

FALL 2020

FIA magazine



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Office Hours

Mon-Fri, 9a-5p

Gallery Hours

Mon- Sat, 10a-5p; Sun, 1p-5p
Closed on major holidays

FIA Theater Hours

Fri & Sat, 7:30p; Sun, 2p

Museum Shop & Art School Gallery

810.234.1695
Mon-Sat, 10a-5p; Sun, 1p-5p

The Palette Café

810.249.0593
Mon-Fri, 9a-5p; Sat, 10a-5p;
Sun, 1p-5p

The Museum Shop, Art School Gallery, and The Palette Café are open late for select special events.

Admission

Adults \$10.00*
12 & under FREE
Students w/ ID \$8.00*
Senior citizens 62+, active military, & veteran \$8.00*



FREE SATURDAYS

* Free to FIA members and Genesee County residents

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From the Executive Director

Although you are reading this letter in September, due to a publication deadline, I am writing to you from midsummer. This moment in time gives me an opportunity to both reflect on the past and look forward to the future. It is my hope that this issue of the *FIA Magazine* finds you and yours healthy and well.

On March 14 the museum closed to the public, but the essential curatorial, security, and maintenance staff still reported to the building. They were busy keeping our collection safe, thoroughly cleaning the building, and monitoring environmental controls. So, in a sense, we never really closed. Other staff members adjusted to working remotely and displaying their creative abilities to react to those circumstances beyond their control. Exhibitions and events had to be rescheduled, canceled, or postponed; educational programs redesigned for online use; grants for special COVID-19 related funds were written and requested; and art school classes adjusted for limited capacity.

During the closure, communications were increased via social media platforms, the FIA website, and the weekly newsletter *FIA @ Home*. With the exception of those who could perform their jobs at home, staff members were back in the building by mid-June, busily preparing for the public to return in July.

Though we have decided to cancel large indoor gatherings for this fall, there are several exhibitions planned to provide you with a

variety of exciting visual experiences in our clean and spacious galleries. *Alexis Rockman: The Great Lakes Cycle* offers an intersection of art, science, and history; and the exhibition featuring photographs by Nathalia Edenmont reveals an intimate and personal story of finding beauty in the pain of life. Matthew Owen Wead's *Black Matters* takes an unflinching look at the brutal violence enacted on African Americans by police officers and vigilantes. *Art of Jade* shows how humans have imbued meaning in natural substances, creating objects of power, status, and healing. Not all art has representational subject matter as seen in *Pure Abstraction*, where artists aim to evoke emotion simply through the use of color, line, and gesture.

At this writing, nothing can be certain about our program scheduling for the fall, given the unyielding pandemic. Nevertheless, with the hope of reaching some semblance of normalcy by the time this reaches you, we have arranged a full fall schedule of films, demonstrations in the Hot Shop, classes in the art school, and educational in-reach and outreach programs. Rest assured, all necessary safety protocols will be followed to guarantee your comfort and well-being.

We have missed you these past several months and look forward to seeing you again very soon.

John B. Henry, *Executive Director*



The FIA is a non-profit, equal opportunity employer, and provides programs and services without regard to race, color, religion, national origin, age, gender identity, or disability.



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cover image from the exhibition (page 6)



Karel Appel
Dutch, 1921-2006
Heads in Yellow Space (detail), 1960
Oil on canvas
51 x 76 3/4 inches
Bequest of Mary Mallery Davis, 1990.15
© 2020 Karel Appel Foundation / Artists Rights Society (ARS), New York / c/o Pictoright Amsterdam

Cancelled for 2020

We look forward to seeing you in 2021!

Jan Matulka

The Unknown Modernist

through 9.6.20

Dow Gallery

Closing soon, this exhibition examines Jan Matulka's role in the development of modern art in the United States, focusing on the students he taught and other early modernist artists who were similarly approaching their art. Born in Vlachovo Březí, Bohemia, in 1890, Matulka immigrated to the United States where he studied at the National Academy of Design in New York. After graduating, he traveled to Paris, experiencing first-hand the avant-garde through exhibitions he visited and artworks he studied. While living in New York City, Matulka taught at the Art Students League, where he became the first instructor to introduce modern art to his students.



Jan Matulka

Jan Matulka
American, born Czechoslovakia, 1890-1972
Untitled Study, 1940-50
Watercolor/ink and red pencil on paper
11 x 8 1/2 inches
Courtesy of McCormick Gallery, Chicago and the Estate of Jan Matulka

Baccarat
French, founded 1764
Magnum spaced millefiori over upset muslin ground, 1848
Glass
3 3/4 inches diameter
Private collection
Photo by Paul H. Dunlop, © 2019 Papier Presse

Alexis Rockman
American, born 1962
Bubbly Creek, 2017
Watercolor, ink, and acrylic on paper
73 1/2 x 52 inches
Courtesy of the Artist and Sperone Westwater, New York

EXHIBITIONS

Postscript

through 9.13.20

Decorative Arts Corridor

Don't miss this exhibition of classical and contemporary paperweights. Featuring 68 weights from a private collection, *Postscript* looks at some of the rarest paperweights ever produced by manufacturers Pantin, Baccarat, and Clichy. The influence of classical styles can be directly seen in the contemporary paperweights by artists Paul Stankard, Victor Trabucco, and Rick Ayotte.



Baccarat

Alexis Rockman

The Great Lakes Cycle

through 9.27.20

Hodge Gallery



Alexis Rockman

Referencing the past, present, and future, *Alexis Rockman: The Great Lakes Cycle* examines the shaping of one of the most important freshwater systems—the Great Lakes. Considered one of the most ecologically significant environments in the world, the lakes are habitats for more than 3,500 species of amphibians, birds, fish, and plants. The artworks in this exhibition—including five 12-foot panoramic paintings—are based on the artist's extensive research. While celebrating the natural majesty and global importance of the Great Lakes, Rockman also explores how one of the world's most significant ecosystems is threatened by human forces including climate change, pollution, invasive species, mass agriculture, and urban sprawl.

EXHIBITIONS

Virtual Program

Making the Great Lakes Cycle

9.16.20 • 6:00p

Register @ flintarts.org



Alexis Rockman

Artist Alexis Rockman will talk about the development of *The Great Lakes Cycle*, from his initial research trip around the lakes to the making of the work. This talk will be followed by a Q&A with Curator of Collections and Exhibitions Tracee Glab. Please visit flintarts.org for more details on how to watch this virtual program. If you miss the livestream, a recorded version will be available.

Alexis Rockman: The Great Lakes Cycle is organized by the Grand Rapids Art Museum, with support generously provided by the Wege Foundation, the National Endowment for the Arts, the Frey Foundation, and LaFontsee Galleries and Framing.





Nathalia Edenmont

Beauty and Pain Photographs by Nathalia Edenmont

through 9.27.20

Henry Gallery

Surveying highlights of Nathalia Edenmont's photography from 2007 to 2018, this exhibition reveals how her work and life are intertwined. Her early work focuses on the loss of her mother when she was a teenager. That life-changing experience shaped her artistic philosophy, with the artist stating that "there is no beauty without pain or pain without beauty, and in my mind, they are the same." Her later work in the *Fruitfulness* series reflects her struggle with infertility. The women in these images—who are often a stand-in for the artist herself—also emanate power, showing control with their gesture and expression, conveying the idea that there is healing to be found through art.

Black Matters

through 10.11.20

Graphics Gallery

Graphics Gallery
sponsored by



This exhibition features a series of woodcut prints by artist Matthew Owen Wead. Each print depicts a Black individual who was killed by police officers or armed vigilantes. Many of the perpetrators were later exonerated of the crimes in which they were charged. These artworks are Wead's way of confronting a system that is intended to protect everyone yet has subjugated and brutalized so many, and to remind everyone that Black matters.

Although the initial series was completed in 2009, Wead explains that it "has now become a never-ending and daunting task." Included in this exhibition are three new prints portraying Breonna Taylor, George Floyd, and Ahmaud Arbery.



