Save-the-date for the 2013 Museum Ball

Here's Looking at You
Celebrating 60 Years of the Huntington Museum of Art

Saturday, February 16, 2013
Six o'clock until midnight

Call 304.529.2701 or visit www.hmoa.org to book a corporate table or for ticket information.

Ball Chair Haleyon Moses

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.
Dear Members,

On November 9, 1952, the Huntington Museum of Art opened its doors for the first time. As a fledgling institution it struggled throughout the years but because of the efforts of many, many committed individuals, it slowly grew into the incredible arts organization that it is today. This fall, HMA will celebrate sixty years of serving this community; sixty years of professional, high quality art exhibitions; and sixty years of fostering creativity in children and adults – no small accomplishment.

On November 9, 2012, HMA will open its sixtieth anniversary exhibit, Mr. Fitz, honoring Herbert Fitzpatrick, the man who donated the land where HMA is sited and his personal art holdings, which became the original permanent collection of our Museum. One of the important things about Mr. Fitz, as he was fondly called, was that he wanted to be sure that the community truly wanted and would support an institution such as this. So, he challenged the community to raise the funds to construct the facility as a prerequisite to his gifts. The direction of his thinking has colored the entire life of this institution. Through this challenge, the community and all the people in it became the owners of this Museum and throughout the years have continued to make it their own by supporting it through thick and thin. Through this early challenge, HMA democratized art and the access to it.

As part of the celebration, we will unveil a plaque honoring Mr. Fitz which will be displayed in the Virginia Van Zandt Great Hall and will also publish a book about Mr. Fitz and the collections he so generously donated to the Museum.

So many individuals have worked tirelessly over the years to make this institution vibrant and meaningful. Many of the descendants of these persons are recognizing their parents or grandparents by contributing to the sponsorship of the Mr. Fitz exhibit and we thank and appreciate them for providing this continuity.

The anniversary celebration will include the opening of Curator’s Choice: Barrie Kaufman, a solo exhibition of a West Virginia artist. By coupling these two exhibits together, HMA celebrates both the creativity of the past as well as the creativity that is happening today. Please join us in this celebration!

Sincerely,

Margaret Mary Layne
Executive Director

James D. Francis, right, first president of the Huntington Galleries and Thomas Tibbs, left, the first director of the Huntington Galleries open the doors in 1952.

Shown is an aerial photograph from 1951 of construction on the future Huntington Galleries, later to become the Huntington Museum of Art.
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New Staff
HMA would like to welcome Chris Surritt as Facilities Assistant, Ashley Saunders as Museum Shop Manager, Carol Eiselstein, Museum Shop Buyer (Volunteer), and Rachel Amsbary as Development Administrative Assistant.

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: The following are 1952 gifts of Herbert Fitzpatrick: Top left: Julien Dupré (French, 1811-1899), The Harvester, oil on canvas; Top center: Auguste Rodin (French, 1840-1917), Eternal Springtime, bronze; Top right: John Twachtman (American, 1853-1902), Boat at Anchor, oil on canvas; Center left: Paul Storr (British, 1771-1844), Dessert Stand, 1812-13, silver; Center: Turkoman Prayer Rug, Beshire, 1875, wool; Center right: Orlando Jackson (British, active 1770-1800), Epergne, 1772-1773, silver; Bottom left: Famille Noir Chinese Vase, 18th century, porcelain; Bottom center: – John Francis Murphy (American, 1853-1921), Autumn, oil on canvas; Bottom right – Chinese Hot Water Kettle and Burner, 1736-1795, enamel on brass.

Mr. Fitz: Celebrating the 60th Anniversary of the Huntington Museum of Art

Daywood Gallery
HMA's 60th Anniversary Celebration begins with a Gallery Walk with Barrie Kaufman at 5:30 p.m. November 9, 2012, in conjunction with the opening for her exhibit Curator’s Choice. A reception follows. Admission is free.

Opening October 20, Mr. Fitz celebrates 60 years of bringing art to the Tri-State community. This extended exhibition presents selected highlights from the more than 425 works donated by the late Herbert Fitzpatrick.

It was Herbert Fitzpatrick along with other visionaries who in 1947 began discussing the idea of a cultural center or museum in Huntington. Mr. Fitzpatrick jumpstarted the project with the donation of 52 acres for a site to erect an art gallery to store his collection, as well as provide for an arboretum, bird sanctuary and nature trails. The Huntington Galleries (now known as the Huntington Museum of Art) opened in 1952.

Fitzpatrick was an avid art collector and had a great eye for beauty in many guises. His tastes in art were wide-ranging, from British silver from the Georgian period, Near Eastern prayer rugs, fine European and American paintings, sculpture, drawings and prints, and Asian decorative arts.

For the past two years the Museum’s Archivist/Librarian Chris Hatten has been researching Herbert Fitzpatrick and the early years of the Museum. Photographs, videos and ephemera from the Library archives and new material collected during his research will be on view in a portion of the gallery. A limited edition book about Herbert Fitzpatrick and the founding of the Museum written by Chris Hatten will accompany this exhibit.

