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.
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As we began the 2016–17 fiscal year at the Flint Institute of Arts, filled with expectations for the unusually challenging year ahead, I couldn’t help but think of Jim Barksdale, Netscape’s business guru, who is known for his profound advice on planning for the future while continuing to operate at a high level. In one of his speeches he made this statement, “The main thing is to keep the main thing the main thing.” And, in another, he said, “You cannot manage what you cannot measure.”

Simple concepts but not always so easy to achieve. The main thing he’s talking about is not letting other things distract you to the point that you don’t achieve your primary goal—or at least not very well. This year, of course, the main thing at the FIA was to research, plan and build a 22,120 sq. ft. gallery and studio addition while maintaining our full schedule of programs and events. We started with a groundbreaking ceremony in June of 2016 and by this June we were well underway pouring foundations, raising steel, equipping glassmaking studios and designing gallery installations.

By the end of the year, we had achieved more than we planned and our numbers were up. Construction was on budget and on time and we successfully managed our routine (and new) programs and special events with measurably high results. Our endowments were up 4% and we ended the year in the black. We began two fundraising campaigns to increase capital and endowment. Fundraising was exceptionally robust starting with a lead gift of $8.5 million from the C. S. Mott Foundation to begin the construction project. Twenty-seven grant applications were approved totaling $2,766,000 with another six still pending. We registered
from so many generous people. We are extremely grateful to our donors listed on pages 31 through 37 and we want to take this opportunity to thank each and every one of them again for their financial support at the time when we needed it the most. Our dedicated volunteers, the Friends of Modern Art, Founders Society, and Docents make their important contribution of time and energy to plan and staff our special events. And the FIA Board of Trustees whose collective judgement and commitment connects the Institute with the community they represent. Lastly, we must express my 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 is second to none.

Dean Yeotis
President

John B. Henry
Executive Director
Exhibitions

Exhibitions are the most visible programming activities at the Flint Institute of Arts, increasing attendance and stimulating art appreciation. The FIA strives to curate exhibitions in-house and host a variety of exhibitions on loan to meet the museum’s mission of promoting understanding and appreciation of art for all. This fiscal year saw a wide range of excellent and innovative exhibitions to inspire, enlighten, and educate our visitors. From the history of printmaking to the art of jade, exhibitions explored a wide range of artistic concepts and cultures. To this end, the FIA presented 11 major exhibitions with works from the museum's permanent collection as well as loaned work from museums, galleries, and private collectors throughout the country.

Art featured in the exhibitions held this year ranged in media from 19th century sculpture to large-scale photographs of local women. As much as the media varied, so did the histories and stories surrounding the works, allowing us to reach a broader audience than ever before.

At the end of the 2016 fiscal year, Function, Form and Fantasy: Ceramics from Dr. Robert and Deanna Harris Burger Collection introduced viewers to the world of contemporary ceramics with works that ranged from functional vessels to figurative sculptures. While that exhibition focused on artwork from the last 50 years, Clay Through Time: Ancient to Contemporary Ceramics expanded the timeline of this versatile medium to explore how clay objects have developed throughout the centuries. Moving Toward the Light featured monumental paintings that celebrated flora and fauna by artist Joseph Raffael. His watercolors enlivened the graphics gallery all summer.

The fall season opened with Pressed for Time: The History of Printmaking, a large survey of the four major processes of printmaking: relief, intaglio, planographic, and stencil, from the 15th century to the 21st. The exhibition drew heavily from the collection of the FIA, with additional loans from the Kalamazoo Institute of Arts as well as private collectors. Curator Emerita Nancy Sojka of the Detroit Institute of Arts gave a lively discussion on the accomplishments and innovations of artists working in printmaking. Another exhibition assembled from the permanent collection titled Drawn to the Figure explored a number of artists from the 15th through the 21st century who have taken the human form as their subject. In the Ann K. Walsh-Chan Gallery, over 70 intricately carved jade objects were presented in Art of Jade. Because of the stone’s beauty, strength, and rarity, jade artworks have become symbols of social identity, hierarchy, status, wealth, and power in both China and Mesoamerica, the two cultures featured in this exhibition. The year ended with Work on Paper, an exhibition that recognized the 80th anniversary of the 44-day sit-down strike at the General Motors Fisher Body Plant that began on December 30, 1936, by presenting prints and drawings that related to labor, workers’ rights, and protests.

Large-scale black-and-white portraits of local women adorned the museum walls in January with the opening of Women of a New Tribe. Photographer Jerry Taliaferro spoke at the Community Gala about his quest to capture the spiritual and physical beauty of African American women. Drawn from the FIA’s permanent collection, Reaction: The Art of Social Commentary featured works on paper that explored themes of war, financial crisis, union organization, racial violence, sexism, fascism, and other political and social issues around the world.

Springtime ushered in two intriguing exhibitions that dealt with the human form. Rodin: The Human Experience, Selections from The Iris and B. Gerald Cantor Collections showcased works by one of the most well-known sculptors of the 19th century, Auguste Rodin. Executive Director of the Iris & B. Gerald Cantor Foundation Judith Sobol gave an anecdote-filled discussion on the creation of Iris and B. Gerald Cantor’s Rodin collection, from its beginnings just after World War II to the 1990s. Intriguing self-portraits from the FIA’s permanent collection were on display in Self Expression. The exhibition was organized and curated by University of Michigan-Flint students from Dr. Sarah Lippert’s Museum Studies course.

From the exhibition Auguste Rodin: The Human Experience
Auguste Rodin
French, 1840–1917
Three Faunesses
Modeled before 1896; Musée Rodin cast in 1959, cast number unknown
Bronze; Georges Rudier Foundry
9 1/4 x 11 1/2 x 6 1/2 inches
Lent by Iris & B. Gerald Cantor Foundation
Pressed for Time: The History of Printmaking
9.10.16 – 12.30.16
Sponsored by Founders Society

Clay Through Time: Ancient to Contemporary Ceramics
4.23.16 – 10.30.16

Drawn to the Figure
9.24.16 – 11.27.16

Art of Jade
11.19.16 – 7.30.17

Work on Paper
12.3.16 – 1.29.17
Sponsored by Founders Society

Women of a New Tribe
1.22.17 – 4.15.17
Sponsored by Community Gala

Reaction: The Art of Social Commentary
2.4.17 – 4.30.17
Sponsored by Founders Society

Auguste Rodin: The Human Experience
5.6.17 – 7.30.17
Sponsored by Friends of Modern Art

Self Expression
5.6.17 – 7.30.17
Sponsored by Founders Society
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 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 on Fridays, Saturdays and Sundays, accounted for 45 titles over 38 weeks from September 2016 until June 2017.

