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, admission and tuition; contributions from individuals and businesses; earned income from endowments 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 an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex or handicap.

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.
We are pleased to report that we made significant progress over the last 12 months because of the support we received from so many community donors including—

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With this report, we wish to celebrate our achievements of the past 12 months, congratulate those who worked hard to help reach our goals and to express our gratitude to the many generous donors whose gifts make so much possible.

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Exhibitions

About Face: Portraiture Through Time
5.3.14 – 7.20.14
Kathleen Gilje: Portraits of Paintings
5.3.14 – 7.20.14
Sponsored by Friends of Modern Art
5.3.14 – 8.3.14
Sponsored by Founders Society
Cutting It Close: The Art of Carving
7.26.14 – 2.22.15
Privates Viewing: The Art of Marthe Orant
8.8.14 – 9.28.14
Indelibly Yours: Smith Andersen Editions & the Tatoo Project
8.9.14 – 10.12.14
The Art of Video Games
10.25.14 – 1.16.15
Sponsored by Mary Medical Center, Friends of Modern Art and Charles Stewart Mott Foundation
Labyrinth: The Circuits of Life of a Miniaturist
11.11.14 – 1.14.15
Sponsored by the Founders Society
James Perry Walker: The Preacher & His Congregation
1.17.15 – 4.4.15
Sponsored by the Founders Society
Common Ground: African American Art from the Flint Institute of Arts, the Kalamazoo Institute of Arts & the Muskegon Museum of Art
8.15.15 – 8.16.15
Sponsored by the Founders Society
The Islander: Walter Anderson Watercolors
4.11.15 – 5.28.15
Sponsored by the Founders Society
Beauty, Passion & Bliss: 19th-Century Masterworks from the Dahesh Museum of Art
4.11.15 – 8.16.15
Organized by the Dahesh Museum of Art and the Flint Institute of Arts
Sponsored by The Whiting Foundation
Fantasy, Fiction, & Fact in Popular Illustration: 1750–1900
4.11.15 – 6.28.15
Sponsored by Friends of Modern Art
Kathleen Gilje: Portraits of Paintings
4.11.15 – 7.20.14
Sponsored by Founders Society
James Perry Walker: The Preacher & His Congregation
5.17.15 – 8.16.15
The Islander: Walter Anderson Watercolors
From October to January, visitors got a chance to explore the 40-year exhibition of video games as an artistic medium in The Art of Video Games. From early pioneers to contemporary designers, the exhibition included some of the most influential artists of gaming technology and design. Twenty gaming systems ranging from the Atari VCS to the Play Station 3 were on view and visitors had the opportunity to play five featured games on larger-than-life screens. The exhibition also boasted three different lectures that focused on the connection between traditional art and video games. Guest Curator Chris Melissinos discussed the influence of art in technology. The connection between games and interactive art in the age of technology was examined by Joseph Reintel. Eric Cordier explored the perception of video and how it is recognized as an art form. In the graphics gallery, 115 works by Michigan artist Carl Demulenaere were on view in Labyrinth: The Circuits of Life of a Miniaturist. This exhibition, arranged like a labyrinth or maze, took visitors on a visual and physical journey through the history and science of the human eye. Common Ground: African American Art from the Flint Institute of Arts, the Kalamazoo Institute of Arts, and the Muskegon Museum of Art highlighted some of the most important African American artists from the 19th-century to present day. FIA Curator Tracee Glab’s lecture gave an introduction to the exhibition by highlighting its major themes and artists. Included in the exhibition was the artwork of Chasika Booker, who was a featured special guest at the opening. James Perry Walker: The Preacher and His Congregation introduced viewers to Reverend Louis Cole and his small Marshall County Mississippi church. James Perry Walker’s large black-and-white photographs captured the preacher at church and at his home as well as members of the congregation.