Matthew Owen Wead

Monumental The Art of Viola Frey

through 10.25.20

Harris-Burger Gallery



This exhibition includes drawings, glass, and ceramics from the last 15 years of California artist Viola Frey's life. When asked about her early artistic influences, Frey answered, "I had to make my own culture." She found inspiration at her family's farm in Lodi, California. From the discarded farm machinery that littered their property to trinkets from the local flea market, everyday items influenced her subject matter. In college she discovered art

history and incorporated elements like ancient vessels alongside pop culture references. In the mid-1970s, Frey's art took on the monumental scale for which she is most well known. Her backyard in Oakland, California, doubled as her studio for over two decades until she moved to an even larger space where she continued to create bigger, brighter artwork until her death in 2004.

Nathalia Edenmont
Swedish, born Ukraine,
1970
Bouquet, 2014
C-print mounted on glass
39³/₄ × 31¹/₈ inches
Courtesy of the artist

Matthew Owen Wead
American, born 1984
Amadou Diallo, 2009
Woodcut on paper
36 × 24 inches
Museum purchase, 2009.89

Chinese
Qing Dynasty, 1644–
1911/12
Dragon in Clouds Chime,
1765
Jadeite
26⁷/₈ × 29³/₄ × 12¹/₄ inches
Gift of Mrs. Fredrick B.
Miner, 1968.13

Art of Jade

through 5.23.21

Ann K. Walch-Chan Gallery

Since the Neolithic period, jade has been valued for its rarity as well as its beauty. *Art of Jade* explores the history of the cultures who work with Jade, as well as the functional, stylistic, and technical developments of jade as an artistic medium throughout time. The artworks in this exhibition were made by artists who patiently ground and drilled the material, a process that could take days, months, and even years to complete. Because of the stone's beauty, strength, and rarity, jade has become a symbol of social identity, hierarchy, status, wealth, and power in both Chinese and Mesoamerican cultures. This exhibition features 75 objects—including new acquisitions from Mesoamerican cultures—dating back as early as 1800 BCE, and from China dating from 3200 BCE.



Chinese, Qing Dynasty

Pure Abstraction

10.17.20 to 1.10.21

Hodge and Henry Galleries

For some, the biggest challenge when walking through the galleries in an art museum is encountering paintings that don't look like anything they've seen in the real world. Images that have no reference to people, places, or things can be perplexing and lead to comments like "That's not art," or "My kid could do that." The exhibition *Pure Abstraction* is aimed at demystifying this often-elusive art form to help visitors better understand the abstract movement in art.



Robert Motherwell

Robert Motherwell
American, 1915-1991
Elegy to the Spanish Republic #173, 1990
Acrylic on canvas
50 x 60 inches
Museum purchase and gift of the Dedalus Foundation, 1997.103
© 2020 Dedalus Foundation, Inc. / Artists Rights Society (ARS), NY

Robert Goodnough
American, 1923-2010
6-R, 1994
Acrylic and oil on canvas
46 x 68 inches
Gift of Robert Goodnough, 2004.49

Ansel Adams
American, 1902-1984
Sand Dunes, Sunrise, Death Valley, National Monument, California, printed 1971
Gelatin silver print
19³/₈ x 15³/₄ inches
Gift of Dr. Seymour and Barbara K. Adelson, 2017.1
©The Ansel Adams Publishing Rights Trust.



Robert Goodnough

Beginning at the turn of the 20th century, artists began exploring the effects of creating purely abstract images where any likeness to recognizable things in nature would be coincidental. By composing expressive applications of color, line, and form, that intentionally had no subject, artists found their viewers would experience sensations and feelings not unlike those they have when listening to music. The movement evolved,

Expressionism, Color Field, Post-Painterly Abstraction, Minimalism, Op Art, Neo-Expressionism, and Neo-Geo—and the distinctions are well represented in the exhibition, featuring important works by American and European artists including Hans Hofmann, Robert Motherwell, Karel Appel, Robert Goodnough, Larry Poons, Joseph Albers, Helen Frankenthaler, Morris Louis, Paul Jenkins, and many others.

taking on many forms leading up to its zenith in mid-century when artists were characterized by powerfully expressive techniques of heavy gestural applications. Artists of the late 20th century through today sought new approaches and methods to maximize the medium's emotional and expressive potential.

The litany of art historical terms used to differentiate the various approaches can be overwhelming—Abstract

Field of Vision

10.17.20 to 1.10.21

Graphics Gallery

Graphics Gallery
sponsored by



Since the medium was invented in the mid-19th century, photography has been employed to try to reproduce the grandeur of nature. Anyone who has used a camera or cell phone to capture a scenic moment knows that it is not easy because of the limitations of equipment or the inherent challenges of being outdoors. Photographers who specialize in nature photography must consider such factors as time of day, lighting, place, and weather. They must decide if they want to capture the landscape in a realistic, or objective manner, or if they want to manipulate the composition to create abstraction. While some focus on land unaltered by the human element, other photographers see this interaction as a fundamental part of their narrative. From the arid climate of Death Valley, California, to the lush green peat of Ireland, this exhibition will feature highlights of nature photography from the FIA collection.



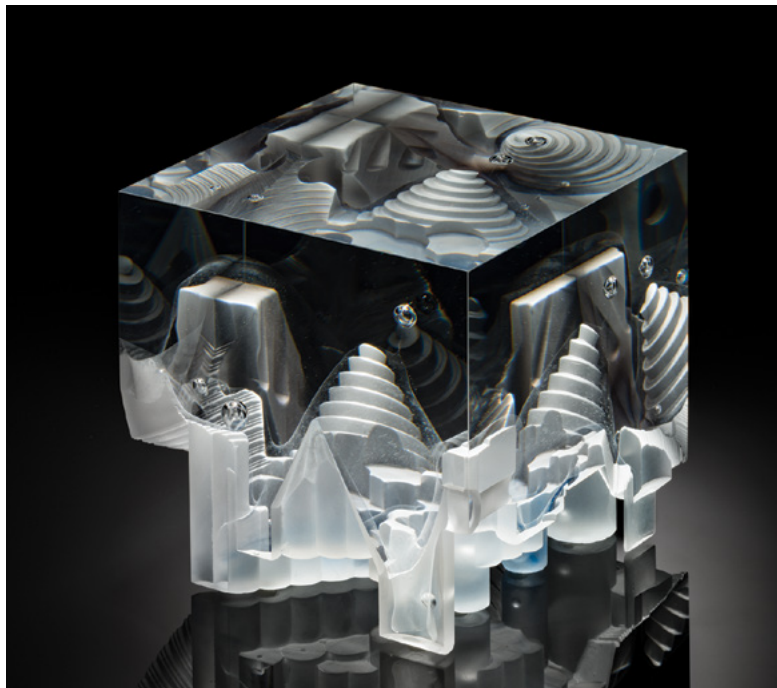
Ansel Adams

Glass in the Fourth Dimension

11.21.20 to 3.21.21

Harris-Burger Gallery

While we live in a three-dimensional world and our brains are trained to see height, width, and depth—mathematicians, physicists, and artists have long considered the fourth dimension and its possibilities for alternative realities. It is inherently intangible and unseeable, so, many describe it as space/time relationship while others relate it to metaphysics or the connection between the mind and reality. Artists since the early 20th century have moved beyond realistic representations of the world toward abstraction, perhaps to



Steven Weinberg



Yan Zoritchak

visually interpret the fourth dimension.

The plasticity of glass in its molten form has enticed many glass artists to explore non-objective, or abstract forms since the beginning of the studio glass movement in the 1960s. Whether it is intentional optical illusions, or just the natural properties of glass, each artwork in this exhibition suggests something beyond height, width, and depth.

