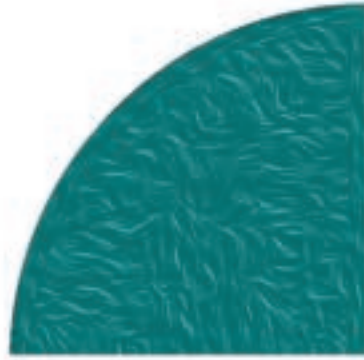


MEMBERS' MAGAZINE

September 2021 – February 2022



 HUNTINGTON MUSEUM OF ART



The
Museum Ball
Save the Date!

2.26.2022

*Subject to change for considerations of
public safety guidelines and pandemic precautions.*

Presented by



LETTER FROM THE EXECUTIVE DIRECTOR

As we head into the autumn and winter, the Huntington Museum of Art has put together a great exhibition schedule featuring superb American paintings from our permanent collection and exciting contemporary works created by the art faculty of Marshall University.

The 150th birthday of the City of Huntington will be celebrated at HMA with the *Huntington Sesquicentennial Exhibit*, which continues through January 16, 2022. This show will celebrate the art and artists that have helped make Huntington such a wonderfully diverse and creative community over the past fifteen decades.

Other upcoming exhibits include *Latin American Roots*, *Woodblock Prints from the Permanent Collection*, and the *West Virginia Chamber of Commerce Presents La Belle Riviere*. These shows will explore the rich art of Latin America, the carving and printing skill of European and American woodblock artists, and artwork inspired by the majestic Ohio River, respectively.

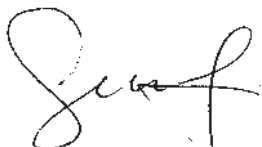
HMA's Walter Gropius Master Artist Sarah Heimann will have her ceramic works on display beginning in January and the Education Department will welcome the artist to discuss her work in a free public presentation on March 10, 2022, at 7 p.m. The artist will also present a three-day workshop at HMA on March 11, 12 and 13. (Call 304-529-2701 for fee information or to register.) The Education Department is planning to resume regular autumn classes in our studios as well.

With the help of Garth's Auctioneers & Appraisers again this year, HMA is gearing up for another exciting Fine Art Auction on October 16. The auction raises a significant amount of money for the Huntington Museum of Art, with items provided by art collectors and galleries. Among the items the auction will feature are beautiful glass creations by Kelsey Murphy and a very attractive collection of early to late 19th century Japanese prints.

I am also excited to announce that the Huntington Museum of Art will present *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* from March 12 through June 12, 2022. This exhibit, which is sponsored by a very generous local donor, includes more than 60 paintings, drawings, prints, photographs, mixed media works and sculptures. The collection was assembled during more than three decades by retired mailman Kerry Davis and former TV news producer C. Betty Davis. The goal of the collection, according to Kerry, was to "preserve cultural memories and provide their community with a source of inspiration." Thus, from Kerry's quote comes the title of the exhibition. *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* was organized and toured by International Arts & Artists, Washington, D.C.

So, as you can see, while it will be a busy autumn and winter at the Huntington Museum of Art, it will be one filled with joyful exhibitions, exciting programs and top-notch classes. We look forward to seeing you soon up on the hill!

Geoffrey K. Fleming



Executive Director



Geoffrey Fleming presents Brian Clouse with the Volunteer of the Year award and certificate. Brian has volunteered with the Huntington Museum of Art for more than 20 years. *Photo by Sadie Helmick.*



Geoffrey Fleming photographed here with a cameo vase by Kelsey Murphy. This vase, along with many other beautiful works of art, will be available in the 6th Annual Fine Art Auction on October 16. *Photo by George Lanham.*

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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

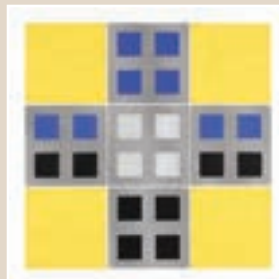
The Huntington Museum of Art serves the public as a museum and cultural center and in the greater community acts as a presence and advocate for the areas of arts, education and nature.



COVER: Katsushika Hokusai (Japanese, 1760-1849), Detail view of *Thirty-Six Views of Mount Fuji – Under the Wave off Kanagawa (The Great Wave)*, ca. 1830-1832, woodcut on paper; 9 7/8 x 14 3/4 inches. Bequest of Charles H. Burkart in memory of his mother, Rosamond Herriot Burkart, 2020.1.67

INSIDE FRONT COVER: This Museum Ball graphic is by Executive Assistant & Development Database Administrator Kelli Harrah.

INSIDE BACK COVER: This graphic is by Education Coordinator Sadie Helmick. The information within this graphic was researched by Grant Writer Tim Adkins.



BACK COVER: Jesús Rafael Soto (Venezuelan, 1923-2005), *F, n.d.*, screenprint on paper; 28 x 25 1/2 inches. Funds provided by a bequest of Louise D. Polan, 2018.37.12

FREE TUESDAYS

Tuesdays are free admission days at the Huntington Museum of Art. Our Tuesday hours are 10 a.m. to 8 p.m.

Magazine Design by Education Coordinator Sadie Helmick.

Walter Gropius Master Artist Program Presents **Sarah Heimann**

Joan & Arthur Weisberg Family Gallery

January 29, 2022 – April 3, 2022

The artist will discuss her work in a free public presentation on Thursday, March 10, 2022, at 7 p.m.

A three-day workshop will be presented on March 11-13, 2022.

Pattern and Shallow Relief Carving—A Deep Dive

In this three-day participatory workshop, students will experiment with different techniques to develop layered surfaces on leather-hard clay. We will start with tiles—creating personal source books that will illustrate elements of shallow relief carving, work with slips, and appliqué. Days will be interspersed with slide lectures and demonstrations. The second and third days will be spent working on volumetric forms of the students' choice. We will examine various strategies for wrapping image and pattern around form. Students are invited to bring images that inspire or intrigue. They should bring a readiness to play.

About the Artist

Sarah Heimann is a studio potter in Lebanon, New Hampshire, and an instructor at Dartmouth College's ceramic studio. Her work has been published in *Lark's 500 Cups*, *500 Vases*, *500 Teapots*, *Studio Potter* magazine, and *Surfaces, Glazes, and Firing* by Angelica Pozo. She has been awarded a McKnight Artist Residency, Jerome Artist Project Grant, and a McKnight Artist Fellowship. She has an MFA in Ceramics from the University of Minnesota, Twin Cities.

Artist Statement

I am a potter. I work with clay, throwing and hand-building pots. I am passionate about weight and balance, questions of rim durability, how a foot meets a table. I intend my pieces to live in domestic spaces.

I spend hours with pieces cradled in my lap, raking light allowing me to see curves and planes of the evolving surface. As I carve into the pot, I consider how a ladder might stand in front of a vine, how a moon might overhang a building, and what would happen if a moon was on the ground. I improvise with myself each step of the way, trying to catch myself unawares. What would happen if I did this? Did that work? Is it clumsy? Can I make it more graceful? Does it still stand evenly?

