

FLINT INSTITUTE OF ARTS
ANNUAL REPORT
2020-2021

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cover image
Senufo
Côte d'Ivoire
Double-faced Mask (Kpelie) (detail), 20th century
Wood
17 × 9 × 4½ inches
Museum purchase with funds
from the Collection Endowment, 2021.1

About the Flint Institute of Arts

Incorporated in 1928, the FIA is a privately supported, non-profit organization. It is one of Michigan's most significant cultural and educational resources, serving people of all ages and interests.

The Institute is supported entirely through memberships, sales, rentals, admissions, tuitions, contributions from individuals and businesses, earned income from endowments, county millage funds, and grants from trusts, government, and foundations.

The Institute's collections and temporary exhibitions are open daily (except national holidays). Art classes for adults and children, lectures, films, tours, and other special events are also offered as an integral part of the Institute's educational mission.

The Flint Institute of Arts is tax-exempt under Section 501 (c) (3).

Mission

To advance the understanding and appreciation of art for all through collections, exhibitions, and educational programs.

The FIA is a non-profit, equal opportunity employer, and provides programs and services without regard to race, color, religion, national origin, age, gender identity, or disability.



FIA operations are funded in part by the Genesee County Arts Education and Cultural Enrichment Millage funds. Your tax dollars at work.



Operating support for the Flint Institute of Arts is provided in part by the Charles Stewart Mott Foundation.



FIA exhibitions and programs are made possible in part with the support of the Michigan Council for Arts and Cultural Affairs, a partner agency of the National Endowment for the Arts.



President's & Executive Director's Report

Challenging is the word to describe the 2020-21 FIA fiscal year. As the COVID-19 pandemic continued to change everything we called "normal" in our personal and professional lives, adaptability became the order of the day. Programs, classes, event fundraisers, and meetings that required large groups of people gathering in confined spaces were postponed, canceled, or had to be handled differently, requiring staff to develop new skills to engage our audiences. Attendance and membership declined.

To meet the challenge, every department expanded its presence online. Staff, board, and committee meetings were held virtually. Videos of studio activities, collection highlights, and news items were broadcast online. Artist talks and lectures were streamed, the Community Gala fundraiser was reimagined into a very successful virtual event, and our weekly film series was screened live on the internet.

Despite the pandemic's continued disruption to normal operations throughout the year, we were busy. The FIA galleries reopened to our members and the world in early July, and have remained open since. Our galleries have always been a no-touch, spacious, clean environment, and, coupled with additional safety measures, the FIA was fully prepared to provide a positive, uplifting experience where visitors could get relief from the uncertainty and stress in the world.

Closures, canceled classes, and strict social distancing restrictions in studios interrupted a streak of record-breaking enrollment in the Art School. Nevertheless, 631 students (down from 2,024 the previous year) were served. Remarkably, the Education Department, through its adult programs, college programs, family programs, and the K-12, homeschool, and early childhood programs served 30,481 children and adults virtually and in person.

The Curatorial Department designed and installed 18 exhibitions, digitized 270 stops for the online version of the audio guide, researched and wrote hundreds of labels, and created video and virtual content to share online. Additionally, 119 new works of art were added to the permanent collection and another 120 were reinstalled in the collection galleries.

We felt there was light at the end of the tunnel when government restrictions were lifted, and on May 8, 2021, we were able to open an exhibition with an in-person Members Preview, followed by our first large gathering—the Rubens spring event on May 21. In June, we kicked off *Late Night at the FIA*, a series of events in collaboration with the Flint Institute of Music, scheduled on the Palette Café patio on Friday evenings throughout the summer, which averaged more than 150 visitors. The Wednesday video series, *Art à la Carte*, resumed in Isabel Hall with attendance growing each week.

Financially, we ended the fiscal year, once again, in the black. A grant from the federal government helped, and we were able to keep all staff on the payroll and operate with a modicum of normalcy. The year's millage



Elizabeth S. Murphy
President



John B. Henry
Executive Director

allotment totaled slightly more than was budgeted, and the majority of grant and sponsorship requests submitted were approved for a variety of projects. The market value of our endowments rose dramatically over the same time last year, and the current endowment campaign added 104 donors bringing it close to its \$4 million goal.

The Friends of Modern Art continued to sponsor its popular film series, which begins each year after Labor Day and runs through May with all screenings being virtual. And although the Flint Art Fair was once again canceled, FOMA generously sponsored glass artist John Miller's *Blue Plate Special* exhibition and funded the purchase of a sculpture by Matt Wedel for our permanent collection. They also created a disc golf fundraising event on the Cultural Center grounds. The Summer Film Series opened in person on June 4 and reported attendance numbers slightly below what we were averaging pre-COVID.

The Founders Society, though unable to hold their annual First Frost fundraiser, still sponsored the Graphics Gallery with a generous financial contribution.

Several capital projects actually benefited from restricted visitation, including a major remodel to Isabel Hall, the replacement of sidewalks with new LED in-ground lighting, and improved ADA access to the Hurand Sculpture Courtyard, along with a host of other repairs that were completed during the year.

None of this could have been accomplished without the help we receive from so many generous people. We are extremely grateful to our many, many donors for their financial support.

We are happy to have this opportunity to thank our dedicated volunteers, the Friends of Modern Art, Founders Society, and docents for their efforts during this difficult time. We would also like to thank all who serve on the FIA Board of Trustees for their collective judgment and commitment to lead the Institute through the stress and uncertainty of the pandemic. Lastly, we must express my deepest appreciation to our highly skilled and seemingly tireless staff. Their ability to turn their knowledge and creativity into so many successes during such a difficult year has been extraordinary.

Exhibitions

Despite challenges caused by the COVID-19 pandemic, the Flint Institute of Arts presented 18 unique exhibitions that allowed visitors to experience 661 works of art by 372 different artists. The goal of exhibitions is to enhance our visitors' understanding of the various thematic, aesthetic, and historical elements of a work of art. From works in our permanent collection to international exhibitions, the FIA presented a broad range of exhibitions that explored a variety of artistic styles and themes.

We opened the museum with four exhibitions. *Black Matters* in the graphics gallery featured woodcut prints by Chicago-based artist Matthew Owen Wead. Each print depicted a Black individual who was killed or injured by police officers or armed vigilantes. Included in this exhibition were three new prints by Wead portraying Breonna Taylor, George Floyd, and Ahmaud Arbery. Wead participated in a virtual Q&A with Curator of Collections and Exhibitions Tracee Glab.

In the Dow Gallery, *Jan Matulka: The Unknown Modernist* explored the influence of Jan Matulka on early to mid-20th-century American artists. The exhibition and online catalogue was curated and written by Assistant Curator Rachael Holstege as fulfillment of her Master's thesis project for the University of Michigan-Flint.

In the Hodge and Henry Galleries, *Alexis Rockman: The Great Lakes Cycle* and *Beauty and Pain: Photographs by Nathalia Edenmont* were on view concurrently. *Great Lakes Cycle* included artworks that focused on how human forces affect ecosystems, specifically the Great Lakes. Artist Alexis Rockman gave a virtual lecture related to his exhibition. *Beauty and Pain* surveyed 11 years of Edenmont's photographs, reflecting her personal experiences, including the loss of her mother and her struggle with infertility.

In the Ann K. Walch-Chan Gallery, *Art of Jade* featured 75 functional and aesthetic jade objects, dating back as early as 3200 BCE. The exhibition explored the history of the cultures that work with jade and the technical developments of the artistic medium.

In the fall, *Pure Abstraction*, in the Hodge and Henry Galleries, included 34 paintings from artists working in the abstract expressionist style from the late 20th century through today. The exhibition surveyed how artists used expressive color, lines, and forms, with no intentional subjects. *Field of Vision*, in the graphics gallery, presented realistic and objective landscape photographs, demonstrating the diverse ways artists approach the subject of landscape. In the Harris-Burger Gallery, *Glass in the Fourth Dimension* presented viewers with works by artists who aimed to depict the fourth dimension—the intangible and invisible

alternate reality.

In January, *Found Objects: The Art of Purvis Young*, in the graphics gallery, consisted of new acquisitions of works by artist Purvis Young. Young's artworks focus on the Black experience, including themes of protest, freedom, and imprisonment, and are made of found objects that he gathered in his neighborhood of Overtown, Miami.

To accompany the 14th Annual Community Gala, *Posing Beauty in African American Culture*, in the Hodge and Henry Galleries, explored the contested ways in which African and African American beauty have been represented through historical and contemporary photographs. The Gala was held virtually, and Dr. Deborah Willis, the curator of *Posing Beauty*, gave a virtual lecture to Gala attendees.

In the spring, *Blue Plate Special*, in the Harris-Burger Gallery, featured John Miller's larger-than-life glass sculptures depicting 1950s diner food. Inspired by his experiences at roadside diners with his father, Miller's glass sculptures represent the artist's sense of nostalgia for a time past. In the graphics gallery, *Political and Personal: Images of Gay Identity* featured works donated by Flint native Jack B. Pierson. Drawing on Pierson's experience as a gay man, the exhibition shed light on the important role sexual identity played in informing his collecting habits. This exhibition was curated by FIA intern Eric Birkle during the summer of 2018 as part of a Curatorial Internship Program grant awarded by the IFPDA Foundation. Birkle gave a virtual lecture to coincide with the exhibition.

3D: Focus on the Figure and *3D: Focus on the Abstract*, in the Hodge and Henry Galleries, highlighted sculpture from the 1400s up to present day. *3D: Focus on the Figure* included sculptures that explored the ever-changing artistic theme of the human form through five centuries. *3D: Focus on the Abstract* featured sculptures through the lens of abstraction. To round out the 2020-21 fiscal year, *Art Nouveau Innovation: Danish Porcelain from an American Collector* opened in the Ann K. Walch-Chan Gallery, highlighting 19th-century ceramics from Danish porcelain manufacturers Royal Copenhagen and Bing & Grøndahl.



Alexis Rockman, American, b. 1962, *Watershed*, 2015, Oil and alkyd on wood panel, 72 x 144 inches. Collection of Dr. Sheila Skaff.

11.16.19 – 7.26.20

Useful and Beautiful: Decorative Arts Highlights

11.16.19 – 9.13.20

Postscript

3.14.20 – 10.25.20

Monumental: The Art of Viola Frey

7.6.20 – 10.11.20

Black Matters

Sponsored by Founders Society

7.6.20 – 9.6.20

Jan Matulka: The Unknown Modernist

7.11.20 – 9.27.20

Beauty and Pain: Photographs by Nathalia Edenmont

7.11.20 – 9.27.20

Alexis Rockman: The Great Lakes Cycle

Sponsored by Friends of Modern Art

8.15.20 – 5.23.21

Art of Jade

10.17.20 – 1.10.21

Pure Abstraction

10.17.20 – 1.10.21

Field of Vision

Sponsored by Founders Society

11.21.20 – 3.21.21

Glass in the Fourth Dimension

1.16.21 – 4.11.21

Found Objects: The Art of Purvis Young

Sponsored by Founders Society

1.31.21 – 4.18.21

Posing Beauty in African American Culture

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

4.10.21 – 9.26.21

Blue Plate Special

Sponsored by Friends of Modern Art

4.17.21 – 7.11.21

Political & Personal: Images of Gay Identity

Support Provided by the IFPDA Foundation
Sponsored by Founders Society

5.8.21 – 8.29.21

**3D: Focus on the Figure
3D: Focus on the Abstract**

6.12.21 – 11.28.21

Art Nouveau Innovation: Danish Porcelain from an American Collector

Films

Despite the COVID-19 pandemic, the FIA Film Program resumed its Friends of Modern Art flagship series with digital screenings throughout the 2020-21 season. In June, the FIA Theater reopened for in-person shows that launched the new Dort Financial Credit Union Summer Film Series.