The spring and summer months offered visitors the chance to explore Beauty, Passion & Bliss: 19th-Century Masterworks from the Dahesh Museum of Art. Fifty works of sculpture and painting illustrated the influence that the academic tradition had over artists. The exhibition featured works dealing with classical mythology, biblical subjects, landscape and animals, genre, and orientalism. In his lecture, Michael Farrell examined the importance of the Academic tradition in the 19th century and of the French Academy in particular. From collections Ed and Karen Ogul, artist Carl Demeulenaere were on view in The Islander: Walter Anderson Watercolors.

The Dahesh Museum Collection
33 1/2 x 53 1/2 inches
Oil on canvas, ca. 1864
The Birth of Venus
French, 1825–1889
and Adolphe Jourdan
French, 1823–1889
Alexandre Cabanel
Beauty, Passion & Bliss: 19th-Century Masterworks from the Dahesh Museum of Art. The exhibition featured works dealing with classical mythology, biblical subjects, landscape and animals, genre, and orientalism. The exhibition featured works dealing with classical mythology, biblical subjects, landscape and animals, genre, and orientalism. In his lecture, Michael Farrell examined the importance of the Academic tradition in the 19th century and of the French Academy in particular. From collections Ed and Karen Ogul, artist Carl Demeulenaere were on view in The Islander: Walter Anderson Watercolors.
Videos

ANNUAL REPORT 14–15

The Fleckenstein Video Gallery is dedicated to featuring a new contemporary video artwork nearly every month of the year. The gallery is ideally suited for single-channel videos that are played on a continuous loop, and projected onto a 10 x 12 feet screen. The gallery currently features a region-free Blu-Ray player and a high definition projector which allows the FIA to display works in the highest quality available and opened up the opportunity to exhibit video art from around the world created in any and all formats.

Visitation


The Way Things Go


Interactive Video Game Arcade 18.1.14 – 1.31.15

In This Ocular

2.1.15 – 2.28.15 by Ghesu Affan, 2009

Angel Soldier

3.1.15 – 3.31.15 by Lee Yongbaek, 2011

Bataille

4.1.15 – 4.30.15 by Greta Alfaro, 2009

Packaging Pieces

Packing for Delivery (Boy), 2015

5.1.15 – 6.30.15 by Asya Reznikov

Packaging Pieces

Packing Art History, 2011

My Vanity, 2012

Packing for Delivery (Boy), 2015

6.1.15 – 7.31.15 by Asya Reznikov

Films

The FIA Film Program is intended to offer motion pictures that appeal to a broad and diverse audience in the local community. The program is comprised of a weekly schedule of film series and festivals in the FIA Theater. The main series, sponsored by the Friends of Modern Art and held on Fridays, Saturdays and Sundays, accounted for 43 titles over 40 weeks from September until June in 2014–15. A total of 11,467 patrons—the highest yearly total ever—attended FIA film events in 2014–15. The FIA Film Society continued its support for the sixth year.

Among the films shown at FIA in 2014–15 were Birdman, the 2014 Academy Award winner for Best Picture; Ida, which won the Academy Award for Best Foreign Language Film; the Oscar-winning dramas Whiplash and Still Alice; and the Oscar-nominated Foxcatcher, Mr. Turner, Two Days, One Night, Leviathan, Tangerines, Timbuktu, and Wild Tales. Whiplash was the season’s top title in terms of attendance, with 511 patrons for three weekend shows. An occasional Thursday night “Best of FOMA” film series supplemented the weekend series, providing viewers the opportunity to see classic art films or view films shown at the FIA in previous years. In addition, the FIA partnered with a local group to offer its first Bollywood Film Festival, a series of six movies spotlighting India and Indian people around the globe, and in connection with the popular exhibition The Art of Video Games, 16 free screenings of the documentary Video Games: The Movie were presented.

