HMA is teaming up with Doodle 4 Google™ and encouraging teachers and parents to find out more about the competition for K-12 students and the prizes available by going to http://www.google.com/doodle4google/

Ten West Virginia finalists in the competition will be on view in a special exhibit at HMA from May 22 through June 26, 2012. An opening reception takes place at 7 p.m., May 22, 2012. Admission to the reception is free and HMA general admission will be free during the entire run of the exhibit from May 22 through June 26, 2012.

Submit a doodle and exhibit here

On May 18 the 2012 Doodle 4 Google national winner’s artwork will appear on Google's homepage. In addition, State Finalists will have their doodles displayed here! Submissions due 3/23.
Letter from the Executive Director

Dear Members,

In many of my letters to you, I so often talk about the future and how we must evolve and grow to meet our audiences’ changing needs. Today, however, I want to reflect on the rich and unique opportunities that this institution has offered to artists in our region for the past 20 years.

The year 2012 marks the 20th Anniversary of the Walter Gropius Master Artist Workshop Series. I doubt that at the time the Museum was made aware of Roxanna Yoho Booth’s bequest which was given “to assist in the development of an art education program in accordance with the proposals of Walter Gropius” that anyone was able to anticipate the incredible impact this program would have for regional artists and this institution. Under the guidance of Mrs. Booth’s son, Alex E. Booth, Jr., HMA crafted a program which over the years has met these ideals.

So, what are the proposals of Walter Gropius that are referred to in Mrs. Booth’s will? They can be drawn from the wonderful speech that Mr. Gropius made at the groundbreaking for the 1968 addition to the Museum. Two quotes from that speech in particular stand out:

“I … stress particularly the aspect of workshop education … which is perhaps less obvious in its scope and value to the average person than appreciation of art of the past, but ever so much more important for the future generations’ creative attitude…”

&

“A society such as ours, which has conferred equal privileges on everybody, will have to acknowledge its duty to activate the general responsiveness to spiritual and aesthetic values, to intensify the development of everybody’s imaginative faculties.”

It is interesting to note that much of what Gropius wanted to see developed here at HMA dovetails with the original goals set forth in the 1947 prospectus created to generate support for the construction of the facility. In addition, the Robert Henri book, The Art Spirit, which also informs HMA’s mission, speaks of these same concepts of equality and creativity with the wonderful quote “Art, when truly understood, is the province of every man”.

However, to have such a directive as is contained in Mrs. Booth’s will and to have been fortunate enough to have Mr. Booth’s advice, gave an extra impetus to the program’s development. Over the past 20 years, HMA has held more than 90 workshops with nationally known artists providing an exposure and learning opportunity of unparalleled excellence to artists of our region. As noted in an evaluation of the program by one artist after attending the 2010 Jon Yamashiro workshop: “[HMA] provides an important service to our community by promoting the creative spirit through [these] workshops.”

This 20th Anniversary will be celebrated with three exhibits: Sources & Influences which focuses on the mentorship role artists play with other artists; Visiting Inspiration which displays all the Gropius Master Artists whose work has been added to HMA’s permanent collection to date; and The Collection of Alex E. Booth, Jr. I hope you will enjoy your experiences with each of these exhibits and will remember the serendipitous path that has brought us to this anniversary celebration.

Sincerely,

Margaret Mary Layne
Executive Director

Alex E. Booth, Jr., is shown with artwork he has donated to the Huntington Museum of Art’s permanent collection. Mr. Booth served as the Chair of the Building Committee and worked with Walter Gropius during the design phase of the 1968 Museum Addition.

“[I do]n’t know of another regional museum that makes such an effort to connect the object (the object that curators love to collect, preserve and present to the public) with the process of making art.” – Gropius Master Artist Dan Massad in a 2003 letter to HMA
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New Staff
HMA welcomed Vina Hutchinson as grants writer in September 2011 and Shawn Irick as facilities assistant in December 2011.

Vision Statement: The Huntington Museum of Art will become an integral part of the lives of all citizens facilitating creativity, access and opportunity to the social structure of the region.

Mission Statement: The Huntington Museum of Art serves the public as a museum and cultural center and in the greater community acts as a presence and advocate for the areas of arts, education and nature.

COVER: Shown are pieces from “the bones collection,” which visiting ceramic artists created during their Walter Gropius Master Artist clay workshops at HMA. Photo by Brad Boston.

BACK COVER: Alex Katz, (American, b. 1927), 1975. Lithograph, 29” x 47”, framed: 34” x 47” x 1”. Gift of Mr. And Mrs. Raymond J. Hage. This image is from the HMA exhibit titled Fine Art!
Sources and Influences: Contemporary Clay Artists, Mentors and Students

March 10 - May 20, 2012

HMA Artist in Residence Kathleen Kneafsey leads a guided tour of the exhibit during the March Tuesday Tour at 7 p.m. March 27, 2012. A reception follows. Admission is free.

Opening reception begins at 2 p.m. Sunday, April 22, 2012, with Warren MacKenzie giving his Walter Gropius Master Artist Public Presentation followed by a reception. Admission to this opening reception is free.

Walter Gropius Master Artist Randy Johnston will present a demonstration-only workshop during this exhibit from April 20-22. Visit www.hmoa.org or call (304) 529-2701 for workshop fee information.

Ceramic artist and teacher Kathleen Kneafsey has served as artist-in-residence at the Huntington Museum of Art for the past 10 years. She is responsible for selecting the country’s top ceramic artists to visit Huntington, WV, as part of the Walter Gropius Master Artist Workshop Series. Thanks to her ongoing efforts, the museum’s small clay studio has grown, the workshop program has gained national stature, and HMA’s contemporary ceramics collection has expanded with each visiting artist. Kneafsey’s bold vision and commitment to ceramics education continues with Sources and Influences: Contemporary Clay Artists, Mentors and Students.

Sources and Influences explores the connections, tangible and intangible, between mentors and students within the current studio ceramics community in the U.S., beginning with a single, representative work by each of the 22 clay artists who have participated in the Walter Gropius Master Artist Workshop Series. In keeping with the theme, each of the artists has selected two additional ceramists to display work alongside their own: an artist they consider their mentor, and another that they have mentored. The exhibit will present a total of 66 works, both functional and sculptural. Three generations of potters are represented, from early vanguards of the studio pottery movement to those just beginning their career in clay. Professional give-and-take remains, as it always has, an important vehicle to transmit ideas concerning technique and aesthetic; however, among these ceramic artists, camaraderie often extends beyond direct instruction in the studio. Sources and Influences is rooted in the power of these relationships to shape not only a career, but a life – in clay.


