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**Office Hours**  
Mon–Fri, 9a–5p  

**Gallery Hours**  
Mon–Fri, 12p–5p; 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

<table>
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<tr>
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<tr>
<td>Adults</td>
<td>$10.00*</td>
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<tr>
<td>12 &amp; under</td>
<td>FREE</td>
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<tr>
<td>Students w/ ID</td>
<td>$8.00*</td>
</tr>
<tr>
<td>Senior citizens 62+</td>
<td>$8.00*</td>
</tr>
<tr>
<td>active military, &amp; veteran</td>
<td>$8.00*</td>
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* Free to FIA members and Genesee County residents

### Website

flintarts.org

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Flint, MI 48503

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810.234.1695

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810.234.1692

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This magazine, made possible through a generous donation by Lynne Hurand, is published four times per year for mailing to FIA members, museums, and libraries around the country.

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

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**Cover Image**  
Isabelle de Borchgrave  
Belgian, born 1946  
Maria Maddalena d’Austria (detail), 2007  
Mixed media, acrylic, ink, metallic powder and adhesive on paper  
74 x 47½ x 48 inches  
Collection of the artist

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From the Executive Director

Measuring Impact

Our visitors come to the Flint Institute of Arts for many reasons: relaxation, socialization, reflection, entertainment, and intellectual stimulation. In this issue of the FIA magazine, you will see we are offering a wide variety of exhibitions, films, videos, lectures, demonstrations, classes, and encounters with artists in order to appeal to the diverse interests, tastes, and intellects of our visitors. Our intention is to provide meaningful and memorable, perhaps even life-changing, experiences in the visual arts for our members and visitors.

Although we can measure our appeal in numbers at the turnstile, it is hard to measure, through statistics alone, the impact a visit has on people’s lives. Happily, we receive lots of feedback through mail and social media from people who describe their experiences. It is one of my joys as the director to read their comments, so I thought I would share a few with you here.

“The Art Institute! I was dumbfounded. Not only is the breadth and selection of the museum’s offerings impressive, but whoever wrote the explications next to each picture is to be highly commended. Truly a superb Art 101 course for anyone coming through the museum. I re-learned more in a nutshell than I had known since college. Plus it was warming to eavesdrop on the families who were there and listen to how they were interpreting the art to their children.” - Janet Shute

“[I] never realized there was a cultural gem so close to Detroit. I plan to visit often to tour your galleries and special exhibits. And I know the best way to show my appreciation is to become a member.” - Suzanee Spiegel

[Addressed to Tony Gittens, Security Supervisor] “I am one of the three women who arrived early last week at the museum. We three planned this outing long in advance, dependent on the health of our dear friend Sue, who is in last stage cancer treatment (which you didn’t know about). Your generosity and kindness and expertise made our visit so wonderful that I’m writing to thank you so much! A personal tour was unexpected (especially an hour before opening) and a treat. You are top on our list of favorites!” - Michele Cooker

“Three years ago, my daughter Sheyenne Stowe was recommended by her high school art teacher to be a part of the FIA’s Portfolio Development Program. Today, as she is about to complete that program, I would say it is far more than exciting, it is life altering. I cannot effectively convey in words the influence this program has had on her. She has grown artistically as well as personally. Today, it is her passion and I believe it will be her lifelong passion, if not career.” - Lori L. Downs

“We had an amazing time and left town with a fantastic impression of Flint. This will only mean great things for us all down the road.” - Pat Corfman, Director of Marketing & Public Relations, Bishop International Airport, with Allegiant Air as her guests

“I thought of how I hear people make derogatory remarks about Flint and I proudly mention the FIA, among other things, and the joy and inspiration it brings to me, and they are thoughtful of that comment. I love how you are not afraid to present all aspects of art and how you expand minds and community and how I think, ‘Yes, maybe I can do art!'” - Cherie Palmer

If you would like to share your experiences, we would love to hear from you too. As always, thank you for your interest in and support of the FIA.

John B. Henry,
Executive Director
Hybrid
Glass + Metal
through 6.16.19
Harris-Burger Gallery

Glass and metal may seem like an unexpected pairing but they are not as different as you may think. Both are fundamental elements in our everyday life. While once considered precious, in the industrial era, glass and metal are mass-produced. Although artists still use these materials to create intriguing artwork, industrially made objects have lost some of their exquisiteness. Nevertheless, things began to change among artists who strongly believed in the value of the handmade object. Disenchanted with the impersonal, mechanized direction of manufacturing, they sought a new path through materials like glass, metal, ceramic, and wood.

Closing soon, the artworks in this exhibition illustrate the vast possibilities of these two materials, from cast to blown glass and from forged to electroformed metal. Each object embodies a dynamic synergy that could not be achieved if the materials were used independently.

Albert Young
American, born 1951
Ulysses, 2000
Cast glass, welded steel
49\(\frac{1}{4}\) x 34\(\frac{1}{2}\) x 18 inches
Courtesy of the Isabel Foundation, L2017.6
Photo: Douglas Schaible Photography

Keith Morrison
American, born 1942
Crossing, 1997
Watercolor on paper
22 × 30 inches
Gift of Claudia DeMonte, 2008.362
ON VIEW

Small Worlds

through 10.27.19

Ann K. Walch-Chan Gallery

Paperweights first appeared at the Vienna Industrial Exposition in 1845 and immediately became objects of desire. In 19th-century Europe, urban populations were increasing, creating an expanding market for goods and services, stimulated by new manufacturing processes developed during the first and second Industrial Revolutions. New and inexpensive methods to produce paper, the invention of steel pen nibs, and the establishment of a national postal system all contributed to the increased popularity of letter writing. Paperweights became fashionable, beautiful, and finely constructed objects that were also functional, making them an alluring item to collect.

Today, contemporary glass artists still produce paperweights. This exhibition not only features a vast collection of historical European paperweights but also a large variety of contemporary paperweights from the FIA’s permanent collection and private collectors.

Still Modern

through 7.14.19

Graphics Gallery

Artists of the 20th and 21st centuries have embraced the genre of still life, manipulating its traditional significance for their own creative purposes. Of contemporary still lifes, artist Roy Lichtenstein said, “It’s not meant to have the usual still life meaning.”

Still lifes are often characterized by commonplace, inanimate objects like fruit and bowls. These compositions initially appear simple and uninspiring in their ordinary domesticity. However, hidden in the objects are complex systems of symbolism and semantic codes. A flower, for instance, could represent the ephemeral nature of beauty or the shortness of life. Closing soon, Still Modern displays the enduring relevance of the still life genre in present day.

New England Glass Company
American (Cambridge, Massachusetts), 1818–1878
Flat Bouquet with Circles of Canes on Latticinio, ca. 1850
Glass
2 13/16 inches
Gift of Mr. and Mrs. William L. Richards, 1969.75.72
This exhibition features the life-size, trompe l’œil (a visual trick of the eye) paper costumes of Belgian artist Isabelle de Borchgrave (b. 1946). *Fashioning Art from Paper* provides a retrospective view of the artist’s paper sculptures over nearly two decades. From replicas of Italian Renaissance gowns to re-creations of the fantastical modernist costumes of the Ballets Russes, her work spans 500 years of fashion. Each paper sculpture is inspired by depictions found in early European paintings or fashion collections from around the world. Included in the exhibition is a sculpture based on a 1622 painting of Maria Maddalena of Austria and her son, the future Ferdinand II, by Justus Sustermans in the FIA’s permanent collection.

The exhibition has been organized by Dixon Gallery and Gardens, Society of the Four Arts, Oklahoma City Museum of Art, Frick Art and Historical Center, Baker Museum, Flint Institute of Arts, and SCAD FASH Museum of Fashion and Film.
The Artistic Journey of Isabelle de Borchgrave

6.14.19 • 6:00p
FIA Theater

Dennita Sewell
Dorrance Curator of Fashion Design, Phoenix Art Museum

This illustrated talk discusses Isabelle de Borchgrave’s lifelong journey as an artist and shows her unique process of making paper sculptures. Starting with a roll of plain white paper, see how de Borchgrave transforms the material into her imaginative expressions of some of the most iconic designs in the history of fashion.

Au Revoir Soirée

9.7.19 • 6:00p-9:00p
FIA Theater

Begin the evening with artist Isabelle de Borchgrave’s presentation, cocktail reception, and book signing. Dinner with artist and Q&A concludes this magnificent evening.

Ticket prices to be announced and available online at flintarts.org, no tickets sold at door.

Soirée sponsored by Neiman Marcus
From the Flame

6.29.19 - 10.6.19

Harris-Burger Gallery

From goblets and pipes to sculpture and jewelry, From the Flame considers the various ways contemporary artists explore and expand a centuries-old approach to glassmaking. Flamework (also known as lampworking and torchworking) is a traditional technique where a torch or lamp is used directly to melt glass. Once in a molten state, the glass is formed by blowing and shaping it with tools and hand movements.

