



Spyglass

A QUARTERLY LOOK AT THE CAHOON MUSEUM OF AMERICAN ART • SUMMER 2010

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EXHIBITIONS

The timeless magic of Ralph Cahoon

Celebrated folk artist Ralph Cahoon was born in Chatham on September 2, 1910 – or exactly 100 years ago. To observe this centennial, the Cahoon Museum is presenting *Chasing the Mermaids*, a major retrospective of his work. The majority of the 50 pieces on view are from private collections. Most are returning to the location of their creation – for the museum building was, of course, Ralph’s home from 1945 until his death in 1982.

In 1960 – or exactly a half-century ago – Ralph and Martha experienced a milestone of another sort: an exhibition at the venerable Vose Galleries of Boston. This was quite an honor for a couple who, just seven years before, had been making their living selling antiques and decorating furniture. The Hub show generated plenty of sales, publicity and, apparently, happy faces. “I am sure that we have never had so many smiling visitors in any one month of our 119 years of business,” one of the Voses wrote in a letter.

Smiling visitors are common at the museum, where Cahoon paintings always hang in at least one or two galleries. But there’s special excitement when a real Cahoon exhibition comes along. The last was in 2006, when *Consider the Source* explored the couple’s use of 19th-century sources in their work. Before that, we had *In the Beginning*, a 2004 survey of their decorated furniture. And in 2001, the museum presented *Simple Pleasures*, a memorial exhibition for Martha.

But *Chasing the Mermaids* is all about Ralph. The show retraces his career –including the



Ralph Cahoon, *New Bedford*, oil on masonite, private collection

development of such signature themes as mermaids, whales and hot-air balloons; the growing complexity of his compositions; and his increasing ability to make a sophisticated visual joke. The guest curator, Cindy Nickerson, is writing a book on the Cahoons and, so, brings a wealth of research to the project. (An article on Ralph, written by Cindy, appears in the July/August issue of *Antiques & Fine Art Magazine*.)

The earliest works in the show are cartoons Cahoon drew as a teenager. Also included is a small representation of decorated furniture.

Continued on Page 2

NOW SHOWING ...

Chasing the Mermaids

Through September 19

Sponsored by the generosity of a Cahoon Museum Trustee

Gallery talks (11 a.m.):

Aug. 17: Ruth Cahoon (Ralph’s daughter-in-law)

Aug. 24: Alexander Theroux (author)

EXHIBITIONS

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Ralph Cahoon

Continued from Page 1

A train chugging through the countryside on the front of a blanket chest is, perhaps, the kind of scene that, in the early 1950s, prompted heiress Joan Whitney Payson to encourage the Cahoons to paint pictures for framing. Their first show at her Long Island art gallery was a sensation and, by the time of the Vose show, they were also the star artists at galleries in Palm Beach and on Nantucket. Everyone was agog over those mermaids.

Recalling his Chatham ancestors who toiled at sea, Ralph once said: “I like to think that in all their grim trade, they chased the mermaid from time to time” – the quote that inspired the show’s title. He and Martha chased the mermaid figuratively as well as literally. In their forties at the time of their “discovery,” they were glad to cut back on the drudgery involved in restoring furniture to pursue creative adventures.

Chasing the Mermaids juxtaposes works with similar themes, the better to illustrate Ralph’s artistic journey. So, hanging near the blanket chest, is *Transportation*, a painting dating from around 1955. It has a train, too – and a little girl with a spotted dog watching it go by. But that’s not all. This charming potpourri of quaint modes of transportation also boasts a genteel couple in a horse-drawn carriage; a hot-air balloon, just landed by the shore; and two clipper ships. That piece, in turn, begs comparison to a rollicking version of *Transportation* done for the Vose exhibition. There, a trade wagon replaces the carriage; the balloon is aloft; and a mermaid and sailor on bicycles – or, more accurately, falling off them – have been added to the mix. “How can a mermaid ride a bicycle?” one reviewer asked rhetorically. “Such is the magic of the Cahoon touch you forget to ask.”

The Cahoon magic is evident in paintings done before Ralph and mermaids became indelibly linked. *Skating Scene* – with a pond resembling one where Ralph went ice skating as a boy – has a Dickensian flavor. *Farm Scene* recalls paintings by 19th-century folk artist Edward Hicks (though the Quaker preacher never conveyed such a merry spirit). Mermaids did appear in many of Ralph’s early works, but generally occupied – as one might expect – a marine environment. In one painting, two hitch a ride on a spouting whale, protecting themselves from its spray with umbrellas. In another, they lurk beneath a rowboat and playfully pull sailors underwater.