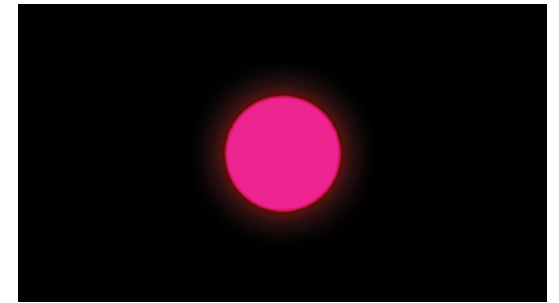
Steven Weinberg
American, born 1954
Fluted Concentrics, 1995
Cast and cut optical crystal
7³/₄ × 7¹³/₁₆ × 7¹³/₁₆ inches
Courtesy of the Isabel
Foundation, L2017.129

Yan Zoritchak
Slovakian, born 1944
Space Messenger, 2002
Cast glass with copper
patina and gold leaf
19⁹/₁₆ × 16¹⁵/₁₆ × 5¹/₈ inches
Courtesy of the Isabel
Foundation, L2017.146

September

Untitled (Pink Dot)

In *Untitled (Pink Dot)*, Takeshi Murata transforms footage from the 1982 Sylvester Stallone film *Rambo: First Blood* into a swamp of seething electronic abstraction. Subjected to Murata's meticulous digital reprocessing, the action scenes decompose and are subsumed into an almost palpable, cascading digital sludge, presided over by a hypnotically pulsating pink dot. Murata produces digital works that refigure the experience of animation. Whether altering appropriated footage from cinema, or creating fields of seething color, he produces astonishing visions that appear at once organic and digital.



Takeshi Murata
American, b. 1974
Untitled (Pink Dot), 2012
Color, sound
Duration: 4 minutes 25 seconds
Courtesy of Electronic Arts
Intermix (EAI), New York

October

Hit Wave

Alex Hubbard's videos involve carefully choreographed and dynamically composed studio experiments with objects, paint, construction, and deconstruction. Hubbard is a Los Angeles-based artist whose work encompasses video art and painting, exploring the boundaries of each via a cross-examination that invigorated both media in new and inventive ways. Avoiding a single point of focus, Hubbard constructs his videos in layers, engulfing the viewer with bold colors, performative gestures, and evolving compositions in which movement is multi-directional and time appears to be non-linear. Often described as "moving painting," the videos are a record of physical creation and destruction, with the hand of the artist tangible, and sometimes visible, in the frame.



Alex Hubbard
American, b. 1975
Hit Wave, 2012
Color, sounds
Duration: 5 minutes
Courtesy of Electronic Arts
Intermix (EAI), New York

November

The Dark, Krystle

The Dark, Krystle features a montage of Linda Evans and Joan Collins from the 1980s evening soap opera *Dynasty*. The film rekindles issues of identity, consumption, and excess in 1980s pop culture. Michael Robinson reconfigures the rivals' melodrama in repetition—theatrical breakdowns, nasty glares, excessive drinking—allowing viewers to feel the clichés recharged with new emotional power.



Michael Robinson
American, b. 1981
The Dark, Krystle, 2013
Duration: 9:34 minutes
Image copyright of the artist,
courtesy of Video Data Bank,
www.vdb.org, School of the Art
Institute of Chicago

Judy Bowman

American, born 1952
Mary Don't You Weep, 2015
Archival pigment print on paper with jewels
35 × 22 inches
Museum purchase with funds from the Collection
Endowment, 2019.217

Betye Saar

American, born 1926
Mother Catherine (from Bookmarks in the Pages of Life), 2000
Silkscreen on paper
14½ × 11¼ inches
Museum purchase with funds from the Collection
Endowment, 2019.218

Hubert Massey

American, born 1958
Blue, 2019
Linocut on paper
23¾ × 17½ inches
Museum purchase with funds from the Collection
Endowment, 2019.219

Michael Gallagher

American, 1898–1965
Last Shift, 1937
Lithograph on paper
8 × 10⅝ inches
Museum purchase with funds from the Collection
Endowment, 2019.220

Salvatore Pinto

American, born Italy, 1905–1966
Mills, ca. 1937
Wood engraving on paper
7 × 10 inches
Museum purchase with funds from the Collection
Endowment, 2019.221

Edward Paschke

American, 1939–2004
Trabajo, 1993
Lithograph on paper
17½ × 23¾ inches
Museum purchase with funds from the Collection
Endowment, 2019.222

Jeanette Pasin Sloan

American, born 1946
Trine, 2019
Archival pigment print on paper
30 × 22 inches
Museum purchase with funds from the Collection
Endowment, 2019.223

Neal Ambrose-Smith

American, born 1966
Fish Dreams, 2019
Graphite, watercolor and acrylic on paper
30 × 22 inches
Museum purchase with funds from the Collection
Endowment, 2019.224

Irving Amen

American, 1918–2001
Poet, n.d.
Woodcut on paper
12 × 8½ inches
Gift of Edith and Julius Gutow, 2019.225

Herbert Bayer

Austrian-American, 1900–1987
Untitled, n.d.
Screenprint on paper
30 × 30 inches
Gift of Edith and Julius Gutow, 2019.226

Van Elliott

American, 1924–2002
Spirituals, 1965
Etching and aquatint on paper
7¾ × 12 inches
Gift of Edith and Julius Gutow, 2019.227

Adolph Gottlieb

American, 1903–1974
Black Field, 1972
Screenprint on paper
24 × 17¾ inches
Gift of Edith and Julius Gutow, 2019.228

Adolph Gottlieb

American, 1903–1974
Pink Ground, 1972
Screenprint on paper
24 × 17¾ inches
Gift of Edith and Julius Gutow, 2019.229

Stanley William Hayter

English, 1901–1988
Meduse, 1958
High viscosity etching and engraving on paper
11¾ × 14½ inches
Gift of Edith and Julius Gutow, 2019.230

Hannah Hoch

German, 1889–1978
Untitled, ca. 1969
Linocut on Japanese paper
18¼ × 16¾ inches
Gift of Edith and Julius Gutow, 2019.231

Najjar-Bariumian Hratchya

Syrian, born 1939
Untitled, n.d.
Etching on paper
9¼ × 7¼ inches
Gift of Edith and Julius Gutow, 2019.232

Friedensreich Hundertwasser

New Zealander, born Austria, 1928–2000
Columbus Rainy Day in India from the Regentag Portfolio, 1971–1972
Serigraph on paper, varnished in parts, with metal imprints
17⅞ × 22¼ inches
Gift of Edith and Julius Gutow, 2019.233

Friedensreich Hundertwasser

New Zealander, born Austria, 1928–2000
Exodus into Space from the Regentag Portfolio, 1971–1972
Serigraph on paper, varnished in parts, with metal imprints
16⅜ × 23⅝ inches
Gift of Edith and Julius Gutow, 2019.234

Friedensreich Hundertwasser

New Zealander, born Austria, 1928–2000
Eye Balance Number Five from the Regentag Portfolio, 1971–1972
Serigraph on paper, varnished in parts, with metal imprints
18¼ × 22¾ inches
Gift of Edith and Julius Gutow, 2019.235

Toyohara Kunichika

Japanese, 1835–1900
Kabuki Actor, ca. 1870
Woodcut on paper
13⅝ × 9⅜ inches
Gift of Edith and Julius Gutow, 2019.236

Gordon Mortensen

American, born 1938
Desert Flowers, 1987
Woodcut on paper
40 × 28¾ inches
Gift of Edith and Julius Gutow, 2019.237

Victor Pasmore

British, 1908–1998
Variation No. 3 from Points of Contact Series, 1971–1972
Screenprint on woven paper
25 × 17¾ inches
Gift of Edith and Julius Gutow, 2019.238

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.1

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.2

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.3

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.4

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.5

Matt Phillips

American, 1927–2017
The Moroccans (portfolio of 6 prints), 1983
Drypoint with hand-coloring on paper
6 × 5 inches
Gift of Edith and Julius Gutow, 2019.239.6

Matt Phillips

American, 1927–2017
Untitled, 1983
Drypoint with hand-coloring on paper
6⅞ × 5⅞ inches
Gift of Edith and Julius Gutow, 2019.240

Mark Tobey

American, 1890–1976
Paeon, 1975
Etching on paper
10⅞ × 13⅞ inches
Gift of Edith and Julius Gutow, 2019.241