This exhibit is sponsored by The Huntington Federal Savings Bank; the Isabelle Gwynn and Robert Daine Exhibition Endowment; Nada (Nico) and Barney Francis in Memory of Jack and Nada Steelman; Carl F. Frischkorn in Memory of Permele Francis Booth; In Memory of Roberta S. Emerson, from her Loving Children; In Memory of Major Henry Dourif; Jenkins Fenstermaker, PLLC, in Loving Memory of Norman K. Fenstermaker; Todd McCreight & Cathie Lutter and Matthew McCreight & Kathryn Greene-McCreight in Memory of Betsy K. and Paul W. McCreight; Camille M. Riley in Memory of John E. Jenkins, Jr.; In Memory of Jeanne and Robert Wulfman; Woody & Nancy Jane Van Zandt Bolton and Caroline Van Zandt Windsor in Memory of Virginia Kitchen and Richard K. Van Zandt; 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.

Julien Dupre (French, 1851-1910), *The Harvester*, ca. 1880-1881. Oil on canvas, image: 27 ½ x 21 ¼” (69.9 x 54 cm). Gift of Herbert Fitzpatrick, 1952.477
Curator’s Choice: Barrie Kaufman

November 10, 2012 - February 3, 2013
Daine Gallery

A Gallery Walk with Barrie Kaufman takes place at 5:30 p.m. November 9, 2012, in conjunction with the exhibit Mr. Fitz, which marks HMA’s 60th Anniversary Celebration. A reception follows. Admission is free.

Throughout her 35-year career of making art, Barrie Kaufman has never stopped experimenting with new techniques. Working primarily on paper, and in a series format, Kaufman explores her themes in a multitude of mediums. Her subjects are extremely personal and wide ranging. They find their way to the surface during quiet hours meditating and creating in her basement studio. Over the years, her subjects have included interpretations of stories learned while working with severely abused children during art therapy sessions; visual collaborations with the late poet Elaine Blue dealing with domestic violence, abuse, homelessness and poverty; examining gender roles with simplified dress-shapes inspired by actual 19th century dresses she researched in the collection of the West Virginia Culture Museum; and dream-like visions of nature influenced by the woods of West Virginia and Canada.

Most recently, Kaufman has been creating environmental-themed works which explore the upset balance of fragile ecosystems by big industry’s use of the environment and how this affects all of Earth’s creatures. In these woodcuts and paintings spiritual symbols and iconic figures from various religions share the page with animals, foliage and industrial machinery. This exhibit will present a selection of works from the past with emphasis on new work created in the last year. A variety of print techniques including woodcuts, carborundum prints, and silk aquatints will be on view as well as oil stick on paper, encaustic, and other media.

Barrie Kaufman has been involved with HMA for more than 30 years, participating in numerous Exhibition 280 exhibits, and receiving awards in 1990 and 2003. This will be the Museum’s fifth Curator’s Choice, a series of solo exhibitions, presenting the work of selected artists from West Virginia, Ohio and Kentucky. Curator’s Choice began in 2004. To date the series has presented solo exhibitions featuring the work of Robert Hutton (2004), Paula Clendenin (2006), Darryl Halbrook (2008), and Charles Jupiter Hamilton (2010).

Kaufman received a BA degree from Marietta College, an MA degree in Art Therapy from Wright State University, and an MA degree in Art from Marshall University. She has been in private practice as an art therapist since 1986. She has taught Art at Mountaineer Montessori School since 1989 and maintains a teaching studio in Charleston. Kaufman has had solo exhibitions of her work in the United States, Canada and Stockholm, Sweden, at Sotheby’s, and her work has been in group exhibitions in Taipei, Taiwan, Canada and throughout the United States. Honors and awards include Taipei City Mayor’s Prize, 5th International Print Biennial, Pressé Papier, Visiting Artist Fellowship Trois Rivières, Quebec, Canada, West Virginia Commission on the Arts, The Painted Bride, Philadelphia PA, Mid-Atlantic Arts Foundation, Kentucky Foundation for Women, the West Virginia Visual Arts Fellowship for Painting and Crafts, and many others.

Her work is in the permanent collections of the Taipei Fine Arts Museum, Taipei, Taiwan; Rutgers University, Rutgers, New Jersey; Clay Center for the Arts and Sciences; West Virginia Permanent Collection; Marshall University Graduate College; University of Charleston; and many others.

This exhibit is sponsored by The Bell Law Firm, PLLC; the Isabelle Gwynn and Robert Daine Exhibition Endowment; Frank Baer II and Marion Baer; Mr. and Mrs. Anthony J. Majestro; Liz and Louis Weisberg; 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.
In the early decades of the 19th century, two new inventions changed our understanding of space and time. The railroad made it possible for people to travel well beyond a day’s walk from their home, and the photograph permitted a kind of time travel that made detailed and exact memory possible, even beyond the grave. In the United States, both the railroad and the photograph were essential to the opening of the West and the development of national identity.

A survey of images depicting railroads and images related to railroads from around the world, *Tracks: Photography and the Railroad from the George Eastman House Collection* covers more than 160 years of photographic and railroad history. This exhibition will please a variety of audiences including historians, lovers of the American West, and train enthusiasts alike. The city of Huntington, founded by Collis P. Huntington as the Western terminus of the Chesapeake and Ohio Railroad, is a natural fit for this traveling exhibition. Trains and the railroad still define the layout of the town and remain an important part of its identity and culture.

In this group of images, the railroad appears as technological triumph, violator of nature, symbol, myth, and nostalgic evocation of a better, nobler past. *Tracks: Photography and the Railroad from the George Eastman House Collection* includes works by Bisson Frères, William Henry Jackson, Alvin Langdon Coburn, Lewis W. Hine, Aaron Siskind, and others.

This exhibition has been organized and is being circulated by George Eastman House, Rochester, New York.

