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**cover image**  
David Driskell  
American, 1931–2020  
*Mask Series II*, 2019  
Woodcut and digital print on paper  
15 × 11 inches  
Museum purchase with funds from the  
Collection Endowment, 2020.46
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, tuition, contributions from individuals and businesses, earned income from endowments, county millage funds, and grants from trusts, government, and foundations.

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

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

Mission

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

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

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

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

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

The FIA@Home digital platform, created in the midst of the pandemic, is a great success. It has over two million viewers on Facebook. A large part of our digital footprint was due to the FIA@Home, a new initiative that was launched in an effort to reach our audience virtually and engage members and visitors while our physical facility was closed during Governor Whitmer’s Stay-at-Home order. It proved to be so successful that we continued its weekly publication even after we reopened to the public.

Facility rentals and partnerships were hard hit by the shutdown, but through the beginning of March, we were able to engage 10,300 visitors. Although Wine Tasting and The PARTY fell victim to the virus and were canceled, Art on Tap and the Community Gala, held in October and January respectively, were great successes.

Digital media efforts and online offerings became more important than ever resulting in 82,593 users on our website; 350,739 page views; and over two million views on Facebook. A large part of our digital footprint was due to the FIA@Home, a new initiative that was launched in an effort to reach our audience virtually and engage members and visitors while our physical facility was closed during Governor Whitmer’s Stay-at-Home order. It proved to be so successful that we continued its weekly publication even after we reopened to the public.

Financial issues, and safety procedures and protocols were crafted in committee meetings were held in order to stay on task with policies and procedures.

Each department of the FIA formulated and implemented plans to stay engaged and move the FIA forward in whatever way they could. Zoom committee meetings were held in order to stay on task with policies and financial issues, and safety procedures and protocols were crafted in preparation for reopening.

Despite the devastation to our economy, we ended the year in the black, and we are extremely grateful to our many, many donors for their financial support. We would also like to thank our dedicated volunteer groups, including the FIA Board of Trustees and at-large committee members, for their collective judgment and commitment which were so essential especially during those uncertain times that took us out of our routine.

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Even so, during the 2019–20 fiscal year beginning July 1, the FIA raised a $6.4 million budget, encountered 116,000 visitors and registered 2,249 members. The Art School enrolled a total of 1,897 students, only slightly down from 2,034 and had been trending toward a record number of enrollments. They still recorded an impressive 11,486 encounters.

Through the Education Department’s adult programs, college programs, family programs, and the K-12, homeschool, and early childhood programs, we reached 41,145 children and adults in person and virtually.

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Although Wine Tasting and The PARTY fell victim to the virus and were canceled, Art on Tap and the Community Gala, held in October and January respectively, were great successes.

The Curatorial Department stayed busy, processing 217 new gifts and 21 purchases to add to the collection. The staff researched and wrote hundreds of labels, completed one exhibition catalogue as well as the design and installation of 14 gallery exhibitions including the blockbuster Isabelle de Borchgrave: Fashioning Art from Paper; all together drawing 46,000 visitors to the galleries before the shutdown.

This year, the Friends of Modern Art volunteers continued to sponsor the ever-popular film series which began after Labor Day but only made it through mid-March with the remaining season being canceled along with the 53rd Annual Flint Art Fair. FOMA also fully funded the Beauty and Pain: Photographs by Nathalia Edenmont exhibition catalogue and contributed significantly toward the Alexos Rockman: The Great Lakes Cycle exhibition.

The Founders Society volunteers, once again, raised funds to support FIA programs through their annual First Frost event and this year sponsored the Library, exhibitions in the Graphics Gallery, and Philip Haas’ popular Four Seasons exhibition.

Lastly, it is with pride and admiration that we express our deepest appreciation to our highly skilled and seemingly tireless staff. Their ability to turn their knowledge and creativity into all that’s tangible at the FIA was, as always, second to none.

T

he 2019–20 fiscal year at the FIA was off to a great start with an amazing first half; then the unimaginable happened—the FIA closed its doors on March 13 in response to the COVID-19 pandemic. Despite the devastation to our economy, we ended the year in the black, and we are extremely grateful to our many, many donors for their financial support. We would also like to thank our dedicated volunteer groups, including the FIA Board of Trustees and at-large committee members, for their collective judgment and commitment which were so essential especially during those uncertain times that took us out of our routine.

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Exhibitions

Beginning the fiscal year, Still Modern opened in the Graphics Gallery and featured modern and contemporary works on paper that depict still lifes. Isabelle de Borchgrave: Fashioning Art from Paper in the Hodge and Henry Galleries presented 95 life-sized trompe l’oeil (French for “deceive the eye”) paper costumes and accessories by Belgian artist Isabelle de Borchgrave, providing a retrospective view of the artist’s sculptures. Demitra Sowell, Dorrance Curator of Fashion Design at the Phoenix Art Museum, gave a topical lecture at the exhibition opening, and the artist visited the FIA at the close of the exhibition for a special “Au Revoir Soirée” event that included a presentation and book signing by de Borchgrave.

The first of its kind at the FIA, From the Flame: Juried Flamework exhibition included 32 jury-selected objects in the Harris-Burger Gallery. A local glass artist acted as the judge, choosing first through third place, which were awarded monetary prizes. First place was awarded to Zac Weinberg, followed by Eunshoo Choi and Janis Milkenger. In addition, more than 2,000 visitors cast their vote for a People’s Choice Award given to Eunshoo Choi. Goblets by Eric Goldschmidt and Eusheen Goines were awarded the Purchase Prize and are now part of the permanent collection.

In July, Philip Haas: The Four Seasons transformed the Hurand Sculpture Courtyard with four 15-foot-tall sculptures created as an homage to the Italian Renaissance painter Giuseppe Arcimboldo, who painted a series of the same name in the 16th century. A “Day at the Museum” was held where visitors were able to view the courtyard installation, tour the exhibitions on view, participate in a Q&A with a conservator working on the Rinaldo and Arimida tapestries in the Bray Gallery, and view a film directed by Philip Haas, with a subsequent Q&A. Later that month, Cut & Paste: The Art of Collage highlighted works on paper that feature some element of collage in the Graphics Gallery.

In the fall, Visions of American Life: Paintings from the Manoogian Collection, 1850–1940 included landscapes, still-lifes, and portraits by American artists in the Hodge Gallery. The works offered a glimpse into American life during this period, allowing viewers to reflect on a time past. Benjamin Colman, Associate Curator of American Art at the Detroit Institute of Arts, gave a lecture related to the exhibition, deciphering the different ways artists presented their vision of American life. In the adjoining Henry Gallery, Industry featured paintings focused on the development of industry in the United States during the 19th and 20th centuries. The artworks in the exhibition reflected artists’ reactions to the rapid industrial changes of the time.

In October, the Graphics Gallery featured recent gifts from collectors Myron and Barbara Levine in an exhibition titled Harmony in Expression: The Myron and Barbara Levine Print Collection. Many artists in the exhibition were part of COBRA, a group of 20th-century artists interested in automatism and the exploration of color and form. In the Harris-Burger Gallery, Double Take featured artworks that were created with tribute to the tradition of trompe l’oeil—with each object looking like a material other than the actual one used.