Film Program

The FIA Theater screened these films in the main Friends of Modern Art series:

September

Third Person

The Bachelor Weekend

Herb & Dorothy 50X50

October

A Summer’s Tale

Le Chef

Chinese Puzzle

November

Supermensch

A Most Wanted Man

The Trip to Italy

December

The Last of Robin Hood

Finding Vivian Maier

January

Ivy Tower

Love is Strange

The Disappearance of Eleanor Rigby

February

Deer White People

Whiplash

The Skeleton Twins

March

Beloved Sisters

Foxcatcher

Two Days, One Night

Mr. Turner

April

Gett: The Trial of Vivian Araskam

Academy Award Nominated Shorts

The Search for General Tso

May

Still Alice

Leviathan

Red Army

June

Tarkovsky

Wild Tales
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 and 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, presentation, and interpretation.

special events

FIA film society preview
August 27. ed bradley and michael flucus presented a preview of the friends of Modern art series with film clips. 122 people attended.
video games: the movie screenings
October 25 through November 17. free screenings of a documentary about the history of video games were presented in connection with the FIA exhibition the art of video games. 802 people attended.

Film Society

the 2014-15 season marked the sixth year of the FIA film society, a group formed to increase interest in, and funding for, the film program. by season's end, the society included 81 members and sponsors. most of them were at the basic membership level of $100, which granted the donor 20 tickets to FOMA films, listings in the FIA members magazine and annual report, and access to monthly e-mailed newsletters about upcoming movies. patrons who chose to give at or more than their 30 tickets for the $100 level saved money over paying the standard admission fees which proved to be a good incentive for newcomers.

Jean-Baptiste Lepage
French, 1794-1872
Henri-Clouck, Guste d'Houtour
Tarento
19 3/4 x 19 3/4 x 11 3/4 inches
Gift of the Arthur M. Sackler foundation, New York, 2014.20

Artist Unknown
Chinese, Northern Wei Dynasty, 386-535
Figure: A warrior on horseback
72 x 50 x 24 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.29

Jean-Georges LeJeune
French, 1729-1807
Pierrot
17 x 13 1/4 x 5 3/8 inches
Gift of the Arthur M. Sackler foundation, New York, 2014.23

Artist Unknown
Chinese, 20th century
Duchess
28 x 17 1/2 x 1 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.31

Jean-Michel Basquiat
American, 1960-1988
Supreme
137 x 112 x 2 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.27

Artists Unknown
Chinese, Western Zhou Dynasty, 1600-1046 BCE
Wassil/VIU with a body decorated with the symbols of power and two taste-feud families.
1 1/4 x 13 1/4 x 1/4 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.32

Artists Unknown
Chinese, Shang Dynasty, 1600-1046 BCE
TerraCotta Warrior on horseback
10 3/4 x 15 3/4 x 4 1/2 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.28

Artists Unknown
Chinese, Shang Dynasty, 1600-1046 BCE
TerraCotta Warrior on horseback
12 5/8 x 17 1/4 x 5 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.29

Artists Unknown
Chinese, Early Western Zhou Dynasty, 1046-771 BCE
Wassil/Waw with a body decorated with the symbols of power and two taste-feud families.
1 1/4 x 13 1/4 x 1/4 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.32

Artists Unknown
Chinese, Shang Dynasty, 1600-1046 BCE
TerraCotta Warrior on horseback
11 1/2 x 15 x 5 1/2 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.33

Artists Unknown
Chinese, Shang Dynasty, 1600-1046 BCE
TerraCotta Warrior on horseback
12 5/8 x 17 1/4 x 5 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.29

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Artists Unknown
Chinese, Shang Dynasty, 1600-1046 BCE
TerraCotta Warrior on horseback
12 1/8 x 17 1/4 x 5 inches
Gift of the Arthur M. Sackler Foundation, New York, 2014.29
Gift of Arlette and Gus Kayafas, American, 1903–1990

Harold Edgerton

7 5/8 x 10 inches
Dye transfer print

Bullet Through King of Ranchos Valley I
Gift of Dr. Harry and Margaret Meisner, 2014.30

Gift of Dr. Harry and Margaret Ranchos Valley II

Gift of Dr. Harry and Margaret Meisner, 2014.31

ACQUISITIONS, n.d.

