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Last November, the FIA kicked off a year-long celebration of the 50th anniversary of Viola E. Bray’s gift of Renaissance and Baroque art, as well as other noteworthy gifts of art, to the permanent collection. The Bray Collection, one of Flint’s most valuable cultural assets, reflects the remarkable vision and generosity of one woman, and it has served as an example to others. Equal to this amazing collection is the legacy of giving, which was meant to foster philanthropy among future generations. For the Year of the Bray, which continues through the fall, the FIA has planned and presented exhibitions and programs related to European fine and decorative arts and to collecting in general.

Opening May 5th, the exhibitions *The Golden Age of Painting, 1600–1800, from the Speed Art Museum* and *The Epic and the Intimate, French Drawings from the Snite Museum of Art* provide a rare glimpse into a period of prolific artistic creation in Europe, when the number of artists and art collectors increased dramatically. These exhibitions are complemented with an installation, in the Summerfield Gallery, of European and American works in the FIA’s permanent collection given by Mrs. Bray through the Bray Charitable Trust, which include the *Garden Study of the Vickers Children* by John Singer Sargent, *The Death of St. Joseph* by Francisco Goya, and *Sunrise on the Marshes* by Martin Johnson Heade, to name just a few.

Another exhibition pertaining to collecting, also opening on May 5th, is *Abstract Expressionism: Then and Now*, featuring 50 paintings and sculptures drawn mostly from the FIA’s permanent collection but also including loans of works by Jackson Pollock, Franz Kline, Joan Mitchell, and John Chamberlain. The exhibition contains many well-known works from the FIA collection, including paintings by Robert Motherwell, Lee Krasner and Helen Frankenthaler, as well as works not previously on view by Tino Zago, Stanley Boxer, and Alan Gussow.

Closing June 10th, *Captured in Glass: Historic and Contemporary Paperweights* has featured paperweights once owned by Mrs. Bray, as well as Mr. Richard A. Shaw’s gift of Mrs. Genevieve Shaw’s collection. Opening on June 30th, *Designs from the Past: Ancient Chinese Ceramic Vessels* will highlight a selection of the more than 100 Neolithic Chinese vessels given by the Shepps family. Be sure also to visit the recently reinstalled Asian Gallery, which features new gifts of Neolithic jades, Buddhist sculpture, and ceramics, from the Fitzmorris, Jacobs, and Shepps collections.

The FIA’s collection of over 8,000 works has grown in large part through gifts from individuals whose collective generosity has provided our community with rare and wondrous experiences in the galleries. I hope you can visit soon and join in the celebration of Flint’s remarkable art and philanthropy.

**John B. Henry, III**

**Director**
The Golden Age of Painting, 1600–1800, from the Speed Art Museum

5.5.12 – 8.19.12

C.S. Mott Wing

Tremendous changes swept Europe between 1600 and 1800, the years in which the art in this exhibition was produced. Religious upheavals changed the way people thought about and utilized art. Trade routes to faraway lands, such as China, India, and the New World to the West, became more established, ensuring a steady stream of exotic goods for European consumers. Advances in the sciences transformed long-held views on the way the universe worked and the place of man within that universe. Technical aspects of art making were honed and codified, as art academies grew in number and power.

These exciting times resulted in a golden age of European painting. The number of artists and the number of art collectors grew exponentially during this period, as the fine arts reached an increasingly wider audience. The Golden Age of Painting features art from this remarkable era, with examples by Peter Paul Rubens, Anthony van Dyck, Rembrandt van Rijn, Jacob van Ruisdael, William Hogarth, Thomas Gainsborough, Pompeo Batoni, and Jan van Os. Highlighting work from Italy, France, Flanders, The Netherlands, Germany, and England, this exhibition illustrates how the changes in religion and science, coupled with the economic growth that swept Europe in the 17th and 18th centuries, gave way to a period of prolific artistic creation.

Comprising the major genres of painting that were popular at this time—portraits, religious paintings, landscapes, scenes of everyday life, still lifes, and interpretations of classical antiquity—The Golden Age of Painting brings to light both the people and the objects that made the two centuries between 1600 and 1800 such a rich cultural age.
Members Preview & Lecture

A Taste for the Masters: European Paintings from the Speed Art Museum

Friday 5.4.12  6p

Guest Lecturer
Ruth Cloudman

Chief Curator and Mary and Barry Bingham, Sr. Curator of European and American Art at the Speed Art Museum

Master artists such as Rembrandt, Rubens, and Gainsborough revolutionized the art world and made the era between 1600 and 1800 the golden age in European Art. Join Ruth Cloudman in a discussion of works by these and other influential artists in the special exhibition The Golden Age of Painting, 1600–1800, from the Speed Art Museum.

Ruth Cloudman has held her current position at the Speed Art Museum since 1990, organizing numerous exhibitions, as well as penning several publications and articles. Ms. Cloudman graduated with a B.A. from Washington University, St. Louis, and received an M.A. from Bryn Mawr College. She is a graduate of the Museum Management Institute of the J. Paul Getty Trust, Focus Louisville, and Leadership Louisville.
Abstract Expressionism
Then & Now

5.5.12 – 8.19.12
Hodge & Temporary Exhibitions Galleries

Drawing on works in the FIA permanent collection, along with important loans from regional collections, this exhibition surveys the American art movement Abstract Expressionism from its origins in the postwar period to the latest developments in the 21st century. The Abstract Expressionists, a group of artist who emerged in New York City in the 1940s, broke with the European painting tradition by creating canvases that did not represent recognizable subjects or familiar themes of religion or history. Artists as diverse as Robert Motherwell, Willem de Kooning, Jackson Pollock, and Lee Krasner created works in the mid-20th century that were characterized by powerfully expressive techniques, emphasizing the individual’s experience of the world.

Artists from subsequent generations sought to not only build on what the Abstract Expressionists achieved, but to add to the dialogue. Artists such as Larry Poons, Robert Goodnough, and Jules Olitski continued experimentation with texture and color to maximize the medium’s emotional and expressive potential. Third-wave Abstract Expressionist painters, including Roy Lerner, Stanley Boxer, and Joseph Drapell, also built on the earlier movement, using paints that they invented through working with paint maker Sam Golden, developing new techniques and forms of expression.
Lecture

**Tom & Jack: Benton, Pollock, & the Battle for the Soul of America**

**Thursday 6.21.12  6p**

**Guest Lecturer**

**Henry Adams**

*Professor of American Art, Case Western Reserve University in Cleveland*

This talk will explore the intense and sometimes stormy relationship of two men who challenged European dominance and made America the leader of modern art.

The drip paintings of Jackson Pollock, with their pulsing clouds of color dribbled or flung on the canvas, appear to be the polar opposite of Thomas Hart Benton’s murals with undulating American landscapes peopled by cowboys and steelworkers. Yet the two artists had a close and intense personal relationship dating from Pollock’s earliest days in New York, when Benton, then one of the most famous artists in America, took the young artist under his wing, despite the fact that he was seemingly the least talented student in his class.