Useful and Beautiful: Decorative Arts Highlights opened in the Ann K. Walch-Chan Decorative Arts Gallery in November, the exhibition explored the diversity of decorative arts from a range of time periods and geographic locations. Concurrently in the decorative arts corridor, Postscript featured 60 important paperweights by Pantin, Baccarat, and Clichy, as well as weights by contemporary artists, from a private collector.

In 2020, Wonderfully Made: The Arts Collection of African American Art in the Graphics Gallery highlighted works on loan from local collectors Anthony J. and Davida J. Arts. The exhibition focused on artworks from their collection that are meant to educate, encourage, and engage the community. In the Hodge and Henry Galleries, Community featured artworks from the FIA’s permanent collection by African American artists, premiring on the night of the 13th annual Community Gala with a special lecture by Dr. Kelli Morgan. Flint Poet Laureate Semaj Brown was commissioned to write two poems based on artworks in the exhibition, which she performed the day of the public opening. A special feature of this exhibition was the opportunity for visitors to vote for one of three artworks on loan to be purchased for the permanent collection with funds raised by the Community Gala. More than 1,500 visitors cast their vote, selecting The Gift of Lineage #5 by Stephen Towns.

Right before the closure due to COVID-19 in March, Monumental: The Art of Viola Frey was prepared to open in the Harris-Burger Gallery, and included drawings, glass, and ceramics from the last fifteen years of the artist Viola Frey’s life. The exhibition featured her most monumental work, a ceramic sculpture that spans more than 16 feet. The lenders to the exhibition agreed to extend the exhibition from July to October.
Films

The FIA Film Program is intended to offer motion pictures that appeal to a diverse audience in the local community. The program is comprised primarily 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 mainly on Fridays, Saturdays, and Sundays, accounted for 31 titles over 26 weeks from September 2019 until the season was cut short by the COVID-19 outbreak in March 2020. A total of 5,167 patrons over 29 weeks attended all film-related FIA events in 2019-20. The FIA Film Society continued for its 12th year attended all film-related FIA events in 2019-20.

Among the movies shown at FIA in 2019-20 were Parasite, the Academy Award winner for best picture of 2019; Jojo Rabbit, a best picture Oscar nominee; the acclaimed documentaries Toni Morrison: The Pieces I Am, Fiddler: A Miracle of Miracles and Framing John DeLorean; and dramas Tolkien and The White Crow. Other potentially popular selections such as the annual Academy Award Nominated Shorts programs and the Oscar-nominated films Honeyland and Pain and Glory were booked but could not be shown because of the shortened season.

In addition to the FOMA-funded titles, the FIA partnered with the Flint Jewish Federation for the 16th annual Karen Schneider Jewish Film Festival of Flint and with the local nonprofit Communities First for the fifth season of a four-title series of African American-themed films. However, the Jewish festival had to be limited to virtual screenings after the theater was closed.

The museum also showed a weekly series of classic movies about fashion and fashion figures in July and August 2019. Among the six titles were Funny Face, Iris, Blow-Up, and Zoolander.

Film Program

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

September
- Tolkien
- Destroyer
- The Souvenir
- Framing John DeLorean
- All Is True

October
- The White Crow
- Give Me Liberty
- Anthropocene: The Human Epoch
- After the Wedding
- Ophelia
- Midsommar

November
- Sword of Trust
- The Last Black Man in San Francisco
- Long Day’s Journey Into Night
- Wild Rose
- The Fall of the American Empire

December
- Official Secrets
- The Farewell
- Echo in the Valley

January
- Cold Case Hammarskjöld
- Parasite
- Cyrano, My Love
- David Crosby: Remember My Name
- Linda Ronstadt: The Sound of My Voice
- The Nightingale

February
- Toni Morrison: The Pieces I Am
- Luce
- Fiddler: A Miracle of Miracles
- The Day Shall Come
- The Warrior Queen of Jhansi

March
- Jojo Rabbit

Special Events

July 5, 12, 19 & August 2, 16, 30
Late Night Fashion Series
Screened were Fresh Dressed, Funny Face, Mahogany, Iris, Zoolander, and Blow-Up. 64 people attended in all.

July 25
Flint Youth Film Festival
Screening of films and awards ceremony. 100 people attended in all.

August 27
FIA Film Society Preview
FIA Associate Curator of Film Ed Bradley and FOMA Film Committee Chairman Michael Rucks presented a preview of the Friends of Modern Art series, with film clips. 145 people attended.

November 14, December 5, January 9, February 13
African American Film Series
Screened were Toni Morrison: The Pieces I Am, Without a Net: The Digital Divide, A Ballerina’s Tale and Mr. Church. 555 attended in all.

June–July
Karen Schneider Jewish Film Festival of Flint
In the 16th annual local event—a spinoff of the Detroit-based Jhansi

Film Society

The 2019–20 season marked the 12th season of the FIA Film Society, a group intended to increase interest in, and funding for, the film program. By season’s end, the society included 79 members and sponsors. Most of the members were at the basic membership level of $100, which granted the donor 36 tickets to FOMA films, listings in the FIA Members Magazine and Annual Report, and access to monthly e-mailed newsletters about upcoming movies.

Higher sponsorship levels gained donors listings on screen before each film presentation, extra tickets and a presence on the FIA website.
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.) This fiscal year the gallery presented artworks from artists whose nationalities include American, Spanish, Serbian, Italian, and Russian.

Each year, the FIA features 12 contemporary video artworks in the Media Arts Gallery. This year, due to the pandemic, eight videos were shown, touching on multiple themes including colonialism, identity, and consumption. The Media Arts gallery is ideally suited for single-channel videos, played on a continuous loop, and projected onto a 5’x7’ foot screen, as well as small video installations.

<table>
<thead>
<tr>
<th>Start Date</th>
<th>End Date</th>
<th>Description</th>
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<tbody>
<tr>
<td>7.1.19</td>
<td>7.31.19</td>
<td>Flint Youth Film Festival: Flint Youth Media Project, 2019</td>
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<tr>
<td>8.1.19</td>
<td>9.30.19</td>
<td>Generated Petals Interpolation: Sarah Meyohas, 2018 Made possible by Flint Glass</td>
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<tr>
<td>10.1.19</td>
<td>10.31.19</td>
<td>In Ictu Oculi: Greta Alfaro, 2009</td>
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Acquisitions

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

Hannelore Baron
American, born Germany, 1926–1987
Collection of 39 mixed media assemblages
Dimensions vary
Gift of Mary Nihon, 2019.14–52

Hannelore Baron
American, born Germany, 1926–1987
Collection of 27 mixed media works on paper
Dimensions vary
Gift of Mary Nihon, 2019.53–79

Elliott Todd
American, born 1990
Pyramid, 2016
Glass
24 x 24 x 24 inches
Gift of Elliott Todd, 2019.80

Elliott Todd
American, born 1990
Queen Anne Footstool, 2018
Glass
16 x 13 x 9 inches
Gift of Elliott Todd, 2019.81

Daniel Salsazar
American, born 1956
Magnum Weight, n.d.
Glass
2½ x 5 diameter inches
Gift of Daniel Salsazar, 2019.82

Käthe Kollwitz
German, 1876–1945
Sharpening the Scythe, 1921, from the series Peasants’ War, published 1963 and 1972 with von der Becke’s Munich embossed seal
Etching, drypoint, aquatint on paper
Image: 11½ x 9¼ inches
Gift of Sharon Y. Naughton, 2019.83