This exhibit is generously sponsored by the West Virginia Division of Culture and History; National Endowment for the Arts, with approval from the West Virginia Commission on the Arts; The Isabelle Gwynn & Robert Daine Exhibition Endowment; The Collis P. Huntington Railroad Historical Society; In Memory of Willis W. Cook; In Memory of Howard and Arthinia Ellis; In Memory of Jack and Miriam Glick; In Honor of Shelley and Tim Jackson and Brody Stewart; In Memory of Ronald C. Kyger; In Honor of Jacob Lewis, Director, Pace Prints, Chelsea New York Gallery; In Honor of Art Malcomb; In Memory of Michael L. Mansour; In Memory of Dwayne L. Payne; In Memory of Ms. Jeanne R. Poulter; In Memory of Richard O. Probst; In Honor of Mrs. Susan Shields; In Memory of Rev. Kenneth R. Stultz; and In Memory of Wilhelmine Woodyard.
Selected Paintings from The Daywood Collection

Through February 17, 2013
Bridge Gallery

While many of the American impressionist works from The Daywood Collection are on view in Gallery Three in American Impressionism: Paintings from the Collection (on view through April 7, 2013), the Bridge Gallery will feature an additional selection of American and French paintings from The Daywood Collection, mostly landscapes, seascapes and portraits, the favored subjects of West Virginia natives Arthur Spencer (1887-1948) and Ruth Woods Dayton (1894-1978).

Portraits include Robert Henri’s exuberantly painted work titled Kathleen, which captures a young Irish girl, from Achill Island; Charles Webster Hawthorne’s masterpiece titled The Widow, a somber depiction of a grief-stricken woman clutching her infant; and Howard Somerville’s striking Joyce, a study in contrasts - juxtaposing a fair-skinned beauty against a study in black.

Landscapes include Les Bords de L’Eure, a prismatic-palette, impressionist painting by French artist Gustave Loiseau depicting a walk along a river in the Loire Valley, and Norwegian-born American artist Jonas Lie’s colorful and poetic view of Blue Heron Lake. John Sloan’s Gully at Low Tide shows a change from the artist’s usual gritty scenes of city life. Instead Sloan employs vigorous, textural brushstrokes influenced by his awareness of post-impressionist styles he saw at the 1913 Armory Show the year before this painting was executed.

This exhibit is sponsored by the Isabelle Gwynn and Robert Daine Exhibition Endowment; 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.
American Impressionism: Paintings from the Permanent Collection
Gallery Three
Through April 7, 2013

The permanent collection of the Huntington Museum of Art holds a treasure trove of American Impressionist paintings. This exhibition will present these important and popular works painted by many of the best-known American impressionists including Childe Hassam, J. Alden Weir, Willard L. Metcalf, John H. Twachtman, Frank Benson, Edward Willis Redfield, W. Elmer Schofield, Arthur Melzer, and many others.

This exhibit is sponsored by The Katherine and Herman Pugh Exhibitions Endowment, 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.

Harvey Littleton: Celebrating the 50th Anniversary of the Glass Studio Movement
Glass Gallery
Through November 18, 2012

HMA is one of more than 160 institutions partnering with the Art Alliance for Contemporary Glass to celebrate this milestone. On view are six early glass sculptures by Harvey Littleton who is known as the Father of the Studio Glass movement in the United States.

This exhibit is sponsored by the Isabelle Gwynn and Robert Daine Exhibition Endowment, 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.

Visiting Inspiration: Twenty Years of Gropius Artists
Daywood Gallery
Through October 7, 2012

Ten years ago HMA began to acquire, when possible, representative work by each of the visiting Gropius artists. This exhibition presents works acquired to date and celebrates 20 years of the Walter Gropius Master Artist Series. A variety of media are represented including ceramics, photography, painting, pastel, printmaking, hand-made paper, glass, textiles, fiber, mixed-media and large-scale indoor and outdoor installations.

This exhibit is sponsored by The Herald-Dispatch, the Isabelle Gwynn and Robert Daine Exhibition Endowment, 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.

The Collection of Alex E. Booth, Jr.
Daywood Gallery
Through October 7, 2012

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. 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 funded through the generosity of the Estate of his Mother, Roxanna Y. Booth.

This exhibit is sponsored by The Herald-Dispatch, the Isabelle Gwynn and Robert Daine Exhibition Endowment, 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.
Maria Sybilla Merian (1647-1717), Plate 12 Bananas, Musaparadisiaca. Transfer-print watercolor from The Insects of Surinam, Amsterdam, 1705, paper size 19” x 13 ¾”. Image courtesy of Arader galleries, New York. Funds provided by the Sarah Wheeler Charitable Trust in memory of Harold R. (Steve) Wheeler and Sarah Slack Wheeler, 2012.10.2

In 1699 the artist Maria Sybilla Merian traveled with one of her daughters to the Dutch colony of Surinam in South America to draw and make watercolor studies of native plants and insects. Her most notable work titled The Insects of Surinam, published in Amsterdam in 1705 achieved immediate acclaim. Three important transfer-print watercolors were recently acquired by the Museum, adding work by an early, important female artist to the Museum’s extensive natural history print collection donated by the late Dr. Marion Korstanje.
The technical term “monotype” has been defined as a “printed drawing or printed painting” with the understanding that the final work is not a multiple but a unique image printed from a flat surface. Monotypes are made as an alternative to the highly technical processes of printmaking (from traditional to digital). However, it has become its own medium and it recognizes no rules or boundaries. Artists today keep pushing the limits of whatever is possible of the medium to create more versatile means of expression as well as new formats for imagery. During this workshop, participants will be shown different ways to make printable images on flat surfaces. There will be demonstrations of varieties of monotype techniques. In addition participants will expand the experience of making monotypes by making monoprints. Monoprints are also one-of-a-kind prints but they include a surface scratch, engraving, or a mark that will be repeated, but altered by unique painterly textures. For instance a regular etching plate, or a woodcut plate can be used for a unique print if the plate is inked in a painterly way that cannot be repeated as a multiple. Although there may not be time to finish or complete an elaborate project during the three-day workshop, participants are encouraged to use the workshop venue for experimentation, exploring newly learned techniques, and more.