The FOMA virtual screenings resulted in a total 37-week virtual attendance of 656 patrons, an average of 17.7 viewers per week. The four in-person DFCU screenings in June had 310 attendees, averaging 77.5 patrons weekly. The FIA Film Society continued to enable members to take a stronger interest in the program.

Among the movies shown in the 2020-21 FOMA series were those with musical themes. *Breed and Bootleg*, a documentary about Flint's hip-hop history, made its Genesee County debut. There were also profiles of musicians Harry Chapin, Gordon Lightfoot, Frank Zappa, and Ike White. The Dort Financial series began with *The Father*, which won Anthony Hopkins the Best Actor Academy Award, and *Collective*, an Oscar nominee for Best Documentary and Best International Feature.

In addition to the FOMA- and DFCU-funded titles, the FIA partnered with the Flint Jewish Federation for the 17th annual Karen Schneider Jewish Film Festival of Flint and with the local non-profit Communities First for the sixth season of a four-title series of African American-themed films. All of those screenings were virtual.

In all, 1,637 viewers participated in the film season.

FOMA Films

September

Synonyms
Driven to Abstraction
Sorry We Missed You

October

Bacurau
A Hidden Life
Beanpole
Alphaville

November

Out of My Head
The Disappearance of My Mother
A Girl Missing
Out Stealing Horses

December

Walking on Water
Song Without a Name
A Faithful Man
Christmas, Again

January

Joyeux Noel
Harry Chapin: When in Doubt, Do Something
Maiden
The Donut King
The Happy Prince

February

The Changin' Times of Ike White
Once Upon a River
Assassins
Gordon Lightfoot: If You Could Read My Mind

March

Jasper Jones
That Click
Martin Eden
God of the Piano

April

Oliver Sacks: His Own Life
Heartworn Highways
Potiche
The Film Critic
Transit

May

Zappa
Breed & Bootleg
About Endlessness

FOMA Film series sponsored by:

Friends of Modern Art
Merrill Lynch
Michigan Public Radio

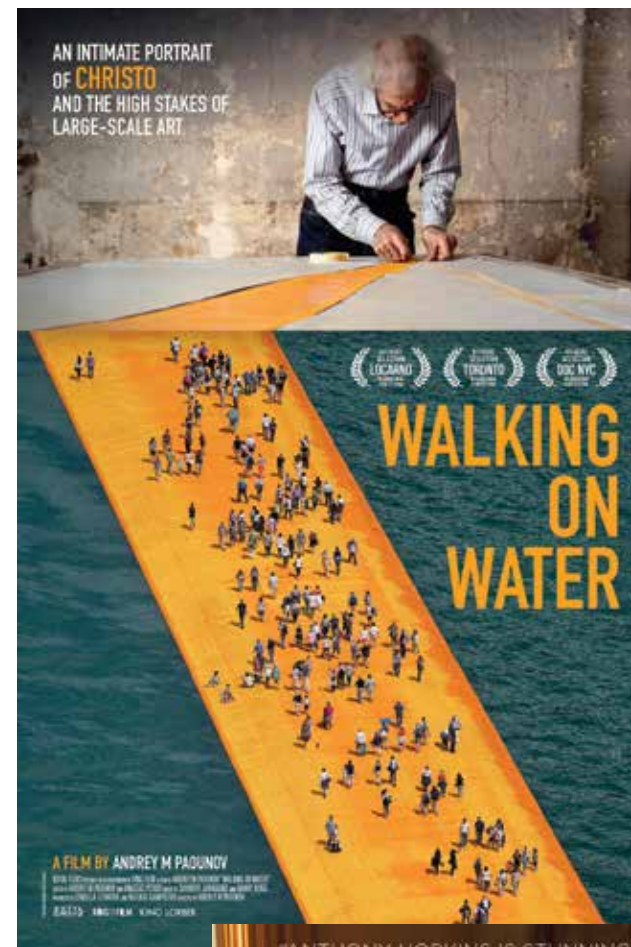
Dort Financial Credit Union Summer Film Series

June

The Father
Collective
Saturday Night Fever
Reservoir Dogs

Summer Film Series sponsored by:

Dort Financial Credit Union



Special Events

August 27 - September 10

FIA Film Society Sneak Preview

Ed Bradley presented a preview of the Friends of Modern Art Film Series, with film clips. 145 people watched online.

November 14, December 5, January 9, February 13

Communities First African American Film Series

Screened were *Willie*, *Fast Color*, *The Banker*, and *John Lewis: Good Trouble*. 395 people watched online.

May 2-23

Karen Schneider Jewish Film Festival of Flint

In the 17th annual event—a spinoff of the Detroit-based Lenore Marwil Jewish Film Festival—nine films were shown in a partnership with the Flint Jewish Federation. Shown were *A Crime on the Bayou*, *The Crossing*, *Forgiveness*, *From Cairo to the Cloud*, *Here We Are*, *Hollywood's II World War*, *The Keeper*, *Shalom Taiwan*, and *Six Minutes to Midnight*. 131 people watched online.

Film Society

The 2020-21 season marked the 13th season of the FIA Film Society, which was formed to increase interest in and funding for the film program.

By season's end, the society included 74 members and sponsors. Members received 36 tickets to FIA films, listings in the FIA Magazine and Annual Report, and access to monthly e-newsletters about upcoming movies. Higher sponsorship levels were acknowledged before each film presentation.

Media Arts Videos

Media Art encompasses artworks that were created through the use of technology and new media, which includes interactive and immersive art, computer animation, video games, and more.

Each year, the FIA features 12 contemporary video artworks in the Media Arts Gallery. This fiscal year, the videos touched on themes including popular culture, destruction, and transformation. The Media Arts gallery is ideally suited for single-channel videos, played on a continuous loop, and projected onto a 5x7 foot screen, as well as small video installations.



Alex Hubbard, American, b. 1975, *Hit Wave*, 2012, Color, sounds, Duration: 5 minutes. Courtesy of Electronic Arts Intermix (EAI), New York.

7.6.20–7.31.20

The Way Things Go

Peter Fischli and David Weiss, 1987

8.1.20–8.31.20

Award Winners from the Flint Youth Film Festival
Flint Youth Media Project, 2020

9.1.20–9.30.20

Untitled (Pink Dot)
Takeshi Murata, 2012

10.1.20–10.31.20

Hit Wave
Alex Hubbard, 2012

11.1.20–11.30.20

The Dark, Krystle
Michael Robinson, 2013

12.1.20–12.31.20

Thinking Hurts Too Much
Cameron Gray, 2013

1.1.21–1.31.21

Mound

Allison Schulnik, 2011

2.1.21–2.28.21

Eskasizer-Jennifer, Sally, Hillary, and Gabri
Chameckilerner (Rosane Chamecki and Andrea Lerner), 2014

3.1.21–3.31.21

Binocular Menagerie
Leslie Thornton, 2014

4.1.21–4.30.21

Down Into Nothing
Jake Fried, 2013

5.1.21–5.31.21

Release
Leana R. Quade, 2016

6.1.21–6.30.21

Contra-Internet Inversion Practice #3: Modeling Paranodal Space
Zach Blas, 2016

Acquisitions

The Flint Institute of Arts’ permanent collection is a resource for creating exhibitions and developing educational programs for a diverse public, including scholars and students.

The growth of the collection is supported by gifts from civic-minded individuals who donate funds or works of art to the permanent collection. In addition, the Curatorial Department and the Collections Committee work together to identify strategies and seek new funds for the acquisition of artworks that meet museum objectives and the expectations of an ever-inquisitive and knowledgeable public. The staff conducts work essential to the care and management of the collection, including research, documentation, preservation, conservation, presentation, and interpretation.

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

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

Michael Krueger
American, born 1967
Lizard King, 2008
Lithograph on paper
16 × 30 1/4 inches
Gift of Mr. and Mrs. Chris Brink, 2020.57

Renée Stout
American, born 1958
Lovers in a Photobooth, 2014
Archival pigment print
8 × 1 3/4 inches
Gift of Mr. and Mrs. Chris Brink, 2020.58

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

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

Frank Lloyd Wright
American, 1867–1959
Oakbrook Esser Studios
American, founded 1986
Lake Geneva Tulip
Clear and colored iridescent glass, zinc channel construction, mahogany stand
20 7/8 × 18 3/8 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.61

Sonja Blomdahl
American, born 1952
Violet Heliosphere, 1984
Blown glass
7 × 13 1/2 inches
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.62

Richard Ritter
American, born 1940
Vase, 1970
Blown glass
7 3/4 × 6 × 4 3/4 inches
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.63

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

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

Vincent Stoltenberg Lerche
Norwegian, 1837–1892
Venice at Night, ca. 1864
Oil on canvas
29 1/2 × 43 1/2 inches
Gift of Helga Luise Bryant, 2020.66

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

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

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



Matthew Owen Wead, *George Floyd*

Purvis Young
American, 1943–2010
Overtown Cityscape, 1980s
Mixed media on found wood
25 × 82 inches
Gift of Selig D. Sacks in honor of David Miller, 2020.70

Purvis Young
American, 1943–2010
Showgirls, 1980s
Mixed media on board
45 1/2 × 37 inches
Gift of Selig D. Sacks, 2020.71

Purvis Young
American, 1943–2010
Fireworks, 1980s
Mixed media on found pegboard panel with attached acrylic and mixed media works
36 × 57 inches
Gift of Selig D. Sacks, 2020.72

Purvis Young
American, 1943–2010
Night Club Dance Floor, 1980s
Mixed media on found wood
17 1/2 × 42 inches
Gift of Selig D. Sacks, 2020.73

Purvis Young
American, 1943–2010
Miami Cityscape with Liberty Tower, 1980s
Mixed media on found wood
stockade fence section with
pieced painted found wood
frame
48 × 48 inches
Gift of Selig D. Sacks, 2020.74

Purvis Young
American, 1943–2010
Macy’s Thanksgiving Day Parade, 1980s
Mixed media on found wood
47 × 58 inches
Gift of Selig D. Sacks, 2020.75

Purvis Young
American, 1943–2010
Guitar Man, 1980s
Mixed media on found wood
53 × 24½ inches
Gift of Selig D. Sacks, 2020.76

Purvis Young
American, 1943–2010
Trucks, Deer, Horses, 1980s
Mixed media on found wood
with attached mixed media on
wood with pieced, painted
found wood frames
70 × 36 inches
Gift of Selig D. Sacks in
memory of Larry T. Clemons, a
champion of Purvis Young,
2020.77

Purvis Young
American, 1943–2010
In the Park, 1980s
Mixed media on pieced found
wood with pierced, painted
found wood frame
79 × 13 inches
Gift of Selig D. Sacks, 2020.78

Purvis Young
American, 1943–2010
Overtown Street Concert, 1980s
Mixed media on found wood
42 × 42½ inches
Gift of Selig D. Sacks, 2020.79

Purvis Young
American, 1943–2010
Bubble People, 1980s
Mixed media on untrimmed
canvas glued to carpet
37 × 48 inches
Gift of Selig D. Sacks, 2020.80

Purvis Young
American, 1943–2010
Evening in Overtown, 1980s
Mixed media on paper
33 × 26 inches
Gift of Selig D. Sacks, 2020.81