St. Martin in the Fields, 2003
Oil on wood
12 x 16 x 2½ inches
Gift of the artist, 2019.84

Silkscreen on paper
2000
Bookmarks in the Pages of Life), (from Mother Catherine’s Memory and Honor of All the Girls from the Flame, with funds donated by Security Credit Union, 2019.85

9/5 x 5/4 inches
Gift of Henry and Pat Shane, 2019.89–2019.216

2019.217
From the Collection Endowment, Museum purchase with funds donated by Security Credit Union, 2019.217

From the Collection Endowment, Museum purchase with funds donated by Security Credit Union, 2019.218

Albert-Émile Artigue,
American, born 1898–1965
Spring Flowers, 1897
Oil on panel
39 x 51 inches
Gift of Randolph P. Piper in memory and honor of all the girls and women in his life, 2019.88

Hubert Massey
American, born 1958
Blue, 2019
Linocut on paper
23½ x 17¼ inches
Gift of Randolph P. Piper in memory and honor of all the girls and women in his life, 2019.88

Mary Don’t You Weep, 2015
Archival pigment print on paper with jewels
35 x 22 inches
Gift of Randolph P. Piper in memory and honor of all the girls and women in his life, 2019.88
Salvatore Pinto  
American, born Italy, 1905–1986  
Mills, ca. 1937  
Wood engraving on paper  
7 × 10 inches  
Gift of Edith and Julius Gutow, 2019.221  

Edward Paschke  
American, 1938–2004  
Tribal, 1993  
Lithograph on paper  
17 × 23 1/2 inches  
Museum purchase with funds from the Collection Endowment, 2019.222  

Jeanette Pasin Sloan  
American, born 1946  
Irving Amen  
Trine  
American, born 1966  
Neal Ambrose-Smith  
Fish Dreams  
Archival pigment print on paper  
17 × 23 inches  
Museum purchase with funds from the Collection Endowment, 2019.223  

Neal Ambrose-Smith  
American, born 1966  
Flash Dreams  
2019  
Graphite, watercolor and acrylic on paper  
30 × 22 inches  
Museum purchase with funds from the Collection Endowment, 2019.224  

Irving Amen  
American, 1918–2001  
Poet, n.d.  
Woodcut on paper  
12 × 8 3/4 inches  
Gift of Edith and Julius Gutow, 2019.225  

Herbert Bayer  
Austrian-American, 1900–1987  
Untitled, n.d.  
Screenprint on paper  
30 × 30 inches  
Gift of Edith and Julius Gutow, 2019.226  

Van Elliott  
American, 1904–2002  
Spirituals, 1965  
Etching and aquatint on paper  
7 × 12 inches  
Gift of Edith and Julius Gutow, 2019.227  

Adolph Gottlieb  
American, 1903–1974  
Black Field  
Screenprint on paper  
24 × 17 1/2 inches  
Gift of Edith and Julius Gutow, 2019.228  

Adolph Gottlieb  
American, 1903–1974  
Pink Ground  
1972  
Screenprint on paper  
24 × 17 1/2 inches  
Gift of Edith and Julius Gutow, 2019.229  

Stanley William Hayter  
English, 1901–1988  
Medusa, 1958  
High viscosity etching and engraving on paper  
11 × 14 inches  
Gift of Edith and Julius Gutow, 2019.230  

Najjar-Bariumian Hratchya  
Syrian, born 1939  
Untitled  
Etching on paper  
13 1/2 × 9 1/2 inches  
Gift of Edith and Julius Gutow, 2019.231  

Hannah Hoch  
German, 1889–1978  
Untitled  
Etching on paper  
13 1/2 × 9 1/2 inches  
Gift of Edith and Julius Gutow, 2019.232  

Friedensreich Hundertwasser  
New Zealander, born Austria, 1928–2000  
Columbus Rainy Day in India  
from the Regenlag Portfolio, 1971–1972  
Serigraph on paper, varnished in parts, with metal imprints  
17 1/2 × 22 inches  
Gift of Edith and Julius Gutow, 2019.233  

Friedensreich Hundertwasser  
New Zealander, born Austria, 1928–2000  
Exodus into Space  
from the Regenlag Portfolio, 1971–1972  
Serigraph on paper, varnished in parts, with metal imprints  
18 1/2 × 23 1/2 inches  
Gift of Edith and Julius Gutow, 2019.234  

Friedensreich Hundertwasser  
New Zealander, born Austria, 1928–2000  
Eye Balance Number Five  
from the Regenlag Portfolio, 1971–1972  
Serigraph on paper, varnished in parts, with metal imprints  
18 1/2 × 22 inches  
Gift of Edith and Julius Gutow, 2019.235  

Toyohara Kunichika  
Japanese, 1835–1900  
Kabuki Actor  
Woodcut on paper  
13 1/2 × 9 inches  
Gift of Edith and Julius Gutow, 2019.236  

Gordon Mortensen  
American, born 1938  
Desert Flowers  
1987  
Woodcut on paper  
40 × 28 3/4 inches  
Gift of Edith and Julius Gutow, 2019.237  

Vicente Pasmore  
British, 1908–1996  
Variation No. 3 from Points of Contact Series, 1971–1972  
Screenprint on woven paper  
25 × 17 3/4 inches  
Gift of Edith and Julius Gutow, 2019.238  

Matt Phillips  
American, 1927–2017  
The Mocorocos (portfolio of 6 prints), 1983  
Drypoint with hand-coloring on paper  
6 × 5 inches  
Gift of Edith and Julius Gutow, 2019.239–1–6  

Matt Phillips  
American, 1927–2017  
Untitled  
1983  
Drypoint with hand-coloring on paper  
6 3/4 × 5 1/4 inches  
Gift of Edith and Julius Gutow, 2019.239–7  

Vito Acconci  
American, born 1940–1971  
Big Brick  
1984  
Etching, aquatint and embossing on paper  
70 × 30 1/2 inches  
Gift of the Pelavin Family, 2019.240  

Jonathan Borofsky  
American, born 1942  
I Dreamed I Found a Red Ruby  
1982  
Lithograph on paper  
76 × 39 inches  
Gift of the Pelavin Family, 2019.250  

Michael Lucero  
American, born Latvia, 1900–1983  
Sunburn  
1990  
Mixed media on white earthenware totem sculpture  
106 × 27 × 24 inches  
Gift of the Pelavin Family, 2019.251  

Zarko Stefanovic  
American, born Yugoslavia, 1950  
Kind of Blue  
1991  
Oil on canvas  
24 × 40/10 inches  
Gift of the Pelavin Family, 2019.252  

Adja Yunkers  
American, born Latvia, 1900–1983  
Plenitude in Blue  
1975  
Lithograph on paper  
24 × 19 1/4 inches  
Gift of Edith and Julius Gutow, 2019.241  

Adja Yunkers  
American, born Latvia, 1900–1983  
Untitled IV  
1978  
Etching on paper  
30 × 22 inches  
Gift of CDS Gallery, New York, 2019.253  

Adja Yunkers  
American, born Latvia, 1900–1983  
Untitled V  
1978  
Etching on paper  
30 × 22 inches  
Gift of CDS Gallery, New York, 2019.254  

