From the exhibition *Ubuhle Women: Beadwork and the Art of Independence*

Ntombephi “Induna” Ntobela

*My Sea, My Sister, My Tears*, 2011
Glass beads sewn onto fabric
25 3/4 x 25 3/8 x 2 inches
The Ubuhle Private Collection
Everyone I run into these days wants to know how our construction project is moving along.

I’m happy to report everything is progressing nicely. The gallery wing exterior walls are complete, the roof (with skylights) is in place, and the interior walls and mechanicals are nearing completion. The new sculpture studio, two new glass studios, and cold shop are also on schedule. The furnace, re-heating chambers, annealing ovens, kilns, lapidary equipment for finishing glass, and retractable seating for group demonstrations are being installed and tested. In the meantime, the staff is hard at work planning for the operations of these new spaces.

In addition to publishing books on the entire new glass collection and highlights of the paperweight collection, the curatorial department has designed 75 installation cases and pedestals to present 154 glass and ceramic objects in the 11,000 sq. ft. new gallery wing. The wing’s 7,000 sq. ft. basement will serve as an object vault with 3,500 running feet of cabinets and storage shelving supporting more than 3,800 three-dimensional objects from the permanent collection.

Brent Swanson has been hired as our Glass Programs Manager to oversee the installation and proper operation of the equipment in the glass blowing studio and to begin planning classroom schedules, demonstrations and special events for our students and visitors. Brent has worked with glass for over 15 years, taught at the College of Creative Studies in Detroit, and has worked as a glass blower/demonstrator at the Henry Ford Museum. In addition, Brent is working with Art School Director Donovan Entrekin on an elaborate schedule of programs and classes funded by an exceptionally generous grant from the C. S. Mott Foundation leaving only the funding for a $1 million equipment and furnishings budget to be raised. Also, when we broke ground to begin construction, we announced an endowment goal of $4 million to support increases in expenses for operating the new studios. To date, we have raised 85% of our equipment fund goal and 25% of our endowment goal.

The excitement is growing and I’d like to thank all of you who have contributed so far to the project. It will take everyone’s help to meet our goals so if you have not yet given, please consider doing so.

John B. Henry
Executive Director
Well-known local artist William (Bill) Stolpin knew he wanted to explore the possibilities of printmaking in junior high school. One year, he made a linoleum block Christmas card that had seven different blocks and 15 colors, a highly technical project for a novice printmaker. He became well-versed in all printmaking techniques, but focused his career on screen printing, relief, intaglio, and lithographic artworks. His subjects were as varied as his techniques. He explored everything from nature and abstraction to fantasy and outer space. Twenty-nine works from the artist’s prolific career are on display in *The Eccentric Vision of William Stolpin.*
The Art of Containment
Vessels from the Sidney Swidler Collection

through 3.18.18

Ann K. Walch-Chan Gallery

A retired architect, Sidney Swidler’s fascination with ceramics collecting was influenced by his work as a designer. Swidler has amassed more than 1,000 contemporary ceramic objects since 1984—the vessel form being one of his favorites. He recently donated over 100 pieces from his large collection to the FIA. Whether traditionally inspired or uniquely modern, the objects in The Art of Containment: Vessels from the Sidney Swidler Collection illustrate the versatility of the vessel.

Many of the ceramics in this exhibition feature special glazes, experimental firing techniques, and abstract interpretations of the vessel form. For instance, the mesmerizing bursts of shimmering color that dot the surface of this vessel were created by using a crystalline glaze. This special effects glaze is made primarily of particles of zinc oxide and silica. These two ingredients, along with others, are mixed with water and applied to the vessel in a thick paste. While at peak temperature in the kiln, a chemical reaction takes place between the zinc oxide and the silica, forming seed crystals. Once the object starts to cool, the crystals grow and take a circular shape.

Adam Egenolf
American, b. 1979
Fluted Vase, ca. 2009
Porcelain
7 3/8 x 4 inches
Gift of Sidney Swidler, 2017.116
Ubuhle Women: Beadwork and the Art of Independence showcases a new form of textile art known as ndwango, developed by a community of women living and working together in rural KwaZulu-Natal, South Africa. Established in 1999 by two women—Ntombephi “Induna” Ntobela and Bev Gibson—on a former sugar plantation, the Ubuhle [pronounced Uh-Buk-lay] began as a way of creating employment for rural women combining traditional skills—like beadwork—and making them profitable.

Ubuhle means “beauty” in the Xhosa [Ho-Sa] and Zulu languages and describes the shimmering quality of light on glass, which has a particular spiritual significance for the Xhosa people. By stretching textile (ndwango) like a canvas, the artists transform the flat cloth into a contemporary art form colored with Czech glass beads. The artwork provides an emotional outlet for a community affected by HIV/AIDS and low employment, as well as a route for financial independence for the artists.