Adja Yunkers

American, born Latvia, 1900–1983
Plenitude in Blue, 1975
Lithograph on paper
24 × 19½ inches
Gift of Edith and Julius Gutow, 2019.242

Japanese

Untitled, ca. 1870
Woodcut on paper
14¼ × 9⅝ inches
Gift of Edith and Julius Gutow, 2019.243

Japanese

Untitled, ca. 1870
Woodcut on paper
13¼ × 9¼ inches
Gift of Edith and Julius Gutow, 2019.244

Japanese

Untitled, ca. 1870
Woodcut on paper
13½ × 9½ inches
Gift of Edith and Julius Gutow, 2019.245

Japanese

Untitled, ca. 1870
Woodcut on paper
13⅝ × 9 inches
Gift of Edith and Julius Gutow, 2019.246

Japanese

Untitled, ca. 1870
Woodcut on paper
13¼ × 9¼ inches
Gift of Edith and Julius Gutow, 2019.247

Japanese

Untitled, ca. 1870
Woodcut on paper
13¼ × 9¼ inches
Gift of Edith and Julius Gutow, 2019.248

Vito Acconci

American, 1940–2017
Big Brick, 1984
Etching, aquatint and embossing on paper
70⅞ × 30⅞ inches
Gift of the Pelavin Family, 2019.249

Jonathan Borofsky

American, born 1942
I Dreamed I Found a Red Ruby, 1982
Lithograph on paper
76 × 39½ inches
Gift of the Pelavin Family, 2019.250

Michael Lucero

American, born 1953
Sunburn, 1990
Mixed media on white earthenware totem sculpture
106 × 27 × 24 inches
Gift of the Pelavin Family, 2019.251

Zarko Stefancic

American, born Yugoslavia, born 1950
Kind of Blue, 1991
Oil on canvas
24½ × 40½ inches
Gift of the Pelavin Family, 2019.252

Adja Yunkers

American, born Latvia, 1900–1983
Untitled, 1978
Etching on paper
30 × 22 inches
Gift of CDS Gallery, New York, 2019.253

Adja Yunkers

American, born Latvia, 1900–1983
Untitled III, 1978
Etching on paper
30 × 22 inches
Gift of CDS Gallery, New York, 2019.254

Adja Yunkers

American, born Latvia, 1900–1983
Untitled IV, 1978
Etching on paper
30 × 22 inches
Gift of CDS Gallery, New York, 2019.255

Adja Yunkers

American, born Latvia, 1900–1983
Untitled V, 1978
Etching on paper
30 × 22 inches
Gift of CDS Gallery, New York, 2019.256

Gordon Newton

American, 1948–2019
Marine Light Study (Sailors and Angels), IV-3, 1987
Oil pastel, paint, and resin on paper
14 × 7 inches
Gift of Estate of Gordon Newton, 2019.257

Gordon Newton

American, 1948–2019
Marine Light Study (Sailors and Angels), V-2, 1987
Oil pastel, paint, polyurethane varnish, and resin on paper
14 × 17 inches
Gift of Estate of Gordon Newton, 2019.258

Gordon Newton

American, 1948–2019
The Empty Copper Sea, 1994
Paint, collage, marker, pastel, and varnish on paper
29 × 23 inches
Gift of Estate of Gordon Newton, 2019.259

Gordon Newton

American, 1948–2019
Untitled, 1994
Paint, pastel, marker, collage, and varnish on paper
29 × 23 inches
Gift of Estate of Gordon Newton, 2019.260

Jacqueline Bishop

American, born 1955
Out of the Blue, 2013
Linocut on paper
30 × 22 inches
Gift of Mr. and Mrs. Chris Brink, 2019.261



A

Renée Stout
American, born 1958
Root Chart No. 4, 2012
Transfer drawing on Chine-collé with monotype overprinting
20½ × 16½ inches
Gift of Mr. and Mrs. Chris Brink, 2019.262

Viola Frey

American, 1933–2004
A Pile of Figurines and Masked Man, 1997–1998
Glazed ceramic
14 × 7 inches
Gift of Nancy Hoffman and Peter N. Greenwald in honor of Nancy Hoffman Gallery, 2019.263

Joseph Raffael

American, born 1933
Au Debut Du Printemps (Beginning Spring), 1992
Watercolor on paper
81 × 44 inches
Anonymous gift, 2019.264

Perham Nahl

American, 1869–1935
Somnus, 1925
Etching on paper
9¼ × 7¼ inches
Gift of Dr. Jamile Trueba Lawand, in memory of Sarah J. Lippert, 2019.265

Zarko Stefancic

American, born Yugoslavia, born 1950
Remembering the Fifties, 1991
Oil on canvas
24½ × 40½ inches
Gift of Dr. Jamile Trueba Lawand, in memory of Dr. Marvin E. Klein, MD, 2019.266



A

Donald J. Cronkhite
American, born 1966
Twilight of Grandeur, 2016
Oil on linen
52½ × 74½ inches
Gift of Donald J. Cronkhite, 2019.267

Alfonso Fernández Acevedo

Chilean, born 1969
Untitled, 2011
Acrylic on paper
39 × 53 inches
Gift of Samantha and Kerstin in memory of their beloved uncle, Thomas Calhoun, 2019.268

Purvis Young

American, 1943–2010
Collection of 43 drawings, dated from 1970s to 1980s
Dimensions vary; approx. 11 × 8½ inches
Gift of Selig D. Sacks, 2019.269 – 2019.311

Purvis Young

American, 1943–2010
Collection of nine paintings, ca. 1980
Dimensions vary; approx. 16 to 30 inches
Gift of Selig D. Sacks, 2019.312 – 2019.320

The artworks listed here are on loan from the FIA to the following exhibitions:

Lee Krasner

Guggenheim
Bilbao, Spain
9.18.20 - 1.10.21

Lee Krasner
American, 1908-1984
Happy Lady, 1963
Oil on cotton duck
58 x 75³/₄ inches
Purchased with funds from the National Endowment for the Arts Museum Purchase Grant and the Samuel and Alma Catsman Foundation, 1978.59



Two Edmunds: Fitzgerald and Lewandowski

Grohmann Museum
Milwaukee, Wisconsin
9.10.20 - 12.20.20

Edmund Lewandowski
American, 1914-1998
Dynamo, 1948
Oil on canvas
36¹/₈ x 30⁷/₈ inches
Gift of Mr. and Mrs. Harold L. Frank, by exchange, 1993.38

Edmund Lewandowski
American, 1914-1998
Great Lakes Shipbuilding, 1949
Oil on canvas
30 x 24 inches
Courtesy of the Isabel Foundation, Inlander Collection, L2003.81

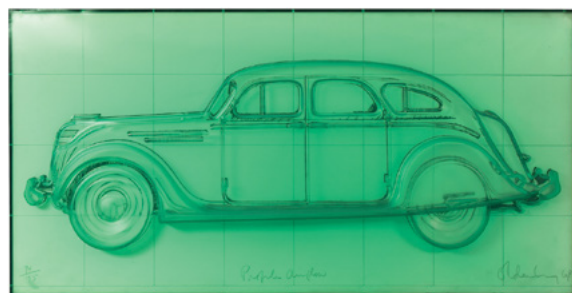
InterStates of Mind Eli and Edythe Broad Art Museum

Michigan State
University
East Lansing, Michigan
10.23.20 - 5.9.21

Allan D'Arcangelo
American, 1930-1998
June Moon, 1969
Serigraph on paper
11 x 14 inches
Gift of Nancy Rajala, 2010.47

Walker Evans
American, 1903-1975
**Joe's Auto Graveyard, Near
Bethlehem, Pennsylvania**, 1936,
printed 1971
Gelatin silver print
4¹/₁₆ x 6¹/₁₆ inches
Purchased from the Watkin
Gallery, Inc., 1978.8

Claes Oldenburg
American, born Sweden, 1929
Profile Airflow, 1969
Molded polyurethane over
lithograph on paper
33¹/₂ x 65¹/₂ inches
Museum purchase, 1970.19
© Claes Oldenburg



Mel Ramos
American, 1935-2018
AC Annie, 1972
Offset lithograph on paper
30¹/₄ x 24¹/₂ inches
Museum purchase, 1977.7

Ed Ruscha
American, born 1937
America Her Best Product, 1976
Lithograph on paper
40 x 30 inches
Gift of Lorillard, 1976.7.11

Zoltan Sepeshy
American, born Hungary,
1898-1974
Woodward Avenue No. II, 1931
Oil on canvas
25 x 30 inches
Gift of Pat Glascock and
Michael D. Hall in memory of
Collin Gabriel Hall, Inlander
Collection, 2003.29



The Age of Impressionism: American Masters

Canton Museum of Art
Canton, Ohio
11.27.20 - 3.7.21

Childe Hassam
American, 1859-1935
Newport Waterfront, 1901
Oil on canvas
26¹/₄ x 24¹/₈ inches
Gift of the Whiting Foundation
through Mr. and Mrs. Donald E.
Johnson, 1972.31



The Friends of Modern Art (FOMA) film series is made possible, in part, through support from membership in the FIA Film Society. We invite you to support our great 2020-2021 film series now in its 13th year, by participating today.

