

CANTON MUSEUM OF ART

SPRING 2026





Dreams. Joy. Struggle. Resilience. These are themes that come to mind when one views the art of Ernie Barnes (1938 - 2009) ... once reviewed in 1965 as “the most expressive painter of sports since George Bellows.” From star high school football player to the NFL, he never let the game interfere with his love for art. All his life, Barnes said he hated the violence and the physical torment of the sport. However, his years as an athlete gave him unique observations that imbued his artistic style – power, motion, and physical vitality, but also storytelling that illuminated Black Culture.

Majoring in art at North Carolina Central University, he credits his art instructor Ed Wilson for his development as an artist. Wilson instructed Barnes to paint from his life experiences. “He made me conscious ... that the artist who is useful to America is one who studies his own life and records it through the medium of art, manners, and customs of his own experiences.”

That is evident in the detail of work above, **Study II for The Dream Unfolds**, created in 1996 by Barnes in preparation for a major commission celebrating the 50th anniversary of the National Basketball Association. The final painting was displayed for years at the Basketball Hall of Fame, but this study stands powerfully on its own with the compelling story that Barnes conveys – a vision of basketball as both cultural history and collective aspiration. I am pleased to welcome this inspiring work and

Cover — On view in the exhibition **Earth, Fire, Water** | profiled on page 17:
Red Lily (detail), 1992. Joseph Raffael (American: 1933 - 2021). Watercolor on paper, 44 ½ x 60 in. Canton Museum of Art Collection | 993.2.

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Director's Message

Ernie Barnes to the CMA Collection. You can learn more about this in Notes from the Collection (p 16 - 17), and preview an exclusive exhibition of his works (p 22) coming to CMA in August 2026.

Spring Exhibitions are Here to Delight & Inform

Reclaimed: The Art of Recology presents a collective of 33 artists who created meaningful artworks in a variety of media through reclaiming materials with San Francisco's waste management service, Recology. Spanning furniture design, papermaking, performance art, quilting, animation, sculpture, and more, **Reclaimed** highlights limitless ingenuity and is also a call to action to protect our planet through creativity.

Earth, Fire, Water brings the techniques of watercolor and ceramics together from CMA's acclaimed Collection – showing how the elements work together in the creative processes to produce stunning results.

On the Threshold of the Great Lakes features Geo Rutherford's mixed-media works exploring themes of invasiveness, impermanence, and the unseen aspects of the Great Lakes ecosystem.

Net Worth presents Ohio-based artist Ben Lambert, with ceramic sculptures that take the form of stylized figures and animals that reflect the problematic relationship between humans and the natural world.

ArtsInStark Campaign for the Arts – Show Your Support Now!

The impact of the art(s) is widespread in our community, and it is powerful. This is made possible in part by ArtsInStark and its annual Campaign for the Arts, which is going on now. I urge your support – which you can give at www.ArtsInStark.com/give to make your own meaningful impact.

I look forward to seeing you in the galleries and in our community soon.
Most sincerely and with appreciation,

Max R. Barton II
Director & CEO

90TH ANNIVERSARY

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Max R. Barton II

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Handler

Recognizing the highest
standards of excellence in
programming, community
impact, and mission.



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Thank you!
TO OUR SPONSORS

Summer 2026 Ceramics Classes & Art Camps!

Get fired up about the Summer Ceramics courses at CMA, because there's something for everyone. From Beginner Wheel Throwing and Classic Ceramics to Ceramics Makerspace (NEW!), Summer Children's Creative Clay Studio (also NEW!), and Independent Study. Registration open now for all classes. Learn more and grab your seat in class

MEMBERS SAVE 20% on ALL classes ... Join CMA then book your class! Visit CantonArt.org/membership

CANTON
MUSEUM
OF
ART

SCHOOL
OF ART



CERAMICS

LIMITED SPACE!

CERAMICS INDEPENDENT STUDY

OPEN STUDIO / TIMES VARY

10 WEEKS, TUESDAY, APRIL 21 –
SATURDAY JUNE 27

CERAMICS INDEPENDENT STUDY

OPEN STUDIO / TIMES VARY

**** SHORT SESSION, 3 WEEKS ****
TUESDAY, JULY 28 – AUGUST 18

Instructor: Sarah DeBaun

Advanced ceramics students are eligible for independent study at CMA. ***This option is available for a limited number of students who have taken at least four ceramics classes at CMA.*** Tuition fee provides access to the studio during open studio hours, a locker for storage, access to studio tools and equipment, and a professional teaching artist mentor who is available during set times. Studio hours run concurrently with the Museum's open hours and the seasonal ceramics class schedule. Students with ceramics experience outside of CMA are not eligible for registration, as students first need a strong working knowledge of CMA studio safety and procedures.

Ages 18+, 12 seats available for each class

Member \$125 | \$150

CLASSIC CERAMICS | 6:30 – 8:30 PM
10 WEDNESDAYS, JUNE 10 – AUGUST 12

Instructor: Bill Shearrow

CLASSIC CERAMICS | 6:30 – 8:30 PM
10 THURSDAYS, JUNE 11 – AUGUST 13

Instructor: Sarah DeBaun

Discover the ceramic process from start to finish through instructor-led demonstrations, glazing techniques, and constructive feedback. Beginner students learn the basics of hand-building and wheel-work while intermediate students refine their skills. Individual projects include functional pottery and decorative work. Students registered for Classic Ceramics are also entitled to utilize open studio hours throughout the 10-week class session.