Ubuhle Women: Beadwork and the Art of Independence was developed by the Smithsonian Anacostia Community Museum, Washington, DC in cooperation with Curators Bev Gibson, Ubuhle Beads, and James Green, and is organized for tour by International Arts and Artists.
Community Gala

Saturday 1.20.18 6p–9p

The Flint Institute of Arts will celebrate the opening of the exhibition Ubuhle Women: Beadwork and the Art of Independence with the 11th Annual Community Gala. The gala will feature a conversation with Curator Bev Gibson and Ubuhle artists Ntombephi “Induna” Ntobela and Zandile Ntobela, in which they will discuss the origins of the project, their experiences and artwork.

Following the discussion, view the exhibition and enjoy a reception with live music, strolling supper and a cash bar. See page 20 for additional information.

Bev Gibson co-founded Ubuhle in 1999 and has been running the organization and marketing the jewelry, artwork, and ndwangos since then. Gibson works very closely with the artists, including coordinating their housing and social needs. She has a Bachelors of Art degree in English and history and a higher diploma in Education. Post grad, she studied financial accounting. A mother of three, she lives on a cattle ranch, which, combined with Ubuhle, keeps her quite busy.

Ntombephi “Induna” Ntobela learned to bead from her grandmother, who wore beaded garments when she was a child. A master beader, she co-founded Ubuhle with Bev Gibson. Ntombephi is known as “Induna,” which means “leader,” a term of great respect in South Africa. The title also indicates the responsibility she feels for the community, viewing herself as the guardian of its future.

Zandile Ntobela is an accomplished beader and one of the community’s most successful artists. The annual flowering of ornamental Japanese cherry tree in the garden of Little Farm, where many of the artists live, has been a major source of inspiration for Zandile, and her pattern representing these flowers appears as the signature of her work.

Artists Demonstration

Sunday 1.21.18 1p–3p

Join Ubuhle artists Ntombephi “Induna” Ntobela and Zandile Ntobela in the gallery for a demonstration of their beadwork technique. During your visit, you may ask questions and watch them create intricate works of art.
Rhythms & Experiences
Everyday Life in 19th-Century Japanese Prints
1.13.18 – 4.15.18
Graphics Gallery

There are two intriguing sides to the highly popular works on paper created by Japanese artists in the 19th century. On one hand, Japanese artists like Ichiryusai Hiroshige and Takahashi Hiroaki were adept at capturing the cultural values of their people; on the other, 19th-century European collectors were looking to expand their cultural experiences and tap into the exoticism of Japanese tradition as well as new trade opportunities.

Rhythms and Experiences: Everyday Life in 19th-Century Japanese Prints features works by some of Japan’s most prominent print artists. This exhibition, curated by Dr. Sarah Lippert, associate professor of art history at the University of Michigan-Flint, focuses on the simple elegance of the quotidian in Japanese life, and explores why artists and collectors in Europe fell in love with Japonisme, a cult of Japanese aesthetic tradition. These works teach us about what was valued both in and outside of Japan in its everyday rhythms, from the quaintness of village life to the beloved elements of Japan’s natural features.
Kawita Vatanajyankur’s art offers a powerful examination of the psychological, social, and cultural ways of viewing and valuing the continuing challenges of women’s everyday labor. In her videos, the artist undertakes physical experiments that playfully, often painfully, test her body’s limits—a challenge that is both unavoidably compelling and perplexing to watch.

The repetitive and arduous tasks that Vatanajyankur performs parody a pervasive slippage between human and machine, and spotlight the forgotten body within a technologically accelerating world. Beyond this literal translation, these gestures also make visible the invisible mechanisms that govern women’s everyday labor in her birthplace of Thailand. It is a place where, for many, daily chores aren’t always assisted by machines but are time-consuming, physically exhausting, and often the task of women.

It is telling that she describes her performances as “meditation postures,” when such grueling tests of resilience are the opposite of what might be considered Zen. But, for Vatanajyankur, extreme physical endurance offers a way to free herself from her mind: a mechanism to lose her sense of being. This deliberate objectification, she says, turns her body into sculpture. The Scale 2 and Squeezers explores the limitations of our bodies, the continuing challenges of mundane labor, and the ongoing tasks for feminism in a globalized and digitally networked world.
acquisitions

Stephen De Staebler
American, 1933–2011
Walking Figure with Other, 1991
Bronze
85 x 17 7/8 x 38 1/2 inches
Museum purchase with funds from the Mary Mallery Davis Collection Endowment, 2017.58

Joan Miró
Spanish, 1893–1983
Sommeils, ca. 1953–1960
Color lithograph on paper
14 1/2 x 20 1/2 inches
Gift of Falding Bishop, 2017.59

Manon Catherine Cleary
American, 1942–2011
Movement Series #16, 1994
Graphite on rag paper
20 x 26 inches
Museum purchase with funds from the Collection Endowment, 2017.60

