Contents

president’s & executive director’s report 4
exhibitions 5–6
films 7–8
videos 9
acquisitions 10–14
loans 15–16
publications 17
education 18
art school 19–20
development 21–22
special events & facility rentals 23–25
auxiliary groups 26–27
financial statement 28–30
contributions 31–34
membership 35–41
board, staff, & faculty 42

cover image
Senoufo
Côte d’Ivoire
Double-faced Mask (Kpelié) (detail), 20th century
Wood
17 x 9 x 4 1/2 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.

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 reimaged 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 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 received 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 these unprecedented times 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.

President’s & Executive Director’s Report

Elizabeth S. Murphy
President

John B. Henry
Executive Director

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.
Exhibitions

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 Ahmad 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 15 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. Miller. 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 IPFDA 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, included 340 sculptures from artists working in the ever-changing artistic theme of the human form through five centuries. 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 & Grondahl.
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—nine films were shown in a partnership with the Flint Jewish Federation. Shown were A Crime on the Bayou, The Crossing, Forgiveness, From Caro to the Cloud, Here We Are, Hollywood’s II World War, The Keeper, Shalom Taiwan, and Six Minutes to Midnight. 131 people watched online.

In all, 1,637 viewers participated in the film season.
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 onto a 5x7 foot screen, as well as continuous loop, and projected onto a single small video installation in the Media Arts Gallery. This 12 contemporary video art works each year, the FIA features more.

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 new funds and seek new gifts 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 x 12 inches
Gift of Mr. and Mrs. Chris Brink, 2020.55

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

Michael Krueger
American, born 1967
Lizard King, 2008
Lithograph on paper
16 x 30 1/2 inches
Gift of Mr. and Mrs. Chris Brink, 2020.57

Renée Stout
American, born 1958
Lovers in a Photobooth, 2014
Archival pigment print
9 x 11 1/2 inches
Gift of Mr. and Mrs. Chris Brink, 2020.58

After Pierre-Antoine Poitou
French, 1766-1854
Bergamotte d’Ete, ca. 1846
Hand-colored stipple engraving on paper
14 x 11 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.09

After Pierre-Antoine Poitou
French, 1766-1854
Bergamotte de Soulers, ca. 1846
Hand-colored stipple engraving on paper
14 x 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 in iridescent glass, zinc channel construction, mahogany stand
20 x 18 1/2 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.61

Sonja Blomdahl
American, born 1952
Violet Holograph, 1984
Blown glass
7 x 13 1/3 inches
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.62

Richard Ritter
American, born 1940
Vase, 1970
Blown glass
7 x 6 x 2 1/4 inches
Gift of Gilbert B. and Zelma H. Gottlieb, 2020.63

American
Portrait of John Nash Fowler, ca. 1840
Oil on canvas
32 x 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, 1840
Oil on canvas
32 x 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 x 43 1/4 inches
Gift of Helga Louise Bryant, 2020.66

Matthew Owen Wead
American, born 1984
Ahmaud Arbery
American, born 1984
George Floyd
American, born 1984
Night Club Dance Floor, 1980s
Mixed media on found wood
28 x 42 inches
Gift of Selig D. Sacks in honor of David Miller, 2020.70

Purvis Young
American, 1943-2010
Overtown Cityscape, 1980s
Mixed media on found wood
25 x 82 inches
Gift of Selig D. Sacks, 2020.07

Purvis Young
American, 1943-2010
Showgirls, 1980s
Mixed media on board
45 x 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 x 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 x 42 inches
Gift of Selig D. Sacks, 2020.73

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Acquisitions

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Linocut on paper
22 x 30 inches
Gift of Mr. and Mrs. Chris Brink, 2020.56

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Gift of Dr. Seymour and Barbara K. Adelson, 2020.59

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Hand-colored stipple engraving on paper
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Purvis Young
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Fireworks, 1980s
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Mixed media on found pegboard panel with attached acrylic and mixed media works
36 x 57 inches
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Purvis Young
American, 1943-2010
Night Club Dance Floor, 1980s
Mixed media on found wood
17 1/2 x 42 inches
Gift of Selig D. Sacks, 2020.73
Purvis Young, American, 1943–2010
Mixed media on found wood, 1980s
Macy’s Thanksgiving Day Purvis Young
47 × 58 inches
Gift of Selig D. Sacks, 2020.76