Flamework first flourished in Italy in the 14th century, spreading throughout Europe and beyond. It is currently experiencing a renaissance as artists push boundaries, creating increasingly complex objects with a variety of tools and a range of techniques. From the Flame is a juried exhibition that includes artwork by established and emerging artists from across the United States. Selections were made based on technique, design, concept, originality, and craftsmanship. Out of 69 submissions, the jury selected 32 fascinating objects. Judges will award monetary prizes for 1st, 2nd, and 3rd place and visitors will have the opportunity to cast their votes for a People’s Choice award.

Jeremy Ross and Drew Kups
Untitled, 2018
Flameworked borosilicate glass, silver, and gold
6 x 4 inches
Courtesy of the artists
Photo by Jeff Dimarco

Elliott Todd
Pyramid, 2016
Borosilicate glass
24 x 24 x 24 inches
Courtesy of the artist
Photo by Zachary Kracht

Prizes courtesy of
Security Credit Union
The People Who Know
Philip Haas, a contemporary artist and filmmaker, has created four monumental portrait busts titled The Four Seasons. Haas’s 15-foot-tall sculptures are three-dimensional interpretations of the Italian Renaissance painter Giuseppe Arcimboldo’s (1526–1593) portrait series of the same name. As in Arcimboldo’s paintings, the physical features of the four sculpted figures are rendered in botanical forms appropriate to each season. This exhibition acknowledges nature’s rhythmic cycles and, as sculptural portraits of people, they represent the human aging process from youth to old age. Haas’s meticulously detailed sculptures celebrate the human figure as well as the wonders of nature in surprising new ways.

Phillip Haas
American, born 1954
Summer (After Arcimboldo), 2011
Painted and pigmented fiberglass
187 x 153\(\frac{3}{16}\) x 101\(\frac{11}{16}\) inches
Courtesy of the artist
Cut & Paste
The Art of Collage
7.20.19 – 10.13.19
Graphics Gallery

This exhibition highlights works on paper that feature some element of collage, whether used as the primary medium or as part of a mixed media approach, including printing or other artistic techniques. The word **collage** describes both a type of artwork and the technique used to create it. Images from photographs, magazine and newspaper cuttings, and other pieces of paper, are glued onto a surface, in combination with painted or printed passages. In fact, the word **collage** is from the Old French word **coller** meaning “to glue.”

Artists embraced collage in the early 20th century, after it had long been a favored pastime of children and amateurs (making scrapbooks, for example). The artists in Cut & Paste, including Romare Bearden, Robert Rauschenberg, Frank Stella, and Wangechi Mutu, bring the art of collage into the late 20th and early 21st centuries, adapting and using it to fit their individual artistic expressions.

Wangechi Mutu
American, born Kenya, 1972
**Second Born**, 2013
24 kt gold, collagraph, relief, digital printing, collage, and hand coloring on paper
36 x 43 inches
Museum purchase with funds from the Collection Endowment, 2015.65
June

**The Butcher’s Shop**

*The Butcher’s Shop* was commissioned by the Kimbell Art Museum in Fort Worth, Texas as an homage to their 16th-century Annibale Carracci painting of the same name. Through a series of vivid images presented on a split screen, Philip Haas conjures up the world of the butchers, the world of the artist, and the encounter that led to the painting. The images on one screen show the scene in the Carracci painting: two butchers working amid wooden trellises with iron spikes and hooks from which hang animal carcasses. On the other screen, we see the opposite side of the shop, a view not shown in the painting, where Carracci has set up an easel to paint the butchers at work. The film is a meditation on Carracci’s painting, the painter’s character, and artistic preoccupations.

July

**Flint Youth Film Festival**

In conjunction with the Flint Youth Film Festival, the FIA will exhibit a number of works by young, local filmmakers throughout the month of July. The Flint Youth Media Project introduces the art of filmmaking to people ages 13–30 and college students regardless of age. In addition to a series of free filmmaking workshops, the program provides opportunities for participants to share their work with peers, professional filmmakers, screenwriters, and the public.

August/September

**Generated Petals Interpolation**

Using the former Bell Labs complex in New Jersey as her setting, Sarah Meyohas executed her latest performance, *Cloud of Petals*. Sixteen workers photographed 100,000 individual rose petals, compiling a digital database of their findings. Using the information gathered, the artist developed an artificial intelligence algorithm that generated new, unique petals. *Generated Petals Interpolation* is the result of this project. The installation features unique and continuously morphing digital flower petals that undulate on the screen.
Lee Krasner
Barbican Art Gallery
London, England
5.30.19 – 9.1.19
Schirn Kunsthalle
Frankfurt, Germany
10.10.19 – 1.12.20
Zentrum Paul Klee
Bern, Switzerland
2.7.20 – 5.10.20
Guggenheim
Bilbao, Spain
5.29.20 – 9.6.20

Lee Krasner
American, 1908–1984
Happy Lady,
1963
Oil on cotton duck
58 3/4 x 75 in
Purchased with funds from the National Endowment for the Arts Museum Purchase Grant and the Samuel and Alma Catsman Foundation, 1978.59

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

Nature’s Nation: American Art and Environment
Crystal Bridges Museum of American Art
Bentonville, Arkansas
5.25.19 – 9.19.19
Hughie Lee-Smith
American, 1915–1999
Slum Lad, ca. 1960
Oil on canvas
26 x 32 inches
Courtesy of the Isabel Foundation, Inlander Collection, L2003.80

The Color of the Moon
James A. Michener Art Museum
Doylestown, Pennsylvania
6.1.19 – 9.8.19
Thomas Chambers
American, born England, 1808–1869
Old Sleepy Hollow Church, ca. 1850
Oil on canvas
18 3/4 x 22 7/8 inches
Gift of Edgar William and Bernice Chrysler Garbisch, 1968.18

Charles White: A Retrospective
Los Angeles County Museum of Art
Los Angeles, California
3.3.19 – 6.9.19
Charles White
American, 1918–1979
Wanted Poster Series #17, 1971
Oil and pencil on poster board
60 x 30 inches
Gift of Mr. and Mrs. B. Morris Pelavin, 1971.43
© 1963 The Charles White Archives

The Early Celebrity of Peter Paul Rubens
Legion of Honor Fine Arts Museums of San Francisco
San Francisco, California
4.6.19 – 9.2.19
Art Gallery of Ontario
Toronto, Canada
10.5.19 – 1.5.20
Peter Paul Rubens
Flemish, 1577–1640
Angel, 1610–11
Oil on modern support transferred from wood panel
80 1/2 x 57 inches
Gift of Viola E. Bray, 2005.158

Lee Krasner
Barbican Art Gallery
London, England
5.30.19 – 9.1.19
Schirn Kunsthalle
Frankfurt, Germany
10.10.19 – 1.12.20
Zentrum Paul Klee
Bern, Switzerland
2.7.20 – 5.10.20
Guggenheim
Bilbao, Spain
5.29.20 – 9.6.20

Lee Krasner
American, 1908–1984
Happy Lady,
1963
Oil on cotton duck
58 x 75 1/4 inches
Purchased with funds from the National Endowment for the Arts Museum Purchase Grant and the Samuel and Alma Catsman Foundation, 1978.59

Science Paints Our World: Chemistry & Art
Midland Center for the Arts
Midland, Michigan
6.4.19 – 9.1.19
Joseph Drapell
Canadian, born Czech Republic, born 1940
Guadalupe, 1987
Acrylic on canvas
84 x 95 inches
Gift of Anne Low, 2008.355
John Gittins
American, born 1940
Getting Traction I, 1994
Acrylic, gel medium and screen on canvas
57 1/2 x 33 inches
Museum purchase, 2000.51

Morris Louis
American, 1912–1962
I-31, 1962
Acrylic on unprimed canvas
83 3/4 x 15 1/2 inches
Museum purchase with funds from the J. L. Hudson Company Acquisitions Challenge Grant and contributions from the Viola E. Bray Charitable Trust and other donors, 1982.180

Marjorie Minkin
American, born 1941
Triton, 1995
Acrylic on lexan
36 x 19 1/4 inches
Gift of the Vero Beach Museum of Art, 2007.146

Irene Neal
American, born 1936
Inside Velvet, 1999
Acrylic on canvas on board
82 x 42 x 2 inches
Gift of Irene Neal, 1999.32

Bruce Piermarini
American, born 1953
Caterpillar Crawl, 2001
Acrylic and foam on canvas
80 x 30 x 16 inches
Gift of the artist, 2005.1

Jerald Webster
American, born 1953
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/2 inches
Gift of the artist, 2001.2

Roger Brown: Virtual Still Lives
Museum of Arts and Design
New York, New York
5.2.19 – 9.15.19
Roger Brown
American, 1941–1997
Virtual Still Life #15: Waterfalls and Pitchers, 1995
Oil on canvas with mixed media
37 1/2 x 50 x 9 inches
Museum purchase, 2011.324