Jacques Moitoret
American, born 1947
Wassily Kandinsky I, 2005
Oil on canvas
17 1/2 x 23 1/2 inches
Gift of Francis M. Naumann, 2017.61

Jacques Moitoret
American, born 1947
Henri Matisse, 2006
Oil on canvas
25 x 35 inches
Gift of Francis M. Naumann, 2017.62

Jacques Moitoret
American, born 1947
Man Ray, 2005
Oil on canvas
25 ½ x 21 inches
Gift of Francis M. Naumann, 2017.63

Jacques Moitoret
American, born 1947
Salvador Dalí, 2005
Oil on canvas
23 x 24 inches
Gift of Francis M. Naumann, 2017.64

Laurent de Brunhoff
French, born 1925
Jumping for Joy, 2008
Lithograph on paper
15 x 20 inches
Gift of Bennett and Sylvia Engelman, 2017.68

Caio Fonseca
American, born 1959
Sarabande, 2004
Color spitbite, sugarlift aquatint softground etching, chine collé and hand stamping
11 3/4 x 19 inches
Gift of Bennett and Sylvia Engelman, 2017.69

Chuck Close
American, born 1940
Phil (from the Rubber Stamp Portfolio), 1976
Rubber stamp on paper
8 x 8 inches
Gift of Bennett and Sylvia Engelman, 2017.70

Agnes Martin
American, born Canada, 1912–2004
Praise (from the Rubber Stamp Portfolio), 1976
Rubber stamp on paper
11 x 11 inches
Gift of Bennett and Sylvia Engelman, 2017.71

Bernard Perry
American
The Pink Mosque, n.d.
Digital print
18 x 24 inches
Gift of Estelle and Martin Karlin, 2017.72

Richard Pasquarelli
American, born 1968
Cleveland, 2017
Aquatint hand-colored with watercolor
11 3/4 x 12 inches
Gift of Max Lepler and Rex L. Dotson, 2017.73
A resident of the California Bay Area since the late 1950s, Stephen De Staebler was best known for his work as a ceramic artist. Although he trained with well-known Abstract Expressionist painters at Black Mountain College in North Carolina, De Staebler discovered his chosen medium when he met the pioneering ceramicist Peter Voulkos at the University of California in the late 1950s. He called Voulkos his greatest teacher, and from him he learned to experiment more freely with materials. Known for large-scale vertical clay columns associated in some way with the human figure, De Staebler did not aim to make an ideal form or exact likeness, but rather deconstructed forms. In the late 1970s, he turned to bronze after an injury inhibited his ability to create ceramic figure columns. According to De Staebler, “I learned quickly that the reason I needed bronze was to separate the figure even further from the ground and let it stand on its own form, which isn’t possible in clay.” This sense of separation is evident in the sculpture Walking Figure with Other, a recent museum purchase. A detached leg and “backbone” armature are suspended in space behind the left side of the figure—the shadowy “Other” of the title.

In his work with clay and bronze, De Staebler wanted to evoke a sense of passing time and permanence, as well as suggest the fragility of life. His sources of inspiration included his undergrad work in both religious studies and archaeology, and, in particular, his fascination with ancient sculpture. To create these fragmented sculptures, he kept discarded bits of fired clay in the backyard of his home—what he called his “boneyard.” He would pull pieces together and cast them in bronze, calling this process “spontaneous archaeology.”
foma films

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

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

Film titles are subject to change.

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**January 12, 13, 14**

**Loving Vincent**  
(U.K./Poland, 2017) Directed by Dorota Kobiela and Hugh Welchman, 94 min., rated PG-13  
Beautifully depicted in oil-painted animation, this has been called “an unusual kind of biopic” by The New York Times. It tells of the final days of Vincent van Gogh as investigated by a man who comes to the last town where Vincent lived in an attempt to deliver the troubled artist’s final letter.

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**January 26, 27, 28**

**Lucky**  
An impressive farewell performance by Harry Dean Stanton highlights the story of a fiercely independent 90-year-old who takes a journey of self-exploration as he reaches the precipice of life. Ron Livingston, Tom Skerritt, and Ed Begley Jr. also appear in this meditation on mortality, loneliness, and spirituality.

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**January 5, 6, 7**

**Manolo: The Boy Who Made Shoes for Lizards**  
(U.K., 2017) Directed by Michael Roberts, 89 min., not rated  
This is an in-depth portrait of legendary fashion designer Manolo Blahnik, whose extraordinary dedication to his craft led him to become the world’s most famous luxury shoemaker, revered by celebrities, stylists, and industry icons.