A total of 8,749 patrons attended all film events at FIA in 2016–17. In its eighth year, the FIA Film Society continued to engage members to take a stronger interest in the program.

Among the films shown at FIA in 2016–17 were *Moonlight*, the 2016 Academy Award winner for Best Picture; *The Salesman*, the drama from Iran that won the Academy Award for Best Foreign Language Film; and Oscar-nominated films like *Hell or High Water* (U.S.), *I Am Not Your Negro* (U.S.), *20th Century Women* (U.S.), *Land of Mine* (Denmark), *A Man Called Ove* (Sweden), *The Red Turtle* (France), and *Toni Erdmann* (Germany).

An occasional Thursday night adjunct film series – this season spotlighting films about music and musicians – supplemented the weekend schedule. Among the subjects in the series of documentaries and scripted features were Hank Williams, Miles Davis, Prince, Iggy Pop and The Beatles.

In addition to the FOMA-funded titles, the FIA partnered with the Flint Jewish Federation for the 13th annual Karen Schneider Jewish Film Festival of Flint and with the local nonprofit Communities First for the second season of a four-title series of African American-themed films.

Film Program

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

**September**
- Maggie’s Plan
- Sing Street
- I Saw the Light
- The Man Who Knew Infinity
- The Lobster

**October**
- Genius
- Tickled
- Miles Ahead
- Little Men
- Weiner

**November**
- Michael Moore in TrumpLand
- Purple Rain
- Captain Fantastic
- Our Little Sister
- Hunt for the Wilderpeople
- Wiener-Dog

**December**
- A Man Called Ove
- Norman Lear: Just Another Version of You
- Once
- Hell or High Water

**January**
- American Honey
- Free in Deed
- The Handmaiden
- The Beatles: Eight Days a Week - The Touring Years
- The Last Laugh

**February**
- Certain Women
- The Eagle Huntress
- Gimme Danger
- Sunset Song
- Dheepan

**March**
- Elle
- Toni Erdmann
- Julieta
- Moonlight
- Neruda

**April**
- Things to Come
- Peter and the Farm
- Academy Award Nominated Shorts
- Paterson

**May**
- 20th Century Women
- The Salesman
- I Am Not Your Negro
- The Red Turtle

**June**
- Land of Mine
- Hell or High Water
These films were shown in the African American Film Series:

**November**  
*Reinventing Black Wall Street*

**December**  
*City of Trees*

**January**  
*Jean of the Joneses*

**February**  
*Olympic Pride, American Prejudice*

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**Special Events**

**FIA Film Society Preview**  
August 30. Ed Bradley and Michael Rucks presented a preview of the Friends of Modern Art series, with film clips. 118 people attended.

**Karen Schneider Jewish Film Festival of Flint**  
April 30-May 4. In the 13th annual local event—a spinoff of the Detroit-based Lenore Marwil Jewish Film Festival—five feature-length films and one short were shown in a co-sponsorship with the Flint Jewish Federation. Screened were *On the Map; Harmonia; Life, Animated; Joe’s Violin; The Women’s Balcony;* and *The Last Band in Lebanon*. During an April 20 preview event, the feature *Fanny’s Journey* was shown. 487 people attended in all.

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**Film Society**

The 2016-17 season marked the eighth 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 78 members and sponsors. Most of them 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.

Patrons who chose to use all or most of their 36 tickets for the $100 level saved a good deal of money over paying the standard admission fees. This has proven to be a good incentive for people to come to the films.

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*FOMA Film series are sponsored by:*

- Friends of Modern Art
- Guardian Alarm
- Merrill Lynch
- Michigan Public Radio
Videos

The Fleckenstein Video Gallery is a distinctive museum space dedicated to the exhibition of outstanding works by video artists. The gallery operates all day, every day the museum is open, and features a different artist each month. This year, 11 videos touched on themes of pop culture, isolation, the human body, and much more. The gallery is ideally suited for single-channel videos that are played on a continuous loop and are projected onto a 10x12 feet screen as well as small video installations.

Thinking Hurts Too Much
7.1.16 – 7.31.16
by Cameron Gray

Flint Youth Media Project
8.1.16 – 8.31.16
Various artists

Eskasizer: Jennifer Hilary, Gabi and Sally
9.1.16 – 9.30.16
Chamecki Lerner

All Things Being Equal
10.1.16 – 10.31.16
by Sam Jury

2001 Colours Andy Never Thought Of
11.1.16 – 11.30.16
by George Barber

Mad Ladders
12.1.16 – 12.31.16
Michael Robinson

Nebula
1.1.17 – 1.31.17
by Suzie Silver and Hilary Harp

Papillon d’amour
2.1.17 – 2.28.17
by Nicholas Provost

Civitas
3.1.17 – 3.31.17
by Jacek Jerzy Kolasinski

Madame Perfetti and the Tree
4.1.17 – 4.30.17
by Laetitia Hohenberg

Mound
5.1.17 – 6.30.17
by Allison Schulnik
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, presentation, and interpretation.