Roger Brown: Virtual Still Lives
Museum of Arts and Design
New York, New York
5.2.19 – 9.15.19
Roger Brown
American, 1941–1997
Virtual Still Life #15: Waterfalls and Pitchers, 1995
Oil on canvas with mixed media
37 1/2 x 50 x 9 inches
Museum purchase, 2011.324

Roger Brown
American, 1941–1997
Virtual Still Life #15: Waterfalls and Pitchers, 1995
Oil on canvas with mixed media
37 1/2 x 50 x 9 inches
Museum purchase, 2011.324
ACQUISITIONS

Rudy Autio
American, 1926–2007
**Stealing Horses**, n.d.
Ceramic
38  ×  22  ×  21 inches
Museum purchase with funds from the Estate of Grayce M. Scholt and the Collection Endowment, 2018.55

Clio Newton
American, born 1989
**Alice**, 2017
Charcoal on paper
93/4  ×  63/5 inches
Museum purchase with funds donated by Friends of Modern Art, 2018.60

Ashanti people
Ghana
**Prestige Stool**, n.d.
Wood
15 1/4  ×  23 1/2  ×  13 inches
Museum purchase with funds from the Collection Endowment, 2018.61

Makonde peoples
Tanzania
**Nyanga Pipe**, early-mid 20th century
Wood, gourd, and ceramic
8  ×  9 inches
Museum purchase with funds from the Collection Endowment, 2018.62

Sybil Andrews
English-Canadian, born 1923–1995
**Dividing Line**, 1973–1977
Flame worked glass in metal frame
28  ×  15  ×  5 inches
Museum purchase with funds donated by Randolph Piper and his wife Susan Stuewer, in memory of Robert S. Piper, whose heart was always in art and the Flint Institute of Arts where he served as President and volunteer for many years, 2018.63

Janis Miltenberger
American, born 1945
**Trash**, 2014
Graphite and charcoal on paper
30  ×  22 inches
Museum purchase with funds from Collection Endowment, 2018.64

Wilfried Grotens
German, born 1954
**Where the Shark Bubbles Blow**, 2014
Painted, laminated, polished glass
8 1/8  ×  8 1/8  ×  9 1/8 inches
Museum purchase with funds donated by the Komareddi Family Fund of the Community Foundation of Greater Flint, 2018.65

Avel de Knight
American, 1923–1995
**Ancestor Tree II**, 1973–1977
Casein and gouache
12  ×  12 inches
Museum purchase with funds from Collection Endowment, 2018.66

Long-Bin Chen
Tibetan, born 1964
**Tibetan Buddha**, 2017
Museum catalogues, mixed media
23  ×  12 1/2  ×  8 inches
Museum purchase with funds from Collection Endowment, 2018.67

Makonde peoples
Tanzania
**Ikomba Mask**, early-mid 20th century
Wood, human hair, beeswax, natural pigments
9 1/8 inches
Museum purchase with funds from Collection Endowment, 2018.72

Leemour Pelli
American, born 1964
**Untitled (Couple III)**, 2012
Archival digital pigment print on paper
19  ×  13 inches
Museum purchase with funds raised from the Flint Print Club, 2018.73

Roger Shimomura
American, born 1939
**American Guardian**, 2008
Lithograph on paper
27  ×  39 inches
Museum purchase with funds raised from the Flint Print Club, 2018.74

Patti Warashina
American, born 1940
**Between a Rock and a Hard Place**, 2017
Lithograph on paper
17 1/8  ×  15 inches
Museum purchase with funds raised from the Flint Print Club, 2018.75

Joan Bankemper
American, born 1959
**Pimlico**, 2018
Ceramic and mixed media
41 1/2  ×  37  ×  10 inches
Museum purchase with funds from the Collection Endowment, 2018.56

Hans Sebald Beham
German, 1500–1550
**The Peasants’ Feast**, ca. 1546
Engraving on paper
1 1/4  ×  2 1/4 inches
Museum purchase with funds from the Jill Ford Murray Irrevocable Trust in memory of her parents, Carlotta Espy Ford and George Ross Ford, Jr., and her grandparents, Grace Miller Ford and George Ross Ford, 2018.57

Hendrik Goltzius
Dutch, 1558–1617
**The Visitations**, 1593
Engraving on paper
18 1/4  ×  17 1/4 inches
Museum purchase with funds from the Jill Ford Murray Irrevocable Trust in memory of her parents, Carlotta Espy Ford and George Ross Ford, Jr., and her grandparents, Grace Miller Ford and George Ross Ford, 2018.58

Daniel Johnston
American, born 1961
**Lidded Jar**, n.d.
Stoneware
42  ×  24  ×  24 inches
Museum purchase with funds from the Collection Endowment, 2018.59

Long-Bin Chen
Tibetan, born 1964
**Tibetan Buddha**, 2017
Museum catalogues, mixed media
23  ×  12 1/2  ×  8 inches
Museum purchase with funds from Collection Endowment, 2018.66

Darius Steward
American, born 1984
**Stage 10 (Darius II Surprised)**, 2018
Watercolor on paper
15 1/4  ×  15 1/4 inches
Museum purchase with funds raised from the Community Gala, 2018.76

J. T. Abernathy
American, born 1923
**Orb Vessel**, n.d.
Raku ceramic
6  ×  7 inches
Gift from the Collection of Myron and Barbara Levine, 2018.77
Pierre Alechinsky  
Belgian, born 1927  
**Untitled**, 1965  
Lithograph on paper  
25 1/2 x 19 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.78

Harold Cohen  
American, born England, 1928-2016  
**Genocide Darfur #2**, 2007  
Aquatint on paper  
7 1/2 x 9 3/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.84

Karel Appel  
Dutch, 1921–2006  
**Floating Face**, 1969  
Lithograph on paper  
21 1/2 x 29 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.79

Pierre Alechinsky  
Belgian, born 1927  
**Untitled**, n.d.  
Woodcut on paper  
9 1/4 x 11 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.85

Karel Appel  
Dutch, 1921–2006  
**Untitled**, n.d.  
Lithograph on paper  
22 1/2 x 30 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.80

Evelyn Cheromiah  
American, 1928-2013  
**Olla**, n.d.  
Terracotta  
7 1/2 inches  
The Collection of Myron and Barbara Levine, 2018.81

Harold Cohen  
American, born England, 1928-2016  
**A Family of Plants**, 2003  
Relief print on paper  
22 x 14 1/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.82

Harold Cohen  
American, born England, 1928-2016  
**Cosmic Energy #5**, 2005  
Woodcut on paper  
12 3/4 x 10 3/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.83

Harold Cohen  
American, born England, 1928-2016  
**Paris - Spring 2010 #4**, n.d.  
Woodcut on paper  
9 3/4 x 11 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.87

Guillaume Corneille  
Dutch, 1922-2010  
**Un Été Ardent**, 1968  
Lithograph on paper  
30 x 22 1/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.88

Guillaume Corneille  
Dutch, 1922-2010  
**Un Été Ardent**, 1973  
Lithograph on paper  
25 1/2 x 19 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.89

Guillaume Corneille  
Dutch, 1922-2010  
**Une Été Souverain**, 1970  
Lithograph on paper  
25 1/2 x 19 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.90

Guillaume Corneille  
Dutch, 1922-2010  
**Untitled**, 1968  
Lithograph on paper  
27 1/2 x 39 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.91

Guillaume Corneille  
Dutch, 1922-2010  
**Untitled**, n.d.  
Etching on paper  
11 1/2 x 15 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.92

Stephen Edlich  
American, 1942-1989  
**Untitled**, 1990  
Aquatint on paper  
11 1/4 x 6 1/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.93

Kei Fujisawa  
American, born Japan, 1899-1983  
**Bizen Charger**, n.d.  
Stoneware  
8 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.94

Kei Fujisawa  
American, born Japan, 1899-1983  
**Ceramic Face Olla**, n.d.  
Terracotta  
3 3/4 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.95

William Gropper  
American, 1897-1977  
**Chess Players**, 1945  
Etching on paper  
11 1/2 x 15 1/2 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.96

William Gropper  
American, 1897-1977  
**Hand**, 1990  
Felted paper  
25 x 19 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.97

William Gropper  
American, 1897-1977  
**Quiddity**, 1976  
Screenprint on paper  
17 x 15 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.98

Henry Hunt  
Canadian, 1923-1985  
**Four Part Mask**, n.d.  
Carved and painted red cedar  
23 x 22 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.99

Stan Hunt  
Canadian, born 1954  
**Small Beaver Mask**, late 20th century  
Carved red cedar, fiber  
19 inches  
Gift from the Collection of Myron and Barbara Levine, 2018.100
Asger Jorn
Danish, 1914–1973
Jubilation Larmoyennageuse, 1969
Lithograph on paper 25 1/2 x 19 inches
Gift from the Collection of Myron and Barbara Levine, 2018.105

Asger Jorn
Danish, 1914–1973
L’Oiseau Rare, 1945
Etching on paper 4 1/2 x 6 inches
Gift from the Collection of Myron and Barbara Levine, 2018.106