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**January 19, 20, 21**

**Rumble**  
(U.S., 2017) Directed by Catherine Bainbridge and Alfonso Malorana, 102 min., not rated  
A revelatory documentary highlights the profound and overlooked influence of indigenous people on North American popular music. The film focuses on such indigenous icons as Link Wray, Jimi Hendrix, Robbie Robertson, and Buffy Sainte-Marie, whose work helped shape the soundtracks of our lives.

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**February 1, 2, 3, 4**

**Academy Award Nominated Shorts**
As usual, we’re presenting the official theatrical program of the most recent Oscar short film nominees. This year, however, we’ll have the documentary finalists as well as those in the live action and animated categories. Watch for a complete list of titles and presentation times at flintarts.org.
February 9, 10, 11
Woodpeckers
(Dominican Republic, 2017)
Directed by José Maria Cabral, 107 min., subtitled, not rated

While navigating the indignities, corruption, and violence from guards and fellow inmates, a new resident of a Dominican prison becomes immersed in the system of “Woodpeckers,” the unique sign language the male prisoners use to communicate with women in the adjacent penitentiary.

February 16, 17, 18
For Ahkeem
(U.S., 2017) Directed by Jeremy S. Levine and Landon Von Soest, 90 min., not rated

A teenage girl becomes determined to make a better future for herself in a turbulent St. Louis neighborhood, in a part documentary, part coming-of-age story that illuminates the challenges faced by many African American young people. “Tenderly intimate,” praises the Los Angeles Times.

February 23, 24, 25
The Work
(U.S., 2017) Directed by Jairus McLeary and Gethin Aldous, 89 min., not rated

Inside a single room in Folsom Prison, three men from the outside participate in a four-day group therapy retreat with a group of incarcerated men in an examination of the challenges of rehabilitation. “Fascinating… a nearly interactive piece of non-fiction filmmaking,” says RogerEbert.com.

cinema on cinema

Occasionally, FOMA will present a series of films dealing with the history of the movie medium.

Screenings
Thu @ 7:30p
Sat @ 4:00p (Jan 20 @ 2p)
Sun @ 4:00p

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

January 18, 20, 21
78/52
(U.S., 2017) Directed by Alexandre O. Philippe, 91 min., not rated

Take an unprecedented look at the 3-minute shower scene in Alfred Hitchcock’s Psycho, the man behind the curtain, and the “murder” that changed the course of cinema. (The title comes from the 78 pieces of film and 52 cuts in the sequence.)

February 15, 17, 18
Bombshell: The Hedy Lamarr Story
(U.S., 2017) Directed by Alexandra Dean, 86 min., not rated

Austrian-born actress Hedy Lamarr was acknowledged as one of the most beautiful women in Hollywood in the 1940s, but her looks obscured her intellect—and her unusual contributions to modern technology.
The Communities First Inc. Culture Shock program, in partnership with the FIA, presents the final two selections in a four-title series dealing with African American themes and culture. A 5:30p reception will precede each screening.

**Screenings**
Thu @ 7:00p

**Admission**
$2 members & non-members

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**January 11**

**I Am Not Your Negro**
(U.S., 2016) Directed by Raoul Peck, 93 min., rated PG-13
This Oscar-nominated documentary explores the history of racism in the U.S. through the late writer James Baldwin’s reminiscences of civil rights leaders Medgar Evers, Malcolm X, and the Rev. Martin Luther King Jr.

Follow the senior year of a high school girls step dance team against the backdrop of inner city Baltimore. The *Chicago Sun-Times* calls this film “deeply moving and inspirational… but also… very entertaining.”

**February 8**

**Step**
(U.S., 2017) Directed by Amanda Lipitz, 84 min., rated PG

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**Wine Tasting + Cabaret**

Save the date

March 24, 2018
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<tr>
<td>3</td>
<td>WE</td>
<td>12:15p</td>
<td>Art à la Carte: <em>Chaos &amp; Kings</em></td>
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<td>FR</td>
<td>11:00a</td>
<td>Family Program: Preschool Playdate: Favorite Foods</td>
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<td>FOMA Film: <em>Manolo: The Boy Who Made Shoes for Lizards</em></td>
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<td>Family Program: Art Explorers: Painting Shapes</td>
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<td>FOMA Film: <em>Rumble</em></td>
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<td>Community Gala: Ubuhle Women</td>
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<td>Book Discussion Part I: <em>The Muralist</em></td>
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<td>Art à la Carte: <em>Postmortem</em></td>
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**FEBRUARY**

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<td>FOMA Film: <em>Academy Award Nominated Shorts</em></td>
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<td>Art à la Carte: The Call of the Jitterbug and The Life &amp; Art of William H. Johnson</td>
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<td>WE</td>
<td>12:15p</td>
<td>Art à la Carte: Independent Lens: More Than a Month</td>
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During the construction, the *FIA Magazine* will continue its *Expansion News* section. This will include construction updates, images, and an up-to-date list of donors to the project. The expansion is scheduled for completion by April 2018.