By 1960, Ralph’s style had pretty much crystallized: the look, highly polished; the mood, frisky with a touch of tenderness; the mermaids, much in evidence and routinely moving through the world with aplomb. They play baseball in *Action at Lowell Park*, a piece painted for a friend who, like Ralph, was a big supporter of the Cotuit Kettleers. Several attend class in *Cape Cod Community College*. One gives birth – to twins! – in *A Tense Moment at the Cape Cod Hospital*. They drive cars like a 1910 Knox Model R Touring Car, as in *Ladies of the West Falmouth Motor Club*, from the collection of Josiah K. Lilly III, founder of Heritage Museums and Gardens in Sandwich (which has loaned four pieces).

Lilly was Ralph’s foremost collector, eventually purchasing more than 50 paintings. But Ralph had many other admirers among the social elite. *Topless Swimsuits Forbidden*, from the museum’s own collection, was once owned by Marjorie Merriweather Post, the grande dame of Palm Beach society. While she was first lady, Jacqueline Kennedy came over from the Summer White House and purchased two of his paintings.

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THE LITTLE GALLERY

Sirens Song: Sailor’s Valentine by Sandi Blanda

Through September 12



Sandi Blanda, **Martha’s Mermaid, Sailor’s Valentine**

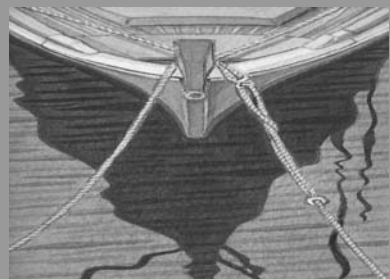
Well-known artist Sandi Blanda shows her extraordinary gift of working with sea shells. The works include incredibly detailed objects.

Georgia rooted: Boat Scenes by Scott Coleman

September 14-October 31

Tuesday Talk: October 5, 11 am

Scott is a native Georgian and has conducted workshops throughout the Southeastern U.S., as well as in France, Spain, and Italy. It was during these trips to the Mediterranean that this boat series began to emerge.



Scott Coleman, **Mediterranean Boat # 1**, watercolor on paper



AT LEFT: Kevin King, **Natural History**, oil on canvas

BELOW: Dale Russell Smith, **Thanksgiving Moon**, transparent watercolor



Moonstruck: Juried by Anne Heywood

Sorry, Shakespeare. We're swearing by the moon, the inconstant moon, that monthly changes in her circled orb. The ancients used the moon to mark the passage of time. The Greeks associated it with the goddess Artemis, the Romans with the huntress Diana. It's been the stuff of love songs and nursery rhymes on one hand, the destination of space missions on the other. And we know it has long enchanted artists, both as a glowing disk and slender crescent.

Anne Heywood, our juror, is a noted pastel artist with studios in East Bridgewater, Massachusetts and Waldoboro, Maine. She is a recipient of the International Association of Pastel Societies' prestigious Masters Circle Award, the Pastel Society of America's Holbein Award and the Salmagundi Club's George Inness Jr. Memorial Award. She is a signature and a founding member of the Pastel Painters Society of Cape Cod and a signature member of the Pastel Society of

COMING SOON ...

Moonstruck

Sept. 21-Nov. 7, 2010

Members' Reception:
5 to 7 p.m. Friday, Sept. 24

Tuesday Talk at 11 a.m.
September 28 – Anne Heywood

Docent tours: by appointment

America and the Connecticut Pastel Society. Watson-Guption published her book "Pastels Made Easy" in 2003. She's also written articles for such publications as The Pastel Journal and American Artist Magazine. Heywood has conducted many workshops and has previously juried national exhibitions.

Anne had a challenging time jurying the exhibition because of the number of artists and works submitted. 92 artists provided 177 works and she accepted 42 works. Anne will present a talk about the exhibition on September 28 at 11 a.m.

