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

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

During the closure, communications were increased via social media platforms, the FIA website, and the weekly newsletter FIA @ Home. With the exception of those who could perform their jobs at home, staff members were back in the building by mid-June, busily preparing for the public to return in July. Though we have decided to cancel large indoor gatherings for this fall, there are several exhibitions planned to provide you with a variety of exciting visual experiences in our clean and spacious galleries. Alexis Rockman: The Great Lakes Cycle offers an intersection of art, science, and history; and the exhibition featuring photographs by Nathalia Edemont takes an unflinching look at the brutal violence enacted on African Americans by police officers and vigilantes. Art of Jade shows how humans have imbued meaning in natural substances, creating objects of power, status, and healing. Not all art has representational subject matter as seen in Pure Abstraction, where artists aim to evoke emotion simply through the use of color, line, and gesture.

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

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

John B. Henry, Executive Director
Jan Matulka
The Unknown Modernist
through 9.6.20
Dow Gallery
Closing soon, this exhibition examines Jan Matulka’s role in the development of modern art in the United States, focusing on the students he taught and other early modernist artists who were similarly approaching their art. Born in Vlachovo Březí, Bohemia, in 1890, Matulka immigrated to the United States where he studied at the National Academy of Design in New York. After graduating, he traveled to Paris, experiencing first-hand the avant-garde through exhibitions he visited and artworks he studied. While living in New York City, Matulka taught at the Art Students League, where he became the first instructor to introduce modern art to his students.

Postscript
through 9.13.20
Decorative Arts Corridor
Don’t miss this exhibition of classical and contemporary paperweights. Featuring 68 weights from a private collection, Postscript looks at some of the rarest paperweights ever produced by manufacturers Pantin, Baccarat, and Clichy. The influence of classical styles can be directly seen in the contemporary paperweights by artists Paul Stankard, Victor Trabucco, and Rick Ayotte.

Alexis Rockman
The Great Lakes Cycle
through 9.27.20
Hodge Gallery
Referencing the past, present, and future, Alexis Rockman: The Great Lakes Cycle examines the shaping of one of the most important freshwater systems—the Great Lakes. Considered one of the most ecologically significant environments in the world, the lakes are habitats for more than 3,500 species of amphibians, birds, fish, and plants. The artworks in this exhibition—including five 12-foot panoramic paintings—are based on the artist’s extensive research. While celebrating the natural majesty and global importance of the Great Lakes, Rockman also explores how one of the world’s most significant ecosystems is threatened by human forces including climate change, pollution, invasive species, mass agriculture, and urban sprawl.

Virtual Program
Making the Great Lakes Cycle
9.16.20 • 6:00p
Register @ flintarts.org
Artist Alexis Rockman will talk about the development of The Great Lakes Cycle, from his initial research trip around the lakes to the making of the work. This talk will be followed by a Q&A with Curator of Collections and Exhibitions Tracee Glab. Please visit flintarts.org for more details on how to watch this virtual program. If you miss the livestream, a recorded version will be available.
**Black Matters**

*through 10.11.20*

**Graphics Gallery**

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

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

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**Monumental**

*The Art of Viola Frey*

*through 10.25.20*

**Harris-Burger Gallery**

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

In college she discovered art history and incorporated elements like ancient vessels alongside pop culture references. In the mid-1970s, Frey’s art took on the monumental scale for which she is most well known.

Her backyard in Oakland, California, doubled as her studio for over two decades until she moved to an even larger space where she continued to create bigger, brighter artwork until her death in 2004.
EXHIBITIONS OPENING IN OCTOBER

Pure Abstraction
10.17.20 to 1.10.21
Hodge and Henry Galleries

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

Beginning at the turn of the 20th century, artists began exploring the effects of creating purely abstract images where any likeness to recognizable things in nature would be coincidental. By composing expressive applications of color, line, and form, that intentionally had no subject, artists found their viewers would experience sensations and feelings not unlike those they have when listening to music. The movement evolved, taking on many forms leading up to its zenith in mid-century when artists were characterized by powerfully expressive techniques of heavy gestural applications. Artists of the late 20th century through today sought new approaches and methods to maximize the medium’s emotional and expressive potential.

Field of Vision
10.17.20 to 1.10.21
Graphics Gallery

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

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

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

Ansel Adams
American, 1902–1984
Sand Dunes, Sunrise, Death Valley, National Monument, California, printed 1971
Gelatin silver print
19⅜ × 15⅞ inches
Gift of Dr. Seymour and Barbara K. Adelson, 2017.1
©The Ansel Adams Publishing Rights Trust.