These concerns are fundamental. I believe objects we live with should be made properly. The underside of a handle should be comfortable, curves should be confident. Feet should be well finished. Drawings should make sense within the context of the pot they live on.

When the pots are finished, people are often uncertain of their original material. They recognize time spent, and respond to the surface, but for comprehension, my pieces demand interaction. It is in handling that utilitarian underpinnings are understood. It is in carving that the drawing comes alive, and it is in use that the pieces come alive.



Sarah Heimann carving into one of her pots. Photo courtesy of Charley Freiberg.

Walter Gropius Masters Workshops

Workshop fees – Workshop fee per person per workshop is \$325 for non-members; \$275 for Museum Members; \$250 for teachers; & \$200 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. 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 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.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment. This program is presented with financial assistance from the West Virginia Department of Arts, Culture and History, and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.



Diego Rivera (Mexican, 1886-1957), *Young Woman with Metate*, ca. 1952, pencil on paper, 5 x 7 7/8 inches. Gift of G. Eason Eige, 2011.2.11.




Latin American Roots


October 16, 2021 – January 9, 2022

Bridge Gallery

A virtual event for this exhibit is planned as part of the 4th Tuesday Tour Series on October 26, 2021, at 7 p.m. on HMA's Facebook page.



enerally understood as the North, Central and South American and Caribbean nations where languages derived from Latin – such as Spanish, Portuguese and French – are predominantly spoken, the concept of Latin America reflects the region's shared colonial heritage.



Spanning two continents, the amalgam of geographic regions described as Latin America were wellsprings of sophisticated indigenous culture long before seafaring European explorers crossed the Atlantic Ocean. Pre-Columbian civilizations such as the Maya, Aztec, Inca, and others developed vibrant artistic practices over millennia. In the late 15th and early 16th centuries, Europeans arrived seeking new land and trading opportunities. For the next three centuries, Spanish, Portuguese and French interests colonized large parts of the Western Hemisphere and imposed European artistic conventions onto existing visual traditions. Millions of native inhabitants in Latin America were conquered or killed during this territorial expansion, succumbed to newly introduced diseases, or were brutally subjugated in the pursuit of natural resources. As this human toll inevitably dwindled the indigenous workforce, colonial powers satisfied the demand for free labor by forcibly importing millions of enslaved Africans to participate in military expeditions and work in the fields and mines. The men and women of this diaspora introduced their own unique visual language and contributed African

cultural elements to the New World melting pot.

A revolutionary fire swept the region during the late 18th and early 19th centuries – stoked in part by the American and French revolutions – and the people of Latin America began fighting for independence from colonial rule. The Haitian Revolution, led by enslaved people and free people of color, saw France's wealthiest colony, "The Pearl of the Antilles," force the abolition of slavery and become the world's first Black-led republic in 1804. This reverberated throughout the Americas. While many Latin American nations were decolonized within those first tumultuous decades of the 19th century, others did not gain independence until the 20th century, and some remain non-sovereign territories. Although much of post-colonial Latin America has often been defined by inequality, internal strife and external intervention, a hopeful human spirit persists.

From the museum's permanent collection, *Latin American Roots* will feature modern and contemporary artworks by a variety of artists whose Latin American heritage has allowed them a unique vantage point from which to interpret this history. From abstraction to political activism, the works express a range of aesthetic and personal concerns. This exhibit will examine overarching themes and highlight individual stories, reminding us that both measures are important in order to form a more complete understanding of those who hail from this complex, diverse region.

This exhibit is presented with support from The Katherine & Herman Pugh Exhibitions Endowment. This program is presented with financial assistance from the West Virginia Department of Arts, Culture and History, and the National Endowment for the Arts, with approval from the West Virginia Commission on the Arts.

Marshall University Faculty Exhibit

November 13, 2021 – February 16, 2022

Switzer Gallery

An opening reception for this exhibit is planned tentatively for November 19, 2021, from 5:30 to 7:30 p.m.

For many, unforeseen events in the past year and a half prompted dramatic changes in the way we live. In the face of significant collective tragedy, we were challenged to re-evaluate deeply entrenched human behavior and reconsider our responsibilities to one another. As individuals operating within complex, interwoven networks, we were reminded to think critically about our actions and imagine their effects – often unpredictable, sometimes exponential – on our local and global communities. Institutions, like the people they comprise, were not immune from disruption, and the impact on our nation's schools and centers of higher learning has been particularly acute. Artists and art educators, including the professionals at Huntington's own hometown university, continue to adapt in their own unique ways as they grapple with what it means to be a maker and a teacher in uncertain times.

This fall, the Huntington Museum of Art and the visual arts faculty from Marshall University's School of Art & Design will present *Adaptations*, an exhibition of artworks created in a variety of media by full-time and adjunct professors, including:

Miyuki Akai-Cook
Frederick Bartolovic
Allison Broome
John Cartwright
Ian Hagarty
Danny Kaufmann
Hanna Kozlowski
George Lanham
Melissa McCloud
Allora McCullough
Sarah McDermott
Jamie Platt
Sandra Reed
Matt Smith
Caroline Turner



Hanna Kozlowski, *Righteous Extraction*, 2021, oil, gouache, hand-cut found imagery and Yupo paper on panel; 16 x 12 x 2 inches.



Jamie Platt, *Green Light*, 2021, oil on canvas; 24 x 24 inches.

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

Woodblock Prints

from the Permanent Collection

December 11, 2021 – March 13, 2022
Isabelle Gwynn and Robert Daine Gallery

Woodblock printing describes a relief process in which sharpened carving tools are used to carefully incise text or images into the flat surface of a wooden block. The uncarved areas of the design that now stand in relief are methodically inked and, with pressure, transferred; the recessed areas that were gouged away do not receive ink and remain blank in the printed composition.

Revolutionary contributions to the advancement of printing – together with the compass, gunpowder and papermaking – comprise the *Four Great Inventions* that emerged from ancient China. For centuries, numerous cultures had used hand-carved wooden blocks to ink patterns onto textiles or stamp symbolic marks and decoration into clay or wax. However, during the Tang dynasty (618-906 A.D.), a golden age of Chinese culture, woodblock printing techniques were first developed, perfected and applied to paper. Initially used to reproduce Buddhist religious texts and monochromatic manuscripts, the printmaking process became more complex, and the palette more expansive as multiple carved blocks were employed in a single pictorial image, each inked with a separate color.

An idea whose time had come, woodblock printing rapidly diffused throughout East Asia where it would remain the primary method for printing books and images until the 19th century. Across the Sea of Japan, mass-produced woodblock prints in the *ukiyo-e* genre flourished from the 17th to 19th centuries and became an iconic Japanese artform with enduring appeal. These scenes depicted “the floating world” of everyday Japan, characterized by bold compositions with dynamic lines, graphic shapes, flattened perspective and rich color.