Stained Glass Window
American, 1848–1933

Off-set lithograph on mylar

Hand-Drawn, Light-Printed
American, 1925–2008

Booth, 2014.33

Gift of the Estate of Herbert J. Littler, 1970

Lithograph on paper

Maternity Group
Kamba
Beth Osborne and Barbara Spiess, Kutschinski, Barbara Miner, Bruce Falding Bishop, Russ Bishop, Katie 47 3/8 x 31 1/8 inches

Granary Door, n.d.
The Collection Endowment, 2014.36

Museum purchase with funds from 12 1/2 x 3 1/2 x 4 1/2 inches Wood, metal, beads

Tribal Memory
American, 1919–1978
Guy Palazzola
Booth, 2014.41

8 x 6 1/2 inches
Lithograph on paper

Untitled
French, 1883–1955
Maurice Utrillo
Booth, 2014.40

Gift of the Estate of Herbert J. Littler, 1976

Arc de Triomphe
Gift of Mary Davison Rice, 2014.39

12 1/2 x 11 inches
Gelatin silver print

Cecil Beaton

Neverland
Ruth Weisberg

Gift of Nan Gillies Lower, 2015.2

12 1/2 inches high (Attendant)
19 1/2 inches high (Equestrian)
Ceramic
Chinese, Ming Dynasty, 1368–1644
Gift of Mary Hale and Blair Corkran, 2003

The Navigator's Return
Polish, b. 1969
Commissioned for the Flint Print Forest Light
American, b. 1953
Gift of Peter Merlin, 2014.44

9 13/16 x 14 inches
American, 1909–1947
Maurice Merlin
Egg tempera on canvas mounted on wood

No Work Today
Maurice Merlin

Gift of James Pearson Duffy, 2015.4

14 x 20 inches
Pastel on paper

American, b. 1931
Robert Gniewek
Gift of Howard Bond, 2015.9

9 1/2 x 12 5/8 inches
Gelatin silver print

Enigma)
Howard Bond

M.A.S. 22 (from Portfolio XXIII: American, b. 1931
Gift of Howard Bond, 2015.14

9 1/8 x 13 inches
Gelatin silver print

Enigma)
Howard Bond

M.A.S. 34 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.13

9 1/2 x 13 inches
Gelatin silver print

Enigma)
Howard Bond

T.A.C. 8 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.12

13 1/4 x 8 7/8 inches
Gelatin silver print

Enigma)
Howard Bond

M.A.S. 26 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.11

13 1/4 x 10 inches
Gelatin silver print

Enigma)
Howard Bond

R.T.A. 22 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.10

13 1/4 x 10 inches
Gelatin silver print

Enigma)
Howard Bond

Farmland
American, b. 1963
Stanley Casselman
Screenprint on paper

Luminor 4-25
American, b. 1963
Gift of Andronike Tsagaris and John Hilberry, 2015.23

76 x 70 inches
Oil on linen

Untitled (201, 83, 214, 146)
American, b. 1950
Hilberry, 2015.22

Gift of Andronike Tsagaris and John Hilberry, 2015.24

Gift of the Joseph and Barry Ritz Family Foundation and Kohler Foundation, Inc., 2015.20

Joe Jee Siecheung

Biker in Windsor, 2008
Pastel on paper

The Joseph and Barry Ritz Family Foundation and Kohler Foundation, Inc., 2015.25

Hilberry, 2015.21

Gift of Howard Bond, 2015.15

10 x 10 inches
Gift of Howard Bond, 2015.10

10 x 10 inches
Gift of Howard Bond, 2015.12

13 1/4 x 10 inches
Gift of Howard Bond, 2015.11

13 1/4 x 9 11/16 inches
Gelatin silver print

No Work Today
Maurice Merlin

Gift of Howard Bond, 2015.5

9 x 11 1/4 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.7

13 1/4 x 10 inches
Gelatin silver print

Inverse Slugs Mate
American, b. 1990
Adelson, 2015.17

Gift of Dr. Seymour and Barbara K. Adelson, 2015.16

9 1/2 x 12 5/8 inches
Gelatin silver print

Enigma)
Howard Bond

M.A.S. 32 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.9

13 1/4 x 10 inches
Gelatin silver print

Enigma)
Howard Bond

R.T.A. 20 (from Portfolio XXIII:
American, b. 1931
Gift of Howard Bond, 2015.8

13 x 9 11/16 inches
Gelatin silver print

No Work Today
Maurice Merlin

Gift of Howard Bond, 2015.6

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

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American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