Ansel Adams
Graphics Gallery sponsored by

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©The Ansel Adams Publishing Rights Trust.

Ansel Adams
Graphics Gallery sponsored by
**October**

**Hit Wave**

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

**November**

**The Dark, Krystle**

The Dark, Krystle features a montage of Linda Evans and Joan Collins from the 1980s evening soap opera Dynasty. The film rekindles issues of identity, consumption, and excess in 1980s pop culture. Michael Robinson reconfigures the rivals’ melodrama in repetition—theatrical breakdowns, nasty glares, excessive drinking—allowing viewers to feel the clichés recharged with new emotional power.
Betye Saar
American, born 1926
Mother Catherine (from Bouquet of Pages of Life), 2000
Silkscreen on paper
14 1/4 x 11 1/4 inches
Gift of Edith and Julius Gutow, 2019.219

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

Van Elliott
American, 1924-2002
Spirituals, 1965
Etching and aquatint on paper
7 1/4 x 12 inches
Gift of Edith and Julius Gutow, 2019.227

Adolph Gottlieb
American, 1903-1974
Black Field, 1972
Screenprint on paper
24 x 17 1/4 inches
Gift of Edith and Julius Gutow, 2019.228

Adolph Gottlieb
American, 1903-1974
Pink Ground, 1972
Screenprint on paper
24 x 17 1/4 inches
Gift of Edith and Julius Gutow, 2019.229

Stanley William Hayter
English, 1901-1988
Meduse, 1958
Drypoint with hand-coloring on paper
18 1/8 x 22 7/8 inches
Gift of Edith and Julius Gutow, 2019.230

Toyohara Kuniyoshi
Japanese, 1835-1900
Kabuki Actor, ca. 1870
Drypoint on paper
24 3/4 x 10 inches
Gift of Edith and Julius Gutow, 2019.231

Gordon Mortensen
American, born 1938
Desert Flowers, 1977
Woodcut on paper
13 7/8 x 9 7/8 inches
Gift of Edith and Julius Gutow, 2019.236

Victor Pasmore
British, 1908-1994
Screenprint on paper
40 1/4 x 28 inches
Gift of Edith and Julius Gutow, 2019.237

Matt Phillips
American, 1919-1977
Frieze One, 1972
Etching on paper
16 x 14 inches
Gift of Edith and Julius Gutow, 2019.238

Mark Tobey
American, 1890-1979
Frieze II, 1975
Etching on paper
16 1/2 x 13 1/2 inches
Gift of the Pelavin Family, 2019.241

Adja Yunkers
American, born Latvia, 1900-1983
Untitled, 1978
Etching on paper
30 x 22 inches
Gift of CDG Gallery, New York, 2019.253

Adja Yunkers
American, born Latvia, 1900-1983
Untitled III, 1978
Etching on paper
13 3/4 x 9 inches
Gift of CDG Gallery, New York, 2019.254

Adja Yunkers
American, born Latvia, 1900-1983
Untitled IV, 1978
Etching on paper
30 x 22 inches
Gift of CDG Gallery, New York, 2019.255

Adja Yunkers
American, born Latvia, 1900-1983
Untitled, 1978
Etching on paper
30 x 22 inches
Gift of CDG Gallery, New York, 2019.256

Jonathan Borofsky
American, born 1942
I Dreamed I Found a Red Ruby, 1982
Lithograph on paper
16 x 9 inches
Gift of the Pelavin Family, 2019.257

Michael Lucero
American, 1953
Sundown, 1990
Mixed media on white enameled totem sculpture
106 1/4 x 27 x 24 inches
Gift of the Pelavin Family, 2019.251

Zarko Stafanovic
American, born Yugoslavia, born 1950
Kind of Blue, 1991
Oil on canvas
24 1/4 x 40 inches
Gift of the Pelavin Family, 2019.252

Jaquequine Bishop
American, born 1955
Out of the Blue, 2013
Lino cut on paper
30 x 22 inches
Gift of Dr. and Mrs. Chris Brink, 2019.261
The artworks listed here are on loan from the FIA to the following exhibitions:

**Lee Krasner**  
Guggenheim  
Bilbao, Spain  
9.18.20 - 1.10.21

**Lee Krasner**  
American, 1908–1984  
*Happy Lady*, 1963  
Oil on canvas  
58 × 75½ inches  
Purchased with funds from the National Endowment for the Arts, Museum Purchase Grant, and the Samuel and Alma Bateman Foundation, 1978.59