Ages 16+, 12 seats available for each class

Member \$218 | \$272

ADVANCED CERAMICS | 6:30 – 8:30 PM
10 TUESDAYS, JUNE 9 – AUGUST 11

Instructor: Bill Shearrow

ADVANCED CERAMICS | 3:30 – 5:30 PM
10 THURSDAYS, JUNE 11 – AUGUST 13

Instructor: Sarah DeBaun

Form, surface design, glazing, and firing are explored in greater depth during this class. Designed

for advanced students, with a prerequisite of four ceramics classes completed at CMA, or instructor approval. Students who have taken five or more CMA ceramics classes, or individuals deemed to be working at an apprentice level are required to complete their own firing in cooperation with the Canton Ceramic Artists Guild to deepen their understanding of the process. Students registered for Advanced Ceramics are also entitled to utilize open studio hours throughout the 10-week class session.

Ages 18+, 12 seats available for each class

Member \$218 | \$272

BEGINNER WHEEL THROWING SERIES | 1 – 4 PM
5 WEDNESDAYS, JUNE 10 – JULY 8

5 WEDNESDAYS, JULY 22 – AUGUST 19

Instructor: Echo Iris Davis

Students are not required to have pre-existing wheel throwing experience in this structured 5-week, small-group ceramics course. With the support of demonstrations and constructive feedback from the instructor, students will focus on form and function while creating functional ware like cups and bowls. Students will also be introduced to surface design techniques and beginner glaze application. This class is a precursor to a more advanced wheel throwing class.

Ages 16+, 6 seats available

Member \$150 | \$180





Additional costs to students for CMA ceramics classes, not included in registration fee, due first day of class:

- All CMA ceramics students must purchase and use approved clay from CMA. 25 lbs of clay may be purchased on the first day of class @ \$54 during check-in at the front desk. An additional 25 lbs of clay may be purchased thereafter, with a limit of 50 lbs of clay per session to limit over-production of student work.
- CMA students are welcome to use their own clay tools; however, clay tool kits may be purchased on the first day of class and as needed @ \$15.

CMA offers the largest selection of ceramics classes in the area for all levels of expertise. Our 10-week classes fill quickly, and these classes are eblasted FIRST for registration. For current class details and availability, contact Education Director Amanda Crowe – amanda@cantonart.org



NEW! GUIDED CERAMICS MAKERSPACE **6 – 8 PM | 8 TUESDAYS, JUNE 9 – JULY 28**

Instructor: Susan Mentrak

Enhance your artistic skills within this collaborative Makerspace, created to encourage peer-to-peer inspiration and professional development. Functioning as a flexible open studio, a professional artist-mentor provides guidance tailored to your specific hand-building projects, whether you are crafting functional vessels or sculptural forms. Please note that pottery wheels are unavailable in this specific session to prioritize hand-building techniques. Registration includes Open Studio access for drying and firing, allowing you to utilize the facility beyond scheduled instruction hours. All participants must use CMA-purchased clay and approved glazes to ensure kiln safety and consistent firing results. Visit artist-mentor Susan Mentrak's work at www.susanmentrak.com to see examples of professional hand-built ceramic artistry.

Ages 16+, 20 seats available

Member \$160 | \$192

CHILDREN'S CLAY CLASSES

NEW! SUMMER CHILDREN'S CREATIVE CLAY STUDIO | 11:30AM – 1PM

4 TUESDAYS, JUNE 30 - JULY 21

Instructor: Haylee Wagner

Students will develop technical skill and artistic persistence through hands-on clay work. This course focuses on mastering foundational methods including pinch pots, coil building, and slab construction. Haylee will guide students through the complex stages of the ceramic process, from raw clay to finished piece, encouraging creative problem-solving and individual design confidence. All materials provided.

Ages 10 - 14 (siblings welcome)

12 seats available

Member \$90 | \$108



Classes Fill Up Fast!

Explore Classes & Register at CantonArt.org/learn

2026 Summer Art Camps

Now Registering | June 22 - 26 | July 6 - 10 | July 13 - 17 | Ages 6 - 13

Unlock Your Child's Creativity: Art Camp at the Canton Museum of Art – A Week of Artistic Fun and Discovery!

Give your young artist a summer they'll never forget! The Canton Museum of Art's Summer Art Camp is a unique opportunity for kids ages 6–13 to discover new skills, make friends, and explore their creativity in a fun, supportive environment.

Expert Instruction: All sessions taught by professional artists or licensed art educators with one-on-one individualized attention and small group instruction.

Inspiring Creative Spaces: Most activities take place within the museum's studio classroom, galleries, and indoor courtyard. Weather permitting, teachers and students may also participate in messier art projects on the outdoor patio.

Flexible Scheduling: Each week is a different artistic theme, so you can register for one week or the entire summer!

