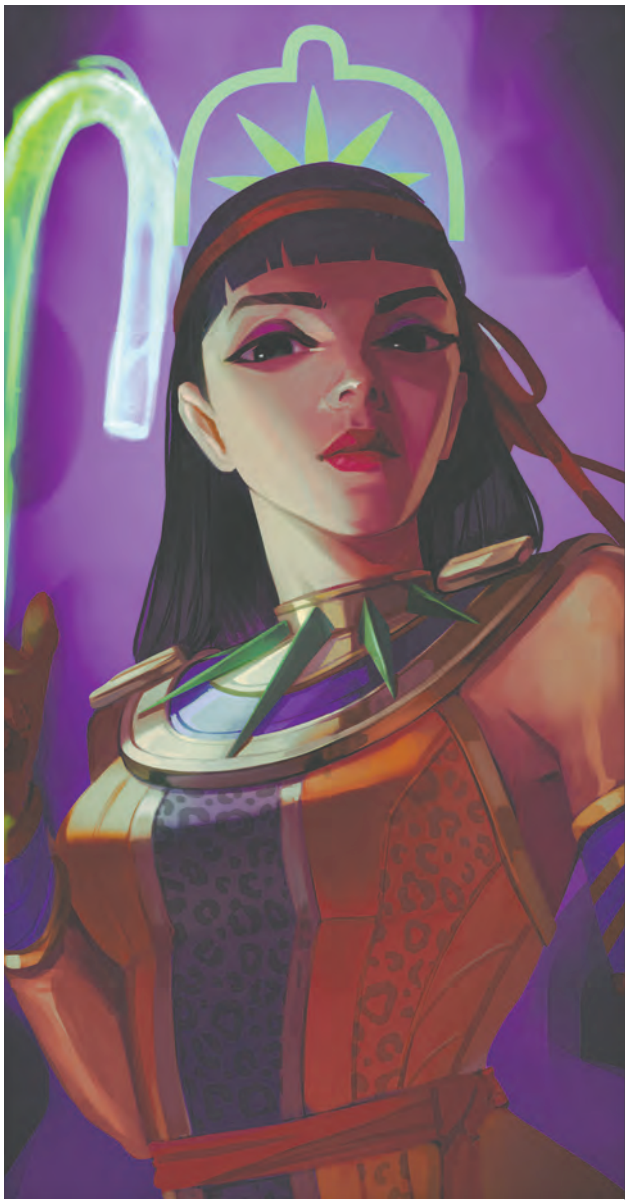
Page 6

Laura Tuokkola's
Assemblage

Page 4

BGSU's *Italy in the
Artist's Imagination*

Page 10



OHIO'S NONPROFIT ARTS NEWSPAPER

THE SCRIBE


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The Scribe® is a monthly arts publication that is created and published under the 501(c)(3) nonprofit Apollo Press.

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Scribe Arts Spotlight Mixer

Jan. 31 2026

6pm - 9pm

The Pinnacle

1772 Indian Wood Cir, Maumee OH

\$59 | Dinner Included | Artist Marketplace



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THE SCRIBE

OHIO'S NONPROFIT ARTS NEWSPAPER

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the-scribe.org/b/lookofwinter

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Laura Tuokkola: Art with Tenacity



Journey to Professional Art

Laura Tuokkola is an assemblage artist and sculptor based in Northeast Ohio. Born and raised in Akron, she continues to live and work in the region where her artistic voice developed.

While Laura created art throughout her life, she only began working professionally about a year and a half ago. She spent years in the corporate world, where constant demands left little time for serious creative work. A severe car accident involving her and her husband, combined with the COVID-19 pandemic, prompted her to reassess her priorities and dedicate herself fully to art.

The car accident five years ago left her with a broken neck and a shattered hand. This experience fundamentally changed her approach to both life and art, giving her the resolve to pursue creative work in ways she had never allowed herself before.

Artistic Practice

Laura discovered assemblage art online and immediately connected with the medium. With a mechanical mind, she found that assemblage allowed her to merge her artistic sensibilities with structural thinking, creating a balance between both sides of her brain. She began creating assemblages without any exhibition opportunity secured, producing approximately 25 pieces in six months through sheer determination.



QUICK SCROLL

Assemblage artist transforms childhood memories and salvaged materials into sculptures after leaving corporate career following serious accident.