**InterStates of Mind**  
Eli and Edythe Broad Art Museum  
Michigan State University  
East Lansing, Michigan  
10.23.20 - 9.21

**Allan D’Arcangelo**  
American, 1930–1998  
*June Moon*, 1969  
Serigraph on paper  
11 × 14 inches  
Gift of Nancy Rajala, 2010.47

**Walker Evans**  
American, 1903–1975  
*Joe’s Auto Graveyard, Near Bethlehem, Pennsylvania*, 1938, printed 1971  
Gelatin silver print  
4⅞ × 6⅛ inches  
Purchased from the Watkins Gallery, Inc., 1978.8

**Claes Oldenburg**  
American, born Sweden, 1929  
*Profile Airflow*, 1969  
Molded polyurethane over lithograph on paper  
33⅞ × 65⅞ inches  
Museum purchase, 1970.19  
© Claes Oldenburg

**The Age of Impressionism: American Masters**  
Canton Museum of Art  
Canton, Ohio  
11.27.20 - 3.21

**Childs Hassam**  
American, 1859–1935  
*Newport Waterfront, 1901*, 1932  
Oil on canvas  
26⅜ × 24⅜ inches  
Gift of the Whitney Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

**Eli and Edythe Broad Art Museum**  
Michigan State University  
East Lansing, Michigan  
10.23.20 - 9.21

**Two Edmunds: Fitzgerald and Lewandowski**  
Grohmann Museum  
Milwaukee, Wisconsin  
9.10.20 - 12.20.20

**Edmund Lewandowski**  
American, 1914–1998  
*Dynamo*, 1948  
Oil on canvas  
36⅞ × 33⅞ inches  
Gift of Mr. and Mrs. Harold L Frank, by exchange, 1993.38

**Edmund Lewandowski**  
American, 1914–1998  
*American Masters*, 1993  
Painting  
40 × 60 inches  
Gift of the Isabel Foundation, Inlander Collection, L2003.81

**Mel Ramos**  
American, 1935-2018  
*AC Annie*, 1972  
Offset lithograph on paper  
30⅞ × 24 inches  
Museum purchase, 1977.7

**Ed Ruscha**  
American, born 1937  
*America Has Best Product*, 1976  
Lithograph on paper  
40 × 30 inches  
Gift of Loriillard, 1976.7.11

**Zoltan Sepeshy**  
American, born Hungary, 1898–1974  
*Woodward Avenue No. II*, 1931  
Oil on canvas  
25 × 30 inches  
Gift of Pat Glasscock and Michael D. Hall in memory of Collin Gabriel Hall, Inlander Collection, L2003.29

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

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

**$100 Ticketholder Basic Benefits**
- 36 transferrable tickets good for any screening during the membership year (excludes special series films)
- A monthly “Hello, Film Lovers” newsletter from Ed Bradley, FIA Associate Curator of Film

**$500 Supporting Player & $1,000 Leading Actor/Actress Benefits**
- Basic benefits
- Recognition in FIA Magazine, FIA annual report, and film pre-screenings
- A generous tax deduction

**$2,500 Screenwriter & $5,000 Preview Benefits**
- All benefits listed above
- Listing on film posters
- Logo and link on FIA website
- 72 transferrable tickets

Three ways to sign up for the Film Society:
2. Call the FIA with your credit card information.  
3. Mail in the form in this magazine with your payment.

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

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

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

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

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Film titles and dates are subject to change.

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

OCT 16, 17, 18
Pain and Glory
(Spain, 2019) Directed by Pedro Almodóvar, 113 min., subtitled, not rated
Antonio Banderas earned his first Oscar nomination as the central figure in a Pedro Almodóvar-directed drama about a filmmaker who reflects on his past and present choices, when these come crashing down around him. Penelope Cruz also stars.

OCT 23, 24, 25
Beanpole
(Russia, 2020) Directed by Kantemir Balagov, 130 min., subtitled, not rated
In a powerful drama set in devastated 1945 Leningrad, two young women search for meaning and hope as they rebuild their lives. “A gorgeous, glacial exploration of lives permanently changed by war,” praises the Little White Lies film website.

OCT 30, 31, NOV 1
Alphaville
(France, 1965) Directed by Jean-Luc Godard, 99 min., subtitles, no MPAA rating
For Halloween weekend, here is a restored version of Jean-Luc Godard’s science-fiction classic about an American secret agent who travels to a distant space city.