Purvis Young
American, 1943–2010
Triangular Creatures, 1980s
Mixed media on found panel
17 × 17 inches
Gift of Selig D. Sacks, 2020.82

Purvis Young
American, 1943–2010
Great Bald Head, 1980s
Mixed media on found wood
with pierced, painted found
wood frame
29 × 14½ inches
Gift of Selig D. Sacks, 2020.83

Thomas Roese
American, born 1948
625 CL Urban Series: Promised/1,2,3, 2010
Graphite and acrylic on
illustration board
22 × 29 inches
Gift of Thomas Roese, 2020.84

Thomas Roese
American, born 1948
899 Cle Series: Split But Together, 2020
Graphite, acrylic, and colored
pencil on illustration board
16 × 40 inches
Gift of Thomas Roese, 2020.85

Thomas Roese
American, born 1948
898 Cle Series: Double Crossed and Standing Alone, 2020
Graphite, acrylic, and colored
pencil on illustration board
16 × 40 inches
Gift of Thomas Roese, 2020.86

Thomas Roese
American, born 1948
801 Cle Series: Yellow Grove, 2017
Graphite, acrylic, and colored
pencil on illustration board
32 × 40 inches
Gift of Thomas Roese, 2020.87

Thomas Roese
American, born 1948
Untitled, n.d.
Woodcut on paper
26 × 26 inches
Gift of John and Janice Henry,
2020.93

Thomas Roese
American, born 1948
907 Cle Series: Monumental Momentum, 2020
Graphite, acrylic, and colored
pencil on illustration board
32 × 40 inches
Gift of Thomas Roese, 2020.88

Frank Lloyd Wright
American, 1867–1959
Oakbrook Esser Studios
American, founded 1986
Window from Robie House, Design No. 2, n.d.
Hand-made iridescent and
clear glass; crafted in solid
copper came construction
43⅞ × 15½ inches
Gift of Dr. Seymour and Barbara
K. Adelson, 2020.89

Sam Wolson
American, born 1989
Denard X. Robinson, 2010
Color photograph
13 × 14½ inches
Gift of Dr. Seymour and
Barbara K. Adelson, 2020.90

Meissen Porcelain Manufactory
German, founded 1710
After Johann Carl Schönheit
German, 1730–1805
Widderkorb (Ram’s Head Basket), 1815–1860
Porcelain
7¼ × 14½ × 9 inches
Gift of Johanna E. Harmon,
2020.91

George Rogers
American, 1930–2002
Sculptural Forms 1 (Black and Silver), 1984
Color sculpturegraph on paper
13¼ × 8⅞ inches
Gift of Dr. Jamile Trueba Lawand,
2020.92

Ke Francis
American, born 1945
Untitled, n.d.
Woodcut on paper
26 × 26 inches
Gift of John and Janice Henry,
2020.93

John Morning
American
Two Circles, 2019
Screenprint on paper
8 × 8½ inches
Anonymous Donor, 2020.94

Ed Watkins
American, born 1950
Surrender Pock, 2013
Polyester plate lithography on
paper
16 × 10 inches
Museum purchase with funds
from the Collection Endowment,
2020.95

Ed Watkins
American, born 1950
The Draw, 2013
Waterless lithography on paper
13 × 17 inches
Museum purchase with funds
from the Collection Endowment,
2020.96



Senufo, *Double-faced Mask (Kpelie)*

Senufo
Côte d'Ivoire
Double-faced Mask (Kpelie), 20th century
Wood
17 × 9 × 4½ inches
Museum purchase with funds
from the Collection Endowment,
2021.1

Lwalwa
Democratic Republic of Congo
Mask, Early 20th century
Wood, pigment
14 × 10 inches
Museum purchase with funds
from the Collection Endowment,
2021.2

Bété
Côte d'Ivoire
Spider Mask (Nyabwa), 20th century
Wood, pigment, fiber, metal,
beads
15 × 8 × 6½ inches
Museum purchase with funds
from the Collection Endowment,
2021.3

Igbo
Federal Republic of Nigeria
Elephant Spirit Mask (Ogbodo Enyi), 20th century
Wood, pigment, metal
14 × 12 × 22 inches
Museum purchase with funds
from the Collection Endowment,
2021.4

Salampasu
Democratic Republic of Congo
Mask, 20th century
Wood, wicker
16 × 11½ inches
Museum purchase with funds
from the Collection Endowment,
2021.5

Mumuye
Federal Republic of Nigeria
Standing Figure, Early 20th century
Wood
22 × 7 inches
Museum purchase with funds
from the Collection Endowment,
2021.6

Federal Republic of Nigeria
Seated Female Figure
Wood
26 × 6 × 6 inches
Museum purchase with funds
from the Collection Endowment,
2021.7

Northern Igbo
Federal Republic of Nigeria
Seated Figure, Early 20th century
Wood
29½ × 10¾ × 11 inches
Museum purchase with funds
from the Collection Endowment,
2021.8

Yoruba
Federal Republic of Nigeria
Figure of Eshu
Wood, beads
17 × 8 × 6 inches
Museum purchase with funds
from the Collection Endowment,
2021.9

Michael James Hunter
English, born 1958
Close Concentric Murrine with Finch, 2019
Glass
2¹⁵/₁₆ inches diameter
Gift of Ralph Edwards, 2021.10

Igbo
Federal Republic of Nigeria
Mask, 19th century
Polychrome wood
12 × 9 × 7 inches
Museum purchase with funds
from the Collection Endowment,
2021.11

Chakaia Booker
American, born 1953
Untitled (CB.1.21), 2021
Lithograph with chine-
collé on embossed paper
21 × 14 inches
Commissioned for the
Flint Print Club, 2021.12

Judy Bowman
American, born 1952
Mom on Seneca, 2021
Archival pigment print on
paper
22 × 30 inches
Museum purchase with
funds from the Collection
Endowment, 2021.13

Salvador Ysart
Scottish, born Spain,
1878–1955
Filigree Feathers Weight,
ca.1925–1950
Glass
3 inches diameter
Museum purchase with
funds donated by Susan Steiner
Bolhouse, 2021.14

Paul Ysart
Scottish, 1904–1992
Filigree Pink Snake Weight, ca.
1950–1975
Glass
2¾ inches diameter
Museum purchase with funds
contributed by Gwen Truesdell,
2021.15

Peter McDougall
Scottish, born 1952
12 Millefiori Weight, 21st century
Glass
3½ inches diameter
Museum purchase with funds
donated by H. Michael Parker
in memory of Rita A. Parker,
2021.16

Thomas Cornell
American, 1937–2012
Satyr Couple, 1968
Etching and aquatint on paper
5⅞ × 8¾ inches
Gift of the Estate of Thomas
Cornell, 2021.17

Thomas Cornell
American, 1937–2012
Dionysian Head with Leaves, 1968
Etching, aquatint and drypoint
on paper
4⅞ × 7⅞ inches
Gift of the Estate of Thomas
Cornell, 2021.18



Chakaia Booker, *Untitled (CB.1.21)*

Thomas Cornell
American, 1937–2012
Dionysian Composition 2, 1969
Lithograph on paper
27½ × 39½ inches
Gift of the Estate of Thomas
Cornell, 2021.19

Thomas Cornell
American, 1937–2012
Four Dancing Figures, 1969
Lithograph on paper
22½ × 32½ inches
Gift of the Estate of Thomas
Cornell, 2021.20

Thomas Cornell
American, 1937–2012
Dionysus, 1974
Etching and engraving on
paper
8½ × 5⅞ inches
Gift of the Estate of Thomas
Cornell, 2021.21

Thomas Cornell
American, 1937–2012
Dancing Women, 1975
Etching on paper
15½ × 19¾ inches
Gift of the Estate of Thomas
Cornell, 2021.22

Thomas Cornell
American, 1937–2012
Woman Seated amid Foliage, 1975
Etching on paper
15¾ × 18¾ inches
Gift of the Estate of Thomas
Cornell, 2021.23

Thomas Cornell
American, 1937–2012
Bacchant in the Woods, 1975
Etching on paper
15¾ × 18¾ inches
Gift of the Estate of Thomas
Cornell, 2021.24

Thomas Cornell
American, 1937– 2012
Resting Women, 1975
Etching on paper
15¾ × 18¾ inches
Gift of the Estate of Thomas
Cornell, 2021.25

Thomas Cornell
American, 1937–2012
Double Study of Lennart Anderson, 1971
Pencil and pastel on paper
15 × 20 inches
Gift of the Estate of Thomas
Cornell, 2021.26

Thomas Cornell
American, 1937–2012
Portrait of Leslie, 1975
Pencil on paper
22 × 20 inches
Gift of the Estate of Thomas Cornell, 2021.27

Thomas Cornell
American, 1937– 2012
Double Standing Model, early 1980s
Pencil on paper
19¾ × 25 inches
Gift of the Estate of Thomas Cornell, 2021.28

Thomas Cornell
American, 1937–2012
Seated Model, Facing Viewer, ca. 1972
Pencil on paper
13 × 17¼ inches
Gift of the Estate of Thomas Cornell, 2021.29

Thomas Cornell
American, 1937–2012
Bacchus (with Grape Leaves/ also called “Dionysus 3”), 1960s
Pencil and watercolor on paper
36 × 27½ inches
Gift of the Estate of Thomas Cornell, 2021.30

Thomas Cornell
American, 1937–2012
Bacchus (also called “Dionysus 4”), 1960s
Pencil and watercolor on paper
39⅝ × 27½ inches
Gift of the Estate of Thomas Cornell, 2021.31

Thomas Cornell
American, 1937–2012
Seated Dionysus with Tree, 1960s
Pencil, ink and watecolor on paper
8¼ × 10⅜ inches
Gift of the Estate of Thomas Cornell, 2021.32

Thomas Cornell
American, 1937–2012
Landscape with Seated Dionysus and Other People under a Tree, Distant Town on Right, 1960s
Pencil and watercolor on paper
8⅞ × 10⅞ inches
Gift of the Estate of Thomas Cornell, 2021.33

Thomas Cornell
American, 1937–2012
Woman and Dog on a Limb, 1975
Etching on paper
9½ × 9½ inches
Gift of the Estate of Thomas Cornell, 2021.34

Thomas Cornell
American, 1937–2012
Dionysian Scene, 1975
Etching on paper
8¾ × 11¾ inches
Gift of the Estate of Thomas Cornell, 2021.35

Thomas Cornell
American, 1937–2012
Snapping Turtle, Second State, 1969
Etching and aquatint on paper
15¾ × 17½ inches
Gift of the Estate of Thomas Cornell, 2021.36

Thomas Cornell
American, 1937–2012
Goat with Wagging Tail, 1969
Lithograph on paper
22½ × 34¼ inches
Gift of the Estate of Thomas Cornell, 2021.37

Thomas Cornell
American, 1937–2012
Lamb, 1969
Aquatint on paper
11¾ × 17¾ inches
Gift of the Estate of Thomas Cornell, 2021.38

Thomas Cornell
American, 1937–2012
Pig 1, 1969
Lithograph on paper
19 × 33 inches
Gift of the Estate of Thomas Cornell, 2021.39

Thomas Cornell
American, 1937–2012
David Berry’s Pigs, 1970
Etching on paper
15⅝ × 19¾ inches
Gift of the Estate of Thomas Cornell, 2021.40

Thomas Cornell
American, 1937–2012
Basswood Tree, 1975
Etching on paper
15¾ × 18¾ inches
Gift of the Estate of Thomas Cornell, 2021.41

Thomas Cornell
American, 1937–2012
Frederick Douglass II, 1965
Etching and aquatint on paper
5 × 3⅞ inches
Gift of the Estate of Thomas Cornell, 2021.42

