FIA magazine

SPRING 2021

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

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Museum Shop & Art School Gallery
810.234.1695
Mon–Sat, 10a–5p; Sun, 1p–5p

The Palette Café
810.249.0593
Mon–Fri, 9a–5p; Sat, 10a–5p; Sun, 1p–5p

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

Admission

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

Huntington
FREE SATURDAYS

** Free to FIA members and Genesee County residents*

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cover image
from the exhibition (page 8)

Boris Lovet-Lorski
American, born Lithuania, 1894–1973
Sieglinde (detail), 1930s
Carved plaster with ebony-like finish
$10^{3}/_{8} \times 5^{1}/_{2} \times 2$ inches
Bequest of Mary Mallery Davis, 1990.53

From the Executive Director

When the pandemic's grip on our patterns of socialization and communication is finally over, we can expect the experience will have changed our behavior in many ways. During the March through June shutdown at the FIA, social media outlets, our website, and e-news were the only way we could keep the museum "open" to our public. And while the importance of digital or virtual communication has been increasingly understood over the years, it was the COVID-19 pandemic and subsequent shutdown of all entertainment, sports, arts, and cultural venues that really brought home how vital and effective these tools have become in keeping in touch with the world around us and each other. Even when restrictions were lifted, allowing us to reopen in July, we had to make significant adjustments with some still working from home, others on and off in the office, and all of us on greatly increased social media schedules.

Over the last two decades the FIA has devoted significant time and effort developing our virtual platforms and social media outreach. And with prohibitions and limitations on indoor gatherings remaining in place, and the galleries the only in-person experiences we could offer, the curatorial and education staff began producing content for a weekly e-newsletter providing digital access to exhibitions, permanent collections, curator and artist's talks, lectures, films, fund raisers, Art School schedule updates and studio activities for our virtual "visitors" to enjoy at home. The Museum Shop added online shopping as well. And with visitor safety in mind, we converted our 200+ stop audio tour to a format accessible on our visitors' smartphone, computer or tablet.

As we increased the creation and presentation of new content, we discovered more and more people finding our virtual programming to be a suitable alternative to visiting in person during the pandemic. Since June 2020, we've seen a 29% increase in our Facebook page's total impressions and the total number of engagements are up 12.5%. The FIA's Instagram accounts continue to grow steadily. The open and click-to-open rates for our eNewsletters are well above the average for Art, Culture, Entertainment. Since the beginning of March 2020, the website has seen a 16.5%

increase in page views. These numbers indicate that the public's appetite for museum entertainment and learning online is increasing and most likely will continue. So, as we move beyond the pandemic, our intention is to keep expanding our efforts to provide additional program content virtually.

We still eagerly await the moment we can return to a full schedule of live presentations of films, lectures, family programs, classes and fundraising events. After all, the aesthetic experience is incomplete unless encountered as the artist intended: seeing the true color, texture and scale of a work of art in person; feeling the energy of a performance on stage or simply sharing an event with a large audience. There's really no substitute for authenticity.

John B. Henry
Executive Director

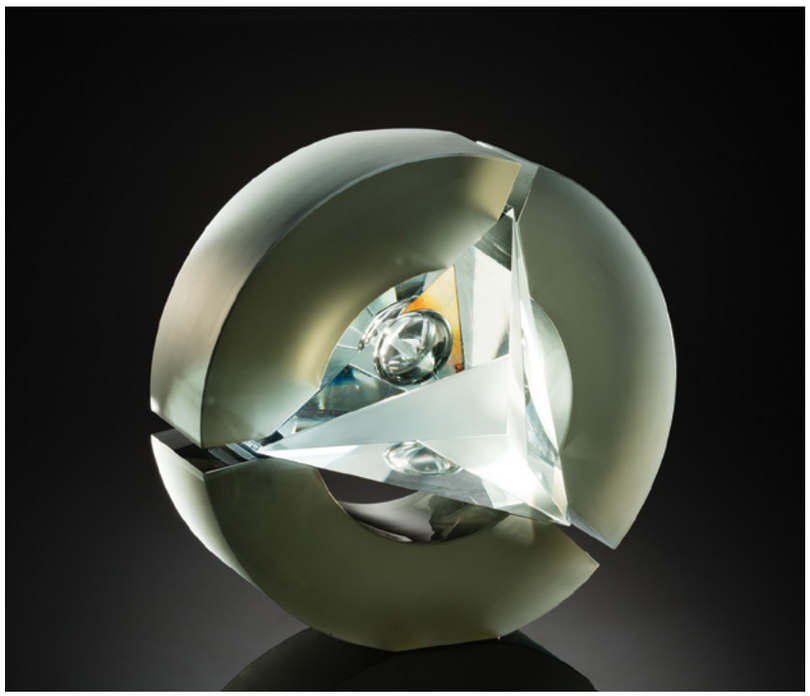
CLOSING SOON

Glass in the Fourth Dimension

through 3.21.21

Harris-Burger Gallery

While we live in a three-dimensional world and our brains are trained to see height, width, and depth—mathematicians, physicists, and artists have long considered the fourth dimension and its possibilities for alternative realities. Although authors and scientists have sought to describe the concept, it is inherently intangible and invisible. Einstein defined it as "spacetime," a mathematical model that fuses the three dimensions of space and the one dimension of time into four dimensions. Philosophers consider a metaphysical meaning, seeing it as the connection between the mind and reality. Artists, since the early 20th century, tried to represent the fourth dimension, moving beyond realistic representations of the world toward abstraction. The plasticity of glass in its molten form has enticed many artists to explore non-objective, or abstract, forms since the beginning of the Studio Glass movement in the 1960s. Whether it is an intentional optical illusion or just the natural properties of glass, each artwork in this exhibition implies something beyond height, width, and depth. In this exhibition, you are encouraged to look at the object from multiple angles to allow for different viewing experiences.



Livio Seguso

Livio Seguso
Italian, born 1930
Rigel, 2001
Blown, cut, polished and laminated glass
$14^{1}/_{2} \times 14^{1}/_{2} \times 11^{1}/_{2}$ inches
Courtesy of the Isabel Foundation, L2017.80
Photo credit: Douglas Schaible Photography

Purvis Young
American, 1943–2010
Big Smiling Head in Landscape with People, 1980's
Mixed media on found wood panel
$24^{7}/_{8} \times 21^{7}/_{8} \times 2$ inches
Gift of Selig D. Sacks, 2019.313
© Larry T. Clemons / Gallery 721 / Artists Rights Society (ARS), New York

Purvis Young
American, 1943–2010
Untitled, 1970's
Ink on paper
$8 \times 14^{1}/_{4}$ inches
Gift of Dr. Sharon A. Simeon, 2020.41
© Larry T. Clemons / Gallery 721 / Artists Rights Society (ARS), New York