 @laura.tuokkola.2025

The Cairo Years and Artistic Growth

Her work blends childhood memories with antiques and sculptural elements. Many pieces reference her Ohio upbringing, including memories of her first stuffed animal, a frightening Jack-in-the-box, and the animated Christmas displays in downtown O'Neil's department store windows. Fairy tales from the 1960s, particularly darker stories like Little Red Riding Hood and Krampus, also inspire her work.

Process and Materials

Creation time varies dramatically depending on the piece. Some works can be completed in a day, while others, like her Trojan horse assemblage, require a month of intermittent work. She sources materials primarily through Facebook Marketplace, sometimes finding valuable pieces at remarkably low prices. Individual projects can cost anywhere from \$25 to \$200 in materials.

Laura works primarily with her hands, using clay for sculptural elements like faces and features, papier-mâché for structure, and various construction materials including glue, nails, and screws. She repurposes components from antique Erector Sets and other found objects. Her pieces range from ironing board-sized works to large-scale pieces measuring 4x4 feet, with some reaching 5 feet in height.

Philosophy

Laura identifies grit as her most essential tool. Having been a single mother for 18 years while working nonstop, she brings a corporate work ethic to her studio practice. She doesn't allow herself the luxury of "not feeling like creating," approaching her art with the same discipline she applied in the business world.

She creates both for pure enjoyment and for commercial viability, intentionally maintaining a balance between the two. Some pieces, like her large-scale Trojan horse, serve primarily to captivate viewers rather than fit conventional home decor.



The Ohio-grown legacy of Charles E. Burchfield

By Camille Sipple

Who is Charles E. Burchfield?

Charles E. Burchfield's work is characterized not only by the paints he used, but also the images, sounds and emotions he evoked; feelings rumble like thunder through his art, often morphing the landscape below.

Curator and head gardener at the Burchfield Homestead museum, Cheryl Mattevi described his unique style as "fantastical realism." Burchfield's work blends the scenery itself with everything it made him feel, capturing the world around him in a way that set him apart from other artists of his generation.

Ohio Years

Growing up in Salem, Ohio, Burchfield often used his hometown as a key source of inspiration. The watercolor artist painted forests and swamps that sat at the edge of town as well as storefronts and fields near his childhood home.

The second-youngest of six children, Burchfield was the first to finish high school; graduating Salem High School in 1911 before attending the Cleveland Institute of Art where he studied everything from American modernism to Chinese and Japanese art.

Mattevi added that Japanese picture scrolls, "emakimono", also heavily influenced his art.



"He started to do these 'all-day images' where in one painting he's trying to go from sunrise to sunset," Mattevi said.

After graduating from the institute in 1916, Burchfield returned to Salem.

The "Golden Year"

Burchfield referred to 1917 as his "Golden Year," producing roughly 400 paintings over the single year. His 1917 paintings constitute nearly half of his portfolio across his entire career. Works from 1917 include "The Insect Chorus," "Church Bells Ringing, Rainy Winter Night," and "Childhood's Garden."

Salem served as Burchfield's inspiration throughout 1917 and later, the streets and forests of his childhood that never left him. Through art, Burchfield depicted the sounds of the scenery around him. He poured his emotions into his work, making them visible throughout the art.



Burchfield Homestead Curator Cheryl Mattevi said many of his pieces evoke childhood memories, nightmares, dreams, or the landscape of Salem through Burchfield's eyes.

"When you see his paintings, you recognize them, even though they're very different. Some of them are very pretty, and some of them are very dark," Mattevi said. "When he looks at something, he feels it."

Looking at his paintings is an experience, Mattevi added. One can hear bird song in the trees or wind rustling leaves.

In the 1940s Burchfield returned to several 1917 pieces to expand them, pasting paper behind the original to enlarge the work to match his vision.