Asger Jorn
Danish, 1914–1973
Rencontre Inutile, 1945
Etching on paper 4 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.112

Majhongialc
American
Vessel, n.d.
Earthenware 5 x 4 inches
Gift from the Collection of Myron and Barbara Levine, 2018.113

Serefina Ortiz
American, 1931–2007
Storyteller Figure, n.d.
Terracotta 9 inches
Gift from the Collection of Myron and Barbara Levine, 2018.114

Tom Patterson
Canadian, born 1962
Small Bee Mask, late 20th century
Carved and painted red cedar, fiber 18 inches
Gift from the Collection of Myron and Barbara Levine, 2018.115

Irwin Poleahla
American
Wide-waisted Hopi Vessel, n.d.
Painted earthenware 3 1/2 x 5 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.116

Joseph Anton Rooskens
Dutch, 1906–1976
Untitled, n.d.
Lithograph on paper 21 x 30 inches
Gift from the Collection of Myron and Barbara Levine, 2018.117

Kathryn Kennedy Sharbaugh
American, born 1948
Bow (Study for floor design), 1987
Colored pencil on paper 36 x 28 inches
Gift from the Collection of Myron and Barbara Levine, 2018.118

Jim Leacock
American
Charger, n.d.
Ceramic 16 inches
Gift from the Collection of Myron and Barbara Levine, 2018.111

Rico Le Brun
American, born Italy, 1900–1964
Ballad of the Wind (Homage to Jacques Villon), 1945
Lithograph on paper 24 x 18 inches
Gift from the Collection of Myron and Barbara Levine, 2018.112

Giuseppe Santomaso
Italian, 1907–1990
Untitled, 1975
Aquatint on paper 19 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.120

Ernst Vijlbrief
Dutch, 1934–2010
Halfway, 1969
Aquatint on paper 19 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.121

Ernst Vijlbrief
Dutch, 1934–2010
Opyallend, 1964
Aquatint on paper 19 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.122

Max Weber
Swiss, 1897–1982
Man Reclining on a Sofa, 1962
Aquatint and etching on paper 7 x 10 inches
Gift from the Collection of Myron and Barbara Levine, 2018.123

Max Weber
Swiss, 1897–1982
Schneitende, 1910
Bronze 18 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.124

Julian Stanczak
American, born Poland, 1928–2017
Nocturnal Hue (Purple), 1981
Serigraph on paper 30 1/2 x 30 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.119

Giuseppe Santomaso
Italian, 1907–1990
Untitled, 1975
Aquatint on paper 19 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.120

Ernst Vijlbrief
Dutch, 1934–2010
Opyallend, 1964
Aquatint on paper 19 1/4 x 25 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.122

Max Weber
Swiss, 1897–1982
Man Reclining on a Sofa, 1962
Aquatint and etching on paper 7 x 10 inches
Gift from the Collection of Myron and Barbara Levine, 2018.123

Max Weber
Swiss, 1897–1982
Schneitende, 1910
Bronze 18 1/2 inches
Gift from the Collection of Myron and Barbara Levine, 2018.124

Ruth Weisberg
American, born 1942
The Shtetl, A Journey and a Memorial Portfolio, 1971
Intaglio, intaglio and relief on paper 23 x 22 inches
Gift from the Collection of Myron and Barbara Levine, 2018.125

Adja Yunkers
American, born Latvia, 1900–1983
Echo II in Pink, 1977
Mixed media on paper 44 x 29 3/4 inches
Gift from the Collection of Myron and Barbara Levine, 2018.127

Adja Yunkers
American, born Latvia, 1900–1983
Icon, 1972
Lithograph on paper 25 x 19 inches
Gift from the Collection of Myron and Barbara Levine, 2018.128

Adja Yunkers
American, born Latvia, 1900–1983
Impression, n.d.
Lithograph on paper 28 3/4 x 37 3/4 inches
Gift from the Collection of Myron and Barbara Levine, 2018.129

Lydia Vicenti Lalio
American
Zuni Pot, n.d.
Painted terracotta 2 1/2 x 3 1/4 inches
Gift from the Collection of Myron and Barbara Levine, 2018.110
Adja Yunkers
American, born Latvia, 1900–1983

*The Hamptons*, 1977
Lithograph on paper
27 × 29 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.130

American

*Acoma Style Olla*, n.d.
Painted earthenware
1 ½ × 2 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.131

American

*Black Footed Cup*, n.d.
Ceramic
2 ¼ × 3 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.132

Mexican

*Devil Mask*, mid-20th century
Polychromed carved wood
13 × 13 inches
Gift from the Collection of Myron and Barbara Levine, 2018.133

Polynesian

*Devil Mask with Skull Headdress*, mid-20th century
Mixed media
11 ½ × 12 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.134

Democratic Republic of Congo

*Kuba Tukula Lidded Vessel*, mid-20th century
Wood
7 ½ × 4 inches
Gift from the Collection of Myron and Barbara Levine, 2018.135

Papua New Guinea

*Lime Holder for Betel Nut*, n.d.
Painted wood, bamboo, fiber
24 inches
Gift from the Collection of Myron and Barbara Levine, 2018.136

American

*Plate*, n.d.
Painted terracotta
5 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.137

American

*Tewa Pueblo Hopi Bowl*, n.d.
Earthenware
6 ½ inches
Gift from the Collection of Myron and Barbara Levine, 2018.138

Nayarit

*Mexican Tripod Man in Shackles*, 150
BCE–220 CE
Painted earthenware
12 inches
Gift from the Collection of Myron and Barbara Levine, 2018.139

William Blake
English, 1757–1827

*After John Linnell*, English, 1792–1824

*Wilson Lowry*, 1824–1825 (4th state)
Engraving on paper
9 ¼ × 7 ½ inches
Gift of Jane M. Bingham, 2018.140

Robert Brandard
English, 1805–1862

*After William Henry Bartlett*, British, 1809–1854

*A Shandy on Lake Chaudière*, 1840
Engraving on paper
4 ¼ × 7 inches
Gift of Jane M. Bingham, 2018.141

Edward Paxman Brandard
English, 1819–1898

*After William Henry Bartlett*, British, 1809–1854

*Raft on the St. Lawrence at Cape Santé*, 1840
Engraving on paper
4 ¼ × 7 inches
Gift of Jane M. Bingham, 2018.142

J. Carter
English, 1798–1855

*After William Henry Bartlett*, British, 1809–1854

*St. John's - Richlieu River*, 1840
Engraving on paper
4 ¼ × 7 inches
Gift of Jane M. Bingham, 2018.143

Henry Griffiths
British, 1807–1849

*After William Henry Bartlett*, British, 1809–1854

*St. Regis, Indian Village (St. Lawrence)*, 1840
Engraving on paper
4 ½ × 7 inches
Gift of Jane M. Bingham, 2018.144

George Cruikshank
English, 1792–1878

*The Devil Came Fiddling Through Town*, 1830
Intaglio on paper
6 × 4 inches
Gift of Jane M. Bingham, 2018.145

Käthe Kollwitz
German, 1867–1945

*Hunger*, 1924
Woodcut on paper
8 ½ × 9 inches
Gift of Jane M. Bingham, 2018.146

Utakawa Kunisada
Japanese, 1786–1865

*Bijinga-e (Beautiful women series)*, n.d.
Woodcut on paper
14 × 30 inches
Gift of Jane M. Bingham, 2018.147

Thom O'Connor
American, born 1937

*The Mystic*, n.d.
Intaglio on paper
5 ½ × 5 ½ inches
Gift of Jane M. Bingham, 2018.148

W. Pearson
Rocks and Weeds, 1968
Engraving on paper
5 ½ × 5 ½ inches
Gift of Jane M. Bingham, 2018.149

Sarah Pace Carothers
American, 1910–1999

*Untitled*, n.d.
Engraving on paper
7 ¼ × 10 ½ inches
Gift of Jane M. Bingham, 2018.150

Grayce Scholt
American, 1925–2018

*Untitled (Crucifixion)*, n.d.
Etching on paper
5 ½ × 4 ½ inches
Gift of Jane M. Bingham, 2018.152

Helen Siegl
American, born Austria, 1924–2009

*Black Boy*, n.d.
Woodcut on paper
20 ½ × 7 ½ inches
Gift of Jane M. Bingham, 2018.153

Shirley Witebsky
American, 1925–1966

*Untitled*, n.d.
Etching on paper
13 ½ × 9 inches
Gift of Jane M. Bingham, 2018.154

Austrian

*Scene from Viennese Newspaper of Maria Theresa in Josefstadt Theatre*, 1813
Colored engraving on paper
7 × 9 ½ inches
Gift of Jane M. Bingham, 2018.155
Janis Miltenberger

In *Dividing Line*, Janis Miltenberger fuses the shape of a heart to the shape of a foxglove plant, with an arterial representation of the plant’s root system. Although poisonous when consumed in uncontrolled dosages, foxglove contains cardiac glycosides that can be used to treat certain heart conditions. It is to this dichotomy that Miltenberger is drawn: a dangerous and life-threatening plant that can also help a weakened heart pump harder.