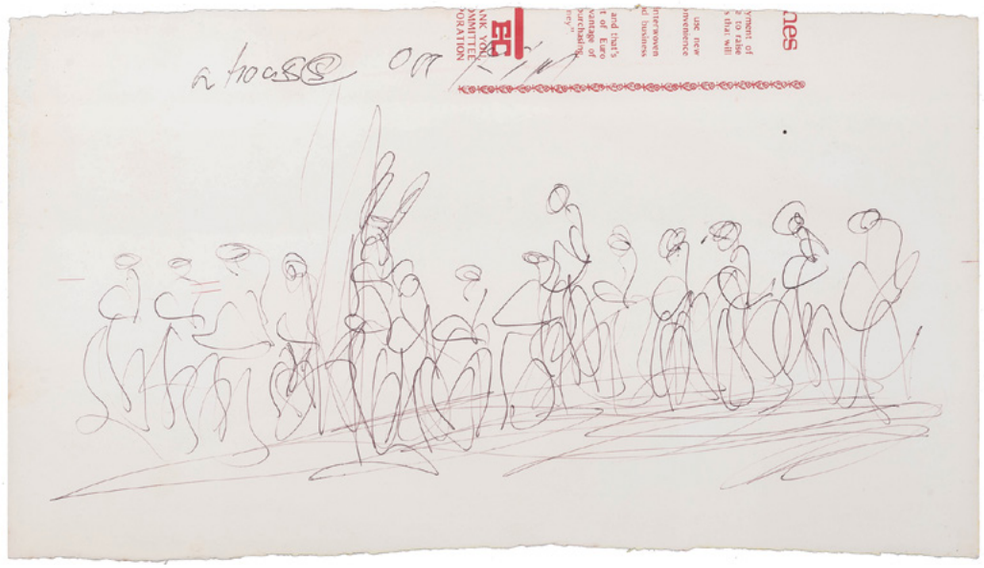
Found Objects
The Art of Purvis Young

through 4.11.21

Graphics Gallery

At first glance, what looks like chaotic and abstract brushstrokes and pencil marks are actually meaningful images—all part of Purvis Young's rich visual lexicon. Boats, horses, warriors, and prisoners fill his canvases (wood panels, discarded receipts, and pages ripped from books) exploring themes of both freedom and imprisonment. Although he was considered the unofficial historian of his neighborhood of Overtown, Miami, the themes in his work are universal to the Black experience. Young's paintings and drawings became his voice of protest for the injustices he and his community experienced. On his bicycle, he circled his neighborhood, gathering materials,

Purvis Young



supplies, and inspiration for his works. In 1964, while serving three years in prison for breaking and entering, Young studied art books and pored over Old Masters such as Rembrandt and El Greco. It was during this period that he experienced a shift in consciousness in which he realized that he could use his art to express himself and his grievances with the world. After his release and move to Miami's neighborhood of Overtown, he began painting and never stopped until his death in 2010.

Graphics Gallery sponsored by FOUNDERS SOCIETY

Posing Beauty
in African American Culture

through 4.18.21

Hodge and Henry Galleries

Sponsored by

community gala

Community Foundation Greater Flint

For good. For ever.™

Jack Willson Thompson Fund and the Truth, Racial Healing, and Transformation Program Fund of the Community Foundation of Greater Flint

Jeffrey Henson Scales

Posing Beauty in African American Culture explores the contested ways in which African and African American beauty have been represented in historical and contemporary contexts. The exhibition does this by presenting a diverse range of media including photography, video, fashion, advertising, and other forms of popular culture. The first of three thematic sections, "Constructing a Pose," considers the interplay between the historical and the contemporary, between self-representation and imposed representation, and the relationship between subject and photographer. The second section, "Body and Image," questions the ways in which our contemporary understanding of beauty has been constructed and framed through the body. The last section, "Modeling Beauty & Beauty Contests," invites us to reflect upon the ambiguities of beauty, its impact on mass culture and individuals, and how the display of beauty affects the ways in which we see and interpret the world and ourselves.

Posing Beauty in African American Culture is curated by Deborah Willis and organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California.

Lauren Kelley

Jeffrey Henson Scales
American, born 1954
Young Man in Plaid, New York City, 1992
Digital print
$35^{5}/_{8}$ x $35^{3}/_{4}$ inches
Courtesy of the artist

Lauren Kelley
American, born 1975
Pickin', 2007
Color-coupler print
23 x 23 inches
Courtesy of the artist

Chinese

Art of Jade

through 5.23.21

Ann K. Walch-Chan Gallery

Maya culture

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

Chinese, , Qing Dynasty, 1644–1911/12
Palette, 19th century
Jadeite
$3^{3}/_{4}$ × 6 × $^{15}/_{16}$ inches
Gift of Miss Carol C. Pierson, 2005.83

Maya culture
Mosaic Mask, n.d.
Jade
$3^{3}/_{4}$ inches
Gift of an Anonymous Friend, 2017.217

EXHIBITIONS

Blue Plate Special

4.10.21 to 9.19.21

Harris-Burger Gallery

John Miller is known for his larger-than-life glass sculptures of everyday objects. As a young boy, he spent plenty of time with his father at drive-in and roadside diners. The neon signs, glistening chrome tables, and quintessential American cuisine left a lasting impression on the artist. His current studio, located two blocks from old Route 66, provides Miller with constant artistic inspiration. It is one of the most famous roads in the United States and jammed with the type of diners and other small businesses that Miller experienced as a child.

Installation photo, 2020

John Miller

From the 1920s through the 1950s, many diners offered a daily, inexpensive special called the blue plate special. It was a hearty meal that was perfect for travelers on the go or budget conscious patrons. Although blue plate specials are rare today, for many, including Miller, it is a nostalgic term that conjures fond memories. Featuring a number of Miller's oversized classics like hot dogs and French fries, this exhibition won't fill your belly but it will put a smile on your face.

Sponsored by FOMA FRIENDS OF MODERN ART

John Miller
American, born 1966
Pilsner with a Zing!, 2016
Blown and hot sculpted glass
33 × 30 × 31 inches
Courtesy of the artist

EXHIBITIONS

Political and Personal
Images of Gay Identity

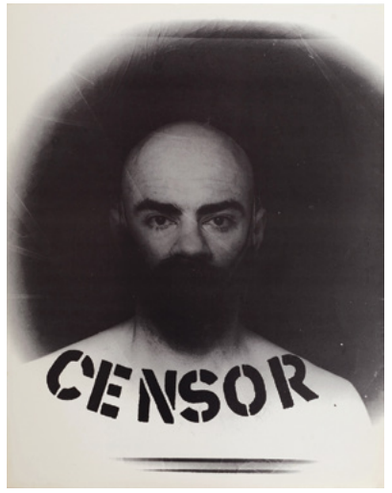
4.17.21 to 7.11.21

Graphics Gallery

Support provided by IFPDA FOUNDATION

This exhibition features selections from the Jack B. Pierson Print Collection, which contains 856 works on paper by 404 artists from around the globe. Drawing on Pierson's experience as a gay man, *Political and Personal: Images of Gay Identity* sheds light on the important role sexual identity played in forming his collecting habits and highlights the work of several well-known and lesser-known gay artists. In addition, the works of heterosexual

Robert Arrington



Papo Colo

artists are featured, contextualized through their homoerotic subject matter (informed by classical mythology and an admiration for male athleticism) or the supportive content of their political messages.

Through highlighting public identity and activism, dissecting historic complexities of the gay male gaze, and considering the pensive and private moments of gay love and attraction, this exhibition captures the multi-dimensional nature of gay identity in the 20th century.

This exhibition was originally scheduled for 2020, but was moved to 2021 due to the COVID-19 closure of the FIA.