Henry Adams is a graduate of Harvard University, and received his M.A. and Ph.D. from Yale, where he received the Frances Blanshard Prize for the best doctoral dissertation in art history. He is the author of over 300 publications in the American field on topics ranging from the 17th century to the present. Adams’ most recent book is *Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock*. 
This exhibition, including works by Simon Vouet, Antoine Watteau, François Boucher, Jean-Honoré Fragonard, and Jacques-Louis David, illustrates the history of French drawing from before the foundation of the Royal Academy of Painting and Sculpture in 1648 through the French Revolution of 1789. The drawings offer an opportunity to explore the range of media employed, including chalk, colored chalks, ink, and crayon; a variety of favored subjects, such as narrative compositions, portraits, landscapes, and genre scenes; and types of drawings from figure and drapery studies, quick sketches of initial ideas to complex, multi-figured, highly developed, compositional “machines.”

The FIA is pleased to announce a partnership with the Snite Museum of Art at the University of Notre Dame for a collections exchange. While The Epic and Intimate exhibition is on view, the FIA will send eight of its best Impressionist and Post-Impressionist paintings, including Mary Cassatt’s Lydia at a Tapestry Frame to the Snite for the exhibition Cassatt and Beyond: Paintings from the Flint Institute of Arts (June 24 to September 23, 2012).
Viola E. Bray
A Legacy of Giving
5.5.12 – 8.19.12
Viola E. Bray & Summerfield Galleries

The Year of the Bray (2011–2012) honors the 50th anniversary of Mrs. Viola E. Bray’s contribution of Renaissance and Baroque works, along with a unique gallery, to the people of Flint. Commemorating Mrs. Bray’s gift and philanthropy, the FIA highlights the works that entered the museum’s collections through the generosity of the Bray Charitable Trust, a fund established for the care of art, acquisition of new works, and other cultural endeavors. Francisco Goya’s The Death of St. Joseph (1787) and John Singer Sargent’s Garden Study of the Vickers Children (1884) are just two of several important works that are on view together to celebrate Mrs. Bray’s legacy.

Captured in Glass
Historic & Contemporary Paperweights
through 6.10.12
Decorative Arts Gallery

Only a few weeks remain to view this exhibition of more than 200 glass paperweights from the 19th century to the present day. Don’t miss the opportunity to see these amazing works of glass!

The new Decorative Arts Gallery is funded by the Isabel Foundation.
EXHIBITIONS

9. Designs from the Past: Ancient Chinese Ceramic Vessels

6.30.12 – 9.16.12
Decorative Arts Gallery

Culled from the FIA’s collection of more than 100 Chinese ceramic vessels from the Neolithic period (6,500–1,700 BCE), many of these objects were predecessors to the shapes of early Chinese bronze vessels. Additionally, the ceramic vessels were frequently decorated with elaborate geometric and stylized patterns—often specific to a certain region of Neolithic China—featuring a wide variety of spirals, lozenges, checkered patterns, net patterns, curved bands, and saw-toothed bands that emphasized the form of the vessel.

Artist Unknown
Chinese, Neolithic Period, 6,500–1,700 B.C.E
Vessel
earthenware
9.5 x 9 x 9 inches
Gift of Dr. Gerald J. Shepps in memory of Roslyn and Ben Shepps, 2010.79

18. Abstract Expressionist Works on Paper

8.4.12 – 10.28.12
Graphic Arts Gallery

Abstract Expressionist artists are best known for their large-scale, sometimes larger-than-life-sized paintings. This exhibition offers an intimate look at smaller works on paper by artists such as Paul Jenkins, Robert Motherwell, Joan Mitchell, Adolph Gottlieb, and Sam Francis. With the exhibition of Abstract Expressionist paintings and sculptures in the Hodge and Temporary Exhibition Galleries (on view until August 19), viewers will have a rare opportunity to compare works by the same artists in different media.

Joan Mitchell
American, 1926–1992
Sunflower III
etching on paper, n.d.
26.5625 x 17.0625 inches
Purchased with funds from the National Endowment for the Arts and from the Estate of the late Mrs. R. Spencer Bishop, Sr., 1975.25
The following artworks are on loan from the FIA to the exhibitions:

**From New York to Corrymore: Robert Henri & Ireland**
2/11/12 – 5/12/12
Everson Museum of Art
Syracuse, New York

- **Robert Henri**
  - *Catharine*
  - French, 1865–1929
  - oil on canvas, 1924
  - 24.5 x 20.375 inches
  - Gift of James W. Sibley in memory of Harriet Cumings Sibley, 1984.7

**Cassatt & Beyond: Paintings from the Flint Institute of Arts**
6/24/12 – 9/23/12
The Snite Museum of Art
University of Notre Dame, Indiana

- **Mary Cassatt**
  - *Lydia at a Tapestry Frame* 🍀
  - American, 1844–1926
  - oil on canvas, ca. 1881
  - 25.625 x 36.375 inches
  - Gift of The Whiting Foundation, 1967.32

- **Édouard Vuillard**
  - *Femme allumant un poele dans un atelier (Woman Lighting a Stove in a Studio)*
  - oil on paper mounted on canvas, 1924
  - 25 x 23.25 inches
  - Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1971.12

- **Pierre Bonnard**
  - *La Lampe*
  - French, 1867–1947
  - oil on academy board mounted on panel, ca. 1899
  - 22.25 x 27.5 inches
  - Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson, 1977.25

- **Childe Hassam**
  - *Newport Waterfront*
  - American, 1859–1935
  - oil on canvas, 1901
  - 26.25 x 24.125 inches
  - Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

- **Frederick Carl Frieseke**
  - *Two Women on the Grass*
  - American, 1874–1939
  - oil on board, ca. 1914 or earlier
  - 18 x 23.375 inches
  - Gift of David M. and Patrick Martin in memory of Virginia Davison Martin, by exchange, gift of Mr. Max Greenfield, by exchange, gift of Mr. and Mrs. Donald E. Johnson, by exchange, gift of Gertrude and Leonard Kasle, by exchange, gift of Mrs. Bernhard Stroh, by exchange, and gift of Dr. Julius Stone, by exchange, 2002.1

- **Alfred Stevens**
  - *Terrace at Honfleur*
  - Belgian, 1823–1906
  - oil on canvas, ca. 1888
  - 31.9375 x 25 inches
  - Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson Sr., 1966.30

- **Pierre Auguste Renoir**
  - *Coco*
  - French, 1841–1919
  - oil on canvas, 1904
  - 13.25 x 13.25 inches
  - Gift of Mrs. Charles Stewart Mott, 1980.50

- **Eugène-Louis Boudin**
  - *Trouville, l’avant port (Trouville, Forward Port)*
  - French, 1824–1898
  - oil on panel, ca. 1892-96
  - 15.0625 x 18 inches
  - Gift of The Whiting Foundation, 1985.39
Mr. & Mrs. Keith Davis

Mary Mallery Davis was born in Flint, Michigan on October 20, 1908, the daughter of Harvey James Mallery, one of the original investors in General Motors. She grew up in Flint and later attended Vassar College. She married Keith Davis, whose endeavors included advertising and journalism. Together they enjoyed traveling and bird hunting, always enjoying the outdoors. In addition to these interests, Mary Mallery Davis also was active in the Junior League and other organizations, including Planned Parenthood, the Mott Community College Art Department, the University of Michigan-Flint Library and the Flint Institute of Arts.

One of their greatest interests was in contemporary art. Together Mary Mallery and Keith amassed an incredible collection of post-war art. Because they lived a rather private life together, it was a collection that was not familiar to many. In 1965, the collection was exhibited at the FIA and gave visitors a glimpse into their vast collection, which included important works by Dubuffet, de Kooning, Appel, Burchfield, Avery, and Calder.