Camp Dates and Art Experiences

All Camps are 5 Days Only. Weekly projects engage students in a variety of art disciplines including sculpture with repurposed materials, handbuilding with clay, drawing and painting, and playful experimentation with a blend of art and science-based processes and techniques to strengthen each student's approach to artmaking. Art experiences are also strengthened by community artists who visit the studio throughout the week, and current exhibitions in CMA's galleries

CAMP SESSION	DATES
• JUNE CAMP	JUNE 22 - JUNE 26, 2026
• JULY CAMP 1	JULY 6 - JULY 10, 2026
• JULY CAMP 2	JULY 13 - JULY 17, 2026



Flexible Pricing & Registration Options

Camp Option	CMA Member Price	Non-Member Price	Details
• HALF-DAY CAMP (A.M. or P.M. session)	\$152	\$190	Campers must pack a snack and water bottle for their supervised break.
• FULL-DAY CAMP (A.M. and P.M. sessions)	\$304	\$380	Campers must pack a lunch, snack, and water bottle for their supervised breaks.

Session 1A & 1B (All Day):	June 22 – June 26, 10:30 – 3:30
Session 1A (Morning):	June 22 – June 26, 10:30 – 12:30
Session 1B (Afternoon):	June 22 – June 26, 1:30 – 3:30
Session 2A & 2B (All Day):	July 6 – July 10, 10:30 – 3:30
Session 2A (Morning):	July 6 – July 10, 10:30 – 12:30
Session 2B (Afternoon):	July 6 – July 10, 1:30 – 3:30
Session 3A & 3B (All Day):	July 13 – July 17, 10:30 – 3:30
Session 3A (Morning):	July 13 – July 17, 10:30 – 12:30
Session 3B (Afternoon):	July 13 – July 17, 1:30 – 3:30

Scholarships Available!

Financial assistance is available through support from The Hoover Foundation. For more information and how to apply, please contact Amanda Crowe at Amanda@cantonart.org.

More Info & Register Online: CantonArt.org/event-and-classes/21

Questions? Contact Amanda Crowe at Amanda@cantonart.org



RECLAIMED: THE ART OF RECOLOGY

April 28 - July 26, 2026

Similar to the mission of many art organizations, San Francisco's waste management service, Recology, is guided by the belief that art plays a unique role in educating and inspiring the public.

Each year, Recology awards residencies to artists, which include a stipend, coveted studio space, and scavenging privileges at their Transfer Station and Recycling Center. While many would view the facility as the dump, Recology artists consider the site the Big Store, providing unique opportunities to recycle and reclaim discarded waste as reimagined art objects. This exhibition, *Reclaimed: The Art of Recology*, presents a fascinating survey of thirty-three artists from diverse backgrounds who were awarded space, financial support, and four months to create wondrous, meaningful, and thought-provoking artworks that speak to the past, present, and future.

The Recology Artist in Residence (AIR) program was founded by local artist and environmentalist Jo Hanson, who was well-known in the 1970s for her public art practice of street sweeping in the Lower Haight District. Hanson's actions caught the attention of San Francisco City officials and Recology senior management, who invited the artist to the SF Transfer Station to see where the trash she collected ended up. There, Hanson saw the immense artistic potential of the materials headed to the landfill and proposed the Artist in Residence Program to involve the community in environmental education through the arts.

Recology's Artist in Residence program launched in 1990, and since then, over 150 professional artists and 50 student artists (and counting!) have completed residencies, making art from scavenged materials. By offering this rare opportunity to create artwork from the City's detritus, Recology hopes to inspire communities not just to reduce, reuse, and recycle but conserve natural resources. Additionally, the AIR program seeks to amplify the voices of systematically marginalized populations and provide a community space for learning for educational programs that promote a more just and sustainable world.

Spanning art forms that include innovative furniture design, papermaking, performance art, quilting, animation, sculpture,



and more, this exhibition highlights the limitless ingenuity and resilience of the human spirit. Rather than doomsday warnings, Reclaimed emphasizes that art is an incredible force in changing hearts and minds. Through their introspective, playful, and highly original explorations, the exhibition artists reveal the hidden stories our rubbish tells us about ourselves and our relationship with the earth. Many questions are also presented: can we become innovative eco-friendly designers? Can we be creative about our consumption habits? Can we transform the world into a beautiful, sustainable, and safe home for all?

Reclaimed: The Art of Recology is a collaborative effort between us, the artists, and you – the viewer. It is a call to action, and we hope you leave this exhibition inspired to take further steps to protect our planet through creativity and thoughtful ingenuity.

- Emilee Enders

Curator of Exhibitions and Programs, Bedford Gallery

- Deborah Munk

Manager, Artist in Residence Program, Recology



Images (left to right):

Impala, 2007. Nemo Gould. Electric sander, band saw, projector, vacuum cleaners, meat grinder, motorcycle clutch lever, antlers, garlic press, conduit cover, 22 x 9 x 21 in.

Thank You Bag, 2011. Lauren DiCioccio. Hand-embroidery on machine-quilted organza silk and cotton, wire, 19 x 15 x 16 in.