**Donor Profile**

**Sorensen Gross Company**

For the last decade, Sorensen Gross Company has worked on six renovation and expansion projects at the Flint Institute of Arts. The knowledge and expertise of the Sorensen Gross team has positively affected the success of each project.

Another way that Sorensen Gross has impacted the FIA is by giving a lead gift to the Equipment Fund and recognizing their Project Manager, Sahar Abdallah. Ms. Abdallah has overseen all of these intricate projects. Sorensen Gross commemorated her dedication by naming the Art School Flameworking Studio in her honor. Ghassan Saab, Chief Executive Officer, explained, “You are only as good as the team you have working with you, and we are very fortunate to have Sahar working with us. She deserves this recognition.”
Contributions

Several major equipment purchases still need funding, including glass furnaces; annealing ovens; elevator; seating; studio furniture; audio/video equipment; and gallery lighting. We wish to thank all those who have made contributions to the Capital Campaign so far. Our goal is an additional $1 million for equipment and $4 million of endowment to support the expanded operation.

Keep the flame burning with your contributions. Contact Kathryn Sharbaugh at ksharbaugh@flintarts.org, call 810.234.1695, or visit flintarts.org.

Expansion Project Endowment & Equipment Funds Contributors

Since 3.17.16 – 11.9.17

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Matt & Elaine Pawlik, We Wish You Were Here Invitational
Peter D. & Nancy P. Kleinpell Fund of the Community Foundation of Greater Flint
Ms. Amy Phee
Ms. Jacqueline Piechowski
Ms. Marissa Pierce

Fixed Up!

Ms. Barbara Holmer & Mr. Robert Stanisich
Ms. Ethel Hooker
Dr. & Mrs. Michael Hourani
Ms. Janis J. Howard
The Huntington National Bank
Ms. Lynne Hurand
Ms. Judith I. Ingram & Ms. Maire Ingram
Dr. Susumu Inoue
Ms. Heather Jackson
Mr. Robert Jacobs
Mrs. Judith Jacobson
Mr. & Mrs. Thomas S. James
Ms. Judy Johnson
Ms. Jane M. Johnson
Skylights will allow filtered natural light to illuminate the new Contemporary Craft Wing.

Metal studs and wall frames have been built to contain display boxes for the glass objects. The yellow brick of the old exterior will be covered up by a new wall.

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William H. Piper
Mr. & Mrs. Lawrence F. Piper
Mr. Robert S. Piper
Robert S. Piper & Judy W. Piper
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Mary Zook & Roy Zook

Matching Gifts
BorgWarner Foundation
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Trustee Initiated Grant
Tiffany Lovett
Olivia P. Maynard
Mr. William S. White

Grant to support Expansion
Project Equipment Fund
Alexander & Ann Chan Charitable Fund
Flint Community Fund of the Community Foundation of Greater Flint
The Contemporaries is a new affiliate group of the Flint Institute of Arts, geared towards FIA members ages 21-45. The Contemporaries gain exclusive access to the FIA through special events, tours, workshops, and networking with other young professionals.

To join The Contemporaries for one year, the fee is $150 for one person and $250 for two people, and you must be an FIA member at the Individual level ($30) or higher. FIA members 46 and up may join as supporters. Payment plans are available. Join now to attend The Contemporaries’ first exclusive event.

For more information, speak with a Visitor Services Representative or go to flintarts.org.

**APPLICATION**

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- [ ] Current FIA member at the $30 level or higher (see page 30 for levels).
- [ ] Upgrade my membership or join the FIA at the $30 level or higher with an additional: $ __________

- [ ] One Person
  - $150
  - 2 x $75 over 2 months

- [ ] Two People
  - $250
  - 5 x $50 over 5 months

- [ ] Check payable to “Flint Institute of Arts”

- [ ] Visa  [ ] MasterCard  [ ] Discover  [ ] AMEX

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**Mail this form to:** Flint Institute of Arts
The Contemporaries
1120 E. Kearsley St.
Flint, MI 48503
20

NEWS & PROGRAMS

Ubuhole Women
Beadwork & the Art of Independence
11th Annual Community Gala
January 20, 2018 • 6p–9p

Doors open at 5:45p, conversation starts promptly at 6p
Pre-paid: $40 pp, FIA Members - $60 pp, Non-Members
At the door: $55 pp, FIA Member - $75 pp, Non-Members

Following a conversation with members of the Ubuhole Women, view the exhibition, enjoy a reception with live music, a strolling supper featuring South African cuisine, and a cash bar.

Cocktail attire
Complimentary valet parking at Kearsley St. entrance
For tickets, call 810.234.1695 or visit flintarts.org

Proceeds from this event benefit FIA programming and exhibitions.
flint print club

Catherine Kernan

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 provide each participating member with a selected print and related programs.