Keith passed away in 1981, and upon Mary’s passing in 1989, their entire collection was bequeathed to the Flint Institute of Arts, adding substantially to its collection of contemporary art.

Willem de Kooning
American, b. Netherlands, 1904–1997
Woman
oil and newsprint mounted on canvas, 1964
20 x 27.5 inches
Bequest of Mary Mallery Davis, 1990.23
© 2012 The Willem de Kooning Foundation / Artists Rights Society (ARS), New York
acquisitions

Reginald K. Gee
American, b. 1964
Liberty Bell Skirt Model
oil crayon on brown paper bag, 1998
20 x 16.5 inches
Museum Purchase, 2011.197

Reginald K. Gee
American, b. 1964
Hotel Room 46-U
oil crayon on brown paper bag, 2000
20 x 16.5 inches
Museum Purchase, 2011.198

Artist Unknown
Mexican, Olmec
Male Figurine
jade, n.d.
2.5 x 2.25 x .375 inches
Gift of Barry Fitzmorris, 2011.199

Artist Unknown
Aztec
Turtle with Human Face
jade, 1100–1400 CE
2.375 x 3.4375 x 6.125 inches
Gift of Barry Fitzmorris, 2011.200

Artist Unknown
Olmec, provincial Mezcala
Kneeling Figure
stone, n.d.
7.25 x 2.375 x 3 inches
Gift of Barry Fitzmorris, 2011.201

Artist Unknown
Olmec
Mask Pendant
jade, 1100–300 BCE
3.5 x 3 inches
Gift of Barry Fitzmorris, 2011.207

Artist Unknown
Mezcala
Small Temple
jade, 1800–1200 BCE
1.75 x 1.5625 x .4375 inches
Gift of Barry Fitzmorris, 2011.208

Artist Unknown
Olmec
Frog
jade, 1100–500 BCE
5.5 x 4 x 2.5 inches
Gift of Barry Fitzmorris, 2011.209

Artist Unknown
Costa Rican
Animal Pendant
jade, 600–900 CE
2.875 x 1.5 x 1.75 inches
Gift of Barry Fitzmorris, 2011.210

Artist Unknown
Olmec
Mask Pendant
jade, 1100–500 BCE
2.75 x 2 x .875 inches
Gift of Barry Fitzmorris, 2011.211

Artist Unknown
Olmec
Mask Pendant
jade, 1100–500 BCE
3.5 x 3 inches
Gift of Barry Fitzmorris, 2011.212

Artist Unknown
Costa Rican
Spoon
jade, 600–900 CE
7.125 x 3.25 x .5 inches
Gift of Barry Fitzmorris, 2011.213
Artist Unknown
Costa Rican
Shell Pendant
jade, 600–900 CE
2.9375 x 3.5 x .5 inches
Gift of Barry Fitzmorris, 2011.214

Artist Unknown
Costa Rican
Monkey Mace Head
jade, 600–900 CE
3 x 1.1875 x 4 inches
Gift of Barry Fitzmorris, 2011.215

Artist Unknown
Calima
Emerald carved in the shape of a human head
emerald, 200 BCE – 200 CE
.875 x .875 x 1 inches
Gift of Barry Fitzmorris, 2011.216

Artist Unknown
Olmec
Magic “Pulidore” (polisher)
agate, 1100–500 BCE
1.125 x 1.125 x 1.75 inches
Gift of Barry Fitzmorris, 2011.217

Artist Unknown
Olmec
Standing Figure
jade, 1100–500 BCE
2 x .875 x .75 inches
Gift of Barry Fitzmorris, 2011.218

Artist Unknown
Mayan
Mosaic Mask
jade with shell, obsidian, 600–900 CE
3 x 3.25 x 1.25 inches
Gift of Barry Fitzmorris, 2011.219

Artist Unknown
Olmec
Transformation Figure
jade, 1100–500 BCE
3.25 x 2.875 x 1 inches
Gift of Barry Fitzmorris, 2011.220

Artist Unknown
Santo Domingo, Taino
Pendant Figure
shell, 900–1500 CE
1.825 x 1.6875 x .1875 inches
Gift of Barry Fitzmorris, 2011.221

Artist Unknown
Chinese, Han Dynasty
Standing Bear
Turquoise , 206 BCE – 220 CE
2.25 x 1.25 x 1.5 inches
Gift of Barry Fitzmorris, 2011.222

Artist Unknown
Chinese, Shandong Province, Wei Period
Head of Buddha
limestone, 534–550 C.E.
4.5 x 2.25 x 3 inches
Gift of Barry Fitzmorris, 2011.223

Artist Unknown
Chinese, Early Tang Dynasty
Enthroned Buddha
marble, ca. 600 CE
14.875 x 5.25 x 6 inches
Gift of Barry Fitzmorris, 2011.224

Artist Unknown
Chinese, Song Dynasty
Tiger
jade, 960–1279 CE
3.25 x 4.25 x 2.5 inches
Gift of Barry Fitzmorris, 2011.227

Artist Unknown
Chinese, Northern Qi
Buddha
limestone, 550–577 CE
35.5 x 12 x 5 inches
Gift of Barry Fitzmorris, 2011.228

Artist Unknown
Chinese, Qijia
Bi
jade, 2000–1700 BCE
10.1875 diameter inches
Gift of Barry Fitzmorris, 2011.229

Artist Unknown
Indian, Bengal, Shunga Period,
1st–2nd century BCE
Vessel
ceramic, ca. 200 BCE
21.5 x 6 diameter inches
Gift of Barry Fitzmorris, 2011.230

Artist Unknown
Chinese, Ming Dynasty
Ram with Baby Ram
jade, n.d.
4 x 2.25 x 7.5 inches
Gift of Barry Fitzmorris, 2011.231

Artist Unknown
Chinese, Zhou period
Rabbit
jade, 1100 BCE
1.5 x .75 x 1.75 inches
Gift of Barry Fitzmorris, 2011.232

Artist Unknown
Chinese, Song/Ming Dynasty
Reclining Tiger
jade, ca. 12th CE
3.375 x 1.75 x 2.125 inches
Gift of Barry Fitzmorris, 2011.234

Artist Unknown
Chinese, Qijia, Late Neolithic Period
Bi
nephrite, ca. 2100–1600 BCE
10.1875 diameter inches
Gift of Barry Fitzmorris, 2011.235

Artist Unknown
Chinese, Qijia, Late Neolithic Period
Bi
bredigite , ca. 2100–1600 BCE
9.625 diameter inches
Gift of Barry Fitzmorris, 2011.236
Artist Unknown
Indian, West Bengal, Shunga Period, 2nd–1st century BCE
**Vessel** ▲ terracotta, ca. 2nd C. – 1st C. BCE
4.25 x 4.75 diameter inches
Gift of Barry Fitzmorris, 2011.237

Artist Unknown
Chinese, Qiija, Late Neolithic Period
**Bi** nephrite conglomerate/bredigite, ca. 2100–1600 BCE
9.125 diameter inches
Gift of Barry Fitzmorris, 2011.238

Artist Unknown
Chinese, Qiija, Late Neolithic Period
**Bi** jade, ca. 2100–1600 BCE
11.75 diameter inches
Gift of Barry Fitzmorris, 2011.240