Purvis Young, American, 1943–2010
American, 1943–2010
Truck Driver, 1980s
Mixed media on found wood with painted found wood frame
76 × 36 inches
Gift of Selig D. Sacks in memory of Larry T. Clemens, a champion of Purvis Young, 2020.77

Purvis Young, American, 1943–2010
In the Park, 1980s
Mixed media on painted 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 × 42 inches
Gift of Selig D. Sacks, 2020.79

Purvis Young, American, 1943–2010
Bubble People, 1980s
Mixed media on unprimed 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 × 14 inches
Gift of Selig D. Sacks, 2020.83

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

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

George Rodgers
American, 1913–2002
Sculptural Forms 1 (Black and Silver), 1984
Color silkscreen on paper
13 × 8 1/2 inches
Gift of Dr. Jamie Treble Lavand, 2020.92

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

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

Thomas Roseo
American, 1943–1948
907 Cie Series: Monumental Momentum, 2020
Graphite, acrylic, and colored pencil on illustration board
32 × 40 inches
Gift of Thomas Roseo, 2020.88

Frank Lloyd Wright
American, 1867–1959
Window from Robin House, Design No. 2, n.d.
Hand-made indescribably clear glass; crafted in solid copper came construction
43 × 1/5 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.89

Sam Watson
American, born 1989
Denard X. Robinson, 2010
Color photograph
13 × 14 1/4 inches
Gift of Dr. Seymour and Barbara K. Adelson, 2020.90

Meissen Porcelain
Manufactury
German, 1710–1805
After Johann Carl Schönheit
Wedderburn (Ram’s Head Basket), 1815–1877
Porcelain
7 1/2 × 14 1/4 inches
Gift of Johanna E. Herrman, 2020.91

Salampasu
Democratic Republic of Congo
Congo Mask, 20th century
Wood, wicker
16 × 11 1/2 inches
Museum purchase from the Collection Endowment, 2021.5

Mumuye
Democratic Republic of Congo
Standing Figure, Early 20th century
Wood
22 × 7 inches
Museum purchase from the Collection Endowment, 2021.6

Federal Republic of Nigeria
Seated Female Figure, 20th century
Wood
26 × 6 1/2 inches
Museum purchase from the Collection Endowment, 2021.7

Northern Igbo
Federal Republic of Nigeria
Seated Figure, Early 20th century
Wood
29 1/2 × 10 1/2 × 11 inches
Museum purchase from the Collection Endowment, 2021.8

Igbo
Federal Republic of Nigeria
Elephant Spirit Mask (Ogbodo Egie), 20th century
Wood, pigment, metal, beads
15 × 8 × 6 1/2 inches
Museum purchase from the Collection Endowment, 2021.9

Michael James Hunter
English, born 1958
Close Concentric Murrine with Finch, 2019
Glass
2 1/2 inches diameter
Gift of Ralph Edwards, 2021.10

Chakaia Booker
American, born 1953
Untitled (CB.1.21), 2021
Lithograph with chrome-colot embossed paper
21 × 14 1/4 inches

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

Salvador Yura
Scottish, born Spain, 1878–1955
Filigree Feathers, 1950–1960
Glass
3 inches diameter
Museum purchase with funds donated by Gwen Truesdell, 2021.14

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

Sam Wolson
American, born 1948
Pencil on illustration board
26 × 26 inches
Gift of Thomas Roese, 2020.87

Thomas Cornell
American, 1937–2012
Dionysian Head with Leaves, 2017
Etching, aquatint and drypoint on paper
4 1/2 × 7 inches
Gift of the Estate of Thomas Cornell, 2021.18

Thomas Cornell
American, 1937–2012
Dionysia Expression, 1974
Etching and engraving on paper
8 1/2 × 5 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.21

Thomas Cornell
American, 1937–2012
Dancing Women, 1975
Etching on paper
15 × 19 inches
Gift of the Estate of Thomas Cornell, 2021.22

Thomas Cornell
American, 1937–2012
Woman Seated at a Table, 1973
Etching on paper
15 1/2 × 18 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.23

Thomas Cornell
American, 1937–2012
Sobchak in the Woods, 1975
Etching on paper
15 × 18 1/8 inches
Gift of the Estate of Thomas Cornell, 2021.24

Thomas Cornell
American, 1937–2012
Resting Women, 1975
Etching on paper
15 1/8 × 18 1/8 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