Printing innovations also spread far and wide on the cross-cultural currents beginning to connect East Asia and Europe. As paper became increasingly available in the West, Europeans explored the creative possibilities of hand-carved, block-printed images and text. Movable type technology – invented in China and further mechanized in Korea – was revolutionized in Germany by Johannes Gutenberg’s printing press in the mid-15th century, which radically increased the demand for woodcut illustrations. When Japan’s isolationist foreign policy ended in the mid-19th century, Japanese art and culture, particularly *ukiyo-e*, captured the attention of many European artists. This influence extended to the Provincetown Printers, a Massachusetts seaside artist colony. There, early 20th century American modernists such as Edith Lake Wilkinson and Blanche Lazzell – both West Virginia natives – refined and popularized the single-block *white-line* color woodcut.

The omnipresence of our modern global print culture can obscure the chain of historical events that gave rise to the interconnected world of mass-printed materials that we know today. With an emphasis on modern and contemporary artistic woodcuts, *Woodblock Printing from the Permanent Collection* will illuminate pages from this rich history and demonstrate the ways artists continue to use this time-honored process as a vehicle for personal expression.

This exhibit is presented with support from The Isabelle Gwynn and Robert Daine Exhibition Endowment.

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



Katsushika Hokusai (Japanese, 1760-1849), Detail view of *Thirty-Six Views of Mount Fuji – Under the Wave off Kanagawa (The Great Wave)*, ca. 1830-1832, woodcut on paper; 9 7/8 x 14 3/4 inches. Bequest of Charles H. Burkart in memory of his mother, Rosamond Herriot Burkart, 2020.1.67



West Virginia Chamber of Commerce Presents **La Belle Riviere**

January 22, 2022 – April 17, 2022
Bridge Gallery

For thousands of years before the arrival of European explorers, indigenous civilizations developed along the banks of the Ohio River. Derived from a Senecan word, *ohi:yo:h*, meaning “good river,” this 981-mile-long waterway was a significant transportation and trading route, connecting far-flung settlements of prehistoric and historic cultures. Hand-carved artifacts from this ancient past continue to emerge from the fertile soil of the river valley, and mysterious earthworks dot the landscape to this day.

French colonists, who began arriving in North America in earnest during the 1600s, were the first Europeans to behold the Ohio River’s majesty. Described as *La Belle Riviere* or “the beautiful river,” this great river artery proved strategically important as both French and English interests fought for control of the North American interior. When the American colonies waged war for independence from Great Britain, the Ohio River Valley again became a picturesque battleground as each side raided settlements and shed blood to win the military support of the region’s native inhabitants. Its westward-flowing waters facilitated migration as European-American and African-American pioneers pushed into the Northwest Territory and beyond. While this cross-continental expansion ultimately concluded with One Nation, spanning sea to shining sea, it also precipitated the virtual erasure of this land’s native people.

From its origins at the confluence of the Allegheny and Monongahela rivers until its waters empty into the Mississippi River, major industrial cities burgeoned from colonial outposts and forts along the Ohio River’s course. The success of Pittsburgh, PA; Cincinnati, OH; Louisville, KY; Evansville, IN; and three of the five largest cities in West Virginia – Huntington, Parkersburg, and Wheeling – not to mention hundreds of smaller population centers, attests to the importance of this navigable waterway as a conduit for transporting goods, mobilizing people, and sharing ideas downstream. The Ohio River marks the southern border of Ohio, Indiana, and Illinois, and thus formed part of the boundary between free states and slaveholding states before the American Civil War. Exalted as the “River Jordan” by enslaved people who crossed its waters on the dangerous journey to freedom, it is estimated that thousands escaped slavery by reaching the comparative safety of the northern banks of the Ohio River.

Using a variety of artworks and objects from the Huntington Museum of Art’s permanent collection, *La Belle Riviere* will evoke an appreciation for the sublime geologic beauty of one of North America’s mighty rivers, its vast watershed and many tributaries, and the deep undercurrents of history that swirl just beneath the water’s surface.

This exhibit is presented by the West Virginia Chamber of Commerce.

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

Joseph Rusling Meeker (American, 1827-1887), Detail view of *Morning on the Ohio River*, 1871. Oil on canvas. Funds provided by the Sarah Wheeler Charitable Trust in memory of Harold R. (Steve) Wheeler and Sarah Slack Wheeler, 2015.9.

Huntington Sesquicentennial Exhibit

Presented by City of Huntington and the 150th Anniversary Committee

September 18, 2021 – January 16, 2022
Joan & Arthur Weisberg Family Gallery

The Huntington Museum of Art will participate in the City of Huntington's yearlong celebration of its 150th birthday with a special exhibit and publication of a new art reference book that both feature the work of Huntington artists.

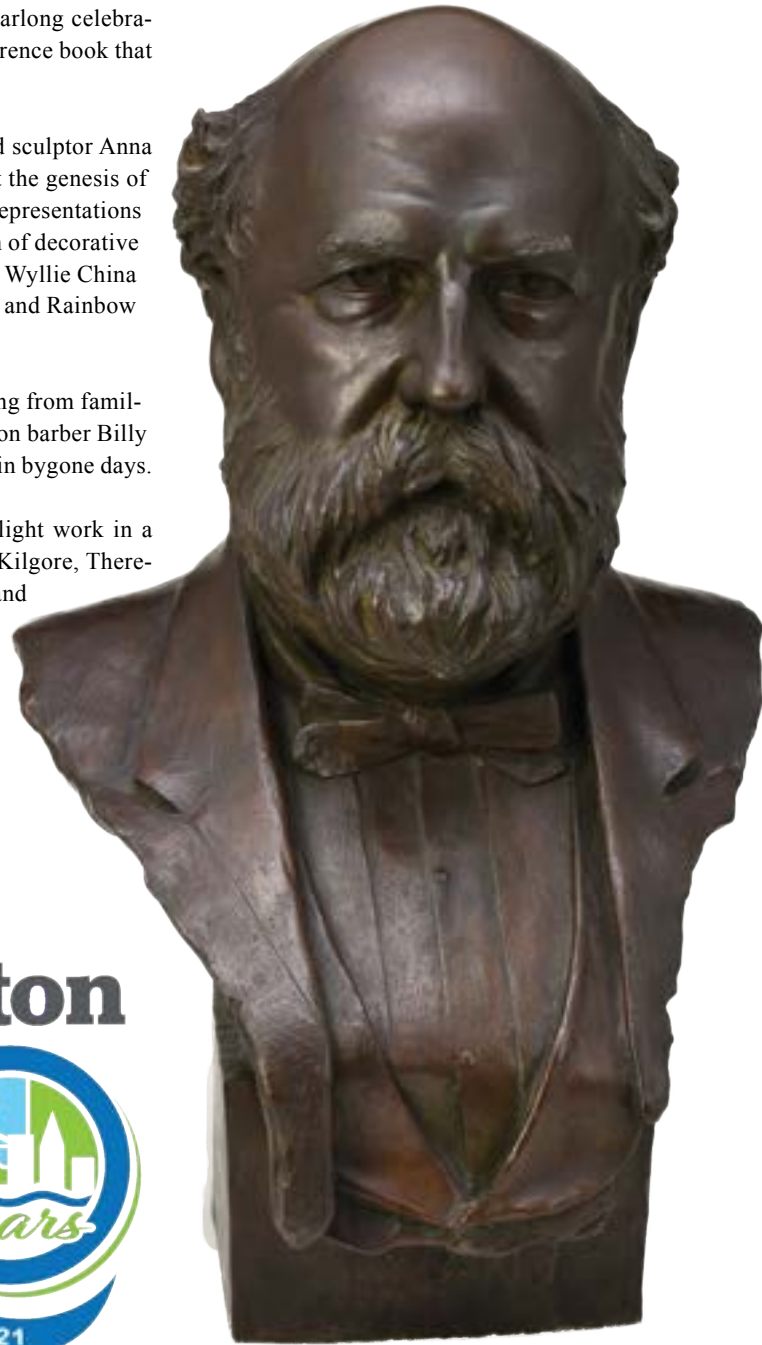
Beginning with a bronze portrait of city founder Collis P. Huntington by famed sculptor Anna Hyatt Huntington, the exhibit will include early landscape paintings that depict the genesis of the built environment in Huntington and move forward to more contemporary representations by artists such as former Marshall University professor Stan Sporny. A selection of decorative objects that were made in Huntington will be included, such as pottery from the Wyllie China Company and glass from manufacturers such as Huntington Tumbler Company and Rainbow Glass Company.