The FIA is pleased to announce that Catherine Kernan is the artist chosen for the 2017 commissioned print—the club’s first-ever relief print in its 11-year history. As an experienced and dedicated teacher of printmaking for over 30 years, Kernan exemplifies the club’s mission of educating the general public about prints and printmaking. She is a nationally recognized advocate and practitioner of non-toxic printing technologies and uses environmentally friendly soy-based inks as opposed to conventional petroleum-based inks.

Her prints are inspired by patterns, rhythms, and reflections found in the natural world, specifically the juxtaposition of water and rock. “Working at the

---

Yes, I want to be a member of the Flint Print Club 2017–2018.

Membership Information

Circle: Dr. Mr. Mrs. Ms. Miss

Name

Address

City  State  Zip

Phone

Email

Method of Payment

☐ Check payable to “Flint Print Club”
☐ Visa  ☐ MasterCard  ☐ Discover  ☐ AMEX

Account #  Exp. Date

Signature

☐ I am currently an FIA member at the $50 level or higher (see page 30 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

For more information, contact Valarie Bailie at 810.234.1695 or vbailie@flintarts.org.
interface between printmaking and painting, I use large-scale woodblocks in unorthodox ways as a transfer tool to build images layer-by-layer in a painterly process of controlled accident. No longer a purist, I exploit any available tool or means to transfer color and form to surface. Interruption and interference with the ‘perfect transfer’ are integral to the process.”

Kernan received her BFA from the prestigious Cooper Union in New York City and her MFA from the University of Wisconsin/Madison. The recipient of numerous grants, she has exhibited her work widely and it is held in many public, private, and corporate collections across the United States.

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

---

Flint Institute of Arts Celebrates 90 Years!

1928 to 2018

What started as an art institute in 1928 has grown into the Flint Institute of Arts you know today. As we move through 2018, the FIA will commemorate its history and collection, as well as the many people who helped make the museum and art school Flint’s cultural gem for nearly a century.
take-a-seat

Show your support of the FIA by having an inscription of your choice engraved on a seat in the FIA Theater. Sponsoring a seat is a unique way to support the Endowment Campaign and honor or remember a special individual. The FIA staff recently remembered their former colleague, Judy Irwin, by naming a seat in her memory. Judy’s husband, Robert, is pictured in the designated seat.

1 Payment Options

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

Your contribution is tax deductible in accordance with current law.

3 Method of Payment

Name ________________________________
Address ________________________________
City _______________________ State ______ Zip _________
- Check payable to “FIA Endowment Fund”
- VISA  MasterCard  Discover  AMEX
Account # ________________________________
Expiration Date ________________________________
Signature ________________________________

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

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

One-Day Workshop

**Creative Figure Drawing for Teens**

Drawing a clothed, live model, students will study the human form and practice depicting its expressive gestures. Manipulating charcoal, chalk pastel or ink wash, students may choose to emphasize anatomy or more loosely represent the idea of what it is to be human.

*Rachel Reynolds Z*

Sun (1 day) 3/4 11a–5p
Tuition $60*

**Beginner, Intermediate, Advanced**

**Figure Drawing**

Students will learn about human proportions and shapes, mass conception, basic artistic anatomy, equilibrium, foreshortening, perspective, and composition. Students will work from nude models.

*Alla Dubrovich*

Wed (8 weeks) 1/10–2/28 3p–6p
Tuition $252* (includes model fees)

**Intermediate, Advanced**

**Printmaking Media**

Students will explore a mix of traditional and contemporary printmaking methods including drypoint, stamp, collograph, and monotype prints. Students will design their own images and create small editions of their work.

*Michele Leclaire*

Sat (8 weeks) 1/6–2/24 10a–1p
Tuition $216*

**Beginner, Intermediate, Advanced**

* Tuition fees are 20% off for FIA members.

**In addition to these classes and programs, the Art School offers over 75 classes and workshops in each of four 11-week sessions.**

For additional information on Art School programming, contact the Art School at 810.237.7315 or arted@flintarts.org.
free family activity

**Martin Luther King Day: The Colors of Greatness**

**January 15 · 4p–6p**

Studio 5

“If I cannot do great things, I can do small things in a great way.”
- Martin Luther King Jr.

Everyone has a favorite color—a color that makes us feel strong or happy or safe. It can remind us of important, life-changing events and, when combined, can tell a story. Martin Luther King’s story is one of greatness. As an advocate for peace, justice, truth, equality, and change, he inspired all of us to be more like him. To celebrate, weave a small personal reminder using colors as symbols of how MLK influenced your life.

Free and open to the public.