Artist Unknown
Chinese, Ming Dynasty
**Standing Buddha** limestone, n.d.
16 x 4.5 x 2 inches
Gift of Barry Fitzmorris, 2011.239

Artist Unknown
Chinese, Han Dynasty
**Bixie** turquoise, 206 BCE – 220 CE
3.125 x 5.75 x 2.375 inches
Gift of Barry Fitzmorris, 2011.242

Artist Unknown
Chinese, Ming Dynasty
**Bixie** turquoise, 206 BCE – 220 CE
1.5 x 2.25 x 1 inches
Gift of Barry Fitzmorris, 2011.243

Artist Unknown
Chinese, Han Dynasty
**Bear with Cub** jade, 206 BCE – 220 CE
5.5 x 5 x 5 inches
Gift of Barry Fitzmorris, 2011.244

Artist Unknown
Chinese, Qiija, Late Liangzhu
**Bi** nephrite, ca. 2200–1700 BCE
8.25 diameter inches
Gift of Barry Fitzmorris, 2011.245

Artist Unknown
Chinese, Western Han Dynasty
**Tortoise** ceramic, 206 BCE – 8 CE
8 x 11 x 21 inches
Gift of Barry Fitzmorris, 2011.246

Artist Unknown
Indian, Andra Pradesh
**Head of Buddha** sandstone, ca. 11th–12th C. CE
15 x 11.5 x 9 inches
Gift of Barry Fitzmorris, 2011.247

Artist Unknown
Chinese, Northern Qi
**Standing Bodhisattva** ▼ limestone, 550–577 CE
31.5 x 11.625 x 7 inches
Gift of Barry Fitzmorris, 2011.248

Artist Unknown
Chinese, Qingzhou Shandong, Sui Period
**Seated Buddha** limestone, 581–618 CE
14.5 x 9 x 7.25 inches
Gift of Barry Fitzmorris, 2011.252

Artist Unknown
Chinese, Tang Dynasty
**Earth Spirit Figure** ceramic, 618–907 CE
28 x 16 x 12 inches
Gift of Barry Fitzmorris, 2011.256

Artist Unknown
Olmec
**Magic “Pulidore” (polisher)** agate, 1100–500 BCE
1 x 1 x 1.5 inches
Gift of Barry Fitzmorris, 2011.258
<table>
<thead>
<tr>
<th>Artist/Unknown</th>
<th>Location/Period</th>
<th>Work Title</th>
<th>Material</th>
<th>Dimensions</th>
<th>Acquisition Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist Unknown</td>
<td>Mexican, Olmec</td>
<td>Jaguar Transformation Maskette</td>
<td>jade</td>
<td>1000–500 B.C.E</td>
<td>2 x 1.75 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Taino, Santo Domingo</td>
<td>Axe Form with Human Figure</td>
<td>stone</td>
<td>900–1400 CE</td>
<td>7.5 x 6.25 x 1.25 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Taino, Santo Domingo</td>
<td>Figure/Pounder</td>
<td>stone</td>
<td>900–1400 CE</td>
<td>7 x 4.625 x 3.625 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Taino, Santo Domingo</td>
<td>Large Figural Axe with Engraving</td>
<td>stone</td>
<td>900–1400 CE</td>
<td>13.5 x 5.5 x 1 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Taino, Santo Domingo</td>
<td>Round Effigy Figure/Axe</td>
<td>stone</td>
<td>900–1400 CE</td>
<td>7.25 x 6.875 x 1.5 inches</td>
</tr>
<tr>
<td>Robert Kipniss</td>
<td>American, b. 1931</td>
<td>Hillside, Virginia</td>
<td>oil on canvas</td>
<td>1966</td>
<td>36 x 36 inches</td>
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<tr>
<td>Larry Dinkin</td>
<td>American, b. 1943</td>
<td>Urban Tilt</td>
<td>oil on linen</td>
<td>2004</td>
<td>64 x 70 inches</td>
</tr>
<tr>
<td>Ed Fraga</td>
<td>American, b. 1956</td>
<td>Winter - Resurrection</td>
<td>oil on wood</td>
<td>1988</td>
<td>61 x 48 x 48 inches</td>
</tr>
<tr>
<td>Lino Lago</td>
<td>Spanish, b. 1973</td>
<td>Girl with Blue Paint</td>
<td>oil on canvas</td>
<td>2010</td>
<td>72 x 58 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Indian, Utter Pradesh, 10th-11th century</td>
<td>Dancing Ganesha</td>
<td>sandstone</td>
<td>10th–11th century</td>
<td>25 x 17.5 x 4.5 inches</td>
</tr>
<tr>
<td>William Verplanck Birney</td>
<td>American, 1858–1909</td>
<td>The Reader</td>
<td>oil on canvas</td>
<td>ca. 1890</td>
<td>12 x 14 inches</td>
</tr>
<tr>
<td>Gregorio Lazzarini</td>
<td>Italian, 1655–1730</td>
<td>Judith and Holofernes</td>
<td>oil on canvas, n.d.</td>
<td></td>
<td>64.5 x 80 inches</td>
</tr>
</tbody>
</table>
Beatrice Wood
American, 1893–1998
Self Portrait
watercolor and pencil on paper, 1932
9.25 x 7.25 inches
Museum purchase, 2011.327

Karsten Creightney
American, b. 1976
Crossroads
collage, watercolor, acrylic, oil and wax on wood panel, 2010
48 x 72 inches
Museum purchase, 2011.328

Artist Unknown
Mexican, Colima
Dog
ceramic, ca. 100 BC – AD 250
8.5 x 7.75 x 12.625 inches
Museum purchase, 2011.329

Beatrice Wood
American, 1893–1998
A Draughtsman’s Dream
acrylic on board, 1997
97 x 72 inches
Museum purchase, 2011.330

Connor Everts
American, b. 1928
Blue Plate Special
vitreograph with chine collé on paper, 1987
42 x 29.5 inches
Museum purchase, 2011.331

Robert Riggs
American, 1896–1970
Limestone Kilns, Wyandotte Chemical Company, Michigan
tempera on panel, ca. 1947–48
21.75 x 26.5 inches
Museum purchase with funds from an anonymous donor in honor of Barbara and the late Bruce Mackey, 2011.322

Thornton Dial
American, b. 1928
Helping Hands
charcoal and graphite on paper, 1995
41.5 x 29.5 inches
Museum Purchase, 2011.323

Roger Brown
American, 1941–1997
Virtual Still Life #15: Waterfalls and Pitchers
oil on canvas and mixed media, 1995
37.5 x 50 x 9 inches
Museum Purchase, 2011.324

Fritz Von Uhde
German, 1848–1911
Les Chiens Savants (The Performing Dogs)
oil on canvas, 1880
59 x 89.5 inches
Museum purchase with funds donated by Mr. William S. White, 2011.325

Vincent Smith
American, 1929–2004
Couple
oil on wood, ca. 1961–1965
39.5 x 48 inches
Museum Purchase, 2011.326

Thomas Nuzum
American, 1942–2011
A Draughtsman’s Dream
acrylic on board, 1997
97 x 72 inches
Museum purchase, 2011.330

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American, b. 1928
Blue Plate Special
vitreograph with chine collé on paper, 1987
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39.5 x 48 inches
Museum Purchase, 2011.326

Beatrice Wood
American, 1893–1998
Self Portrait
watercolor and pencil on paper, 1932
9.25 x 7.25 inches
Museum purchase, 2011.327

Karsten Creightney
American, b. 1976
Crossroads
collage, watercolor, acrylic, oil and wax on wood panel, 2010
48 x 72 inches
Museum purchase, 2011.328

Artist Unknown
Mexican, Colima
Dog
ceramic, ca. 100 BC – AD 250
8.5 x 7.75 x 12.625 inches
Museum purchase, 2011.329

Beatrice Wood
American, 1893–1998
A Draughtsman’s Dream
acrylic on board, 1997
97 x 72 inches
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American, b. 1928
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**MAY**

**You Called Me Jacky**
Switzerland, 1990, by Pipilotti Rist, 4:06 min.

At once playful and disconcerting, Rist lip-synchs to the title song, her image superimposed with fleeting images seen from the window of a moving train. Miming with exaggerated gestures or vamping in convincing imitation of Madonna, Rist negotiates the music-video format’s claims to slickness and production values.