**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 Autonóma de México, 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, Calif. 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.
Mold making for ceramics generates sculpture containing ideas about the multiple, duplicate, original, repetition, series, repeat, group, pattern, modular, simulacra, twin, replica, facsimile, copy, replacement, stand in, photo copy, identical copy, spare part, sequence, edition, progression, imitation, fake, translation, convert, interpret, equivalent, doppelganger, clone, mirror image, identical twin, fraternal twin, apparition, predecessor, ancestor, offspring, descendant, progeny, mutation, or growth. The possibilities are endless. Workshop participants are asked to bring three objects on the first day. These should be no larger than 10 inches and no smaller than 3 inches. They can be found objects made from plastic, rubber, ceramic, or anything that is not porous or subject to melt, expand, or absorb water. Simple shapes are best. We will decide which of the three is most appropriate to make a plaster mold from and each participant will make one mold. The workshop will also include learning how to cast clay slip into the molds to produce one or more duplicates of the original object. These can be cut up, reassembled, combined, or left as a clone of the original object. A slide lecture will be included to generate a discussion of contemporary cast ceramics and the possible meanings of “the duplicate” in your work and the work of others. Many tips and tricks to making superior working molds will be offered. Be ready to work! Bring any ceramic tools you may have and a shop apron.

**Artist Background**

Renowned for her expertise in porcelain production, Katherine Ross uses ceramics as her primary medium to create site-specific installations and performances that explore obsolescence within cultural practices. In this exhibition, titled Ghost, she reflects upon the current state of the porcelain teacup and the mule as vestigial ghosts of their own histories. Porcelain teacups long held ritualistic use and conveyed status in elite society, although this has all but disappeared from contemporary culture with the introduction of plastic and disposable utilitarian ware. Likewise, the mule – one of the oldest manipulations of nature by man - was quickly rendered obsolete with the mass introduction of heavy equipment for farming, drayage and battle. Together, the porcelain teacup and the mule create a jumping off point for a more spontaneous, intuitive, and perhaps ridiculous studio production resulting in a sculptural installation that is a secondary image, or trace, of these fading icons.

Katherine Ross received a B.A. in 1976 from the State University of New York at Fredonia, and an M.F.A. from Tulsa University in 1980. She has been a faculty member at the School of the Art Institute of Chicago since 1981, and is currently the Chair of the Ceramics Department. Her work has been featured in many national and international exhibitions and installations, in venues such as Jingdezhen National Ceramic Museum (Jingdezhen, China), Sanbao Ceramic Art Museum (Jingdezhen, China), The Centers for Disease Control Museum (Atlanta, GA), the Urban Institute for Contemporary Art (Grand Rapids, MI), and SOFA Chicago. Ross is the recipient of many awards and grants including the Chicago Artists International Program Travel Grant, Arts Midwest/NEA Grant, Indiana State Arts Commission Master Fellowship, and a Banff Center for the Arts Residency. She has also worked with several architects, including Michael Graves, on both commercial and residential architectural projects and restorations.
Artist Judy Pfaff Was A Visiting Inspiration

Artist Judy Pfaff and HMA Senior Curator Jenine Culligan pose for a photo.

Walter Gropius Master Artist Judy Pfaff, center, speaks about her work.

Artist Judy Pfaff’s work was on view at HMA from June 16 through August 26, 2012.

Walter Gropius Masters Workshops

The Walter Gropius Master Artist Series is funded through the generosity of the Estate of Roxanna Y. Booth, 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. The Museum is indebted to Roxanna Y. Booth’s son, Alex Booth, for his participation in the concept development of the Gropius Master Artists Workshops.

Workshop fees – Workshop fee per person per workshop is $225 for non-members; $195 for Museum Members; $165 for teachers; & $120 for students. Meet-and-greet, first-day breakfast and daily lunch included in the workshop fee. The number of workshop participants is limited.

How to enroll – Registration must be received at least 3 days in advance of the class starting date. A completed form with payment in full will be accepted by mail, online or in person. All checks should be made to the Huntington Museum of Art. Most major credit cards are accepted by fax, phone, mail or in person. Send registration form below with payment to: Huntington Museum of Art Education Classes, 2033 McCoy Road, Huntington, WV 25701. For more information, visit www.hmoa.org or call (304) 529-2701. HMA is fully accessible.

HMA Executive Director Margaret Mary Layne, left, and Associate Curator John Farley introduce Walter Gropius Master Artist Judy Pfaff before her public presentation on June 16, 2012, during the opening celebration for Visiting Inspiration: Twenty Years of Walter Gropius Master Artists.