Thomas Cornell
American, 1937–2012
Portrait of Susan Sallisa, 1971
Pencil on paper
15 × 20 inches
Gift of the Estate of Thomas Cornell, 2021.43

Thomas Cornell
American, 1937–2012
Dionysian Dancer with Staff, Animal Skin on Head; Portrait on Lower Right, 1960s
Ink and watercolor on paper
8⅝ × 10¼ inches
Gift of the Estate of Thomas Cornell, 2021.44

Thomas Cornell
American, 1937–2012
Single Maenad Dancing, Profile, Head Thrown Back, Right Foot Raised, Staff, 1960s
Pencil, watercolor and gouache on paper
12 × 8¼ inches
Gift of the Estate of Thomas Cornell, 2021.45



Thomas Cornell, *Single Maenad Dancing, Profile, Head Thrown Back, Right Foot Raised, Staff*

Thomas Cornell
American, 1937–2012
Dionysian Composition, 1970
Ink and watercolor on paper
13⅞ × 18⅞ inches
Gift of the Estate of Thomas Cornell, 2021.46

Thomas Cornell
American, 1937–2012
Dionysian Dance, 1960s
Ink, watercolor and pastel on paper
13¾ × 20 inches
Gift of the Estate of Thomas Cornell, 2021.47

Thomas Cornell
American, 1937–2012
Father with Children, 1990
Etching and aquatint on paper
23¾ × 35¼ inches
Gift of the Estate of Thomas Cornell, 2021.48

Thomas Cornell
American, 1937–2012
Father with Children, 1990
Pastel on paper
22 × 30 inches
Gift of the Estate of Thomas Cornell, 2021.49

Thomas Cornell
American, 1937–2012
Bathers, ca. 1987
Pastel on paper
30½ × 44 inches
Gift of the Estate of Thomas Cornell, 2021.50

Thomas Cornell
American, 1937–2012
Bathers Study #8, ca. 1990
Pastel, pencil, conté on paper
9 × 12 inches
Gift of the Estate of Thomas Cornell, 2021.51

Thomas Cornell
American, 1937–2012
Bathers, mid-1980s
Charcoal and pastel on paper
19 × 24 inches
Gift of the Estate of Thomas Cornell, 2021.52

Thomas Cornell
American, 1937–2012
Birth of Dionysus, n.d.
Pastel on paper
22 × 30 inches
Gift of the Estate of Thomas Cornell, 2021.53

Paul Birdsall
American
Untitled, 1930–40s
Watercolor on paper
7 × 10 inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.54

Lucienne Bloch
American, born Switzerland, 1909–1999
Progress, 1936 (later state of 1935 edition)
Woodcut on paper
10½ × 8¾ inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.55

John Davies
American, born Scotland, 1901–1965
Untitled, 1956
Screenprint on paper
3½ × 6¼ inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.56

John Davies
American, born Scotland, 1901–1965
Untitled, 1957
Screenprint on paper
8 × 5 inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.57

John Davies
American, born Scotland, 1901–1965
Untitled, n.d.
Screenprint on paper
5¼ × 7½ inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.58

Harry Glassgold
American, born Russia, 1908–1984
Untitled, 1946
Watercolor on paper
9 × 13 inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.59

Harry Glassgold
American, born Russia, 1908–1984
Untitled, 1946
Watercolor and ink on paper
9 × 13 inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.60

Shirley Olmstead Foster
American
Untitled, 1946
Pastel on paper
10¼ × 14 inches
Gift of Constance Evanoff Knaggs, David G. Knaggs and Michael B. Evanoff in honor of Genevieve and Michael W. Evanoff, 2021.61

Douglas Prince
American, born 1943
Extrusion Map-102, 2010
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.62

Douglas Prince
American, born 1943
Filament-09, 2018
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.63

Douglas Prince
American, born 1943
Panaesthetic-24, 2014
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.64

Douglas Prince
American, born 1943
Coalescence-09, 2007
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.65

Douglas Prince
American, born 1943
Horizon Event-38, 2020
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.66

Frank Lloyd Wright
American, 1867–1959
Oakbrook Esser Studios
American, founded 1986
Window from Avery Coonley Playhouse, Clerestory One Design, n.d.
Clear and colored glass with zinc channel and wooden frame
18¼ × 34 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2021.67

Frank Lloyd Wright
American, 1867–1959
Window from Avery Coonley Playhouse, Clerestory Two Design, n.d.
Clear and colored glass with zinc channel and wooden frame
34 × 18 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2021.68

Albert G. Richards
American, 1917–2008
Rose, ca. 1996
Radiograph on paper
10 × 8 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2021.69

Steve Schmeck
American
Duet (bowl and spoon), 2009
Carved cherry wood
Bowl: 5½ × 19 × 10½ inches
Spoon: 12 inches
Gift of Nora B. Stevens, 2021.70

Steve Schmeck
American
Loopy, 2007
Carved cherry wood
4 × 16 × 11 inches
Gift of Nora B. Stevens, 2021.71

Italian
Paperweight, ca. 1950
Glass
2¾ inches diameter
Gift of William and Kathi Thoreson Hasenohrl, 2021.72

Douglas Prince
American, born 1943
Coalescence-09, 2007
Digital print on paper
9½ × 12 inches
Gift of Douglas Prince, 2021.65

Rodolphe LaRiviere
American, born Canada, 1912–1983
Untitled (Flint Michigan), n.d.
Ink on masonite
7 × 9½ inches
Gift of the Estate of Donald R. and Marian J. Thoreson Sr., 2021.73

Norman MacLeish
American, 1890–1975
Illinois Landscape with Pole Barn, 1949
Watercolor on paper
15 × 19½ inches
Gift of Lawrence F. and Joanne M. Piper, 2021.74

Michael James Hunter
English, born 1958
Cane slice for Close Concentric Murrine with Finch, 2019
Glass
1 inches diameter
Gift of Michael James Hunter / Twists Glass Studio, 2021.75

Jim D’Onofrio
American, born 1951
Frog paperweight, 1995
Glass
3¼ inches diameter
Gift of James Fred Ashley, 2021.76



Matt Wedel, *Mourning Bench Head 142*

Matt Wedel
American, born 1983
Mourning Bench Head 142, 2020
Stoneware
26 × 24 × 24 inches
Museum purchase with funds donated by Friends of Modern Art, 2021.77

Loans

The Flint Institute of Arts believes an effective way to enhance its reputation as an important cultural institution is to lend works of art from its permanent collection to other museums. Lending art promotes collegial relationships between museums and provides national and international audiences exposure to works of art from the FIA’s permanent collection. The FIA also borrows works from other museums, galleries, and collectors to supplement its permanent collection and exhibitions.

Loans from the Permanent Collection

The following artworks were on loan from the FIA to the following exhibitions:

Lee Krasner

2.7.20 – 8.16.20
Zentrum Paul Klee
Bern, Switzerland

9.18.20 – 1.10.21
Guggenheim
Bilbao, Spain

Lee Krasner
American, 1908-1984
Happy Lady, 1963
Oil on cotton duck
58 x 75¾ inches
Purchased with funds from the National Endowment for the Arts Museum Purchase Grant and the Samuel and Alma Catsman Foundation, 1978.59

Two Edmunds

9.4.20 – 12.20.20
Grohmann Museum
Milwaukee, Wisconsin

Edmund Lewandowski
American, 1914-1998
Dynamo, 1948
Oil on canvas
36⅛ x 30⅞ inches
Gift of Mr. and Mrs. Harold L. Frank, by exchange, 1993.38

Edmund Lewandowski
American, 1914-1998
Great Lakes Shipbuilding, 1949
Oil on canvas
30 x 24 inches
Courtesy of the Isabel Foundation, Inlander Collection, L2003.81

InterStates of Mind

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

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

Walker Evans
American, 1903-1975
Joe’s Auto Graveyard, Near Bethlehem, Pennsylvania, 1936, printed 1971
Gelatin silver print
4⅞ x 6⅞ inches
Museum purchase, 1978.8

Claes Oldenburg
American, born Sweden, 1929-2022
Profile Airflow, 1969
Molded polyurethane over lithograph on paper
33½ x 65½ inches
Museum purchase, 1970.19

Mel Ramos
American, 1935-2018
AC Annie, 1972
Offset lithograph on paper
30¼ x 24½ inches
Museum purchase, 1977.7

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

Zoltan Sepeshy
American, 1898-1974
Woodward Avenue No. II, 1931
Oil on canvas
25 x 30 inches
Gift of Pat Glascock and Michael D. Hall in memory of Collin Gabriel Hall, Inlander Collection, 2003.39



Edmund Lewandowski, *Great Lakes Shipbuilding*



Zoltan Sepeshy, *Woodward Avenue No. II*



Childe Hassam, *Newport Waterfront*

Loans to the Permanent Collection

The following artworks were on loan to the FIA:

7.8.20 – 12.7.20

Robert Schefman
American
At The Edge of the Moon, 2019
Oil on canvas
78 x 120 inches
Courtesy of David Klein Gallery, Birmingham, Michigan

1.18.21 – 1.1.21

Hubert Phipps
American, born 1957
Paradise, 2020
Bronze
108 x 170 x 60 inches
On loan from the artist

The Age of Impressionism: American Masters

11.27.20 – 3.7.21
Canton Museum of Art
Canton, Ohio

Childe Hassam
American, 1859-1935
Newport Waterfront, 1901
Oil on canvas
26¼ x 24⅞ inches
Gift of the Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