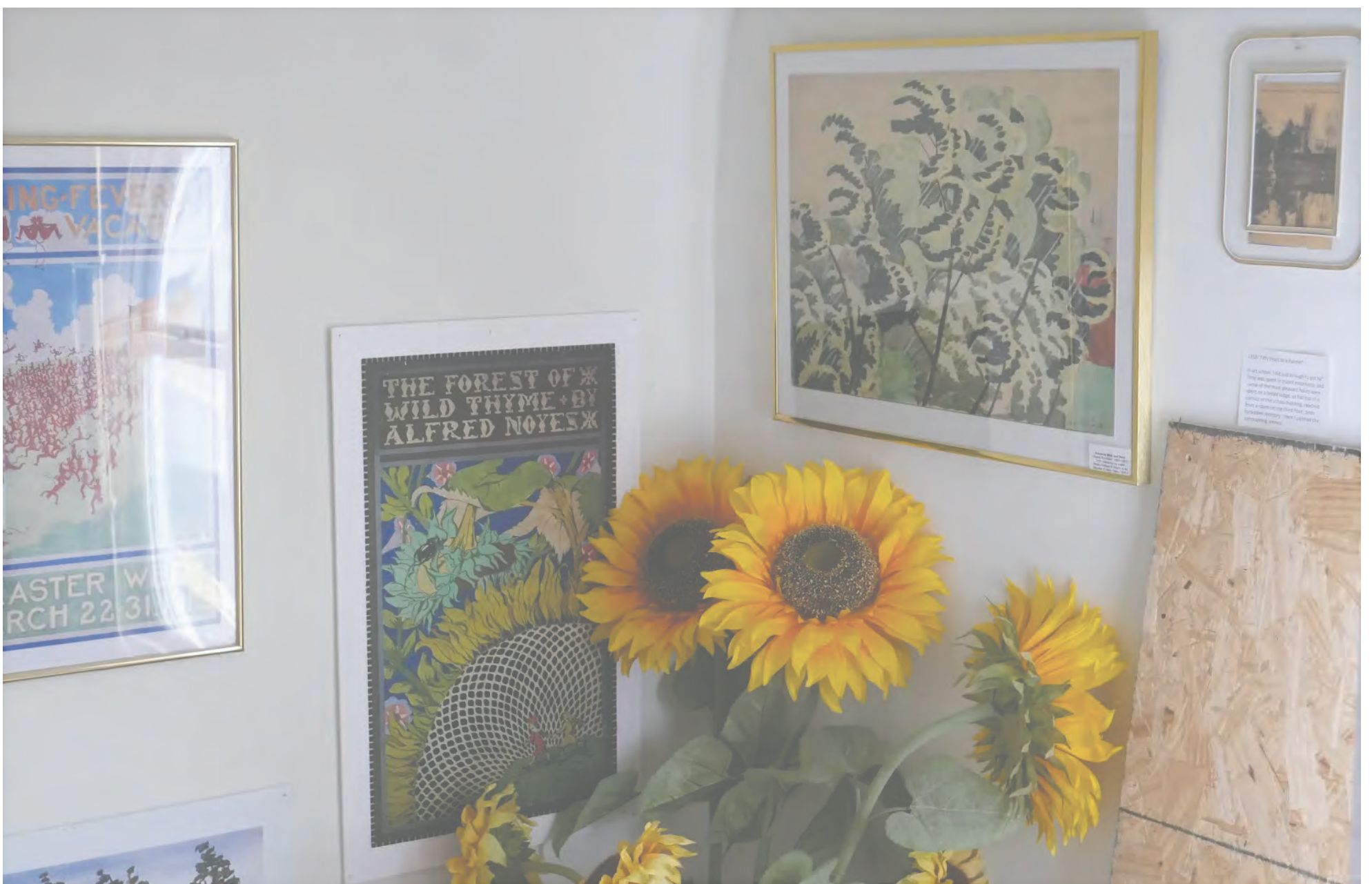
After getting married and landing a job as a wallpaper designer, Burchfield moved and spent much of his career in Buffalo, New York. In Buffalo, his style matured and his work became more realistic. The Burchfield Penney Art Center was later established to showcase his work and journals.

Preserving A Legacy: Burchfield Homestead

From Tucson, Arizona to the Smithsonian in Washington D.C. and the Museum of Modern Art in New York, Charles Burchfield's work has been displayed across the country. Yet his hometown of Salem, Ohio still works to preserve his legacy, where his artistic roots began.

The Burchfield Homestead museum has preserved the original Salem home of the Burchfields on East 4th Street. With the help of Charles' meticulous journals, curator Mattevi said they have tried to keep the home and garden just as it would have been when the Burchfields lived there. Copies of his work are displayed near the exact windows Burchfield would have looked out of to sketch it.