Winners of this year's juried exhibition include:

- First Place: Kevin King for his oil painting *Natural History* seen above
- Second Place: Susan Sprong for her giclee (digital print on canvas) *Mt. Rainer: August Sunset*
- Third Place: Dale Russell Smith for his transparent watercolor *Thanksgiving Moon* seen above

Honorable Mentions:

- Tony Murray for his sculptography *Voyage Home*
- Tony Murray for his photograph *Moon Dog*
- Jeff Hall for his bonded bronze/lucite *Heaven's View*

Cahoon Museum overcomes challenges

Back at the beginning of the year, the Cahoon faced three major challenges.



BILL BABCOCK

We needed to appoint a new director. We needed to work out a new and appropriate design for the addition that is a major central element in our plans for the future. And we needed to renew our work on the capital campaign that we had deliberately

allowed to lie fallow during the worst of the economic downturn. Now, just over half way through the year, we are well on our way to meeting those challenges. Thanks to the work of an excellent search committee (not to mention the help of many members of both the Board of Trustees and the Museum's staff), we have a superb director in place who has quickly caught on to the "ways of the Cahoon" and is providing all the leadership and direction we're hoping for.

Thanks to the unflagging and inspired work of our Building Committee, chaired by Bill Dickson, we now have a wonderful design for the addition, fully

in keeping with the historic building that houses the Museum and beautifully efficient in providing the additional space we need so desperately for exhibits, for education, and for art storage—and it will give us access to the second floor of the existing building that doesn't require us to navigate our narrow eighteenth-century staircase. The design remains to be formalized, but its basic shape and character are clear. The renewal of the capital campaign, the last of our three challenges of 2010, is also under way, although only in the initial phases, and you will be hearing more about that in the coming months. At this point, the most gratifying development is the full commitment of the entire Board to the project. The Board has, so to speak, "put its money where its mouth is"; and that dedication gives us a firm basis on which to move forward. Things are looking good at the Cahoon!

But 2010 is also a year of celebration for us, quite apart from meeting the challenges we faced at the start. The gods have smiled on us with respect to the weather, both for our annual Kitchen Tour last June, and for the "Great Brush Off" in July.

On the Saturday of the "Brush Off" there was rain at the Mashpee rotary, rain in Osterville, and rain at the Museum itself. But there was no rain—and, in fact, there was a good deal of sun—on the village green in Cotuit! We have also had a marvelous gala, the "Art of Celebration," held at the Cotuit Center for the Arts (and we hope this will be only one of many collaborations with the Center), which was marked by high spirits and good fun throughout and which culminated in a conga line! How many galas can say that?

But most of all, 2010 is the 100th anniversary of the birth of Ralph Cahoon; and the Museum is marking it with the current major exhibit of Ralph's works. Cindy Nickerson is the guest curator for the exhibit; and it represents not only a celebration of Ralph's marvelous, quirky, and joyous art, but also a further step toward the completion of Cindy's own book on the Cahoons. We hope you will all be sure to visit the Museum to celebrate Ralph with us and to revel in his art and imagery!

EXHIBITIONS

Ralph Cahoon

Continued from Page 2

Admiring the Kennedys in return, Ralph soon thereafter painted *Summer Visitors at Hyannisport*, in which the figures clearly represent the president and his family. As is proper for a mermaid of her station, Jackie wears more than the usual number of pearl necklaces.

Chasing the Mermaids also looks at the importance of hot-air balloons in Ralph's work. At various times, they became the major subject, with the artist

concocting ever more fanciful aerial inventions. In *Balloons Over Boston*, from the mid-'60s, it takes two balloons to carry a rather fierce-looking eagle-shaped gondola that's large enough to be equipped with smokestacks. Usually, though, the trademark balloons play a supporting role, adding a spot of color to the sky while suggesting aspirations and adventure.

Those who like adventure should be prepared to travel to such far-flung places as China, the Arctic, Barbados and the Garden of Eden – all courtesy of the Cahoon magic. And let's remember that Ralph was, all the time, pioneering uncharted territory in American folk art.

Cindy Nickerson is the Cahoon Museum of American Art former interim director and curator of Chasing the Mermaids.