EXHIBITING ARTISTS

KATHY AOKI
MICHAEL ARCEGA
MIGUEL ARZABE
VAL BRITTON
BEAU BUCK
ED CLAPP
LAUREN DICIOCCIO
RODNEY EWING
MIKE FARRUGGIA
AMY WILSON FAVILLE
JULIA GOODMAN
NEMO GOULD
JAMIL HELLU
ANDREW JUNGE
CATHY LU
KARA MARIA

MANSUR NURULLAH
RAMEKON O'ARWISTERS
JENNY ODELL
KARI ORVIK
ERIK OTTO
YULIA PINKUSEVICH
FERRIS BLOCK
ISIS RODRIGUEZ &
NICOLE REPACK
JAMES SANSING
CHRIS SOLLARS
STEPHANIE SYJUCO
WESTON TERUYA
SHUSHAN TESFUZIGTA
SHERRI LYNN WOOD
VICTOR YAÑEZ-LAZCANO
IMIN YEH

Images: (clockwise from top left):

Records, 2014. Jamil Hellu. Digital pigment print, 3 1/8 x 25 1/8 x 7/8 in.

Pandora's Box, 2005. Andrew Junge. Neon, toolbox, 13 3/4 x 19 1/4 x 11 1/2 in.

Missing Persons: Man with Family, 2009. James Sansing. Found photo, electrical box, LCD filament, foam core, 4 3/4 x 4 3/4 x 2 1/2 in.

The Key is Within, 2017. Ramekon O'Arwisters. Mixed media, 14 1/2 x 9 x 9 in.

Reclaimed: The Art of Recology is a nationally traveling exhibition organized by Bedford Gallery in Walnut Creek, CA.

BedfordGallery 
Recology

EARTH, FIRE, WATER

The Elements of Watercolor & Ceramics

April 28 - July 26, 2026



Earth, fire, and water are all around us. The elements facilitate the many processes that make life possible. They also contain the materials that make art possible, including watercolors and ceramics – the heart of the Canton Museum of Art's Collection.

Though the Museum originated in 1935, the Collection focus was not defined until 1989 – American works on paper from the 19th century forward, with an emphasis on watercolors, and American ceramics from the 1950s through today. Ohio has a strong history in both mediums, making it fitting that they have become the focus of the Canton Museum of Art and creating a unique identity for us amongst other institutions.

Earth, Fire, Water highlights our focus of watercolor and ceramic and the often-overlooked processes involved in making them. These processes are tedious and require highly skilled makers familiar with the elements and how to best utilize them. Many of these artists even pushed the limits on what was possible to come up with new innovations.

Techniques showcased in **Earth, Fire, Water** include glazing (lava, crystalline, etc.), hand building, wheel throwing, dry brush, pigment layering, and more. Also covered are how the artists used these techniques to tell a particular story in their work or reach a certain goal, or reflect their personality.

Together, the works in this exhibit reveal not only the technical mastery behind watercolor and ceramic creations, but also the deep, elemental connection between artist and material. By bringing these processes to light, this exhibition invites visitors to look beyond the finished object and appreciate the skill, experimentation, and ingenuity that transform earth, fire, and water into enduring works of art.

- Kaleigh Pisani, Curator of Collections & Registrar



Images (top - bottom):

Boat on Side with Brilliant Sunset, (detail), n.d. Merv Corning (American: 1926 - 2006). Watercolor on paper, 5 ½ x 7 ¾ in. Canton Museum of Art Collection. Gift of Tula Corning in Memory of Merv Corning | 2017.125.

Tall Vessel, n.d. Toshiko Takaezu (American: 1922 - 2011). Porcelain, 22 x 9 ¼ x 9 ¼ in. Canton Museum of Art Collection. Gift of the Artist | 2007.24.



“With watercolor
**I WAS MUCH
INFLUENCED BY
NATURE, PURE
AND SIMPLE.**

Some effects I
would see would
really drive
me frantic.”

- Maurice Prendergast

“One of the best things
about clay is that I can
be completely free and
honest with it. When I
make it into a form, **IT
IS ALIVE, AND EVEN
WHEN IT IS DRY, IT
IS STILL BREATHING!**
Often the clay has
much to say.”

- Toshiko Takaezu



Images (top - bottom):

The Grove, Lynn, 1910/11. Maurice Prendergast (American: 1858 - 1924). Watercolor on paper, 22 x 27 ¾ in. Canton Museum of Art Collection. Gift of Ralph Wilson | 71.38.

Shacks at Lanesville, 1923. Edward Hopper (American: 1882 - 1967). Watercolor on paper, 24 x 27 in. Canton Museum of Art Collection | 2000.7.

Along the Cay, n.d. Jan Matulka (American: 1890 - 1972). Watercolor on paper, 25 ½ x 31 ¾ in. Canton Museum of Art Collection | 2000.3.

On the Threshold of the Great Lakes

Geo Rutherford

April 28 - July 26, 2026



An artist and educator, Geo Rutherford's work explores notions of invasiveness, impermanence, and the unseen in relation to the Great Lakes. The transparent waters are a deceptive indicator of the health of the ecosystems below the surface.

With climate change, invasive species, and polluted waters, the lakes are quickly devolving into a water desert at the heart of North America. "Along the Great Lakes, where the waves meet the beach on the margin of the shore, I collect various specimens the lake has turned over to the sandy perimeter," Rutherford says. "Each object, strewn haphazardly along the sand, is a piece of the story." A narrative begins to form amongst the found materials: beach glass, flat shale, driftwood, cigarettes, nurdles, feathers, black sand, dune roots, plastic, shells, balloons, beetles, cigar mouthpieces, face masks, straws, crinoid fossils, more plastic, rusty crawfish claws, bones, toy army men and fishhooks. Much of this evidence tells a deeper truth as to what is going on at the heart of Great Lake's waters, such as the sharp white shells of zebra and quagga mussels, found indiscriminately amongst the lake detritus.