Graphics Gallery sponsored by FOUNDERS SOCIETY

Robert Arrington
American, born 1950
Self-Portrait, 1985
Etching and silkscreen on paper
$12^{13}/_{16}$ x $9^{15}/_{16}$ inches
Gift of Mr. Jack B. Pierson, 1986.3

Papo Colo
Puerto Rican, born 1946
Photogenics: Photopoems, 1979
Duotone on paper
14 × 11 inches
Gift of Mr. Jack B. Pierson, 1990.2.1.1

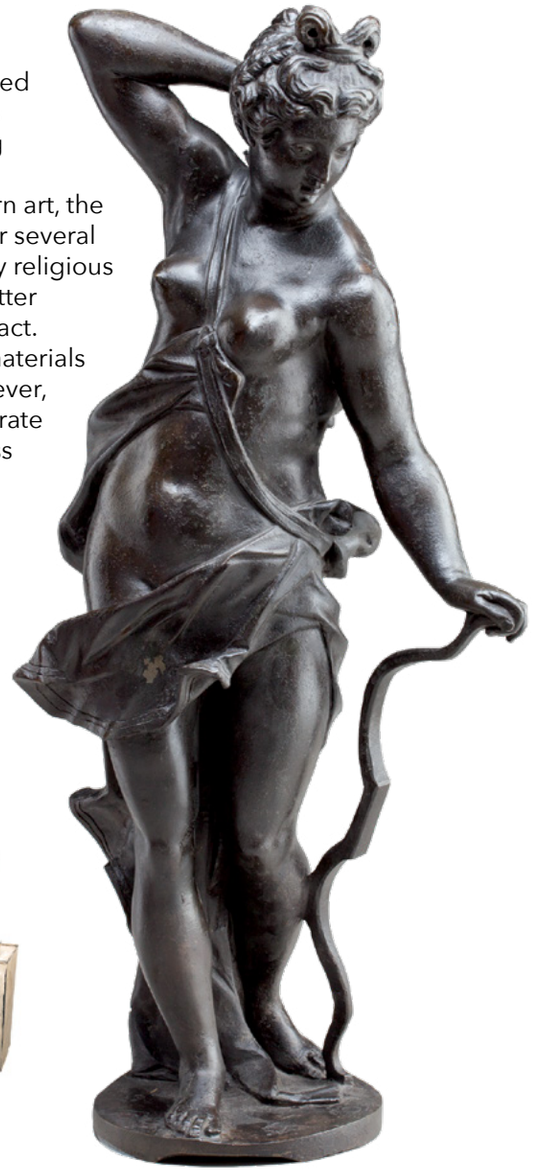
3D: Focus on the Figure

5.8.21 to 8.29.21

Hodge Gallery

The very first sculptures created were stylized representations of the human form, providing sculptors with inspiration for thousands of years. In Western art, the human form has evolved over several centuries from predominantly religious and mythological subject matter to works that are highly abstract. Traditionally, artists work in materials like metal stone or clay; however, contemporary works incorporate a variety of materials like glass and found objects.

Vanessa German



Girolamo Campagna

Attributed to **Girolamo Campagna**
Italian, 1549–1629
Diana, n.d.
Bronze
25 3/4 × 10 × 7 1/2 inches
Gift of Mrs. Viola E. Bray, 2005.151.1

Vanessa German
American, born 1976
No Water Cleanser, 2016
Mixed-media assemblage
Museum purchase with funds from the Collection Endowment, and gift of Justice and Mrs. G. Mennen Williams, by exchange, gift of Mr. Harold Frank, by exchange, 2017.53

Seymour Lipton
American, 1903–1986
Wind Drift, 1982
Nickel silver on Monel metal
33 3/4 × 36 × 14 inches
Gift of the Friends of Modern Art and Michael A. and Natalie Pelavin, 1985.81

Dorothy Dehner
American, 1901–1994
Dark Harmony, 1992
Painted aluminum
98 × 60 × 14 1/2 inches
Gift of Genevieve and Richard Shaw, by exchange, and partial gift of the Dorothy Dehner Foundation for the Visual Arts, 2010.280

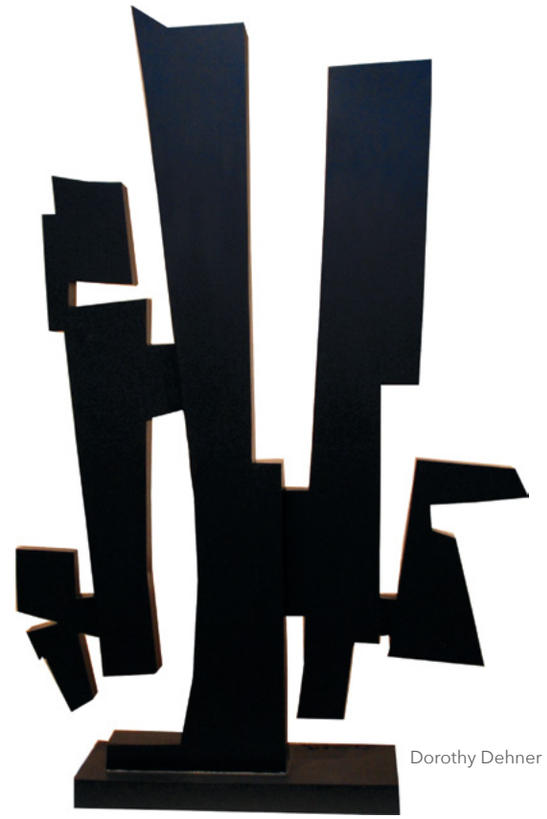
This exhibition explores the rich history of depicting the figure in three dimensions with sculptures spanning over five centuries and includes works by Renaissance and Baroque artists such as Giovanni della Robbia and Gerolamo Campagna to modernist and contemporary works by Auguste Rodin, Pablo Picasso, and Salvador Dalí.

3D: Focus on the Abstract

5.8.21 to 8.29.21

Henry Gallery

At the turn of the 20th century, as the modern art movement developed and artists began experimenting with different forms, techniques, and materials, sculptors soon realized that their work did not have to look like anything found in nature, but rather could be an expression of their emotions or creative process. In contrast to the exhibition on view in the Hodge Gallery, *3D: Focus on the Figure*, this exhibition presents sculptures by artists who have moved away from realistic representation and explored abstraction, including Louise Nevelson, Claes Oldenburg, and Melvin Edwards.



Dorothy Dehner

Seymour Lipton

March

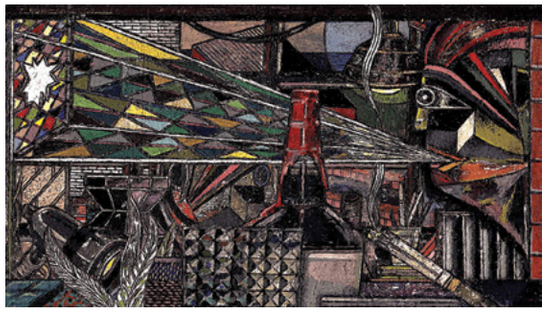
Binocular Menagerie

In *Binocular Menagerie*, Leslie Thornton plays with vision, perception, and transformation. A series of images of animals—a virtual menagerie of birds, reptiles, and mammals—is framed within a format of two circular windows. Each animal's movements on the left are remapped into an elegant abstraction on the right, transforming the "real" into a digital kaleidoscope. In this unexpectedly profound meditation on the minutiae of perception, the smallest shift in the animal's movement ripples into resonant motion, multiplied, recast, and folded back upon itself. Thornton's manipulations intensify the viewer's focus, offering revelatory ways of seeing and perceiving the ordinary that are both strange and beautiful.