Roy Lichtenstein: History in the Making, 1948-1960

8.27.20 – 1.3.21
Nasher Museum of Art
Durham, North Carolina

2.11.21 – 6.6.21
Colby College Museum of Art
Waterville, Maine

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

With Eyes Open: Cranbrook Academy of Art Since 1932

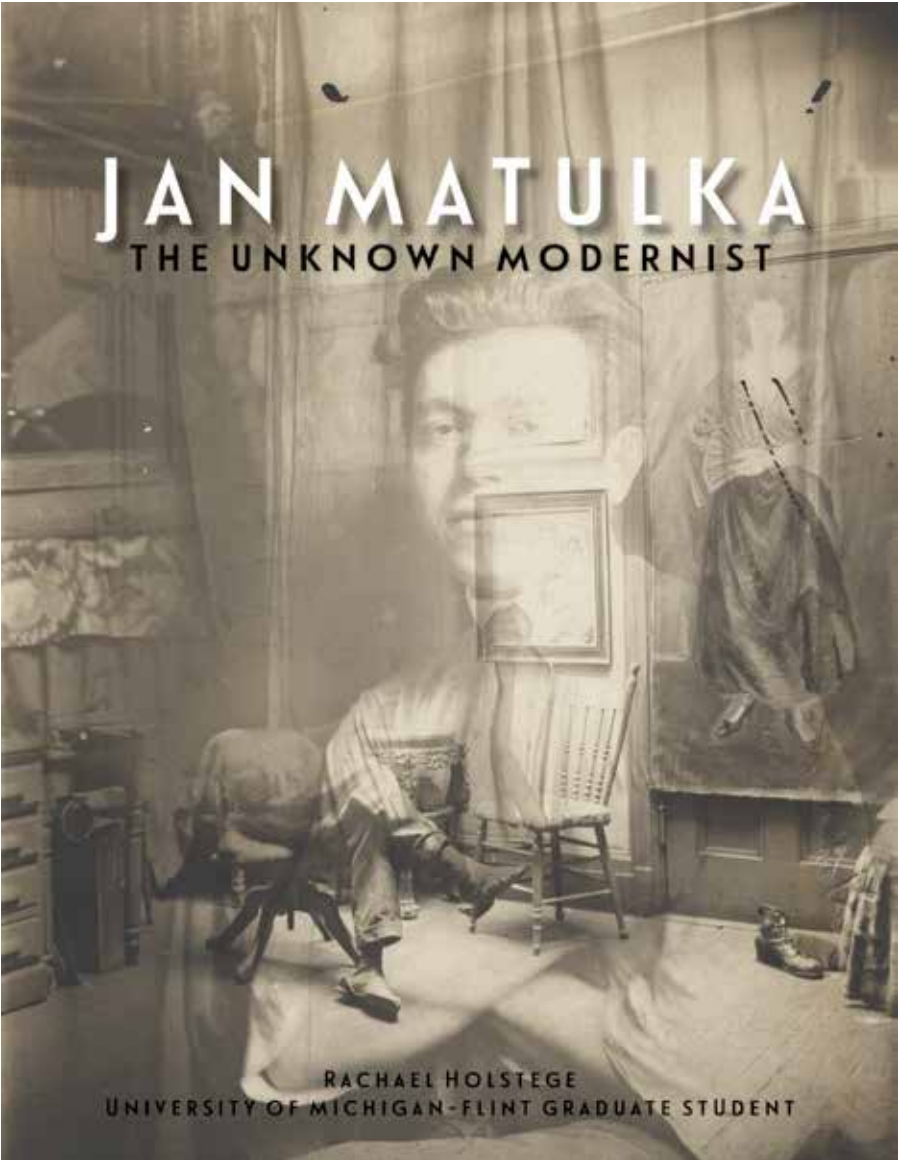
6.18.21 – 9.19.21
Cranbrook Art Museum
Bloomfield Hills, Michigan

Duane Hanson
American, 1925-1996
High School Student, 1990
Polychromed bronze, cloth, fiber, leather, paper, and rubber
70 x 24 x 18 inches
Bequest of Mary Mallery Davis, by exchange, 1994.1

Publications

Jan Matulka: The Unknown Modernist

Publications are one of the many tools museums have to disseminate information about art in their collections through new research and up-to-date photography. These books are offered for sale to visitors, providing a lasting memory of their visit. Additionally, these publications are gifted to other museums to share knowledge and create opportunities for future collaborations.



In fiscal year 2020-21, the FIA published an online exhibition catalogue for the exhibition *Jan Matulka: The Unknown Modernist*.

Education

The Flint Institute of Arts is committed to promoting understanding and enjoyment of the visual arts through high quality art education programs. We believe art is a vital component of life and that learning is a lifelong process. Our educational programming provides dynamic and enriching experiences for people of all ages with all levels of familiarity with art.

Our programs invite people to gain greater understanding and enjoyment of the FIA’s outstanding permanent collection and special exhibitions. They are designed to present learning opportunities that are rich in content and stimulate imagination, thought and creativity.

Education programs served a total of 34,490 people during the fiscal year, both virtually and face to face.

K-12 Programs

PreK-12 programs served 23,865 students. Less than one percent (0.1%) participated in gallery lessons, 0.1% in studio activities, 11.3% in outreach programs, 0.1% in self-guided visits/other, and 71.1% in virtual programs. Seven percent of students attended public schools, 2% private schools, and 91% homeschool/charter schools, with 99.9% of the schools located in Genesee County. The remaining 0.1% were from St. Joseph County.

Docents & Interns

Docents are integral to the Education Department. During the pandemic, tours were suspended due to COVID-19 restrictions. However, monthly meetings were able to continue via Zoom, resulting in 172 hours of service.

Active Docents		Docents in Training
Oya Agabigum	Alfreda Harris	Karen Callewaert
Lavonne Bomeli	Dena Hillman	Carol Dowsett
Tom Butts	Lynne Hurand	Pam Kenny
Janet Cameron	Christine Jones	Michael Kennard
Susan Damone	Belle McPhee	Nancy Peske
Daiva Devereaux	Jeanette Nassif	Samantha Sheltraw
Patty Duffy	Kate Nickels	
Harold Ford	Kathy Weiner	
Kathy George		

Public Programs

Public programs served 10,625. Due to the Stay at Home order, most public programs were presented virtually. Tours for small groups of people became available in July 2020 and in June 2021, the noontime video series Art à la Carte resumed.



A preschool class visits the museum.

Art School

The FIA Art School is dedicated to the enrichment of the community through individual academic exposure to the visual arts. Highly qualified faculty offer instruction in drawing, painting, glass arts, weaving, photography, animation, ceramics, sculpture, college portfolio development, and early childhood art courses. Since 1928, the Art School has operated continuously, helping students develop a wide range of artistic goals and skill levels. Programs are designed to support the mission of the FIA with dynamic offerings that engage students and the community through creative processes, studio experiences, and exhibitions.

Programming

More than 430 non-credit studio courses and workshops are offered each year. Classes run in 15 art school studios seven days per week and typically serve approximately 2,400 students per year. The Art School's consistent growth over the last few years was temporarily interrupted by the coronavirus pandemic. Prior to the weeks of closures in 2020 and 2021, the Art School had fostered extraordinary growth in the number of courses and workshops offered (45% over the past five years), the size of our faculty (50%), and the number of registrations (69%). Upon reopening in July 2020, the school strictly capped enrollments to ensure appropriate distancing and safety. With rising COVID-19 cases in our region and several close calls at the school, classes were suspended again four weeks before the end of the fall session and the winter 2021 session had to be cancelled altogether. The school reopened on March 8, 2021, for a limited spring session. Overall, 2020-21 registrations represented approximately 30% of our normal levels. As restrictions continue to loosen, we are seeing growing interest in the school with summer and fall 2021 registrations at our highest levels ever. We are optimistic that our recovery will continue to be strong.

It is essential to provide a wealth of opportunities for children to participate in art making and exploration. In addition to existing project-based courses, the school has worked to develop new children's workshops that focus on essential visual arts skills such as drawing, sculpture, ceramics, and elements of design. These new courses are designed to engage kids in a fun and exciting way while also developing their visual vocabulary and inspiring in them a confidence to continue pursuing creative opportunities. In addition to courses and workshops for children, the Art School offers a number of free events and opportunities for families and children to engage with the FIA and to discover new skills and interests.

The health of an artistic community is dependent upon a regular influx of ideas and viewpoints from outside the area. In addition to the Art School's roster of highly qualified faculty, we strive to bring into our community artists who work in different media or disciplines as well as those who approach familiar media in new and inspiring ways. We resumed visiting artist programming in summer of 2021 with renowned glass artist John Miller, who simultaneously exhibited in the FIA's Harris-Burger Gallery. Miller provided hands-on workshops, free public demonstrations, and meet and greet events.

As the preeminent studio facility in mid-Michigan, the Art School is a tremendous asset to the educational community in the area. The Art School maintains an ongoing collaboration with University of Michigan-Flint's Fine Arts Department to offer for-credit courses to UM-Flint students in the Art School studios. Courses are taught by UM-Flint faculty in collaboration with Art School faculty and take advantage of the unique opportunities presented by the Art School's extraordinary facilities. Courses and workshops include flameworking, glass casting, and figure drawing. The FIA is also home to two UM-Flint art history courses that use our collections as a significant component of the curriculum. The Art School also collaborates with Mott Community College to provide ceramics glazing and firing services for their sculpture programs.

The Art School lends its unique abilities and facilities to contribute to the cultural health of our community. We do this in part through community partnerships that provide access to the Art School's resources to groups who otherwise would be unable to participate. We work with the Disability Network to provide accessible art classes for people with a range of physical and mental disabilities. We also partner with the McLaren Foundation to provide art therapy programs for people experiencing cancer. The Art School again partnered with the Food Bank of Eastern Michigan to produce more than 1,700 handmade ceramic bowls for the Food Bank's annual Empty Bowls Project, which helped raise over \$40,000 to feed people in need.

With funding assistance from the James A. Welch Foundation, the Pre-College



Glassblowing demonstration in the Art School Hot Shop.

Portfolio Development Program continues to facilitate the career pursuits of more than 40 gifted high school visual arts students each year from area school districts. There are three groups concurrently participating in the program annually. The primary objective of this program is to further enhance student abilities in the visual arts through advanced studio instruction, college admission preparation, and exposure to various career paths within the arts to both students and families. Over the course of the three-year program, each student produces a portfolio developed to showcase their individual strengths for college applications and scholarship consideration. New additions to PDP programming include one-week intensive workshops during the summer that give students the chance to do deep-dive studies of particular topics such as color theory, digital art, and glassblowing. PDP students are visited each year by representatives from art colleges around the region including College for Creative Studies in Detroit, Stamps School of Art & Design at UM Ann Arbor, Milwaukee Institute of Art and Design, and more. During the 2020-21 fiscal year, the Art School provided three full tuition PDP scholarships, totaling \$555.

The preparation for presentation and public exhibition of artwork is an essential component of arts education and the Art School is committed to providing opportunities for students to show their work. The Art School mounts four to six one-month hallway exhibitions of student and faculty work each year and four three-month exhibitions in the Art School Gallery next to the Museum Shop, which gives students not only the opportunity to show their work, but introduces the possibility of selling it as well. The Art School also maintains a selection of student and faculty work in the lobby of the Dryden Building on 2nd and Saginaw Streets in downtown Flint.

The Art School's glass programming was significantly impacted as a result of continued COVID-19 restrictions. Because glass blowing is inherently a team-focused activity and requires sharing equipment and space, we discontinued all glass-blowing courses, lessons, and studio parties. Hot Shop staff shifted their focus to less contact-heavy processes such as fusing, casting, and hot sculpting. This allowed us to keep things active while minimizing the virus risk. We added a glass survey course to our Portfolio Development Program, which was extremely successful and served 13 high school students. We have added a new fusing kiln to significantly expand our fusing, slumping, and casting capabilities. The Art School Hot Shop continues to provide free formal public demonstrations on the hour every Saturday and drop-in rolling demonstrations on Sunday during regular museum hours funded by McLaren Health Care. The demonstrations provide an essential bridge between glass objects on view in the galleries and the opportunity for visitors to see some of the techniques that make those objects possible. The free public demonstrations were attended by 3,054 people from the reopening of the hot shop on July 11, 2020, through the end of the fiscal year.