William Bailey
American, born 1930

*Piazza Rotonda*, 1994
Etching on paper
18 3/4 × 23 3/4 inches
Gift of Janis and William Wetsman, 2016.21

William Bailey
American, born 1930

*Torre Romeggio*, 1994
Etching on paper
7 × 7 3/4 inches
Gift of Janis and William Wetsman, 2016.22

Liberty & Co.
British, founded London, 1875

*Chalice*, ca. 1890
Pewter and glass
6 × 5 × 5 inches
Gift of Janis and William Wetsman, 2016.23

Liberty & Co.
British, founded London, 1875

*Pair of Vases*, ca. 1890
Pewter and glass
5 1/4 × 2 × 1 3/4 inches
Gift of Janis and William Wetsman, 2016.24

Liberty & Co.
British, founded London, 1875

*Bowl*, ca. 1900
Pewter and glass
3 1/2 × 7 1/8 × 7 1/8 inches
Gift of Janis and William Wetsman, 2016.25

Liberty & Co.
British, founded London, 1875

*Decanter*, ca. 1900
Pewter and glass
12 1/8 × 4 1/4 × 4 1/4 inches
Gift of Janis and William Wetsman, 2016.26

Bodil Manz
Danish, born 1943

*Three Cylinders*, ca. 2000
Porcelain
4 3/4 × 5 1/2 inches diameter
4 1/8 × 4 5/8 inches diameter
3 × 3 3/4 inches diameter
Gift of Janis and William Wetsman, 2016.27

Keith Murray
New Zealander, 1892–1981

*Vase*, ca. 1930
Glass
12 × 6 1/2 inches diameter
Gift of Janis and William Wetsman, 2016.28

Mary Roehm
American, born 1951

*Pair of Vases*, n.d.
Porcelain
8 3/4 × 11 1/2 × 11 inches
8 1/2 × 11 1/4 × 11 1/2 inches
Gift of Janis and William Wetsman, 2016.29.1-.2

Beth Cavener
American, born 1972

*Empire of Dust*, 2006
Stoneware with painting and an antique box
23 × 41 × 45 inches
Museum purchase with funds from the Collection Endowment, 2016.33

Charles Vickery
American, 1913–1998

*Across the Western Sea (William Law)*, n.d.
Oil on canvas
40 × 30 inches
Gift of Harry Preston, 2016.30

William Gropper
American, 1897–1977

*The Spinner*, 1953–56
Lithograph on paper
14 × 10 inches
Gift of Dr. Harry and Margaret Meisner, 2016.31

William Gropper
American, 1897–1977

*Fear*, 1953–56
Lithograph on paper
14 × 10 inches
Gift of Dr. Harry and Margaret Meisner, 2016.32
Margaret Keelan
Canadian, born 1948
Robin, 2008
Ceramic
25 × 5 × 6 inches
Museum purchase with funds from the Collection Endowment, 2016.34

Christine Federighi
American, 1949–2006
Winter/Summer Comes, 2002
Stoneware
67 × 9 × 9 inches
Museum purchase with funds from the Collection Endowment, 2016.35

Don Freeman
American, 1908–1978
Plights of Stardom, 1935
Lithograph on paper
14 3/8 × 12 3/8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.36

Allen Weary
American
From Lake St. Bridge, Looking N. East, 1898
Pencil on paper
5 1/4 × 8 5/8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.37

Hans Klemke
German, 1892–1960
Coal Mine, ca. 1930
Hand-colored etching on paper
11 1/4 × 8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.38

John E. Costigan
American, 1888–1972
Springtime, ca. 1938
Etching on paper
9 1/2 × 11 1/8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.39

Joseph Pennell
American, 1857–1926
The Grip, Serang, 1910
Etching on paper
9 3/8 × 12 3/8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.40

Hugh Mesibov
American, 1916–2016
Unworldly Landscape, 1942
Pencil on paper
9 × 11 3/4 inches
Museum purchase with funds raised from the Flint Print Club, 2016.41

André Racz
American, born Romania, 1916–1994
Depression and Neurosis, 1944
Engraving on paper
9 1/4 × 13 3/4 inches
Museum purchase with funds raised from the Flint Print Club, 2016.42

Douglas Bourgeois
American, born 1951
Discard for Amy Winehouse, 2013
Acrylic over collage on board
12 1/4 × 7 1/4 inches
Museum purchase with funds raised from the Flint Print Club, 2016.43

Linda Soberman
American
Conversation/Paris 2, 2014
Lithograph on paper
20 × 10 1/2 inches
Museum purchase with funds raised from the Flint Print Club, 2016.44

Arthur Rothstein
American, 1915–1985
Dust Storm, Cimarron County, Oklahoma, 1936
Silver gelatin print
11 × 14 inches
Museum purchase with funds raised from the Flint Print Club, 2016.45

Ivan Albright
American, 1897–1983
Self-Portrait at 55 East Division, 1947
Lithograph on paper
14 1/8 × 10 1/8 inches
Museum purchase with funds raised from the Flint Print Club, 2016.46

Albrecht Dürer
German, 1471–1528
Saint Nicholas, Ulrich and Erasmus, ca. 1505
Woodcut on paper
10 1/2 × 22 3/4 × 17 1/2 inches
Museum purchase, 2016.50

Johannes Vermeer
Dutch, 1632–1675
Girl with a Pearl Earring, 1665
Oil on canvas
29 1/2 × 25 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2016.51

Frank Owen
American, born 1939
Untitled, 1986
Acrylic and mixed media on canvas
105 × 105 inches
Gift of Geri and Mason Haupt, 2016.52

Cynthia Bringle
American, born 1939
Untitled, 2000
Stoneware
8 × 9 1/2 × 10 3/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2016.53

Peter Callas
American, born 1951
Untitled, 1996
Stoneware
24 1/4 × 25 1/2 × 4 3/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2016.54