The primary focus includes artists who have lived and worked in the city, ranging from familiar names such as Chuck Ripper and Adele Thornton Lewis, to former Huntington barber Billy Scott, whose paintings depict the lives of the city's African-American residents in bygone days.

Covering the entire timespan of the city's existence, the show will also highlight work in a variety of media from the late 19th century to contemporary artworks by June Kilgore, Theresa Polley-Shellcroft, Vernon Howell, Klaus Ihlenfeld, Tina Williams Brewer, and Don Pendleton.

HMA is pleased to announce that a new biographical dictionary on artists who have lived in Huntington will be released during the city's anniversary year. Titled "Eclectic Rhythms: The Artists of Huntington, West Virginia 1871-Present," the book is dedicated to noted art historian Chris Petteys (1927-2006), who authored the groundbreaking work titled "Dictionary of Women Artists: An International Dictionary of Women Artists Born Before 1900."

The new book contains nearly 600 biographies of artists of every type who made their home in the city at some point during their careers. "Editing a book about the artists of Huntington, West Virginia, was both a daunting and rewarding task," said HMA Executive Director Geoffrey K. Fleming. "Huntington has been blessed with a number of talented artists and I believe this book highlights the talents of each one of them while providing a valuable research tool for anyone interested in the city's artistic past."



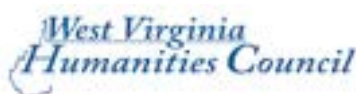
Anna Hyatt Huntington (American, 1876-1973), *Bust of Collis P. Huntington*, 1927, bronze, 23 x 14 inches. Gift of Anna Hyatt Huntington, 1958.1. Photo by John Spurlock.

This exhibit is presented by City of Huntington and the 150th Anniversary Committee.

This exhibit is sponsored in part by Truist WV Foundation.

This exhibit has been made possible in part by a grant from the West Virginia Humanities Council. This project is presented with financial assistance from the West Virginia Humanities Council, a state affiliate of the National Endowment for the Humanities. Any views, findings, conclusions or recommendations do not necessarily represent those of the West Virginia Humanities Council or the National Endowment for the Humanities.

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



Community Trust Bank Presents The Vogel Collection: Fifty Works for West Virginia

Continues through November 28, 2021

Isabelle Gwynn and Robert Daine Gallery

A film about the Vogels is tentatively scheduled to be shown as part of the 4th Tuesday Tour Series on September 28, 2021, at 7 p.m.

While most prominent art collections grow from an abundance of personal wealth, Dorothy and Herbert Vogel proved that even ordinary citizens can make their mark on the art world and build a noteworthy collection. Early in their life together, the couple decided to use Dorothy's pay as a librarian at the Brooklyn Public Library for their living expenses and Herbert's salary from his work at the United States Postal Service to purchase art. With an initial focus upon drawings, the couple slowly amassed a stunning group of artworks. Beginning in the 1960s, they spent their free time attending gallery openings and getting to know young artists whose work was of interest. They would typically buy directly from the artists themselves and would form lasting friendships with them – relationships that continued even as many of the artists rose to fame. As time went by, they accumulated more than 4,000 objects with a focus upon minimalist and conceptual art, including work by luminaries such as Sol Lewitt, Christo and Jeanne-Claude, Richard Tuttle, Chuck Close, Lynda Benglis, and Robert and Sylvia Mangold.

As the collection grew, it began to strain the bounds of their one-bedroom Manhattan apartment. The solution to their lack of storage space came when they agreed to donate their entire collection to the National Gallery of Art. The transfer of the work took five full-size trucks to move the work to Washington, D.C. Even the National Gallery found the size of the collection to be overwhelming, so eventually a plan was developed by one of its curators, Ruth Fine, (with approval from the Vogels) to gift 50 of the works to one museum in each of the fifty states as part of a program known as *Fifty Works for Fifty States*. In West Virginia, the Huntington Museum of Art was chosen to receive one of the distributions of what Fine called a "mini-Vogel collection." Included in the HMA selection are drawings by Richard Tuttle and Robert Mangold, sculpture by Lynda Benglis and Donald Sultan, and a selection of paintings by a diverse group of artists that present a snapshot of the Vogels' remarkable collection.



Donald Sultan (American, b. 1951), *Moon and Moonbeam June 28, 1979*, 1979. Vinyl asbestos tile on wood; 12 x 12 inches. Gift of *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services, 2008.10.37.



Lynda Benglis (American, b. 1941) *Untitled* from the *Aquanot Series*, 1980. Cast paper pulp and pigment; 49 x 17 x 5 1/2 inches. Gift of *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States*, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services, 2008.10.4.

This exhibit is presented by Community Trust Bank.

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



American Paintings

Continues through February 13, 2022

Daywood Gallery

The 4th Tuesday Tour Series on January 25, 2022, at 7 p.m. is tentatively planned to celebrate this exhibit, with a performance by 4th Avenue Arts in person or virtually.



Outstanding works from the Huntington Museum of Art's permanent collection make up the *American Paintings* exhibition.

"For close to seven decades, the Huntington Museum of Art has been curating a significant collection of American paintings," said John Farley, HMA Senior Curator and Exhibition Designer. "This exhibit will provide an overview of American paintings beginning with an early work by Sala Bosworth and extending to a contemporary work by Robert Motherwell."

While each artist responds to his or her moment in history, a pattern of shared cultural experience can reveal itself. Beginning with examples from the American colonial period and culminating with contemporary paintings, this exhibition illustrates an evolution in style and approach to subject matter as American painters look to establish and redefine their craft.