Leslie Thornton
American, b. 1951
Binocular Menagerie, 2014
2:50 minutes
Courtesy of Electronic Arts Intermix (EAI), New York

April

Down Into Nothing



Using ink, gouache, white-out, and even coffee, Jake Fried creates hallucinatory vistas by modifying and shooting the same image over and over again. The result is a mind-bending animation at a frenzied pace. Beginning his career as a painter, Jake Fried was drawn to the process of layering and modifying images, which led him to pursue animation. Fried is an instructor at the Massachusetts College of Art and Design and the Museum of Fine Arts, Boston.

Jake Fried
American
Down Into Nothing, 2013
Hand-drawn animation with ink, gouache, white-out, and coffee
1 minute
Courtesy of the artist

May

Release

Evoking stress, tension, anxiety, and amazement, the video performance *Release* pushes glass—and the viewer's nerves—to extremes. Artist Leana Quade reveals the amazing proprieties of glass while mimicking feelings one may have when approaching a simple, yet terrifying task. Using a sheet of tempered glass, a ratchet strap, and nerves of steel to slowly bend a sheet of glass until it explodes, the process as well as the result was more intense and terrifying than she anticipated. Excitement turns to anxiety within the simple process of clicking a ratchet strap. The viewer shares the dread and nervousness of the artist, watching as she struggles every click of the way.

Leana R. Quade
American, b. 1979
***Release**, 2016*
3:58 seconds
Courtesy of the artist

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

InterStates of Mind

Eli and Edythe Broad Art Museum
Michigan State University
East Lansing, Michigan
11.7.20 – 8.8.21

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

Walker Evans
American, 1903–1975
Joe's Auto Graveyard, Near Bethlehem, Pennsylvania, 1936, printed 1971
Gelatin silver print
$4^{11}/_{16} \times 6^{11}/_{16}$ inches
Museum Purchase, 1978.8

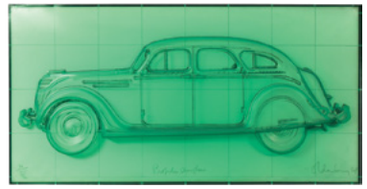
Claes Oldenburg
American, born Sweden, 1929
Profile Airflow, 1969
Molded polyurethane over lithograph on paper
$33^{1}/_{2} \times 65^{1}/_{2}$ inches
Museum purchase, 1970.19
© Claes Oldenburg

Mel Ramos
American, 1935–2018
AC Annie, 1972
Offset lithograph on paper
$30^{1}/_{4} \times 24^{1}/_{2}$ inches
Museum purchase, 1977.7

Ed Ruscha
American, born 1937
America, Her Best Product, 1974
Lithograph on paper
40 x 30 inches
Gift of Lorillard, 1976.7.11

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

Walker Evans



Claes Oldenburg

Ed Ruscha

Zoltan Sepeshy

The Age of Impressionism: American Masters

Canton Museum of Art
Canton, Ohio
11.27.20 – 3.7.21

Childe Hassam
American, 1859–1935
Newport Waterfront, 1901
Oil on canvas
$26^{1}/_{4} \times 24^{1}/_{8}$ inches
Gift of the Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

Childe Hassam

Roy Lichtenstein: History in the Making, 1948–1960

Colby College Museum of Art
Waterville, Maine
2.11.21 – 6.6.21

Roy Lichtenstein
American, 1923–1997
Mechanism Cross Section, ca. 1954
Oil with sgraffito on canvas
40 x 54 inches
Gift of Messrs. Samuel N. Tomkin and Sidney Freedman, 1956.2

Roy Lichtenstein

Featured Acquisitions

Family Reunion in the Gallery

American, 19th century
The Fowler Children, 1854
Oil on canvas
49 × 61¼ inches
Gift of the Estate of Mrs. Ernest C. Schnuck, 1976.1

With a recent gift of American portraits of a husband and wife, there is a rare opportunity to have a "painted" family reunion at the FIA. Portraits of family members often are separated when they are passed down to heirs who end up far apart from each other. So, it's not always guaranteed that a group of related portraits will end up together again in the same room. In the case of the Fowler family, this reunion came about because of two heirs of John Nash and Delia Scott Fowler: Adelaide Schnuck, great-granddaughter, who lived in Michigan, and Henry Livingston, 3rd great-grandson, currently living in North Carolina.

Concerning the portraits of the parents, they were inherited by Caroline (1833–1908), the Fowlers' eldest daughter. Caroline was the great-great-grandmother of William Gilbert Livingston, Jr., father of Henry Livingston. Henry and Julie Livingston were inspired to donate the pendant portraits of the Fowler parents because they knew that one of the most beloved paintings in the FIA collection was the portrait of the Fowler children (from left to right): Delia (1838–1907), age sixteen, Milo (1839–1872), age fifteen, and Gertrude (1846–1907), age eight. By the time this portrait was painted in 1854, Caroline, not pictured, was twenty-one years old.

The Michigan history of the portraits begins when John Nash Fowler (1812–1879), a wealthy ship owner and lumberman from Clayton, New York, moved his family to Detroit in 1856. By that time, both the portraits of the parents and the children were finished and would have been on view in the Fowler home on 500 Woodward Avenue (now the location of the Central Methodist Church). The Flint connection begins, at least in the case of the Fowler children portrait, when Delia Fowler Tucker moved to the Flint area with her husband in 1871. She inherited the painting from her father after his death in 1879, and it eventually was passed down to Delia's granddaughter Adelaide Willison Schnuck (Mrs. Ernest C. Schnuck), who gave it to the FIA in 1976.

We are delighted that the family, separated miles apart and removed from each other for more than 100 years, are now reunited through these paintings.

Portrait of John Nash Fowler

Portrait of Delia (Scott) Fowler

Recent Acquisitions

Douglas Bourgeois
American, born 1951
Warrior, 2013
Linocut on paper
18 × 12 inches
Gift of Mr. and Mrs. Chris Brink, 2020.55

Karsten Creightney
American, born 1976
Roadside Gambler, 2013
Linocut on paper
22 × 30 inches
Gift of Mr. and Mrs. Chris Brink, 2020.56

Michael Krueger
American, born 1967
Lizard King, 2008
Lithograph on paper
16 × 30¼ inches
Gift of Mr. and Mrs. Chris Brink, 2020.57

Renée Stout
American, born 1958
Lovers in a Photobooth, 2014
Archival pigment print
8 × 1¾ inches
Gift of Mr. and Mrs. Chris Brink, 2020.58

After **Pierre-Antoine Poiteau**
French, 1766–1854
Bergamotte d'Ete, ca. 1846
Hand-colored stipple engraving on paper
14 × 11 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.59

After **Pierre-Antoine Poiteau**
French, 1766–1854
Bergamotte de Soulers, ca. 1846
Hand-colored stipple engraving on paper
14 × 11 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.60

Designed by **Frank Lloyd Wright**
American, 1867–1959
Manufactured by Oakbrook Esser Studios, American, founded 1986
Lake Geneva Tulip, n.d.
Clear and colored iridescent glass, zinc channel construction, mahogany stand
20⅞ × 18⅜ inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.61

Sonja Blomdahl
American, born 1952
Violet Heliosphere, 1984
Blown glass
7 × 13½ inches diameter
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.62

Richard Ritter
American, born 1940
Vase, ca. 1967
Blown glass
7¾ × 6 × 4¾ inches
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.63

American
Portrait of John Nash Fowler, ca. 1840
Oil on canvas
32 × 27 inches
Gift of Henry and Julie Livingston, in memory of the descendants of John Nash Fowler and Delia (Scott) Fowler, 2020.64