Through lithography, block printing, screen printing, and etching, she creates a bounty of material to cut up and collage. She constantly repurposes prints, mixing media and experimenting with results that twist, squirm, pucker, tuck and multiply.

"In my studio, there is a colorful array of bric-a-brac that I carefully begin to sort and organize. When the material was muddled amongst the sand of the shore, it was indecipherable, more of a jumble of letters than a clear sentence. However, categorized by type and color into vintage glass vials, a narrative emerges: trapped balloon ribbons writhe in a vial, mussel shells are crunched together in a fraction of their presence on shore, and a pink barbie spoon is displayed alone in a cage of glass. Each tube becomes a page of the story, each with neatly separated objects, clearly demarcated through labels and rubber caps. The result is a chronicle of beach-finds, neatly displayed, each object a word, each tube a page, together a book."

Rutherford currently serves as an adjunct professor at the University of Wisconsin-Milwaukee and is the Visual Arts Director at Blue Lake Fine Arts Camp. Geo's fascination with lakes, initially sparked by her artistic practice, gained widespread attention when she began sharing on TikTok.

Her engaging videos, which delve into the science behind phenomena like unusual ice formations and drifting islands, quickly captivated a global audience. However, her account truly took off when she started her popular "Spooky Lakes" series in 2020. Today, she frequently receives messages from teachers and parents who appreciate her educational content that inspires kids to explore science, history and environmental causes.

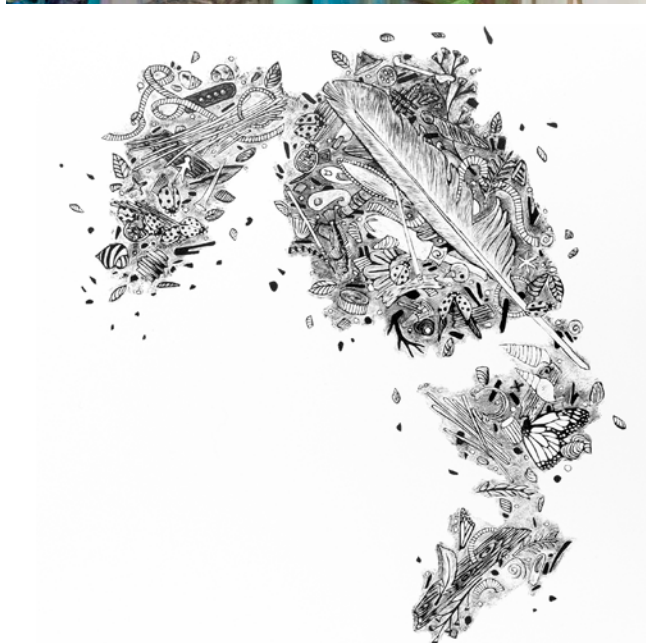
She holds a BFA from Eastern Michigan University and an MFA from the University of Wisconsin-Milwaukee. In addition to her academic role, she co-chairs the #whyyoumatter nonprofit in her spare time. She currently resides on a spooky lake in Sauk City, Wisconsin, with her dog, Padfoot.



Images (top - bottom):

A Loon, (detail), 2022. Geo Rutherford. Manière noire lithograph.

The artist at work in her home studio, © Geo Rutherford.



- Geo Rutherford

THESE ARE ALL ITEMS FOUND BY GEO ALONG THE SHORES OF THE GREAT LAKES.

WHAT CAN YOU FIND HIDDEN IN THE SAND?

- Marker
- 3 Lighters
- Pink Eyeglasses
- Shrimp
- Bottle Cap
- Toothbrush
- Light Bulb
- Seed Pod
- Doll with a Bad Hair Day
- Spatula
- Yellow Game Pawn
- Truck
- Red Cup
- Fishing Lure
- Driftwood
- "P"
- Bubble Wand
- Blue Purse
- 4 Toy Soldiers
- Turtle Shell
- Goggles
- Creeper
- Bowling Pin
- Lion
- Sword
- Turquoise Hair
- Measuring Cup
- Gray Flower
- Rope
- White Flower
- Pen
- Horse



The artist collecting from the beach,
© Geo Rutherford.

NET WORTH

Ben Lambert Ceramics

April 28 - July 26, 2026



Beauty and resilience as well as vulnerability and the grotesque can be found in these sculptural ceramics; depicting aquatic life as it interacts with the residue of human culture. Phenomena like ghost nets, by-products of the fishing industry, provide a framework that reflects both physical and emotional states. They allude to the challenges faced by both the environment and humanity, while highlighting the capacity of wildlife to persevere. These visual narratives challenge us to reconsider the assets and liabilities inherent in the relationships humans have forged with the natural world.

Ben Lambert's hand-built ceramic sculptures are stylized figures and animals that explore the complex relationship between humanity and the natural world. These clay figures often use distortion and abstraction to evoke a sense of the unfamiliar or serve as a warning, much like the concept of monsters. Visually, his work draws from art historical precedents, particularly the 1960s and 70s Funk Ceramics movement, alongside other established historical conventions. Lambert frequently employs a strange, uncanny sense of humor to initially engage the viewer, providing an accessible "hook" into subjects more serious than the playful articulation of the work might first suggest.