---

youth membership activity

**Gearing Up for Steampunk**

**February 10 · 1p–3p**

Studio 7

Steampunk artists are mixed media artists inspired by the Victorian era and science fiction. By combining gears, springs, brass, vintage papers, metallic paints, stencils, and charms, these artists give a modern twist to a bygone era. Youth Members will focus on creating a mixed media butterfly inspired by the Steampunk culture and Victorian butterfly collections. For the butterfly, we will be using heavy watercolor paper that will require good cutting skills. Materials are provided, however, young artists are encouraged to bring junk jewelry, broken watches, chains, single earrings, and old charms to personalize their creations.

Participants should plan to be present for the full two-hour project. Students must have an FIA Youth Membership to participate.

Youth memberships can be purchased in advance or at the door for $20 per child. These memberships include three activities per year.

Free to Youth Members.

---

For additional information on Art School programming, contact the Art School at 810.237.7315 or arted@flintarts.org.
Family programs enable children and caregivers to explore the visual arts at the FIA. They are offered **free to the public**. Groups of six or more, please contact the Education Department to make a reservation.

**Preschool Playdate: Favorite Foods**  
**January 5 • 11a–11:45a**
We will read *Eating the Alphabet* by Lois Ehlert, hunt for food in artwork in the galleries, and create our favorite food out of clay in the studio. Recommended for children ages 3 to 5 with a caregiver, but all ages are welcome.

**Preschool Playdate: Creative Movement**  
**February 2 • 11a–11:45a**
We will read *Move!* by Robin Page and Steve Jenkins, move our bodies in response to sculptures in the galleries, and create our own sculptures that move in the studio. Recommended for children ages 3 to 5 with a caregiver, but all ages are welcome.

**Art Explorers: Painting Shapes**  
**January 19 • 11a–11:45a**
Explore paint brushes and tempera paint in the studio. Then look for shapes in artworks in the galleries and listen to the story *The Shape of Things* by Dayle Ann Dodds. Recommended for children ages 18 to 36 months with a caregiver, but all ages are welcome.

**Art Explorers: Feeling Textures**  
**February 16 • 11a–11:45a**
Investigate a variety of textures and use those materials to create a collage in the studio. Then look for textures in artworks in the galleries and listen to the story *Spikey, Slimy, Smooth* by Jane Brocket. Recommended for children ages 18 to 36 months with a caregiver, but all ages are welcome.
art à la carte

Art à la Carte is a series of informative videos focusing on the arts. It is 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.

Egypt Uncovered: The Complete Ancient Epic
See Egypt through new eyes, as startling new discoveries emerge to tell the true story of the Pyramids, the Sphinx, and their ancient creators. This 5-part series, shot on location in Egypt and the Sudan, dispels fiction by presenting the latest archaeological and scientific evidence about ancient Egyptian civilization, with realistic 3-D computer animation sequences.

January 10
The Resurrection Machine
Scientists have long believed that the pyramids were built as resurrection machines for fallen pharaohs. These structures allowed the pharaoh to ascend into the afterlife. Now, new discoveries in the Valley of the Kings point to more structures that were connected to the ancient pyramids. Remnants of temples, mortuaries, and other enclosures seem to point to an even more sophisticated belief system. 50 min.

January 17
Age of Gold
Believing gold was the flesh of the sun god, pharaohs stopped at nothing to acquire it. Evidence suggests that the tombs of the ancient pharaohs were systematically robbed in order to finance the burials of future kings. King Tutankhamen’s tiny tomb is the only royal Egyptian tomb found intact with all its magnificence. But how did the Egyptians get their gold and keep it? 50 min.

January 24
Deities & Demons
Ancient Egyptians used gods to understand the forces of nature and the complex world around them. They created a world full of rituals that let all people communicate with gods and hope for an afterlife. Priests and Pharaohs were the only ones allowed to enter the temples of the gods, but scientists now believe that the statues of the gods were taken out for public worship during elaborate festivals. 50 min.

January 3
Chaos & Kings
The ancient Egyptians are the most enduring civilization of all time. Only now have scientists discovered that the roots of this great people may be much older and probably did not begin along the banks of the Nile. 70 miles west of the Nile in the Egyptian desert lies the first crude monuments to fallen kings. 50 min.
February 21 - Double Feature
**The Call of the Jitterbug**
The first art form to break the color barrier, the Jitterbug brought blacks and whites together through dance in a time where integration was still far off. Interviews with musicians and dancers, combined with lively vintage footage, bring back the sights and sounds of this unique era. **36 min.**

**The Life & Art of William H. Johnson**
The life of African American painter William H. Johnson was truly extraordinary. His artistic career mirrored the complexities of art and society between the two World Wars. Although Johnson remained largely unknown during his lifetime, his work survived, and he has become one of America’s most important artists. **25 min.**

February 28
**Independent Lens: More Than a Month**
Shukree Hassan Tilghman, a young African American filmmaker, sets out on a cross-country campaign to end Black History Month. Through this thoughtful and humorous journey, he explores what the treatment of history tells us about race and equality in a “post-racial” America. **60 min.**