Mark Chatterley
American, born 1957
Acrobats, 1995
Stoneware and steel
30 1/2 × 13 × 13 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2016.55
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality, Birth Year</th>
<th>Work</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Donor Details</th>
</tr>
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<tr>
<td>Josh DeWeese</td>
<td>American, born 1963</td>
<td>Untitled</td>
<td>Stoneware</td>
<td>9 3/4 x 9 1/2 x 8 1/2 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.56</td>
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<td>Otto Heino</td>
<td>American, 1915–2009</td>
<td>Untitled #2</td>
<td>Stoneware</td>
<td>9 1/2 x 4 3/4 x 5 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.57</td>
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<td>Ewen Henderson</td>
<td>English, 1934–2000</td>
<td>Untitled</td>
<td>Stoneware</td>
<td>11 7/8 x 7 x 5 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.58</td>
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<td>Karen Karnes</td>
<td>American, born 1925</td>
<td>Untitled</td>
<td>Stoneware</td>
<td>7 1/2 x 14 1/2 x 12 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.59</td>
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<tr>
<td>Thomas Kerrigan</td>
<td>American, born 1938</td>
<td>Desert Flora IX</td>
<td>Earthenware and metal</td>
<td>42 x 19 1/2 x 5 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.60</td>
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<td>Anne Marie Laureys</td>
<td>Belgian, born 1962</td>
<td>Clay-e-motion</td>
<td>Stoneware</td>
<td>7 1/4 x 7 1/2 x 7 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.61</td>
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<td>Gustavo Pérez</td>
<td>Mexican, born 1950</td>
<td>Untitled</td>
<td>Stoneware</td>
<td>8 1/2 x 9 1/4 x 9 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.62</td>
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<tr>
<td>Heeseung Lee</td>
<td>American, born Korea, born 1963</td>
<td>Untitled</td>
<td>Ceramic</td>
<td>10 7/8 x 4 1/4 x 2 5/8 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.63</td>
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<tr>
<td>Krisaya Luenganantakul</td>
<td>Thai, born 1977</td>
<td>Happy House #1</td>
<td>Porcelain</td>
<td>17 1/4 x 11 1/2 x 5 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.64</td>
</tr>
<tr>
<td>Michael Sherrill</td>
<td>American, born 1954</td>
<td>Untitled</td>
<td>Porcelain</td>
<td>5 1/8 x 8 1/2 x 10 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.65</td>
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<tr>
<td>Ane-Katrine von Bülow</td>
<td>Danish, born 1952</td>
<td>Untitled</td>
<td>Porcelain</td>
<td>10 3/4 x 5 1/2 x 5 1/4 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.66</td>
</tr>
<tr>
<td>Shiro Otani</td>
<td>Japanese, born 1936</td>
<td>Untitled</td>
<td>Stoneware</td>
<td>14 x 8 x 7 1/2 inches</td>
<td>Gift of Dr. Robert and Deanna Harris, 2016.67</td>
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<tr>
<td>Jody Mussoff</td>
<td>American, born 1952</td>
<td>Bracelets</td>
<td>Colored pencil on paper</td>
<td>32 3/4 x 40 3/8 inches</td>
<td>Gift of the artist in memory of her father, 2016.70</td>
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<tr>
<td>Karsten Creightney</td>
<td>American, born 1976</td>
<td>March Flower</td>
<td>Lithograph on paper</td>
<td>18 x 12 1/2 inches</td>
<td>Gift of the artist, 2016.71</td>
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<tr>
<td>John Taylor Arms</td>
<td>American, 1887–1953</td>
<td>Sunlight on Stone</td>
<td>Etching on paper</td>
<td>14 x 7 5/8 inches</td>
<td>Gift of Annette Marcinkoski, 2016.72</td>
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<tr>
<td>Thomas Hart Benton</td>
<td>American, 1889–1975</td>
<td>Old Man Reading</td>
<td>Lithograph on paper</td>
<td>10 x 12 1/4 inches</td>
<td>Gift of Annette Marcinkoski, 2016.73</td>
</tr>
<tr>
<td>Félix-Hilaire Buhot</td>
<td>French, 1847–1896</td>
<td>Le Secret de Maitre Cornille</td>
<td>Etching on paper</td>
<td>12 x 8 1/4 inches</td>
<td>Gift of Annette Marcinkoski, 2016.74</td>
</tr>
<tr>
<td>British</td>
<td>Salver, 19th/20th century</td>
<td>Silver</td>
<td>2 1/2 x 12 inches diameter</td>
<td>Gift of Falding Bishop, 2016.76</td>
<td></td>
</tr>
<tr>
<td>Stanley Casselman</td>
<td>American, born 1963</td>
<td>Luminor Moment</td>
<td>Silkscreen on paper</td>
<td>30 1/4 x 22 1/2 inches</td>
<td>Commissioned for the Flint Print Club, 2016.77</td>
</tr>
<tr>
<td>John Kurtz</td>
<td>American</td>
<td>Fate</td>
<td>Colored pencil on paper</td>
<td>4 1/4 x 5 inches</td>
<td>Gift of Evelyn Koller, 2016.78</td>
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</tbody>
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Daniel Celentano  
American, 1902–1980  
**Subway Interior**, 1930s  
Charcoal on paper  
15 3/4 × 13 1/2 inches  
Gift of Annette Marcinkoski, 2016.80

**Sir Francis Seymour Haden**  
English, 1818–1910  
**Harry Kelly’s, Putney**, 1865  
Etching and drypoint on paper  
4 1/4 × 6 7/8 inches  
Gift of Annette Marcinkoski, 2016.85

**William Lee Hankey**  
English, 1869–1950  
**Minding the Flocks**, 1920  
Drypoint on paper  
13 3/4 × 11 1/2 inches  
Gift of Annette Marcinkoski, 2016.86

**William Lee Hankey**  
English, 1869–1950  
**A Corner of the Fish Market**, 1919  
Etching on paper  
7 7/8 × 5 7/8 inches  
Gift of Annette Marcinkoski, 2016.87

**Ernest Haskell**  
American, 1876–1925  
**Ostrich, Point Lobos**, ca. 1920  
Etching and drypoint on paper  
6 7/8 × 11 7/8 inches  
Gift of Annette Marcinkoski, 2016.88

**Charles Émile Jacque**  
French, 1813–1894  
**Edge of the Forest**, ca. 1840  
Etching on paper  
3 3/4 × 3 3/8 inches  
Gift of Annette Marcinkoski, 2016.89

**Martin Lewis**  
American, born Australia, 1881–1962  
**Night in New York**, 1932  
Etching on paper  
8 3/8 × 8 3/4 inches  
Gift of Annette Marcinkoski, 2016.92

**Alphonse Legros**  
French, 1837–1911  
**Masure sur la Colline**, n.d.  
Etching on paper  
5 3/4 × 8 3/4 inches  
Gift of Annette Marcinkoski, 2016.90