Museum historians have also made it their mission to expand Burchfield's influence to the modern age, with the creation of a QR-code led walking tour in Salem, making Burchfield's work accessible to all.





SESHAT'S CALENDAR

Art Events for December

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TOLEDO

A Magical Cirque Christmas
December 3
@Stranahan Theatre

Christmas at the Peristyle
December 6, 4PM
@Toledo Museum of Art Peristyle

Toledo Ballet - The Nutcracker
December 12-14
@Stranahan Theatre

Winter Festival of Crafts
December 14, 10AM-4PM
@Franciscan Center - Lourdes University

COLUMBUS

Columbus Winterfair
December 5-7
@Bricker Building - Ohio Expo Center

WinterFest Columbus
December 6, 7PM
@Wexner Center

Christmastime in Columbus
December 11-14
@Ohio Theatre

BalletMet - The Nutcracker
December 11-27, Hours vary
@Ohio Theatre

CLEVELAND

★ *The SpongeBob Musical*
Dec 5-Jan 4 2026, 2:30PM
@Beck Center for the Arts, Lakewood

MIX: Snow Globe
December 5, 6-10PM
@Cleveland Museum of Art

moCa Saturday: F.A.M. Day
December 6, 12PM
@moCa Cleveland

In Cahoots (Magic Show)
December 27, 7PM
@The Alex Theater

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Paul Laurence Dunbar: Pioneer of African American Poetry

Origins and Early Years

Paul Laurence Dunbar was born in Dayton, Ohio in 1872 to parents who had been enslaved in Kentucky. Despite facing racial barriers that prevented him from pursuing higher education or finding work commensurate with his abilities, Dunbar became one of the first African American poets to gain national recognition.

Literary Career and Style

Dunbar's work encompassed both dialect poetry and classical verse. His dialect poems, written in African American vernacular, brought him initial fame but also became a source of personal conflict. While these works made his poetry accessible and popular with white audiences, Dunbar felt they overshadowed his more serious compositions in standard English. His classical poetry addressed themes of aspiration, struggle, and the human condition with technical precision.

Major Works and Recognition

His first major collection, "Lyrics of Lowly Life" (1896), received an introduction from novelist William Dean Howells and established Dunbar's literary reputation. The volume contained his most famous poem, "We Wear the Mask," which explored the psychological burden of concealing one's true feelings in a hostile society. Dunbar published multiple poetry collections, novels, and short stories during his brief career.

Legacy and Historical Context

Dunbar's success opened doors for future African American writers, though he paid a personal price for his pioneering role. He struggled with the expectations placed upon him to write in dialect and faced the limitations of what white publishers and audiences would accept from a Black writer. His death from tuberculosis in 1906 at age 33 cut short a remarkable career. Today, his childhood home in Dayton operates as a historic site managed by the National Park Service.

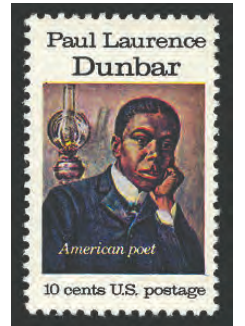
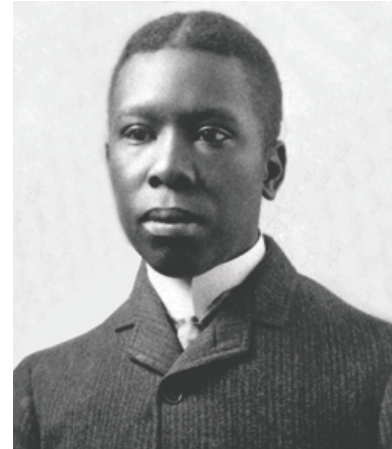


Photo by RSapirstein, CC BY-SA 4.0

"We Wear the Mask"

We wear the mask that grins and lies,
It hides our cheeks and shades our eyes,—
This debt we pay to human guile;
With torn and bleeding hearts we smile,
And mouth with myriad subtleties.
Why should the world be over-wise,
In counting all our tears and sighs?
Nay, let them only see us, while
We wear the mask.
We smile, but, O great Christ, our cries
To thee from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
We wear the mask!