This program is presented with financial assistance from the West Virginia Division of Culture and History, and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

HMA is fully accessible. For more information, visit www.hmoa.org or call (304) 529-2701.

Shown are pieces from “the bones collection,” which visiting ceramic artists created during their Walter Gropius Master Artist clay workshops at HMA. Photo by Brad Boston.
Modern Mexico: Works from the Jule Collins Smith Museum of Fine Art, Auburn University

May 12 - August 5, 2012
Isabelle Gwynn and Robert Daine Gallery

This selection of 40 prints and paintings, dating from 1900-2000, was selected from the collection of the Jule Collins Smith Museum of Fine Art at Auburn University, and will be traveling to Huntington as part of HMA's continued collection sharing venture with regional and southern museums.

The art of modern Mexico has its beginnings in the satiric black and white prints of José Guadalupe Posada (1852-1913), and two of his energetic prints accompany this show. His highly circulated graphic work brought a popular, anti-establishment message to the masses, and influenced successive generations of activist artists, especially during and following the first socialist revolution (1910-1920).

Among those influenced were “Los Tres Grandes” muralists, José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros, who in the 1930s began a lithographic revival, prompting a number of artists to begin examining, through printmaking, their pre-Hispanic roots as Mexicans, as well as issues of social justice and politics. All three are represented with powerful lithographs. One of the most active print collectives was the Taller de Grafica Popular (People’s Graphic Workshop), founded in 1937 in Mexico City and in existence through 1953. Seven prints from the suite titled Mexican People by member artists will be on view, as well as other works by members of the group.

Rufino Tamayo, Francisco Zuniga, and Francisco Corzas Chávez, who turned away from social commentary and concentrated on their individual styles are each represented by strong works. Prints and paintings by Alejandro Colunga, Francisco Toledo, Ismael Vargas and Jorge López Garcia, all younger Mexican artists, bring the viewer up to the 21st century. Also on view will be a selection of prints by a number of international artists who were drawn to the Mexican art scene, including Edith Bry, Leonora Carrington, and Jean Charlot.

This exhibit is sponsored by Macy’s, the Isabelle Gwynn and Robert Daine Exhibition Endowment, West Virginia Division of Culture and History, and West Virginia Commission on the Arts.

Fine Arf!

May 26 - July 22, 2012
Bridge Gallery

To help celebrate Huntington’s win over 15 other cities vying for the $100,000 Pet Safe “Bark for Your Park Contest,” the Huntington Museum of Art will present an exhibition featuring images of dogs from the permanent collection.

The works on exhibit span five centuries, from the 16th through the 20th centuries, and portray the relationships between humans and their canine companions. Visitors will be able to view many different types of dogs rendered in a variety of media including oil paintings, watercolors, sculptures, prints, and decorative art objects. Each image will be accompanied by a famous quote about dogs.

This exhibit is sponsored by the Isabelle Gwynn and Robert Daine Exhibition Endowment, West Virginia Division of Culture and History, and West Virginia Commission on the Arts.
American Impressionism

May 26, 2012 - April 7, 2013
Gallery Three

The first group exhibit of works by the French Impressionists took place in Paris, France, in 1874. Ironically, few of the American artists who later became known as American Impressionists took much notice of these exhibits while studying art in Paris. It seems hard to believe that this now famous group of artists which includes Claude Monet, Edgar Degas, Pierre-Auguste Renoir, Édouard Manet, Mary Cassatt, Berthe Morisot, Alfred Sisley, Camille Pissarro and Gustave Caillebotte exhibited together only eight times, until 1886, but their painting style had a marked influence on artists around the world – and on the history of art.

Many young American artists traveled to Paris in the 1870s and 1880s, then the art capital of the world, to round out their American academic art studies, the majority at the Académie Julian. The first American Impressionist canvases painted in the United States by repatriated artists occurred in the late 1880s (with the exception of expatriate artists John Singer Sargent and Mary Cassatt who were creating impressionist paintings earlier), following a flurry of U.S. exhibits of French Impressionist works, and the interest of a number of prominent American collectors in acquiring works by Monet, Renoir, Pissarro, Manet, Sisley and others – thus validating the style in America.

American impressionist painters often combined academic training with the more radical impressionist techniques, selecting and focusing on one or more of the tenets of impressionism such as incorporating a broken brush work, prismatic light, atmospheric and/or climate effects on an object, observing, sketching and painting out-of-doors (en plein air), or the depiction of modern subject matter – especially leisure-time activities.


This exhibit is sponsored by The Katherine and Herman Pugh Exhibitions Endowment, West Virginia Division of Culture and History, and the West Virginia Commission on the Arts.

Visiting Inspiration: Twenty Years of Gropius Artists

June 2 - October 7, 2012
Daywood Gallery

Opening reception takes place on June 16, 2012, with a 6 p.m. Public Presentation by Walter Gropius Master Artist Judy Pfaff followed by a reception. Admission to the opening reception is free.


Since 1992, the Huntington Museum of Art has been the home to a brilliant and generous program which has enabled staff to select and bring a wide range of practicing artists known both nationally and internationally to Huntington. While here, each artist presents a hands-on or demonstration workshop available especially to artists of the Tri-State region. The workshops are accompanied by an eight-week exhibition of the artist’s work and a public lecture. In the past 20 years, 99 artists have visited the Museum, providing artists of this region the opportunity for observation, experimentation, constructive criticism, and comradeship with other artists.

The Walter Gropius Master Artist Series is funded through the generosity of the Estate of Roxanna Y. Booth, a Huntington native, who wished to assist in the development of an art education program in accordance with the proposals of Walter Gropius, who designed the Museum’s Gropius Addition, as well as the Gropius Studios constructed in 1970. Alex E. Booth, Jr., Roxanna’s son has advised and participated in the concept development of this series.

Roughly 10 years ago, a decision was made by the Museum to acquire a representative work by each of the visiting Gropius artists, when possible. This exhibition presents works that have been acquired to date and celebrates 20 years of the Walter Gropius Master Artist Series. Works on view represent a variety of media and show the breadth of the workshops offered. In the past two decades, workshops have focused on ceramics, photography, painting, pastel, printmaking, hand-made paper, glass, textiles, fiber, mixed-media and largescale indoor and outdoor installations. The Museum continues to bring approximately six artists to Huntington each year and will continue to acquire representative works by these inspirational visiting artists.

This exhibit is sponsored by The Herald-Dispatch, the Isabelle Gwynn and Robert Daine Exhibition Endowment, West Virginia Division of Culture and History, and West Virginia Commission on the Arts.
The Collection of Alex E. Booth, Jr.

June 2 - October 7, 2012
Daywood Gallery
Opening reception takes place on June 16, 2012, with a 6 p.m.
Public Presentation by Walter Gropius Master Artist Judy Pfaff followed by a reception. Admission to the opening reception is free.