Enrollment

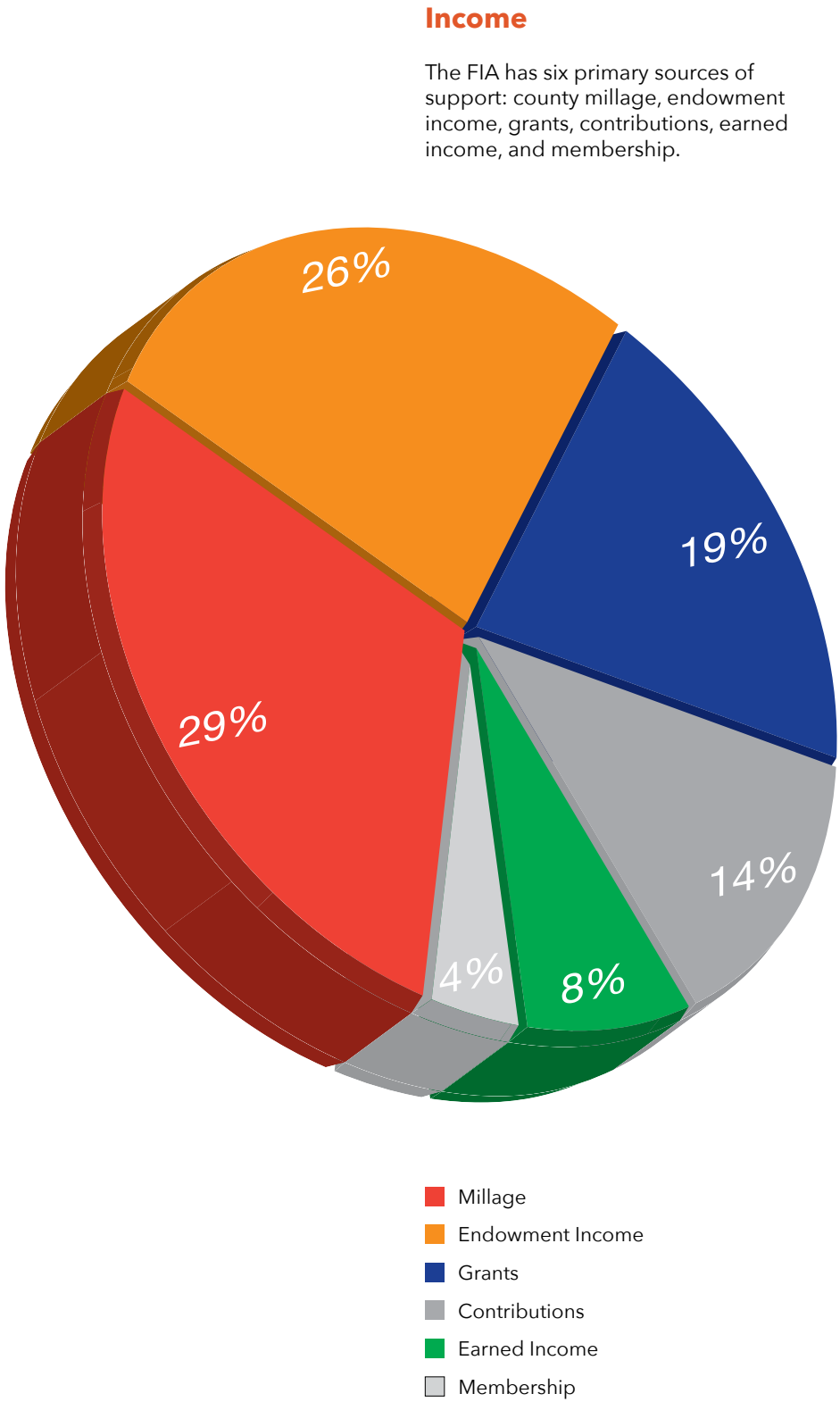
Spring 2021, 257 students
Winter 20-21, (cancelled due to COVID-19)
Fall 2020, 278 students
Summer 2020, 112 students

Scholarships

The Art School granted \$8,306 in scholarships for the 2020-21 fiscal year to 48 students.

Development

The Development Department is responsible for all areas of funding for the Flint Institute of Arts. The department manages audience development, public and community relations, promotion and marketing, internet and social media, and the FIA website.



County Millage

In August of 2018, the Genesee County Arts Education and Cultural Enrichment Millage passed. The 10-year millage contributes funds to the FIA's general operating budget. In fiscal year 2020-21, the \$1,887,362 millage funding was 29% of the operating budget.

Endowment Income

Both restricted and unrestricted, endowment funds support general operations, exhibitions, programs, art acquisitions, art conservation, scholarships, lectures, and membership initiatives. As of June 30, 2021, endowment income totaled \$1,661,931 contributing 26% to the annual income. Unrestricted donations in the form of planned gifts and bequests are traditionally allocated to endowment.

Grants

The FIA receives grant awards from foundations, community organizations, businesses, corporations, and state and federal government programs. Revenue from grants represents 19% of the FIA's annual income. The FIA receives support from two auxiliary groups, the Founders Society and Friends of Modern Art (FOMA).

Contributions

Sponsorships, annual appeal gifts, memorials, donations, and funding of specific programs or events represents income sources in this category, which contribute 14% of the FIA's annual income.

Earned Income

Income generated from sales, tuition, facility rentals, special events, and admissions provide 8% of the FIA's operating income.



The Contemporaries learned about making ceramic trays from Kathryn Sharbaugh, Director of Development, during a workshop.

Membership

Membership dues represent 4% of the FIA's general operating support and begin at \$20 for Youth and Student levels and progress to \$1,500+ for the Rubens Society level. Basic benefits are enjoyed by all, and higher level donors (\$100 and above) receive extended benefits, such as reciprocal membership privileges to over 1,100 museums nationwide. The Rubens Society generates more than \$150,000 to the budget and Society members are invited to three exclusive events throughout the year. Members receive a discount on Art School classes. Of new members who joined the FIA, 15% joined through the Art School. The Flint Print Club was established in 2007. The club is limited to 100 members who, after first becoming a member of the FIA at the Family level (\$50) or above, pay an annual club fee of \$250 and receive a commissioned print by a critically acclaimed artist. The club is dedicated to connoisseurship, the pursuit of personal collecting, and the purchase of prints to augment the FIA's collection. The Contemporaries was established in 2018 and is currently sponsored by CTG Insurance. After first becoming a member of the FIA at the Student level (\$20) or above, The Contemporaries pay an annual fee of \$50 for one person or \$75 for two people. The Contemporaries members then have access to the FIA through special events, tours, workshops, and networking with other young professionals. The FIA College Town initiative provides free membership to college students nationwide. Students with a valid ID receive basic membership benefits with invitations and other announcements received via email. Please see pages 35-41 for this fiscal year's membership listing. Donors to and members of the FIA provide the foundation for all the FIA's activities.

Special Events & Facility Rentals

The Flint Institute of Arts offers an active schedule of events for members and the general public throughout the year, including Holiday Walk, the Founders Society's First Frost Arts & Fine Crafts Fair, and the Friends of Modern Art's Annual Flint Art Fair. Annual fundraisers at the FIA are diverse and appealing to all demographics. A committee of devoted and hard-working volunteers are active in all areas of planning each event. From Art on Tap and Wine Tasting to the Community Gala and The PARTY, the FIA continues to create a varied palette of events to engage the community and raise funds for the Institute.

Thompson Lecture

10.13.20
The Thompson Lecture was established in 1991 by Dr. and Mrs. Jack W. Thompson to enable the Flint Institute of Arts to present a distinguished speaker in the arts or humanities each year. In lieu of the in-person event, guest speaker Dr. James Fox, in coordination with the BBC, prepared a fascinating lecture for the FIA Rubens Society titled *Why We Need Art More Than Ever Right Now*. Members were able to view the presentation in the comfort of their homes via DVD, thumb drive or password protected online.

The Sheppy Dog Fund Lectures

10.28.20, 11.18.20, 1.13.21, 2.10.21, 4.14.21, 4.21.21, 5.5.21, 6.2.21
The Sheppy Dog Fund Lecture was established to address the topics of art, religion, and history prior to the 19th century, and is funded by The Sheppy Dog Fund, Dr. Alan Klein, Advisor. The series was shown virtually this fiscal year. Lectures are available to view on the FIA website. Presented were the following lectures: October 28, 2020, *A Discovery of Witchcraft: Witches, Witch-Hunting, and Magical Practice in Early Modern Europe* by Dr. Justin Sledge; November 18, 2020, *Medieval Matters: Curating the Middle Ages at the Metropolitan Museum of Art* by Dr. C. Griffith Mann; January 13, 2021, *Houdini* by Dr. Taylor Hagood; February 10, 2021, *The Silk Road Made Visible: Asian Influence on Medieval European Art* by Dr. Mark Cruse; April 14, 2021, *To the House Without Exit: The Origins of the Afterlife* (Part One) by Dr. Justin Sledge; April 21, 2021, *To the House Without Exit: The Flowering of the Afterlife* (Part Two) by Dr. Justin Sledge; May 5, 2021, *The Conservation of Paintings: Historical and Technical Discoveries* by Barry Baumann; June 2, 2021, *Notre-Dame of Paris: In the Light of the Fire* by Dr. Lindsay Cook.

Art on Tap: Beer, Bourbon, BBQ

Canceled
The in-person Art on Tap: Beer, Bourbon, BBQ was canceled for 2020. The staff sent a donation request to previous sponsors and guests, which received an outstanding response from 12 donors for a total of \$4,500. In lieu of the event, they received an exciting gift basket filled with hard to find beers, stout and beer cheese pretzels, bourbon chocolates and bbq marinade, and a set of ceramic beer steins made by FIA Art School instructors. The final net profit was \$4,000.
Event Sponsors: Applebee's, Mrs. Edmund Brownell, ELGA Credit Union, Gill-Roy's Hardware, Carol & Gary Hurand, Lynne Hurand, Kettering University, Mona Kiran, Tom & Kay Lillie, Dr. & Mrs. Kienan F. Murphy, Dr. & Mrs. Ray and April Rudoni, Ann & Khalil Saab, Mr. Alvern Lock & Mrs. Theresa Stephens-Lock

First Frost Arts & Fine Crafts Fair

Canceled
In the past, this fair offered a carefully-selected variety of artists' booths in Isabel Hall and adjacent space. It showcased giftable art and fine hand-crafted items at the beginning of the holiday shopping season as well as the popular Festival of Trees and the other features that have made this show popular. All funds raised during the event help support the programming and exhibitions at the Flint Institute of Arts.

Art of Music: Just For You

11.7.20
In partnership with the Flint Institute of Music (FIM), the community was able to enter to win a once in a lifetime private concert for up to six guests by a Flint Symphony Orchestra trio, led by concertmaster Judy Lin Wu, in the Viola E. Bray Gallery. Tickets were 1/\$25, 3/\$50, and 7/\$100. The winner,

Hulya Hiziroglu, brought four guests to the event who enjoyed a champagne reception, hors d' oeuvres by Cork on Saginaw, tour of the tapestries by FIA Executive Director John Henry, and the exclusive private concert. It was truly a magical evening with a net profit of \$2,900 split between the FIA and FIM.

Holiday Walk

12.8.20 - 1.1.21
While Holiday Walk did not take place in the traditional sense, the institutions of the Flint Cultural Center put on a magnificent display of lights down Kearsley Street for the community to enjoy. Area residents were invited to drive through the holiday experience while listening to the Flint Symphony Orchestra play themed music on 98.5FM.

