

MEMBERS' MAGAZINE

March – August 2022



 HUNTINGTON MUSEUM OF ART



Enter for a chance to win

\$5,000!

1 in 850 chance of winning!
Ticket price is \$100.

**For more information
or to purchase a ticket please contact
304.529.2701.**

**The winner will be announced via Facebook Live
on May 2, 2022 at 4 p.m.**

**Winner must present
two forms of ID and
complete IRS regulated
forms for tax purposes.**

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. HMA is fully accessible.

HMA Raffle Returns for a Second Year

Tickets will be on sale now through Monday, May 2, being sold at \$100 each. Because tickets are limited to 850 in number, the purchase of just one ticket makes your chance of winning 1 in 850, or better if fewer are sold! Last year's winners of the \$5,000 cash prize were Huntington locals Blaine and Kelli Crabtree.

Because of the COVID-19 pandemic, this year makes the second year in a row that the annual Museum Ball has been canceled. In addition to being a fan-favorite event, the Ball is HMA's largest fundraising event,

typically bringing in an average of \$85,000. In order to replace these unrestricted and much-needed funds, HMA needs your help!

This year's winning ticket will be drawn on Monday, May 2, 2022, at 4 p.m. on Facebook Live. Don't miss the chance to take home \$5,000 and show your support for your Huntington Museum of Art! To purchase a ticket, phone HMA at (304) 529-2701 or email Jennifer Wheeler at jwheeler@hmoa.org or Ashley Ross at aross@hmoa.org for more information.

LETTER FROM THE EXECUTIVE DIRECTOR

As you will see when you read this latest edition of the *Members' Magazine*, we have several important exhibits and interesting programs coming up in the next few months.

One of those important exhibitions is ***Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art***, which is on view at HMA now through June 12, 2022. This fascinating collection of art was amassed over three decades by retired mailman Kerry Davis and former TV news producer C. Betty Davis and features 67 works by some of the most notable and recognizable African American artists who worked in our country, including Romare Bearden, Elizabeth Catlett and Jacob Lawrence. The exhibition is sponsored at HMA by Leslie Petteys & William "Skip" Campbell. ***Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* was organized and toured by International Arts & Artists, Washington, D.C.**

We are also excited to present ***E. Rhodes and Leona B. Carpenter Foundation Presents From East to West: Burkart Japanese Prints***. This exhibition, which is on view from March 26 through June 26, will feature 40 prints that form part of an amazing collection of more than 350 works gifted to HMA by West Virginia University researcher and librarian Charles Herriot Burkart (1950 – 2019) in memory of his mother, Rosamond Herriot Burkart.

During the pandemic, we have continued to present first-class exhibitions and have added studio classes and certain programming back into the mix as health conditions in our community have allowed. We look forward to adding even more opportunities as the year progresses.

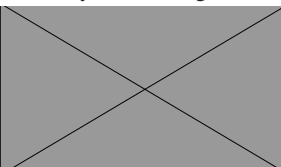
For the second year in a row, we have had to cancel our Museum Ball, which is the major fundraising event for the Huntington Museum of Art. HMA's Development Department has plans in place, however, to make up for the general operating funds raised by the Museum Ball. You can read more on the opposite page of this magazine about buying a raffle ticket for a chance to win \$5,000 and to help HMA raise money to make up for lost Museum Ball revenues. I am also looking forward to "A Midsummer Night's Museum" cocktail party and fundraising event here at HMA on July 9.

We were happy that the Hilltop Book Fair could return last summer, and HMA's Education Department has plans to host it again in our art studios behind the Museum in August.

We are also planning a Fine Art Sale this summer featuring the work of Michael Cornfeld, retired Marshall University art professor and former president of HMA's Board of Trustees and HMA's Volunteer of the Year for Fiscal Year 2015. More details about this event will be coming soon and released on our social media pages and website.

So, as you can see, we have been busily planning exhibitions, programs, events and wonderful educational opportunities in which we hope you will participate. As always, we appreciate all the donors and members who regularly support the Huntington Museum of Art. We could not accomplish what we do here at the Museum without your help!

Geoffrey K. Fleming



Executive Director



Courtesy of
Huntington Quarterly
Geoffrey Fleming with his latest book "Eclectic Rhythms: The Artists of Huntington, West Virginia 1871-Present," which is now available in The Museum Store.
Courtesy of Huntington Quarterly.



Executive Director Geoffrey K. Fleming, former Development Officer Rebecca Stephens, and Director of Development Jennifer Wheeler (right) present 2021 raffle winners Kelli and Blaine Crabtree with a check for \$5,000! *Photo by Larry Mullett, II.*

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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: Sedrick Huckaby, *She Wore Her Family's Quilt*, 2015. Oil on canvas. Photograph by Gregory Staley. This work is featured in *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art*. This exhibit is sponsored at HMA by Leslie Petteys & William "Skip" Campbell. *Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art* was organized and toured by International Arts & Artists, Washington, D.C.

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

INSIDE BACK COVER: This graphic is by Education Coordinator Sadie Helmick.



BACK COVER: Julia Galloway (American, b. 1966), *Teapot with Saucer*, 2003. Porcelain. Gift of Julia Galloway, 2003.11A-C. Photo by John Spurlock.

This work is included in the exhibit titled *Serendipitous: A History of Clay at the Huntington Museum of Art*.

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.

E. Rhodes and Leona B. Carpenter Foundation Presents

EAST TO WEST

Japanese Prints from the Burkart Collection

Switzer Gallery

March 26 - June 26, 2022

The opening reception for this exhibit is scheduled for April 26, 2022, at 7 p.m. as part of the 4th Tuesday Tour Series at the Huntington Museum of Art.

For centuries, numerous cultures 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.

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. Master artists such as Katsushika Hokusai and Andō Hiroshige depicted the “floating world” of everyday Japan using bold compositions, dynamic lines, graphic shapes, flattened perspective and rich color. When Japan’s isolationist foreign policy ended in the mid-19th century, Japanese art and culture, particularly *ukiyo-e*, entranced artists and collectors around the globe. This was an era of profound change, as the once feudal society rapidly transformed into a world power. By the early decades of the 20th century, Japanese print publishers and renowned printmakers such as Hasui Kawase and Hiroshi Yoshida sought to revive and modernize the traditional art of *ukiyo-e*. Woodblock prints from this movement, *shin hanga* (“new prints”), reflected Western influences and became incredibly popular exports. Artists such as Hiroshi’s son, Toshi Yoshida, and Fumio Kitaoka represented a parallel woodblock printing movement, *sosaku hanga* (“creative prints”), that centered the artist as the sole creator and publisher, motivated by self-expression.