Walter Gropius Master Artist Judy Pfaff, center, speaks about her work.
The Walter Gropius Master Artist Series is named in honor of Walter Gropius who designed the 1970 addition to the Museum and the Gropius Studios. Walter Gropius, a German architect and founder of the Bauhaus School, was a proponent of education in the arts, specifically the learning that takes place in the workshop setting. At the groundbreaking ceremony he said,

“I ask your permission to stress particularly the aspect of workshop education in the gallery 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. In a highly developed democracy, the intuitive qualities of the artist are as much needed as those of the scientist and the mathematician.”

The Estate of Roxanna Y. Booth funds the Walter Gropius Master Artist Series. Ms. Booth wanted to assist in the development of an art education program in accordance with the proposals of Walter Gropius. In addition, her son Alex Booth, Jr., has participated in the concept development of the program, with a focus on the workshop experience.

There are three parts to this visiting artist program: an exhibition of the artist’s work, a public lecture presented by the artist and a three-day workshop, facilitated by the artist.

This past year there were seven visiting artists, all of whom facilitated intriguing, engaging and intensive workshop experiences to a broad range of participants from the Tri-State area and beyond.

Learning in a workshop setting, especially with extraordinary visiting artists, is stimulating and exhilarating. Three days of intensive immersion, focusing on a single process or medium, with the same group of fellow artists, provides a fertile setting for an artist’s growth and development. It was an outstanding year in the Walter Gropius Master Artist Series!
Walter Gropius Master Artist Series:

HMA’s Visiting Artist Program

Workshop participants paint flowers from life in Robert Kushner’s workshop.

Printmaker Tanja Sofić explains mezzotint tools to workshop participants.

Painter Amy Cutler reviews art with a workshop participant.

Quilter Mary Buchanan discusses artwork with a workshop participant.

Judy Pfaff, third from right, poses with artists who participated in her critique workshop.
Saturday KidsArt is a spectacular and fun-filled two-hour program that provides an afternoon of exploration, enrichment and experimentation in the arts to children in grades K–5. The program is free thanks to the sponsorship of Heiner’s with additional support from B’Nai B’rith Lodge No. 795. Pre-registration is not required.

The museum has been offering this program to the TriState community for 12 years. Parents and caregivers never need to call the museum to find out if Saturday KidsArt is taking place on any given Saturday. They know they can wind their way up the hill, head to Studio 5 and be assured of two hours of creativity in art making and movement activities.

New to Saturday KidsArt, as of January 2012, is the KidsArt Club. Once a child has attended five sessions of Saturday KidsArt, he or she automatically becomes a member of the KidsArt Club. Membership benefits include a personalized membership card, free admission for one adult and one child to the museum, a birthday card from the museum each year and a 10% discount in the Museum Shop on non-consignment items. Once a child attends 15 sessions, he or she receives an apron for wearing during art making. To date there are 23 members of the KidsArt Club!

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

What is a Docent?

A docent is someone who volunteers his or her 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, you might enjoy volunteering as a docent. Persons of any age or background are welcome.

Amazing Docent Stats!

HMA’s docent volunteers were busy this year:
• They volunteered 2,452 hours.
• They guided 7,864 people on 202 tours.

Thanks to our wonderful docents!
Hand Building and Wheel Throwing for Adults  
Mondays, September 10-November 12 (10 sessions)  
6-8 p.m.  
Instructor: Kathleen Kneafsey  
Studio 4  
$125 Members; $150 Non-Members

Figure Drawing  
Thursdays, September 6-October 25 (8 sessions)  
6:30-9:30 p.m.  
Instructor: Michelle Strader  
Studio 1  
$140 Members; $165 Non-Members

Illustrating the Exotic: Contemporary Botanical Drawing  
Tuesdays, September 4-October 23 (8 sessions)  
6-8 p.m.  
Instructor: Michelle Strader  
C. Fred Edwards Conservatory  
$120 Members; $145 Non-Members

Wednesday Watercolor  
Wednesdays, October 3-November 28 (9 sessions)  
10 a.m.-1 p.m.  
Instructor: Lisa Walden  
Studio 2  
$140 Members; $165 Non-Members

Thursday Watercolor  
Thursdays, October 4-November 29 (9 sessions)  
6:30-9:30 p.m.  
Instructor: Lisa Walden  
Studio 2  
$140 Members; $165 Non-Members

Intro to Photoshop  
Thursdays, September 20-October 25 (6 sessions)  
6:30-8:30 p.m.  
Instructor: Sholten Singer  
Studio 5  
$70 Members; $85 Non-Members

Basic Photographic Techniques  
Wednesdays, October 3-Nov 7 (6 sessions)  
Instructor: Larry Rees  
6-8 p.m.  
Studio 3  
$70 Members; $85 Non-Members

Intermediate/Advanced Photographic Techniques  
Thursdays, October 4-November 8 (6 sessions)  
Instructor: Larry Rees  
6-8 p.m.  
Studio 3  
$70 Members; $85 Non-Members

Open Studio Night (clay and printmaking)  
Wednesdays, September 12-November 14 (10 sessions)  
6-8 p.m.  
Monitor: Kathleen Kneafsey  
Studio 4  
$10 per evening

Homeschool Art Class Exploring the Hidden Museum  
Wednesdays, September 19-October 24 (6 sessions)  
11 a.m.-12:30 p.m.  
Instructor: Kathleen Kneafsey  
$50 Members; $70 Non-Members