**Luigi Lucioni**  
American, 1900–1988  
**Trees, Manchester Vermont**, 1935  
Etching on paper  
7 3/8 × 10 inches  
Gift of Annette Marcinkoski, 2016.93

**Luigi Lucioni**  
American, 1900–1988  
**The Spreading Maple**, 1947  
Etching on paper  
10 5/8 × 15 5/8 inches  
Gift of Annette Marcinkoski, 2016.94

**Alessandro Mastro-Valerio**  
American, 1887–1953  
**Two Nudes**, ca. 1948  
Aquatint on paper  
9 3/4 × 9 1/2 inches  
Gift of Annette Marcinkoski, 2016.91

**Michael Noland**  
American, born 1958  
**Untitled**, 1996  
Monoprint on paper  
15 × 11 1/2 inches  
Gift of Annette Marcinkoski, 2016.98

**Michael Noland**  
American, born 1958  
**Untitled**, 1996  
Monoprint on paper  
15 × 11 1/2 inches  
Gift of Annette Marcinkoski, 2016.98

**Johann Andreas Benjamin Nothnagel**  
German, 1729–1804  
**Head of a Peasant with a High Bonnet and a Short Beard**, 1771  
Etching on paper  
2 3/4 × 2 inches  
Gift of Annette Marcinkoski, 2016.99

**Giovanni Battista Piranesi**  
Italian, 1720–1778  
**The Tomb Called La Conocchia on the Via Appia near Capua**, 1776  
Etching on paper  
27 7/8 × 18 5/8 inches  
Gift of Annette Marcinkoski, 2016.100

**Andrew Qappik**  
Canadian, born 1964  
**Nanook (stencil)**, 1992  
Lithograph on paper  
13 1/2 × 9 1/2 inches  
Gift of Annette Marcinkoski, 2016.101

**Michael Robinson**  
Canadian, 1948–2010  
**The Last Coming Storm**, n.d.  
Etching on paper  
10 1/4 × 9 3/4 inches  
Gift of Annette Marcinkoski, 2016.102
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Years</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Acquisition Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alexander Schilling</td>
<td>American</td>
<td>1859–1937</td>
<td><em>Farm Cottage and Trees</em>, 1885</td>
<td>Etching and pencil on paper</td>
<td>16 x 11 7/8 inches</td>
<td>Gift of Annette Marcinkoski, 2016.103</td>
</tr>
<tr>
<td>Jan van der Velde III</td>
<td>Dutch</td>
<td>1593–1641</td>
<td><em>Landscape with a Tower and Bridge</em>, n.d.</td>
<td>Etching on paper</td>
<td>5 1/4 x 3 7/8 inches</td>
<td>Gift of Annette Marcinkoski, 2016.105</td>
</tr>
<tr>
<td>Julian Alden Weir</td>
<td>American</td>
<td>1852–1919</td>
<td><em>Evening Lamp</em>, ca. 1890</td>
<td>Etching and drypoint on paper</td>
<td>6 x 8 7/8 inches</td>
<td>Gift of Annette Marcinkoski, 2016.106</td>
</tr>
<tr>
<td>Clarice Cliff</td>
<td>English</td>
<td>1899–1972</td>
<td><em>Bizarre Bowl</em>, 1927-64</td>
<td>Painted ceramic</td>
<td>4 1/4 x 8 inches diameter</td>
<td>Gift of Janis and William Wetsman, 2016.113</td>
</tr>
<tr>
<td>Lucien Gautier</td>
<td>French</td>
<td>1850–1925</td>
<td><em>Pont de l'Archeveché, Paris</em>, ca. 1881</td>
<td>Etching on paper</td>
<td>7 5/8 x 14 inches</td>
<td>Gift of Carol and James Goodfriend, 2016.122</td>
</tr>
<tr>
<td>Adolphe Appian</td>
<td>French</td>
<td>1818–1898</td>
<td><em>Marais de la Burbanche (Ain)</em>, 1868</td>
<td>Etching on paper</td>
<td>4 1/8 x 7 5/8 inches</td>
<td>Gift of Carol and James Goodfriend, 2016.118</td>
</tr>
<tr>
<td>Honoré Victorin Daumier</td>
<td>French</td>
<td>1808–1879</td>
<td><em>Les Joueurs de Billard</em>, n.d.</td>
<td>Lithograph on paper</td>
<td>17 x 11 1/2 inches</td>
<td>Gift of Carol and James Goodfriend, 2016.121</td>
</tr>
<tr>
<td>Norbert Goeneutte</td>
<td>French</td>
<td>1854–1894</td>
<td><em>Petite Fille à la Poupée</em>, before 1888</td>
<td>Drypoint on paper</td>
<td>8 3/4 x 6 3/8 inches</td>
<td>Gift of Carol and James Goodfriend, 2016.125</td>
</tr>
</tbody>
</table>
Norbert Goeneutte
French, 1854–1894
*Types Maureques (Jeune Arabe en Armes)*, 1874
Etching on paper
5 1/4 × 3 3/4 inches
Gift of Carol and James Goodfriend, 2016.126

Charles Émile Jacque
French, 1813–1894
*Attelage de Boeufs*, 1866
Etching on paper
4 3/8 × 7 1/2 inches
Gift of Carol and James Goodfriend, 2016.131

Maxime Lalanne
French, 1827–1886
*Les Roches Noires Près Trouville*, 1875
Etching on paper
6 5/8 × 8 7/8 inches
Gift of Carol and James Goodfriend, 2016.136

Donald Shaw MacLaughlan
Canadian, 1876–1938
*In Giorgione’s Land*, 1912
Etching on paper
9 3/4 × 12 inches
Gift of Carol and James Goodfriend, 2016.141

Hermann Armour Webster
American, 1878–1970
*La Route du Barrail (Dordogne)*, n.d.
Etching on paper
5 3/8 × 7 1/8 inches
Gift of Carol and James Goodfriend, 2016.146

Rudolf Grossman
German, 1882–1941
*Die Boxer*, 1920
Lithograph on paper
9 × 7 3/4 inches
Gift of Carol and James Goodfriend, 2016.127