"Ode to Ethiopia"

Be proud, my race, in mind and soul;
Thy name is writ on Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher

"Sympathy"

I know what the caged bird feels, alas!
When the sun is bright on the upland slopes;
When the wind stirs soft through the springing grass,
And the river flows like a stream of glass;
When the first bird sings and the first bud opes,
And the faint perfume from its chalice steals—
I know what the caged bird feels!

I know why the caged bird beats his wing
Till its blood is red on the cruel bars;
For he must fly back to his perch and cling
When he fain would be on the bough a-swing;
And a pain still throbs in the old, old scars
And they pulse again with a keener sting—
I know why he beats his wing!

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,—
When he beats his bars and he would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings—
I know why the caged bird sings!

"A Choice"

They please me not--these solemn songs
That hint of sermons covered up.
'T is true the world should heed its wrongs,
But in a poem let me sup,
Not simples brewed to cure or ease
Humanity's confessed disease,
But the spirit-wine of a singing line,
Or a dew-drop in a honey cup!

"The Sparrow"

A little bird, with plumage brown,
Beside my window flutters down,
A moment chirps its little strain,
Ten taps upon my window-pane,
And chirps again, and hops along,
To call my notice to its song;
But I work on, nor heed its lay,
Till, in neglect, it flies away.

So birds of peace and hope and love
Come fluttering earthward from above,
To settle on life's window-sills,
And ease our load of earthly ills;
But we, in traffic's rush and din
Too deep engaged to let them in,
With deadened heart and sense plod on,
Nor know our loss till they are gone.

BGSU Announces a Student-Curated Exhibition: "Italy in the Artist's Imagination"

BOWLING GREEN, Ohio — Students at Bowling Green State University are bringing centuries of artistic inspiration to life in a new exhibition that explores how Italy has captivated the creative imagination of artists from the Renaissance to today.

"Italy in the Artist's Imagination," curated entirely by students in Professor Dr. Allie Terry-Fritsch's Professional Practices in Art History course, will open Nov. 21 at the Dorothy Uber Bryan Gallery on BGSU's main campus. The exhibition features works by nearly 100 artists spanning the United States and Europe, from Renaissance master Albrecht Dürer to distinguished contemporary creators.

The student curators conducted original research on pieces from BGSU's permanent collection and juried submissions from university faculty, students and alumni to assemble the show. Their work uncovered rarely seen treasures that have never been displayed publicly.

"The exhibition features incredibly high-quality works of art from the permanent collection that have never been displayed to the public," said Terry-Fritsch, a professor of art history at BGSU. "Every visitor will find something that will appeal to their sensibilities, from Old Master prints to mid-century modern artists and representatives from the American glass movement."

Beyond celebrating Italian artistic influence, the exhibition highlights BGSU's connections with Florence art schools and study abroad opportunities available to students. The works on display portray both personal experiences of Italy and imagined perceptions of what the country represents to artists.

Alex Suttles, a student curator and art history major, said the project provided invaluable professional experience.

"This course has given my peers and me incredible insights into what goes into curatorial work, and an opportunity to create the first exhibition of our careers," Suttles said. "While fast-paced and challenging for all of us, this experience will undoubtedly help us with our futures in Art History."

The students performed archival research combined with art-historical scholarship to uncover the histories of the works and contextualize them within the theme of Italian artistic inspiration.

"We are hoping that this exhibition will set a standard of excellence for student-curated shows for the future," Terry-Fritsch said.

A free public reception will be held from 5 to 7 p.m. on Nov. 21. The exhibition will remain on display through Dec. 10. The Dorothy Uber Bryan Gallery is open Tuesday, Wednesday, Friday and Saturday from 11 a.m. to 4 p.m., and Thursday from 11 a.m. to 9 p.m.

Student curators will offer free tours during ArtsX on Saturday, Dec. 6, from 6 to 9 p.m.



"Lo Studio" 89/100 1992 mainiff

Italy in the Artist's Imagination
A Student-Curated Exhibition of Works from the BGSU Fine Arts Center Galleries and Faculty, Students, and Alumni

For half a century, the School of Art at BGSU has been sending its faculty and students to Florence, Italy, for onsite study of Italian art and culture. No one has returned to Bowling Green, Ohio, without a transformation in mind and spirit. Drawing on BGSU's University Art Collection, and works by BGSU Faculty, Students, and Alumni, this student-curated exhibition celebrates the exhilaration of artistic exploration abroad and seeks to display works that highlight Italy in the Artist's Imagination.