Cahoon Museum of American Art Activities

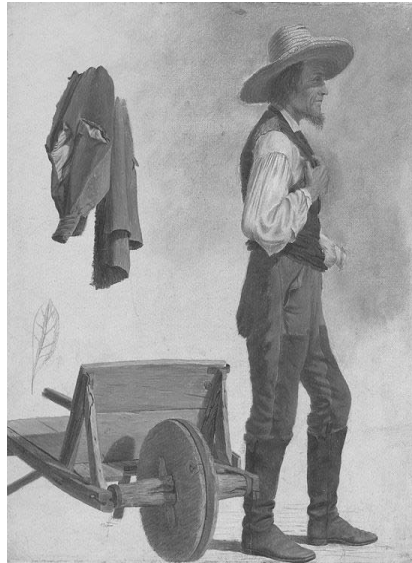
Thanks for making my first three months at the Cahoon very special. If you attended the "Art of Celebration" Event on July 16th, you witnessed Bunny Stevens singing Happy Birthday to me in the Marilyn Monroe style! I will always have those wonderful memories of that night.

The Cahoon Museum of American Art was named one of the 1,000 Great Places in Massachusetts and was announced on July 12, 2010 at the Massachusetts State House. The list was compiled by the 1,000 Great Places Commission which was created by the Legislature and signed into law by Governor Deval Patrick in 2009.

The Great Places initiative celebrates what is unique about the Commonwealth of Massachusetts, its communities, and its people. It aims to boost visitation to Massachusetts as well as give local residents the opportunity to visit known and unknown historic sites, cultural venues and natural landscapes.

Susan Quilan-Brown, our museum store manager, has actually put a sandwich board in front of the museum letting everyone know about this important honor.

In my first three months on board, I helped out with three major fundraisers. I was so impressed by the love and dedication



Thomas Waterman Wood, *The Veteran*, oil on canvas

suggestions about improvements for next year.

As a Cahoon Society Member, you know that the annual dinner is fast approaching to select the work for 2010. I want to remind you what we have selected in the past from 2003-2009 and you can see what quality works have been chosen by the Society.

2003: Ericson, David Axel (1869-1946) *Twilight – Pilgrim Tower, Provincetown, 1921*, oil on board, 10 x 12 inches

2004: Beal, Reynolds (1867-1951) *The Ferris Wheel* (1935), mixed, non oil 15 x 18 inches

2005: Lewis, Martin (1881-1962) *Cronies* (1932), aquatint, 9 ½ x 10 inches

2006: Cahoon, Ralph (1910-1982), *Gentleman and Mermaid Seated at Table Reading*, oil on masonite, 22 x 25 inches

2007: Field, Erastus Salisbury (1805-1900), *Portrait of a Man* (circa 1827) oil on canvas, 30 x 23 inches & *Portrait of a Woman* (circa 1827), oil on canvas, 30 x 24 inches

2008: Wood, Thomas Waterman (1823-1903), *The Veteran* (circa 1870-1880), oil on canvas, 12 x 10 ¼ inches

2009: Martin, Homer Dodge (1836-1897), *Running Brook in the Adirondacks (Twilight Steam)* (1866), oil on canvas, 23 x 36 inches

One of my favorite works that the Cahoon Society has purchased is Thomas Waterman Woods' *The Veteran* because it captures the aftermath of the Civil War so well. Here is this veteran, who has obviously suffered much in regards to the war. We see his tattered military coat and his left hand is missing. It appears that he is going back to farming, but how successfully? Is the leaf a symbol of his farming?

Thanks again for your warm welcome and I look forward to working with you all in the future.

BOOKCLUB

The Cahoon Museum of American Art is exploring the possibility of beginning a bookclub to augment its exhibitions programming. The idea is to read fiction or non-fiction related to the exhibitions in the upstairs gallery.

The first exhibition to be considered is *Moonstruck*, juried by Anne Heywood which looks at how contemporary artists use the moon in their work.

A few ideas of books or plays to be considered by the club include: *Dark of the Moon* by William Barney and Howard Richardson, *Moonstone* by Wilkie Collins, or *The Moon is a Harsh Mistress* by Robert A. Heinlen.

For those that are interested in joining, an initial meeting will be put together to fit everyone's schedule.

If you are interested in being part of the bookclub, please let Cahoon Museum Director Richard Waterhouse know at rwaterhouse@cahoonmuseum.org or 508-428-7581 by September 1, 2010.

MEMBERSHIP

Many thanks to these new and renewing members! This list reflects memberships received May 15 through June 30, 2010. An asterisk indicates membership in the Ralph and Martha Cahoon Society.