Paul Yarnt
Scottish, 1904–1992
Filigree Pink Snake, 1950–1975
Glass
2 1/2 inches diameter
Gift of the Estate of Thomas Cornell, 2021.27

Anonymous Donor
American, 1943–1948
Macy’s Thanksgiving Day Purvis Young
47 × 58 inches
Gift of Selig D. Sacks, 2020.76

Robert Bechtle
American, 1933–2008
Gift of the Estate of Thomas Cornell, 2021.28

Diyana Puharinn
American, 1943–2010
Gift of Selig D. Sacks, 2020.77

Anonymous Donor
American, 1943–1948
Gift of Selig D. Sacks, 2020.78

Anonymous Donor
American, 1943–2010
Gift of Selig D. Sacks, 2020.79

Anonymous Donor
American, 1943–2010
Gift of Selig D. Sacks, 2020.80

Thomas Cornell
American, 1937–2012
Dionysian Composition 2, 1969
Lithograph on paper
27 1/2 × 39 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.29

Thomas Cornell
American, 1937–2012
Four Dancing Figures, 1969
Lithograph on paper
22 1/2 × 32 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.20

Thomas Cornell
American, 1937–2012
Dionysus, 1974
Etching and engraving on paper
8 1/2 × 5 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.21

Thomas Cornell
American, 1937–2012
Dionysian Head with Leaves, 2017
Etching, aquatint and drypoint on paper
4 1/2 × 7 inches
Gift of the Estate of Thomas Cornell, 2021.18

Thomas Cornell
American, 1937–2012
Dionysia Expression, 1974
Etching and engraving on paper
8 1/2 × 5 1/2 inches
Gift of the Estate of Thomas Cornell, 2021.21
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 75¼ inches
Purchased with funds from the National Endowment for the Arts Museum Purchase Grant and the Samuel and Alma Catman Foundation, 1978.59

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

Wallace Evans
American, 1903–1975
Joe’s Auto Graveyard, Near Bethlehem, Pennsylvania, 1956, printed 1971
Gelatin silver print
4½ x 6½ inches
Museum purchase, 1978.8

Class Oldenburg
American, born Sweden, 1929–2022
Profile Airflow, 1969
Molded polystyrene over lithograph on paper
33/4 x 6½ inches
Museum purchase, 1970.19

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

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

Zoltan Sepeshy
American, 1929–1997
Woodward Avenue No. II, 1931
Oil on canvas
25 x 30 inches
Gift of Pat Glassco and Michael D. Hall in memory of Collin Gabriel Hall, Inlander Collection, 2003.39

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
26½ x 24½ inches
Gift of the Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

8.27.20 - 1.3.21
Nasher Museum of Art
Durham, North Carolina
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

Two Edmunds
9.4.20 - 12.20.20
Grommann Museum
Milwaukee, Wisconsin
Edmund Lewandowski
American, 1914–1998
Dynamo, 1948
Oil on canvas
36½ x 30½ 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

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

On loan from the artist
108 x 170 x 60 inches

Edmund Lewandowski, Great Lakes Shipbuilding

Zoltan Sepeshy, Woodward Avenue No. II

Childe Hassam, Newport Waterfront
Publications

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.

Jan Matulka: The Unknown Modernist

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

Oya Agabigum
Lavonne Bomeli
Tom Butts
Janet Cameron
Susan Damone
Davia Devereaux
Patty Duffy
Harold Ford
Kathy George

Docents in Training

Karen Callewaert
Carol Dowsett
Pam Kenny
Michael Kennard
Nancy Peske
Samantha Sheltrow

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.
Art School

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 them 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 great 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 the 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 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 gallery 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 classes, lessons, and collections as a significant component of the curriculum. The 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 Developments 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.

Glassblowing demonstration in the Art School Hot Shop.
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.

Income
The FIA has six primary sources of support: county millage, endowment income, grants, contributions, earned income, and membership.

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.

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

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 and 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, 6.22.21
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 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, Moulins by Dr. Taylor Hagood; February 10, 2021, The Silk Road Made Visible: Asian Influence on Medieval European Art by Dr. Mark Crusoe; April 14, 2021, To the House Without Exit: The Origins of the Afterlife (Part One) 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: Applewhip, Mrs. Edmund Brownwell, ELGA Credit Union, GILL-Roy’s Hardware, Carol & Gary Hurand, Lynne Hurand, Kettering University, Mona Kran, Tom & Kay Lillie, Dr. & Mrs. Karen 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 showed the area’s diverse art and fine crafts at items at the beginning of the holiday shopping season as well as the popular Festival of Trees and 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 – 1.11.21
While Holiday Walk did not take place in the traditional sense, the institution 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 played themed music 98.9FM.