Charles “Chuck” Burkart was a passionate collector of Asian art, military memorabilia, and books. A voracious reader with a keen intellect and a curious personality, Burkart spent more than four decades working in higher education with about 20 years at West Virginia University. Upon his passing in 2019, the Huntington Museum of Art received an astounding bequest of more than 350 artworks, nearly all 19th and 20th century Japanese woodblock prints. This survey exhibition, *E. Rhodes and Leona B. Carpenter Foundation Presents East to West: Japanese Prints from the Burkart Collection*, highlights forty woodblock prints by eleven Japanese artists whose work captured Charles Burkart’s attention. With a nod to *West* Virginia, the unlikely destination for this exceptional collection, this title evokes the cultural exchange that characterizes the history of Japanese woodblock printmaking.

The Huntington Museum of Art has partnered with Akiko Praylow, Japanese Outreach Coordinator for Marshall University, to present a community project, *One Thousand Origami Cranes*, in the Museum’s Education Gallery. The crane, an important creature in Japanese folklore, is said to live for 1,000 years. According to tradition, the gods will grant a special wish to anyone who folds a group of one thousand origami cranes (*senbazuru*). Praylow worked with Marshall University and the Huntington community to fold 1,000 paper cranes for this project – no small task! Japanese calligraphy made by students in Marshall University alumna Emiko Hori’s calligraphy studio will also be featured in this display.

This exhibit is presented by the E. Rhodes and Leona B. Carpenter Foundation.
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.



Toshi Yoshida (Japanese, 1911-1995), *Untitled*, n.d. Woodcut on paper. Bequest of Charles H. Burkart in memory of his mother, Rosamond Herriot Burkart, 2020.1.5. Photo by John Spurlock.



Memories & Inspiration:

The Kerry and C. Betty Davis Collection of African American Art
Sponsored at HMA by Leslie Petteys & William "Skip" Campbell

March 12 – June 12, 2022

Daywood Gallery

Opening reception for this exhibit is planned for March 18, 2022, from 5:30 to 7:30 p.m.

Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art presents 67 selected works from a body of art amassed over 35 years. Kerry, a retired mailman, and Betty, a former television news producer, gladly gave up many ordinary comforts in order to live with extraordinary paintings, drawings, prints, and sculptures as their principal luxuries. Their collection includes works by **Romare Bearden, Beverly Buchanan, Elizabeth Catlett, Ernest T. Crichlow, Sam Gilliam, Loïs Mailou Jones, Jacob Lawrence, Gordon Parks, Alma Thomas, and Charles White**, but Kerry and Betty do not search exclusively for well-known and/or documented artists. Rather, they focus on the more meaningful task of gathering and preserving a range of artistic approaches to the black image, in order to console the psyche and contribute to a more authentic articulation of the self.

The result is an eclectic gathering of pieces crossing different mediums, subjects, and styles by a group of artists of the African Diaspora who—in terms of training, experience, and expression—are strikingly diverse but unified in their use of cultural and historical narratives. As their collection has grown, so has the Davises' storehouse of memories of discovering new works of art, building friendships with artists, and conversing with museum professionals and other collectors in their home. *Memories & Inspiration* brings together an awe-inspiring selection of works, but it is their personal resonance—their connection to the Davises' hopes, passions, and everyday lives—that gives the collection its unique power.



Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art was organized and toured by International Arts & Artists, Washington, D.C.

Sponsored at HMA by Leslie Petteys & William "Skip" Campbell.

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.



(Top left) Sam Gilliam, *Untitled*, 1974. Oil acrylic on rice paper. Photograph by Gregory Staley. Courtesy of David Kordansky Gallery, Los Angeles, CA.

(Top right) Charles White, *Lily C.*, 1973. Etching. Photograph by Gregory Staley. © 2021 The Charles White Archives.

(Bottom left) Yashua Klos, *Coby*, 2003. Graphite. Photograph by Gregory Staley. © 2021 Yashua Klos.

(Bottom right) Michael Ellison, *Mickey Dees*, 1987. Woodcut. Photograph by Reis Birdwhistell.





KEEP THE LIGHT

Green Gardens & Growing Things

April 2 – July 17, 2022

Isabelle Gwynn and Robert Daine Gallery

A Pollinator Presentation by HMA Conservatory Director

Dr. Mike Beck will take place on May 28, 2022, beginning at 10 a.m.

Approximately 12,000 years ago, the Neolithic Revolution and the emergence of agricultural communities marked a radical departure from the nomadic lifestyle of our hunter-gatherer ancestors.

Around the globe, this shift to permanent settlements precipitated cities and complex civilizations. The earliest and largest developed within fertile river valleys: Mesopotamia, the historical land between the Tigris and Euphrates rivers, comprised modern Iraq and parts of Syria and Turkey; the Nile River Valley in northeast Africa gave rise to Egypt and Nubia; the Indus River Valley stretches from modern Afghanistan, through Pakistan, into India; and the Huang He (Yellow River) Valley remains central to thousands of years of Chinese history.

Small-scale, subsistence agriculture and gardening for food production were largely indistinguishable concepts throughout much of human history. However, gardening as an aesthetic tradition sprung up in disparate places as ancient civilizations grappled with temporal and spiritual aspects of the world. In carefully designed green spaces, land was manipulated, light was captured, and a symbolic relationship with nature was demonstrated. The affluent often constructed splendid, sprawling gardens as living expressions of power and status. These luxurious, labor-intensive amenities required irrigation and other artificial means to sustain them.

The fabled 6th century B.C. Hanging Gardens of Babylon were among the most famous, but highly refined gardening traditions developed throughout the ancient world. Although utilitarian farming largely dominated the Middle Ages, gardening again flourished during the revitalization of culture and scientific discovery that defined the Renaissance. New and rare plant species were increasingly identified, and sumptuously illustrated botanical literature appeared. From the royal to the humble, by the 17th and 18th centuries, gardens were treasured throughout Europe. This cultural influence was inevitably transplanted to the American colonies.