Rudolf Grossman
German, 1882–1941
*Pianist, Harlequin & Two Women*, n.d.
Hand-colored lithograph on paper
12 × 13 1/2 inches
Gift of Carol and James Goodfriend, 2016.128

Adolphe Hervier
French, 1821–1879
*Femme donnant à Manger à des Poules*, 1862
Etching on paper
4 1/2 × 2 7/8 inches
Gift of Carol and James Goodfriend, 2016.129

Henri Ibels
French, 1867–1930
*Ouvrard - Trois Attitudes*, 1893
Lithograph on paper
13 1/2 × 9 1/2 inches
Gift of Carol and James Goodfriend, 2016.130

Leopold Karl Walter Graf von Kalckreuth
German, 1855–1928
*Ninnenei und Muhme*, 1899
Etching on paper
8 5/8 × 7 3/8 inches
Gift of Carol and James Goodfriend, 2016.134

Maxime Lalanne
French, 1827–1886
*Stoke by Nayland, Suffolk*, 1830
Mezzotint on paper
6 3/4 × 8 1/2 inches
Gift of Carol and James Goodfriend, 2016.140

David Lucas
British, 1802–1881
*Canal de la Basse Colme Nord*, n.d.
Etching on paper
3 3/4 × 7 inches
Gift of John and Natalie Zanatta, 2016.150

Matthew Metz
American, born 1961
*Untitled*, n.d.
Ceramic
14 × 14 × 2 inches
Gift of Lynn and John Vinkemulder, 2016.148

Karsten Creightney
American, born 1976
*Quince II*, 2010
Color monotype with chine collé
15 3/4 × 19 3/4 inches
Gift of John and Natalie Zanatta, 2016.149

Renée Stout
American, born 1958
*Erzulie*, 2002
Monotype in red with sequin attachments
30 × 22 inches
Gift of John and Natalie Zanatta, 2016.150
Renée Stout  
American, born 1958  
**Recurring Damballah Dream,** 1999  
Lithograph on paper  
30 × 22 inches  
Gift of John and Natalie Zanatta, 2016.151

Carey Maxon  
American, born 1978  
**Sioux Falls,** 2008  
Lithograph on paper  
26 × 36 inches  
Gift of John and Natalie Zanatta, 2016.152

William Orling  
American  
**Michigan Ave Towards St. John St.,** 1974  
Oil on panel  
16 × 20 inches  
Gift of Elizabeth B. Bishop, 2016.154

Peter Milton  
American, born 1930  
**Julia Passing (Second State),** 1968  
Lift-ground etching and engraving on paper  
18 1/2 × 23 3/4 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.156

Peter Milton  
American, born 1930  
**The Garden,** 1968  
Etching on paper  
18 × 24 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.157

Peter Milton  
American, born 1930  
**Pastorale,** 1969  
Etching on paper  
17 1/2 × 23 3/4 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.158

Peter Milton  
American, born 1930  
**Mornings with Judd,** 1968  
Lift-ground etching and engraving on paper  
17 1/2 × 24 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.159

Peter Milton  
American, born 1930  
**Plate II, No. 7 (from The Jolly Corner Suite),** 1971  
Resist-ground etching and engraving on paper  
9 3/4 × 14 3/4 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.160

Peter Milton  
American, born 1930  
**Butterfly,** 1982  
Etching on paper  
9 1/2 × 11 inches  
Gift of the Estate of Irving Leonard Finklestein, 2016.161

Ansel Adams  
American, 1902–1984  
**Sand Dunes, Sunrise, Death Valley, National Monument, California,** printed 1971  
Gelatin silver print  
19 5/8 × 15 3/4 inches  
Gift of Dr. Seymour and Barbara K. Adelson, 2017.1

Albert G. Richards  
American, 1917–2008  
**Tulip with Bud Tulipa Cultivar,** 1990  
Radiograph  
14 × 11 inches  
Gift of Dr. Seymour and Barbara K. Adelson, 2017.2

Bohemian  
**Red, White & Blue concentric millefiori,** ca. 1900  
Glass  
1 3/4 × 2 1/4 inches  
Gift of Stewart Ruple and Elsie Ruple Reilly, 2017.3

Jerry Talaferro  
American, born 1953  
**Women of a New Tribe (49 photographs; pictured: Edith Prunty Spencer),** 2016  
Digital prints  
32 1/4 × 44 inches  
Museum purchase, 2017.4 - .52

Vanessa German  
American, born 1977  
**No Water Cleanser,** 2016  
Mixed-media assemblage  
75 × 32 × 20 inches  
Museum purchase with funds from the Collection Endowment, and gift of Justice and Mrs. G. Mennen Williams, by exchange, gift of Mr. Harold Frank, by exchange, 2017.53

Michael Cheilich  
American, born 1963  
**Portrait,** 1994  
Oil on canvas  
13 1/2 × 12 1/2 inches  
Museum purchase with funds from the Collection Endowment, 2017.54

Bill Rauhauser  
American, 1918–2017  
**Melon,** 1993  
Gelatin silver print  
7 3/8 × 7 3/8 inches  
Gift of Dr. Seymour and Barbara K. Adelson, 2017.57

Stephen De Staebler  
American, 1933–2011  
**Walking Figure with Other,** 1991  
Bronze  
85 × 17 7/8 × 38 1/2 inches  
Museum purchase with funds from the Mary Mallory Davis Collection Endowment, 2017.58
Loans

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

Loans from the Permanent Collection

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

Leon Kroll: The Terminal Yard & Artists of the Armory Show
2.27.16 – 9.4.16
Mississippi Museum of Art
Jackson, Mississippi

Leon Kroll
American, 1884–1974
Terminal Yards, 1913
Oil on canvas
46 x 52 1/8 inches
Gift of Mrs. Arthur Jerome Eddy, 1931.4

Mary Cassatt Retrospective
6.25.16 – 9.11.16
Yokohama Museum of Art
Yokohama, Japan