Miltenberger is a fan of stories, fables, parables, allegory, and soliloquy, and appreciates the quest, the subtle roles, and meaning within a story. For her, excitement comes with the transformative nature of storytelling. She explains, “We take a word or image and emblazon it, infusing it with meaning, giving each element context. The magic happens in the audience, each person having the ability to personalize, and make a story our own. While my imagery might be representational, the elements are meant as concepts, deposits that are distilled, and formed into allegorical objects.”

Randolph Piper and his wife Susan Stuewer made this acquisition in memory of Robert S. Piper. Robert (Bob) and his wife Judy’s affiliation with the FIA began early in their marriage, when they worked as volunteers at the FIA through the Friends of Modern Art at the Art Fair. Their devotion to the museum was constant: Bob served as a museum volunteer, board member, board president, and Art Fair volunteer. The Piper Print Library, which safely stores more than 3,000 works on paper, honors the Pipers’ devotion to collecting contemporary prints. The acquisition of Janis Miltenberger’s *Dividing Line* specifically honors Bob’s love of gardening.
Rinaldo and Armida Tapestries

Starting the week of June 17 and continuing through July 12, the Rinaldo and Armida tapestries in the Viola Bray Renaissance Gallery will undergo a conservation treatment, parts of which will be visible to the public during open hours. This treatment was made possible by a generous grant from the Bray Charitable Trust, a foundation established by Viola Bray to provide funds for the care and maintenance of the collection, the acquisition of new works, and other cultural endeavors.

The large-scale Baroque era tapestries, depicting the love story of Rinaldo and Armida based on designs by Simon Vouet, painter to King Louis XIII of France, are the heart of the Bray Gallery. These are the only known set of this series comprising ten pieces—making them exceptionally significant. They are also unique in having remained together, borders and selvage edges intact, for their entire history, when they left Raphael de la Planche’s workshop looms in 1637.

In November 1961, these unique tapestries were debuted in the gallery designed for their continuous display. Since the 17th century, these tapestries were only ever seen in private residences, so their Flint unveiling marked the first time the general public saw them as a set. From 1984 to 1987, the tapestries underwent conservation treatment by experts at the now closed Merrimack Textile Museum in North Andover, Massachusetts. The tapestries were sent out a few at a time, so visitors would not encounter the gallery completely empty. During this three-year period, they were cleaned; slits sewn; areas of weft loss repaired; and, finally, they were re-hung with Velcro sewn into new cotton dust covers, attached to the back with a strapping system.

This system has kept the tapestries in good condition for the last 30 years. Signs of stress have begun to show, however, and as part of the FIA’s Strategic Plan, the tapestries were assessed in June 2018 to determine if any new conservation treatment was needed.

According to the assessment, the tapestries are in good condition, with the 1980s work still sound and viable. The two main issues are the levels of surface particulate soiling, and the curling inwards of the vertical edges on most of the tapestries. The curling happens because the cotton dust covers have shrunk over time, causing the tapestries to contract. This is most noticeable towards the lower edge of each tapestry. It was recommended that the tapestries be de-installed to assess the condition of the strapping system and stitching more fully. The tapestries’ conservation will take approximately eight weeks and will be done in two stages: June through July and Fall 2019 (TBD).

This conservation project will be conducted and overseen by Howard Sutcliffe, the principal conservator and director of River Region Costume and Textile Conservation, a private practice with studios in Montgomery, Alabama and Blue Mountain Beach, Florida. River Region provides treatment services for individual and institutional clients, including the National Park Service (NISI, TUIN, WICR), Detroit Institute of Arts, Biltmore House and Gardens, Georgia Museum of Art, Alabama Jazz Hall of Fame, Birmingham Museum of Art, Mobile Museum of Art, Montgomery Museum of Fine Arts, Historic New Orleans Collection, Norton Museum of Art, Christ Church Cranbrook, and Tennessee State Museum. Sutcliffe has worked as the Head Textile Conservator at the Detroit Institute of Arts and in the textile conservation studios at the Philadelphia Museum of Art and American Textile History Museum in the United States and at The National Trust and National Museums Liverpool in his native United Kingdom.
1 SAT
7:00p
Celebration
The PARTY

7 FRI
7:30p
FOMA Film
Amazing Grace

8 SAT
10:00a
FOMA Event
Flint Art Fair
7:30p
FOMA Film
Amazing Grace

12 WED
12:15p
Art à la Carte
Gabor

14 FRI
6:00p
Members Preview
Isabelle de Borchgrave: Fashioning Art from Paper

15 SAT
10:00a
Exhibition Opening
Isabelle de Borchgrave: Fashioning Art from Paper

19 WED
12:15p
Art à la Carte
A Camera That Goes Anywhere

20 THU
2:00p
Family Program
Baby Tour

22 SAT
1:00p
Youth Membership
Paint, Paper and Fashion

29 SAT
10:00a
Event
Day at the Museum

5 WED
12:15p
Art à la Carte
From the Darkroom to Daylight

9 SUN
11:00a
FOMA Event
Flint Art Fair
2:00p
FOMA Film
Amazing Grace

26 WED
12:15p
Art à la Carte
Film Adventurer Karel Zeman
May 30, 31 & June 2

**Never Look Away**
(Germany, 2018) Directed by Florian Henckel von Donnersmarck, 188 min., subtitled, rated R
Nominated for the Best Foreign Film Oscar, this epic romantic drama follows three decades in the life of a brilliant contemporary artist, from a childhood in Nazi Germany to new life in the West during the time of the Berlin Wall.

June 7, 8, 9

**Amazing Grace**
(U.S., 2019) Directed by Alan Elliott and Sydney Pollack, 87 min., rated G
The late, great Aretha Franklin is featured in a documentary that shows the Queen of Soul near her peak: in concert with a choir at a Los Angeles church in January 1972.

Stop by the Palette Café for special summer salads, drinks, and handcrafted mini Ice-Box ice creams, artisan made in Whitehall, Michigan.

Don’t miss Late Nights at the FIA, every Friday in July and August. Look for our Late Night schedule on page 20–21.

**Screenings**
Fri & Sat @ 7:30p
Sun @ 2p

**Admission**
$5 members
$6 non-members
$4 FOMA members

Films are supported by Preview sponsor

Additional sponsors
The Friends of Modern Art (FOMA) film series is made possible through support from membership in the FIA Film Society, beginning its eighth year. We invite you to support our great 2019–20 film series by joining today.

**$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 Benefits**
- Basic benefits and above
- Listing on film posters
- Logo and link on FIA website
- 72 transferable tickets

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

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**Film Society Membership Form**

- Announcements of upcoming titles
- Movie trailers
- Early enrollment in Film Society
- Light refreshments

**Free admission to preview**

RSVP by August 20 to Valarie Bailie at 810.234.1695 or vbailie@flintarts.org.

The Film Society is open for all to join. Levels range from $100 to $2,500 with many great benefits!

For details of levels and benefits, visit flintarts.org.

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**Film Society Membership Form**

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

**Total Amount Enclosed** $ ____________

**2 Payment Plan Option**

$ ___________ by 12/31/19 $ ___________ by 5/31/20

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

________________________________________________________

________________________________________________________

**Method of Payment**

- Check payable to “FIA Film Society”
- VISA  MasterCard  Discover  AMEX

**Please return this form by 11/1/19 to:**

Flint Institute of Arts
FIA Film Society
1120 E. Kearsley St
Flint MI 48503
JULY 5
5:00p–9:00p
Palette Café Patio
Giant games with happy hour and food specials
5:00p–8:30p
Galleries
Self-directed tours with available audio and printed guides
5:30p–8:30p
FIA Hot Shop
Glassblowing demonstrations
7:00p
FIA Theater
Fashion Film Series: Fresh Dressed

JULY 12
6:00p–9:00p
Palette Café Patio
Ceramics demonstrations with Jeff Hageman, happy hour, and food specials
5:00p–8:30p
Galleries
Self-directed tours with available audio and printed guides
5:30p–8:30p
FIA Hot Shop
Glassblowing demonstrations with guest artist Herb Babcock
7:00p–7:30p
Galleries
Curatorial-led tour of Isabelle de Borchgrave: Fashioning Art from Paper
7:00p
FIA Theater
Fashion Film Series: Funny Face
During Friday Late Nights, activities are FREE with special pricing on food and drinks.
Jane Goldman

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 $250.00 annually, which provides each participating member with a selected print and related programming.

The FIA is excited to announce Jane Goldman as the 2018 commissioned print artist. A nationally recognized painter and printmaker, she has taught at Massachusetts College of Art, the University of California at Los Angeles, Rice University, and Hartford Art School. She has exhibited widely in the United States and abroad since 1975, and has works in over 70 collections including the Bibliothèque Nationale (Paris), Brooklyn Museum, and the Library of Congress.