In homage to the life-giving power of the sun and the unseen but critical work of photosynthesis, the Huntington Museum of Art presents ***Keep the Light: Green Gardens & Growing Things***. This uplifting exhibit, curated from the permanent collection, will feature a variety of artworks related to agriculture and horticulture.

Herbert Meyer (American, 1882-1960), Detail view of *Three Poppies*, n.d. Oil on canvas. Gift of Ruth Woods Dayton, 1967.1.180. Photo by John Spurlock.

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

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SILHOUETTES.

Through the Eyes of Honoré Daumier

Lithographs from the Permanent Collection

April 30 – July 31, 2022

Bridge Gallery

Honoré Daumier (1808-1879) was a French artist renowned as a brilliant caricaturist with boundless imagination. For most of the artist's life, he earned a living producing sharp-witted cartoons and provocative caricatures that satirized his countrymen.

Published in newspapers, periodicals, journals, and illustrated pamphlets, these striking images, often pointed and uncompromising, offer commentary on 19th century France – a time of social, cultural, and political upheaval. From the July Revolution of 1830 and the ascendance of the upper middle class, or *bourgeoisie*, to the fall of the Second Napoleonic Empire in 1870, Daumier's images engaged the French populace through the weekly press.

He was politically aligned with the working class, in antagonistic opposition to the French constitutional monarchy and those who profited from it. His convictions occasionally lead to retribution and censorship. Early in Daumier's career he was charged, fined, and briefly imprisoned for a scathing caricature that depicted an indolent French King Louis Phillippe gobbling bags of coins extracted from the nation's workers – many of whom lived in miserable poverty.

Honoré Daumier mastered the recently invented lithographic printmaking process, a faster and less expensive method of mass-producing prints compared to the traditional practices of engraving and etching. He was prolific and drew 3,958 lithographs before the onset of blindness halted his work. Despite his reputation for acerbic political statements, many of these prints were lighthearted satires of contemporary life in industrialized French society.

Through the Eyes of Honoré Daumier will present selections from the Huntington Museum of Art's impressive collection of lithographs by this influential artist, most of them gifts of the Armand Hammer Foundation. Although these works reflect the culture of a particular country and era through the eyes of one keen citizen, Daumier's astute observations about humanity echo into the present.

Honoré Daumier (French, 1808-1879), Detail view of *La Femme de Ménage* (no. 4), from *Silhouettes*, 1840. Lithograph on paper. Gift of G. Eason Eige, 2021.33.3. Photo by John Spurlock.

LA FEMME DE MÉNAGE.

ar anti phrase, parcequ'elle ne ménage ni les
m de ses pratiques.

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serendipitous

A HISTORY OF CLAY *at the* HUNTINGTON MUSEUM OF ART

June 25 – October 9, 2022

Daywood Gallery

ser-en-dip-i-tous

adjective

1. occurring or discovered by chance in a happy or beneficial way.

"a serendipitous encounter"

Ceramic artist and teacher Kathleen Kneafsey has served as Artist-in-Residence at the Huntington Museum of Art for the past 22 years. In addition to teaching various clay classes and maintaining the ceramics studio, she is responsible for inviting world-class clay artists to Huntington, West Virginia, through the Museum's renowned *Walter Gropius Master Artist Program*. This engagement includes an exhibit of the artist's work, a public lecture, and an intensive multi-day workshop conducted in the Museum's art studios designed by famed architect and Bauhaus founder Walter Gropius.

Assembled from Kneafsey's wildest imagination, the roster of ceramic artists who have visited the Museum includes both early vanguards of the studio pottery movement and next generation artists redefining what it means to work with clay. For more than two decades, Kneafsey's efforts have earned this program national prominence.

A native Huntingtonian, Kathleen Kneafsey left her hometown at 17 years old and embarked on an exciting path of growth and discovery that ultimately, serendipitously brought her back to the place on the hill where it all began. "I had my first introduction to clay at the Museum, which led to a life choice that has been completely fulfilling," Kneafsey said. "That first experience drove me to pursue study in clay, taking me to Clemson where I was fortunate enough to learn from a wonderfully gifted professor and mentor. I also met my husband there, and through his career travels, I was able to study clay in many different places with great artists. Then, we came back to my hometown, and the Museum and I became reacquainted."

By chance, in 1997, Kneafsey saw an advertisement at Marshall University that the Huntington Museum of Art was looking for someone to teach children's pottery. Perfectly suited for the role, her appointment soon expanded to include additional classes and, in 2000, after finishing graduate school at Miami University, the Museum offered her the position of Artist-in-Residence, a role she has cherished ever since. "My family has grown right along with this program," Kneafsey said. "When I started in this position, I was expecting my first child, and the way I recall the dates of an artist's visit is by how many children I had at the time or which child I was pregnant with. Many of the artists whom I asked to visit were chosen because they were parents themselves. I selfishly wanted to see how they juggled all the balls in the life of an artist, teacher, and parent. So, the growth of the program and the growth of my family, now three children in all, are completely intertwined."

Kathleen Kneafsey's lifelong commitment to ceramics education quietly underlies *Serendipitous: A History of Clay at the Huntington Museum of Art*. This sprawling exhibit, built from the Museum's permanent collection, features contemporary ceramic artworks made by visiting artists in the *Walter Gropius Master Artist Program*. Brief recollections by Kneafsey, extruded from memory, accompany select artworks and enrich the gallery presentation. This is our history, and her story.

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.



Janis Mars Wunderlich (American, b. 1970), *Nesting*, 2008. Ceramic. Museum purchase with partial gift of the artist, 2012.1. Photo by John Spurlock.



The Daywood Collection

July 16, 2022 – February 12, 2023

Switzer Gallery

Between 1916 and 1965, Philippi, West Virginia, natives Arthur Spencer Dayton (1887-1948) and Ruth Woods Dayton (1894-1978) carefully developed a superb collection of American and European paintings, prints, sculpture, and decorative arts that speaks to their personal philosophy of beauty in art.

The couple began seriously building their collection during their years in Charleston (1923-1948). They purchased works from art galleries and, over the years, built a special relationship with MacBeth Gallery in New York City. They also bought from auctions, from prestigious exhibitions such as the Carnegie International, and purchased works directly from the studios of artists whom they admired – both in the United States and abroad. The Daytons bought what they liked and what they could afford. They also kept a detailed and valuable record of where and when objects were acquired.