Other artists whose work will be featured in the exhibition include Childe Hassam, William Edouard Scott, William Hawkins, Tula Telfair, and Hung Liu. "We are happy to present a newly acquired work by Frank Duveneck in this exhibition as well," Farley said. "The subject in this painting by Duveneck is the artist's younger brother. We are grateful to HMA's collector's group The Fitzpatrick Society and the Donald B. Harper Endowment for purchasing this important work and bringing it into HMA's permanent collection."

Frank Duveneck (American, 1848-1919), Detail view of *Charles Duveneck (Young Man in Fur Hat)*, 1885. Oil on canvas. Funds provided by The Fitzpatrick Society and the Donald B. Harper Endowment, 2021.14.

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



Open Door Membership Campaign 2022

The Huntington Museum of Art met, and exceeded, its 2021 Open Door Membership Campaign goal of \$335,000 with a near record-breaking total of \$351,695. Because of the generous giving of its members, HMA can keep its doors open and continue its mission of art, education and nature.

HMA extends its sincerest gratitude to its 2021 ODMC Chair Dr. Peter Chirico. “Pete cares deeply about HMA, and we are so grateful for his generosity and his commitment to our cause,” said HMA Development Officer Rebecca Stephens.

HMA also gives a very special thank you to the participants of its annual online membership drive, Team Cross and Team Chirico, who collectively raised \$55,085. Team Cross includes Team Captain Isabel Cross, Tricia Ball, Nate Henderson, Abe Saad and Marc Williams.

Team Chirico includes Team Captain Dr. Peter Chirico, Aaron Arnold, Amy Frasure, MacKenzie Morley and Jacob Roman.

As HMA’s fiscal year came to a close on June 30, Chirico agreed to once again serve as HMA’s ODMC Chair for fiscal year 2022, which began July 1.

“We are thrilled for Pete to serve another term as Chair,” Stephens said. “We are sure to have another successful campaign!”

For questions about the 2022 Open Door Membership Campaign, please contact HMA Development Officer Rebecca Stephens at (304) 529-2701 or via email at rstephens@hmoa.org. Contributions can be made through the Huntington Museum of Art’s website by visiting hmoa.org and clicking the “Donate Today” button on the home page.

(Above) This Haitian painting from HMA’s permanent collection was selected by Dr. Peter Chirico as the 2022 Open Door Membership Campaign image. Rodrigue Mervilus (Haitian, b. 1947) *Garden of Eden*, n.d. Oil on canvas, 36 x 48 inches. Huntington Museum of Art. Bequest of Winslow Anderson. *Photo by John Spurlock.*

(Below) Dr. Peter Chirico will serve a second term as Chairperson for the 2022 Open Door Membership Campaign. *Photo courtesy of Dr. Peter Chirico.*

HMA's 6th Annual Fine Art Auction returns October 16

The Huntington Museum of Art will conduct its 6th Annual Fine Art Auction fundraiser on Saturday, October 16, 2021, at 2 p.m. as an online and in-person event. A preview of the auction items takes place on October 16 from 10 a.m. to 2 p.m. Masks and social distancing are recommended at this event.

The works included in the sale were consigned by generous members and supporters of the Museum. HMA is proud again to be partnering with Garth's Auctioneers & Appraisers of Columbus, Ohio, for this event.

More than 180 lots, featuring paintings, prints, glass, ceramics and folk art, are included in this year's sale. A link to an online catalog on invaluable.com of the works in the auction will be forthcoming. A buyer's premium of 15% will be added to all successful bids executed in-house. Please note that the Invaluable buyer's premium is 20% added to all successful bids.

Some of the highlights of this year's sale include a dozen glass and ceramic pieces by noted West Virginia glass artist Kelsey Murphy; an exceptional Tiffany & Company sterling silver chocolate pot in the Rococo style after a model by Francois Thomas Germain (1726 - 1791); several lovely paintings by folk artist Josette Bardoux (French, b. 1950); two paintings by noted Huntington illustrator Chuck Ripper (American, 1929 - 2019) and a large selection of studio ceramic vessels, including a magnificent piece of raku by Paul Soldner (American, 1921 - 2011).

A significant amount of proceeds from this fundraising event will benefit the Huntington Museum of Art. For more information on events at HMA, visit www.hmoa.org or call (304) 529-2701. HMA is fully accessible.

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.



Museum patrons review artwork during 2019's Fine Art Auction at the Huntington Museum of Art. *Photo by Presley Ann Murphy.*



HMA To Go

The Education Department at the Huntington Museum of Art has changed a lot in the past year and a half because of the rise of COVID-19. These changes have prompted HMA to look at how we serve our community and how we can continue to be a presence, even when it is not easy.

Because of this reflection, Education Director Cindy Dearborn and her team created a plan for custom bags designed for specific people within our community in mind.

Community Arts Bag

After missing out on countless community events and after-school sessions because of COVID-19, the Education Department used this opportunity to partner with the Mid-Atlantic Arts Foundation to create custom Community Arts Bags, CAB for short, for area organizations.

More than 350 of these bags have been delivered to local organizations and school supply drives, including Marshall University's Speech and Hearing Center and the Huntington Scottish Rite Foundation's Rite Care Royal Knight Out, Valley Health and Enslow Park Presbyterian Church's Community Health Fair, and Cabell Schools Reconnected, a summer program at Southside Elementary.

These bags include crayons, colored pencils, markers, sidewalk chalk and custom HMA-inspired stickers and activity book.

Arts In Medicine

Before the pandemic, Arts In Medicine teaching artists would provide adults and children with the opportunity to participate in one-on-one, patient and companion, or group arts programming and activities taking place in the chemotherapy infusion centers at Edwards Comprehensive Cancer Center, St. Mary's Medical Center, and Hoops Family Children's Hospital.

The Huntington Museum of Art has not been able to provide these services in-person during the pandemic. Now, thanks to funding from the Pallottine Foundation of Huntington, the Education Department at HMA has prepared and delivered more than 140 art-based tote bags to be handed out to patients in our area hospitals. These totes include crayons, markers, colored pencils, a Tangram puzzle, a journal, and HMA-inspired stickers and custom activity book.

These tote bags are designed to "grow" with additional art activities. Activities such as origami and bookmaking will be individually bagged and delivered to the hospitals later this fall. These activities are simple and small enough to be completed while receiving treatment and we are so grateful to be able to provide a little bit of fun and light to our friends and neighbors receiving treatments.

HMA Education Director Cindy Dearborn delivers boxes of the Community Arts Bags to Shirley Birchfield from Valley Health.
Photo by Sadie Helmick.



Hilltop Book Fair Reviewed

Sitting under pop-up canopy tents, the Huntington Museum of Art's volunteers waited for the 9 a.m. opening of the 2021 Hilltop Book Fair on Saturday, August 21. After a two-year hiatus, the Hilltop Book Fair returned as our volunteers happily greeted book buyers lined up outside the Museum's Gropius Studios hours before the doors opened.

Temperatures reached the high 90s as patrons visited Studios 1, 2 and 3. Although masks and social distancing were strongly recommended, guests did not seem to mind, but were happy to be back at the Book Fair.