The Collection of Alex E. Booth, Jr. is striking in its breadth and variety, and comprises some of the most significant works in the Huntington Museum of Art’s permanent collection. Since 1964, and throughout his many years of involvement with the Huntington Museum of Art, Alex E. Booth, Jr. has made many generous gifts to this Museum, expanding its holdings in many areas.

Mr. Booth’s art interests are wide ranging, from important American paintings by Samuel Finley Breese Morse, John Singer Sargent, and Edward Potthast; American abstract sculpture from the 1950s and 1960s, including a Harry Bertoia sound sculpture titled Wheat Field; a still life pastel by Georges Braque; a beautiful and important sketch by George Bellows titled Counted Out; important abstract expressionist works by Franz Kline and Robert Motherwell, as well as works that reflect his world travels.

Alex E. Booth, Jr., headed the Museum’s board from 1971 to 1973 and chaired the Buildings Committee at the time of the 1970 Gropius addition. It was this Committee that selected the Architect’s Collaborative, headed by Walter Gropius, to design the Museum’s additional galleries and studios. It is fitting that this collection is displayed concurrently and alongside works by artists who have visited the Museum as part of the Walter Gropius Master Artist Series, as that program has been partly conceived by Mr. Booth, and is funded through the generosity of the estate of his mother, Roxanna Y. Booth.

In addition to the objects on display in the Daywood Gallery, visitors can find numerous sculptures from the Booth Collection on permanent display in the Museum’s Virginia Cavendish Sculpture Courtyard and throughout the Museum grounds.

This exhibit is sponsored by The Herald-Dispatch, the Isabelle Gwynn and Robert Daine Exhibition Endowment, West Virginia Division of Culture and History, and West Virginia Commission on the Arts.

Don’t Miss These Exciting Exhibits

Portfolio 2012 - April 14-May 13, 2012
Opening Reception and Awards Ceremony begin at 2 p.m.
April 14, 2012
Portfolio is a must see! This exhibit celebrates the work of middle school and high school art students (and their teachers) in the surrounding counties of Cabell, Wayne, Putnam, Lincoln, Mingo and Jackson in West Virginia, Lawrence in Ohio, and Boyd, Greenup and Carter in Kentucky. An awards ceremony takes place the opening day of the exhibit with a reception following.
Portfolio is generously funded by the Marshall University College of Fine Arts.

Classes & Workshops Exhibition - May 15-May 20, 2012
Virginia Van Zandt Great Hall
Opening reception takes place on May 15, 2012, from 5:30 to 7:30 p.m.
During evening hours and on weekends, eager artists fill the HMA studios, honing their art-making skills and enjoying the camaraderie of fellow artists. Some of the classes that take place throughout the year are pottery, watercolor, figure drawing, photography, pastels and the use of Photoshop. Be sure to enjoy this exhibit of work by HMA’s studio artists.

Doodle 4 Google™ WV Finalists Exhibition - May 22-June 26, 2012
Virginia Van Zandt Great Hall
Opening Reception begins at 7 p.m. May 22, 2012. Admission is free.
The 10 West Virginia Finalists in the Doodle 4 Google™ competition will be on display at the Huntington Museum of Art during this exciting exhibit. Admission to HMA will be free throughout the run of this exhibit.

From Rugs to Riches: Treasured Textiles from the Permanent Collection - March 3 – April 1, 2012
Switzer Gallery
In the almost 60 years of the Museum’s existence, a wide range of beautiful textiles have been given to the Museum by generous donors forming a substantial “collection within a collection.” From Rugs to Riches: Treasured Textiles from the Permanent Collection displays a wide variety of textiles from all over the world. This exhibit is sponsored by The Herald-Dispatch, West Virginia Division of Culture and History; the West Virginia Commission on the Arts; and the Isabelle Gwynn and Robert Daine Exhibition Endowment.

Table Top Bronze Sculptures by Women Artists - Continues through May 13, 2012
Virginia Van Zandt Great Hall
This small exhibition in the Museum’s Virginia Van Zandt Great Hall provides a look at work by women artists who at the time were working in a medium dominated by male artists. The exhibit includes work by the following: Doris Porter Caesar, Abastenia St. Leger Eberle, Harriet Whitney Frishmuth, Anna Hyatt Huntington, Chana Orloff, Edith Bardetto Parsons, Mangurite Srix, Grace Helen Talbot, and Bessie Potter Vonnoh.
This exhibit is sponsored by the West Virginia Division of Culture and History, West Virginia Commission on the Arts, and the Isabelle Gwynn and Robert Daine Exhibition Endowment.

Harvey Littleton: Celebrating the 50th Anniversary of the Glass Studio Movement - Continues through November 18, 2012 - Glass Gallery
The 50th anniversary of studio glass art in America is being observed this year. To celebrate this milestone and recognize talented artists, the Art Alliance for Contemporary Glass (AACG), a not-for-profit organization whose mission is to further the development and appreciation of art made from glass, has initiated more than 100 glass demonstrations, lectures and exhibitions taking place in museums, galleries and art centers across the country throughout 2012. HMA is participating with a small exhibit in the Museum’s Glass Gallery of six early glass sculptures by Harvey Littleton from the Museum’s permanent collection.
This exhibit is sponsored by the West Virginia Division of Culture and History, West Virginia Commission on the Arts, and the Isabelle Gwynn and Robert Daine Exhibition Endowment.
Recent Acquisitions


**GIFTS**

**Gift of Elaine Blue**
Elaine Blue (American, 1941-2011), *Remission*, 2009. Acrylic and ink on canvas, 48” x 36” x 1 ½”.

**Gift of Eason Eige**
Alfonso Marazitio Garcia (Quataca, Mexico), *Man with Chilis*, 1998. Cut bark paper, 19 ⅛” x 16 ⅞” x 1 ½”.

**Gift of Alex Franklin**
Canton enamel sweetmeat set, late Qianlong Era (1736-1795), Central, circular dish set within eight fan-shaped dishes in a lacquered wooden box, 4 ½” h x 18” w x 17 ½” d.

**Gift of H. Patrick and Virginia Oshel**
Mario Sandon (American, b. Murano, Italy, 1924-2011), *Vase*, 1992. Free-blown, cream-colored glass with marvered colors, predominantly orange, on exterior, and cased in colorless glass. Rim is flared and fluted with five, applied black threads, 13 ⅜” h x 15 ½” w x 15” d.

**Gifts of Dr. Gina Puzzuoli**

**PURCHASES**


Val Cushing (American, b. 1931) *Vines*. Oil on canvas, n.d., 17 ⅛” x 23 5/19 ¼” x 25 ¼”.