His practice is deeply influenced by historical and contemporary environmental issues. Having grown up along a 14-mile section of the Androscoggin River in Maine — a section that currently requires an oxygen bubbler to sustain fish — Lambert is driven to foster environmental awareness. His personal experience of living near a river that is partially revitalized yet still fragile inspires the artist to research global environmental problems and potential solutions. This research informs the narratives, iconography, and characters that populate the sculptures, guiding to the human conflicts and stakeholders involved in environmental issues.

Lambert received a BFA with a concentration in ceramics from the University of Southern Maine and an MFA in Ceramics and Sculpture at Edinboro University of Pennsylvania, Edinboro, PA. His work is exhibited nationally.



Images (top - bottom):

Green Right Going (Dinner at 8:00) (detail), 2026. Ben Lambert. Stoneware, underglaze, glaze.

The artist at work in his home studio, © Ben Lambert.



Illusion of Plenty (with detail), 2021. Ben Lambert.
Stoneware, underglaze, glaze.

“I investigate the relationship between humans and the natural world. **I EXPRESS LOSS, IRONY, BEAUTY AND THE UNCANNY** as a way of reflecting my experience as a participant of the human/nature relationship.”

- Ben Lambert

Notes from the CMA Collection

In this space, we feature a selection of works and artists recently added to the Collection and spotlight an artist in a current exhibition. In this issue, we showcase **Ernie Barnes** and **Gene Kloss**, and bring you insights into the work of **Joseph Raffael**, whose large-scale watercolor, *Red Lily*, is featured in *Earth, Fire, Water*.

Though Barnes and Kloss depicted different aspects of life, both works discussed here share a sense of spirituality, of community, and of searching for a higher power. Barnes even called his final version of the painting, *The Dream Unfolds*, an “ascension into basketball heaven.” Together, these two acquisitions expand the Museum’s Collection in meaningful ways: Barnes’ work emphasizes Black American life, athleticism, and aspiration, while Kloss’ print documents cultural and religious traditions of the American Southwest with sensitivity and technical mastery. By adding these works, the museum continues its ongoing effort to bring forth diverse histories, artistic practices, and perspectives – ensuring that our Collection more fully reflects the richness and complexity of American art.

New to the Collection: Ernie Barnes

Study II for The Dream Unfolds was created in 1996 by Ernie Barnes (1938 - 2009) as one of three preparatory studies for a commission by the National Basketball Association celebrating its 50th anniversary. The final painting was displayed for many years at the Naismith Memorial Basketball Hall of Fame, but this study stands powerfully on its own with the compelling story that Barnes conveys – a vision of basketball as both cultural history and collective aspiration.

In the background, a figure jumps up toward a basketball hoop in a gesture that feels both athletic and symbolic. Here Barnes uses motion and an elongated figure, both signatures of his neo-mannerist style, to convey multiple meanings – the act of jumping and the act of reaching beyond one’s circumstances.

In contrast, a grounded female figure stands in the foreground watching the soaring motion of the player. This duality between active motion and still onlooker is a recurring theme in Barnes’ work, here as the woman (and us, the viewer) bear witness to a dream unfolding. A wall in the background inscribed with the names of legendary basketball players suggest that the reaching figure is not just playing a game but stepping into a legacy.

Barnes’ own life deeply informs this imagery, as he played professional football in the NFL, an experience that shaped his understanding of the body in motion and the social significance of sport. Barnes is perhaps most widely recognized through his 1976 painting, *The Sugar Shack*, which became a nationally celebrated icon when it was adapted and used as the cover for Marvin Gaye’s studio album, *I Want You*, and later added to the end credits of the *Good Times* television series.

Themes in his work center on joy, struggle, memory, and resilience within Black communities. This study for *The Dream Unfolds* reflects those concerns and elevates them for greater understanding of Black culture – a theme significantly absent in mainstream art history.



Study II for The Dream Unfolds, 1996. Ernie Barnes (1938 - 2009). Graphite and acrylic on paper, 27 x 21 in. Canton Museum of Art Collection | Purchase, 2026.6. © Ernie Barnes Estate. Courtesy of the Ernie Barnes Estate, Ortuzar and Andrew Kreps Gallery, New York. Photo: Dario Lasagni.

“An artist **PAINTS HIS OWN REALITY.**”

- Ernie Barnes



Processional - Taos, 1948. Gene Kloss (American: 1903 - 1996). Drypoint and aquatint on paper, 9 x 13 in. Canton Museum of Art Collection. Gift of John Newberry in Memory of Pamela Frease Wynn | 2025.35.

Gene Kloss

Gene Kloss was one of the most accomplished American printmakers of the twentieth century. She is recognized for her depictions of the landscape and cultural traditions of the people of Taos, New Mexico, where she settled after visiting in the 1920s.

Rendered in her signature etching and aquatint technique, **Processional - Taos** depicts a religious procession in front of San Geronimo Church at Taos Pueblo on Christmas Eve. Kloss often spoke about the central role of Catholic faith in the Pueblo communities she depicted, noting that churches served as the heart of village life and were built and maintained by local residents. In interviews, Kloss described witnessing religious observances at a respectful distance, depicting only what she was permitted to by the Taos people.