"Hilltop Book Fair is one of those beloved Huntington events. So many people came up to me to thank us for continuing this wonderful tradition after such an uncertain year and a half," said Education Director Cindy Dearborn. "One man compared his love and anticipation for Hilltop to that of Christmas. The Education Department is proud to carry on this wonderful event."

Attendance for the event compared to previous years. More than 240 people visited on Saturday and more than 325 people came up to the hilltop on Sunday. Visitors over the weekend received a complimentary admission ticket to visit the Museum that also doubled as a bookmark.

On Sunday books were sold by the box, rather than individually. More than 250 boxes were sold throughout the day. Boxes of books were being rolled out by the dolly-full.

Books that remained in the Studios after the sale were donated to the Greater Huntington Park & Recreation District's Little Libraries and Goodwill.

"Sixty boxes of assorted books went to the Little Libraries sponsored by the Park's District," said Museum Educator and skilled book sorter George Lanham. "We are happy to give back to our community in more ways than one."

Hilltop Book Fair will be back in August 2022. Until then, donation of books will be accepted on the Museum's loading dock. We are not accepting textbooks, religious books and magazines.

Hilltop Book Fair is sponsored by the West Virginia Department of Arts, Culture, and History through its West Virginia Fairs and Festivals.



Board of Trustees member Deborah Cooley greets visitors at the admissions table on the opening day of Hilltop Book Fair. *Photo by Sadie Helmick.*



Enjoying his recent retirement as senior curator at HMA, Chris Hatten browses the history section at Hilltop Book Fair. *Photo by Sadie Helmick.*

HMA Completes Improvements to Clay Studios

There are always big changes happening at the Huntington Museum of Art. HMA is proud to announce the completion of the Clay Studios Upgrade and Restroom Refurbishment Project. This project included improvements to the Walter L. Brown Clay Studios and the restrooms in the Walter L. Brown Studio, the Walter Gropius Studio, and the rear hall of the main museum building.

The upgrades to the Clay Studios consisted of several improvements. The existing particle-board-and laminate counters and cabinets were replaced with stainless steel counters and cabinets. Restaurant-style steel worktables, a stainless-steel sink, a stainless-steel glaze mixing table, four new electric potter's wheels, a bench grinder, two computerized electric kilns, and a new gas kiln were installed to improve the studio experience and ensure that the studios remain functional for years to come. The existing outdoor gas-operated salt-fire kiln, which is very popular among the artists who participate in HMA's Clay Classes, was renewed by rebuilding the steel structure, replacing the brick arch, installing new insulation, and installing six new silicon carbide shelves.

The design and improvements to the Clay Studios were guided by the Education Department of HMA with significant input from HMA Artist-in-Residence Kathleen Kneafsey, volunteers and staff members, including HMA's 2021 Volunteer of the Year, Brian Clouse, who has provided vital support to the Clay Program for more than two decades.

The improvements to the studio restrooms, which were overseen by Director of Facilities Dustin Burgess, included an emphasis on making the facilities more accommodating and accessible for patrons with disabilities.

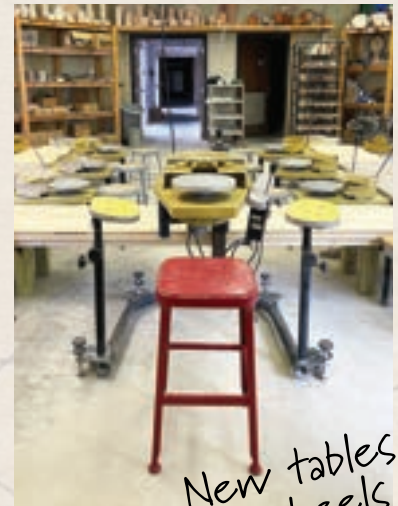
Geoffrey K. Fleming, Executive Director of the Huntington Museum of Art, said, "The completion of this project will significantly improve the operation of our robust clay program and will create a more welcoming and pleasant experience for patrons who visit our site and engage in our programs. It will expand educational opportunities, reduce our operating costs, and ensure that our facilities positively reflect our organization and the State of West Virginia. Through our Walter Gropius Master Artist Program, we often bring nationally known artists to HMA for hands-on studio workshops. Participants come from all around the country to participate in these workshops. Having top-notch facilities and amenities ensures that visitors leave here with a positive perception of what our museum, our state and our region have to offer."

This project was made possible with financial assistance from the West Virginia Department of Arts, Culture & History and the National Endowment for the Arts, with approval from the WV Commission on the Arts, through the Cultural Facilities & Capital Resources Grant.

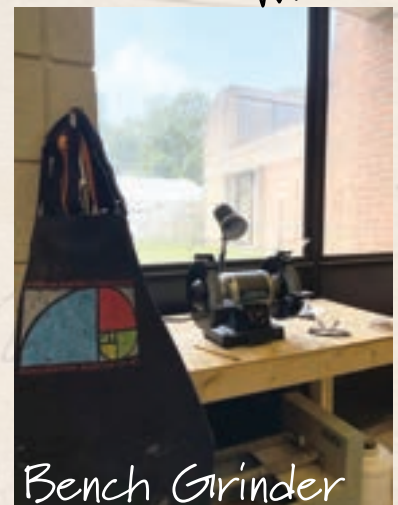
"We are continuously grateful to our elected officials and our partners at the state level who support funding for the arts through grant opportunities like the Cultural Facilities grant. Without them, programs like ours would not be possible," Fleming said.



Gas Kiln



New tables & wheels



Bench Grinder



Electric Kilns

Brian Clouse named HMA's Volunteer of the Year

The Huntington Museum of Art has named Brian Clouse of Huntington as its Volunteer of the Year for Fiscal Year 2021.

The Volunteer of the Year is chosen by the Museum's staff through a vote. Staff members seek to award volunteers who regularly go above and beyond and work continuously to uphold the Museum's three-prong mission of art, education, and nature.

"After years of dedication and service to the Clay Studio at the Huntington Museum of Art, Brian Clouse was deservedly chosen as Volunteer of the Year for Fiscal Year 2021," said HMA Educator George Lanham.

Traditionally, the Volunteer of the Year is named at the annual Volunteer Luncheon held in April. Because of COVID-19, however, the luncheon was canceled in 2020 and 2021. Janet Bailey, HMA Docent, was recognized last year in a similar masked and socially distanced surprise event with HMA staff.

"Since we could not have the Volunteer Luncheon this year, HMA staff members were able to surprise Brian with his Volunteer of the Year plaque and a small celebration in HMA's Clay Studio, where Brian's work as a volunteer could be appreciated by those attending," said HMA Education Director Cindy Dearborn.

"Brian's dedication to the museum has been hidden for so long," said Dearborn. "Brian and Kathleen are constantly in the studios on the weekends. When we return to work on Mondays, we are continuously impressed by not only his skill, but his dedication to the Museum and our studios."