The Film Society is open for all to join, and for \$100 you receive 36 tickets. Sponsor levels range from \$500 to \$5,000 with many great benefits!



\$100 Ticketholder Basic Benefits

- 36 transferable tickets good for any screening during the membership year (excludes special series films)
- A monthly "Hello, Film Lovers" newsletter from Ed Bradley, FIA Associate Curator of Film

\$500 Supporting Player & \$1,000 Leading Actor/Actress Benefits

- Basic benefits
- Recognition in FIA Magazine, FIA annual report, and film pre-screenings
- A generous tax deduction

\$2,500 Screenwriter & \$5,000 Preview Benefits

- All benefits listed above
- Listing on film posters
- Logo and link on FIA website
- 72 transferable tickets

Film Society Membership Form

- \$100** Ticketholder **\$2,500** Screenwriter
 \$500 Supporting Player **\$5,000** Preview
 \$1,000 Leading Actor/Actress

Total Amount Enclosed \$ _____

2 Payment Plan Option

\$ _____ by 12/31/20 \$ _____ by 5/31/21

Exact name of the individual/company/foundation to appear on all recognition and donor listings:

Contact Information

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Method of Payment

- Check payable to "FIA Film Society"
 VISA MasterCard Discover AMEX

Account # _____ CVW # _____

Exp. Date _____ Signature _____

Please return this form by 11/1/20 to:
 Flint Institute of Arts
 FIA Film Society
 1120 E. Kearsley St.
 Flint MI 48503

Three ways to sign up for the Film Society:

1. Visit flintarts.org/join-and-give/film-society.
2. Call the FIA with your credit card information.
3. Mail in the form in this magazine with your payment.

To prevent hand-to-hand exchange of payments, we strongly encourage the pre-purchase of tickets by credit card. Appropriate safety measures will be taken when handling ticket booklets.

During governmental restrictions on public gatherings, screenings will be offered online. Film Society ticket holders will be given an access code to watch the films virtually. Please visit flintarts.org to keep informed of any developments.

When permissible to assemble, the FIA Theater seating has been rearranged with appropriate social distancing for up to 70 attendees. Reservations will be required.

For more information, contact the Membership office at 810.234.1695 or vbailie@flintarts.org.

During governmental restrictions on public gatherings, screenings will be held online. Ticket holders will be given an access code to watch the films virtually. Please visit flintarts.org to keep informed of any developments.

When permissible to assemble, the FIA Theater seating will be rearranged with appropriate social distancing for up to 70 attendees. Reservations will be required.

Film titles and dates are subject to change.

ADMISSION

\$5 members
\$6 non-members
\$4 FOMA members

FILMS

SEPT 11, 12, 13

Synonyms

(France/Israel/Germany, 2019) Directed by Nadav Lapid, 123 min., subtitled, not rated
A disaffected young man from Israel journeys to Paris to erase his origins and flee his nationality. He sees becoming French as his only hope for salvation in a tragicomic film from Israeli director Nadav Lapid.



SEPT 18, 19, 20

Driven to Abstraction

(United Kingdom/France/Belgium, 2019) Directed by Ken Loach, 101 min., subtitled, not rated
This documentary unravels a mutating tale of self-delusion, greed, and fraud—the \$80 million forgery scandal that brought down New York City's oldest and most venerable gallery in one of the greatest hoaxes in modern American art. (This substitutes for the Oscar Nominated Shorts program, which is unavailable virtually.)

SEPT 25, 26, 27

Sorry We Missed You

(United Kingdom/France/Belgium, 2019) Directed by Ken Loach, 101 min., subtitled, not rated
In a powerful drama from British director Ken Loach (*I, Daniel Blake*), a delivery driver and his care-worker wife struggle to raise a family in an unpredictable economy threatened by the vicious cycle of a flawed labor system.



OCT 2, 3, 4

A Hidden Life

(Germany/U.S., 2019) Directed by Terrence Malick, 173 min., subtitled, rated PG-13
The latest from acclaimed filmmaker Terrence Malick (*Days of Heaven, The Thin Red Line*) concerns an Austrian farmer and devout Catholic who risks arrest and even death by refusing to fight for the Nazis in World War II.

OCT 9, 10, 11

Bacurau

(Brazil/France, 2020) Directed by Juliano Dornelles and Kleber Mendonça Filho, 131 min., subtitled, not rated
Sônia Braga (*Kiss of the Spider Woman*) stars in a thriller set in a Brazilian village that is threatened by armed mercenaries who target the townspeople one by one—until the resourceful home folks turn the tables.

Films are supported by



Preview sponsor



Additional sponsors



OCT 16, 17, 18

Pain and Glory

(Spain, 2019) Directed by Pedro Almodóvar, 113 min., subtitled, rated R

Antonio Banderas earned his first Oscar nomination as the central figure in a Pedro Almodóvar-directed drama about a filmmaker who reflects on his past and present choices, when these come crashing down around him. Penelope Cruz also stars.

OCT 23, 24, 25

Beanpole

(Russia, 2020) Directed by Kantemir Balagov, 130 min., subtitled, not rated

In a powerful drama set in devastated 1945 Leningrad, two young women search for meaning and hope as they rebuild their lives. "A gorgeous, glacial exploration of lives permanently changed by war," praises the Little White Lies film website.

OCT 30, 31, NOV 1

Alphaville

(France, 1965) Directed by Jean-Luc Godard, 99 min., subtitles, no MPAA rating

For Halloween weekend, here is a restored version of Jean-Luc Godard's science-fiction classic about an American secret agent who travels to a distant space city.

NOV 6, 7, 8

Out of My Head

(U.S., 2019) Directed by Susanna Styron, 77 min., not rated
When a filmmaker investigates the devastating migraine attacks that have gripped her daughter, she decides to learn more about this neurological disorder.

NOV 13, 14, 15

The Disappearance of My Mother

(Italy, 2019) Directed by Benedetta Barzini, 94 min., subtitles, not rated
An elderly Italian woman—a former model and radical feminist—has been filmed by her son for decades. Now he wants to make a movie about her.

NOV 20, 21, 22

A Girl Missing

(Japan, 2019) Directed by Koji Fukada, 112 min., not rated
The life of a private home-care nurse is shattered after a kidnapping within her work family. The identity of the culprit adds to the mystery in a taut thriller.

NOV 27, 28, 29

Out Stealing Horses

(Norway, 2020) Directed by Hans Petter Moland, 123 min., subtitled, not rated
Stellan Skarsgård (*Mamma Mia!*) stars in a novel-based drama about a grieving widower who has a chance encounter that rekindles memories from his past.

FILMS

save the date
NOVEMBER 19

The Communities First, Inc. Culture Shock program, in partnership with the FIA, is planning to present a 2020–21 series of films dealing with African American themes and culture in the FIA Theater. The next targeted date is December 17, subject to change due to public health conditions.