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Gelatin silver print

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American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.3

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
American, b. 1921
T.A.C. 7 (from Portfolio XXIII: American, b. 1921
Gift of Howard Bond, 2015.1

13 1/4 x 9 1/16 inches
Gelatin silver print

Maestro
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 from the permanent collection promotes collegial relationships between museums, and provides national and international audiences exposure to works of art from the FIA’s outstanding permanent collection. In addition, the FIA also borrows works from other museums, galleries, and collectors to supplement its permanent collection and exhibitions.

Loans to the Permanent Collection

The following artwork was on loan to the FIA’s permanent collection:

11.5.14 – 8.7.15

Camille Pissarro
Flore, 1900
French, 1830–1903
Oil on canvas
18 x 14 inches
Collection of Linda J. LeMieux, daughter of Mr. and Mrs. Donald E. Johnson, Sr.

Joseph Friebert
American, 1908–2002
Self-Portrait with Cigarette, ca. 1940s
Oil on Masonite
24 x 17 inches
Gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.45

Joseph Friebert
American, 1908–2002
Center Street, ca. 1958
Oil on canvas
13 3/4 x 16 3/4 inches
Gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.40

Joseph Friebert
American, 1908–2002
Tamarisk Trees, 1956
Oil on linen
11 1/4 x 14 inches
Gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.42

Joseph Friebert
American, 1908–2002
Oak St., 1988
Oil on Masonite
25 1/2 x 19 1/2 inches
Gift of the Joseph and Betsy Ritz Friebert Family Partnership and Kohler Foundation, Inc., 2015.41

13
ACQUISITIONS

ANNUAL REPORT 14–15

14
Deaccessions

Deaccessioning is the formal removal of a work from a museum’s permanent art collection. Deaccessioning is an important part of collections management and a way for a museum to refine its collections. The FIA takes exceptional care when accepting works, however, under special circumstances it may be appropriate for a work to become a candidate for deaccessioning.

Loans from the Permanent Collection

The following artworks were on loan from the FIA’s permanent collection to the following exhibitions:

Evolved Nature: The Real & Fantastic
World of Charles Burchfield
8.23.14 – 11.16.14
Brandywine River Museum
Chadds Ford, Pennsylvania

Morrice & Lyman in the Company of Matisse
10.10.14 – 1.4.15
McMichael Canadian Art Collection
Vaughan, Ontario, Canada

From Van Gogh to Kandinsky: Impressionism to Expressionism
10.11.14 – 1.25.15
Montreal Museum of Fine Arts
Montreal, Quebec, Canada

10.24.14 – 2.1.15
The Arkansas Arts Center
Little Rock, Arkansas

Sargent: Portraits of Artists & Friends
6.30.15 – 10.4.15
Metropolitan Museum of Art
New York, New York

Charles E. Burchfield
American, 1893–1967
Nighthawks at Twilight, 1917–49
Watercolor on paper
34 3/8 x 48 1/2 inches
Gift of the Viola E. Bray Charitable Trust, 1964.3

Charles E. Burchfield
American, 1893–1967
North Woods in Spring, 1951–64
Watercolor on paper
56 x 40 inches
Bequest of Mary Mallery Davis, 1990.31

John Singer Sargent
American, 1856–1925
Garden Study of the Vickers Children, 1884
Oil on canvas
54 1/2 x 36 inches
Gift of the Viola E. Bray Charitable Trust via Mr. and Mrs. William L. Richards, 1872.47

William Beckman
American, born 1942
Portrait Study of Gregory Gillespie, 1993
Charcoal on paper
29 x 25 inches