American
Portrait of Delia (Scott) Fowler, ca. 1840
Oil on canvas
32 × 27 inches
Gift of Henry and Julie Livingston, in memory of the descendants of John Nash Fowler and Delia (Scott) Fowler, 2020.65

Vincent Stoltenberg Lerche
Norwegian, 1837–1892
Venice at Night, ca. 1864
Oil on canvas
29½ × 43½ inches
Gift of Helga Luise Bryant, 2020.66

Matthew Owen Wead
American, born 1984
Ahmaud Arbery, 2020
Woodcut on paper
36 × 24 inches
Museum purchase with funds from the Collection Endowment, 2020.67

Matthew Owen Wead
American, born 1984
Breonna Taylor, 2020
Woodcut on paper
36 × 24 inches
Museum purchase with funds from the Collection Endowment 2020.68

Matthew Owen Wead
American, born 1984
George Floyd, 2020
Woodcut on paper
36 × 24 inches
Museum purchase with funds from the Collection Endowment, 2020.69

MARCH

5 FRI
FOMA Film
Jasper Jones

6 SAT
FOMA Film
Jasper Jones

7 SUN
FOMA Film
Jasper Jones

12 FRI
FOMA Film
That Click

13 SAT
FOMA Film
That Click

14 SUN
FOMA Film
That Click

18 THU
Special Screening
The Banker

19 FRI
FOMA Film
Martin Eden
Special Screening
The Banker

20 SAT
FOMA Film
Martin Eden
Special Screening
The Banker

21 SUN
FOMA Film
Martin Eden
Special Screening
The Banker

26 FRI
FOMA Film
God of the Piano

27 SAT
FOMA Film
God of the Piano

28 SUN
FOMA Film
God of the Piano

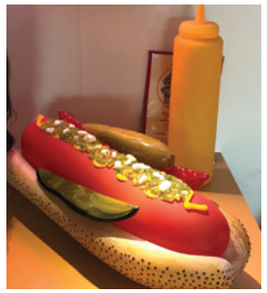
APRIL

2 FRI
FOMA Film
Oliver Sacks: His Own Life

3 SAT
FOMA Film
Oliver Sacks: His Own Life

4 SUN
FOMA Film
Oliver Sacks: His Own Life

9 FRI
FOMA Film
Heartworn Highways



10 SAT
FOMA Film
Heartworn Highways
10:00a
Exhibition Opening
Blue Plate Special

11 SUN
FOMA Film
Heartworn Highways

14 WED
6:00p
Sheppy Dog Fund Lecture: Part One
To the House Without Exit

16 FRI
FOMA Film
Potiche

17 SAT
FOMA Film
Potiche
10:00a
Exhibition Opening
Political and Personal: Images of Gay Identity

18 SUN
FOMA Film
Potiche

21 WED
6:00p
Sheppy Dog Fund Lecture: Part Two
To the House Without Exit

23 FRI
FOMA Film
The Film Critic

24 SAT
FOMA Film
The Film Critic

25 SUN
FOMA Film
The Film Critic

30 FRI
FOMA Film
Transit

MAY

1 SAT
FOMA Film
Transit

2 SUN
FOMA Film
Transit

5 WED
6:00p
Sheppy Dog Fund Lecture
The Conservation of Paintings: Historical and Technical Discoveries

7 FRI
FOMA Film
Zappa

8 SAT
FOMA Film
Zappa
10:00a
Exhibition Opening
3-D: Focus on the Figure and *3-D: Focus the Abstract*

9 SUN
FOMA Film
Zappa

14 FRI
FOMA Film
Breed & Bootleg: Legends of Flint Rap Music

15 SAT
FOMA Film
Breed & Bootleg: Legends of Flint Rap Music

The Sheppy Dog Fund
LECTURE

16 SUN
FOMA Film
Breed & Bootleg: Legends of Flint Rap Music

21 FRI
FOMA Film
TBA

22 SAT
FOMA Film
TBA

23 SUN
FOMA Film
TBA

28 FRI
FOMA Film
TBA

29 SAT
FOMA Film
TBA

30 SUN
FOMA Film
TBA

SPECIAL SCREENING

MAR 18, 19, 20, 21

The Banker

(U.S., 2020) Directed by George Nolfi, 120 min., rated PG-13

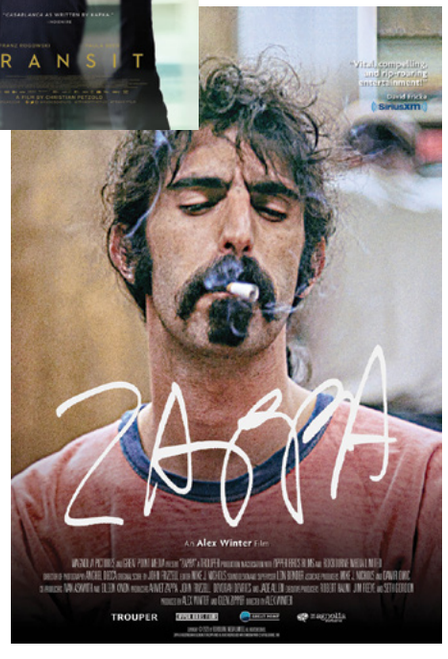
In the 1960s, two African American entrepreneurs hire a working-class white man to pretend to be the head of their business empire while they pose as a janitor and chauffeur. Anthony Mackie, Samuel L. Jackson, and Nia Long lead the cast.

The Communities First Inc. Culture Shock program, in partnership with the FIA, presents the fourth film in a monthly series dealing with African American themes and culture. All screenings as of now will be virtual. Please go to flintarts.org or communitiesfirstinc.org for information.

COMMUNITIESFIRST, INC.
Empowering People. Building Communities.

FLINT INSTITUTE OF ARTS

FYI The FIA Theater has been closed throughout the 2020–21 film season, and screenings have been online. Until the theater reopens, ticket holders to virtual screenings will be given an access code to watch films. Please visit flintarts.org to purchase or redeem tickets and to keep informed of any developments.



MAR 5, 6, 7

Jasper Jones

(Australia, 2017) Directed by Rachel Perkins, 103 min., not rated

Toni Collette (*The Sixth Sense*, *Muriel's Wedding*) and Hugo Weaving (*The Matrix*) head the cast of a riveting coming-of-age story about a bookish teenager whose life is changed when he is entrusted to solve a murder in an Australian town in 1968.

MAR 12, 13, 14

That Click

(U.S., 2019) Directed by Luca Severi, 90 min., not rated

With his unique style and approach, "Photographer to the Stars" Douglas Kirkland has portrayed more than 60 years of pop culture. This fascinating feature takes a closer look into his career with help from interviewees Sharon Stone, Nicole Kidman, Michelle Williams, and many others.

MAR 19, 20, 21

Martin Eden

(Italy, 2019) Directed by Pietro Marcello, 129 min., subtitled, not rated

Adapted from a 1909 Jack London novel but set in Italy, this passionate romantic drama concerns a man who hopes his dreams of becoming a writer will help him rise above his station and marry a university student. An award winner at the Venice and Toronto film festivals.

MAR 26, 27, 28

God of the Piano

(Israel, 2019) Directed by Itay Tal, 90 min., subtitled, not rated

In an award-winning drama from Israel, the daughter of a famous pianist takes extreme measures to make sure her child will be a musician talented enough to meet her father's exacting standards. Soon, she realizes she will have to stand up to her father—and to her own actions.