Gordon Newton  
American, 1948–1999  
The Empty Copper Sea  
1994  
Paint, collage, marker, pastel, and varnish on paper  
29 × 23 inches  
Gift of Estate of Gordon Newton, 2019.255  

Gordon Newton  
American, 1948–1999  
The Marine Light Study (Bailors and Angels), V–4  
1987  
Oil pastel, paint, polyurethane varnish, and resin on paper  
14 × 7 inches  
Gift of Estate of Gordon Newton, 2019.256  

Gordon Newton  
American, 1948–1999  
The Marine Light Study (Bailors and Angels), V–2  
1987  
Oil pastel, paint, polyurethane varnish, and resin on paper  
14 × 7 inches  
Gift of Estate of Gordon Newton, 2019.257  

Gordon Newton  
American, 1948–2018  
9000  
1950  
Oil on canvas  
106 × 27 × 24 inches  
Gift of Estate of Gordon Newton, 2019.258  

Gordon Newton  
American, 1948–2018  
1983  
Gift of Estate of Gordon Newton, 2019.259  

Gordon Newton  
American, 1948–2018  
Untitled  
1994  
Paint, pastel, marker, collage, and varnish on paper  
29 × 23 inches  
Gift of Estate of Gordon Newton, 2019.260  

Jacqueline Bishop  
American, born 1965  
Out of the Blue  
2013  
Linocut on paper  
30 × 22 inches  
Gift of Mr. and Mrs. Chris Brink, 2019.261
Purvis Young
American, born 1947
Collection of 43 drawings, ca. 1980
Dimensions vary
Gift of Selig D. Sacks, 2019.269–311

Purvis Young
American, 1943–2010
Big Head with Open Mouth in Landscape with People, ca. 1980
Mixed media on found wood panel
34 1/2 x 20 1/2 x 1 1/2 inches
Gift of Selig D. Sacks in honor of Joseph Jacobs, a great curator and mentor, 2019.312

Purvis Young
American, 1943–2010
Big Smiling Head in Landscape with People, ca. 1980
Mixed media on found wood panel
24 1/2 x 21 1/2 x 2 inches
Gift of Selig D. Sacks in honor of Rodney Harder, a gifted educator and artist, 2019.313

Purvis Young
American, 1943–2010
Collection of seven paintings, ca. 1980
Dimensions vary
Gift of Selig D. Sacks, 2019.314–300

Claudia DeMonte
American, born 1947
Blue from the Color Exercise Series, 2009
Digital print on paper
17 x 11 inches
Gift of Claudia DeMonte, 2020.1

Claudia DeMonte
American, born 1947
Orange from the Color Exercise Series, 2009
Digital print on paper
17 x 11 inches
Gift of Claudia DeMonte, 2020.2

Claudia DeMonte
American, born 1947
Purple from the Color Exercise Series, 2009
Digital print on paper
17 x 11 inches
Gift of Claudia DeMonte, 2020.3

Claudia DeMonte
American, born 1947
Teal from the Color Exercise Series, 2009
Digital print on paper
17 x 11 1/2 inches
Gift of Claudia DeMonte, 2020.4

Claudia DeMonte American, born 1947
Yellow from the Color Exercise Series, 2009
Digital print on paper
17 x 11 1/2 inches
Gift of Claudia DeMonte, 2020.5

Claudia DeMonte
American, born 1947
The Luxury of Exercise from the Claudia Series, 2002
Digital print on paper
21 x 16 inches
Gift of Claudia DeMonte, 2020.6

Claudia DeMonte American, born 1947
Where’s Home from the Claudia Series, 2002
Digital print on paper
21 x 16 inches
Gift of Claudia DeMonte, 2020.7

Claudia DeMonte
American, born 1947
Who Made These from the Claudia Series, 2002
Digital print on paper
21 x 16 inches
Gift of Claudia DeMonte, 2020.8

Claudia DeMonte American, born 1947
Snake Goddess from the Goddess Series, 2002
Digital print on paper
21 x 13 inches
Gift of Claudia DeMonte, 2020.9

Ed McGowin American, born 1938
Name Change Portfolio, 1972
Screenprint on paper
14 1/2 x 14 inches

Ingram Andrew Young American, born 1938
Ship to Shore, 1980
Acrylic on paper and silver-plated frame
50 x 162 inches
Gift of Ed McGowin, 2020.36

Louis Comfort Tiffany American, 1848–1933
Favrile glass bud vase, ca. 1895
Glass
5 1/4 x 3 1/2 inches
Gift of Fred and Barbara Bellairs, 2020.37

Louis Comfort Tiffany American, 1848–1933
Favrile glass bulbous form vase, ca. 1895
Glass
4 1/4 x 4 inches
Gift of Fred and Barbara Bellairs, 2020.38

Louis Comfort Tiffany American, 1848–1933
Papercut glass bowl and underplate, ca. 1896
Glass
3 x 6 inches
Gift of Fred and Barbara Bellairs, 2020.39

Purvis Young American, 1943–2010
Untitled, n.d.
Ink on paper
8 1/8 x 10 3/8 inches
Gift of Dr. Sharon A. Simeon, 2020.40

Purvis Young American, 1943–2010
Untitled, 1970s
Ink on paper
8 x 14 inches
Gift of Dr. Sharon A. Simeon, 2020.41

Tyree Guyton American, born 1955
Straight and Narrow, 2014
Serigraph on paper
24 x 18 inches
Gift of Elizabeth Saab and Chad Hansen, 2020.42

Thomas McClure American, 1933–2009
Successes III, ca. 1970
Ink and gesso on board
72 x 24 inches
Gift of Frank Kaeen, an Arizona & Cranbrook friend, 2020.43

Guy Adamiec American, born 1951
Sunspot, 2019
Stoneware
2 1/4 x 2 inches
Gift of Guy Adamiec, 2020.44

Judy Bowman American, born 1952
Mom in Harlem, 2020
Digital pigment print on paper
20 x 30 inches
Gift of Tiffany Lovett in honor of her father William S. White, who was not an arrogant man, 2020.54
© 2021 Artist’s Legacy Foundation/Artists Rights Society (ARS), NY
Loans

Loans from the Permanent Collection

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

Nature’s Nation: American Art and Environment
5.25.19 – 9.15.19
Crystal Bridges Museum of American Art
Bentonville, Arkansas
Hughie Lee-Smith
American, 1915–1999
Sioum Laab, ca. 1940
Oil on canvas
26 x 32 inches
Courtesy of the Israel Foundation, Inlander Collection, L2003.80

Roger Brown: Virtual Still Lives
5.2.19 – 9.15.19
Museum of Arts and Design
New York, New York
Roger Brown
American, 1941–1997
Virtual Still Life #15: Waterfalls and Pitchers, 1995
Oil on canvas with mixed media
37 1/4 x 50 x 9 inches
Museum purchase, 2011.324

The Color of the Moon
6.1.19 – 8.5.19
James A. Michener Art Museum
Doyles-town, Pennsylvania
Thomas Chambers
American, born England, 1808–1869
Old Sleepy Hollow Church (Alloway Kirk, with Burns’ Monument), ca. 1843–60
Oil on canvas
187 x 246 1/8 inches
Gift of Edgar William and Bernice Chrysler Garbisch, 1968.18