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-Gray on January 30. Eighty three guests tuned into 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 peak of the exhibition one day prior to the general public, exhibition book gift, card to Redwood Steakhouse, and several marketing opportunities. The final net profit was $24,800.


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.

Wine Tasting
CANCELED
In partnership with the Junior League of Flint and in lieu of the in-person event for Wine Tasting canceled for 2020, the community had the opportunity to support Wine Tasting by purchasing custom bottles of FIA/JLF Festival of Trees & Holiday Walk Basket 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 table, 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 $17,700. Proceeds directly support museum programming and outreach programs for PreK-12 students, as well as the JLF and its community partners.

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.


Facility Events

FLINT ART FAIR

Sponsors: William Hentgen, Drs. Bobby & Nita PC, Consumers Energy, FUNchitecture

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.

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.

Auxiliary Groups

Friends of Modern Art

Letter from the President,
Lynne Taft-Draper

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 27-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. Bread and Butterfly, 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 captured 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.

Officers
Lynne Taft-Draper, President
Michael Rucks, Vice President
Jamile Lawand, Secretary
Michael Melenbrink, Treasurer (interim)

Board of Trustees
James Hart
Huseyin R. Hiziroglu
Meghan Kelly
Tim Kranz
Ginny Rucks
James Shorter
Ja-Neen Wooten

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

Letter from the President,
James D. Draper

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 exhibit 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 Biling & 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 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 in way to thank the FIA staff for any 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

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 auditor’s 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, P.C.
Flint, Michigan
March 26, 2020

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

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

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<th>Operating</th>
<th>Plant</th>
<th>Project</th>
<th>Permanent</th>
<th>Collectible</th>
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<tr>
<td>Contributions receivable</td>
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<tr>
<td>Permanent collection</td>
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</tr>
<tr>
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<td>512,395</td>
<td></td>
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<tr>
<td>Total long-term assets</td>
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<td>$ -</td>
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<tr>
<td>Total assets</td>
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<td>$ -</td>
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<td>$2,870,550</td>
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### Statement of Activities

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

<table>
<thead>
<tr>
<th>Without Donor Restrictions</th>
<th>Operating</th>
<th>Plant</th>
<th>Project</th>
<th>Permanent</th>
<th>Collectible</th>
<th>Endowment</th>
<th>Total All Funds</th>
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<tbody>
<tr>
<td>Without Donor Restrictions</td>
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<tr>
<td>Without Donor Restrictions</td>
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<tr>
<td>With Donor Restrictions</td>
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<td>With Donor Restrictions</td>
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</tbody>
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### Financial Statement

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

<table>
<thead>
<tr>
<th>Assets</th>
<th>Operating</th>
<th>Plant</th>
<th>Project</th>
<th>Permanent</th>
<th>Collectible</th>
<th>Endowment</th>
<th>Total All Funds</th>
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</thead>
<tbody>
<tr>
<td>Current assets</td>
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<td>Inventories</td>
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<td>Long-term assets</td>
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<td>Fixed assets</td>
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<td>Contributions receivable</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Permanent collection</td>
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<td></td>
</tr>
<tr>
<td>Investments</td>
<td>512,395</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>512,395</td>
</tr>
<tr>
<td>Total long-term assets</td>
<td>$512,395</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$512,395</td>
</tr>
<tr>
<td>Total assets</td>
<td>$2,870,550</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$2,870,550</td>
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</tbody>
</table>
### Contributions