They were well read on the history of art, especially 19th and 20th century American artists, sharing a love of landscapes. The strength of their collection lies in academically trained artists working in the various schools of realism and American impressionism, including masterpieces by Childe Hassam, J. Alden Weir, Emil Carlsen, John Twachtman, Willard Metcalf, Frank Benson, Charles Davis and works by “The Eight.” Early American modernists and the ideals expressed by those artworks were of little interest.

In 1929, Ruth purchased from MacBeth Gallery an etching titled *Calvary Church in Snow* by Childe Hassam and gave it to Arthur as a Christmas gift. Thus began a collection of engravings, etchings, and lithographs by a literal “who’s who” of American and European printmakers. The Daytons also had a penchant for small bronzes, especially by women artists working in the late 19th and early 20th centuries, including Grace Helen Talbot, Harriet Frishmuth, Anna Hyatt Huntington, and Edith Parsons. A small collection of Lacy period glass was also part of the collection.

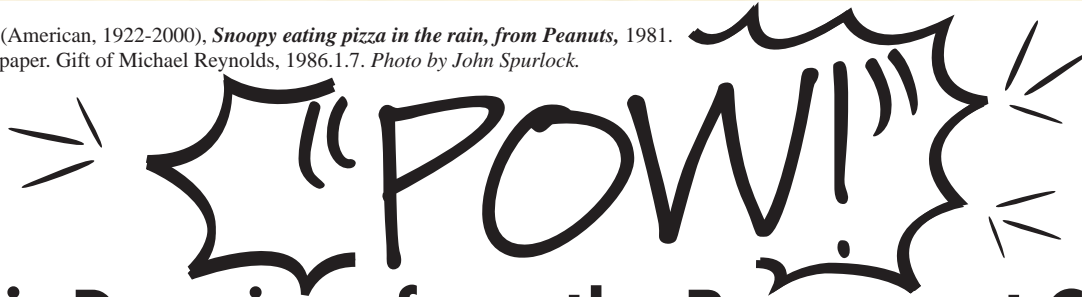
In May 1948, Arthur Dayton died suddenly at the age of sixty-one. With the goal of sharing the collection with the public, Ruth Dayton turned a building on the property adjacent to their home in Lewisburg, West Virginia, into a museum. She called it The Daywood Gallery, combining Arthur’s surname (Dayton) and her maiden name (Woods). The collection continued to grow through purchases and donations. The Daywood Gallery remained in operation from 1951 into 1966. The following year **The Daywood Collection** was donated to the Huntington Museum of Art.

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.

Howard Somerville, European (b. Scotland), 1873-1952, Detail view of *Joyce*, 1920. Oil on canvas; 44 3/8 x 34 1/4 in. Gift of Ruth Woods Dayton, 1967.1.234. Photo by John Spurlock.



Charles Schulz (American, 1922-2000), *Snoopy eating pizza in the rain, from Peanuts*, 1981.
Pen and ink on paper. Gift of Michael Reynolds, 1986.1.7. Photo by John Spurlock.



Comic Drawings from the Permanent Collection

July 30 – October 25, 2022

Isabelle Gwynn and Robert Daine Gallery

This exhibit will be celebrated during the 4th Tuesday Tour Series on October 25, 2022, at 7 p.m.



Illustrated storytelling is a primal form of human communication, believed integral to the development of language. In this sense, the visual and narrative styles beloved in contemporary culture as comic art are simply modern expressions of a collective impulse buried deep in our prehistoric past.

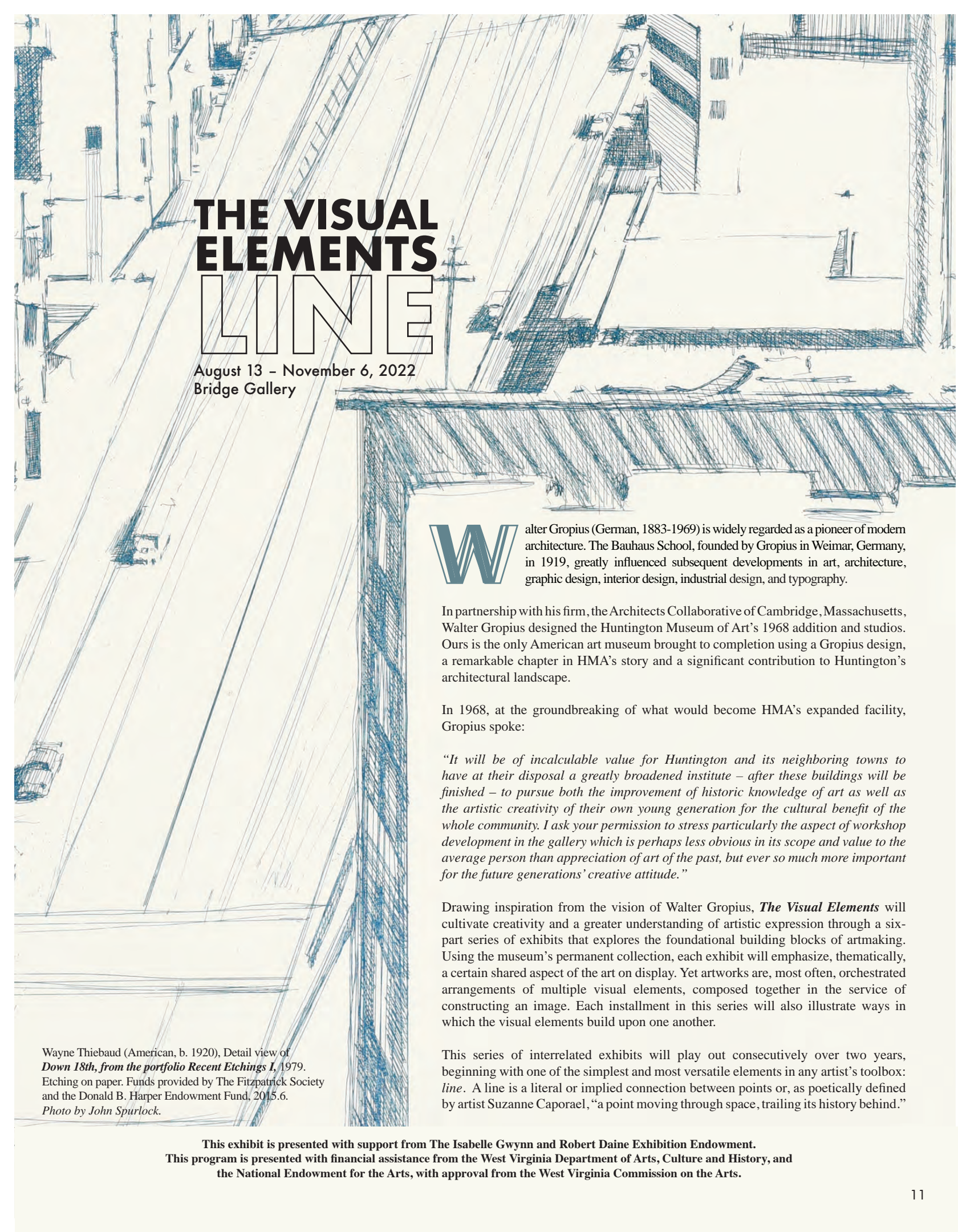
Nearer the present, comic art represents a natural evolution of the political cartoons and satirical caricatures which have been printed in European and American newspapers and periodicals since the early 1800s. Cleverly designed interplays of text and image allowed for effective communication with a wide audience, regardless of age or literacy, making this format ideal for delivering social critique, propaganda, and entertainment. Published compilations of cartoon reprints and newspaper comic strips foreshadowed what was to come and, in 1935, the first comic book featuring original cartoon artwork was released. However, the Golden Age of Comic Books truly began in 1938 with *Action Comics*, no. 1, when an extraterrestrial infant refugee with superhuman potential crash landed in the idyllic American Midwest. The boy's adopted parents named him Clark Kent, but humanity came to know this archetypal superhero, champion of the oppressed, by his alter-ego: Superman. By the mid-20th century, in addition to a growing number of mainstream comic creators, diverse independent artists, writers, and publishers were producing self-expressive comic art that commented on culture and politics from new perspectives. Barriers continue to be transformed into frontiers for creativity as artists and writers who once had limited voices in the traditional comic industry now enjoy a wider audience and larger platforms to tell their stories.