Charles E. Burchfield
American, 1893–1967
The White Sieve, 1963
Polychromed sheet metal and wire
13 x 21 x 8 inches
Bequest of Mary Mallery Davis, 1990.54

Cara Fletcher
American
Fletcher’s Nantucket House and Barn, ca. 1960
Mixed media
40 x 54 25 inches (House)
22 x 60 x 24 inches (Barn)
Gift of Mrs. Charles H. Fletcher, 1975.39

Alexander Calder
American, 1898–1976
Petite Odalisque, draperie verte, 1921
Oil on canvas
9 1/2 x 15 1/4 inches
Gift of Mrs. William B. Heaton, daughter of Mr. and Mrs. Donald E. Johnson, Sr., 2006.62

Deaccessions
The FIA Art School is dedicated to the enrichment of the community through academic exposure to the visual arts. Highly qualified faculty offer instruction in drawing, painting, photography, digital arts, animation, cartoon and character design, fibers, glass mosaic, ceramics, sculpture, 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 through creative processes, with dynamic curricula that engages students in the visual arts. Highly qualified faculty offer instruction in drawing, painting, photography, digital arts, animation, cartoon and character design, fibers, glass mosaic, ceramics, sculpture, 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. 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Development

The Development Department is responsible for all areas of funding for the FIA. This includes support through endowment growth, grants, earned income, contributions, and membership. In addition, the department manages audience development, collaborative initiatives, facilities use, marketing, special events, social media and the website. The department also organizes a broad and diverse volunteer base.

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

Endowment Income
Both restricted and unrestricted, endowment funds support general operations, exhibitions, programs, art acquisition, art conservation, scholarships, lectures, and membership initiatives. As of June 30, 2015 the endowment funds totaled $34,964,148, contributing 27% of the annual income. Unrestricted donations in the form of planned gifts and bequests are traditionally allocated to endowment. Please see pages 24 for this fiscal year’s listing.

Grants
The FIA receives grant awards from foundations, community organizations, businesses, corporations and the state and federal governments. Revenue from grants represents 35% of the FIA’s annual income. The FIA receives support from two auxiliary groups, the Founders Society and Friends of Modern Art.

Earned Income
Income generated from sales, tuition, facility rentals, special events, and admissions provided 15% of the FIA’s operating income.

Contributions
Sponsorships, annual appeal gifts, memorials, donations commemorating anniversaries and birthdays, and funding of specific programs or events, represents 17% of the FIA’s annual income.

Membership
Membership dues represent 6% of the FIA’s annual income. Membership levels begin at $20 annually for a Youth (ages 2.5–12) or a student (ages 13+) and progresses to $1,000+ annually for a Rubens membership. Basic benefits are enjoyed by all, and higher level donors receive extended benefits (such as reciprocal membership privileges to over 650 museums nationwide) at the Sustainer level ($100) and above. The Rubens Society generates more than $100,000 to the budget and Society members are invited to three exclusive events throughout the year. The FIA’s Art school members receive a discount on art classes. Of new members who joined the FIA, 28.5% 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, receive a commissioned print by a critically acclaimed artist. The club is dedicated to the connoisseurship, the pursuit of personal collecting, and the purchase of prints to augment the FIA’s collection.

Members provide for the exhibition

Members preview for the exhibition

Members to and members of the FIA provide the foundation for all of the Institute's activities.
Special Events & Facility Rentals

The First 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 Art Fair. Annual fundraisers at the FIA continue to create a diverse palette of events to raise funds for the museum and the FIA continues to create a diverse palette of events to raise funds for the museum and engage the ever-growing community.