The Huntington Museum of Art has more than 15,000 objects in its permanent collection.

Visitors to Macy’s Presents Hilltop: Books Only will also find used videos, DVDs, CDs, and more. The event takes place from 9 a.m. to 5 p.m. Saturday, August 18, and noon to 5 p.m. Sunday, August 19. Macy’s Presents Hilltop: Books Only is a major fund-raiser for the Huntington Museum of Art. Admission is $5 on Saturday and free on Sunday courtesy of Macy’s.

Book lovers of all ages are bound to discover a number of items they want to take home with them at Macy’s Presents Hilltop: Books Only. Volunteers and HMA staff members sort and arrange the used books by categories for two weeks prior to the event. You’ll find children’s books, mysteries, romances, textbooks, art books, and much more plus a smaller number of used videos, DVDs, and CDs. HMA will accept used books right up until the day before the sale. Books can be dropped off at HMA’s Loading Dock. If you have a large number of books, you can arrange for someone to come and collect them by calling (304) 529-2701.

Macy’s presents Hilltop: Books Only, which is also sponsored by West Virginia Fairs and Festivals.

For more information on events at HMA, visit www.hmoa.org or call (304) 529-2701. HMA is fully accessible.
Summer Camps 2012

Nature campers get ready to take to the trails at HMA. Complete information about HMA summer camps will be posted on www.hmoa.org as soon as possible.

Summer Camps 2012

前途学校/高中陶艺营
六月18-22日, 六月25-29日（2周，必须参加），适合6-12年级

基础艺术营
周I: 七月9-13日
周II: 七月16-20日
营员将被分成适合年龄的小组：K-1，2nd-3rd，4th-5th

西非音乐和艺术营
六月18-22日，适合6年级

自然营
周I: 七月16-20日，适合3-6年级
周II: 七月23-27日，适合3-6年级

Pitter Patter艺术（必须由家长或看护人陪同）
七月9-13日，适合18个月到Pre Kindergarten

虽然外面很冷，夏天似乎遥不可及，但2012年夏天的夏令营马上就要到了。请访问博物馆的网站获取更多信息，或致电（304）529-2701了解费用信息。

Hand Building and Wheel Throwing for Adults
周一，二月20-四月23日（10次）- 6-8 p.m.
授课老师：Kathleen Kneafsey - Studio 4
会员：$125；非会员：$150

Figure Drawing
周四，三月8-四月26日（8次）- 6:30-9:30 p.m.
授课老师：Michelle Strader - Studio 1
会员：$140；非会员：$165

Illustrating the Exotic: Contemporary Botanical Drawing
周二，三月6-四月24日（8次）- 6-8 p.m.
授课老师：Michelle Strader - Studio 1/C. Fred Edwards Conservatory
会员：$120；非会员：$145

Wednesday Watercolor
周三，三月28-五月23日（9次）- 10 a.m. – 1 p.m.
授课老师：Lisa Walden - Studio 2
会员：$140；非会员：$165

Thursday Watercolor
周四，三月29-五月24日（9次）- 6:30-9:30 p.m.
授课老师：Lisa Walden - Studio 2
会员：$140；非会员：$165

Intro to Photoshop
周四，四月19-五月24日（6次）- 6:30-8:30 p.m.
授课老师：Sholten Singer - Studio 3
会员：$70；非会员：$85

Basic Photographic Techniques
周三，三月7-四月11日（6次）- 6-8 p.m.
授课老师：Larry Rees - Studio 3
会员：$70；非会员：$85

Intermediate/Advanced Photographic Techniques
周四，三月8-四月12日（6次）- 6-8 p.m.
授课老师：Larry Rees - Studio 3
会员：$70；非会员：$85

Open Studio Night (clay and printmaking)
周三，二月22-四月25日（10次）- 6-8 p.m.
监测员：Kathleen Kneafsey - Studio 4
每晚$10

Homeschool Art Class: Let’s Draw!
周三，三月7-四月11日（6次）- 11 a.m. – 12:30 p.m.
授课老师：Kathleen Kneafsey - Studio 5
会员：$50；非会员：$70

Let’s Paint (Ages 8-12)
周六，三月3-三月31日（5次）- 11 a.m. – 12:30 p.m.
授课老师：Ashley Browning - Studio 1
会员：$40；非会员：$60

Saturday KidsArt (for children K-5th grades)
每个周六，1-3 p.m.
授课老师：Ashley Browning, Lindsey Stock - Studio 5
免费，感谢希纳的赞助，以及额外的支持来自B’nai B’rith Lodge No. 795。
享受一个下午的创造力！一个小时的艺术制作与有经验的教师，一个小时的运动与杰斯林表演艺术中心教师。

Randy Johnston Background

Randy Johnston has worked in ceramics in his Wisconsin studio for more than 40 years. Although firmly grounded in the functional vessel tradition, he is recognized internationally as a ceramic artist who has brought a fresh aesthetic to contemporary form. While building upon the Japanese mingei (“art of the people”) philosophies of his mentors, Johnston also experiments with new ideas and materials. His hallmark technique includes natural ash glaze firing with an emphasis on flashing, scorching, and vitrified ash deposits. The violent nature of this firing adds a level of unpredictability to the process, often imbuing the finished work with a raw, primal surface. He produces a wide variety of glazed wares as well, using his own versions of standard Japanese glazes. Fresh out of college in 1972, he built one of the earliest noborigama (climbing kilns) in the U.S., and has achieved recognition for his contributions to the development of wood kiln technology in this country.

Johnston is currently a professor and department chair at the University of Wisconsin, River Falls, where he teaches ceramics and drawing. He is the recipient of numerous awards including the Bush Artist Fellowship granted by the Bush Foundation in Minnesota and two Visual Artist Fellowships from the National Endowment for the Arts. Johnston received his M.F.A. from Southern Illinois University and a B.F.A. in Studio Arts from the University of Minnesota, where he studied with Warren MacKenzie. He also studied in Japan at the pottery of Shimaoka Tatsuzo, who was a student of Shoji Hamada, internationally recognized for bringing Japanese ceramic techniques and philosophies to the West. Johnston has presented hundreds of lectures and guest artist presentations worldwide. His work is exhibited internationally and is represented in permanent collections such as the Victoria & Albert Museum, London; Minneapolis Art Institute, Minneapolis; Museum of Fine Arts, Boston; Los Angeles County Museum, Los Angeles; Nelson-Atkins Museum, Kansas City; and numerous international, public and private collections.