Lee Krasner
3.30.19 – 9.1.19
Barbican Art Gallery
London, England
2.7.20 – 8.16.20
Zentrum Paul Klee
Bern, Switzerland

The Early Celebrity of Peter Paul Rubens
4.6.19 – 8.5.19
Fine Arts Museums of San Francisco (Legion of Honor)
San Francisco, California
10.5.19 – 1.5.20
Art Gallery of Ontario
Toronto, Canada
Peter Paul Rubens
Flemish, 1577–1640
Angel, 1610-11
Oil on modern support transferred from wood panel
80 1/4 x 57 inches
Gift of Viola E. Bray, 2005.158

Life is a Highway: American Car Culture
6.15.19 – 9.15.19
Toledo Museum of Art
Toledo, Ohio

Morris Louis
American, 1912–1962
I-31, 1962
Acrylic resin on unprimed canvas
83 1/4 x 15 1/8 inches
Museum purchase with funds from the J. L. Hudson Company Acquisitions Challenge Grant and contributions from the Viola E. Bray Charitable Trust and other donors, 1982.180

Marjorie Minkin
American, born 1941
Tribute, 1995
Acrylic on lexan
36 x 19 1/4 x 5 1/2 inches
Gift of the Vero Beach Museum of Art, 2007.146

John Gittins
American, born 1940
Guadalupe, 1987
Acrylic on canvas
85 x 25 inches
Gift of the artist, 2008.341

Rites of Spring
American, born 1953
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/8 inches
Gift of the artist, 2001.2

Mojave River
American, born 1953
Mojave River, 1995
Acrylic on canvas
80 x 30 x 16 inches
Gift of the artist, 2005.1

Bruce Piermarini
American, born 1953
Caterpillar Crawl, 2001
Acrylic and foam on canvas
80 x 30 x 16 inches
Gift of the artist, 2005.1

Jerald Webster
American, born 1955
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/8 inches
Gift of the artist, 2001.2

Science Paints Our World: Chemistry & Art
6.4.19 – 9.1.19
Midland Center for the Arts
Midland, Michigan

Joseph Drapell
Canadian, born Czech Republic, 1940
Gates of Life, 1998
Acrylic on canvas
84 x 95 inches
Gift of Anne Low, 2008.355

Bruce Piermarini
American, born 1953
Caterpillar Crawl, 2001
Acrylic and foam on canvas
80 x 30 x 16 inches
Gift of the artist, 2005.1

Jerald Webster
American, born 1955
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/8 inches
Gift of the artist, 2001.2

Life is a Highway: American Car Culture
6.15.19 – 9.15.19
Toledo Museum of Art
Toledo, Ohio

Morris Louis
American, 1912–1962
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Acrylic resin on unprimed canvas
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Marjorie Minkin
American, born 1941
Tribute, 1995
Acrylic on lexan
36 x 19 1/4 x 5 1/2 inches
Gift of the Vero Beach Museum of Art, 2007.146

Irene Neal
American, born 1936
Profile Airflow, 1989
Molded polyurethane over lithograph on paper
33 1/2 x 65 7/8 inches
Museum purchase, 1970.19
© Claes Oldenburg

Mel Ramos
American, 1935–2018
AC Annie, 1972
Offset lithograph on paper
30 1/2 x 24 1/2 inches
Museum purchase, 1977.7

John Gittins
American, born 1940
Guadalupe, 1987
Acrylic on canvas
85 x 25 inches
Gift of the artist, 2008.341

Rites of Spring
American, born 1953
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/8 inches
Gift of the artist, 2001.2

Bruce Piermarini
American, born 1953
Caterpillar Crawl, 2001
Acrylic and foam on canvas
80 x 30 x 16 inches
Gift of the artist, 2005.1

Jerald Webster
American, born 1955
Rites of Spring, 1992
Acrylic on canvas
42 1/4 x 78 1/8 inches
Gift of the artist, 2001.2
Publications

**Beauty and Pain: Photographs by Nathalia Edenmont**

Publications are one of the many tools museums have to disseminate information about art in their collections and on loan 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.

Published to accompany the traveling exhibition *Beauty and Pain: Photographs by Nathalia Edenmont*, this fully illustrated catalogue featured the essay “The Bitter Fruit of Beauty and Pain” by Amy Pleasant. Organized by the Flint Institute of Arts, with its first venue at the Stamford Museum and Nature Center in Connecticut, in September 2019. This exhibition surveyed the highlights of Edenmont’s photography from 2007 to 2018, revealing how her work and life are intertwined. The catalogue and exhibition focused on how her life experiences shaped her artistic philosophy, with the artist stating that “there is no beauty without pain or pain without beauty, and in my mind, they are the same.”

Though the exhibition was scheduled to open in Flint during the 2019–20 fiscal year, it was delayed due to the COVID-19 closure of the museum, opening instead on July 11, 2020.

Education

**K-12 Programs**

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 42,948 during the fiscal year, including 5,190 served virtually during the Stay at Home order.

**PreK-12 Programs**

Eighteen percent participated in gallery lessons, 18% in studio activities, 52% in outreach programs, 1% in self-guided visits/other, and 11% in virtual programs during the Stay at Home order. Forty-three percent of students attended public schools, 4% private schools, and 53% homeschool/charter schools, with 90% of the schools located in Genesee County. The remaining 10% of schools served were from Clinton, Lapeer, Livingston, Oakland, Saginaw, Sanilac, and St. Joseph counties.

**Docents & Interns**

Docents are integral to the Education department. Eighteen volunteers were involved in the docent program in fiscal year 2020. They participated in intensive training sessions from September through May. Docents assisted with 300 gallery and studio programs and served 4,509 people, resulting in 1,132 hours of service. In addition, four people participated in new docent training.

**Active Docents**

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

**Docents in Training**

Karen Callewaert  
Carol Dowsett  
Michael Kennard  
Pam Kenny

A group of school children participate in a gallery lesson conducted by Education staff member Jenni Edgington.
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.

Free family activities are designed to serve participants ranging in age from 3.5 through adult and help to expose a wider range of families to the opportunities available at the FIA. Families are encouraged to participate in themed, hands-on projects in the Art School studios utilizing a wide variety of techniques and mediums. In addition to Holiday Walk, Halloween Happenings, and other free activities, families had the opportunity to work with visiting artists. This fiscal year, the Art School offered 4 free family activities, totaling 2,053 participants.

The FIA collaborative Healing Through Art Therapy program with McLaren Flint generated 140 encounters during the 2019–20 fiscal year with art therapist Erin Keith. Participants, all of whom are affected by cancer in some way, use art to work through complex feelings and issues as part of the healing process. The Art School also hosted an exhibition of works created by participants in the Healing Through Art program. For many of these artists, it was the first time they ever publically displayed their works. More than 200 people attended the opening reception.

The Art School 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 for the Food Bank’s programs.

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 his or her 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 of Creative Studies in Detroit, Stamps School of Art & Design at UM-Ann Arbor, Milwaukee Institute of Art and Design, and more. In fiscal year 2019–20, we provided three full tuition PDP scholarships, totaling $555, as well as partial scholarships totaling $1,185.

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/half-year exhibitions of student and faculty work each year and four three-month exhibitions in the Art School Gallery at the front of the FIA museum, next to the gift shop, which give 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 continues its partnership with the Disability Network of Flint and Genesee to provide accessible art classes to adults with a range of intellectual, physical, and emotional disabilities. Disability Network instructors and aides teach these classes twice a month in an Art School studio. This program logged 165 encounters this year.