21 November - 10 December 2025
Dorothy Uber Bryan Gallery, Fine Arts Center
Bowling Green State University
Free and open to the public

November 21 | 5-7 p.m.
Opening Reception

BGSU School of Art
BOWLING GREEN STATE UNIVERSITY

To individuals with a specific need, please indicate if you need special services, assistance, or appropriate modifications to fully participate in this event by contacting Accessibility Services at access@bgsu.edu or 419-372-8495. Please notify us prior to the event.

Details from Jules Maitoff, Lo Studio, 1992; Jessica Faber, Prospettiva, 2025





Above: Remains of the Villa of Maecenas at Tivoli - Giovanni Battista Piranesi
Below: Ryan Thompson's "Ferrari Collective"



BGSU art students learn hands-on authenticity testing, on a collection of fake Dali prints.



The Scribe's Second Annual Mixer

January 31, 2026 | 6–9pm | The Pinnacle, Maumee | Live music by Fish Fisher and Ryan Roth | \$59 dinner and drink ticket

Last year, Toledo artists, gallery owners, collectors, and arts professionals gathered for The Scribe's first mixer. This year, we're expanding the experience with live music, featured artist booths, and gourmet food stations in one of Northwest Ohio's premier event venues..

What's Included

Your \$59 ticket provides **access to four gourmet food stations** throughout the evening. Start at the Premium Meat Station, move through the Gourmet Pasta Station, sample the Sautéed Vegetable Station, and finish at the Cheesecake Station. Each station will be continuously refreshed throughout the event, so you can return as often as you'd like.

Every attendee receives **one complimentary drink ticket** upon arrival. Additional drinks are available at the cash bar, though we're working with potential sponsors to convert this to an open bar for all guests. Live performances by **Fish Fisher and Ryan Roth** will run throughout the evening. Enjoy live music while you network, browse art, and connect with other attendees.

Meet The Artists

Artists who have been featured in The Scribe over the past year will have dedicated booth space at the venue. This is your opportunity to meet them in person, view their work up close, and purchase pieces directly. Whether you're a collector looking to expand your holdings or someone buying their first original artwork, you'll have direct access to the creators behind the work you've read about in our pages. The Scribe provides these booths for free, and does not take a cut of any sales.

Supporting The Scribe's Mission

Ohio has one of the most active arts scenes in the Midwest, but it's fragmented across dozens of cities and regions. The Scribe exists to connect those communities through coverage and conversation. This mixer is the attempt to provide additional opportunities for artists to showcase and sell their work.

Gallery directors can meet artists whose work they've only seen in print. Collectors can talk directly to creators before committing to a purchase. Artists can connect with other artists working in different mediums. The Scribe aims to provide annual mixers, both casual and professional, to accommodate the needs of the artists.

Tickets are \$59 and available now at the-scribe.org/mixer. Space is limited, so reserve your spot early.

Date: Saturday, January 31, 2026

Time: 6:00pm to 9:00pm

Location: The Pinnacle, 2100 Countryside Drive, Maumee, Ohio 43537

Dress Code: Business Casual

Age Requirement: 21 and over

Parking: Free on-site parking available

For questions about group reservations, accessibility accommodations, or sponsorship opportunities, contact us at contact@apollo-press.com!



Get your tickets through Eventbrite using the QR code, or by visiting the URL!



the-scribe.org/mixer



Russel Wright: Modernism on Every American's Table

Background

Russel Wright was born on April 3, 1904, in Lebanon, Ohio. While still in high school, he studied under Frank Duveneck at the Art Academy of Cincinnati. He briefly attended Princeton University to study law, following his family's legal tradition, but his passion for design led him to leave and pursue theater set design in New York City.

American Modern Dinnerware

Wright's most significant contribution to American design was his American Modern dinnerware line, produced by Steubenville Pottery in Steubenville, Ohio, from 1939 to 1959. The line became the best-selling ceramic dinnerware in American history, with over 200 million pieces sold during its production run.

The dinnerware featured organic, sculptural forms that departed from traditional designs. Wright offered the pieces in six interchangeable colors and introduced innovative elements like rimless plates and a starter set of 12 pieces that customers could expand over time. His approach made modern design accessible to middle-class Americans during and after the Great Depression.