Once primarily an American art form, comic books and the pantheon of characters spawned within their pages now connect legions of devoted fans around the world through a common language. Comic sales have risen consistently for decades, and consumer demand continues to reach astonishing heights, a trend supercharged by the popularity of graphic novels and digital downloads. Free Comic Book Day – an annual promotional effort supported by participating comic book vendors – has spread to nearly sixty different countries. An undeniable pop culture juggernaut, scores of commercially successful comic-inspired movies dominate at the box office, and critically acclaimed TV series stream directly into our living rooms. The original artwork for newspaper comic strips and comic books is coveted by collectors and exhibited by major museums.

No longer a niche hobby, comic culture is decidedly mainstream.

“POW!”: Comic Drawings from the Permanent Collection features original comic book art, comic strips, and sequential drawings created by some of America's most noted comic artists, such as Bob Kane, Ernie Chan and Neil Adams, from the Huntington Museum of Art's Michael Reynolds Collection of American Popular Culture.

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

August 13 – November 6, 2022
Bridge Gallery

Walter Gropius (German, 1883-1969) is widely regarded as a pioneer of modern architecture. The Bauhaus School, founded by Gropius in Weimar, Germany, in 1919, greatly influenced subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.

In partnership with his firm, the Architects Collaborative of Cambridge, Massachusetts, Walter Gropius designed the Huntington Museum of Art's 1968 addition and studios. Ours is the only American art museum brought to completion using a Gropius design, a remarkable chapter in HMA's story and a significant contribution to Huntington's architectural landscape.

In 1968, at the groundbreaking of what would become HMA's expanded facility, Gropius spoke:

"It will be of incalculable value for Huntington and its neighboring towns to have at their disposal a greatly broadened institute – after these buildings will be finished – to pursue both the improvement of historic knowledge of art as well as the artistic creativity of their own young generation for the cultural benefit of the whole community. I ask your permission to stress particularly the aspect of workshop development 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."

Drawing inspiration from the vision of Walter Gropius, ***The Visual Elements*** will cultivate creativity and a greater understanding of artistic expression through a six-part series of exhibits that explores the foundational building blocks of artmaking. Using the museum's permanent collection, each exhibit will emphasize, thematically, a certain shared aspect of the art on display. Yet artworks are, most often, orchestrated arrangements of multiple visual elements, composed together in the service of constructing an image. Each installment in this series will also illustrate ways in which the visual elements build upon one another.

This series of interrelated exhibits will play out consecutively over two years, beginning with one of the simplest and most versatile elements in any artist's toolbox: *line*. A line is a literal or implied connection between points or, as poetically defined by artist Suzanne Caporael, "a point moving through space, trailing its history behind."

Wayne Thiebaud (American, b. 1920), Detail view of
Down 18th, from the portfolio Recent Etchings I, 1979.
Etching on paper. Funds provided by The Fitzpatrick Society
and the Donald B. Harper Endowment Fund, 2015.6.
Photo by John Spurlock.

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.



UPCOMING EXHIBITIONS

Portfolio

April 16 – May 15, 2022
Virginia Van Zandt Great Hall

Portfolio is designed to showcase the exemplary artwork of middle school and high school students in the Tri-State region of West Virginia, Ohio, and Kentucky. Because of the Covid-19 Pandemic, the *Portfolio* 2022 exhibition has been reorganized to showcase the best senior high school student art. Like last year, *Portfolio* 2022 will not be juried this year, rather each senior student will receive a small cash prize for their participation. One student will be selected for the Janet Bromley Excellence in the Arts Award to be chosen by the Museum's Senior Curator. We are optimistically hopeful to return to a full exhibition, reception and award ceremony for *Portfolio* 2023, but for now, the students will be recongized virtually with a special YouTube video on Saturday, April 16, at 2 p.m.

Studio Selections

May 21 – June 12, 2022
Virginia Van Zandt Great Hall

Opening reception for this exhibit is scheduled for May 24, 2022, at 7 p.m. as part of the 4th Tuesday Tour Series at the Huntington Museum of Art.