One-week Summer Art Camps and other robust studio programming for children and teens introduce young artists, 3.5 to 17 years old, to the basic elements and principles of art and design. Each of the sessions consists of a series of projects revolving around an accessible theme. Using this fun topic, students explore the elements of art with hands-on experiences in ceramics, drawing, sculpture, and mixed media. Teens participate in more focused explorations of artistic disciplines including pottery, glass, 3D design, painting, comic art, and figure drawing. During the summer of 2019, art camp and other children’s courses enrolled a total of 86 students.

To help expose the local community to artists and ideas from outside the area, the Art School maintains a visiting artist program that brings diverse, nationally known artists to the FIA for workshops and free public presentations. Recent visiting artists include glass artists Robin and Julia Rogers from Norfolk VA and renowned glassblower Martin Blank. The Art School collaborated with Flint Repertory Theatre to host visual theatre artists Concrete Temple Theatre from New York City.

As the preeminent studio facility in the mid-Michigan region, the Art School is a tremendous asset to the educational community. The Art School has an ongoing collaboration with University of Michigan-Flint’s Fine Arts Department to offer for-credit courses to UM Flint students in the Art School studios. Courses are taught by UM-Flint faculty 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 Art School also collaborates with Mott Community College to provide ceramics glazing and firing services for 19+ community programs.

The Art School Hot Shop offers free glassblowing demonstrations to the public during museum hours every Saturday and Sunday. The demonstrations are funded by McLaren Health Care and served 4,566 visitors during the fiscal year 2019-20. Like all other cultural and educational institutions, the Art School unexpectedly ceased operations on March 13, 2020 in response to the COVID-19 pandemic. All courses, workshops, and other programming were suspended from March 13 through the end of the fiscal year. Registered students were offered the choice of refund, credit, or donation. Twenty students have donated a total of $2,700, 56 have asked for refunds, and 486 are credits.

Enrollment

Summer 2019, 524 students
Fall 2019, 688 students
Winter 2019-20, 679 students
Spring 2020, 562 students
(suspended due to COVID-19)

Scholarships

The Art School granted $22,687 in scholarships for the fiscal year 2019-20 to 158 students (72 youth scholarships and 86 adult scholarships).

Flameworking artist Matt Eskuche completed a residency at the Art School on July 24-27, which included a 2-day workshop for 14 students, two days of free public demonstrations, and a free public lecture in the FIA Theater.
Development

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

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 ten-year millage contributes funds to the FIA's general operating budget. In fiscal year 2019-20, the $1,871,548 millage funding was 28% 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, 2020, the endowment income totaled $1,503,200 contributing 22% 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 governments. Revenue from grants represents 20% 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 15% of the FIA's annual income.

Earned Income
Income generated from sales, tuition, facility rentals, special events, and admissions provide 11% 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 receive extended benefits, such as reciprocal membership privileges to over 1,000 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. FIA Art School members receive a discount on art classes. Of new members who joined the FIA, 18% 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 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 35–42 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

Sheepy Dog Fund Lectures 7.10.19 & 10.23.19
The Sheepy Dog Fund Lecture was established to address the topics of art, religion, and history prior to the 19th century, and is funded by The Sheepy Dog Fund, Dr. Alan Klein, Advisor. Presented were the following lectures:

in the FIA Theater: Textile Conservation in the UK and USA by Howard Saltciffe and October 23, 2019, Irish Folk Tales and Halloween Legends; An Evening of Storytelling by Mark O’Galanin. Postponed due to COVID-19 were the following lectures: March 25, 2020, The Origins of the Afterlife (Part One) and April 1, 2020, The Flowering of the Afterlife (Part Two) by Dr. Justin Hartwell.

Event Sponsors: Art House Lectures & Tours, The Contemporaries, Detour Detroit, FIA Docents, FOMA/Founders, Friends of the FIA, Mrs. and Mr. John Henry, The Hurand Family, Rochelle & Randolph Forestier Foundation, Sorenson Gross Company, Mr. & Mrs. James Spanjiquer, Mr. & Mrs. George Stolzenfeld, William S. White & Louise Hartwell, and Mrs. Mary Whithick

Isabelle de Borghgrave Au Revoir Soiree 9.7.19
The Isabelle de Borghgrave Au Revoir Soiree was a special exhibition closing event. The event featured a conversation in the FIA Theater between artist Isabelle de Borghgrave and Frank Verpoorten, Director of the Dallas Museum in Naples, Florida. At 6:00pm attended by 288 guests. Following the presentation, 128 attendees enjoyed a cocktail reception in the Willson Gallery from 7:00p—8:00p with entertainment by pianist Cindy Single. They were thrilled to receive a signed copy of the exhibition catalogue with the opportunity to have the artist personalize it during cocktail hour, a spa bounce back card from Neiman Marcus, and cookies from Andiamo’s. Following the reception guests then dined in the Bray Renaissance Gallery with Isabelle de Borghgrave, who also did a special Q&A during dessert. Andiamo’s provided an exceptional dinner, Gerych’s outfitted themselves with decor, and valet was provided by Appearance Valet.

Event Sponsors: Art House Lectures & Tours, The Contemporaries, Detour Detroit, FIA Docents, FOMA/Founders, Friends of the FIA, Mrs. and Mr. John Henry, The Hurand Family, Rochelle & Randolph Forestier Foundation, Sorenson Gross Company, Mr. & Mrs. James Spanjiquer, Mr. & Mrs. George Stolzenfeld, William S. White & Louise Hartwell, and Mrs. Mary Whithick

12th Annual Art on Tap: Beer, Bourbon, BBQ 10.18.19
A limited amount of rare and hard to find beers and bourbons were available at the Early Access, followed by the Main Event. Over 400 guests sampled an exclusive selection of craft beers and sipped on unique bourbons all evening long. The Reichlin Small Group performed the blues, the Gypsy Girls Caravan delivered photo strips to guests in a vintage camper, there was a flameworking demonstration, games, barbecue buffet and donut bar. Guests had the opportunity to win a wheelbarrow filled with one of each beers featured at the event, one of a kind beer Stein sets created by the FIA Art School ceramics instructors, a set of handblown rocks glasses by FIA Glass Artist Brent Swanson, amazing brewery packages, and much more. The committee raised $21,750, with a net profit of $18,000. Proceeds were donated to the Dogs in Need of America, Inc.


This fair offered a carefully-selected variety of artists’ booths in Isabel Hall and adjacent space. It showcased giftable art and fine hand-crafted items at the beginning of the holiday shopping season as well as the popular Festival of Trees and the other features that have made this show popular. All funds raised during the event helped support the programming and exhibitions at the FInT Institute of Arts. Sponsors: Chris and Jian Duan, Bankerslife Hathaway Home Services Michigan Real Estate - Jodie Barone, Crust - A Baking Company, Fritz Consignment, Lynne Hurand, George and Christine Jones, McLaren Flint, James and Penny Owen, Share Funeral Home, Thinksarkin Real Estate Team REMAX Edge - Jonathan Schnick, Zilo Construction

HOLIDAY WALK
The FIA offers a special, free, and highly-beloved PBS character Clifford, glassblowing demonstrations, showing of the film Elf in the Theater, guided craft in the Art School, and musical entertainment throughout the galleries. It was a festive evening for all.