NOV 6, 7, 8
Out of My Head
(U.S., 2019) Directed by Susanna Styron, 77 min., not rated
When a filmmaker investigates the devastating migraine attacks that have gripped her daughter, she decides to learn more about this neurological disorder.

NOV 13, 14, 15
The Disappearance of My Mother
(Italy, 2019) Directed by Benedetta Barzini, 94 min., subtitles, not rated
An elderly Italian woman—a former model and radical feminist—has been filmed by her son for decades. Now he wants to make a movie about her.

NOV 20, 21, 22
A Girl Missing
(Japan, 2019) Directed by Koji Fukada, 112 min., not rated
The life of a private home-care nurse is shattered after a kidnapping within her work family. The identity of the culprit adds to the mystery in a taut thriller.

NOV 27, 28, 29
Out Stealing Horses
(Norway, 2020) Directed by Hans Petter Moland, 123 min., subtitled, not rated
Stellan Skarsgård (Mamma Mia!) stars in a novel-based drama about a grieving widower who has a chance encounter that rekindles memories from his past.

Films are supported by

Preview sponsor

Additional sponsors

OCT 2, 3, 4
A Hidden Life
(Germany/U.S., 2019) Directed by Terrence Malick, 173 min., subtitled, rated PG-13
The latest from acclaimed filmmaker Terrence Malick (Days of Heaven, The Thin Red Line) concerns an Austrian farmer and devout Catholic who risks arrest and even death by refusing to fight for the Nazis in World War II.

OCT 9, 10, 11
Bacurau
(Brazil/France, 2020) Directed by Juliano Dornelles and Kleber Mendonça Filho, 131 min., subtitled, not rated
Sônia Braga (Kiss of the Spider Woman) stars in a thriller set in a Brazilian village that is threatened by armed mercenaries who target the townspeople one by one—until the resourceful home folks turn the tables.

NOVEMBER 19
The Communities First, Inc. Culture Shock program, in partnership with the FIA, is planning to present a 2020–21 series of films dealing with African American themes and culture in the FIA Theater. The next targeted date is December 17, subject to change due to public health conditions.

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

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

*Hours:* Mon-Fri, 9a-5p*; Sat, 10a-5p*; Sun, 1p-5p*

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

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**FIRST FRST Arts & Fine Crafts Fair**

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

Each year, the Flint Print Club commissions an artist to produce a print to augment both the FIA's collection and the pursuit of personal collecting. The club is limited to 100 members in good standing at the Family level or above. Flint Print Club dues are $250 annually, which provide each participating member with a selected print and related programs. Joseph Drapell is the artist of the 2019 commissioned print. Born in Prague, Drapell has resided in Canada since leaving Europe in 1965. Since then, he has exhibited in more than 150 solo and group exhibitions and landed in over 50 major collections, including the Guggenheim Museum, the Museum of Modern Art, and The British Museum, London.

In Drapell's early paintings, we can see the influences of Color Field painters Morris Louis and Kenneth Noland, who covered large canvases with vibrant colors in the shape of circles, chevrons and stripes. While his current works continue to include vast fields of color, a strong textural element was introduced in 1983. He began using a customized tool resembling a comb with curved teeth to drag through layers of thick acrylic gel over the ground of colored canvas. The corduroy-like textured lines would become a recurring feature in his paintings— even to this day—and play a major role in the compositions of his prints. Texture is naturally absent on the flat surface of ink on paper but the line work remains prominent, inspired by medieval engravings and the crosshatching of intricate lines on bank notes. Nonetheless, while the lines give his prints a sense of life, making the eyes move to every edge of the paper, Drapell never abandons those early influences of Color Field painting, making sure color and shape remain the star attraction.

Learn more about the artist and his work at drapell.com.

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

Membership Information

- Circle: Dr. Mr. Mrs. Ms. Miss
- Name
- Address
- City   State   Zip
- Phone   Email
- Methods of Payment
  - Check payable to "Flint Print Club"
  - Visa
  - MasterCard
  - Discover
  - AMEX
- Acct. #   CVV #
- Exp. Date   Signature

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

I would like to upgrade my membership or join the FIA at the $30 level or higher with an additional:

+ $250.00 Flint Print Club dues

Total Payment

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

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

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

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

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

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

John and his wife Dianne have two children, Denise and Dan, daughter-in-law Amy, and one incredible grandson Hailey. He enjoys making pottery, writing, poetry, the Detroit Tigers, and nearly all music.
Be a Part of The Contemporaries!