Mr. and Mrs. Steve Akin *
Mr. and Mrs. Richard W. Aldinger
Ms. Deborah M. Angotti
Mr. and Mrs. William S. Babcock *
Mr. and Mrs. Ken Ballou
Mr. and Mrs. Al Barskis
Mr. and Mrs. James H. Bodurtha *
Ms. Julie Brady
Mrs. Frances V. Brew
Mrs. Susan G. Bryan
Mr. Don Cadoret
Ms. Bonnie Campbell-Perkins
Ms. Linda Cornog
Mr. Daniel F. Coughlin *
Mr. and Mrs. Edward DeLuca
Mr. and Mrs. David Diamond
Mr. and Mrs. William F. Dickson
Ms. Nancy Douthiel and Ms. Diane Willcox
Mr. and Mrs. John Doyle *

Mr. and Mrs. Robert J. Drummond *
Mr. and Mrs. John Entwistle *
Mrs. Joan Farrenkopf
Mrs. Delia Flynn *
Mr. and Mrs. Francis Gallagher
Margaret and Cameron Gifford
Ms. Kitty Gold
Ms. Roberta B. Gough
Mr. and Mrs. James Gould *
Ms. Sandra Greene
Mr. James G. Hinkle and Mr. Roy Hammer *
Dr. and Mrs. Peter B. Hollis
Dr. and Mrs. David H. Hopkins
Mr. and Mrs. Merrill Hosmer
Mr. and Mrs. Jack Hurley
Ms. Nancy Jarvis
Mr. William Keto
Ms. Barb Kmiecik and Mr. Scott Terry
Ms. Susan Lawrence

Mrs. Kathleen S. Low
Mr. and Mrs. Harold S. McGay
Mrs. Jane B. McInnes
Mr. and Mrs. Robert Morrissey *
Ms. Cindy Nickerson *
Mrs. Judith Page
Ms. Marjorie Parmenter
Ms. Shirley Perry
Ms. Florence M. Pritchard
Mr. Gerald M. Raymond
Mr. and Mrs. Sean Reilly *
Ms. Connie Reschke
Mr. and Mrs. Peter Rohner
Mr. and Mrs. Gene Schott
Mr. and Mrs. Don Schwinn
Mr. and Mrs. Carl Scrivener
Dr. and Mrs. Robert Seidler
Ms. Jamie Stern
Ms. Helen Sullivan
Mr. and Mrs. Robert Tarr *
Mr. and Mrs. Michael Tivnan
Ms. Carol Trifone
Ms. Phyllis F. Walsh

Mr. Richard Waterhouse and Mr. Caleb Brown
Mrs. T-Bu Grieve Wry
Mr. and Mrs. Robin Young *

SUCCESSFUL SUMMER FUNDRAISERS!

THREE FUNDRAISERS

The Cahoon Museum of American Art successfully completed a trio of fundraisers from June 5th through July 16th, 2010.

The first was the 15th Annual Kitchen Tour which spotlighted five houses and one garden in the Osterville area. Thanks to our sponsors DeMelo Brothers Landscaping, Inc., Steven McElhenry Builders, Inc., and Grover Custom Building. Thanks also to our outstanding Kitchen Tour Committee: Karen Pinard, Chair, William Babcock, Carol McInnes, Cindy Nickerson, Peter Rohner, Louise Rohner, Gretchen Reilly, Karyl Scrivener, Carol Wilgus, and Noreen Waters. A very special thank you to our very special Cahoon Museum Volunteers!

Our second fundraiser of the summer was the 20th Annual Great Brush on July 10th



Great Brush Off Design by Howard Bonington

at the Cotuit Village Green. Our sponsors were Polar Cave Ice Cream Parlor, Cotuit Fresh Market, Roche Bros., and Robert Paul Properties. Special thanks to Jennifer Reilly for providing the t-shirts which are for sale in the Cahoon Museum gift shop. Our Great Brush Off Committee was: Carl Sciverner, Chair, Bo Bodurtha,

Bill Dickson, Agnes Maloney, Sandy O'Connor, Peter Rohner and Richard Waterhouse. The day could not be possible without our participating artists and Cahoon Museum volunteers.