Brian started volunteering at the Museum more than two decades ago. He brings his engineering skills to his volunteer work at the Museum, where he has created shelving to house ceramic works and made other significant contributions to improve and expand the Clay Studio.

"Brian is always so humble and willing to pitch in and help the staff of the Huntington Museum of Art. We are grateful to him for his dedication as a volunteer," said Dearborn.



Fall 2021 Classes and Workshops at HMA

Gather with others in the Huntington Museum of Art's studios and enjoy learning together from accomplished and experienced teaching artists. There is something for everyone – kids, teens and adults.

Did you know that being a member at HMA gets you discounts on classes, camps and workshops? For as little as a \$25 membership, you can receive tuition discounts in addition to free general admission, 10% discount on Museum Store purchases, invitations to exhibition openings, free subscription to the Members' Magazine and free subscriptions to HMA e-communication. Become a member and save!

Pre-registration is required for all classes, unless class is an Open Studio or Drop-In style. To register for a class, visit us online at www.hmoa.org/education/classes-workshops/, or contact George Lanham at (304)529-2701, ext. 311.

Painting with Lisa Walden:

Watercolor (18 years or older)

Wednesdays, September 15 — November 3 (8 sessions)

10 a.m. – 1 p.m.

\$195 members; \$225 non-members

All skill levels welcome, from beginner to advanced watercolorists. Participants will have the opportunity to work in a creative environment with fellow artists. Experimentation and practice will yield amazing and exciting results as your images emerge on paper. Just bring yourself and eager anticipation. The class provides the opportunity to share ideas and explore new and innovative techniques.

Evening Oil Painting (18 years or older)

Thursdays, September 16 – November 4 (8 sessions)

7 – 9:30 p.m.

\$190 members; \$220 non-members

This class is open for all skill levels, using oil paint. This class is scheduled in the evenings for the busy professional or stay-at-home parent who needs an evening to be creative. During this class you will learn basic brushwork and color mixing while having the opportunity to explore and share techniques with fellow participants. A supply list will be provided at the first class.

Photography with Larry Rees:

Basic Photographic Techniques (18 years or older)

Tuesdays, September 7 — October 12 (6 sessions)

6 - 8 p.m.

Studio 3

\$120 members; \$150 Non-members

This intensive workshop will cover a broad range of valuable information for photographers: how to use your equipment, composition/lighting/presentation and traditional darkroom/digital darkroom/macro photo. Also included will be brief lectures and off-site field trips. Participants can use either 35mm or digital cameras.

Advanced Photographic Techniques (18 years or older)

Thursdays, September 9 — October 14 (6 sessions)

6 - 8 p.m.

Studio 3

\$120 members; \$150 Non-members

A quick review of camera operations and camera controls will enable participants to explore the use of filters for color and black & white — including, how to make filters. Working with and without shadows and reflections will be explored, as well as the use of studio lighting and posing techniques. Participants must have completed Intermediate or Advanced Photographic Techniques to take part in the Advanced class.

Creative Darkroom Techniques

Tuesdays, October 19 — December 7 (8 sessions)

6 - 8 p.m.

Studio 3

\$160 members; \$200 Non-members

During this class you will explore some of the unique techniques involved in darkroom photography. Beginning with experimentation in hand-toned prints, moving on to hand-colored prints and finally using fiber-based paper, you will gain experience in some of the finer darkroom skills. You will be amazed at how you can develop film and make photographic prints. All materials are provided. Participants must use and provide their own 35 mm film camera for this class.



Drawing with Brandy Jefferys:

Basic Drawing for Adults

Saturdays, October 2 – October 30 (5 sessions)

11 a.m. - 1 p.m.

\$100 members; \$130 Non-members

Drawing for Teens

Saturdays, October 2 – October 30 (5 sessions)

2 - 3:30pm

\$85 members; \$115 Non-members

During this drawing class, participants will gain experience in pencil, charcoal and other materials while learning the basics of drawing. Working from life primarily, participants will explore line, shape, contrast, volume and shading from several different still life set-ups. Through close observation, participants will learn how to see and how to draw and can expect to come away from this class with basic skills for drawing.

Figure Drawing (18 years or older)

Every 2nd Tuesday, October 2021 - February 2022

(October 12, November 9, December 14, January 11, February 8)

6 - 8:30 pm

\$10 per session, nude model fee included.

Line, shadow, form, shape, tone balance—it's all there in the human figure. Throughout history, artists have drawn from a model. This practice doesn't not only builds valuable eye/hand coordination but helps to hone skills in observation. Join fellow artists for an evening in the studio drawing from life. There is no need to register for this drop-in class. Just show up and enjoy drawing with other artists. Monitor Brandy Jefferys will be on hand to guide the class. Bring your own materials: pencil, charcoal, pastels, paper.

Out of an abundance
of caution for
participants and staff,
masking is **required**
during all classes on the
Museum's campus.

Ceramics:

Beginning Hand and Wheel for Adults

Mondays, September 13 – November 15 (10 sessions)

6 - 8 p.m. with Kathleen Kneafsey

\$265 members; \$295 Non-members

All levels are welcome, as participants will have the chance to explore a wide variety of methods to create both functions as well as sculptural ceramic pieces. New techniques will be demonstrated each week to introduce and improve skills using the potter's wheel, extruder, slab roller and various hand building methods. Surface decoration and glazing techniques will also be explored with the use of colored slips and glazes. Students will complete their work through an introduction to a variety of firing processes, utilizing the electric kilns as well as the gas kiln. The first 25 lbs. of clay is included in the class price. Additional clay is \$10/25 lbs.

Open Studio (18 years or older)

Wednesdays, September 15 – November 17 (10 sessions)

Monitor: Kathleen Kneafsey

6 - 8 p.m.

Thursdays, September 16 – November 18 (10 sessions)

Monitor: George Lanham

Studios 4 & 5

\$10 per evening

Open Studio is a drop-in, pay-per-session opportunity allowing artists to have access to the Museum's clay studio. Pottery wheels, a slab roller, an extruder and lots of space are available for clay artists. There is no official instruction with Open Studio, artists work on their own. Clay is \$10/25 lbs.

HUNTINGTON MUSEUM OF ART CALENDAR

Huntington Symphony Concerts

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

Visiting Artist

The Walter Gropius Master Artist Program Presents Sarah Heimann, whose work will be on exhibit from January 29, 2022, to April 3, 2022, at the Huntington Museum of Art. The artist will discuss her work on Thursday, March 10, 2022, at 7 p.m. A three-day workshop is scheduled tentatively from March 11 through March 13, 2022. (If interested in the workshop and for fee information, call (304) 529-2701 for updates on if the workshop will be conducted with a limited number of attendees to allow for social distancing.)

6th Annual Art Auction Returns

The 6th Annual Fine Art Auction will take place at the Huntington Museum of Art on Saturday, October 16, 2021, beginning at 2 p.m. Items can be previewed in person on October 16 from 10 a.m. until 2 p.m. HMA is pleased to partner with Garth's Auctioneers & Appraisers again for this event. Please follow HMA's Facebook page and website for more information on this event.