Warren MacKenzie Background

Internationally recognized as a true master of 20th Century ceramics, Warren MacKenzie has influenced and inspired ceramicists, young and old, for more than 50 years. In his Stillwater, Minn., studio, MacKenzie works daily to create functional, wheel thrown glazed stoneware vessels – largely unadorned – that emphasize form, surface and the physical gestures of making. MacKenzie’s pursuit of the “honest”, functionally elegant pot is legendary, and is rooted in the traditions of his mentors: British potter, Bernard Leach; Japanese potter, Shoji Hamada; and Japanese aesthetician, Soetsu Yanagi, all leading proponents of the Japanese mingei (“art of the people”) philosophy. Mingei celebrates simplicity, subtlety and the humble beauty that arises from an object’s utility, but the precepts transcend aesthetics to become a way of life.

As an educator, MacKenzie has imparted this unique fusion of art and life to countless students including Randy Johnston, Jeff Oestreich, Mark Pharis and Sandy Simon, to name only a few. From 1953-1990, MacKenzie taught ceramics at the University of Minnesota, chaired the Department of Studio Art from 1981-1985, and placed the university ceramics department – and the whole “Mingei-sota” region – on the map as a major American hub of ceramic activity.

MacKenzie was born in 1924 in Kansas City, Mo., and graduated from the School of the Art Institute of Chicago in 1947. From 1949-1952, MacKenzie and his first wife, Alix Kolesky, apprenticed with Bernard Leach (1887-1979) at his renowned pottery in St. Ives, Cornwall, England, and learned firsthand how to run a pottery studio. Through Leach, the young artists befriended Shoji Hamada (1894-1978), by then a master mingei potter, and Soetsu Yanagi (1889-1961). Upon their return, they established a pottery studio in Stillwater, Minn., and in 1953 MacKenzie began teaching ceramics at the University of Minnesota. MacKenzie has exhibited both nationally and internationally and conducted countless lectures and workshops in the U.S. Amongst numerous awards, MacKenzie was named a Regent’s Professor and a fellow of the International Academy of Ceramics in 1984 and was the first to receive the Minnesota Governor’s Award in Crafts in 1986. MacKenzie retired from teaching in 1990. In 1997 he received the Lifetime Achievement Award from the Minnesota Crafts Council and a year later was honored with the Gold Medal from the American Crafts Council. His work is represented in the collections of the Metropolitan Museum of Art in New York; the Smithsonian Institution in Washington, D.C.; the National Folk Art Museum in Tokyo, Japan; the Victoria and Albert Museum in London, England; the Contemporary American Crafts Museum in New York, N.Y.; the Bernard Leach Study Collection in Bath, England; the Minnesota Museum of American Art in St. Paul, Minn.; the Weisman Art Museum and the Minneapolis Institute of Arts, both in Minneapolis, Minn.
Walter Gropius Master Artist Series Presents:

Tanja Softić

Exhibition: March 3 - April 29, 2012
Public Lecture: March 29, 2012, at 7 p.m. A reception follows. Admission is free.
Workshop: Scratch, Burnish, Rock: Experiments in Mezzotint and Drypoint takes place
March 30 - April 1, 2012, from 9 a.m. to 4 p.m.

In this workshop, participants will use mezzotint, engraving and drypoint techniques to create a series of prints from a single copper plate. Mezzotint need not be considered a highly formal and regimented way of working in intaglio—we will approach it as an extension of drypoint technique. While instruction in traditional mezzotint technique will be given, the workshop emphasis will be placed on experimenting and combining drypoint and mezzotint, and exploring how they can be applied to individual working methods and ideas.

Artist Background
A Bosnian of Muslim heritage, Tanja Softić grew up in Sarajevo where she received her undergraduate diploma in painting from the Academy of Fine Arts of the University of Sarajevo in 1988. While completing graduate studies in printmaking at Old Dominion University, Norfolk, Va., (M.F.A. 1992), the Bosnian War erupted in her homeland half a world away, permanently altering the course of her life. Displaced and unable to return, Softić forged ahead, an émigré artist in a new environment and culture: the United States.

Softić’s works on paper explore the nature of memory, cultural identity, and national belonging experienced through the hybrid worldview of an immigrant. With a rich visual vocabulary that draws upon artistic, literary and scientific methods of inquiry, Softić creates intricately layered images full of iconography and association. Exquisitely rendered elements of landscape, microscopic life forms, architectural details and diagrams, obsolete geographical maps, astronomical charts, and anatomical fragments are combined to suggest a narrative that is deeply personal, yet easily adaptable to interpretation.

Tanja Softić is a recipient of the Pollock-Krasner Grant, National Endowment for the Arts/ Southern Arts Federation Visual Artist Fellowship and Soros Foundation – Open Society Institute Exhibition Support Grant. Her work is included in numerous collections in the United States and abroad, among them New York Public Library, Library of Congress Print Department and New South Wales Gallery of Art in Sydney, Australia. She participated in the 12th International Print Triennial in Krakow, Poland, and won a First Prize at the 5th Kochi International Triennial Exhibition of Prints, Ino-cho Paper Museum, Kochi, Japan in 2002. She completed print projects at Flying Horse Press, Tamarind Institute and Anderson Ranch’s Patton Printshop. She is currently Professor of Art and Chair of the Department of Art and Art History at the University of Richmond, Richmond, Va.

Tanja Softić, Any Morning of This World, 2006. Lithograph and photogravure. 25” x 50” image/sheet. Image courtesy of the artist.
During this three-day workshop, explore different approaches to developing a narrative. Through a variety of exercises and experiments, consider the many layers involved in creating an image that invites viewers in and allows imaginations to wander. Narrative painting should not merely be about illustrating a story but rather an invitation for many interpretations. This workshop is an invitation to create a dialogue with your subconscious and to begin to understand your own personal visual vocabulary. Prior to the workshop, participants will be asked to collect five or more unrelated images from newspapers and magazines that they feel have a narrative connectivity. Write down five or more overheard conversations and/or misunderstandings. Put yourself in situations where you become an observer; any peopled place will do. A café, the public bus, a grocery store, etc. Collect five or more overheard conversations or misunderstandings. Write them down. They could be parts of a conversation that piqued your interest because of obscurity or absurdity. Maybe you were in a conversation and misunderstood a few words or the intention. These can all be used as raw material in developing a narrative.

**Artist Background**

Amy Cutler is internationally recognized for her meticulously detailed narrative works of art, open-ended allegories that are at once whimsical, ominous and perplexing. Cutler’s gouache paintings, drawings and prints vividly depict a world populated by women, animals and hybrid-beings engaged in fantastic, dream-like activities. Within this richly imagined universe, women have elongated noses, impossibly long pig tails, teapot heads or broomstick arms. They perform mysterious actions such as re-snoutting pigs or peacefully stitching tigers back together. Cutler draws inspiration from stories and images encountered in current events, fables, folktales and art history. Like so many of the illuminated manuscripts and altar paintings that serve as her historical anchors, Cutler’s works are crafted with such a precision and specificity that we as viewers feel compelled to ask questions, develop answers and allegorize. However, in these ambiguous fables the full narrative arc is never quite revealed. Details become clues, hints of motive, and generate dynamic responses. The responsibility for inventing and interpreting these emotionally complex narratives ultimately lies with the viewer.