Studio Selections features the work from our classes and workshops here at the Huntington Museum of Art. The purpose of the exhibition is to showcase selected works of art in a museum setting, giving class participants an opportunity to exhibit, and giving the public an opportunity to view their work.

Tri-State Arts Association BIENNIAL EXHIBITION

June 4 – August 28, 2022
Joan & Arthur Weisberg Family Gallery
Opening reception is planned for June 5, 2022, from 2 to 4 p.m.

The Tri-State Arts Association was founded in 1953 to encourage and promote the work of artists living and working in West Virginia, Kentucky, and Ohio. TSAA and HMA have enjoyed a natural partnership thanks to the organizations' shared mission to champion the arts in our community.

In conjunction with the Huntington Museum of Art, the Tri-State Arts Association presents its biennial juried exhibition, a recurring showcase of the very best artwork representing TSAA's membership. A variety of media will be displayed, including painting, drawing, photography, ceramics, sculpture, glass, wood, textiles, and mixed media.

(Above) Senior Curator John Farley with Brealynn Harper's artwork *Strike Down Stereotypes*. Harper was chosen by Farley for the 2021 Janet Ensign Bromley Award for Excellence in the Arts. *Photo by Sadie Helmick.*

(At left) Brealynn Harper, Detail view of *Strike Down Stereotypes*, 2021. Pencil on paper. *Photo by Sadie Helmick.*



Save the Date

The Huntington Museum of Art will be hosting a cocktail party on Saturday, July 9, 2022, from 6 to 11 p.m.

The theme?

"A Midsummer Night's Museum!"

General Admission to this ticketed event is \$75 and includes access to a variety of hors d'oeuvres, beer, and wine.

VIP tickets will also be available for \$100 and include the additional benefit of a special lounge area where guests will have access to the evening's signature cocktails, Puck's Punch and Fairy Fizz!

There will be musical entertainment and a silent auction for guests to enjoy, as well as a prize for the individual dressed in the most inspired theme attire.

Join us for a Midsummer Night's Museum filled with magical good times!

Tickets on sale soon; for more information, email Jennifer Wheeler jwheeler@hmoa.org or Ashley Ross aross@hmoa.org or by phone at 304.529.2701.

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.

Upcoming Special Classes at HMA

Spring classes are back in full swing in the Huntington Museum of Art's studios. Photography, Watercolor, Oil Painting, Drawing and Ceramics began in March but there are more opportunities to get creative coming this spring, summer and fall!

Intro to Printmaking: Relief Workshop with Sa-Rai Robinette

Wednesdays, April 20 - May 25
(6 sessions)
\$160 members; \$190 Non-members

This workshop will provide participants with a comprehensive introduction and exploration of the relief printmaking process. In this workshop, you will learn the necessary skills and techniques to create high-quality relief art prints from your own hand carved illustrations and designs. All skill levels are welcome to register for this class. All materials are provided.

Gardening for Pollinators Presentation with Dr. Mike Beck

Saturday, May 28, 2022, 10 a.m.
Grace Rardin Doherty Auditorium
\$40 Registration fee is only required if participants want to acquire five plants selected by Dr. Mike Beck; otherwise, the presentation is free to the public.

In this presentation, conservatory director Dr. Mike Beck will discuss how to make your yard a haven for native pollinators, especially native bees. He will present information on the importance of pollinators, how to select plants to attract pollinators and several ways to provide for the non-flower needs of pollinators. If you are interested in acquiring five plants selected by Mike to start your garden, a \$40 registration fee is required; otherwise, there is no charge for attending this PowerPoint presentation and no registration is required. Plants will be available for 12 registrants. The presentation will take place in the Grace Rardin Doherty Auditorium on Saturday, May 28, at 10 a.m. Register at www.hmoa.org.

FIGURE DRAWING (18 YEARS OR OLDER)

Every 2nd Tuesday, March 2022 - June 2022 (February 8, March 8, April 12, May 10, June 14)
6-8:30 p.m.
Studio 3
\$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 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.

OPEN STUDIO (18 YEARS OR OLDER)

Thursdays, March 3 - May 12 (Skipping March 17) (10 sessions)
Monitor: 6 to 8 p.m. with 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 for 25 lbs.

Our beloved summer camps are returning this June! Please pay close attention to our website for more information. Registration begins Monday, May 2, 2022.

Stay tuned for this fall as a full line-up of classes will begin in September! Photography, Watercolor, Oil Painting, Drawing, and Ceramics will take place in the studios once again. Registration for Fall classes will begin in late August. Follow HMA on Facebook and Instagram for updates.

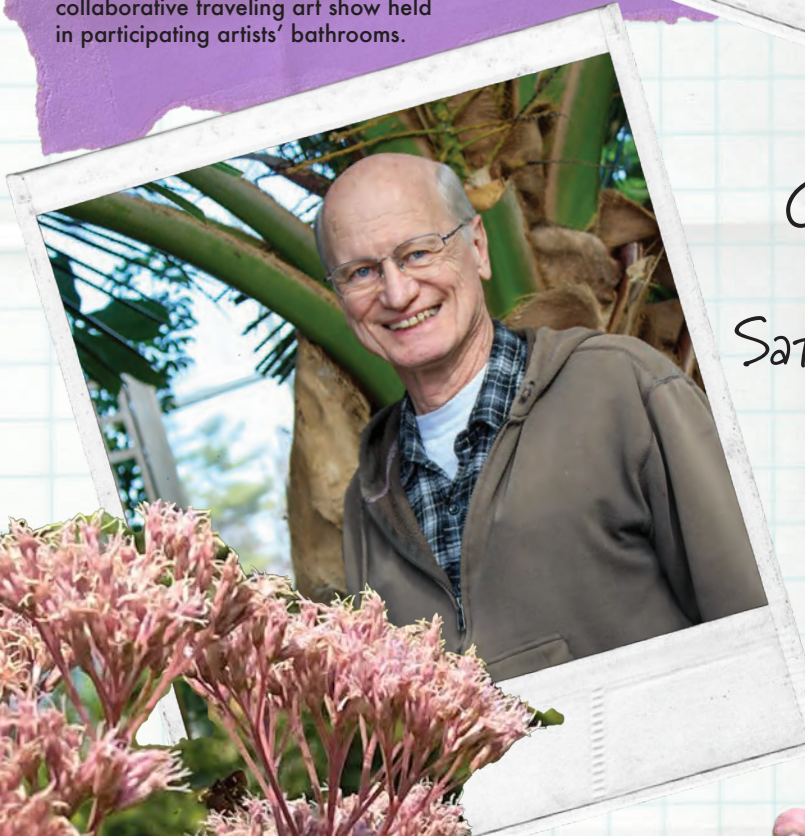
Meet HMA's Newest Instructor

Sa-Rai Robinette is a multidisciplinary artist based out of Huntington, West Virginia. She is a collaborator, a printmaker, a video artist, a curator, and a book-maker. Her work often deals with themes of dark humor, awkwardness, and the absurd. Through the utilization of old and new media techniques, she investigates and critiques established institutions and power structures.