Processional - Taos captures a moment when Catholic and Indigenous traditions intertwine: a covered palanquin with a statue of the Virgin Mary standing on it emerges from the church, carried into the plaza amongst bonfires and singing. Kloss described

her printmaking process as "painting" with acid on the plate, allowing her to achieve remarkable tonal variation—deep shadows, luminous highlights, and the glow of firelight. In this work, Kloss's



focus is the crowd, parting before Mary's statue in urgency.

Portrait of Gene Kloss in Taos, New Mexico. From the Gene Kloss papers, 1932-1956. Archives of American Art, Smithsonian Institution.



Red Lily, 1992. Joseph Raffael (American: 1933 - 2021). Watercolor on paper, 44 ½ x 60 in. Canton Museum of Art Collection | 993.2.

COLLECTION SPOTLIGHT

"For me it is an alchemical medium – colors mixing with water, joining with it, being extended by it – creating new life where none had been before."

- Joseph Raffael

Joseph Raffael

Joseph Raffael is known for his large-scale luminous watercolor paintings capturing momentary and

spontaneous occurrences in nature, primarily depicting water and floral subjects. From a young age, Raffael considered nature to be his "most faithful companion." He first met this companion in his mother's garden in New York, where he said, "More than anything else, my own experience of the natural realm was influenced and inspired by my mother and that garden amidst its plants and cherry tree."

Raffael pioneered monumental-scale watercolor, pushing the medium beyond its traditional intimacy and challenging assumptions about watercolor's limits. He would paint on rolled-up paper, sections at a time, rarely seeing the whole image at once and leaving the paint to chance as it acted on its own, flowing across the paper in a painterly way. He said, "That is one of the reasons I love watercolor. It has a mind of its own. It dries in ways I can never imagine. It insists upon being itself."



Portrait of the artist in front of one of his large-scale watercolors, c. 2013.

© Joseph Raffael, Creative Commons.



An Affiliate of the Canton Museum of Art

Each year, **Canton Fine Arts Associates**, a membership group of the Museum, presents a diverse array of arts and culture programs designed to engage our entire community. Fine Arts also presents the Museum's annual Christkindl Markt fundraiser, now in its 53rd year!

Programs, held primarily at the Museum, include presentations, exhibit tours, and hand-on art-making experiences alongside a luncheon. Member guests and the public are welcome to attend!

For more information, contact Nancy Barton, Fine Arts Coordinator – nancy@CantonArt.org

2026 - 2027 | Luncheon Programs

Discovering the Arts: Variations on a Theme

Sneak Peek 2026-27 Luncheon Programs

Mark your calendars for the second Wednesday of each month (except November) for some Fine Arts fun – and be sure to bring your friends to join us!

September 9, 2026 | The Wonder of Art Education

Amanda Crowe, CMA Education Director

October 14 | Discovering Encaustic Painting

Therese Cook, Local Artist

December 9 | Holiday Celebration Lunch

Live music by Julie Sarver, flutist

January 13, 2027 | CMA Exhibit Tour

Max Barton, CMA Director and CEO

February 10 | The Art of Accessorizing

Debbie McMasters, Laura of Pembroke boutique

March 10 | Celebrate Style: The Fashion Legacy of Women's Hats

Paula Singleton, What A Great Hat boutique

April 14 | Personality Plus: The History of Purses

Janet Weir Creighton

May 12 | Fine Arts Appreciation Luncheon

Christkindl Markt

presented by Canton Fine Arts Associates



Apply Today! Artists/Exhibitors for the 53rd Annual Christkindl Markt

Applications are being accepted now for this beloved holiday tradition! This premier juried fine arts and fine crafts show attracts fine artists and thousands of visitors from around Northeast Ohio and the region to ignite the holidays with style and inspiration – all in the old-world tradition of Christkindl Markets around the world.

Both new and returning artists/exhibitors each year offer a diverse array of creations for holiday shopping and enjoyment – from home and holiday decor to fine art painting, ceramics, jewelry, woodworks, metals, fiber and wearables, and more.

- **When:** Friday, November 13
Saturday, November 14
- **Time:** 10am to 5pm Both Days
- **Where:** Inside the Canton Museum of Art and Great Court of the Cultural Center for the Arts – Canton, Ohio.

Visit our web page for more details and apply today! Applications: \$25.00
Deadline: July 31, 2026
www.CantonArt.org/christkindl

Apply TODAY! 2026 Artists / Exhibitors

CCAG

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ARTISTS
GUILD

33rd Annual

MAY SALE

Thursday, April 30 | 5 - 8pm

Friday, May 1 | 10am - 4pm

Saturday, May 2 | 10am - 2pm



Shop the amazing artists of CCAG at their 33rd Annual May Sale, featuring a diverse offering of functional and decorative ceramic creations. Located inside CMA's Wilkof Courtyard, there's no admission to shop. Proceeds benefit CMA's Ceramics Education Programs, and sales of new "Empty Bowls" will benefit the Stark County Hunger Task Force.