APR 2, 3 ,4

Oliver Sacks: His Own Life

(U.S., 2020) Directed by Ric Burns, 111 min., not rated

Shortly after receiving a fatal cancer diagnosis in 2015, renowned neurologist and writer Oliver Sacks sat down for a series of interviews on his life, work, and sense of wonder at the natural world. The resulting film is about a man who redefined our understanding of the brain and mind.

APR 9, 10, 11

Heartworn Highways

(U.S., 1976) Directed by James Szalapski, 92 min., not rated

The iconic performance documentary from 1976 returns to remind us of the influence of non-mainstream country artists on the American music scene. Hard-playing and hard-living genre-changers such as Townes Van Zandt, Guy Clark, David Allan Coe, and Steve Earle are heard.

APR 16, 17, 18

Potiche

(France, 2010) Directed by François Ozon, 103 min., subtitled, rated R

The great Catherine Deneuve stars in a 1970s-set French comedy about a housewife who must take control of her husband's umbrella factory after the workers go on strike and take her spouse hostage. She must deal with a union leader (Gerard Depardieu) who happens to be an old flame.

APR 23, 24, 25

The Film Critic

(Argentina-Chile, 2015) Directed by Hernán Guerschuny, 98 min., subtitled, not rated

A playful yet heartfelt take on the rom-com genre, this follows a world-weary Buenos Aires movie critic who eschews romantic clichés—until he finds himself living one with a gorgeous thrill seeker who opens up his world view.

APR 30 & MAY 1, 2

Transit

(Germany-France, 2019) Directed by Christian Petzold, 101 min., subtitled, not rated

In a haunting adaptation of Anna Seghers' 1942 novel "Transit Visa," a German refugee attempting to escape occupied France flees to Marseille, where he assumes the identity of a recently deceased writer and falls in love with a mysterious young woman.

MAY 7, 8, 9

Zappa

(U.S., 2020) Directed by Alex Winter, 129 min., not rated

The first definitive, all-access documentary about maverick rocker Frank Zappa reveals a music maker who never shied away from the political turbulence of his time. Alex Winter (from the *Bill & Ted* movies) takes the director's chair.

MAY 14, 15, 16

Breed & Bootleg: Legends of Flint Rap Music

(U.S., 2020) Directed by Geri Alumit Zeldes, 59 min., not rated

A documentary about the legacy of hip-hop in Flint honors Eric T. "MC" Breed, a forefather of what was known as "Midwest rap." This film focuses on the city's hip-hop heyday and examines the relationship between Breed and other local notables such as Ira Dorsey and the Dayton Family.

MAY 21, 22, 23

TBA

MAY 28, 29, 30

TBA

Films are supported by FOMA FRIENDS OF MODERN ART *Preview sponsor* Merrill Lynch *Additional sponsor* MICHIGAN RADIO npr YOUR NPR NEWS STATION

To the House Without Exit

Guest Lecturer: Dr. Justin Sledge

Explore the simultaneously fascinating and arcane dimensions of the afterlife!

It's thought that there is no more fundamentally religious idea than the afterlife. While ubiquitous in the western world, this concept is both historically and philosophically complicated: How old is this notion?

Both lectures stand alone, so attending each is not mandatory for understanding this intriguing religious subject. Additionally, both parts will be available for viewing at a later date on flintarts.org.

Part ONE

The Origins of the Afterlife

April 14 • Online @ 6:00p

Dr. Sledge introduces major historical moments and philosophical afterlife beliefs, exploring the early origins of the concept among the ancient Mesopotamians, Egyptians, Canaanites/Israelites, Greeks, and Persians. Do all cultures develop similar afterlives? Did a now-obscure Persian religion fundamentally alter the afterlife ideas in Judaism, Christianity, and Islam?

Part TWO

The Flowering of the Afterlife

April 21 • Online @ 6:00p

Dr. Sledge's second lecture focuses on the flowering of the afterlife in the centuries forged by early Christianity, rabbinical Judaism, and Islam. Here the concept of heaven and hell is simultaneously organized yet continues to shift and evolve. New questions emerge: Do Jews really downplay or reject the notion of an afterlife? Did Dante's *Divine Comedy* reflect on and innovate medieval Christian afterlife? Is it possible to imagine an afterlife without being religious?

The Sheppy Dog Fund LECTURE

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.

Free and open to the public.

Register at flintarts.org/events/lectures to view the lecture and participate in the live Q&A with the guest lecturer via Zoom or watch the lecture live via YouTube.

The Conservation of Paintings: Historical and Technical Discoveries

May 5 • Online @ 6:00p

Guest Lecturer: Barry Bauman

Barry Bauman will highlight discoveries that he made as an art conservator. Selected works include a 14th century Crucifixion, a Rubens' *Crowning of St. Catherine*, and New Testament imagery.

Bauman is the owner of Conservation Ventures (ConservationVentures.org), a company specializing in conservation presentations and government-funded CAP surveys. Barry holds a BA from Beloit College and an MA in Art History from the University of Chicago. He was formerly the Associate Conservator of Paintings for the Art Institute of Chicago. Bauman's Case Study, "The Demise of Mary Lincoln," was featured on the front page of the *New York Times* in an article titled "Mary Lincoln I Presume." Barry Bauman is an elected Fellow of the American Institute for Conservation.

Francescuccio Ghissi
Italian, active 1359–1395
The Crucifixion, ca. 1370
Tempera on panel
28 5/8 x 19 3/4 inches
Mr. and Mrs. Martin A. Ryerson Collection, 1937.1006
Art Institute of Chicago

After restoration

BIGGBY COFFEE

3093 S. Linden Rd, Flint
Medawar Jewelers Plaza

Dort Financial CREDIT UNION

Halo BURGER

Building Blocks of the FIA

There are many ways to contribute to the Flint Institute of Arts, and these building blocks of support assist in funding exhibitions, special events, and programming.

Many businesses supported the FIA in the midst of COVID-19, and we would like to highlight a few.

Biggby Coffee became the presenting sponsor of Coffee with the Curator, a new program allowing visitors to learn more about art and the FIA's collection, along with enjoying a cup of coffee. Although the program has been postponed, we look forward to its relaunch this fall.

Dort Financial Credit Union sponsored the FIA's Summer Film Series, and although it was postponed due to COVID-19, the support from Dort Financial was immeasurable. We look forward to launching this new program in 2021.

Halo Burger is the sponsor of the FIA's Youth Membership, and through the program, children select a stuffed animal that connects to the year's programming. They learn about the FIA's collection while having the opportunity to make art in accompanying workshops. And with safety in mind, children are still able to participate while socially distancing in the FIA's Art School.

These are just three Flint businesses helping the FIA, along with many others supporting the museum through sponsorship, donations, volunteering, and much more. To learn how you can contribute, visit flintarts.org/join-and-give/ways-to-give.

Light the Way

Thank you!

In late October 2020, the FIA asked members to contribute to an important infrastructure project—the replacement of the FIA's exterior lights and expansive sidewalks along the Kearsley Street entrance. The project entails the installation of energy efficient, long lasting, and brighter lighting fixtures that weren't available when the original fixtures were installed.

Lead funds for *Light the Way* came from the Whiting Foundation, Susie's Hope Fund, the Nelson Family Foundation, and Security Credit Union as well as a grant award from the Michigan Council for Arts and Cultural Affairs.

All the funds have been raised and the project is scheduled to be completed in May!