Cutler was born in Poughkeepsie, N.Y., in 1974. She studied at the Staatliche Hochschule für Bildende Künste, Städelschule, Frankfurt am Main, Germany, from 1994-1995; received her BFA from The Cooper Union School of Art, New York, N.Y., in 1997; and continued her studies at the Skowhegan School of Painting and Sculpture in 1999. Having rapidly gained an international audience, Cutler’s work has been included in major exhibitions of contemporary art, including The Whitney Biennial in 2004 and Greater New York at PSI/MOMA in 2005. She has had solo exhibitions at the Kemper Museum of Contemporary Art, Kansas City, Mo.; the Walker Art Center, Minneapolis, Minn.; and the Institute of Contemporary Art, Philadelphia, Penn. Her paintings, drawings, and prints are included in the collections of the Hammer Museum at UCLA; the Metropolitan Museum of Art, Museum of Modern Art, and New Museum of Contemporary Art in New York City, N.Y.; the Walker Art Center, Minneapolis, Minn.; the Indianapolis Museum of Art, Indianapolis, Ind., and numerous private collections. Cutler is represented by Leslie Tonkonow Artworks + Projects, New York, N.Y.
Artist Background

Internationally recognized for her complex, large-scale installations, Judy Pfaff pioneered installation art in the 1970s and remains one of the movement’s most influential artists, renowned for her ability to manipulate space. Balancing the intense planning of an engineer with the improvisational decision-making of an artist, Pfaff synthesizes sculpture, painting and architecture into dynamic new, site-specific environments.

Although carefully organized in advance, these sprawling installations develop on-site through a working process that is highly intuitive and physical; the final composition grows organically within the space as she accumulates, subtracts and refines the elements. Over the course of her prolific career, Pfaff has worked with a wide and unusual range of everyday, organic and industrial materials, and incorporates many different media in her work. While known primarily as a sculptor, her paintings and prints are equally powerful and have a flowing, three-dimensional presence. According to Pfaff, her work thrives on the complexity of life and the fluidity of the creative process.

Judy Pfaff was born in London in 1946 and settled in America at the age of 13. She received her B.F.A. from Washington University, St. Louis, MO, and her M.F.A. from Yale University, New Haven, Conn. Her innovative work has garnered wide acclaim from galleries and museums throughout the United States, Europe, and the Far East, and is found in such prestigious collections as the Detroit Institute of Art, Detroit, Mich.; The Museum of Modern Art, New York, N.Y.; the Whitney Museum of American Art, New York, N.Y.; and the Philadelphia Museum of Art, Philadelphia, Penn.

Pfaff has received many awards, most notably a John D. and Catherine T. MacArthur Foundation Award (2004); a Bessie Award (1984); and fellowships from the John Simon Guggenheim Memorial Foundation (1983) and the National Endowment for the Arts (1986). She has had more than 100 major solo installations at such venues as Elvehjem Museum of Art, University of Wisconsin, Madison (2002); Denver Art Museum, Denver, Colo. (1994); St. Louis Art Museum, St. Louis, Mo. (1989); and Albright-Knox Art Gallery, Buffalo, N.Y. (1982). She represented the United States in the 1998 Bienal de São Paulo. Pfaff is the Richard B. Fisher Professor in the Arts and Co-Chair of the Studio Arts Program at Bard College, Annandale-on-Hudson, N.Y., and currently lives and works in Kingston and Tivoli, N.Y.
**Enrique Chagoya**

**Exhibition:** August 18 - October 28, 2012  
**Public Lecture:** September 21, 2012, at 7 p.m.  
**A reception follows. Admission is free.**  
**Workshop:** September 21 - 23, 2012, 9 a.m. to 4 p.m.

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**“Humankind is in constant war with itself, perfectly capable of total destruction. This is the raw material for my art.” - Enrique Chagoya**

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**Artist Background**

Equal parts fine artist and cultural anthropologist, Enrique Chagoya creates incisive social critiques from the perspective of one who has lived on both sides of the U.S.-Mexico border. Born in Mexico City in 1953, the San Francisco-based artist’s paintings, drawings and prints juxtapose secular, religious and popular symbols to explore the shifting definitions of cultural identity. Through a process he has termed “reverse anthropology,” Chagoya rewrites, redraws and collages playful and violent alternate histories that re-imagine the “official” histories written by the governing cultures or the military victors – primarily those of Europe and the United States – through the eyes of the defeated. Diverse visual materials mined from pre-Columbian mythology, Western religious iconography and American popular culture collide with ethnic stereotypes and ideological propaganda in satirical, contradictory, unexpected and sometimes controversial contexts. The result is a frenzied synthesis of both marginal and dominant viewpoints, often a non-linear narrative with many possible interpretations.

Enrique Chagoya studied political economics at the Universidad Nacional Autónoma de Mexico, Mexico City, Mexico, before moving to the United States in 1979. He received a B.F.A. in 1984 from the San Francisco Art Institute, San Francisco, CA. In 1986 he completed an M.A., and in 1987 an M.F.A., both from the University of California, Berkeley. Chagoya is currently a Full Professor at Stanford University’s Department of Art and Art History specializing in painting, drawing and printmaking. He is represented in numerous public collections including the Museum of Modern Art, New York, N.Y.; the Metropolitan Museum of Art, New York, N.Y.; the Whitney Museum of American Art, New York, N.Y.; San Francisco Museum of Modern Art, San Francisco, Calif.; and the Fine Arts Museums of San Francisco, San Francisco, Calif., among many others.

He has been the recipient of many awards such as two NEA artist fellowships; a Tiffany Fellowship; an award from the American Academy of Arts and Letters; a President’s Award for Excellence from the San Francisco Art Institute; and a grant from Artadia, to mention a few. He is represented by Gallery Paule Anglim in San Francisco, Calif.; George Adams Gallery in New York, N.Y.; and Lisa Sette Gallery in Scottsdale, Ariz. His prints are published by Shark’s Ink, Lyons, Colo.; Segura Publishing, Pueblo, Ariz.; Trillium Press, Brisbane, Calif.; Magnolia Editions, Oakland, Calif.; Electric Works, San Francisco, Calif.; ULAE, New York, N.Y.; and Smith Andersen Editions, Palo Alto, Calif.