Community Gala

1.25.20
In celebration of the exhibition *Posing Beauty* opening, the Community Gala went virtual for the 2021 event with a special sponsor-only lecture by Curator Dr. Deborah Willis and post Q&A with co-chairs Kathy Boles and Dr. Brenda Rogers-Grays on January 30. Eighty-three guests tuned in to this wonderful presentation. The committee raised

a total of \$29,500. Donors received wonderful perks depending on their level, including access to the lecture and Q&A, sneak peek of the exhibition one day prior to the general public opening, exhibition book, gift card to Redwood Steakhouse, and several marketing opportunities. The final net profit was \$24,800.
Event Sponsors: Ms. Maria Gonzalez & Mr. Glen Adams, Henry & Mary Allen, Alpha Phi Alpha Fraternity, Inc., Dr. & Mrs. Tom & Linda Belford, Mrs. Celestia Bell, Devinder K. Bhrany MD, James & Kathryn C. Boles, Hallanna C. Brown, India S. Brown, Mrs. Edmund Brownell, C&S Motors - Tri-County Trucks, Debrah & Jeffrey Chimovitz, Honorable Floyd Clack & Honorable Brenda Clack, Derinda Collins, Communities First Inc., Mr. Craig & Mrs. Lennetta Coney, Consumers Energy, Delta Sigma Theta Sorority Inc. - Flint Alumane Chapter, East Michigan Eye Center, Cynthia Edwards, Elga Credit Union, Flint Public Library, Friends of Berston, Eric Gasper - Edward Jones, Linda Gibson, Grace Emmanuel Baptist Church, Joseph Green & Jeanette Mansour, Mr. & Mrs. Joe Hamo, HAP, Janice Harden, Wanda Harden, Hoffs Healthy Book LLC, Gary & Carol Hurand, Lynne Hurand, Hurley Medical Center, In My Mother's Garden - Interior Design by Edith Withey, Dr. Gary K. Johnson, Shirley W. Johnson, Zelton Johnson, Mrs. Nina Jones-Lewis, Sunil K. Kaushal MD PC, Prasad & Jayashree Kommareddi, Tom & Kay Lillie, Kathryn Linehan, Dr. Ramotsumi & Velynda Makhene, Jermarx & Tabitha Marsh, Sean & Eureka McCormick, Miller Road Applebee's, Kathryn Moeller, Mott Community College, Drs. Bobby & Nita Mukkamala, National Multicultural Diversity

Day & Institute, Olmsted Associates Inc., H. Michael Parker, Eric S. Peterson, Plante Moran, PNC Bank, Rama D. Rao MD Pain Management, Jim & Jane Richardson, Mr. & Mrs. Willie & Kimberly Robbins III, Mr. Milton & Dr. Brenda Rogers-Grays, Mr. & Mrs. Dwight & Lisa Rogers, Ann & Khalil Saab, Chuck & Kathryn Sharbaugh, Dr. Sharon A. Simeon & Mr. Marshall H. Sanders Jr., Singh and Arora Oncology/Hematology PC, Shelley Spivack & Linda Pylypiw, Alvern & Theresa (Stephens) Lock, The Cho\$en Few Corporation, The Flint Area (MI) Chapter of the Links Incorporated, The Greater Flint Chapter of the Pierians Inc., Carolyn Turner, Terry Turner, United Healthcare Community Plan, University of Michigan - Flint, Valley Area Agency on Aging, Mr. & Mrs. Edward Walterhouse & Family, Dr. & Mrs. Stuart Weiner, Dr. Jay & Jan Werschky, Glenn & Essence Wilson, Todd & Lisa Wiseley, Woodrow Stanley Foundation, Zeta Phi Beta Sorority Inc. - Zeta Beta Zeta Chapter

Wine Tasting

Canceled
In partnership with the Junior League of Flint and in lieu of the in-person event for 2021, the community had the opportunity to support Wine Tasting by purchasing custom bottles of FIA/JLF cabernet and chardonnay. Sponsors that carried over from 2020 were given the option to receive a special themed gift basket that included exclusive wine paired with delicious culinary treats for their donation, opt out of the basket for a full tax-deduction, or receive a full refund. Donations from the wine sale and sponsorship reached \$17,500 with a final net profit of \$15,700. Proceeds directly support museum programming and outreach programs for PreK-12 students, as well as the JLF and its community partners.
Sponsors: Ameriprise Financial, Artistic Decorating, Inc., Attorney Matthew Norwood, Community Podiatry Group - Dr. Shawn Reiser DPM & Dr. David Taylor DPM, Marc & Leigh Anne Crumm, Fromholz Paauwe & Baker PC, FUNchitecture - Architect Shannon Easter White AIA NCARB, GM - Flint Assembly, William Hentgen, RJ Kelly, Lynne Hurand, Drs. Bobby & Nita Mukkamala, Dr. & Mrs. Kienan F. Murphy, Stephens Wealth Management Company, Paul & Susan Stravato, Vibe Well



The Flint Institute of Arts, in partnership with the Flint Institute of Music, raffled off a private concert featuring the Flint Symphony Orchestra trio in the Viola E. Bray Gallery.

LEGO Competition

Canceled
Encouraging creative play, the Art School's Lego Competition is typically held annually each spring. Children in grades K-12 submit original LEGO sculptures for jury and prizes are awarded in a variety of categories. Selected works are on exhibition in the Art School the following week. Activities at the event include open lego building and a film. Originally scheduled for Saturday, April 18, 2020, the event was canceled due to COVID-19.

The PARTY

Canceled
The PARTY was canceled for the second year in 2021. Sponsors that previously committed to the 2020 event were given the option to apply their donation to the next PARTY event, donate it directly to the museum, or receive a refund. These sponsors carried over \$11,500 to sponsor the 2022 fundraiser. An additional \$2,500 was donated to the museum in lieu of carrying over the sponsorship.
Sponsors: Al Serra Auto Plaza, Attorney Matthew Norwood, Cline, Cline & Griffin PC, Consumers Energy, FUNchitecture - Architect Shannon Easter White AIA NCARB, William Hentgen, Drs. Bobby & Nita Mukkamala, Dr. & Mrs. Kienan F. Murphy, Shaltz Automation, Stephens Wealth Management Company, Dr. Thomas & Elizabeth Vanhecke

Flint Art Fair

Canceled
Attracting thousands of visitors each year, this summer event held on the second weekend of June is located on the grounds of the FIA and is organized by the auxiliary group Friends of Modern Art (FOMA). The art fair is juried to ensure the highest caliber of artists and has introduced works from as many as 175 established and emerging artists from Michigan and beyond. Originally scheduled for Saturday, June 13 and Sunday, June 14, 2020, the event was canceled due to COVID-19.

Facility Events

Only three rentals took place due to the gathering restrictions of the COVID-19 pandemic. The FIA hosted an outdoor wedding, a memorial, and a graduation ceremony. These events brought in 208 guests and \$3,600 in earned income including bar sales. During the fiscal year, 19 internal events took place at the FIA. This included 13 evenings on the Palette Café patio with a variety of entertainment, such as trivia, open mic, and, yappy hour. In partnership with the Flint Institute of Music, there were musical performances by members of the Flint Symphony Orchestra, FIM faculty, and local musicians. 927 guests attended these amazing summer nights with bar and café sales reaching \$7,400. In addition, the FIA hosted a Member's Preview for the *3D Sculpture* exhibition opening, two Contemporaries events, and a Rubens Society dinner in the galleries with the theme *Silk Road*. 208 guests joined us for these wonderful evenings.



On August 1, 2020, the Prosniewskis safely wed outdoors at the FIA amongst a small group of family and friends.

Auxiliary Groups

Friends of Modern Art



Letter from the President,
Lynne Taft-Draper

Each year, volunteer support groups donate time and effort in support of exhibitions, art acquisitions, and programs. The Flint Institute of Arts is deeply grateful to the members of the Friends of Modern Art and the Founders Society for their generous contributions.

The pandemic continued to impact Friends of Modern Art (FOMA) activities during fiscal year 2020-21. For the health and safety of all, the 54th Annual Flint Art Fair was cancelled for the second year. Prior to pandemic cancellations, the 2019 Flint Art Fair was the most successful in years, and it is the fervent hope of the FOMA Board and the Flint Art Fair Committee that we will be able to pick up where we left off next year for a fabulous 2022.

Despite the COVID-19 pandemic, the FOMA Film Series resumed with digital screenings throughout the 2020-21 season. The FOMA virtual screenings resulted in a total 37-week virtual attendance of 656 patrons, an average of 17.7 viewers per week. Among the movies shown in the series were those with musical themes. *Breed and Bootleg*, a documentary about Flint's hip-hop history, made its Genesee County debut, and there were profiles of musicians Harry Chapin, Gordon Lightfoot, Frank Zappa, and Ike White.

New in 2021, the Friends of Modern Art hosted the DISC 4 ARTS Urban Disc Golf Tournament on the grounds of the FIA and Flint Central/Whittier school campuses. The socially distanced outdoor tournament was a success with more than 75 participants. In fact, the participants were so enthusiastic they requested we continue with spring and fall tournaments in 2022.

FOMA's contributions to the Flint Institute of Arts during the fiscal year included exhibition support for *Blue Plate Special*, which displayed artist John Miller's oversized blown glass objects representing staples of American cuisine April 10 - September 26, 2021, and the contemporary ceramic art purchase of Matt Wedel's *Mourning Bench Head*.

The annual FOMA Member Event was held on August 29, 2021 with attendance of more than 60 members and guests. A picnic lunch with artist John Miller was served by Twisted Burger Food Truck on the FIA Patio in keeping with the theme of burgers and fries of the exhibition. A gallery talk and Q&A with Miller followed by his glass blowing demonstration in the Hot Shop captivated attendees.

I would like to thank the members of the FOMA Board for contributing their time and energy to help plan these valuable programs and events. And, on behalf of the entire FOMA Board, I would like to extend our sincere gratitude to our members for their participation and attendance during these unprecedented times. I look forward to a safe and successful 2022.



Friends of Modern Art was a sponsor of the exhibition *Blue Plate Special*.

Founders Society

Letter from the President,
James D. Draper

Officers
James Draper
President
Sheila Smith
Vice President
Candi Pfaff
Recording Secretary
Lestine Gheresus
Corresponding Secretary
Andrew Watchorn
Treasurer

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Sharon Simeon
Audrey Stephens
Robert Van Duyne
Mary Van Duyne
Susan Yeotis
Lindsey Younger
Trish Zito-Smith

For fiscal year 2020-2021, the Founders Society pledged \$10,000 in support of the Graphics Gallery.

The Founders Society pledged \$10,000 in support of the Flint Institute of Arts during our fiscal year 2020-2021. This pledge, which was to support the Graphics Gallery, has been received by the museum.

Founders membership dues have been \$10/year for the past decade, which included two complimentary passes to First Frost, our primary fundraising event. In January 2020 dues were raised to \$20 per year, which included two passes each to First Bloom and First Frost. A combo dues partnership with FOMA was also approved, which included membership in both organizations for \$30. In addition to Founders passes, the combo membership included FOMA film series tickets and passes for admission to the Flint Art Fair in June. Dues income for the 2020-2021 fiscal year was \$3,700. It was the only major income received.

Founders scheduled First Frost, our 15th annual major fundraising event, to be held on October 30 and 31, 2020 at the new Flint Cultural Center Academy. The FCCA, a stone’s throw away from the Flint Institute of Arts, would provide Founders with significantly more exhibition space than is currently available to us at the FIA. Due to the pandemic restrictions in place at that time, this event was cancelled.

First Bloom - Artful Bling & Pleasing Things is our new spring time event modeled after First Frost, but with an emphasis on jewelry, accessories, and fashion-wear was first held as a one-day event in April 2019 at the Flint Farmers’ Market. It netted \$1,200 and we felt that in a different venue we could make it bigger and better. We had planned to transition it to a 2-day event to be held at the new Flint Cultural Center Academy in 2020. Unfortunately, due to pandemic restrictions, the event was cancelled in 2020 and then again in 2021. Founders is currently working to host the event at the FCCA on April 1 and 2, 2022.

Our travel and tours committee is looking at potential tour activities for fall, 2022. There are no active tours or travel currently scheduled.

In past years, Founders has hosted our traditional holiday luncheon for all FIA staff members in Isabel Hall. It was Founders Society’s way to thank the FIA staff for the many ways in which they help us fulfill our mission. Due to pandemic restrictions in December 2020, this event was cancelled.

In past years, income received from our various fundraising activities has enabled the Founders Society to meet our FIA pledges; however, the ongoing pandemic since March 2020 has forced us to cancel our usual fundraising activities. These activities will not resume until the pandemic is no longer a serious threat to Founders members and our patrons that support us. We look forward to resuming our activities in 2022 when it is safe to do so.