Her work has been featured in *Collision Literary Magazine* (cover, Pittsburgh, PA, 2018) and *Et Cetera* (cover, Huntington, WV, 2019). Her work was included in *ReCollection* (Juliet Art Museum, Charleston, WV, 2019) and in *Intersections: Book Arts as Convergence* (Tulane University, New Orleans, LA, 2020). Her most recent curatorial project was *Occupied* (traveling show, 2020) a collaborative traveling art show held in participating artists' bathrooms.



Gardening for Pollinators
with Mike Beck
Saturday, May 28, 2022 | 10 a.m.



Huntington Museum of Art and Covenant School

Last fall, the Huntington Museum of Art's Education Department embarked on their newest partnership with Covenant School. Dr. Craig Heffner, Head of Covenant School, and Franklin Norton, Director of Advancement, came to HMA with grand ideas of a comprehensive art class for their Upper School. After a couple weeks of brainstorming, the Education Department presented the school with a course outline, and shortly began the partnership.

Students at Covenant School have art class during their elementary years, leaving middle and high schoolers without a structured art course.

Following the classical education mission of Covenant, HMA's mission of advocating for the areas of arts, education and nature, makes this a serendipitous partnership. The closeness of the two institutions also helps.

"We are a school that highly values the role of fine arts and beauty in the formation of our students. One of our goals is to cultivate graduates who delight in beauty, having been exposed to great aesthetic masterpieces at a young age," said Dr. Heffner.

"With their beautiful facilities and talented staff, our

partnership with HMA has enabled Covenant's students to enjoy a high quality, immersive, and hands-on experience unlike anything we've had before."

Students began with the basics of papermaking, printmaking and ceramics during their first semester. This introduction to the Museum and its grounds set the standards for the following semester.

This Spring, the students are in Studio 5 with Museum Educator George Lanham learning handbuilding, and Studio 4 learning basic wheelthrowing with Artist-in-Residence Kathleen Kneafsey.

"In the beginning of this partnership we have set a foundation with the elements and principles of art and design, and now through studio practice we are able to reinforce these elements and principles through the creative process and self-expression," said Lanham.

This first year has been a learning experience for not only the students, but also for the Education Department. We are so excited for the success of this partnership, but, more importantly, we are excited to expose these students to the Museum and all we offer.

Covenant middle school students assembling their unique rattles in Studio 5.
Photo by Sadie Helmick.





Middle School students
Elijah White and Isabella
Dickerson making their
first bowls with HMA's
Artist-in-Residence
Kathleen Kneafsey.
Photo by Sadie Helmick.



HMA Docent Fred
Almeida leading a
tour through the
Conservatory.
Photo by Sadie Helmick.



Jason Ritchie and Grady
Franks with their completed
rock rattles that they made
with Mr. George.
Photo by Sadie Helmick.

Join us in welcoming our new staff members!



0110G463544
Josh Hamrick

The Huntington Museum of Art welcomes Josh Hamrick as the new Assistant Conservatory Director. Throughout 2022, Josh will be working closely with Conservatory Director Dr. Mike Beck. Josh will be learning the duties of running the C. Fred Edwards Conservatory at HMA as Dr. Mike plans to retire at the end of the year.

Josh is native to the mountains of West Virginia and is a graduate of Marshall University. After receiving his bachelor's degree in Ecology & Evolutionary Biology, Josh interned with the U.S. Forest Service on the Mendocino National Forest in Northern California and later with Casper Mountain Science School in Wyoming. He then briefly worked in the Marshall University Herbarium before becoming a crew member for the Northeast Temperate and Mid-Atlantic Forest Inventory and Monitoring Networks, which have long-term forest health monitoring plots in national and historical parks.

More recently, Josh has worked in multiple positions with West Virginia Department of Health and Human Resources here in Huntington.

Josh resides in Huntington with his partner, two dogs (Kirito and Miata), an axolotl named Moose, a betta fish named Benny, and many plants. He enjoys hiking, science-fiction films and books, nature and true crime podcasts, and brewing kombucha.

"I am thrilled to be joining the staff here at HMA and working alongside Dr. Beck as he is a wealth of knowledge," Josh said. "As a West Virginia native, I am humbled by this opportunity to be steward over our state's only public conservatory."

The Development Department at HMA welcomes Ashley Ross as the Development & Events Coordinator. She will be responsible for planning exhibition receptions and facility rentals in addition to helping the Development Department with major fundraising events such as the Museum Ball.