9.27.16 – 12.4.16
The National Museum of Modern Art
Kyoto, Japan

Mary Cassatt
American, 1844–1926
Lydia at a Tapestry Frame, ca. 1881
Oil on canvas
25 5/8 x 36 3/8 inches
Gift of the Whiting Foundation, 1967.32
The Inlander Collection: From Chicago to Detroit
7.1.16 – 9.18.16
Krasl Art Center
St. Joseph, Michigan
28 works from the FIA’s Regionalist collection

Pierre Bonnard
8.6.16 – 1.15.17
Musée national des beaux-arts Québec
Québec City, Québec, Canada

Alexej Jawlensky
2.16.17 – 5.29.17
Neue Galerie
New York, New York

Alexej von Jawlensky
Russian, 1864–1941
Portrait of Marie Castel (Landscape on verso), 1906
Oil on board
20 13/16 x 19 3/8 inches
Gift of Mr. and Mrs. Jerome O. Eddy, 1940.8

James Perry Walker: The Preacher and His Congregation
11.10.16 – 3.12.17
Muskegon Museum of Art
Muskegon, Michigan
55 gelatin silver prints by James Perry Walker

Loan to the Permanent Collection
The following artwork was on loan to the FIA:

8.15.16 – 8.15.19
Viola Frey
American, 1933–2004
Answering Woman, 1988–89
Stoneware
110 x 41 x 34 inches
From the Collection of Dr. Robert and Deanna Harris Burger, L2016.4
Art © Artists’ Legacy Foundation/Licensed by VAGA, New York
To investigate an object in its collection, contextualize it in an exhibition, and record the exhibition with precise data and perceptive observations is perhaps the most significant function a museum can perform. In 2016–17, the FIA published a book relating to its permanent collection: *Women of a New Tribe*, an exhibition which opened the 10th Annual Community Gala.

The *Women of a New Tribe* exhibition featured photographs of local African American women by artist Jerry Taliaferro. The community was invited to submit nominations for these women, with 110 nominations received and 50 picked randomly. In July and August, Mr. Taliaferro traveled to Flint from North Carolina to photograph these local women, which were also published in this catalogue.
Education

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

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

Education programs served a total of 54,568 during the fiscal year, a 17% increase over 2016.

K-12 Programs

PreK-12 programs served 38,239. Sixteen percent participated in gallery lessons, 15% in studio activities, 68.5% in outreach programs, and 0.5% in self-guided visits/other. Eighty-seven percent of students attended public schools, 5% private schools, and 8% homeschool/charter schools, with 93% of the schools located in Genesee County. The remaining 7% of schools served were from Lapeer, Oakland, Saginaw, Sanilac, Shiawassee, St. Joseph, Tuscola, and Washtenaw counties.

Docents

Docents are integral to the Education department. Fourteen volunteers were involved in the docent program in 2016–17 fiscal year. They participated in intensive training sessions from September through May. Docents assisted with 482 gallery and studio programs and served 7,221 people, resulting in 1,446 hours of service. In addition, eight people participated in new docent training.

**Active Docents**
- Oya Agabigum
- Lavonne Bomeli
- Tom Butts
- Susan Damone
- Patty Duffy
- Kathy George
- Kim Giacchina
- Alfreda Harris
- Lynne Hurand
- Christine Jones
- Belle McPhee
- Jeanette Nassif
- Kate Nickels
- Kathy Weiner

**Docents in Training**
- Daiva DeVereaux
- Harold Ford
- Dena Hillman
- Marilyn Hurwitz
- Katherine Livengood
- Nancy Peske
- Ann Rasmussen
- Derald Schnepp

Baby Tour
Art School

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

Programming

The Art School continued hosting free family activities as a means of engaging the community in free, art-based projects. A total of 961 adults and children attended these events that included the Cultural Center’s Four Days of Family Fun, Holiday Walk, MLK Day Celebration, and several other in-house events held at the FIA.

Youth members were invited to three special activities led by early childhood specialist Rebecca Andrus. 50 members between the ages of 5 and 12 studied and created snowman paintings in the style of Vincent Van Gogh. Other projects included making birdhouse cottages and Day of the Dead clay masks.

The FIA collaborative Healing Through Art Therapy program with McLaren Flint generated 58 encounters during the 2016–2017 fiscal year with art therapist Gail Singer.

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 to combat hunger in Genesee County.

During the fall of 2016, the Art School collaborated with Mott Middle College, Red Ink/Flint Local 432, and the Flint Public Library to bring New York City-based visual theatre artists Concrete Temple Theatre to Flint for a series of workshops, lectures, and performances. Concrete Temple worked with our Portfolio Development Program students, offered a free Youth Member activity, and presented their original theatre piece, Geppetto: Extraordinary Extremities, to 60 people in the FIA Theatre.

In February, the Pre-College Portfolio Development Program welcomed 26 new students. This was the PDP’s largest incoming class to date. The PDP program has added new opportunities for students, including visits to the FIA by representatives from college art programs, including Milwaukee College of Art and Design and Bowling Green University. Students and parents were also invited to participate in two free bus trips this year. The first was to the National Portfolio Day held at the College for Creative Studies in Detroit. The other was for an information session and campus tour at the College for Creative Studies.

The Sixth annual Lego Competition was held on March 11, 2017. 155 children in grades K-12 submitted original creations for the competition. 1,251 people attended the event, which included hands-on building activities in the Art School studios, an exhibition of LEGO sculptures in the Art School, and a screening of the LEGO documentary in the FIA Theater. With support from Dr. David Taylor, Dr. Shawn Reiser, the Flint Area School’s Credit Union, and Barnes and Noble, judges awarded more than $2,000 in LEGO kits and gift certificates to 30 winners.

The Art School presented four student and faculty exhibitions in the Bishop Gallery and School facilities. 179 people attended opening receptions.

In January, the Art School began offering select classes at our new downtown auxiliary studio space. During Flint’s Second Friday Art Walk each month, the auxiliary studio is open to the public and features the rare opportunity for visitors to see artists at work. Students show off work they are in the process of creating, and faculty members offer demonstrations of techniques taught in the Art School. In our first four months hosting Art Walk events, 574 people have visited.