**JULY**

**Atlanta**

A 12-year-old Olympic swimmer and her mother (both played by filmmaker, artist, and writer Miranda July) speak to the public about going for the gold.

**JUNE**

**Technology/Transformation: Wonder Woman**

Appropriating imagery from the 1970s TV series *Wonder Woman*, Birnbaum isolates and repeats the moment of the “real” woman’s symbolic transformation into super-hero. Through radical manipulation of this female Pop icon, she subverts its meaning within the television text.

**AUGUST**

**Battleship Potemkin Dance Edit**

Bell-Smith refers to his re-edit of Eisenstein’s iconic 1925 film *The Battleship Potemkin* as a “sort of Cliff Notes condensation of the original narrative.” Writes the artist, “I’ve separated the film into its constituent shots and time stretched them one by one to the exact same length, one half of a second. I then replaced the soundtrack with a one-second dance loop synced to the cuts.”

* Image courtesy of Electronic Intermix (EAI), New York
<table>
<thead>
<tr>
<th>Date</th>
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<tr>
<td>MAY</td>
<td>TU</td>
<td>7:00p</td>
<td>Jewish Film Festival: <em>Bride Flight</em></td>
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<tr>
<td>MAY</td>
<td>WE</td>
<td>12:15p</td>
<td>Art à la Carte: <em>The Art of the Ancient Greeks</em></td>
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<tr>
<td>MAY</td>
<td>TH</td>
<td>7:00p</td>
<td>Jewish Film Festival: <em>Sholem Aleichem: Laughing in the Darkness</em></td>
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<tr>
<td>MAY</td>
<td>FR</td>
<td>6:00p</td>
<td>Members Preview: <em>Golden Age of Painting, Abstract Expressionism, The Epic &amp; The Intimate, and Viola E. Bray</em></td>
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<td>7:30p</td>
<td>FOMA Film: <em>Monsieur Lazhar</em></td>
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<tr>
<td>MAY</td>
<td>SA</td>
<td>10:00p</td>
<td>Exhibitions Opening: <em>Golden Age of Painting, Abstract Expressionism, The Epic &amp; The Intimate, and Viola E. Bray</em></td>
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<tr>
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<td>12:15p</td>
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<td>Art à la Carte: <em>Secrets of the Parthenon</em></td>
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<tr>
<td>JUN</td>
<td>SA</td>
<td>10:00a</td>
<td><em>Flint Art Fair</em></td>
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<tr>
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<tr>
<td>JUN</td>
<td>WE</td>
<td>12:15p</td>
<td>Art à la Carte: <em>Building the Great Cathedrals</em></td>
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<tr>
<td>JUN</td>
<td>SA</td>
<td>7:00p</td>
<td>Celebration: <em>The Party</em></td>
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<tr>
<td>JUN</td>
<td>TH</td>
<td>6:00p</td>
<td>Lecture: <em>Tom &amp; Jack: Benton, Pollock &amp; the Battle of the Soul of America</em></td>
</tr>
<tr>
<td>JUN</td>
<td>WE</td>
<td>12:15p</td>
<td>Art à la Carte: <em>Michelangelo: Self-Portrait</em></td>
</tr>
<tr>
<td>JUN</td>
<td>SA</td>
<td>10:00p</td>
<td>Exhibition Opening: <em>Designs From the Past: Ancient Chinese Ceramic Vessels</em></td>
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</table>

**Ongoing programs**

**JUL**

**AUG**

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Karen Schneider Jewish Film Festival of Flint

Films focusing on Jewish life and culture, sponsored by the Flint Jewish Federation and the Flint Institute of Arts.

April 29
5:30p Patron Gala Reception in Isabel Hall
7:00p Reuniting the Rubins
(U.K., 2011) 97 min., not rated
An uptight lawyer (Timothy Spall) is forced to reunite his estranged children for a Jewish holiday.

April 30
7:00p Portrait of Wally
(U.S./Austria, 2012) 90 min., not rated
The story of an iconic painting unfolds via a legal battle between its home museum and the Jewish family from whom it was seized.

May 1
7:00p Bride Flight
(Netherlands/Luxembourg, 2008)
130 min., rated R
In a romantic drama, three women escape post-World War II Holland for new lives in New Zealand. 
Nudity and other adult content.

May 2
7:00p Sholem Aleichem: Laughing in the Darkness
(U.S., 2011) 93 min., not rated
This is a riveting portrait of Sholem Aleichem, whose stories became the basis of Fiddler on the Roof—and who helped create a new Jewish literature.

May 3
7:00p Mabul (The Flood)
(Israel/Canada/Germany/France, 2010)
100 min., not rated, subtitled
An Israeli teen finds the foundation of his family shaken by the re-emergence of his autistic brother, who has been hidden for years.

Tickets are $5 at the door for each screening. For more information, contact the Flint Jewish Federation at 810.767.5922.
May 18, 19, 20
**Academy Award Nominated Shorts**

This special program presents the most recent Oscar nominees in the live action and animation categories, including the winners: *The Shore* (live action) and *The Fantastic Flying Books of Mr. Morris Lessmore* (animated). Watch for a complete schedule of titles and show dates at flintarts.org.

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**Summer Recess**

As is our custom—but a tad reluctantly—we look ahead to a summer hiatus from films at FIA. Never fear... the weekend Friends of Modern Art film series and the Thursday night College Town movie series will return to the FIA Theater in September. Look for announcements about fall films in the mail, through the local news media and at flintarts.org later this summer.

We are seeking new and renewed memberships and sponsorships in our highly successful FIA Film Society for 2012–13. You can play a significant role in sustaining our film series, either in a payment as an immediate gift or as a pledge.

Please contact the FIA's membership office at 810.237.7304 for details on the Film Society.

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May 11, 12, 13
**A Separation**

*(Iran, 2011) Directed by Asghar Farhadi, 123 min., subtitled, rated PG-13*

The 2011 Oscar winner for Best Foreign Language Film is a challenging thriller. It concerns a married couple who is faced with a difficult decision: to improve the life of their child by moving to another country or to stay in Iran and look after a parent with a deteriorating disease.

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May 4, 5, 6
**Monsieur Lazhar**

*(Canada, 2011) Directed by Philippe Falardeau, 94 min., subtitled, rated PG-13*

In this powerful comedy-drama—a recent Academy Award nominee for Best Foreign Language Film—an immigrant from Algeria is hired to teach a Montreal elementary school class that has lost its teacher to a tragic, sudden death.