The third fundraiser was the "Art of Celebration" on July 16th at the Cotuit Center for the Arts. Thanks to our Sponsors: Gold - Jane and Steven Akin, Jean and Jay Entwistle, Alyce and Robert Morrissey, and Gretchen Reilly; Silver - Rosemary and Keith Rapp; Bronze - Carol and Don McInnes, Nancy and Calvin Place, Roberta Weiner, and Laurie and Robin Young.

Our outstanding Gala Committee consisted of: Gretchen Reilly, Honorary Chair, Carol Wilgus, Event Chair, Francesca Carriuolo, Leonard Carter, Anne Doyle, Ginny Farwell, Agnes Maloney, Carol McInnes, RoseMarie McLoughlin, Kathleen Murphy, Jane Padwee, Karen Pinard, Suzie Reid, Jennifer Reilly, and Bunnie Stevens.

FALL LECTURE SERIES



Symbolism Lectures:

Cahoon Museum Director Richard Waterhouse

Dates: Tuesdays, September 14, 21, 28, 2010

Time: 6-7 pm

Fees: (See Symbolism Lectures Form to the right)

Richard Waterhouse, author of a book on the Victorian symbols of Oakland Cemetery, entitled *Sacred Symbols of Oakland Cemetery*, will present a series of lectures about the importance of symbolism in art. His first lecture (September 14) will examine Victorian symbolism in gravestone art. The second lecture (September 21) will examine symbolism in Christian based art. The final lecture (September 28) will examine symbolism at Oakland Cemetery, in Atlanta, GA. Only 20 spaces are available because of size of the room.

Symbolism Lectures

Name _____

Address _____

City _____ State ____ Zip _____

Daytime Phone _____

Please enroll me in the following lecture(s):

- Victorian symbolism in gravestone Art (Sept. 14)
- Symbolism in Christian based art (Sept. 21)
- Symbolism in Oakland Cemetery, Atlanta (Sept. 28)
- All three

The fee is \$10 per lecture or \$25 for all three for members. (Lecture series limited to 20)

The fee is \$20 per lecture or \$45 for all three for nonmembers (Lecture series limited to 20)

Enclosed is a check for _____ made payable to the Cahoon Museum of American Art.

Please charge _____ to my credit card:

- VISA MC AMEX

Account # _____

Exp. date _____

Signature _____

Please send registration to: **Cahoon Museum of American Art**, P.O. Box 1853, Cotuit, MA 02635 or call the museum at (508) 428-7581

MERMAIDS COVE MUSEUM STORE

Green Lanterns Products

Mermaids Cove is now featuring Green Lanterns candlesticks, lamps, vases, lanterns, and bowls made entirely from recycled wine bottles. There are four good reasons to buy these products:

1. Green Lanterns products are crafted by a group of young adults with learning disabilities.
2. The Green Lanterns Project provides employment opportunities to young adults who are working hard to maintain their independence while managing their challenges and

developing their skills in an effort to create a full and rewarding life for themselves.

3. Green Lanterns products create curiosity and conversation as they illuminate the room and the imagination. Come check out these outstanding products.
4. You are supporting the Cahoon Museum of American Art whose mission is to embrace the full vitality of American Art.



Green Lanterns Lamps

NEW TRUSTEE

Barnes Riznik comes on board

The Cahoon Museum of American Art's newest trustee is Barnes Riznik.

He grew up in California and New York City and received his education in both public and private schools and at the University of California Berkeley and



**BARNES
RIZNIK**

Stanford University. His interests have ranged from early nineteenth-century American history to contemporary historic preservation, from the history of medicine and public health to museum and

social studies education. Barnes has written a biography of Mabel I. Wilcox, R.N., co-edited a

book of essays on historical generalizations, and published research articles in the Journal of the History of Medicine and Allied Sciences, the Hawaiian Journal of History, and the Journal of Public History. Barnes was Vice-President of Old Sturbridge Village, director of Grove Farm Museum and Waiolo Mission Home on Kauai, and has taught at the University of Connecticut, Boston University, the University of Hawaii, and the American Antiquarian Society.

He was an elected member of the council of the Association for State and Local History.

Barnes and his wife have lived in Osterville on Cape Cod since 2001; and he has been a Trustee of the Cahoon Museum of Art and of the Osterville Historical Society.

Spyglass *is the quarterly newsletter of the Cahoon Museum of American Art*

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Cahoon Museum OF AMERICAN ART

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Closed in January and major holidays

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