21 ANNUAL REPORT 14–15

24th Annual Thompson Lecture

Attendance: 311
Sponsor: Abbot's Ice Cream; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; American Tradition; Ameritrac; America...
Friends of Modern Art
Letter from the President, Mike Wright
Fiscal year 2014–15 was a productive year for the Friends of Modern Art. Direct support for FIA programs included sponsorship of the exhibition, The Art of Video Games. As part of a ten-city national tour, The Art of Video Games was on view at the Flint Institute of Arts October 25, 2014 through January 18, 2015. This unique, interactive exhibition organized by the Smithsonian American Art Museum, was the first major museum exhibition to explore the 40-year history of the technical and social phenomenon of video games as an artistic medium.

FOMA’s fall and winter film series achieved record breaking attendance. Audiences explored the 40-year history of the technical and social phenomenon of video games as an artistic medium. The 2014 net revenue from First Frost Arts and Fine Crafts Fair in October was $16,402. While our expenses were nearly identical to the previous year, there was a $3,918 income reduction. This may be partially attributable to the fair being moved forward two weeks into October from its usual first weekend in November. This was done to accommodate the FIA’s Art of Video Games exhibition. Another problem was that the revised date coincided with the Making Strides (against breast cancer) walk which essentially closed all access roads to the FIA on Saturday morning of First Frost’s opening, which was sparsely attended until the roads were reopened in the afternoon. Regardless of these setbacks, First Frost will be back to its first weekend in November time slot for 2015 and the near future.

Our active travel and tours committee generated income of $3,315. They continue to look at new and innovative ways for trips of interest both to local venues and worldwide. In 2015 we looked forward to a trip to the Detroit Institute of Arts for the Rivera and Kahlo exhibition at the end of June and a Taste of the South Pacific in October.

As of May 2015, the Art Sales & Rental Gallery has transferred $5,000 into the Founders account. These proceeds were from the sale or rental of juried work by both local and regional artists. In addition to staffing the gallery on a daily basis, our Art Sales & Rental volunteers generate new FIA memberships because of our art rental requirements.

In the spring of 2012, the Founders Society pledged $27,000 in support of the Flint Institute of Arts in our fiscal year 2014–2015. The pledge was for the FIA as follows: $2,000 FIA Library, $10,000 exhibition sponsor of Beauty, Passion, and Bliss; 79th-Century Masterworks from the Dahesh Museum of Art, and $15,000 as the Graphics Gallery Sponsor. A check for $27,000 was presented to the FIA on June 16, 2015 at our business meeting. These pledges were to support the FIA as follows: $2,000 FIA Library, $10,000 exhibition sponsor of Beauty, Passion, and Bliss; 79th-Century Masterworks from the Dahesh Museum of Art, and $15,000 as the Graphics Gallery Sponsor.