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May 25, 26, 27
**We Need to Talk About Kevin**

*(United Kingdom/U.S., 2011) Directed by Lynne Ramsay, 112 min., rated R*

Tilda Swinton stars as a mother coping with the horrific damage caused by her psychopathic son. John C. Reilly co-stars in what the Los Angeles Times praises as “a domestic horror story that literally gets to us where we live, a disturbing tale told with uncompromising emotionality and great skill.” Swinton earned a Golden Globe nomination for her typically distinctive performance.
International Museum Day
May 18
The Flint Institute of Arts will join a worldwide community of 30,000 museums to celebrate the 35th anniversary of International Museum Day on May 18, 2012. To mark the occasion, the FIA will offer free admission to the galleries and special exhibitions.

This year’s theme is *Museums in a Changing World. New Challenges, New Inspirations*. Today, the world is changing faster than ever. New technology delivers new ideas, gigabytes of information, and news of an increasingly unstable climate. International Museum Day will allow its visitors to wonder about the role of museums in our new society, in the era of new media, and to discover and rediscover how museums are looking to the future in terms of sustainable development.

The International Council of Museums (ICOM) established International Museum Day in 1977 to encourage public awareness of the role of museums in the development of society. Momentum has been rising unabated ever since.

Annual Report Online

The Flint Institute of Arts’ 2010–2011 Annual Report is now available on the FIA’s website.

If you have any questions, please contact FIA Membership Coordinator, Valarie Shook at 810.234.1695 or vshook@flintarts.org.

To view or download, go to:
1. www.flintarts.org
2. select “Museum”
3. select “Annual Report”

“Art is a great expression of the human experience. The FIA beautifully exhibits these experiences whether imbued in an utilitarian Native American baby carrier or in the deliberate precision of the cityscape by Lucien Pissarro.”

Michael Rucks
Baker College
Professor of Psychology
The Friends of Modern Art proudly presents the 45th Annual FLINT ART FAIR™

JUNE 9 – 10
SAT 10a–6p  SUN 11a–5p

General Admission, $5  •  FOMA members, $4  •  Senior Citizens, $3  •  12 & under, FREE

FOMA Free Music Night
SAT June 9  •  6p–10p

An evening of live music. The grounds to the Art Fair will not be open Friday evening.

On the grounds of the Flint Institute of Arts. For more information, please visit www.flintartfair.org
Endowments

Philanthropic giving is a way to spread the joy and experience of art to the community.

The FIA is supported, in large part, by the annual yield from Endowment Funds, provided by generous donors for specific areas of interest or for general operating. An example is the Thompson Lecture Endowment Fund, which presents an eminent speaker to FIA Members each year.

In 2006, the FIA embarked on a $10 million campaign to build endowment and has raised all but $93,655 of the goal. One way to support the growth of Endowment Funds is through a planned gift and by joining the legacy group called the Renaissance Society. The most popular way for people to contribute is through the sponsorship of a seat in the FIA Theater called Take-A-Seat. There are more ways to give and the FIA is seeking individuals to provide contributions to existing endowments or to create new funds to aid in the pursuit of enhancing the collection, exhibitions, the Art School and educational programming. There are also select opportunities to create a named endowment for support of our gallery spaces and professional staff.

Renaissance Society

The Flint Institute of Arts is delighted to welcome Donald and Lavonne Bomeli into the Renaissance Society. Donald and Lavonne have always felt the FIA is like home. Both are retirees of Grand Blanc High School and have been supporters of the arts for many years. The Bomelis enjoy traveling and visiting museums around the world. They find that experiencing art together brings them closer and helps them understand each other on a different level.

Lavonne taught choral music for 30 years and has also given piano lessons. She has performed as an organist at many churches as well. Today, Lavonne has expanded her knowledge in the visual arts by serving as a docent and volunteering in the Founders Society Art Sales & Rental Gallery.

Donald also taught for 30 years in the Science Department. Recently, Donald has found more time to devote to photography, which he sees as a path to discovering different sides of his soul.

As former educators, Mr. and Mrs. Bomeli have a strong desire to make art accessible to future generations. They believe that the FIA is a special place and wish to help maintain it for children and adults with their planned gift to conserve the collection. They want to help sustain a place where children can explore and let their imaginations soar.

Join the Bomelis in keeping art alive for future generations by including the Flint Institute of Arts in your estate planning.

For more information, please visit flintarts.org and/or contact Kathryn Sharbaugh at 810.234.1695, ksharbaugh@flintarts.org.
Take-A-Seat

Designate a seat in honor of a loved one, family member, friend or yourself. Each opportunity will afford donors or those they choose to recognize with a special plaque for years to come in the FIA’s beautiful Theater. Contributions will support the Endowment Campaign and are 100% tax deductible.

To make a contribution, please complete the form below.

1 Payment Options

Seat - $1,000
- A one time payment
- A pledge of $500 per year for two years

If you wish to sponsor multiple seats, submit a copy of this form for each plaque.

Instead of sponsoring a seat, I would like to make a gift to the Endowment Fund of $ ________________

2 Brass Plaque Inscription

Please clearly print the text as you would like it to appear on your brass plaque. It can be your name, a family name, a business name or a tribute to another person (three lines maximum, one character per box, blank spaces count as one character).

3 Method of Payment

Name ____________________________________________
Address __________________________________________
City ______________ State ______ Zip _____________

☐ Check payable to “FIA Endowment Fund"

☐ VISA ☐ MasterCard ☐ AMEX

Account # ________________________________
Expiration Date ____________________________
Signature _______________________________

Return form to:
Flint Institute of Arts
Take-A-Seat
1120 E. Kearsley St.
Flint, MI 48503

For more information: contact Kathryn Sharbaugh at 810.234.1695 or ksharbaugh@flintarts.org.

Your contribution is tax deductible in accordance with current law.
fia print society

The 2011 Print

Time is running out to get a print from this edition. The Print Society is limited to 100 FIA members at the Family level ($50.00) or above and Society dues are $250.00 annually, which provides each participating member with the year’s selected print and related programs. There are still a few Print Society memberships available, but they won’t last long.

In addition to the Dintenfass print, as a special gift from Flint printmaker William Stolpin, each Print Society member will receive his lithograph of the Flint Institute of Arts’ original building on West First Street.

Yes, I want to be a member of the FIA Print Society 2011.

Membership Information

Circle: Dr. Mr. Mrs. Ms. Miss

Name

Address

City State Zip

Phone

Email

Method of Payment

☐ Check payable to “FIA Print Society”
☐ Visa ☐ MasterCard ☐ American Express

Account # Exp. Date

Signature

☐ I am currently an FIA member at the $50 level or higher (see page 35 for levels).

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

$_________

+ $250.00 FIA Print Society dues

= $_________ Total Payment

For more information, contact Valarie Shook at 810.234.1695 or vshook@flintarts.org.
Funds raised support FIA programs and exhibitions.

Expect the unexpected at this annual summer celebration; a fusion of graffiti and urban chic. Enjoy live entertainment, a DJ, raffle drawings, strolling dinner, and a cash bar. Mark your calendar. It’s the hottest ticket around!

Complimentary valet parking. Admission, $100 per person (includes 2 drink tickets) 50% tax deductible

Look for your invitation soon!