Goldman’s media include watercolor, oil, intaglio, lithography, relief, screenprint, and terrazzo. “Lyrical realism,” based on a combination of free association and direct observation, best describes her style. In 2003, she started the Audubon series, which has 14 prints to date. Inspired by naturalist and painter John James Audubon’s work and referenced in a new contemporary setting, Goldman includes a stylized page from Audubon’s seminal text, The Birds of America (1827–1839), which is considered one of the finest ornithological works ever completed.

You can learn more about the artist and her work on her website at janegoldmanart.com.

Yes, I want to be a member of the Flint Print Club 2018-2019.

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. #  ____________________________  CVV #  ____________________________

Exp. Date  ____________________________  Signature  ____________________________

I am currently an FIA member at the $50 level or higher (see page 38 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
More Than 1,000 Museums

If you are an FIA member at the Sustainer, Sponsor, Donor, or Rubens Society level, be sure to take your FIA membership card as you plan your road, plane, or day trip. At these membership levels, your FIA card allows you free admission to and benefits at more than 1,000 participating museums in the U.S., Canada, El Salvador, Mexico, and Bermuda. Visit arts, cultural, and historical institutions along with botanical gardens, children’s museums, science and technology centers, and more.

Just present your membership card validated with the gold North American Reciprocal sticker (pictured below) to receive membership privileges. It is recommended that you contact the institution you plan to visit prior to visiting in order to understand the benefits you will receive at that institution and to avoid any confusion.

For a full listing of participating museums, visit flintarts.org, select Membership, then Reciprocal Listing and click on the link. If you do not have access to the Internet, we will mail a list to you.

To upgrade your membership to one of the levels listed above, contact the Membership Coordinator at vbailie@flintarts.org or 810.234.1695. You can also upgrade on our website.

IN MEMORY

Dr. Sarah Lippert

The Friends of Modern Art (FOMA) will purchase new technology for the FIA Theater that will allow FIA lectures to be uploaded to the museum’s website in memory of Dr. Sarah Lippert, Associate Professor of Art History at the University of Michigan-Flint, and committed member of the FOMA Board. Dr. Lippert was dedicated to her students, to art history, and to bringing scholarly research to the forefront. She was an accomplished scholar having published numerous journal and anthology articles and was the founding Director of the Society for Paragone Studies, a program she chose to bring to the Flint Institute of Arts, in collaboration. Dr. Lippert guest curated two exhibitions on works in the FIA’s permanent collection in the Graphics Gallery: Fantasy, Fiction, and Fact in Popular Illustration, and Rhythms and Experiences: Everyday Life in 19th-Century Japanese Prints. She also researched and published a book for the Fantasy, Fiction, and Fact in Popular Illustration exhibition.
Judy and Frank Kasle

Buying a theater seat in celebration of her 75th birthday made perfect sense for Frank and Judy Kasle, since their love of film has brought them to the FIA Theater for movies for as long as they can remember.

Dedicated film aficionados, the couple hosted a long-standing Oscar Party until, as Judy noted, they realized a number of attendees were more interested in viewing the awards show than the nominated films. Lovers of live theater, the husband and wife team regularly see plays here Flint as well as in Detroit and New York. However, the FIA Theater holds a special place in their hearts, both for the range of film they’ve viewed in the space as well as introductions by Curator of Film Ed Bradley. As Judy noted, “Having this theater in Flint is a gift and we’re happy to support it, now and in the future.”
Day at the Museum

June 29

10:00a-5:00p
Galleries are Open

10:00a
*Philip Haas: Four Seasons Installation*
*Hurand Sculpture Courtyard*
Weather permitting, witness the on-site assemblage of Philip Haas’s monumental re-creations of Giuseppe Arcimboldo’s *Four Seasons*.

11:00a-4:00p
*Glassblowing Demonstrations*
*Art School Hot Shop*
Drop-ins welcome throughout the day.

11:00a
*Tour of From the Flame*
*Harris - Burger Gallery*
Hear about the process of organizing the juried exhibition *From the Flame* with Associate Curator Sarah Kohn. First come, first serve.

1:00p
*Tour of Isabelle de Borchgrave: Fashioning Art from Paper*
*Hodge & Henry Galleries*
Experience this exquisite exhibition with an FIA docent.

1:00p-3:00p
*Pop-in Q&A with Conservator*
*Viola E. Bray Gallery*
Drop-in and observe conservator Howard Sutcliffe work on the FIA’s Rinaldo and Armida tapestries and ask him questions about the work of a conservator.

4:00p
*Film and Director Q&A*
*FIA Theatre*
Join director/screenwriter Philip Haas for a screening of *The Music of Chance*. Based on the book of the same name, this 1993 American drama stars Mandy Patinkin and James Spader as drifters in a poker game with two odd millionaires. The film will be followed by a Q&A.

All programs free thanks to *Huntington*

Glassblowing demonstrations sponsored by *McLaren HEALTH CARE*
July 10 • 6:00p • FIA Theater

From Manchester to Montgomery: Textile Conservation in the UK and USA

Guest Lecturer: Howard Sutcliffe, River Region Costume and Textile Conservation

The magnificence of the pre-Gobelin tapestries and the grandeur of the Bray Gallery never fails to captivate FIA visitors. Constant assessments of the condition of the tapestries are the responsibility of the Curatorial Department. Beginning in June 2019, conservator Howard Sutcliffe will be in the Bray Gallery, working on the tapestries.

On July 10, Sutcliffe discusses his journey as a conservator, including his work at several institutions on both sides of the Atlantic, conserving objects as disparate as Tiraz fragments from Medieval Egypt to Kermit the Frog. He will outline the basics of textile protection practice and theory, using examples of past conservation work, as well as an in-depth look at a few of his most recent projects.

Howard Sutcliffe is the principal conservator and director of River Region Costume and Textile Conservation, a private practice in Montgomery, Alabama. River Region provides collection management advice, collection surveys, and conservation treatment services for individual and institutional clients throughout the U.S. Sutcliffe has worked as the Head Textile Conservator at the Detroit Institute of Arts, in the textile conservation studios at the Philadelphia Museum of Art and American Textile History Museum, and at The National Trust and National Museums Liverpool. He is a Professional Associate member of the American Institute for Conservation of Historic and Artistic Works and a current board member of the North American Textile Conservation Conference.

Free and open to the public.
ARTIST TALK

July 26 • 7:00p • FIA Theater

Artist Talk with Matt Eskuche

Pittsburgh-based artist Matt Eskuche discusses his studio practice, artistic inspiration, and career evolution in this engaging talk. Known for meticulously flameworked objects that resemble trash, Eskuche started working with glass in 1998. Initially focusing on technique and making sculpture that had “pleasing formal qualities,” he transitioned to replicating dented soda cans, crumpled to-go containers, extinguished cigarettes, and other trash items. For Eskuche, it was a “revelation to stumble upon a body of work to pursue that doesn’t just leverage the beauty of the material.”

Eskuche has studied with Emilio Santini and Cesare Toffolo and taught at schools and studios across the world, from Corning Museum of Glass to Pilchuck Glass School. Eskuche’s work consists of flameworked elements varying in scale and shape, assembled in a sculpture that explores the ideas of overconsumption and wastefulness. His work is included in the collections of the Philadelphia Museum of Art and the Museum of Arts and Design in New York City, and has been published in New Glass Review, Glass Quarterly, American Craft, The Flow, and Glassline.

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.

Designed by Simon Vouet, French, 1590–1649
Manufactured by Raphaël de la Planche
French, active 1629–1661
Rinaldo Views His Image in the Diamond Shield ca. 1633–1637
Wool and silk (modern cotton lining)
179 x 152 inches
Gift of Viola E. Bray, 2005.124.6
JULY

3 WED
12:15p
Art à la Carte
Highclere Castle

4 Thu
Closed
Holiday
Independence Day

5 FRI
10:00a
Exhibition Opening
The Four Seasons
5:00p
Extended Hours
Late Night Fridays

10 WED
12:15p
Art à la Carte
Hampton Court Palace
6:00p
The Sheppy Dog Fund Lecture
From Manchester to Montgomery: Textile Conservation in the UK and USA

12 FRI
5:00p
Extended Hours
Late Night Fridays

17 WED
12:15p
Art à la Carte
Althorp - The Spencers
1:30p
Book Discussion: Part One
Queen of Fashion: What Marie Antoinette Wore to the Revolution

18 THU
2:00p
Family Program
Baby Tour

AUGUST

19 FRI
5:00p
Extended Hours
Late Night Fridays

2 FRI
5:00p
Extended Hours
Late Night Fridays

7 WED
12:15p
Art à la Carte
Arcimboldo: Nature & Fantasy and Sandro Botticelli: La Primavera

21 WED
12:15p
Art à la Carte
Arts & the Mind: the Art of Connection

23 FRI
5:00p
Extended Hours
Late Night Fridays

20 SAT
10:00a
Exhibition Opening
Cut & Paste: The Art of Collage

24 WED
12:15p
Art à la Carte
Chatsworth

26 FRI
5:00p
Extended Hours
Late Night Fridays

27 TUE
5:30p
FOMA Film Society Sneak Preview

28 WED
12:15p
Art à la Carte
Arts and Craft: What’s it Take to Catch a Fake?

29 FRI
5:00p
Extended Hours
Late Night Fridays
BOOK DISCUSSION

FIA book discussions focus on works of fiction and non-fiction related to art, art museums, or FIA collections. The first meeting for each book sets the stage by exploring artists and artwork related to the selected book. Two weeks later, the book is discussed. These free programs are offered on Wednesdays at 1:30p in Isabel Hall.