Saturday KidsArt (for children K-5th grades)  
Every Saturday, 1–3 p.m.  
Instructors: Ashley Browning, Eva Cox  
Studio 5  
FREE Thanks to the generosity of Heiner’s with additional support from B’Nai B’rith Lodge # 795

Community Art Groups at HMA

The Huntington Calligraphers Guild  
Meets on the third Friday of every month in Studio 2 at 6:30 p.m.  
All skill levels are welcome. For further information, call (304) 523-3037

Tri-State Arts Association  
Membership meetings are held bimonthly on the second Thursday at 7 p.m. in Studio 1 at the Huntington Museum of Art. For more information, visit www.tristatearts.org

Ohio Valley Camera Club  
If you have an interest in photography or would like to learn more about photography we would like to invite you to join the Ohio Valley Camera Club. The club meets on the 1st and 3rd Thursday of each month at 7 p.m. in Studio 3. For more information, visit www.ovccwv.org

West Virginia Bead Society  
The West Virginia Bead Society is an eclectic mix of creative and innovative bead weavers; an unstructured organization based on teaching, encouraging and inspiring one another. Beaders meet in Studio 2 the 2nd Saturday of every third month, call (304) 529-4200 for further information.
REPORT CARD
SERVING THE COMMUNITY WITH THE ARTS
West Virginia, Ohio and Kentucky
2011/2012

Patrons Served
- Attendance: 16,978
- Museum Making Connections: 25,975

Total Patrons Served: 42,953

Museum Making Connections Outreach
- MMC: Tri-State Elementary: 6,634
- MMC: After School: 5,768
- MMC: Community Events: 2,408
- MMC: Saturday KidsArt: 1,607
- MMC: ArtWorks!: 80
- MMC: Tours: 7,684
- MMC: Summer Camps: 960
- MMC: Classes and Workshops: 834

Total Served through MMC: 25,975

Total Organizations Served: 148

The arts teach children:
- problem-solving skills
- teamwork and communication skills
- self-expression
- ability to make decisions
- visualization skills
- how to make good judgments
- that problems can have more than one solution

Final Result
Children who:
- become more successful members of the workforce
- have increased ability to communicate
- are better able to see beyond their immediate situations and form new solutions for old problems

Groups Served
- AAUW
- Academy Child Development
- Alban Elementary
- Altizer Elementary
- Ashland Child Development
- Ashton Elementary
- Beale Elementary
- Bison Center Seniors
- Boyd County Brownies
- Boys/Girls Club
- Buffalo (Putnam) Elementary
- Buffalo (Wayne) Elementary
- Burlington Elementary
- Busy B Preschool
- CCBOE – Korean Educators
- Cabell County Art Teachers
- Cabell County Boy Scouts
- Cabell County Cub Scouts
- Cabell County Girl Scouts
- Cannonsburg Elementary
- Catlettsburg Elementary
- Central City Elementary
- Ceredo Elementary
- Charles Russell Elementary
- CHEF Home Educators
- Chesapeake Elementary
- Children’s Place – Cabell
- Christ Temple Church
- Confidence Elementary
- Conner Street Elementary
- Covenant Elementary
- Cox Landing Elementary
- Crabbe Elementary
- Crossroads of Hope – Boyd
- Cumn Elementary
- Calloonden Elementary
- Cabell Wayne Assoc. of the Blind
- Davis Creek Elementary
- Dawson-Bryant Elementary
- Dunlow Elementary
- Eastbrook Elementary
- East Lynn Elementary
- Emslow Park Presbyterian
- Ebenezer Baptist Church
- Ebenezer Outreach
- Fairland Elementary
- Fairland East Elementary
- Forrest Burdette Daycare
- Fort Gay Elementary
- Geneva-Kent Elementary
- Genoa Elementary
- George Washington Elementary
- Growing Places Daycare
- Guyandotte Elementary
- Hager Elementary
- Hamlin PK-8 School
- Hannan High School
- Harts PK-8 School
- Highlawn Elementary
- Hite-Saunders Elementary
- Home School Group
- Holy Family Elementary
- Holy Family Preschool
- Hometown Elementary
- Huntington High School
- Hurricane Town Elementary
- International Master Gardeners
- Ironon Elementary
- J.W. Scott Community Center
- Kanawha AP Art Teachers
- Kellogg Elementary
- Kenova Elementary
- Kings of the Kingdom Middle
- Lakeside Elementary
- LaValette Elementary
- Leadership Tri-State
- Leadership West Virginia
- Leon Elementary
- Man High School
- Marshall University
- Martha Elementary
- Mason County Career Center
- Meadows Elementary
- Midway Elementary
- Milton Elementary
- Monroe Headstart Parents Assoc.
- Mountain View Elementary
- NICCO
- New Haven Elementary
- Nichols Elementary
- Oakview Elementary
- Ohio Virtual Academy
- Ohio University
- Ona Elementary
- Our Lady of Fatima Elementary
- P.J. Preschool
- Pea Ridge Baptist Church
- Peyton Elementary
- Playmates Daycare (6)
- Poage Elementary
- Poca Elementary
- Point Pleasant Elementary
- Point Pleasant Intermediate
- Point Pleasant Junior High
- Point Pleasant High School
- Pondersoa Elementary
- Pritchard Elementary
- Ranger Elementary
- Rock Branch Elementary
- Rock Hill Elementary
- Roosevelt Elementary
- River Valley Child Dev. Services
- St. Joseph Elementary – Cabell
- St. Joseph High School – Lawrence
- Salt Rock Elementary
- Scott Teays Elementary
- Seventh Day Adv. Ladies – Boyd
- South Point Elementary
- Southers WV CTC
- Southside Elementary
- Spring Hill Elementary
- Spring Hill Elementary TAG
- St. Lawrence Elementary
- Summersville Seventh Day Adventist Church
- Summit Elementary
- Symmes Valley Elementary
- Symmes Valley High School
- TANA
- Tug Valley High School
- Upward Bound – Fayette
- Village of B’ville Elementary
- Wahama High School
- Washington DC National Railroad
- Historical Society
- Wayne County Girl Scouts
- Wayne Elementary
- Wayne High School
- West Hamlin Elementary
- West Teas Elementary
- Winfield Elementary
- Witt County High School
- Woodlands
- WVU Extension 4-H
- YMCA, Cabell County
Your Members Magazine wins Award