13th Annual Community Gala 11.25.20
In celebration of the Community exhibition, which featured works by African American artists in the FIA collection. It began with a lecture by Dr. Keli Morgan, followed by the exhibition opening and reception. Unique to this exhibition, visitors had an opportunity to vote for one of three works by artists not currently in the collection that were revealed at the Gala. A portion of the Gala proceeds will go towards purchasing the winning artwork. Catering was provided by Redwood Steakhouse, décor by Divine Events & Linens, and entertainment by the Reichlin Small Group. The committee and board of the Baker Museum raised $52,750, beating their record in 2019 with the highest Gala sponsorship event ticket sales reached $4,000 and the net profit is $40,500, also the highest in Gala history. Proceeds directly support exhibitions and expand the African American art collection.


City of Flint Mayor Sheldon Neeley and Santa Claus at the Holiday Walk, 2019

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**Auxiliary Groups**

**Friends of Modern Art**

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.

**Letter from the President**, Lynne Taft-Draper

The COVID-19 pandemic had a significant impact on organizations worldwide in 2020. Friends of Modern Art (FOMA) was no exception. For the health and safety of all—changes to FOMA programs and events were necessary including the cancellation of the annual member event, the 53rd Annual Flint Art Fair, and a shortened film program.

I would like to note, however, that prior to cancellation, Flint Art Fair event planning was successful with artists applications up 20% over 2019, a new varied musical line up had been secured, and a great assortment of new as well as favored food vendors were signed up. The 2020 Flint Art Fair was on course to be 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 2021.

The FOMA Film Series, which ran between the weekend after Labor Day and March 8, when the series was suspended, logged a total attendance of 4,113, with an average of 158 patrons per week. Much of the credit for interest in the FOMA Film program goes to Michael Rucks, head of the FOMA film committee working in collaboration with FIA film curator Ed Bradley to book top-quality films. During fiscal year 2019–20, the highest total weekend attendance figures for individual titles were 230 patrons for the Academy Award-nominated comedy Jojo Rabbit (which turned out to be the season’s final offering), 200 for the season-opening author biography Tolkien, and 196 for The White Crow, a drama about the detection of famed Russian ballet dancer Rudolf Nureyev. Another particularly successful weekend brought 311 viewers to the documentary Framing John DeLorean and the Shakespeare-inspired comedy All Is True.

FOMA’s contributions to the Flint Institute of Arts during the fiscal year included catalogue support for Beauty and Pain: Photographs by Nathalia Edemont, that included 19 monumental photographs by the Swedish artist; and exhibition support for the Alexis Rockman: The Great Lakes Cycle. Both exhibitions were delayed due to COVID-19 and were on view in the FIA galleries from July 11 through September 27, 2020. The exhibitions attracted 5,149 visitors to the FIA. The FOMA Film Series, which ran between the weekend after Labor Day and March 8, when the series was suspended, logged a total attendance of 4,113, with an average of 158 patrons per week. Much of the credit for interest in the FOMA Film program goes to Michael Rucks, head of the FOMA film committee working in collaboration with FIA film curator Ed Bradley to book top-quality films. During fiscal year 2019–20, the highest total weekend attendance figures for individual titles were 230 patrons for the Academy Award-nominated comedy Jojo Rabbit (which turned out to be the season’s final offering), 200 for the season-opening author biography Tolkien, and 196 for The White Crow, a drama about the detection of famed Russian ballet dancer Rudolf Nureyev. Another particularly successful weekend brought 311 viewers to the documentary Framing John DeLorean and the Shakespeare-inspired comedy All Is True.

Friends of Modern Art was a sponsor of the exhibition Alexis Rockman: The Great Lakes Cycle.

**21st Annual Wine Tasting**

In partnership with the Junior League of Flint (JLF), this event was scheduled to take place on March 21, 2020 with the theme Masquerade. Unfortunately due to the COVID-19 pandemic, the event was cancelled. Sponsors and guests were given the option to apply their financial support to the 2021 event, donate funds to the museum, or receive a full refund. The museum received an amazing response from supporters with $11,000 in donations and $17,000 to be applied to 2021. With certain hard costs paid, this resulted in a net profit of $5,400. Proceeds raised supported museum programming and outreach programs for PreK-12 students.

**53rd Annual Flint Art Fair**

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 cancelled due to COVID-19.

**LEGO Competition**

Encouraging creative play, the Art School’s LEGO Competition is held annually each spring. Children in grades K-12 may 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 cancelled due to COVID-19.

**11th Annual The PARTY**

Cancled

A Vintage Circus was scheduled to take place on June 6, 2020, Unfortunately due to the COVID-19 pandemic, the event was cancelled. Sponsors and guests were given the option to apply their financial support to the 2021 event, donate funds to the museum, or receive a full refund. The museum received an amazing response from supporters with $11,000 in donations and $17,000 to be applied to 2021. With certain hard costs paid, this resulted in a net profit of $5,400. Proceeds raised supported museum programming and outreach programs for PreK-12 students.

**Event Facility**

The rental and partnership programs generate earned income for the FIA through the use of public spaces such as the Lobby, Isabel Hall, Theater, Board Room, Lecture Room, and Courtyard (weather permitting). Events included several award ceremonies, business functions, family celebrations, film screenings, weddings, and community partnership events for Communities First, Inc., Flint Jewish Federation, and the University of Michigan-Flint. The FIA also hosts several internal events during the fiscal year, which include lectures, Member’s Previews, Rubin’s Society dinners, and community events such as the Flint Cultural Center’s Holiday Walk. Due to the state of emergency declared by the State of Michigan over the COVID-19 pandemic and the need to limit large gatherings, the FIA cancelled all events from March 14 – June 30, 2020 in the best interest of the community. The closure resulted in the cancellation of 22 events.

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

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James Hart
Huseyin R. Hiziroglu
Dr. Linda Johnson
Meghan Kelly

**Friends of Modern Art**

Lynne Taft-Draper, President
Michael Rucks, Vice President
Jamel Lawand, Secretary
Michael Melenbrink, Treasurer (interim)
Founders Society

Letter from the President,
James D. Draper

The Founders Society pledged $37,000 in support of the Flint Institute of Arts during fiscal year 2019–20: $20,000 for The Four Seasons exhibition, $15,000 for the Graphics Gallery, and $2,000 for the LeFleur Library. A check for $37,000 was presented to the FIA after the end of our fiscal year.

Founders dues have been $10 per 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 fiscal year 2019–20 was $4,000.

Founders hosted First Frost, our 14th annual event, exclusively in Isabel Hall this year the first weekend in November. This was a smaller venue than in all prior years. Our net revenue was $12,229.

First Frost: Artful Blessing & Pleasing Things—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 2018 at the Flint Farmers’ Market. It netted $1,200 and we wanted to go bigger and better. For spring 2019 Founders planned to transition it to a two-day event to be held at the new Flint Cultural Center Academy. Unfortunately, due to pandemic restrictions the event was cancelled.

Our travel and tours committee generated $800 in income prior to the pandemic forced shutdown in the spring. There are no active tours or travel currently scheduled. On December 2, 2019, we hosted our traditional holiday luncheon for all FIA staff members in Isabel Hall. It was Founders Society’s way to thank the FIA staff for the many ways in which they help fulfill our mission.