<table>
<thead>
<tr>
<th>Name</th>
<th>Contribution Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. &amp; Mrs. Mark Plucker</td>
<td>In memory of Nancy Galassin to support Art School Endowment</td>
</tr>
<tr>
<td>Ann &amp; Keith Saab Family</td>
<td>In honor of Lisa Hall to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. William D. Beck &amp; Anonymous</td>
<td>In honor of Lisa B. Bader to support Art School Endowment</td>
</tr>
<tr>
<td>Dr. &amp; Mrs. Stephen Bernstein</td>
<td>In memory of Jason &amp; Elizabeth Prosniewski's wedding to support Art School Endowment</td>
</tr>
<tr>
<td>Mrs. Carol Higgins</td>
<td>In memory of Dr. Sharon A. Higgins to support Art School Endowment</td>
</tr>
<tr>
<td>Huntington Bank</td>
<td>In memory of Marjorie G. Meiner to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Karl O. Olmsted</td>
<td>In memory of Marshall H. Washburn to support Art School Endowment</td>
</tr>
<tr>
<td>Dr. &amp; Mrs. Robert Tanzola &amp; Ms. Melinda Weiss</td>
<td>In memory of Michael T. Jablonski to support Art School Endowment</td>
</tr>
<tr>
<td>Ms. Shelle Hodge</td>
<td>In memory of Janean G. B. Green to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Gary J. Hurand</td>
<td>In memory of Dr. Sharon A. Higgins to support Art School Endowment</td>
</tr>
<tr>
<td>Chuck &amp; Kathryn Sharbaugh</td>
<td>In memory of Kyle B. Bigelow to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. John B. Hinn</td>
<td>In memory of Chris J. Davis to support Art School Endowment</td>
</tr>
<tr>
<td>Anonymous</td>
<td>In memory of David M. Wren to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Dr. &amp; Mrs. Joan B. Hinn</td>
<td>In memory of James B. Davis to support Art School Endowment</td>
</tr>
<tr>
<td>Anonymous</td>
<td>In memory of William White to support Art School Endowment</td>
</tr>
<tr>
<td>Ms. &amp; Mr. Bobbie J. Greer</td>
<td>In memory of Dr. &amp; Mrs. William D. Beck to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. John A. Greer</td>
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<td>Ms. &amp; Mr. Karl O. Olmsted</td>
<td>In memory of Michael T. Jablonski to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Daniel J. Ryan</td>
<td>In memory of James B. Davis to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Ray Sobeski</td>
<td>In memory of Jeffrey L. Prosniewski to support Art School Endowment</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Robert Tanzola</td>
<td>In memory of Marshall H. Washburn to support Art School Endowment</td>
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<tr>
<td>Mr. &amp; Mrs. Dr. &amp; Mrs. Joan B. Hinn</td>
<td>In memory of Michael T. Jablonski to support Art School Endowment</td>
</tr>
</tbody>
</table>
Ms. Karen Tomlinson
Ms. Jannell Tillman
Mr. Mark Q. Thornton
Dr. Ernestine R. Smith
Mr. Dwight Smith
Mrs. Brenda Tainsky
Mr. David Sutton
Mr. Christopher Summers
Mrs. Kelly L. Stein
Ms. Diane Stefanick
Mr. Ryan Stahl
Mrs. Emma Lou St. Onge
Mrs. Debra Spurgeon
Ms. Shyanne Spence
Mrs. Barb Soloko
Ms. Donna Shinn
Ms. Lynn VanAmburg
Ms. Irelyn Kalush
Ms. Luanne Talman
Ms. Dorothy S. Taylor
Dr. Gwendolyn Taylor
Ms. Jessica Teeples
Ms. Joan Thiele
Mr. Mark G. Thornton
Mr. James J. Trottier
Ms. Marilyn Teine
Ms. Rita Valley
Ms. Lynn VanAmburg
Ms. Lorrie Vanderven
Ms. Debra VanToll
Mr. Ben Verina
Mr. Daniel Verina
Mrs. Sue Verina
Mrs. Jolyn Wida
Ms. Diana Waare
Mrs. Renee Wagner
Theresa Wall
Ms. Warda R. Wiesby
Mr. Mashikka Washington
Ms. Phyllis Weinert
Ms. Joyce M. Wefel
Ms. Brenda Welch
Selden Weiner
Reverend Karen A. Welch
Ms. Shirley Wells
Ms. Wara A. Wells
Ms. Janet Westhoff
Mr. Barney Whitesman
Ms. Kimberly Wilcoxon
Ms. Janette A. Wilson
Mr. Todd Welsky
Ms. Laura Wolfe
Ms. Eliza Wong
Ms. Jan-neen Wooten
Ms. Susan Worthing
Ms. Danielle Wray
Mrs. Margis Murray Wright
Ms. Darla S. Wynne
Ms. Kasey Yellow
Mrs. Barbara A. Young
Ms. Donid D. Young
Ms. Ruth Young
Mrs. Karen Zbicz
Miss Kathleen Zeilinger
Mr. J. Michael Zelley