For up-to-date information, visit communitiesfirstinc.org or flintarts.org



11 FRI
FOMA Film
Synonyms

12 SAT
FOMA Film
Synonyms

13 SUN
FOMA Film
Synonyms

16 WED
6:00p
Virtual Program
Making the Great Lakes Cycle



Alexis Rockman

18 FRI
FOMA Film
Driven to Abstraction

19 SAT
FOMA Film
Driven to Abstraction



20 SUN
FOMA Film
Driven to Abstraction

25 FRI
FOMA Film
Sorry We Missed You

26 SAT
FOMA Film
Sorry We Missed You

27 SUN
FOMA Film
Sorry We Missed You



16 FRI
FOMA Film
Pain and Glory

17 SAT
FOMA Film
Pain and Glory
10:00a
Exhibition Openings
Pure Abstraction and Field of Vision

2 FRI
FOMA Film
A Hidden Life

3 SAT
FOMA Film
A Hidden Life

4 SUN
FOMA Film
A Hidden Life



Robert Goodnough

9 FRI
7:30p
FOMA Film
Bacurau

10 SAT
FOMA Film
Bacurau

11 SUN
FOMA Film
Bacurau

18 SUN
FOMA Film
Pain and Glory

23 FRI
FOMA Film
Beanpole

24 SAT
Family Program
Halloween Happenings
FOMA Film
Beanpole

25 SUN
FOMA Film
Beanpole



28 WED
6:00p
The Sheppy Dog Fund Lecture
A Discovery of Witchcraft

30 FRI
FOMA Film
Alphaville

31 SAT
FOMA Film
Alphaville

1 SUN
FOMA Film
Alphaville

13 FRI
FOMA Film
The Disappearance of My Mother



Yan Zoritchak

6 FRI
FOMA Film
Out of My Head

7 SAT
FOMA Film
Out of My Head

8 SUN
FOMA Film
Out of My Head

14 SAT
FOMA Film
The Disappearance of My Mother

15 SUN
FOMA Film
The Disappearance of My Mother

20 FRI
FOMA Film
A Girl Missing

21 SAT
FOMA Film
A Girl Missing
10:00a
Exhibition Opening
Glass in the Fourth Dimension

22 SUN
FOMA Film
A Girl Missing

27 FRI
FOMA Film
Out Stealing Horses

28 SAT
FOMA Film
Out Stealing Horses

29 SUN
FOMA Film
Out Stealing Horses



PALETTE
Café

Fall favorites are back! Stop by the Palette Café for hot cider, pumpkin spice lattes, autumn-inspired muffins, and hearty soups. We proudly serve Illy Coffee. Follow us on Facebook and Instagram to keep up with what's happening at the Palette Café.

Hours: Mon-Fri, 9a-5p*; Sat, 10a-5p*; Sun, 1p-5p
*The Palette Café is open extended hours for select special events.



FIRST FROST Arts & Fine Crafts Fair

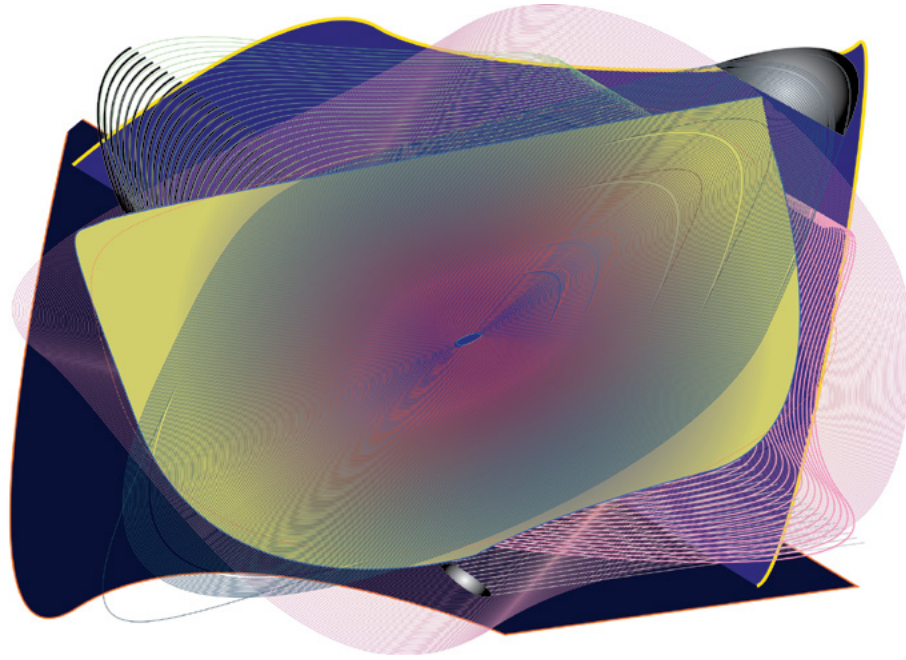
Due to the COVID-19 pandemic, the Founders Society is cancelling *First Frost*, originally scheduled October 31 through November 1, 2020.



FOUNDERS SOCIETY

Joseph Drapell

Each year, the Flint Print Club commissions an artist to produce a print to augment both the FIA's collection and the pursuit of personal collecting. The club is limited to 100 members in good standing at the Family level or above. Flint Print Club dues are \$250 annually, which provide each participating member with a selected print and related programs.



Joseph Drapell is the artist of the 2019 commissioned print. Born in Prague, Drapell has resided in Canada since leaving Europe in 1965. Since then, he has exhibited in more than 150 solo and group exhibitions and landed in over 50 major collections, including the Guggenheim Museum, the Museum of Modern Art, and The British Museum, London.

In Drapell's early paintings, we can see the influences of Color Field painters Morris Louis and Kenneth Noland, who covered large canvases with vibrant colors in the shape of circles, chevrons and stripes. While his current works continue to include vast fields of color, a strong textural element was introduced in 1983. He began using a customized tool

Joseph Drapell
Canadian, born Czech Republic, 1940
Electrons, 2019
Digital print
22 x 31 inches



resembling a comb with curved teeth to drag through layers of thick acrylic gel overtop the ground of colored canvas. The corduroy-like textured lines would become a recurring feature in his paintings—even to this day—and play a major role in the compositions of his prints. Texture is naturally absent on the flat surface of ink on paper but the line work remains prominent, inspired by medieval engravings and the crosshatching of intricate lines on bank notes. Nonetheless, while the lines give his prints a sense of life, making the eyes move to every edge of the paper, Drapell never abandons those early influences of Color Field painting, making sure color and shape remain the star attraction. Learn more about the artist and his work at drapell.com.

The FIA welcomes the following members to the Board of Trustees.

David T. Taylor was born in Royal Oak, Michigan, and grew up in Birmingham, Michigan. He earned his B.S. in Microbiology and Biological Sciences with honors from Colorado State University in Fort Collins, Colorado. Dr. Taylor attended the Scholl College of Podiatric Medicine in Chicago, where he graduated Summa Cum Laude in 1999. After graduation, he completed a three-year residency in Foot and Ankle Surgery at Hines Veteran's Administration Hospital and Loyola University Medical Center in suburban Chicago. Dr. Taylor published several research papers during his residency regarding great toe joint arthritis.



In August 2002, Dr. Taylor joined Community Podiatry Group located in Flint, Michigan. He is Board certified by the American Board of Foot and Ankle Surgery (ABFAS) in both Forefoot and Rearfoot/Ankle Surgery. He is the program director for the Podiatric Medicine and Surgery Residency at Ascension Genesys.

Dr. Taylor lives in Fenton and has three children (Lauren, Emily, and TJ). He enjoys scuba diving, photography, alpine skiing, fitness/running, ice hockey, and gardening.

John Bracey earned a degree in philosophy from the University of Michigan-Flint. His graduate work has been in liberal studies with a focus on American Culture. He recently retired from the Michigan Council for Arts and Cultural Affairs (MCACA), where he served as Executive Director for 13 years, previously serving as the Director of Programs. He has also been a lecturer at the University of Michigan-Flint for the Rackham Graduate School in Arts Administration, in addition to holding positions as a journalist, editor, and as an employee of General Motors Chevrolet Truck Assembly.