Queen of Fashion: What Marie Antoinette Wore to the Revolution

By Caroline Weber

Part 1: Gallery Tour  Part 2: Book Discussion
July 17 • 1:30p  July 31 • 1:30p

When her carriage first crossed over from her native Austria into France, 14-year-old Marie Antoinette was taken out, stripped naked before an entourage, and dressed in French attire to please the court of her new king. For a short while, the young girl played the part. By the time she took the throne, everything had changed. In Queen of Fashion, Weber tells of the radical restyling that transformed the young queen into an icon and shaped the future of the nation. With her riding gear, her white furs, her pouf hairstyles, and her intricate ballroom disguises, Marie Antoinette came to embody—gloriously and tragically—all the extravagance of the monarchy.

Books are available in the Museum Shop.

Yoga and Art

June 7-28 (Thursdays) • 9:30a
Art Galleries

Would you like to develop a self-care practice, feel healthier, and deepen your connection with art in the FIA collection? If so, join us for Yoga and Art. To start each class, we chat about a selected work of art that then inspires an hour of gentle, relaxing yoga. Do something good for body, mind, and spirit! Please bring a yoga mat and wear comfortable clothing that allows you to stretch. Tuition $110 for 10 week series. Drop-in $12 per day.

Baby Tours

June 20 • 2:00p  July 18 • 2:00p  August 15 • 2:00p
Art Galleries

See how your child responds to art and find out how to help develop their visual literacy skills. Parents and caregivers with infants up to 18 months of age are welcome to join these FREE 30-minute Baby Tours. For the best art viewing experience, front carriers are recommended. Strollers are allowed, but please no backpacks. Meet at the Visitor Services desk in the Lobby; no advance registration is required. Recommended for infants up to 18 months with an adult.

For additional information on Education programming, contact the Education Department at 810.237.7314 or education@flintarts.org.
Art à la Carte is a series of informative programs focusing on the arts. Offered free of charge on Wednesdays at 12:15p, participants are encouraged to bring lunch or pick up something from The Palette Café. Coffee, tea, and cookies are provided. All programs are held in the FIA’s Isabel Hall unless otherwise noted.

**June Art à la Carte Sponsors**
The Stella and Frederick Loeb Charitable Trust

**July/August Art à la Carte Sponsor**
Jim Chintyan

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**June 5**

**From Darkroom to Daylight**
Photographer Harvey Wang was mid-career when the tools of his craft were made nearly obsolete with the transition to digital. Much of Wang’s work has been about disappearance—of trades, neighborhoods, ways of life—and to live through this transition in his own craft has enabled him to illuminate the state of the art as both an insider and a filmmaker. **63 min.**

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**June 12**

**Gabor**
When Sebastian Alfie sets out to film a documentary about blindness in the Bolivian Highlands, he knows that Gabor Bene would be the perfect cinematographer for his new project. A blind cinematographer may sound impossible to some, but the two work together in perfect harmony, viewing Gabor’s unique perspective as an advantage, rather than a limitation. **69 min.**

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**June 19**

**A Camera That Goes Anywhere**
Through a series of conversations shot over a period of 35 years, five filmmakers forgo the mythology surrounding the early days of cinéma vérité in America, revealing the inside story of how they all came together to create *Primary* in 1960. **60 min.**

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**June 26**

**Film Adventurer Karel Zeman**
This biographical film looks back at the life, work, and significance of a true genius in world cinema, Karel Zeman, exploring the history and inspiration of the film tricks pioneer. **102 min.**

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**July 3**

**Highclere Castle**
It may be more famous now than any time in its 1,300-year history as the setting of *Downton Abbey*, but England’s Highclere Castle has its own stories to tell. **60 min.**

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**July 10**

**Hampton Court Palace**
Hampton Court Palace was originally built for Cardinal Thomas Wolsey, a favorite of King Henry VIII, in 1529. As Wolsey fell from favor, the palace was passed to the King, who enlarged it. Today, the palace is open to the public, and a major tourist attraction. **60 min.**

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**July 17**

**Althorp - The Spencers**
Nestled on over 14,000 acres of English countryside is Althorp House, the childhood home and final resting place of Diana, Princess of Wales. The estate is now in the hands of Diana’s brother Charles, the 9th Earl Spencer, guardian to a vast wealth of artistic and historical treasures. **60 min.**

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**July 24**

**Chatsworth**
Peregrine Cavendish, the 12th Duke of Devonshire, shares the history and some of the inner workings of this great house and grounds, one of England’s largest private homes. **60 min.**
July 31
Manor House
The early 20th century was a time of glamor, high society, and unfettered optimism in Britain’s grand homes. In this program, discover the realities of “upstairs-downstairs” life and what it was like behind the “green baize door” in Britain’s grandest estates. 60 min.

August 7 - Double Feature
Arcimboldo: Nature & Fantasy
The inventive and amusing paintings of Giuseppe Arcimboldo (1526–1593) dazzled the courts of Europe. This documentary combines original high-definition footage of the artist’s native Milan and the Habsburg palaces of Vienna and Prague with images of Arcimboldo’s work as a court painter, designer of festivals, and chronicler of the natural world. 30 min.

Sandro Botticelli: La Primavera
La Primavera, Botticelli’s painting is extraordinarily beautiful; his portrayal of Flora, the central character, reveals a face you might find in London or Bologna or Boston today. But what the painting is about is a mystery which scholars devote their lives to solving. Discover the full and fascinating story behind this painting, how it came to be created, and how it influenced other artists. 42 min.

August 14
Arts & The Mind:
Creativity
Creativity features stories and the latest scientific research from experts around the country, illuminating how the arts are critical in developing healthy young minds and maintaining them as we age. 60 min.

August 21
Arts & The Mind: The Art of Connection
Discover the positive effects of the arts for children in hospitals, veterans suffering from Post-Traumatic Stress Disorder, building community in Appalachia, and warding off dementia. 60 min.

August 28
Art and Craft: What’s It Take to Catch a Fake?
This film starts out as a cat-and-mouse art caper, rooted in questions of authorship and authenticity, but what emerges is an intimate story of obsession and the universal need for connection and respect. 89 min.

For additional information on Education programming, contact the Education Department at 810.237.7314 or education@flintarts.org.
The FIA Art School offers more than 100 different classes and workshops each semester for students of all ages and skill levels. Please see our website for a complete listing of opportunities.

One-Week Summer Art Camps

The Land of Dinosaurs
Romp and stomp to a dinosaur beat as you learn about prehistoric lizards! Using line, shape, color, texture, and form, students will create dazzling dinosaur art and learn how they successfully survived in the land before time. Snacks provide, students need to bring a sack lunch.

Ages 5-10
7/15–7/19 (MO–FR) 9a-4p  Studio 1 & 10
Tuition: $280*

BRRRRR – Cool Art
Bundle up for snowy day art adventures... in the middle of summer? Absolutely! Create cool art while learning about animals that thrive in the cold and revisiting the joys of winter activities. Paint with ice, build a clay polar bear, collage an owl mask, and assemble a winter shadow box. Snacks provide, students need to bring a sack lunch.

Ages 5-10
7/22–7/26 (MO–FR) 9a-4p  Studio 1 & 10
Tuition: $280*

Fairies and Magical Creatures
Would you know the difference between a fairy, elf, or gnome if you met one? Explore the world of the wee folk and other imaginary creatures through folklore, stories, and art. Discover that every garden needs a gnome and every fairy wings. Build a wee fairy dwelling, a wire wishing tree, a jointed mermaid, and a mossy shadow box glen. Snacks provide, students need to bring a sack lunch.

Ages 5-10
7/29–8/2 (MO–FR) 9a-4p  Studio 1 & 10
Tuition: $280*

Portfolio Development Workshop

Mini-Series Painting
Develop your artist-voice and maximize the ability to mix color, communicate ideas, and experiment stylistically. Projects include working from a colorful dessert or stuffed animal still-life, painting like a Pop Artist using silhouette shapes, process-based painting manipulating drips, glazes, scraping and blending with squeegees, and painting landscapes in the approach of an Impressionist or Cubist.

Teens
7/17–7/31 (WE) 11a-5p  Studio 14
Tuition: $180*

One-Week Workshop

Glass for Teens
Work on a number of projects introducing glass as a creative medium. Projects include fusing, casting, flameworking, and more.