For more information or to make a reservation, please call 810.234.1695 or visit flintarts.org.
save the date

5th Annual Beer Tasting Event

Saturday
September 8
4p–8p

Save the date for an outdoor celebration on the FIA grounds featuring import and craft beers. Look for your invitation in August!

Your Passport to 500+ Museums

FIA members at the Sustainer, Sponsor, Donor, and Rubens Society levels, as you travel this summer, remember to take advantage of your reciprocal membership. The North American Reciprocal Museums Program (NARM) includes over 500 participating museums in the U.S., Canada, El Salvador, Mexico, and Bermuda.

Just present your membership card, validated with a gold NARM sticker, and receive membership privileges (guests are not included). For a full listing of museums, visit flintarts.org, select Membership, then Reciprocal Listing and click on the link. If you do not have access to the internet, let us know and we will be happy to mail a listing to you.

If you would like to upgrade your membership to one of these levels to receive reciprocal benefits, contact Membership Coordinator Valarie Shook at vshook@flintarts.org or 810.234.1695, or upgrade on our website.

Year of the Bray Celebration Wins an ADDY Award

Congratulations to Miles Lam, FIA’s Senior Graphic Designer, for winning a 2012 Silver ADDY Award for the promotional materials commemorating the Year of the Bray. The ADDY Awards is the world’s largest advertising competition that began in 1960, and more than 50,000 entries are received annually. Miles designed a number of materials including the Year of the Bray stationary, invitation, calendar, banners, and FIA Magazine.

“The FIA is a wonderful resource for Flint and provides community members with opportunities to experience the arts in so many ways. I always encourage my students to take advantage of the FIA, and I’m constantly impressed by how welcoming the staff are toward the college community.”

Andrew Morton
University of Michigan-Flint Lecturer, Theatre
Imagine inventing a time machine and traveling anywhere to meet anyone you wished. It would be easy to zip through time and solve the mystery of the Mona Lisa smile, experience Van Gogh’s *Starry Night*, or figure out Picasso’s cubist portraits. Join us as we rely a little on art history, great storytelling, and a lot of imagination!

Young artists ages 5–7 and 8–12 will explore the elements of art and create unique individual works inspired by the rich legacy of European art. Enroll separately for each week. Drop-off times begin at 8:30a daily. Join friends and family each Friday at 4:00p in the Bishop Gallery for a weekly performance/exhibition reception.

$165 Members
$199 Non-Members

**Artists Through the Ages**

**July 9–13 • 9a–4:30p**


**The Renaissance:**

**Telling Stories through the Elements of Art**

**July 16–20 • 9a–4:30p**

Oh what a time, the Renaissance, what stories can be told! A great time of individual growth, the Renaissance period is packed with dragons, knights, pageantry, noble feats, great thinkers, da Vinci inventions, and amazing art.

**Art from the Heart**

**July 23–27 • 9a–4:30p**

How did European artists portray family and friends, work and play, celebrations and somber occasions? Find out who lives in your family tree, paint a portrait in the style of Thomas Gainsborough, explore friendship with Pieter Brueghel, and discover animals à la Franz Marc.
class highlights

Just You & Me, Kid

Clay Tea Time

Enjoy hosting tea parties? What if you could make your own teapot, cup and saucer; serve it up with clay cupcakes, cookies and ice cream cakes! Learn how to roll coils, pound, pinch and pat clay. Come in party attire for our last day of class to properly present our projects at our Grand Tea Party.

Karyn Konkel, Instructor
TU (8 wks) 6/5–7/24 10a–11:30a
$125 Members  $145 Non-Members
(ages 2.5–5 with adult)

Digital Manipulation

Learn the basics of Adobe Photoshop Elements. Master the digital techniques of scanning, retouching old, ripped or molded photos, color correction, digital painting, filtering, morphing and more. Basic computer skills required.

Matthew Osmon, Instructor
TH (7 wks) 6/21–7/26 12:30p–3:00p
No Class 7/4
$159 Members  $177 Non-Members
(begiiner, intermediate)

Plein Air Painting

Plein air painting in oils or acrylics. The class will meet at a different designated location each week to paint landscapes, cityscapes, gardens, etc. Please bring your own supplies. Cameras suggested.

Arla Slogor, Instructor
TU (8 wks) 6/5–7/24 2p–5p
$112 Members  $138 Non-Members
(begiiner, intermediate, advanced)

family event

Genesee County Fair

August 13–19
Mon–Thu & Sun • 12p–5p
Fri & Sat • 12p–7p

Join us at the Genesee County Fair for toys and games galore! Create your own fair inspired toys including a colorful pinwheel and a jumping frog. Visit the bubble station to build a bubble wand, and fill your summer with giant bubbles!
educator workshops

Educator workshops are designed for pre- and in-service teachers, home school parents, and volunteers. SB-CEUs are available through the Genesee Intermediate School District and graduate credit is available through the University of Michigan-Flint.

Picturing America – Creativity & Ingenuity

May 12 • 9:45a–4:30p
Lecture Room & Studio 5

Starting with Joseph Stella’s Brooklyn Bridge, Edmund Lewandowski’s Dynamo, and Charles Sheeler’s American Landscape, FIA staff will discuss how Stella, Lewandowski, and Sheeler celebrated industry and the machine in their work. A tour of the FIA permanent collection will be conducted by FIA education staff, who will demonstrate strategies for discussing artwork with students and present related studio art activities that teachers can use with their students. Participants will then select one visual arts form and explore how an artmaking activity can contribute to teaching core content: 1) From Diego Rivera to Hubert Massey - Frescoes; or 2) Edmund Lewandowski’s Mosaic Murals. The day will conclude with time to share the lesson plans that have been developed.

.5 SB-CEU • $75

Artful & Visible Thinking

June 25 & 26 • 9:45a–4:30p
Lecture Room & Studio 5

Join educator Jessica Ross and learn how to help students develop thinking dispositions that support thoughtful learning in the arts and across school subjects. This program introduces participants to the Artful Thinking program, the Making Learning Visible program and instructional resources from the Studio Thinking framework. Through activities and demonstrations, participants will think broadly about how works of art can connect to a variety of curricular topics. Participants will also explore how the complex thinking that occurs naturally in the arts can inform students’ and teachers’ understanding of thinking in general.

.1 SB-CEU • $120

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Edmund Lewandowski
American, 1914–1998
Dynamo (detail)
oil on canvas, 1948
36.125 x 30.875 inches
Gift of Mr. & Mrs. Harold L. Frank, by exchange, 1993.38

For additional information, contact the Education Department at 810.237.7314 or flintartsed@me.com
Art à la Carte is a series of informative programs focusing on the arts. It is offered free of charge on Wednesdays at 12:15p. Visitors are encouraged to bring lunch or pick up something from the FIA Café. Coffee, tea, and cookies are provided. All programs are held in the FIA’s Isabel Hall.

May 2
The Art of the Ancient Greeks
This program traces the development of the portrayal of man in Greek art from the early Archaic kouros and kore up to the Classical statues of youths and Hellenistic statues. 60 min.

May 9
The Art of the Romans
This program shows the daring innovative functional buildings constructed by Roman engineers and architects. It also describes the role of the Emperor, his elevation by impressive portrayals of power, and the private world of the Romans. 60 min.

May 16
The Art of the Renaissance
Exemplary masterpieces of architecture, sculpture and painting, together with the great artistic personalities of the era, illustrate the achievements of the Renaissance. 60 min.