John has served on numerous boards and task forces, including the National Assembly of State Arts Agencies, Arts Midwest, the President's Committee on the Arts and Humanities, and as a grant reviewer for the Kresge Foundation and several states throughout the country.

John and his wife Dianne have two children, Denise and Dan, daughter-in-law Amy, and one incredible grandchild Hailey. He enjoys making pottery, writing, poetry, the Detroit Tigers, and nearly all music.

Yes, I want to be a member of the Flint Print Club 2019-2020 for the Joseph Drapell print.

Membership Information

Circle: Dr. Mr. Mrs. Ms. Miss

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____

Methods of Payment

Check payable to "Flint Print Club" Visa MasterCard Discover AMEX

Acct. # _____ CW # _____

Exp. Date _____ Signature _____

I am currently an FIA member at the \$50 level or higher (see page 25 for levels).

I would like to upgrade my membership or join the FIA at the \$50 level or higher with an additional:
\$ _____

+ \$250.00 Flint Print Club dues

= \$ _____ **Total Payment**

Be a Part of The Contemporaries!



The Contemporaries is an affiliate group of the Flint Institute of Arts, geared towards young professionals. Members gain exclusive access to the FIA through special events, tours, workshops, and networking with other young professionals. Membership in The Contemporaries for one person is \$50 and two people are \$75. You must be an FIA member at the Student level (\$20) or higher.

Sponsor of The Contemporaries

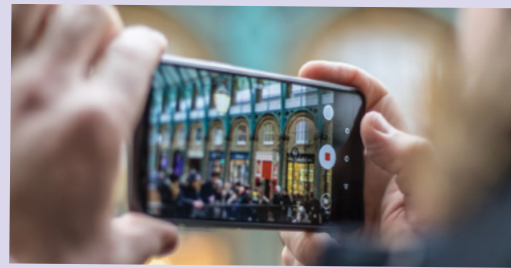


For more information on The Contemporaries or to join, go to flintarts.org/join-and-give/the-contemporaries.



November 13, 2020 Crazy About Prints!

Learn more about the FIA's Print Club and collecting prints, and then make your own.



February 12, 2021 Posing Beauty

Tour the exhibition *Posing Beauty* with Tracee Glab, Curator of Collections and Exhibitions, and then learn the best way to take photos using your phone.



May 1, 2021 The Kentucky Derby Affair

Make a Run for the Roses at the 3rd Annual Kentucky Derby Affair. Watch the race; enjoy food, music, and fun!



July 10, 2021 Mystery Tour

See art in a whole new light, in your own backyard!

EARLY CHILDHOOD PROGRAMS

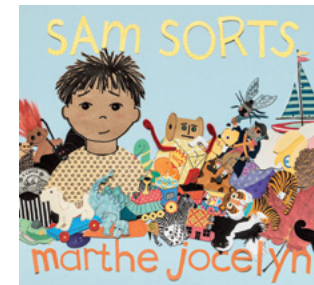
Join us online for our early childhood programs this fall. Visit flintarts.org/education and click on Early Childhood Programs to access videos to guide your experience. New programs will be posted each month for toddlers (ages 18-36 months) and preschool children (ages 3-5 years old).

October

flintarts.org/education

Toddlers: Exploring Household Items

Listen to the story *Sam Sorts* by Marthe Jocelyn, go on a hunt to gather items around your house, sort them into categories and use them to create your own artwork.



Preschool: Collage Art

Listen to *Cinnamon's Day Out* by Susan L. Roth and create a collage using a variety of paper and found items.

November

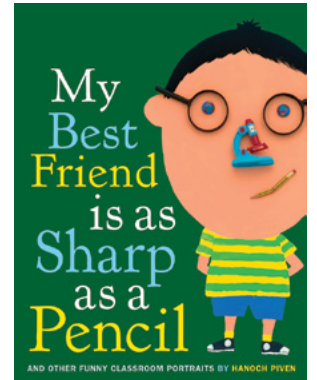
flintarts.org/education

Toddlers: Exploring Drawing Materials

Enjoy listening to the book *Art* by Patrick McDonnell, gather whatever drawing materials you have around your home and explore using them in ways to create different visual effects.

Preschool: Silly Portraits

Listen to the book *My Best Friend is as Sharp as a Pencil* by Hanoch Piven and Zoe Miller and gather items in the kitchen to create our own silly portraits.



FAMILY PROGRAM

Halloween Happenings

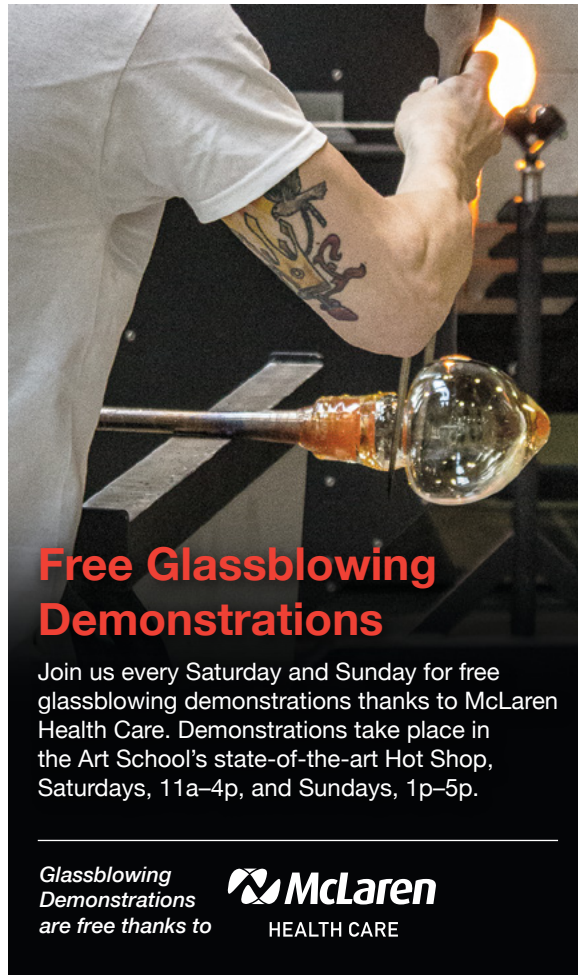
October 24

flintarts.org/education/virtual

Go on a virtual tour of some of the spookiest artworks in the museum collection and make some scary artworks of your own out of common household items. Beginning on October 24, visit flintarts.org/education/virtual and click on Halloween Happenings at Home to access videos to guide your experience.




The FIA Art School offers more than 100 classes and workshops each session for students of all ages and skill levels. Please see our website for a complete listing of opportunities.



Free Glassblowing Demonstrations

Join us every Saturday and Sunday for free glassblowing demonstrations thanks to McLaren Health Care. Demonstrations take place in the Art School's state-of-the-art Hot Shop, Saturdays, 11a-4p, and Sundays, 1p-5p.

Glassblowing Demonstrations are free thanks to  McLaren HEALTH CARE

Art School Classes

The FIA Art School is dedicated to the enrichment of the community through individual academic exposure to the visual arts. Highly qualified faculty offer instruction in drawing, painting, glass arts, weaving, photography, animation, ceramics, sculpture, college portfolio development, and early childhood art courses. Since 1928, the Art School has operated continuously, helping students achieve a wide range of artistic goals and skill levels.

The Art School's Fall session runs from September 18 through November 22, 2020. The catalog is available online at flintarts.org/learn/news.

Pre-College Portfolio Development Program

The FIA Pre-College Portfolio Development Program (PDP) is a multi-semester course of study that provides serious high school artists with college-level studio arts instruction. Visiting artists, presentations by college admissions representatives, and field trips to National Portfolio Day and prominent Michigan art schools expand the studio experience.

In addition to rigorous training in drawing fundamentals, students take courses designed to expand the breadth of their skills, as well as help them to develop a personal artistic vision. Courses include Painting, Ceramics, Welding, Printmaking, Glass, Illustration, and Photography. Students finish the program with a Capstone course, which covers final editing of their portfolios and the presentation and exhibition of their works in the Art School.