Teens
8/5–8/9 (MO–FR) 1p-4p  Studio 8
Tuition: $155*

For more information on Art School programming, contact the Art School at 810.237.7315 or arted@flintarts.org.
Matt Eskuche began flameworking in 1998. He has studied with Emilio Santini and Cesare Toffolo and taught at schools and studios across the world, from Corning Museum of Glass to Pilchuck Glass School. Eskuche’s work consists of flameworked elements varying in scale and shape, assembled in a sculpture that explores the ideas of overconsumption and wastefulness. His work is included in the collections of the Philadelphia Museum of Art and the Museum of Arts and Design in New York City and has been published in New Glass Review, Glass Quarterly, American Craft, The Flow, and Glassline.

Flameworking Workshop
Experience extensive demonstration and discussion of the techniques and tools Matt Eskuche uses to create his work. Students have limited hands-on torch time to practice select techniques.

Beginners, Intermediate
7/24–7/25 (WE & TH) 10a–5p
Studio 15
Tuition: $25

Public Demos and Residency
July 26 • 12p–5p & July 27 • 10a–5p
Hot Shop
See visiting artist Matt Eskuche as he creates a small body of his work in the FIA Hot Shop. Continuous informal demonstrations on Friday with narrated formal demonstrations throughout the day on Saturday are FREE to the public.

* FIA members receive 20% off of tuition.
YOUTH MEMBERSHIP

Paint, Paper, and Fashion
June 22  •  1:00p–3:00p
Studio 10
The paper fashion sculptures of artist Isabelle de Borchgrave (at the FIA June 15 – September 8) inspires the June Youth Membership activity. Using watercolor, paper, and wire, youth members will create a wire figure and design their figure’s fashions. Children should remain for the entire two-hour activity. Parents are encouraged to visit the FIA galleries and enjoy the museum while their children engage in the activity.

Free to FIA Youth Members ages 5–12 or $20 fee at door for annual membership.

FAMILY ACTIVITY

Paint, Paper, and Fashion
August 10  •  12:00p–4:00p
Studio 1
After viewing the Isabelle de Borchgrave exhibition in the FIA galleries, families are invited to the Art School to create their own paper fashions using colored origami paper and pre-made wire figures.

Free and open to the public.

HOT SHOP

McLaren Free Glassblowing Demonstration Days
Every weekend, see professional glass artists gather molten glass from our 2,100° furnace and manipulate the glowing material into elegant forms and vessels. Learn about the techniques used to create many of the works shown in the Contemporary Craft Galleries. On a first come, first seated basis, demonstrations are offered on the hour, 11:00a–4:00p on Saturday. Starting June 2, Sunday demonstrations begin at 1:00p.
The Founders Society hosts trips with a focus on art and culture. Trips include Michigan-based destinations and regional attractions, in addition to national and international hot spots.

A portion of ticket proceeds support FIA programs and exhibitions.

**French Impressions**

**October 10–20, 2019**

11 Days • 14 Meals

**Double:** $5,209 pp  **Single:** $6,309 pp  **Triple:** $5,159 pp

**Highlights**

Paris, Eiffel Tower dinner, choice of tour, Versailles, Giverny, TGV train, Avignon, Palace of the Popes, Aix-en-Provence, Cézanne’s workshop, Gordes, wine and olive oil tasting, Cannes, Nice, Monaco, Oceanographic Museum, Monte Carlo, Villa Ephrussi de Rothschild.

**Spotlight on Santa Fe**

**Fall 2020**

6 Days • 8 Meals

**Prices to TBD**

Discover why Santa Fe embraces “The City Different” moniker on this Southwestern getaway. Kick off your journey with a locally guided walking tour through the Santa Fe Plaza, the historic heart of the city where you’ll stop at some of the city’s landmark sites like the Santa Fe Indian Market, Palace of the Governors, and Loretto Chapel. Try your hand at making tamales at the Santa Fe School of Cooking. Uncover the sculpted canyons and cliff dwellings once inhabited by the Pueblo Indians at Bandelier National Monument. Santa Fe’s flourishing art scene, Native American roots, and welcoming atmosphere await.

For reservations or more information, contact Diane Roberts at 810.629.4270, ext. 201 or Sheila Smith at 810.610.0090.
The Flint Institute of Arts gratefully acknowledges the generosity of the following donors who have supported the Institute with contributions.

**Gifts received from 1.8.19 – 4.4.19**

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*To support General Operating Fund*
- Ms. Connie Lawson
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*To support FIA Art School Youth Arts Partner*
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- Employees at Consumers Energy

*To support the FIA Art School*
- Dr. Randle Samuels & Ms. Gail Ollen

*Sponsor of Art a la Carte Summer 2019 Program*
- Mr. James R. Chintyan

*In Memory*
- In memory of Ruth Leder
  - Jane Bingham
  - Mr. & Mrs. John B. Henry
  - Chuck & Kathryn Sharbaugh

- In memory of Dr. Russell Sandberg
  - Mr. & Mrs. John B. Henry
  - Chuck & Kathryn Sharbaugh

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- In memory of Grayce Scholt to support the Expansion Project Endowment Fund
  - Chuck & Kathryn Sharbaugh

- In memory of Trudi Schreiber
  - Mr. & Mrs. John B. Henry
  - Kathryn Sharbaugh

- In memory of Dr. Morton Stanley
  - Mr. & Mrs. John B. Henry

- In memory of Benjamin Wright, Jr.
  - Chuck & Kathryn Sharbaugh

- In honor of Dr. Morton Stanley
  - Mr. & Mrs. John B. Henry
  - Kathryn Sharbaugh

- In honor of Dr. Russell Sandberg
  - Mr. & Mrs. John B. Henry
  - Chuck & Kathryn Sharbaugh

- In honor of Richard & Ilene Harris’ 40th anniversary
  - Mr. & Mrs. Joel H. Harris

*(Left to right) Janice Sova and Anne Carey from Wealth and Investment Management of Huntington National Bank present FIA Executive Director John Henry and Thomas Mitchell, Board of Trustees President, grant awards from the Martha Merkley-Elderly Charitable Trust and the Stella and Fredrick Loeb Charitable Trust. Sova and Carey represent both trusts, which, combined, support three on-going programs: a noontime series of arts-related films and videos for seniors, a three-year program that facilitates the career pursuits of gifted high school visual arts students, and a broad visual arts-based program for K-6 students.*
CONTRIBUTIONS

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Gift of Print Club
18/19
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Executive Manager Matt Serra of Al Serra Auto Plaza (left) presents a check to FIA Executive Director John Henry. Al Serra Auto Plaza is the 2019 presenting sponsor for The PARTY. Al Serra opened his original Chevrolet store in 1973, celebrating nearly 50 years in Genesee County.

Art à la Carte is sponsored in the summer months by Jim Chintyan (right). The weekly video series encourages participants to bring their lunch and enjoy complimentary coffee, tea, and cookies.

Femme Assise by Pablo Picasso is now on view in the Dow Gallery as a loan from the Art Gallery of Ontario, Toronto, Canada. The FIA received support from Dort Federal Credit Union to sponsor the loan.

(Lef to right) FIA Public and Community Relations Coordinator Marissa Pierce joins Dort Federal Credit Union Community Relations Coordinator Nicole Sterling and Director of Marketing Laura Cipieleski in viewing the masterwork with FIA Curator of Exhibitions and Collections Tracee Glab and Executive Director John Henry.
Membership contributions are a significant part of the FIA operating income.

Benefits and privileges of FIA membership include 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 $1,000 level and higher and are invited to three exclusive events each year.

### Levels

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† 2 adults
†† 2 adults + children 18 & under
††† 2 adults + children 18 & under

* An asterisk indicates the names of those who have upgraded their memberships with a larger contribution.
+ A plus indicates the names of Friends of Modern Art (FOMA) members.
△ A triangle indicates the names of Founders Society members.

**Members who have joined from 1.8.19 – 4.4.19**

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Miss Nicole Brewer
Miss Basak Durgun
Miss Taryn Fykes
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Miss Mariah Sanchez
Miss Summer Smith
Miss JuliAnne Taulbee
Ms. Denise Udell
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Mr. & Mrs. James M. Polehna
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Richard & Ramona Ranville
Mr. & Mrs. Jim Reigel
Dr. Jacquelyn Reinertson+
Ms. Theodosia Robertson+
Dr. Randle Samuels & Ms. Gail Offen+
Kenneth & Phyllis Schilling+
Mr. & Mrs. Mark A. Schwartz+
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Mr. & Mrs. Shelley Spivack+
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Mr. & Mrs. Fred Standridge
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MEMBERSHIP

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Ms. Sandra Burbas
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Ms. Kala Wood
Ms. Margie Murray Wright
Ms. Jennifer Wynder
Ms. Darla S. Wynn+
Mrs. Barbara A. Young
Mr. J. Michael Zelley

Student

($20 annually)
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Mr. Greg LeMieux
Ms. Mackenzie Naffziger+

Youth

($20 annually)
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Reed Ross
Kate Yaklin
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