Student (20% annually)
Ms. Patt Baumgardner
Miss Amelia Cupal
Ms. Olivia Thomas David
Miss Serenity Gunn-Kim
Carolyn Hamilton
Ms. Meghan Kelly
Mr. Shane Nicolas
Ms. Orelune Parette
Miss Mary Grace Spelman
Ms. Jane Voorhis
Miss Taylor Yager
Ms. Claudia Yerian

YOUTH (20% annually)
Ava Dudley
Olivia Dudley
David Gallant
Avery Gallant
Graham Harrison
Henry Harrison
Riley Harrison
Isa Hayes
Olive Hayes
Eliza Hurand
Noah Hurand
Lena Jones
Bailey Kalash
Inley Kalush
Avrey Bates Kirby
Kimberly Bates Kirby
Stella Miller
Helen O'Toole
Patrick O'Toole
Taylor Payne
Nala Ar Rahmaan
Cameron Roesser
Emerson Roesser
Parker Roesser
Narahl Welch
Trey Williams

Board, Staff & Faculty

Staff & Art School Faculty

Elizabeth S. Murphy, President
Thomas L. Little, First Vice-President
Mark L. Leggott, Second Vice-President
Elizabeth Satt, Secretary
Martha Sanford, Treasurer
John Brayney
Eleanor E. Brunzel
Ann F. Chen
James Draper, Founders Society President
Monica Harley
Kerrin Hurand
Nancy Hurand
Raymond J. Kelly III
Alan Klein
Jameela Traube Lawand
Eureeka McCroom
William H. Metzger
Jay N. Nelson
Karl A. Olmsted
Dr. Brenda Rogers-Gray
Michael Rucks
Mary Cox Ryan
Sharon A. Simeon
Pattie Speangler
Theresa A. Stephens-Lock
Tiffany Stolesfeldt
Lynne A. Tah-Draper, FOMA President
David T. Tebb
Gregory G. Vener
Jan Werczby
Shannon Easter White

Elizabeth Mompox, Retail Assistant
Donald McCombs, Security
Mary Schubert, Café Assistant
Jeffrey McLaury, Facilities Assistant
Michael A. Meierbrink, Director of Finance and Administration
Michael Mertz, Glass Programs Assistant & Art School Instructor
Lori Molley, Executive Assistant
Sarah Mullane, Director of Member & Guest Relations
Carolyn Nunn, Art Educator
Emily O’Boyle, Education Media Coordinator
Sarah O’Dow, Visitor Services
Matthew O’Dow, Art School Instructor
Peter H. Olt, Registrar
Robert Pattison, Café Assistant
Ryan Peer, 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 Ruahe, Art School Instructor
Ryan Sanders, Security
Richard Sevenel, Facilities Assistant
Elizabeth Sevick, Visitor Services
Kathryn K. Sheehan, Director of Development
Courtney Simpson, Art School Instructor
Erika Simpson, Visitor Services
Arka Sloger, Art School Instructor
Anita Spanger, Art School Instructor
Kyle Spence, Facilities Assistant
Hannah Stahl, Art School Administrative Assistant
Emily Stetson, Assistant Events Coordinator
Tracey S. Stewart, Development Officer
Savannah Stone, Café Assistant
Shayenne Stone, Art School Technician
Elyf Sudow, Art School Instructor
Karen Euberger, Art School Instructor
Brant Swanson, Glass Programs Assistant
Caleb Squelch, Facilities Assistant
Tory Thomas, Art School Instructor
Arla Sloger, Art School Instructor
Sheyenne Stowe, Art School Technician
Kathryn Unruh, French Programs Manager
Sarah Vandivier, Facilities Assistant
Priscilla Thompson, Visitor Services
Yolanda Torres, Early Childhood Art Educator
Ashley Totl, Special Events Coordinator
Bibli G. Taylor, Security
Clarence Turner, Security
Hayley Ude, Café Assistant
Kathleen A. Weiss, Security
David Worley, Security
Timothy Widener, Art School Instructor
Jordan Williams, Visitor Services
Michael Wilson, Security Supervisor
Kala Wood, Assistant Retail Manager
Heather Wright, Digital Media Specialist