Design Philosophy

Wright believed the dining table was the center of home life. Working with his wife Mary Small Einstein, whom he married in 1927, he expanded this philosophy outward to furniture, textiles, and home accessories. Together they wrote "Guide to Easier Living" (1950), which promoted informal American lifestyles with open floor plans and buffet-style dining.

Wright's Quaker upbringing influenced his preference for simple, functional designs. He became one of the first designers to trademark his signature on mass-produced goods, making design attribution visible to consumers.

Lasting Legacy

Wright's work is held in major museum collections including the Metropolitan Museum of Art, MoMA, and Cooper Hewitt. It's still the best-selling ceramic dinnerware line in American history. His daughter Annie continues to manage his designs through Russel Wright Studios. His Dragon Rock home (shown below) in Garrison, New York, is now a National Historic Landmark open to the public.





Lindsay Scypta's Ceramic Language



Porcelain and Process

The table comes first, then the dishes, food, individuals and conversation. In the 1880s dinnerware was advertised to women just like high fashion, where the table was the mannequin that needed dressed. As time progressed, the table has been altogether removed from the meal. What existed once as a four-hour event has transitioned into a meal and a TV show, rather than a meal and conversation.

Lindsay creates vertically stacked courses, choreographing the progression of the meal by stacking the dishes in the center of the table to be unwrapped as a gift together. These centerpieces create anticipation for participants as they take their seats, with uncertainty about what is contained within.

The surprise and excitement comes from both the food and the decoration of the dishes as the meal is unwrapped. The towers replace the footmen and the frantic host, commenting on social implications through their practical attributes. Lindsay uses food as a way of seeing the world, the tableware to create rituals through decorum, and the table to build camaraderie.



QUICK SCROLL

Creates stacked porcelain dinnerware centerpieces that choreograph communal dining experiences, reviving traditional table rituals for modern gatherings.

www.lindsayscypta.com

Artistic Formation and Career Path

Lindsay Scypta holds a BFA in Art & Design from the New York State College of Ceramics at Alfred University and an MFA from The Ohio State University. She was an Artist-in-Residence at Clay Art Center in Port Chester, New York. Returning to Ohio in 2014, she established a studio where she balances teaching at the local community college and making.

“Her influences include the stone tracery of Gothic cathedrals, Victorian fretwork and the history of the dining experience.”

Evolution of Her Craft

Working strictly with porcelain clay, the work is thrown, trimmed, altered and decorated, then fired to cone six in an electric oxidation atmosphere. Her influences include the stone tracery of Gothic cathedrals, Victorian fretwork and the history of the dining experience. Much of Lindsay’s MFA research centered around the history of the table and the development of laser cut tools, stamps, and molds that she continues to apply to her work

Exhibitions, Accolades, and Artistic Reach

Lindsay had solo shows at Morean Center for Clay in 2015 and Hudson Gallery in 2019. She received the Toledo Museum of Art’s Palmer Scholarship for visual research in Paris, France. Her work was published by Gingko Press in the New Age of Ceramics and Lark Books 500 Vases. She was awarded Emerging Artist by Ceramics Monthly in 2017 and received the 2017 Toledo Arts Commission Merit Award.



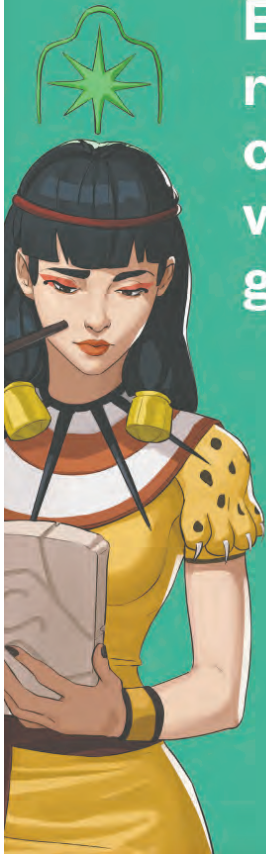
We Make Art Visible

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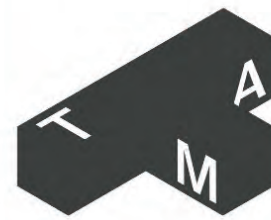
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Toledo Museum of Art



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Unbounded

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Jan. 31 2026

6pm - 9pm

The Pinnacle

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