The March-August 2012 Members Magazine was honored by the West Virginia Chapter of the Public Relations Society of America with a First Place Crystal Award on June 20, 2012.

The Members Magazine received the First Place Crystal Award in the Internal Communications Full Color Magazine (9 or more pages) category. HMA Public Relations Director John Gillispie was on hand to accept the award at Edgewood Country Club in Charleston.

Since 2001, this is the 23rd time a publication or commercial script from HMA has been honored by the West Virginia Chapter of PRSA with either a First Place or Honorable Mention award.

HMA Memberships begin at $25

Did you know that a membership to the Huntington Museum of Art begins at $25.00?

We would love to have you as part of our HMA family. By joining the membership of the Huntington Museum of Art, you can help us raise the $325,000 goal for the 2013 Open Door Membership Campaign.

Christie Kinsey is the 2013 ODMC Chair. She and Development Officer Anna Lafferre are working very hard to meet the goal. You can sign up for a membership online at www.hmoa.org or call Anna for more information at (304) 529-2701.

Money raised from the Open Door Membership Campaign goes to support general operations at the Museum.

Holiday Open House & Art on a Limb

The Huntington Museum of Art celebrates Holiday Open House from 1 to 4 p.m. Sunday, December 2, 2012, with music and dance performances, a visit from Santa and refreshments. Admission is free, but please bring canned food for the Huntington Area Food Bank and warm clothes for Cridlin Food and Clothing Pantry.

The popular holiday-themed exhibit Art on a Limb celebrates the holiday season from November 19, 2012, through January 6, 2013, with an exhibition of trees, displayed throughout the museum, decorated by area artists.

Art groups participating this year include Tri-Area Needle Arts, West Virginia Bead Society, folk artists and wood workers. In addition, the large tree in the Virginia Van Zandt Great Hall will be decorated with artist palettes hand-painted and designed by regional artists.

Also, look for the Life on a Limb display created by Dr. Mike Beck and on view in the C. Fred Edwards Conservatory.

For more information on events at HMA, visit www.hmoa.org or call (304) 529-2701.

Holiday Preview in the Museum Shop

This year’s Holiday Preview Sale in the Museum Shop is being held in honor of longtime volunteer and HMA Board of Trustees member Patsy Lansaw, who passed away May 26, 2012.

In honor of Patsy, Blenko Glass is designing an exclusive glass piece to be sold only in HMA’s Museum Shop. Museum Members will receive a mailing with additional information this fall.

This year’s Holiday Preview Sale takes place from 10 a.m. to 9 p.m. Tuesday, November 6, 2012. We hope to see you there.
Both Julienne and Jessica appreciate what HMA offers them. For Julienne, the Museum has been a place to apply and expand the knowledge and interest that grew from early exposure to the arts, during her formative years in the suburbs of Chicago. HMA has been the venue for theatre performances she acted in, the site of many classes in the arts she’s taken, and, of course, the educational effort that has been “a major force in broadening children’s views of the diversity of what’s available in life.” Additionally, Julienne cites HMA’s exhibition of selections from the Jay C. Leff Collection of Pre-Columbian art as the aspect of her Museum experience that has had the greatest personal impact on her. Viewing this exhibition sparked an interest that has since led her on trips to Mesoamerica, with visits to museums and archeological sites, and attendance at conferences on the subject.

For Jessica, HMA has been a gathering place – the site for Holiday Open House performances and other events, and a place to spend time with her mother, Sharon Pressman, as Jessica assisted her with catering receptions over the years. Jessica also sees her experience at HMA as integral in the development of her appreciation of beauty, of looking deeply into things, and of seeing things in different ways. As the first place she viewed art, HMA has been a very important part of Jessica’s Huntington community, and in her view the Museum continues to play that role: “HMA provides a place for the community to see things that lead them to stretch beyond their usual perspective.”

Looking ahead, both women have solid ideas about how to keep the Museum growing and current with the times. Julienne cites the importance of Board of Trustee members working actively on Board committees, noting “this is what leads to new ideas.” She points to changes in the methods of art education presented in docent training over the years and notes her appreciation of these efforts to remain up to date with trends in museum education. And Julienne practices what she preaches: she currently serves on three Board committees. And, after taking a beading class at HMA just a few years ago, she has developed a passion for the craft and now contributes items to the annual Art on a Limb display – another example of continuing to grow and learn, and another feather in her volunteer cap!

Jessica emphasizes the importance of making sure the Museum is here for future generations. While she recognizes the trends toward digital interaction with art via computers and smart phones, and acknowledges the need for HMA to utilize these technologies, Jessica also notes that viewing art via technology “does not compare to the sensory experience of an actual visit – seeing the actual brushstrokes, being in the building; it is a very enriching experience.” She has begun giving Museum memberships as gifts to others, with a goal of engaging more people with HMA and inspiring them to become supporters.