Docent? What’s that?

A docent is someone who volunteers her or his time to lead schoolchildren and museum visitors on guided tours. If you like art of any kind, if you enjoy sharing your knowledge, and if you can spend 90 minutes a week getting a free art education, we would be happy to welcome you into our Docent Corps. We’d like to have persons from as many different cultures and backgrounds as possible, so that we may better represent and serve the populations that make up the Huntington Tri-State Area.

You are cordially invited to attend Docent Open House

Tuesday, September 11, 2012, from 6 to 7:30 p.m.

at the Huntington Museum of Art

For more information, call Cindy Dearborn at (304) 529-2701
Tuesday Tours at HMA have become a big success

The fourth Tuesday of every month is a special occasion for adults at the museum. Tuesday Tours are led by docents on the evening when the museum is open late, and admission is free.

The first tour in this new and ongoing series took place in April 2011. Several docents were on hand, eager to lead a tour that focused on the history of the museum. Visitors were fascinated to learn about the many people from the Huntington community who have contributed to the museum’s collection and rich history.

Another Tuesday Tour focused on the C. Fred Edwards Conservatory. Visitors learned about the agriculturally important foods that come from HMA’s conservatory plants, such as ginger, vanilla, coconut, bananas, pineapple, kumquats, pomegranates, coffee, chocolate, sugar cane, cashew and papaya, to name some. The highlight of this “tasting tour” was the opportunity for visitors to taste foods from the conservatory plants.

Since October’s Tuesday Tour coincided with Halloween, it was a perfect occasion to invite adults to participate in the tour titled Harry Potter and the Permanent Collection. Docents guided visitors through the galleries focusing on HMA’s permanent collections. At each gallery stop a volunteer read a passage from one of the “Harry Potter” books by J.K. Rowling that related to the art in the gallery. After the tour was over, everyone enjoyed refreshments with the Halloween and “Harry Potter” theme, such as butter beer, muggles food and enchanted brooms.

September’s Tuesday Tour was very popular. Jerry Sutphin conducted a gallery walk of On Inland Waters: Steamboats and the Ohio River 1811-2011. This exhibit and gallery walk attracted more than 80 visitors.

Every fourth Tuesday Tour is special. There is a theme or focus each time with informed and qualified docents engaging visitors. Refreshments are included every fourth Tuesday as well. If you are looking for an exciting, interesting, stimulating and fun experience, wind your way up the hill to the Museum on the fourth Tuesday of the month for Tuesday Tours. Tours begin at 7 p.m.
Visitors listen to an excerpt from one of the "Harry Potter" books by J.K. Rowling.

Fun refreshments were served after the *Harry Potter and the Permanent Collection* tour.

Shown are some tasty treats from the Tasting Tour of HMA's C. Fred Edwards Conservatory.
Janet Bromley, right, performs while On Line students listen.

It’s impossible to visit Janet Bromley’s home and not see the influence of the arts all around her.

The walls are adorned with paintings by both of her grandmothers, one of her sons, and other relatives. Chairs display hand-painted pillows, a gift from another son. The colorful, room-size Persian rug is the one she grew up with in her family home.

Her living room boasts a piano, a bowed psaltery, and a Celtic harp. Peeking out from behind the piano is a wooden music stand, made by Janet’s uncle when he was in junior high school. As Janet says, “the arts were part of my life from early on – they were all around me all the time.” From her mother’s beautiful singing voice to her uncle’s piano playing, Janet grew up surrounded by art and music, and she developed a deep appreciation for both. But it was the violin soloist who regularly played at her church that really caught Janet’s attention, and she started studying and playing violin at age 10.

At about 15 years of age Janet began taking lessons from Raymond Schoewe, conductor of the Huntington Symphony Orchestra (HSO). She went on to study Music Education at Oberlin College, and had her first experience at an art museum while there: Janet took a painting class that met at the Allen Art Museum. It was there that she “fell in love with Breughels,” and Janet began making a point of visiting museums. Her relationship with HMA began when she encouraged her husband to cast his vote over to the Galleries, becoming the first group to enjoy the opening of the Museum’s new Gropius addition in 1970.

The connections she had with the Huntington Symphony Orchestra and the Museum positioned Janet perfectly to work with Cabell County Music Supervisor Elinor Copenhaver, who wanted to develop a program that integrated multiple art forms for area elementary school students. After recruiting fellow musicians Harriet Tucker, Patricia Green and Jean Davidson and area dancers including Ella Hay, and involving HMA’s well-trained docents and high quality exhibitions, the On Line program was born at the Museum. Beginning in 1974, this hour-long immersion into live music and dance and visual art was unlike anything that had been presented in the region before. For the next 35 years, Janet ensured that this program continued: she contracted the musicians and the dancers, met with HMA staff and Cabell County Board of Education personnel for annual program planning, and secured funding for the program. Oh yes, she also performed in On Line for each of those 35 years, which means that Janet personally brought an engaging, meaningful arts experience to literally thousands of fourth-grade students for more than three decades.

HMA Executive Director Margaret Mary Layne recalls having heard the tale of the very first On Line performance: the school originally scheduled to come to HMA for the program had to cancel due to rampant flu among the student body. Not one to let that get in the way of presenting arts to children, Janet and then Huntington Galleries Director Roberta Emerson called Park Hills Elementary, a school just a few doors down from the Museum. They convinced the principal that a terrific opportunity had arisen for their students – the principal agreed. The children put their coats on and walked over to the Galleries, becoming the first group to enjoy the On Line program. Although Janet retired from the program in 2008, HMA continues to present this tour integrating music, dance and visual art to every fourth-grade student in Cabell County.

This determination to create arts experiences and learning opportunities for children has been a hallmark of Janet’s presence in our community. Just last year she was honored by the TEAM for West Virginia Children: this organization recognized Janet for the efforts she has made to bring music to area schoolchildren for more than 40 years. Janet engaged the Lincoln Brass group more than 20 years ago to participate in the EFFORT (Education For Future Orchestra-Related Traditions) Program: this group brings live musical performance to area schools. Janet continues to coordinate these performances, ensuring that these musicians perform in area schools at least twice yearly and doing her part to make sure the musical traditions she so loves are supported well into the future. Janet plays in the Marshall University Orchestra and she continues to play for the Huntington Symphony Orchestra. For many years she made tickets available for children to attend HSO concerts at the Museum.