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

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

November 13, 2020 Crazy About Prints!
Learn more about the FIA’s Print Club and collecting prints, and then make your own.

February 12, 2021 Posing Beauty
Tour the exhibition Posing Beauty with Tracee Glab, Curator of Collections and Exhibitions, and then learn the best way to take photos using your phone.

May 1, 2021 The Kentucky Derby Affair
Make a Run for the Roses at the 3rd Annual Kentucky Derby Affair. Watch the race; enjoy food, music, and fun!

July 10, 2021 Mystery Tour
See art in a whole new light, in your own backyard!

October
flintarts.org/education

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

Preschool: Collage Art
Listen to Cinnamon’s Day Out by Susan L. Roth and create a collage using a variety of paper and found items.

November
flintarts.org/education

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

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

FAMILY PROGRAM
Halloween Happenings

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

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

In addition to rigorous training in drawing fundamentals, students take courses designed to expand the breadth of their skills, as well as help them to develop a personal artistic vision. Courses include Painting, Ceramics, Welding, Printmaking, Glass, Illustration, and Photography. Students finish the program with a Capstone course, which covers final editing of their portfolios and the presentation and exhibition of their work in the Art School. Classes meet 2½ hours one evening each week for three ten-week sessions from September through May each year.

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

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

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

Pre-College Portfolio Development Program Contributors

Mr. Christopher Carr
Ms. Lyn A. Hampton
Mr. Joel Hayden
Ms. Kerstin Lawrence
Mr. Walter Nagel - purchase of a Theater Seat
Ms. Roberta Pavlik
Mr. Allen Salzer

Expansion Project Equipment Contributor

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

Special Gifts

Sponsor of Art a la Carte Summer 2020
Mr. James R. Chintyan
To support Art School Endowment
Ms. Lori Lamoreaux & Mr. Craig Lamoreaux
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Dr. Randle Samuels & Ms. Gail Offer
Mr. & Ms. Mark A. Schwartz
To support Art School Scholarships
Ms. Jeannie D build & Mr. Robert St readwick
Mr. & Ms. Robert Ziegler
Sponsor of Coffee with the Curator 2020
Biggby Coffee
Sponsor of The Four Seasons by Philippe Has Foundation

To support museum programming and outreach programs for PreK-12 students
Mrs. Edmund Brownell
Charles Stewart Mott Foundation
Community Foundation of Greater Flint
Kara and Mike Drainville Flint Cultural Center Corporation
Drew & Cathy Gentry The Hurand Family
Mona & Sansanadrapalya Kian James & Harriet Lay
Olivia Maynard and Olaf Karlstrom

For more information on Art School programming, contact the Art School at 810.237.7315 or arted@flintarts.org.
In memory of Gary & Carol Hurand’s 50th wedding anniversary
Mony & Judy Weiss
In honor of Lois Stanley’s Birthday
Ms. Ida L. Epstein
In honor of Kathryn Wujciak & Roger Hess
Ms. Kristen Symons

Contributions
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Ms. Lucinda Stevens & Mr. Carl Goldstein - purchase of Theater Seating
In memory of Mary Helen Taylor to support the Endowment Fund
Dave, Isabel Rice & Family
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Membership contributions are a significant part of the FIA’s operating income.
Benefits and privileges of FIA membership include a 10% discount in the Museum Shop and The Palette Cafe; 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’s Annual Report and Annual Report and inclusion in two reciprocal membership programs for members at the $100 level and above.

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

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

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

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

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

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Mr. & Mrs. James Gaver*+
Mr. & Mrs. Emma Hoering
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Ms. Alaina Wiens
Mr. & Mrs. Robert Ziegler

Ms. Alaina Wiens
Mr. & Mrs. Tom Williams*
Mr. & Mrs. Robert Ziegler
Museum Shop

Museum Shop invites you to come in and see the new merchandise on our shelves. Whether it is connected to one of several exhibitions or just new pieces to add to your collection, we’ve got fresh finds all over the store just waiting to be discovered.

The Museum Shop Hours are:

Monday-Sat, 10a-5p*
Sun, 1p-5p*+

*The Museum Shop is open extended hours for select special events.

The time is always right to do what’s best for you — Martin Luther King, Jr.

FOUNDERS TRAVEL

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

Mon–Sat, 10a–5p*
Sun, 1p–5p*

Museum Shop Hours
A Discovery of Witchcraft
Witches, Witch-Hunting and Magical Practice in Early Modern Europe

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

Guest Lecturer: Dr. Justin Sledge

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

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

Free and open to the public

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

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

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