This year HMA celebrates its 60th anniversary. That the Museum has served ever greater numbers of children and art lovers as the years have passed, and that it looks to the future with an eye toward continued growth is a major accomplishment made possible in large part by the dedication and efforts of volunteers and members like Julienne McNeer and Jessica Pressman. We consider ourselves lucky to have them in our Museum family!
Donations and Memberships TO THE MUSEUM

January 1, 2012, through June 30, 2012

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

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HMA Board Member Alex Franklin looks at artworks on view during the White Glove Party on May 3, 2012. The event was such a big success that plans are currently under way for next year’s White Glove Party. Details will be available soon.
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Lisa’s Resale

Congratulations to docent and HMA Board member Susan Shields, who was presented with HMA’s Volunteer of the Year award on April 16, 2012.
Donations and Memberships TO THE MUSEUM

January 1, 2012, through June 30, 2012

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Donations and Memberships TO THE MUSEUM

January 1, 2012, through June 30, 2012

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

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

Events

Docent Open House takes place from 6 to 7:30 p.m. September 11, 2012. Refreshments served. Admission is free.

Dr. Jean Edward Smith speaks about his latest book titled “Eisenhower in War and Peace” at 2 p.m. Sunday, October 21, 2012, in HMA’s Grace Rardin Doherty Auditorium. A book signing will follow near the Museum Shop in the Virginia Van Zandt Great Hall. Refreshments will be served. Admission is free.

The Museum Shop Holiday Preview takes place from 10 a.m. to 9 p.m. Tuesday, November 6, 2012.

Holiday Open House takes place from 1 to 4 p.m. December 2, 2012. Admission is free, but visitors are encouraged to bring cans of food for the Huntington Area Food Bank and warm clothes for the Cridlin Food & Clothing Pantry.

Museum Ball begins at 6 p.m. February 16, 2013. Call (304) 529-2701 for ticket information or to reserve a corporate table.

Exhibits

Visiting Inspiration: 20 Years of Walter Gropius Master Artists continues through October 7, 2012.

The Collection of Alex E. Booth, Jr. continues through October 7, 2012.

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

Daywood Paintings exhibit continues through February 17, 2013.

American Impressionism continues through April 7, 2013.


Mr. Fitz – Celebrating the 60th Anniversary of the Huntington Museum of Art runs October 20, 2012, through October 20, 2013. Opening reception begins at 5:30 p.m. November 9, 2012, with a Gallery Walk by Barrie Kaufman through Curator’s Choice. A reception follows. Admission is free.


Tracks: Photography and the Railroad from the George Eastman House Collection runs November 3, 2012, through January 27, 2013. Opening event takes place at 7 p.m. November 27, 2012, during the Fourth Tuesday Tour with a guided tour of the exhibit and a reception following. Admission is free. This exhibit has been organized and is being circulated by George Eastman House, Rochester, New York.


Programs

Walter Gropius Master Artists Series


Katherine Ross: Presentation 7 p.m. November 1, 2012; Exhibit September 22-November 18, 2012.

Join Us on Facebook

If you would like to stay up to date with the Huntington Museum of Art on Facebook, we invite you to join the more than 3,100 people who like HMA’s Facebook page. Also, check out the Huntington Museum of Art Gift Shop page on Facebook for details on happenings in The Museum Shop. Sign up for our RSS Feed on the home page of www.hmoa.org. Send us your email address to sign up for our email list to receive our electronic newsletters and updates about HMA and The Museum Shop via email.

Send Us Your E-Mail

The Museum is also collecting e-mails and updating our e-mail address list. If you’ve changed your e-mail address recently or would like us to add your e-mail to our mailing list, please send us an e-mail at smcneer@hmoa.org or contact us at (304) 529-2701.

By sending us your e-mail, we can keep you informed with our e-newsletter every six months and The Museum Shop can keep you informed about sales and merchandise.
Museum Ball 2012 Committee Member Sarah Walling, HMA Development Officer Anna Lafferre, and Museum Ball 2012 Chair Halcyon Moses pose in front of "the enchanted cottage" at "A Fairy Tale" Museum Ball on February 25, 2012.

Nate Kuratomi and Ella McComas Kuratomi attend "A Fairy Tale" Museum Ball at HMA on February 25, 2012.

HMA Facilities Director Matt Matney and HMA Executive Director Margaret Mary Layne.

HMA Museum Ball 2012 Committee Member Michelle Norweck poses for a photo in front of some of the decorations for "A Fairy Tale" Museum Ball at the Huntington Museum of Art.
Members of the 2012 Museum Ball Planning Committee pose for a group photo during “A Fairy Tale” Museum Ball on February 25, 2012.

Doug Korstanje and Susan Nicholas attend “A Fairy Tale” Museum Ball 2012 at HMA.

Huntington Museum of Art Museum Ball 2012 attendees dance to the music of The Company.

The Huntington Museum of Art was beautifully decorated for the 2012 Museum Ball. Gretchen Dascoli Wray was Design Chair for the event.
The Museum Shop

Holiday Preview In Memory of Patsy Lansaw Takes Place 10 a.m. to 9 p.m. Tuesday, November 6, 2012
www.hmoa.org (304) 529-2701

general INFORMATION

Website: www.hmoa.org
(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 Bauhaus School 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.