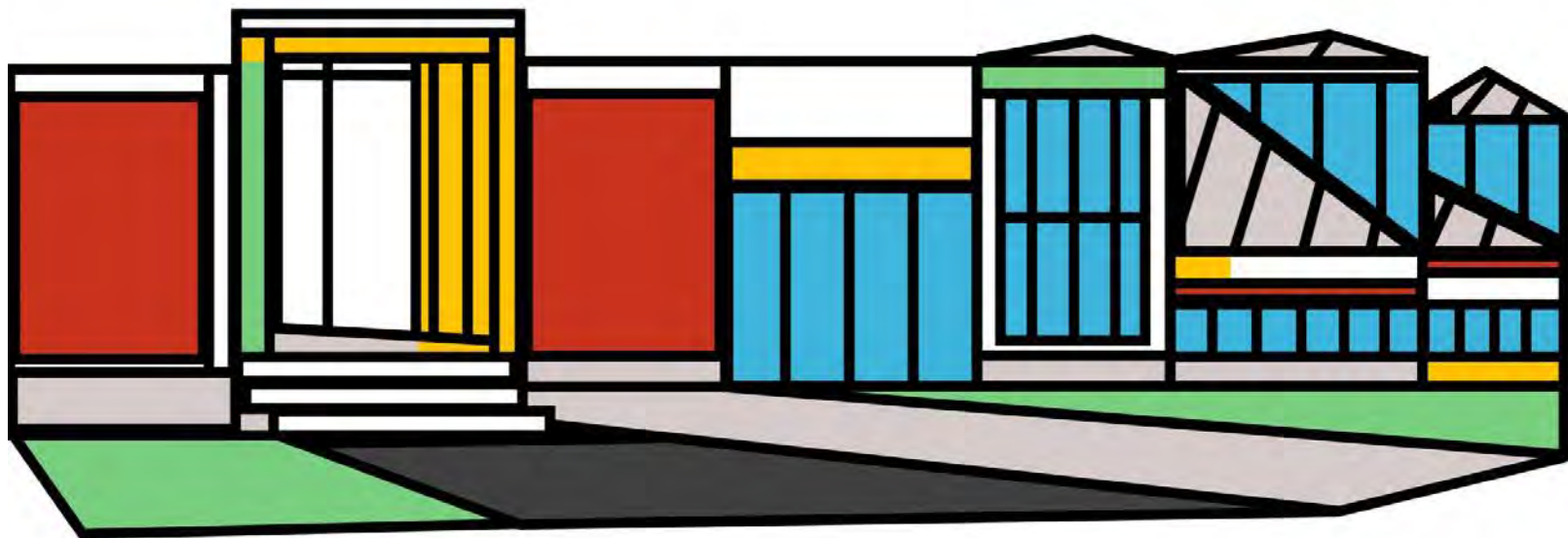
A native of the Tri-State, Ashley is from Proctorville, Ohio, where she graduated from Fairland High School before attending Marshall University. At Marshall, she earned a Bachelor's degree in Business Marketing and worked in the fields of outside sales and in the service/ hospitality industry.

"My goal here at the Museum is to make sure we don't only meet all of our fundraising goals but exceed them each and every time," Ashley said. "I also want to grow each event to be bigger and better than the previous one." Looking toward a bright future, Ashley indicated her excitement about her new role. "I feel that I have finally found my place here at HMA!"

"And we are incredibly fortunate to have Ashley as the newest member of the Museum family," said Jennifer Wheeler, Director of Development. "Ashley is a hard-working, people person and has worked with us previously on the annual Ball, so her transition to full-time team member is sure to be seamless!"



0110G463544
Ashley Ross



THE MUSEUM STORE

at the Huntington Museum of Art

Featuring unique gifts, estate jewelry,
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regional food items, & toys and activities.

Join us for special Public and Members Only
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Museum of Art continue their years long collaboration
to promote the arts in the Tri-State Region.



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HUNTINGTON
SYMPHONY
ORCHESTRA

HUNTINGTON MUSEUM OF ART CALENDAR

Exhibits

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

Walter Gropius Master Artist Program Presents
Sarah Heimann exhibit continues through
May 15, 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 18, 2022. **Memories & Inspiration: The Kerry and C. Betty Davis Collection of African American Art** was organized and toured by International Ars & Artists, Washington, D.C. This exhibit is sponsored at HMA by Leslie Petteys & William "Skip" Campbell.

E. Rhodes and Leona B. Carpenter Foundation Presents From East to West: 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.

Keep the Light: Green Gardens & Growing Things runs April 2 through July 17, 2022. In conjunction with this exhibit, a pollinator presentation conducted by HMA Conservatory Director Dr. Mike Beck will take place on May 28, 2022, beginning at 10 a.m. Call (304) 529-2701 for more information.

Portfolio 2022 runs April 16 through May 15, 2022.

Through the Eyes of Honoré Daumier: Lithographs from the Permanent Collection exhibit runs April 30 through July 31, 2022.

Studio Selections runs May 21 through June 12, 2022. Opening reception for this exhibit is scheduled for May 24, 2022, at 7 p.m. as part of the 4th Tuesday Tour Series at the Huntington Museum of Art.

Tri-State Arts Association Exhibition runs June 4 through August 28, 2022. Opening reception planned for June 5, 2022, from 2 to 4 p.m.

Serendipitous: A History of Clay at the Huntington Museum of Art exhibit runs June 25 through October 9, 2022.

Daywood Collection exhibit runs July 16, 2022, through February 12, 2023.

"POW!": Comic Drawings from the Permanent Collection exhibit runs July 30 through October 25, 2022. This exhibit will be celebrated during the 4th Tuesday Tour Series on October 25, 2022, at 7 p.m.

The Visual Elements: Line exhibit runs August 13 through November 6, 2022.

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 11,300 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.

Pollinators Presentation with Dr. Mike Beck

Saturday, May 28, 2022, 10 a.m.
Grace Rardin Doherty Auditorium
\$40 Registration fee is only required if participants want to acquire five plants selected by Dr. Mike Beck; otherwise, the presentation is free to the public.

In this presentation, conservatory director Dr. Mike Beck will discuss how to make your yard a haven for native pollinators, especially native bees. He will present information on the importance of pollinators, how to select plants to attract pollinators and several ways to provide for the non-flower needs of pollinators.

HMA 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 HMA 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 HMA at Home page.

Scan this QR code for
HMA at HOME content!



THE HUNTINGTON MUSEUM OF ART PRESENTS THE ANNUAL

Hilltop BOOK FAIR

a fundraiser for the Huntington Museum of Art



Saturday, August 20

9 a.m. - 5 p.m.

\$5 Admission

Paperback books: \$2

Hardcover books: \$3

Sunday, August 21

Noon - 5 p.m.

Sunday is free admission to
the Book Fair.

All books are \$10 per box.

Boxes provided by HMA.

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

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. HMA is fully accessible.





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



20% OFF ONE ITEM*

*Discount applies to Regular Price Merchandise Only. Discount not valid on purchase of Gift Certificates, Shipping Fees, Wrapping Service, or Sale Merchandise. Discount not valid on Members' Holiday Preview or Museum Store Sunday. Coupon must be presented for discount. Coupon expires 12/31/2022.



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