The FIA is grateful to the members for their investment (see the complete list on page 28)—one that will improve safety and appearance, and continue to light the way for many years to come.

Be a Part of The Contemporaries!

THE CONTEMPORARIES
FLINT INSTITUTE OF ARTS

The Contemporaries is an affiliate group of the Flint Institute of Arts, geared towards young professionals. Members gain exclusive invitations to the FIA to attend special events, tours, workshops, and networking with other young professionals. Memberships in The Contemporaries are $50 for one person and $75 for two people. You must first 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.

Sponsor of The Contemporaries

CAUDILL THORNQUIST GROUP
INSURANCE FOR NONPROFIT ORGANIZATIONS

5.18.21

The Flint Institute of Arts will join a worldwide community of museums to celebrate International Council of Museums' International Museum Day. The objective of International Museum Day is to raise awareness of the fact that museums are an important means of cultural exchange, enrichment of cultures and development of mutual understanding, cooperation and peace among peoples.

To mark the occasion, the FIA will offer free admission to the galleries and special exhibitions. The FIA Museum Shop and The Palette Café will offer members a 20% discount and non-members a 10% discount.

Chakaia Booker

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 programs. The club currently reaches members in 16 states across the country and arrangements can be made to ship the print to any of the 50 states.

The FIA is very excited to announce that Chakaia Booker has been chosen for the 2020–21 commissioned print. Residing in New York, Booker is an internationally renowned and widely collected American sculptor, known for her large-scale works made from discarded tires, which are cut, looped, layered, and reassembled. She has exhibited in over 150 solo and group exhibitions across the United States, Europe, Africa, and Asia and is included in more than 40 public collections. She was selected for the 2000 Whitney Biennial and received a Guggenheim Fellowship in 2005.

Chakaia Booker
American, born 1953
Untitled (working proof)
Lithograph and chine collé on embossed paper
20 x 14 inches

Applying her experience of transforming materials into sculptural works, Booker takes the same approach to constructing works on paper. She cuts, tears, and layers paper to create new patterns, dynamic and abstract. Using chine collé—a technique in which an image is transferred to a lightweight paper and simultaneously bonded to a heavier paper during printing—allows Booker to "build" her image in a similar way that she would if she were sculpting. Sometimes the paper itself takes on new shapes with the artist using an embossing process, which adds an even more sculptural reference to the overall print.

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

Chakaia Booker
American, born 1953
India Blue, 2001
Rubber tires and wood
73 × 43 × 38 inches
Bequest of Russell J. Cameron, by exchange, and partial gift from the Friends of Modern Art, 2002.11

Yes, I want to be a member of the Flint Print Club 2020–2021 for the Chakaia Booker 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 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**

FLINT PRINT CLUB

PALETTE Café

Let's meditate our way through these cold, gray days with a Buddha Bowl from the cafe! This bowl is packed with nutrient-rich spring greens, quinoa, fresh cut veggies, and topped with our own house made hummus. It's a perfect power lunch! Dine in or call ahead for pickup at 810.249.0593.

FIA members receive 10% off.

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

Take-A-Seat Form

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 $ _____

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).

Method of Payment

Name_____

Address _____

City _____ State _____ Zip _____

❑ Check payable to "FIA Endowment Fund"

❑ VISA ❑ MasterCard ❑ Discover ❑ AMEX

Acct. # _____ CVV # _____

Exp. 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.

A Gift of Honor

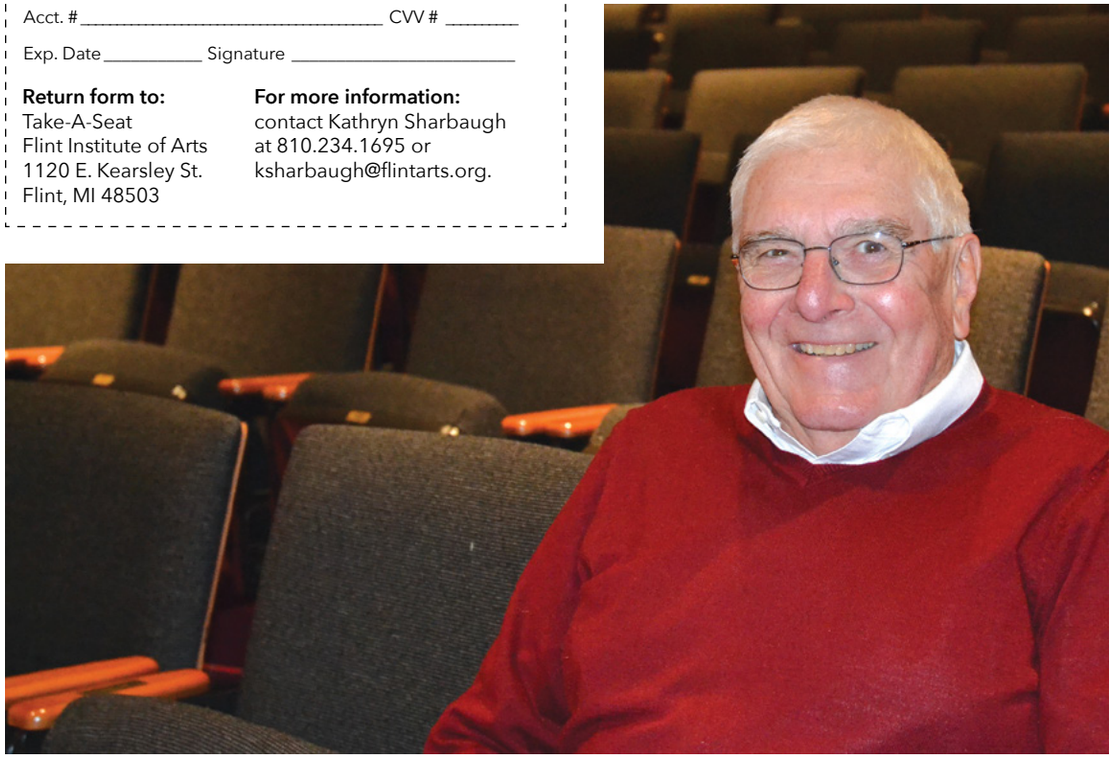
The Flint Institute of Arts has a wonderful way for you to show your support through the sponsorship of a seat in the FIA Theater.

Recently, James Kettler's children surprised their father on his birthday by designating a seat in his honor. Jim has been a member of the FIA for 63 years, 24 of which have been as a Rubens Society member. Throughout this time, he has attended countless exhibitions, lectures, and films at the FIA. Naming a seat in his honor was the perfect special gift.

You can also create an unexpected surprise for someone else or create your own inscription to be engraved on a brass plaque and attached to the seat of your choice. Sponsorship is easy because you can pay in two annual installments that are 100% tax deductible. Your generosity will help build the FIA's Endowment.

Please send in this form complete with your designation.

James Kettler



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

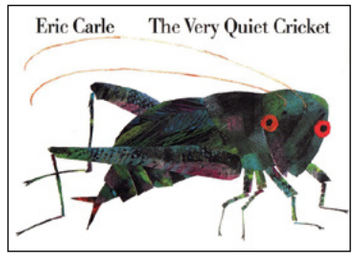
March

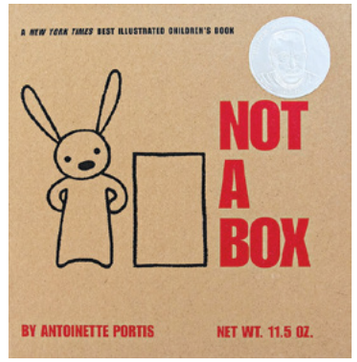
Toddlers
Exploring Playdough

Listen to the story *Play with Clay* by Jenny Pinkerton, make a batch of playdough and explore basic sculpting techniques as we make our own sculptures.