May 23
The Art of the Baroque Era
Victory is the great central theme of Baroque art. Roma, the city of the Popes, celebrated its victory over the Protestant Reformation in the architectural splendor of its new churches, squares and palaces. In addition to the well-known highlights, smaller masterpieces from this epoch—some of them virtually unknown—are also included. 60 min.
May 30
The Art of the Rococo
The revolt against Versailles and the Baroque system heralded the retreat into private life. In the Paris hotels, the city palaces of the nobility, the “salon” emerged as the incarnation of a society that was liberating itself. A new style emerged to characterize the epoch: Rococo.  

June 6
Secrets of the Parthenon
Join a team of architects and engineers as they investigate the many mysteries of this icon of Western civilization. How did the ancient Greeks design and build their masterpiece so quickly? How did they achieve such precision and perfection without modern tools and architectural aids that we take for granted today, such as comprehensive plans or drawings? 

June 13
Building the Great Cathedrals
Carved from a hundred million pounds of stone, soaring effortlessly atop a spider web of masonry, Gothic cathedrals are marvels of human achievement and artistry. But how did medieval builders reach such spectacular heights? On this dazzling journey inside the jewels of Gothic architecture, NOVA reveals the hidden formulas, drawn from the pages of the Bible itself that drove medieval builders ever upward. 

June 20
Leonardo da Vinci: The Mind of the Renaissance
This program surveys the life and work of the perennially fascinating genius Leonardo da Vinci, from his birth in Tuscany to his final years in Cloux. Painter, sculptor, architect, engineer, and student of anatomy, physiology, botany, architecture, hydrodynamics, aeronautics, and other disciplines, he was the quintessential “Renaissance man.”

June 27
Michelangelo: Self-Portrait
The film opens with Michelangelo carving his last sculpture. His works come alive as we flash back to his beginnings. In the process, the viewer experiences close contact not only with the masterpieces, but with the master as well. Narrated in Michelangelo’s own words, this powerful documentary offers an intimate glimpse into the artist’s inner world.

For additional information on Education programming, contact the Education Department at 810.237.7314 or flintartsed@me.com
Membership contributions are a significant part of the Flint Institute of Arts operating income.

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($1,000 & above annually)

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RENEWING MEMBERS 34
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+ A plus indicates the names of Friends of Modern Art (FOMA) members.

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**Levels**

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<td>Rubens Society††</td>
<td>$1,000+</td>
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† 2 adults
†† 2 adults + children 18 & under

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---

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(as of 3.8.12)
Baker College
112 members
Davenport University
42 members
Kettering University
81 members
Mott Community College
891 members
University of Michigan-Flint
797 members

---

**members who have renewed between 1.7.12 – 3.8.12**

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**RENEWING MEMBERS**
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Miss Breanna Boyer
Ms. SherQuanda Carroll
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Mr. Sean Smith
Miss McKenna Telke

**Youth**
($20 annually)

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Gabrielle Dulaney
Hailey Jennings
Avery King

---

**NEW MEMBERS**
36

---

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In honor of Max Bryer’s 90th Birthday to benefit the Bess Hurand/Dr. Ben Bryer Education Endowment Fund
The Hurand Family

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Mr. Ron Rumford for Dani Ascarelli
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St. Clair Press

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To benefit the Permanent Collection Fund
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The Hurand Family

In memory of Esther Wiles
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Mr. & Mrs. John B. Henry III
Kathryn Sharbaugh
Valarie Shook

Gifts received
1.7.12 – 3.8.12
art sales & rental gallery

May/June
Featured Artist

Pamela O’Neil

Artist Reception
Sunday, May 6 • 1p–3p

Pamela O’Neil is a contemporary mixed-media artist residing in Milford, Michigan. She was born and raised in a small town in mid-Michigan, but has traveled extensively throughout the United States. She has received many awards and acknowledgments throughout her career. In addition to commission works, Pamela teaches, volunteers, advises, and acts as judge for many events. She is the coordinator for the Fine Arts and Wares Festival in Howell, Michigan for the second year. Her artwork has brought her much publicity in major newspapers, cable television, and through yearly solo and mixed juried shows. She also gives talks on color, art, and poetry to numerous groups and professes this comes from the feeling that she represents in her colorful pieces. Pamela also belongs to many art groups throughout southern Michigan.

Russel & Susan Bolt

During the annual Flint Art Fair, Russell and Susan Bolt will be exhibiting in the Art Sales and Rental Gallery, June 9–10, 2012. Come into the lobby of the FIA and make an immediate left. The Bolts will have ceramics, framed, and unframed works of art for sale.

For information
810.237.7321

Hours
Tue–Fri: 10a–5p
Sat: 11a–3p, Sun: 1p–5p
or by appointment
founders travel

Shades of Ireland

November 4–13, 2012
10 days • 13 meals

$3099 (double) per person
Air included (departure from Detroit)

The Emerald Isle, a land renowned for its “forty shades of green” is filled with rolling hills, warm people, stately castles and rollicking fun. Visit Dublin, Waterford, Killarney and Limerick as this comprehensive tour introduces Ireland’s natural beauty, rich history and hospitable culture.

Includes
• Muckross House and Gardens, Dublin city tour, farm visit
• Professional tour manager’s services
• Hotel to hotel baggage handling

Montreal & Quebec City

September 9–15, 2012
6 nights • 10 meals

$829 (double) per person
Bus trip included (departure from FIA)

Montreal’s mix of the French and North American cultures makes it fun, sexy, and sophisticated. Quebec City, with its quaint cobblestone streets, top-notch restaurants, beautiful vistas, and old-world charm, never goes out of style.

Includes
• Bus to points of interest and tour guide
• Visit St. Anne De Beaupre Shrine, Notre Dame Basillica, Olympic Park, Montreal’s Underground City, the Montreal Museum of Fine Arts, and Montmorency Falls

Book before May 4 and SAVE $150 per person

For reservations & information:
Contact Billie Fisher at 810.232.6867
or Diane Roberts at 810.629.4270.
If you are in need of something to get you into the spirit of summer, the Museum Shop has a great mix of merchandise to quench your thirst. From our jewelry made from coconut shells and seeds to any of our vibrant accessories with fresh hues of lime, we have the best ways to chase away the blues, make your feel better, and allow you to enjoy those carefree, summer days.

Be sure to check out the Museum Shop’s display of catalogues and merchandise related to the Abstract Expressionism: Then and Now and The Golden Age of Painting exhibitions, through mid-August.

Mon–Wed, Fri & Sat: 10a–5p*
Thu: 10a–9p, Sun: 1p–5p
*The Museum Shop is open late for select special events.
The FIA Art School offers fall, winter and summer sessions for ages 2.5 through adult. Drawing, painting, sculpture, ceramics, weaving, and photography are among the classes offered. Non-members may call to receive a class brochure at 810.237.7315.

Benefits and privileges of FIA membership include 10% discount in the Museum Shop and The Café; a 20% discount and early registration privileges on Art School classes, discounts on ticketed events, free admission to temporary exhibitions; membership in the Founders Society; Founders Art Sales & Rental privileges; invitations to opening receptions, lectures, and special events; FIA Magazine; 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 corporations supporting FIA membership at the $1,000 level and higher and are invited to three exclusive events each year.

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