Here at HMA, Janet’s impact is truly far-reaching. She is a President’s Club Lifetime Member and a member of HMA’s Endowment Circle. She is an Honorary Member of the Museum’s Board of Trustees and has served on the Education and Landscaping
committees. She participated as a member of HMA’s Women’s Advisory Council. Visiting musicians revel in the chance to play our beautiful Steinway, a gift from Janet in 2000. Of that gift she notes “I’m proud I was bold enough to spend money on the piano.” The Janet Bromley Award of Excellence was established in 2009 as a means of honoring Janet’s contribution to the On Line program for so many years. The award, with a $100 prize, is given annually to one high school student whose art work, displayed in the Museum’s Portfolio exhibition, is deemed exceptional.

Janet’s family has also been involved with HMA: in 1991, her four sons participated in developing a small exhibit of antique games in association with HMA’s Agent of Change exhibition. Darwin Bromley even created and produced a game that was sold in the Museum shop!

HMA has been very fortunate to benefit from Janet’s generosity over many years. Former Development Director Carolyn Bagby notes: “Anytime I have asked her for something she always came through, whether it (was) an item for the Great Woolly Mammoth sale or a major gift for the Facilities Campaign. She is truly one of a kind.” Director of Horticulture Dr. Mike Beck recalls when Janet donated a bromeliad to the Conservatory a few years ago – she grows so many of them she joked about them being “Bromley-ads.”

Executive Director Margaret Mary Layne says about Janet, “She truly understands the importance of fostering creativity in kids.” The truth of that is clearly demonstrated by Janet’s actions. And it is important to her that we know WHY she has worked so hard to grow this creative spirit in the children of our area. In Janet’s words: “Other people made fertile ground all around me when I was a child. Now I feel I have to open a door or at least open (the children’s) eyes when I have an opportunity.” Janet feels the direction in which she gives serves her well: “It provides space and sound for those things I’m interested in, and it’s important that I serve where I am.” When asked what she’d like her legacy to be, Janet notes that she would like the programs she’s been involved with, those activities that bring art and music to children, to continue, in the hopes that the children’s involvement will also continue. “After all,” she says, “I want the Museum to continue.”

Janet Bromley, at left, is shown performing music for students visiting HMA.
Donations and Memberships to The Museum

July 1, 2011, through December 31, 2011

The following donations to the Huntington Museum of Art were received from July 1, 2011, through December 31, 2011. The Members Magazine is published twice a year and donations received from January 1, 2012, through June 30, 2012, will be printed in the next Members Magazine. HMA appreciates each and every gift it receives.

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Huntington Symphony
Concerts
Call (304) 781-8343 or visit www.huntington symphony.org for upcoming concert and ticket information. HSO and HMA have collaborated for many years to promote arts in the Tri-State Region.

Exhibits

Table Top Bronze Sculptures by Women Artists continues through May 13, 2012.

Harvey Littleton: Celebrating 50 Years of the Studio Glass Movement continues through November 18, 2012.


Portfolio 2012 runs from April 14 through May 13, 2012, with opening reception and awards ceremony at 2 p.m. April 14, 2012.

Modern Mexico: Art from the Jule Collins Smith Museum at Auburn University runs May 12 through August 5, 2012.


American Impressionism from the Permanent Collection runs May 26 through April 7, 2013.


The Alex E. Booth, Jr., Collection runs June 2 through October 7, 2012.

Daywood Paintings runs August 4, 2012, through February 17, 2013.

Classes & Workshops Exhibition runs May 15-20, 2012. Opening reception takes place from 5:30 to 7:30 p.m. May 15, 2012. Admission is free.

Empty Bowls

The 9th annual Empty Bowls fundraiser will take place Friday, April 27, from 10:30 a.m. to 2:30 p.m. at First Presbyterian Church, 1015 5th Ave., in Huntington. MU’s College of Fine Arts partners with Christian Associates and other local organizations to host the event.

Empty Bowls is a national initiative. Huntington’s version offers patrons a handmade ceramic bowl and modest soup lunch for a $12 donation to the Huntington Area Food Bank. “The lunch is modest on purpose,” said Jaye Ike, special projects coordinator for the College of Fine Arts at Marshall. “It serves as a reminder that many in our area go hungry. We are fortunate that our ‘modest’ lunch is a variety of delicious items donated from area businesses, so it may not seem modest to some; but our goal is that it be a small soup lunch. All proceeds go to the food bank; last year we donated nearly $15,000.”

For more information, contact Jaye Ike: (304) 696-3296 or jaye.ike@marshall.edu

Programs

As part of the West Virginia Book Festival, Marshall University and the Cabell County Public Library present author William Vollman at 7 p.m. April 26, 2012, in HMA’s Grace Rardin Doherty Auditorium. Call (304) 529-2701.

Walter Gropius Master Artist Series:

Warren MacKenzie: Presentation: 2 p.m. April 22, 2012; Joint Exhibit: March 10-May 6, 2012;

Randy Johnston: Joint Exhibit: March 10-May 6, 2012;

Amy Cutler: Presentation: 7 p.m. March 22, 2012;

Exhibit: March 17-May 13, 2012;

Tanja Softic: Presentation: 7 p.m. March 29, 2012; Exhibit: March 3-April 29, 2012;

Judy Pfaff: Presentation: 6 p.m. June 16, 2012; Exhibit: June 16-August 26, 2012;


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Events

Macy’s Presents Hilltop: Books Only from 9 a.m. to 5 p.m. Saturday, August 18, 2012, and noon to 5 p.m. Sunday, August 19, 2012. Admission is $5 on August 18 and free on August 19 courtesy of Macy’s. Call (304) 529-2701.
Artist Lenny Lyons Bruno chats with visitors during Holiday Open House on December 4, 2011.

Artist Chuck Ripper poses in front of one of his original works of art, which was on display in front of The Museum Shop.

The Museum Shop had a very busy day during Holiday Open House, with hundreds of visitors taking part in the annual event at HMA.

Members of The SPC Piecemakers demonstrate quilt-piecing techniques during the opening for From Rugs to Riches: Treasured Textiles from the Permanent Collection, which coincided with Holiday Open House on December 4, 2011.

Photos by John Yeingst
The Museum Shop

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(304) 529-2701 • FAX (304) 529-7447

MUSEUM HOURS:
Evening Hours on Tuesday, 10 a.m. - 9 p.m.
Wednesday - Saturday, 10 a.m. - 5 p.m.
Sunday, Noon - 5 p.m., Closed Monday.

HMA charges a general admission. HMA members will be admitted free and President’s Club members may bring guests free of charge. School and day care tours remain free of charge. There is free admission each Tuesday.

Funded by the Roxanna Booth Bequest, the West Virginia Commission on the Arts and the National Endowment for the Arts, a federal agency. West Virginia Residents may obtain a summary of the registration and financial documents from the Secretary of State, State Capitol, Charleston, WV, 25305. Registration does not imply endorsement. Accredited by the American Association of Museums. HMA is fully accessible.