Preschool
Creating Insects

Listen to the story *The Very Quiet Cricket* by Eric Carle, make a batch of playdough and combine some with some items from around the house to create your own insects.





April

Toddlers
Exploring Rectangles

Listen to the story *Not a Box* by Antoinette Portis and create a drawing that turns a rectangle into anything you can imagine.

Preschool
Drawing Stories

Listen to the story *Let's Play* by Hervé Tullet and create your own adventure as we make an illustrated book.

May

Toddlers
Exploring Color Mixing

Listen to the story *Color Dance* by Ann Jonas and discover what happens when colors mix as we create our own artwork.

Preschool
Beautiful Birds

Listen to the story *Feathers for Lunch* by Lois Ehlert and create a bird collage using different kinds of paper.

SPRING BREAK SPECIAL

March 15 to April 30

Spice up your "stay"cation with some quality family time with the FIA during Spring Break! Explore different art media and create your own masterpieces in the comfort of your own home. Visit **flintarts.education/virtual** and click on Spring Break Special to access videos to guide your experience.

CLASS HIGHLIGHTS

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

The Art School's Spring session offers 49 classes to choose from and runs from March 8 – May 23. The catalog is available online at flintarts.org/learn/news. Visit our website, call 810.237.7315, or email arted@flintarts.org for more information.

* *FIA members receive 20% off tuition.*

Clay Basics

Jeff Hageman, Faculty

Students will learn the basic skills needed to work with clay, including throwing on the pottery wheel. Fundamental techniques will be demonstrated and practiced as we develop toward more advanced methods. Teens welcome.

Beginner
3/8-5/17 (MO) 12p-2p
Tuition: $181*

One-Day Workshop

Bead Sampler

Anita Spencer, Faculty

This hands-on workshop is an ideal introduction to the art of melting glass rods with tabletop torches and using hand tools and gravity to create beautiful glass forms.

Beginner
3/20 (SA) 10a–1p
4/10 (SA) 10a–1p
Tuition: $45*

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

One-Day Workshop

Cloudscapes: Painting the Silver Lining

Donald Cronkhite, Faculty

Students will learn to capture the ephemeral quality of clouds using traditional techniques in oil paint, focusing on the building of translucent layers to create the illusion of light, shadow, color, form and texture. Observation, references and composition will be merged to translate clouds to canvas. Students will learn to paint a single cloudscape painting from start to finish.

Beginner/Intermediate/Advance
4/3 (SA) 11a–5p Tuition: $100*

CONTRIBUTIONS

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

Gifts received from 10.6.20 – 1.7.21

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Anonymous, In honor of Fred & Barbara Bellairs
Anonymous, In memory of Madge Day who loved this museum for 50 years
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Annual Appeal Matching Gift

Charles Stewart Mott Foundation

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Since 10.6.20 - 1.7.21

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Charles Stewart Mott Foundation, Trustee initiated grant from Olivia P. Maynard
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Mr. Don Tinson II & Ms. Annette Shaffer

Purchased a Gift of an FIA Membership
Gary & Maureen Bates for Kimberly Bates-Kirby & for Avery Bates-Kirby
Jane Bingham for Dr. & Mrs. Michael Riley and for Dr. & Mrs. Robert Christina
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Grant to support Glass Program Development
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Grant to support the START Program Evaluation
Community Foundation of Greater Flint

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Light the Way Campaign

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Wine Tasting 2021
Ms. Lynne Hurand

In February 2020, (left to right) Janice Sova and Anne Carey from Wealth and Investment Management of Huntington National Bank presented Kathryn Sharbaugh, FIA Director of Donor Relations, 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 at the FIA.

(left to right) Ashley Lister, Marketing Manager, and Christopher Estes, President & CEO of Security Credit Union, present John Henry, Executive Director, and Marissa Pierce Public & Comunity Relations Coordinator of the FIA, with a check for the Light the Way Campaign. Security Credit Union is the lead business sponsor of the project.

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

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

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

Levels

Youth (2.5–12).....$20
Student (13 to college).... $20
Individual.....$30
Dual†.....$40
Family††.....$50
Sustainer††..... $100
Sponsor††..... $250
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Rubens Society††..... $1,500+
$1,500 as of 1.1.20

† 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.

Δ A triangle indicates the names of Founders Society members.

Youth MEMBERSHIP

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

The spring art activity will be May 15, 2021 from 1:30p–4p in Studio 10. (Class attendance will be limited, so RSVPs are required.)

Relief Animal Portraits

Learn a new technique inspired by Marta Klonowska's glass and metal sculpture called *Fenek*. After a visit to the galleries, Youth Members will create a relief portrait of their animal using canvas, plastic, and Styrofoam.

Youth membership sponsored by Halo BURGER

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Ms. Mary Powell
Mr. David Prescott
Mr. Mark D. Prevett
Ms. Eleanor Pyles
Ms. Heidi Ray
Ms. Barbara Reehl
Mr. John Ridgeway
Mrs. Kathy A. Ridley
Mrs. Melanie Scheitler
Ms. Jacqueline Scott+Δ
Ms. Marian D. Seguin
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Ms. Mary Sequin+
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Ms. Donna Shinn
Ms. Joan W. Smalley+
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Mrs. Marel L. Staisil
Ms. Patricia Stark
Mr. Paul Stirling+
Susan Sullivan+
Mr. Christopher Summers
Ms. Munnearah Taliman
Mr. John Tracy
Ms. Marilyn Twine
Ms. Debra VanTol
Mr. Mashiska Washington
Ms. Janet Westhoff
Mr. Barney Whitesman
Mr. Todd Wiseley
Ms. Susan Wotring

Student
($20 annually)
Ms. Carolyn Hamilton

Youth
($20 annually)
Nala Ar-Rahmaan
Avery Bates-Kirby
Kimberly Bates-Kirby
Ava Dudley
Olivia Dudley

bags with a purpose

In the local Congolese language of Lingala, Totonga Bomoi means "Build Our Future", and that's exactly what these handcrafted bags do for artisans in the Democratic Republic of the Congo. Over 50 women artisans have participated in an apprentice program to learn sewing, management, and business skills they can eventually use to create and manage successful businesses of their own.

By empowering entrepreneurs, building communities, and promoting economic justice and human dignity, Totonga Bomoi has created a fair-trade business cooperative that enables women to generate income and build a home for their families by using their talents as seamstresses. The FIA Museum Shop is the only place in the area you can purchase these amazingly colorful bags with a purpose.

Museum Shop

Members always receive a 10% discount on Museum Shop purchases.

Museum Shop Hours
Mon–Sat, 10a–5p*;
Sun, 1p–5p

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

SHOP ONLINE @ FlintArts.org/Shop

FLINT INSTITUTE OF ARTS

1120 E. Kearsley St. Flint, MI 48503

Free Glassblowing Demonstrations

Glassblowing Demonstrations are free thanks to

McLaren HEALTH CARE

Join us every Saturday and Sunday for free glassblowing demonstrations thanks to McLaren Health Care. Demonstrations are held in the Art School's state-of-the-art hot shop and begin on the hour 11a-4p on Saturdays and are ongoing 1p-5p on Sundays.