Learn more about CCAG at: CantonCeramicArtistsGuild.org





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The Woman Behind the Lens Frances Benjamin Johnston and the American Presidency

This exhibition explores the life and work of the most famous photographer you've never heard of. Discover the story of Frances Benjamin Johnston, a trailblazing female photographer who captured one of the last images of President McKinley before his assassination and documented presidents, famous faces, architecture, gardens, and diverse communities across America. View a diamond brooch presented to Johnston by President & Mrs. McKinley that has never been on view.



AMERICA 250 1776 2026 OHIO Stark County

Visit **CANTON** **ArtsinStark**

A Legacy Revived

Exploring Stark County's Rich Black History

FREE Opening Celebration June 19!
Register online



This exhibition takes visitors on a journey beginning in the early 1800s, when the first Black families arrived in Stark County, and traces the challenges they faced upon settling in the North. The exhibition also highlights the vibrant business districts that once thrived—offering everything from ice cream to nationally touring nightlife entertainment—as well as the cherished places of worship that anchored the community. Along the way, visitors will encounter the stories of remarkable community members whose lives and contributions deserve to be remembered on the walls of the Keller Gallery. On view June 19-November 29.

McKinley Presidential Library & Museum
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SCAN TO JOIN

Coming Soon to CMA

Plan Your Visit at CantonArt.org

Good Times

The Artistic Journey of Ernie Barnes

August 18 - November 1, 2026

This exhibition is presented with generous support in part from:



Ernie Barnes
Family Trust



“Throughout my five seasons in the NFL,
**I REMAINED AT THE DEEPEST LEVEL
OF MY BEING AN ARTIST.**”

- Ernie Barnes

The Canton Museum of Art is proud to present **Good Times: The Artistic Journey of Ernie Barnes** in collaboration with the Ernie Barnes Estate and Ortuzar, New York. Well known in both the sports and visual arts worlds, Ernie Barnes (1938 - 2009) was celebrated early in his career by New York City art critics, who in 1965 referred to him as “the most expressive painter of sports since George Bellows.” He was the first American professional athlete to become a noted painter, recognized for his unique style of movement, elongation, and energy portrayed in his art. His works are shown, collected and respected internationally.



his iconic dance hall scene, *The Sugar Shack* (1976). “Music, dancing, and art were an integral part of my identity throughout my life,” Barnes said.

This new original exhibition, featuring impressive loans from galleries and private collections around the country, will be presented at the time of the 50th anniversary of *The Sugar Shack* painting – the artwork adapted for Marvin Gaye’s 1976 Album, *I Want You*, and Barnes’s work featured on the successful 1970s television show by Norman Lear, *Good Times*.

Born in Durham, North Carolina, during the Jim Crow years, Barnes created some of the twentieth century’s most iconic images of African American life. Known for his unique “neo-mannerist” approach of elongated figures, he captured observations of life growing up in North Carolina; playing professional football in the NFL (1959–1964): Baltimore Colts ('59 - '60), Titans of New York ('60), San Diego Chargers ('60 - '62), and Denver Broncos ('63 - '64), where he was called “Big Rembrandt” by teammates; and his later life in Los Angeles.

Good Times includes his paintings of entertainment and music, but also highlights how Barnes, the official artist of the 1984 Summer Olympic Games in Los Angeles, extensively represented athletes and sports – such as boxing, tennis, basketball, and gymnastics, including works commissioned for the NBA, Carolina Panthers, LA Lakers, and many more.

His decades chronicling athletes was honored twice, in 1984 and again in 2004, when he was selected as Sport Artist of the Year by the American Sport Art Museum and Archives. In his 1995 autobiography, *From Pads to Palette*, Barnes also documented his life as professional athlete turned artist.

Good Times celebrates his life and career and examines his place in African American and popular culture storytelling.

Images (clockwise top, left to right):

Air Guitar, 1999. Acrylic on paper, 37 ¾ x 25 ½ in.

Saxophone Gesso, 1994. Acrylic and gesso on paper, 26 x 40 in.

The artist at work in his studio. Photograph © Ernie Barnes Family Trust

Slam Before the Storm, 1979. Acrylic on canvas, 48 ¾ x 24 ½ in.

All artworks Ernie Barnes. Courtesy of the Ernie Barnes Estate, Ortuzar and Andrew Kreps Gallery, New York. Photos: Dario Lasagni.

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Founded in 1996, the mission of the Canton Artists League is to provide opportunities and encouragement for professional, semi-professional and amateur visual artists and individuals with a sincere interest in supporting art. cantonartistsleague.org



Known for organizing the annual Christkindl Markt, Fine Arts enjoys monthly luncheon presentations and sponsors exhibits and other Museum activities. Contact Nancy Barton at 330.453.7666 ext.105.



The Canton Ceramic Artists Guild is a volunteer organization of professional local artists who support the Museum's ceramic education programs and Ceramics Studio. Learn more: cantonceramicartistsguild.org



Professionals and leaders in the Canton and Stark County community support CMA through the Canton HeART Guild. Members are dedicated to promoting participation in CMA events and exhibit programs.



These generous individuals support the arts and promote the Museum's artistic excellence through donations that provide vital, unrestricted operating funds for exhibits and education programs. Their annual luncheon and special events provide donors a behind-the-scenes look into the Museum.

Learn more about
each organization at
CantonArt.org

CANTON MUSEUM OF ART

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