HMoA at HOME

During the COVID-19 Pandemic, the Education Department at the Huntington Museum of Art has created a number of online programs to reach out to HMA supporters. You can find many of these projects on the HMoA at Home page on www.hmoa.org. You can locate this page under the Education Tab at the top of the home page. Look for the video series "Friends & Neighbors with Mr. George" and a series of instructional clay videos by HMA Artist in Residence Kathleen Kneafsey, plus Saturday KidsArt online videos and much more on the HMoA at Home page.



Scan this QR code for
HMoA at HOME content!

Exhibits

Wheels continues through October 3, 2021.

The Artistic Legacy of the Sarah Wheeler Charitable Trust exhibit continues through October 31, 2021.

Community Trust Bank Presents The Vogel Collection: Fifty Works for West Virginia continues through November 28, 2021.

Huntington Sesquicentennial Exhibit Presented by City of Huntington and the 150th Anniversary Committee continues through January 16, 2022.

American Paintings continues through February 13, 2022.

Latin American Roots exhibit runs October 16, 2021, through January 9, 2022. A virtual event for this exhibit takes place on October 26, 2021, at 7 p.m. on HMA's Facebook page.

Marshall University Faculty Exhibit runs November 13, 2021, through February 16, 2022. Opening reception is planned for November 19, 2021, from 5:30 to 7:30 p.m.

Art on a Limb exhibit of artist-decorated trees runs late November 2021 through early January 2022.

Woodblock Prints from the Permanent Collection exhibit runs December 11, 2021, through March 13, 2022.

West Virginia Chamber of Commerce Presents La Belle Riviere exhibit runs January 22, 2022, through April 17, 2022.

Walter Gropius Master Artist Program Presents Sarah Heimann exhibit runs January 29, 2022 through April 3, 2022.

Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art runs March 12, 2022, through June 12, 2022. An opening reception is scheduled tentatively for March 11, 2022. *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* was organized and toured by International Arts & Artists, Washington, D.C.

Burkart Japanese Prints runs March 26, 2022, through June 26, 2022. The opening reception will take place on April 26, 2022, at 7 p.m. as part of the Tuesday Tour Series.

Because of pandemic safety concerns, please call the Museum at (304) 529-2701 to make sure scheduled events are able to take place.

Join Us on Social Media

If you would like to read posts about the Huntington Museum of Art and The Museum Store on Facebook, we invite you to join more than 11,200 people who like HMA's Facebook page. Please send us your name and email address to sign up for our free electronic newsletters and updates about HMA and The Museum Store. You can also follow the Huntington Museum of Art on Instagram and Twitter.

SIFTING THE GOLD FISCAL YEAR 2021

THE PANDEMIC CHANGED THE WORLD. OUR MISSION REMAINED THE SAME.

Huntington Museum of Art (HMA) serves the public as a museum and cultural center and in the greater community acts as a presence and advocate for the areas of art, education and nature. HMA's mission is furthered by its four commitments: to acquire and display objects of art, provide excellence in education and arts experiences, maintain a plant conservatory and nature trails, and expand its service population.

ART

42 new acquisitions

2,243 works of art displayed

1,867 artists featured

4 permanent exhibits maintained

20 temporary exhibits presented

2,185 online database searches

NATURE

Despite shutdowns, power outages, ice storms, and downed trees, HMA successfully maintained the C. Fred Edwards Conservatory, the only tropical/subtropical conservatory in the state of West Virginia and home to over 250 species of plants and animals in our living collection.

Our Nature Trails, which are recognized as part of the United States National Park Service National Trails System, includes the Teubert Foundation Sensory Trail, which provides access to nature for people who are blind or low-sighted and people who use wheelchairs or have other mobility issues.

SERVICE

General Attendance: 9,149
Artists Involved: 256

Total Patrons Served: **OVER 190,043**

EDUCATION

Clay with Kathleen:
Over 7,409 views

Friends and Neighbors:
6,929 views

Saturday KidsArt at Home:
13,800 views

Arts in Medicine:
150 activity totes created
200 activity kits created

Virtual Tours:
7,077 views

Walter Gropius Master Artist Symposium:
over 142,803 views

Community Outreach:
1,750 activity kits distributed
350 summer activity backpacks created
30 personal interactions

Online Games and Activities:
140 views

PATRONS SERVED THROUGH MMC:

**OVER
180,638**

PARTNERSHIP

HMA gratefully acknowledges the following individuals and organizations who provided outstanding support through the pandemic: National Endowment for the Arts, West Virginia Department of Arts, Culture & History, Mid Atlantic Arts Foundation, West Virginia Humanities Council, Pallottine Foundation of Huntington, Great Kanawha Resource Conservation and Development Area Inc., Dr. Peter Chirico and Michael Chirico, Isabelle Cross, Joseph B. Touma, MD, the HMA Board of Trustees, our dedicated volunteers, and our valued members and patrons.

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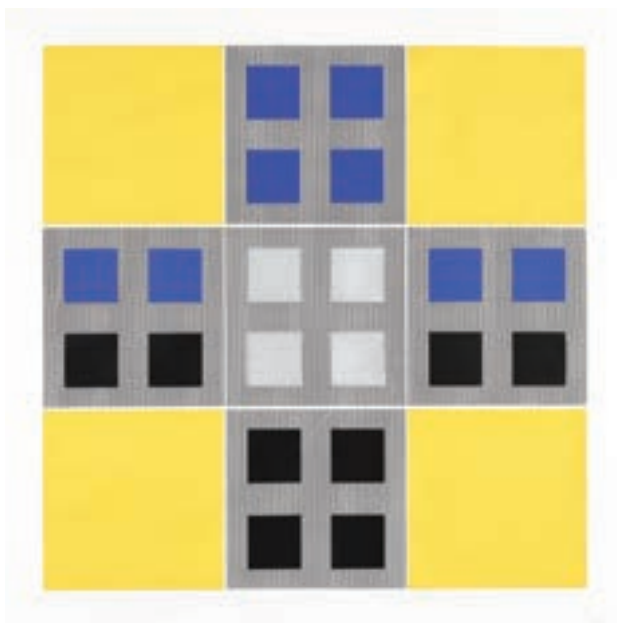
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General Information

Website: www.hmoa.org

(304) 529-2701 • FAX (681) 888-5756

MUSEUM HOURS:

Evening Hours on Tuesday, 10 a.m. - 8 p.m.

Wednesday through Saturday, 10 a.m. - 5 p.m.

Sunday, Noon - 5 p.m., Closed Monday.

HMA charges \$5 general admission. HMA members will be admitted free and Bauhaus School members may bring guests free of charge. Admission is also free to children younger than 18; active duty military personnel and their immediate families; and veterans and their immediate families.

THE MUSEUM STORE

Visit us for unique gifts!

Now featuring work by local artists,
estate jewelry and handmade cards.

www.hmoa.org (304) 529-2701



USE THIS QR CODE TO SEE A LIST
OF UPCOMING EVENTS AT HMA.