Classes meet 2½ hours one evening each week for three ten-week sessions from September through May each year.

Scholarship assistance, based on need, ensures the program remains merit-based. A limited number of full-tuition scholarships are available to students that reside in the city of Flint.

Portfolio Development Program Application materials are available online and will be due in November 2020. Classes will begin in December.

For more information on Art School programming, contact the Art School at 810.237.7315 or arted@flintarts.org.

The Flint Institute of Arts gratefully acknowledges the generosity of the following donors who have supported the Institute with contributions.

Gifts received from 1.11.20 - 6.30.20

Expansion Project Endowment Contributors

Since 1.11.20 - 6.30.20

Mr. Christopher Carr
Ms. Lynn A. Hampton
Mr. Joel Hayden
Ms. Kerstin Lawrence
Mr. Walter Nagel - purchase of a Theater Seat
Ms. Roberta Parkhill
Mr. Allen Salyer

Expansion Project Equipment Contributor

Since 1.11.20 - 6.30.20

Mr. H. Michael Parker - Purchase of Sandblaster & Fusing Kiln

Special Gifts

Sponsor of Art a la Carte Summer 2020
Mr. James R. Chintyan

To support Art School Endowment

Ms. Lori Lamoreaux & Mr. Craig Lamoreaux
Ms. Natalie Napier
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To support Art School Scholarships

Ms. Jeanne Dodd & Mr. Robert Streadwick
Mr. & Mrs. Robert Ziegler

Sponsor of Coffee with the Curator 2020

Biggby Coffee

Sponsor of The Four Seasons by Philip Haas

Founders Society

To support museum programming and outreach programs for PreK-12 students

Mrs. Edmund Brownell
Charles Stewart Mott Foundation
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Giving Tuesday to support Art School Scholarships

Mrs. Dolores R. Allen, in memory of my husband, Marvin Allen
Ms. Christa Azar
Steven & Valarie Bailie
Steven Bailie, in honor of Valarie Bailie - For all of her hard work maintaining the membership at the FIA
Susan Steiner Bolhouse & William S. Ballenger III
Mr. David A. Fischer
Ms. Carole A. Pappas, in memory of Arthur & Bess Hurand
Marshall H. Sanders, Jr., in honor of Dr. Sharon A. Simeon
Ms. Christa M. Siegely

To support The Sheppy Dog Lecture Fund 2020

The Sheppy Dog Fund

Grant to support the Tapestry Project

Viola E. Bray Charitable Trust

Sponsor of FIA Magazine 2020/21

Ms. Lynne Hurand

Sponsor of Huntington Free Saturdays 2019/22

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McLaren Health Care

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In honor of Chief Theresa A. Stephens-Lock's Retirement to support the Endowment Fund
Mr. & Mrs. Robert Campbell
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Alvern T. Lock, Jr.
Mr. Samuel Wells
Ms. Sheila Wells
Ms. Brenda R. Williams

To support Graphic Arts Acquisition Fund

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Sponsor of Graphics Gallery 2019/20

Founders Society

To support the Rubens Society 2019/20 & 2020/21

Estate of Elizabeth Neithercut

Donor Advised Fund Grant from the Elizabeth Koegel Fund to support General Operating

Community Foundation for Southeast Michigan

Donor Advised Fund Grant to support the Expansion Project - Endowment Fund

Frank W. Lynch & Roberta Jane Lynch Endowed Family Fund

Emergency Grant to support the FIA Glass Program

Art Alliance for Contemporary Glass

Grant for Museums on Us 2020/2021

Bank of America

Grant to Support General Operating

The Chan Family

Grant to support FIA Art School

The Isabel Foundation

Riding the Wave Grant to support General Operating

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The Sheppy Dog Fund

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In memory of William S. White - Funds to purchase a Viola Frey sculpture
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James Draper, President of the Founders Society, presents Tracee Glab, Curator of Collections and Exhibitions, with a commitment of support for changing installations of the Graphic Gallery through June 2020. Founded in 1958, the Founders Society is the FIA's longest-standing independent support group, which is governed by a thirty-member Board of Directors. The group oversees annual fundraising events and the Founders Travel program.



(left to right) Dave Walters, Co-Owner of Halo Burger, and Olivia Ross, Director of Marketing with Halo Burger, presents a check in support of the FIA's Youth Membership Program to Marissa Pierce, FIA Public and Community Relations Coordinator.

MEMBERSHIP

Membership contributions are a significant part of the FIA operating income.

Benefits and privileges of FIA membership include a 10% discount in the Museum Shop and The Palette Café; a 20% discount and early registration privileges on Art School classes; discounts on ticketed events; free admission to exhibitions; invitations to opening receptions, lectures, and special events; *FIA Magazine* subscription; recognition in the *FIA Magazine* and Annual Report and inclusion in two reciprocal membership programs for members at the \$100 level and above.

Rubens Society Members are individuals and businesses supporting FIA membership at the \$1,500 level and higher and are invited to three exclusive events each year.

Levels

Youth (2.5-12).....\$20	† 2 adults
Student (13 to college) \$20	†† 2 adults + children 18 & under
Individual\$30	
Dual [†]\$40	
Family ^{††}\$50	* An asterisk indicates the names of those who have upgraded their memberships with a larger contribution.
Sustainer ^{††}\$100	
Sponsor ^{††}\$250	
Donor ^{††}\$500	+ A plus indicates the names of Friends of Modern Art (FOMA) members.
Rubens Society ^{††} \$1,500+ \$1,500 as of 1.1.20	Δ A triangle indicates the names of Founders Society members.

youth MEMBERSHIP



The FIA's Youth Membership is a fun way for children ages 2.5-12 to learn about art and create their own. This year's theme focuses on works of art in the FIA's collection that feature animals. Members will participate in three art activities and select a stuffed animal that is theirs to keep. Dues are \$20 for the first child and \$10 for each additional child.

The first art activity will be September 19, 2020 from 1:30p-4p in Studio 10. (Class attendance will be limited, so RSVP's are required.)

Paint Your Animal

After an animal safari in the galleries, Youth Members will return to the studio to paint a portrait of their animal using watercolor. Basic drawing skills and watercolor techniques will be covered.

Youth membership sponsored by **Halo BURGER**

Members who have joined from 1.11.20 - 6.30.20

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 Karsten Sabo
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MUSEUM SHOP

The time is always right to do what is right — Martin Luther King, Jr.

Museum Shop Hours
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FOUNDERS TRAVEL

Due to the COVID-19 pandemic, Founders Travel is postponing all trips until it is safe to travel. We will provide updates when available and look forward to offering exciting trips to our members again.



A Discovery of Witchcraft

Witches, Witch-Hunting and Magical Practice in Early Modern Europe

October 28 • 6:00p • Online @ flintarts.org

Guest Lecturer: Dr. Justin Sledge

It has been argued that the “witch craze”—stretching from roughly the mid-15th to the mid-17th centuries and claiming the lives of over 50,000 people, overwhelmingly women—was the first concerted and thus truly pan-European cultural undertaking since the eclipse of the western Roman Empire. From colonial North and South America, to Iceland, through western and central Europe, to the gates of Moscow, the witch trials of this period are marked by their historical, cultural, and religious complexity.

What precipitated this continent-wide outbreak of violence? What did a witch-trial look like? How did so-called “witch-hunters” operate? Did witches even exist? How were these trials depicted in early printing? What did sorcery and magical practice actually look like in the medieval and early-modern European context? Join Dr. Justin Sledge as we explore these questions to better discover witchcraft together.

**Free and open
to the public**



The Sheppy Dog Fund Lecture has been established to address the topics of art, religion, and history, and is funded annually by The Sheppy Dog Fund, Dr. Alan Klein, Advisor.



Justin Sledge
Professor of Philosophy,
Wayne State University,
Detroit, MI

Francisco de Goya y Lucientes
Spanish, 1746–1828
Witches' Flight, ca. 1798
Oil on canvas
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