Financial Statement

Independent Auditor’s Report

Board of Directors
Flint Institute of Arts
Flint, Michigan

We have audited the accompanying financial statements of Flint Institute of Arts which comprise the statement of financial position as of June 30, 2021, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with auditing standards generally accepted in the United States of America. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditors’ judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Flint Institute of Arts as of June 30, 2021, and the changes in its net assets and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

We have previously audited Flint Institute of Arts’ June 30, 2020, financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated March 30, 2021. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2020 is consistent, in all material respects, with the audited financial statements from which it has been derived.

Our audit was conducted for the purpose of forming an opinion on the financial statements as a whole. The Schedule of Investments is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the information is fairly stated in all material respects in relation to the financial statements as a whole.

 **YEO & YEO**
CPAs & Business Consultants
4468 Oak Bridge Dr.
Flint, MI 48532
810.732.3000
800.899.4742
810.732.6118 fax

Yeo & Yeo, P.C.
Flint, Michigan
March 26, 2020

Statement of Financial Position

June 30, 2021 (with summarized comparative information for 2020)

Assets	Operating Fund	Plant Fund	Project Fund	Permanent Collection Fund	Endowment Fund	Total All Funds	
						2021	2020
Current assets							
Cash and cash equivalents	\$ 2,210,588	\$ -	\$ -	\$ -	\$ -	\$ 2,210,588	\$ 2,311,781
Accounts receivable	103,369	-	-	-	-	103,369	119,286
Contributions receivable, current	-	-	50,000	-	301	50,301	160,930
Inventory	95,136	-	-	-	-	95,136	94,045
Prepaid expenses	144,147	-	-	-	-	144,147	41,487
Due from other funds	-	-	-	-	1,170,000	1,170,000	-
Total current assets	2,553,240	-	50,000	-	1,170,301	3,773,541	2,727,529
Long-term assets							
Fixed assets	-	22,605,277	-	-	-	22,605,277	22,684,141
Contributions receivable	-	-	-	-	-	-	16,648
Intangible asset	-	25,000	-	-	-	25,000	25,000
Permanent collection	-	-	-	1	-	1	1
Interest in income trusts	-	-	-	-	1	1	1
Trusts held by third party	-	-	-	-	2,210,898	2,210,898	1,962,475
Investments	582,390	-	-	728,646	34,680,390	35,991,426	29,252,616
Total long-term assets	582,390	22,630,277	-	728,647	36,891,289	60,832,603	53,940,882
Total assets	\$ 3,135,630	\$ 22,630,277	\$ 50,000	\$ 728,647	\$ 38,061,590	\$ 64,606,144	\$ 56,668,411

Liabilities and Net Assets	Operating Fund	Plant Fund	Project Fund	Permanent Collection Fund	Endowment Fund	Total All Funds	
						2021	2020
Liabilities							
Current liabilities							
Accounts payable	\$ 45,690	\$ 41,434	\$ -	\$ -	\$ -	\$ 87,124	\$ 17,760
Accrued expenses and withheld taxes	188,457	-	-	-	-	188,457	162,672
Due to other funds	1,170,000	-	-	-	-	1,170,000	-
Refundable advance	-	-	-	-	-	-	649,212
Capital lease obligation, current portion	-	7,162	-	-	-	7,162	7,162
Deferred revenue	123,767	-	-	-	-	123,767	105,221
Total current liabilities	1,527,914	48,596	-	-	-	1,576,510	942,027
Long-term liabilities							
Capital lease obligation, net of current portion	-	7,758	-	-	-	7,758	14,920
Total liabilities	1,527,914	56,354	-	-	-	1,584,268	956,947
Net Assets							
Without donor restrictions							
Undesignated (deficit)	1,607,716	(41,434)	-	-	19,417,712	20,983,994	16,526,029
Invested in fixed and intangible assets, net of related debt	-	22,615,357	-	-	-	22,615,357	22,687,059
Total without donor restrictions	1,607,716	22,573,923	-	-	19,417,712	43,599,351	39,213,088
With donor restrictions							
Perpetual in nature	-	-	-	-	13,468,074	13,468,074	12,430,687
Purpose restrictions	-	-	-	728,647	5,175,503	5,904,150	3,890,111
Time-restricted for future periods and specific purposes	-	-	50,000	-	301	50,301	177,578
Total with donor restrictions	-	-	50,000	728,647	18,643,878	19,422,525	16,498,376
Total Net Assets	1,607,716	22,573,923	50,000	728,647	38,061,590	63,021,876	55,711,464
Total Liabilities and Net Assets	\$ 3,135,630	\$ 22,630,277	\$ 50,000	\$ 728,647	\$ 38,061,590	\$ 64,606,144	\$ 56,668,411

Statement of Activities

June 30, 2021 (with summarized comparative information for 2020)

	Without Donor Restrictions	Without Donor Restrictions	With Donor Restrictions	With Donor Restrictions	With Donor Restrictions	Without Donor Restrictions	With Donor Restrictions	Total All Funds	
	Operating Fund	Plant Fund	Project Fund	Permanent Collection Fund	Endowment Fund			2021	2020
Revenues, Gains, and Other Support									
Public support									
Contributions	\$ 2,371,669	\$ -	\$ 185,090	\$ 33,236	\$ 8,966	\$ -	\$ 275,210	\$ 2,874,171	\$ 2,649,852
Property tax income	1,887,362	-	-	-	-	-	-	1,887,362	1,871,548
Bray and Pierson trust distributions	-	-	-	-	-	-	-	23,325	-
Community Foundation trust distributions	483,609	-	-	-	35,601	-	-	519,210	507,112
Total public support	4,742,640	-	185,090	33,236	44,567	-	275,210	5,280,743	5,051,837
Revenue									
Museum shop and cafe sales	128,151	-	-	-	-	-	-	128,151	231,118
Cost of goods sold	(68,955)	-	-	-	-	-	-	(68,955)	(171,466)
Gross profit	59,196	-	-	-	-	-	-	59,196	59,652
Memberships	138,591	-	-	-	-	-	-	138,591	127,160
Tuition	222,595	-	-	-	-	-	-	222,595	327,497
Ticket sales	12,267	-	-	-	-	-	-	12,267	17,467
Investment income	8,788	-	-	-	130,474	-	413,650	552,912	455,941
Net realized gain on investments	28,862	-	-	-	-	-	3,654,585	3,683,447	600,349
Miscellaneous income	31,410	-	-	-	-	-	-	31,410	155,436
Total revenue	501,709	-	-	-	130,474	-	4,068,235	4,700,418	1,743,502
Total public support and revenue	5,244,349	-	185,090	33,236	175,041	-	4,343,445	9,981,161	6,795,339
Net assets released from restriction	399	185,090	(185,090)	(399)	-	5,011,717	(5,011,717)	-	-
Expenses and losses									
Program services									
Classes	605,301	171,799	-	-	-	-	-	777,100	824,048
Public information	587,679	28,234	-	-	-	-	-	615,913	734,445
Permanent collections	901,363	189,027	-	-	-	-	-	1,090,390	1,153,212
Exhibitions	633,958	323,020	-	-	-	-	-	956,978	1,158,449
Museum shop	346,814	46,899	-	-	-	-	-	393,713	423,738
Programs	1,135,764	160,313	-	-	-	-	-	1,296,077	1,184,200
Total program services	4,210,879	919,292	-	-	-	-	-	5,130,171	5,478,092
Supporting services									
Management and general	1,239,451	37,805	-	-	-	-	-	1,277,256	1,218,653
Fundraising	141,723	-	-	-	-	-	-	141,723	187,823
Total supporting services	1,381,174	37,805	-	-	-	-	-	1,418,979	1,406,476
Total expenses	5,592,053	957,097	-	-	-	-	-	6,549,150	6,884,568
Change in net assets before other changes in net assets	(347,305)	(772,007)	-	32,837	175,041	5,011,717	(668,272)	3,432,011	(89,229)

Contributions

Annual Appeal

Anonymous
Ms. Sandra Applegate
Drs. Patrick & Theresa Atkinson
Steven & Valarie Bailie
Ms. Lisa Ballard
Mr. & Mrs. Kelly B. Beardslee
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Anna Johnson, *Art School Instructor*
Erin Jones, *Café Assistant*
Kimberly Justice, *Assistant Retail Manager*
Yolonda Kish, *Visitor Services*
Andrea Knight, *Security*
Matthew Knuth, *Café Manager*
Sarah Kohn, *Associate Curator*
Karyn R. Konkel, *Art School Instructor/Technician*
Andrew Koupal, *Art School Instructor*
Christopher Kramer, *Art School Instructor*
Andrew Kups, *Art School Instructor*
Miles Lam, *Graphic Designer*
Emily Legleitner, *Visitor Services*
James Louis, *Security*
Igor Macherkevich, *Art School Instructor*

Elizabeth Mamola, *Retail Assistant*
Donald McCombs, *Security*
Madysyn McKown, *Café Assistant*
Jeffrey McLaurin, *Facilities Assistant*
Michael A. Melenbrink, *Director of Finance and Administration*
Michael Mentz, *Glass Programs Assistant & Art School Instructor*
Lori Motley, *Execuive Assistant*
Sarah Mullane, *Director of Member & Guest Relations*
Corinne Nuzum, *Art Educator*
Emily O'Boyle, *Education Media Coordinator*
Sarah O'Dea, *Visitor Services*
Matthew Osmon, *Art School Instructor*
Peter H. Ott, *Registrar*
Robert Pattison, *Café Assistant*
Ryan Pfeifer, *Art School Instructor*
Grace Phillips, *Art School Assistant/Hot Shop*
Marissa Pierce, *Public & Community Relations Coordinator*
Cory Potter, *Retail Manager*
Marwan Prince, *Visitor Services*
Kyle Prince, *Security*
Amara Roberts, *Security*
Mark Robichaud, *Facilities Assistant*
Natalie Robinson, *Security*
Philip Ruehle, *Art School Instructor*
Ryan Sanders, *Security*
Richard Severn, *Facilities Assistant*
Elizabeth Sevick, *Visitor Services*
Kathryn K. Sharbaugh, *Director of Development*
Courtney Simpson, *Art School Instructor*
Erika Simpson, *Visitor Services*
Arla Slogor, *Art School Instructor*
Anita Spencer, *Art School Instructor*
Kyle Spencer, *Facilities Assistant*
Hannah Stark, *Art School Administrative Assistant*
Emily Stetson, *Assistant Events Coordinator*
Tracey S. Stewart, *Development Officer*
Savannah Stone, *Café Assistant*
Sheyenne Stowe, *Art School Technician*
Ellyn Sudow, *Art School Instructor*
Karen Sutherland, *Art School Instructor*
Brent Swanson, *Glass Programs Manager*
Caleb Szukhent, *Facilities Assistant*
Richard Tesner, *Art School Instructor*
Kimberly Thomas, *Art School Instructor*
Sifus Thompson, *Art School Instructor*
Precious Thompson, *Visitor Services*
Yolanda Toins, *Early Childhood Art Educator*
Ashley Toth, *Special Events Coordinator*
Billy G. Traylor, *Security*
Clarence Turner, *Security*
Haley Vela, *Café Assistant*
Kathleen A. Weiss, *Security*
David Wesley, *Security*
Timothy Widener, *Art School Instructor*
Jordan Williams, *Visitor Services*
Michael Wilson, *Security Supervisor*
Kala Wood, *Membership Assistant*
Heather Wright, *Digital Media Specialist*