January 31
**Postmortem**
The final episode in this series highlights the way in which scientists can now reveal how ancient Egyptians lived and died. By using highly advanced computer scanning techniques, they can identify health problems such as arthritis and dental abscesses, and even produce detailed internal images of mummified bodies. **50 min.**

February 7
**Through a Lens Darkly**
Inspired by Deborah Willis’s book *Reflections in Black*, *Through a Lens Darkly* is the first documentary to explore the American family photo album through the eyes of black photographers. Probing the recesses of American history, the filmmakers discover images that have been suppressed, forgotten, and lost. **92 min.**

February 14
**Auguste Rodin: The Kiss**
This special Valentine’s Day presentation features Rodin’s *The Kiss*. The artwork is arguably the most sensual sculpture in the art of the past 150 years. Its subject matter is more daring than most people understand: it portrays a girl seducing a man. Discover the full and fascinating story behind this artwork, how it came to be created, and how it influenced other artists. **60 min.**

For additional information on Education programming, contact the Education Department at 810.237.7314 or education@flintarts.org.
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.

The Muralist

By B.A. Shapiro

Part I: Art History Presentation
January 24 • 1:30p

Part II: Book Discussion
February 7 • 1:30p

Isabel Hall

From the author of the New York Times bestseller The Art Forger comes a thrilling new novel of art, history, love, and politics that traces the life and mysterious disappearance of a brilliant young artist on the eve of World War II.

Alizée Benoit, an American painter working for the Works Progress Administration (WPA), vanishes in New York City in 1940 amid personal and political turmoil. No one knows what happened to her. Not her Jewish family living in German-occupied France. Not her artistic patron and political compatriot, Eleanor Roosevelt. Not her close-knit group of friends, including Mark Rothko, Jackson Pollock, and Lee Krasner. And, some 70 years later, not her great-niece, Danielle Abrams, who while working at Christie’s auction house uncovers enigmatic paintings hidden behind recently found works by those now famous Abstract Expressionist artists. Do they hold answers to the questions surrounding her missing aunt?

Entwining the lives of both historical and fictional characters, and moving between the past and the present, The Muralist plunges readers into the divisiveness of prewar politics and the largely forgotten plight of European refugees refused entrance to the United States. It captures both the inner workings of today’s New York art scene and the beginnings of the vibrant and quintessentially American school of Abstract Expressionism.

For additional information on Education programming, contact the Education Department at 810.237.7314 or education@flintarts.org.
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<th>Levels</th>
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<td>Rubens Society††</td>
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† 2 adults
†† 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.

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Greg Viener, Flint Community President of Huntington Bank, presents FIA Executive Director John Henry with a payment for year two of Huntington Free Saturdays. During the past year, more than 25,000 visitors have toured the FIA free of charge thanks to Huntington Bank.
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9 Days • 13 Meals
Double: $3,049 $2,949 pp
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Call for rates on bookings made after 5/8/18

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Powerpoint Presentation
January 30, 2018 @ 2p
FIA Lecture Room
RSVP to Ann Chan at 810.423.5209

A portion of ticket proceeds support FIA programs and exhibitions.

For reservations or more information, contact Ann Chan at 810.423.5209 or Diane Roberts at 810.629.4270, ext. 201.
The theme of empowering creative women by helping them find financial independence runs through the exhibition *Ubuhle Women: Beadwork and the Art of Independence*. The Museum Shop would like to introduce that topic on a more local level. Rebel Nell exists to employ, educate, and empower women transitioning out of homelessness in Detroit. They repurpose fallen graffiti, revealing the beauty underneath each layer. In an even closer local connection, this collection is made from pieces of “the rock” in Flint. This jewelry allows you to show your Flint pride and help empower people to live better lives. What better way to start the new year?

Be sure to check out our selection of authentic merchandise related to the *Ubuhle Women: Beadwork and the Art of Independence* exhibition.

Members always receive a 10% discount on Museum Shop purchases.
**Mission:** to advance the understanding and appreciation of art for all through collections, exhibitions, and educational programs.

**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 Palette Café; a 20% discount and early registration privileges on Art School classes; discounts on ticketed events; free admission to temporary 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.

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This magazine, made possible through a generous donation by Lynne Hurand, is published five times per year for mailing to FIA members, museums, and libraries around the country.
Every Friday in January and February, members will receive a 20% discount at The Palette Café. Warm up with a specialty coffee or homemade soup. Enjoy delicious, made-to-order pizza or a healthy wrap for lunch. Relax with a glass of wine or a cocktail after a stroll through the galleries. The Palette Café has something for everyone!

Members always receive a 10% discount at The Palette Café.

winter special

Hours
Mon–Fri 9a–5p*
Saturday 10a–5p*
Sunday 1p–5p

* The Palette Café is open extended hours for select special events.