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Contributions

Annual Appeal 14–15

Mr. & Mrs. Richard Fox
Mr. & Mrs. Robert Florine
Flint Banjo Club
Ms. A. Joan Fischer
Ms. Darba L. Dye
Mr. & Mrs. Wm. Stefan Davidek
Mr. & Mrs. F. James Cummins
Mr. & Mrs. Daniel Cruz
Mrs. Nancy M. Cronin
Mr. & Mrs. Bruce T. Colasanti
Ms. Jennifer Burnett & Mr. Sean
Mrs. Edmund Brownell
Mrs. Monica J. Brown
Mr. Benjamin Brock
Ms. Barnie Bishop
Mrs. Doris Beebe
Dr. & Mrs. William D. Beck &
Mr. & Mrs. Kelly B. Beardslee
Mr. & Mrs. Richard P. Baks
Mr. Steven S. Bailie
Ms. Valarie F. Allen
Anonymous
William Ballenger III
The McCredie Family
Dr. & Mrs. Berton J. Mathias
Mrs. Mary Markel
Ms. Doris Malfese
Mr. & Mrs. Kenneth Lindebrekke
Ms. Betty Leavitt
Dr. & Mrs. Paul Lauber
Ms. Rebecca Lazar
Mr. & Mrs. Stephen S. Landaal
Mr. & Mrs. Richard H. Kraft
Mr. & Mrs. Jim Kolhoff
Dr. Benjamin E. & Estelle Kaufman
Mrs. Martha B. Hopkins
Mr. Bradley Holland
Mr. & Mrs. John B. Henry
Mrs. James Hastings
Mrs. Diana Harsch
Dennis & June Haley
Mr. Michael Grossklaus
Ms. Patricia Gebhardt
Connie Palmer
Mr. & Mrs. Robert Turley
Mr. Robert R. Thomas
Mr. Peter Switzer
Dr. & Mrs. Thomas Svitkovich
Amy & Wes Sutkowi
Ms. Suzanne Sugden
Mrs. Helene J. Streich
Dr. & Mrs. Morton Stanley
Chuck & Kathryn Sharbaugh
Grant from The Shand Family Fund
Dr. & Mrs. Frederick C. Schreiber
Mr. & Mrs. David Sabino
Mr. & Mrs. Khalil M. Saab
Mr. & Mrs. Michael J. Riha
Mr. & Mrs. A. Davison Rice
Mr. & Mrs. John L. Rice, Jr.
Mr. & Mrs. Robert T. Robson
Michael & Mickey Roth
Mr. & Mrs. Mike Russell
Mr. & Mrs. Karen S. Satterlee
Mr. & Mrs. Stephen S. Landis
Mr. & Mrs. James O’Neill
Dr. & Mrs. Gary Smith
Mr. & Mrs. Steve Smith
The Sheep’s Dog Fund, Dr. Alan Kolb
Ms. Kay Sala
Mr. & Mrs. Stanley R. Winters
Mrs. Josephine Smolik
Mr. & Mrs. John Hurand
Ms. Elizabeth T. Wagner
Mr. & Mrs. Robert A. Wicks
Mr. & Mrs. Dale E. Wicks
Mr. & Mrs. Lawrence A. Wimsatt
Mr. & Mrs. Michael G. Wilson
Mr. & Mrs. Roberta Wade
Mr. & Mrs. Kevin Walsh
Mr. & Mrs. Peter Worley
Mr. & Mrs. R. K. Worley
Mr. & Mrs. John W. Worley
Mr. & Mrs. Bruce Worth
Mr. & Mrs. Carol A. Worth
Mr. & Mrs. Keith Weiss
Mr. & Mrs. Bruce Wergin
Mr. & Mrs. Peter Weisz
Mr. & Mrs. Eric Wells
Mr. & Mrs. John Weiden-</p>
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, 2015, 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.

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, 2015, 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, 2014, financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated January 8, 2015. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2014 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 subject 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 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.
<table>
<thead>
<tr>
<th>Statement of Activities</th>
<th>Year ended June 30, 2015 with comparative totals for 2014</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Operating Fund</td>
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<tr>
<td></td>
<td>Plant Fund</td>
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<tr>
<td></td>
<td></td>
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<tr>
<td>Revenues, Gifts, and Other Support</td>
<td>956,120</td>
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<tr>
<td>Grants</td>
<td>2,033,318</td>
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<tr>
<td>Sheldy A. Norman found contributions</td>
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<tr>
<td>Community Foundation local contributions</td>
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<tr>
<td>Total public support</td>
<td>3,505,450</td>
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<tr>
<td>Revenue</td>
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<tr>
<td>Museum shop and cafe sales - less direct costs</td>
<td>211,915</td>
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<tr>
<td>Tuitions</td>
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<tr>
<td>Exhibitions and programs</td>
<td>49,334</td>
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<td>Ticket sales</td>
<td>4,954</td>
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<td>Investment income</td>
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<tr>
<td>Miscellaneous income</td>
<td>59,554</td>
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<tr>
<td>Total revenue</td>
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<tr>
<td>Total public support and revenue</td>
<td>3,954,005</td>
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<tr>
<td>Expenses and losses</td>
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<tr>
<td>Program services</td>
<td>414,691</td>
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<td>Salaries</td>
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<td>Supplies</td>
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<td>Collections</td>
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<tr>
<td>Museum shop</td>
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<td>Programs</td>
<td>520,230</td>
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<tr>
<td>Total program services</td>
<td>3,957,685</td>
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