In past years, income received from our various fund-raising activities has enabled the Founders Society to meet our FIA pledges. We are confident that we will be able to fund the FIA’s 2020-’21 request to support the Graphics Gallery, however, due to the ongoing pandemic, our usual fund raising activities are curtailed and will not resume until the pandemic is no longer a threat and crowd restrictions are lifted. We look forward to resuming our activities in 2021 when it is safe to do so. Until then, the Founders Society as an organization remains strong and is committed to the support of the Flint Institute of Arts for now and into the future.

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, 2019, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements. Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

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

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

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our 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, 2019, 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.

As described in Note 1 to the consolidated financial statements, Flint Institute of Arts changed its method of accounting for net assets, investment expense, and functional expenses in 2019 as required by the provisions of FASB Accounting Standards Update 2016-14 Presentation of Financial Statements of Not-for-Profit Entities. Our opinion is not modified with respect to that matter.

We have previously audited Flint Institute of Arts June 30, 2018, financial statements and we expressed an unmodified audit opinion on those audited financial statements in our report dated March 20, 2019. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2018 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, PC
Flint, Michigan
March 26, 2020
### Statement of Financial Position
June 30, 2020 (with summarized comparative information for 2019)

<table>
<thead>
<tr>
<th>Assets</th>
<th>Operating Fund</th>
<th>Plant Fund</th>
<th>Project Fund</th>
<th>Permanent Fund</th>
<th>Endowment</th>
<th>Total All Funds</th>
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<tr>
<td>Current assets</td>
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<td>$ -</td>
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<td>$26,716,664</td>
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### Liquid Liabilities and Net Assets

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<tr>
<th>Liabilities</th>
<th>Operating Fund</th>
<th>Plant Fund</th>
<th>Project Fund</th>
<th>Permanent Fund</th>
<th>Endowment</th>
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<td>Accrued expenses and related costs</td>
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</tr>
<tr>
<td>Capital lease obligations, net of current portion</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total liabilities</td>
<td>-</td>
<td>-</td>
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<td>-</td>
<td>-</td>
<td>25,954</td>
</tr>
<tr>
<td>Net assets</td>
<td>-</td>
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<td>-</td>
<td>-</td>
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<td>26,716,664</td>
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</tbody>
</table>

### Statement of Activities
June 30, 2020 (with summarized comparative information for 2019)

<table>
<thead>
<tr>
<th>Revenues</th>
<th>Operating Fund</th>
<th>Plant Fund</th>
<th>Project Fund</th>
<th>Permanent Fund</th>
<th>Endowment</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grants</td>
<td>$21,118</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$21,118</td>
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<tr>
<td>Contributions</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>Total revenues</td>
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<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$21,118</td>
</tr>
<tr>
<td>Expenses</td>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Project Fund</td>
<td>Permanent Fund</td>
<td>Endowment</td>
<td>Total All Funds</td>
</tr>
<tr>
<td>Program services</td>
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<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
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<td>Salaries and benefits</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Total expenses</td>
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<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>$102</td>
<td>$38,707</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>$48,863</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
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<td>$38,707</td>
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<td>$-</td>
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<td>$48,863</td>
</tr>
<tr>
<td>Change in net assets before other changes in net assets</td>
<td>-$1,002,932</td>
<td>-$173,985</td>
<td>$-</td>
<td>$-</td>
<td>$-</td>
<td>-$1,176,917</td>
</tr>
<tr>
<td>Total net assets</td>
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<td>-</td>
<td>-</td>
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### Financial Statement
June 30, 2020 (with summarized comparative information for 2019)

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<td>-</td>
<td>-</td>
<td>-</td>
<td>-$1,176,917</td>
</tr>
</tbody>
</table>
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Dea Yeotis

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Kerry Allen, Café Assistant
James Ames, Art School Instructor
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Jaimee Ankrum, Security
Valerie F. Balle, Membership Coordinator
David Booth, Security
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Katlin Brown, Café Assistant
Tamra Browning, Art Educator
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Nicholas Carlton, Security
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Bryan T. Christie, Facility Manager
Megan Church, Education Programs Coordinator
Yazmin Dababneh, Art School Instructor
Monica M. Dassernue, Curator of Education
Alia B. Dubrovich, Art School Instructor
Michelle Dummer, Assistant Curator of Education
Jennifer Edgington, Art Educator
Pamela Ehrle, Early Childhood Art Educator
Donovan Entwistle, Director of the Art School
Benjamin Ewing, Art School Instructor
William Farmer, Security
Craig Feiner, Audio/Visual Technician
Bonnie Ferguson, Membership Assistant
Spencer Ferro, Art School Instructor
Alicia Foster-Stobuc, Art School Instructor
Esther Garrison, Assistant Head of Security
Anthony Gillies, Assistant Security Supervisor
Tracee Gub, Curator of Collections & Exhibitions
James Gould, Art School Instructor
Rebecca Gray, Art School Instructor
Jeffrey Hagemeier, Art School Instructor
Kara Harris, Café Assistant
Paul Hawth, Art School Instructor
Tanya Henderson, Art School Instructor
Julie Hill, Security
Nelson Hinshaw, Art School Instructor
Barbara Holmer, Art School Instructor
Rachael Holstein, Curatorial Assistant
Donald D. Howell, Assistant Facilities Manager & Preparator
Richard Huron, Facilities Assistant
Heather Jackson, Collections Manager
Anna Johnson, Art School Instructor
Erin Jones, Café Assistant
Kimberly Justice, Assistant Retail Manager
Yolanda Kahl, Visitor Services
Andrew Knight, Security
Matthew Knuth, Café Manager
Sarah Kohn, Associate Curator
Karyn R. Konkel, Art School Instructor/Technician
Charlene Koppitz, Communications & Marketing Coordinator
Andrew Koupal, Art School Instructor
Christopher Kramer, Art School Instructor
Andrew Kups, Art School Instructor
Miles Lam, Graphic Designer
Emily Legleitner, Visitor Services
James Louis, Security
Igor Machekewitsch, Art School Instructor
Elizabeth Malama, Retail Assistant
Donald McComb, Security
Madayson McKown, Café Assistant
Jeffrey McClaun, Facilities Assistant
Michael A. Maksenberk, Director of Finance and Administration
Michael Mentz, Glass Programs Assistant & Art School Instructor
Lori Motley, Executive Assistant
Sarah Mullane, Director of Member & Guest Relations
Corinne Nuzum, Art Educator
Emily O’Boyle, Education Media Coordinator
Sarah O’Dea, Visitor Services
Matthew Osmun, Art School Instructor
Peter H. Ott, Registrar
Robert Pattison, Café Assistant
Ryan Pfeifer, Art School Instructor
Grace Phillips, Art School Assistant/Hot Shop
Marissa Pierce, Public & Community Relations Coordinator
Cory Potter, Retail Manager

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Erika Simpson
Arla Blogger
Sydney Snow
Lynn Sullivan
Jared Swanson
Caleb Szukier
Richard Tauber
Kimberly Thomas
Sifu Thompson
Precious Thompson
Yolanda Toins
Jordan Williams
Michael Wilson
Kala Wood
Heather Wright
Digital Media Specialist