The Art School continues to bring artists from around the country to Flint to share new perspectives with our community. In March, California-based video artist Gerry Fialka presented his seminar,
Dream Awake, to 50 people in the FIA Theater and Cincinnati-based puppet artist Jesse Mooney-Bullock presented his original puppet show, “Luigi Bullooney’s Circus Menagerie,” in July, drawing a standing-room-only crowd of 90. Mooney-Bullock’s performance was followed by a free hands-on puppet-making activity for families.

In March, the Art School began a partnership with the Disability Network of Flint and Genesee to provide accessible art classes to adults with a range of disabilities. Disability Network instructors and aides teach these classes twice a month in an Art School studio. This program has reached 70 people in its first three months.

Enrollment

Summer 2016, 455 students
Fall 2016, 507 students
Winter/Spring 2017, 561 students

Scholarships

The Art School granted $14,274 in scholarships for the 2016–17 fiscal year to 107 students (66 youth scholarships and 41 adult scholarships).
Expansion

A ceremonial groundbreaking and press conference was held on June 30, 2016, marking the beginning of an 21-month expansion project. Construction bookended both the east and west sides of the existing building.
In 2005 and 2006, architects Frederick Fisher and Partners from Los Angeles planned and completed an extensive, phased $20 million renovation and expansion of the FIA. Just four years ago, they returned to design the addition of a welding lab and new kiln room on the Art School. To continue their practical design aesthetic, the architects have once again developed a beautiful, functional and cohesive plan.

On the east side, an 11,000 sq. ft. addition was added to the permanent collection galleries creating the Contemporary Craft Wing. The wing contains three distinct expansive galleries specifically designed for presentations of three dimensional works of art. High ceilings, with skylights present a serene atmosphere and sophisticated backdrop for the display of objects. Additional curatorial amenities include a large freight elevator providing access to a 7,000 sq. ft. lower level designed for art handling, preparation, crate storage, and a climatized vault.

On the west side, the existing 3,620 sq. ft. Art School exterior courtyard was converted into a year round “Makerspace.” This flexible space, equipped with retractable stadium style seating, provides many options for public demonstrations, workshops, classes, and more. The primary focus was the hot glass-making studio space equipped with furnaces, annealing ovens, and an adjacent cold shop for finishing. During demonstrations, electronic equipment designed specifically for the space provides audiences with audio narration and enhanced views on large mounted screens.
Development

The Development Department is responsible for all areas of funding for the FIA. This includes support through endowments, 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: 26%
- Grants: 41%
- Earned Income: 14%
- Contributions: 14%
- Membership: 5%
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, 2017, the endowment funds totaled $34,654,324, contributing 26% of 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 41% 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 14% 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 14% of the FIA's annual income.

Membership

Membership dues represent 5% of the FIA's annual income. Membership levels begin at $20 annually for Youth (ages 2.5–12) or students (ages 13+) and progress to $1,000+ annually for Rubens Society membership. Basic benefits are enjoyed by all, and higher level donors receive extended benefits (such as reciprocal membership privileges to over 900 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, 16.7% 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 connoisseurship, the pursuit of personal collecting, and the purchase of prints to augment the FIA's collection.

The FIA College Town initiative provides free memberships to students nationwide. Students receive many of the basic membership benefits and receive invitations and other announcements via email.

Please see pages 38–49 for this fiscal year's membership listing.

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

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

9th Annual Art on Tap Beer Tasting
10.15.16
Attendance: 266
Event Sponsors: Al Serra Auto Plaza; Applebee’s Grill & Bar; Applegate Chevrolet; Walter & Linda Barkey MD; BB & E Inc.; James & Kathryn Boles; Mrs. Edmund Brownell; Oslo Title Company; Cline, Cline & Griffin; Dee Cramer, Inc.; Don Franco Salons; Fabiano Brothers Inc.; Fifth Third Bank; John & Janie Fleckenstein; The Genesee Group; Genesys Health System; John S. Isaac DDS, PC; John P. O’Sullivan Distributing, Inc.; Kettering University; Ketzler’s Florist; Landaal Packaging Systems; Lang Constructors, Inc.; Lewis & Knopf CPAs; Drs. Bobby & Nita Mukkamala; Olmsted Associates, Inc.; OutFront Media; Robert Piper; Peter Serra - Serra Benefits Group; Sharp Funeral Home; Raymond James Financial Inc.; Jim & Patt Spangler; Spartan Printing; Special Occasions; Swartz Creek Veterinary Hospital; The Torch Bar & Grill; Thomas & DeAnn Townsend; WCMU Public Broadcasting; Whigville Market; WHNN; Yeo & Yeo CPAs & Business Consultants.

Breweries: Alaskan Brewing; Alesmith Brewing; Arcadia Brewing; Atwater Brewing; Blakes Cider; Blue Moon Brewing; Brooklyn Brewery; Cider Boys; Dark Horse Brewing; Dragonmead; Fabiano Brothers; Fenton Winery & Brewery; Founder’s Brewing; Goose Island; Griffin Claw Brewing; Jolly Pumpkin; J.P. O’Sullivan; Latitude 42 Brewing; New Belgium Brewing; New Holland Brewing; North Peak Brewing; Oskar Blues Brewery; Paw Paw Brewing; Perrin Brewing; Redline Brewing; Redwood Brewery; Right Brain Brewery; Rochester Mills Brewing; Saugatuck Brewing; Shorts Brewing; Tenacity Brewing; Tri City Brewing; Uncle Johns Brewery; Whigville Market; Wolverine Brewing

11th Annual First Frost Arts & Fine Crafts Fair
11.5.16–11.6.16
Attendance: 1,166
Sponsors: Berkshire-Hathaway; Mary Coleman; Perry Ann Owen; Sue Philpott Preketes; Bob & Mary Van Duyne; Zito Construction

Sheppy Dog Fund Lecture
11.2.16 & 4.19.17
Attendance: 124 & 189 respectively
Sponsor: Dr. Alan Klein

Holiday Walk
12.6.16
Attendance: 2,460
Sponsor: The Children’s Office, Dr. Kienan Murphy

10th Annual Community Gala
1.21.17
Attendance: 372
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26th Annual Thompson Lecture
10.10.16
Attendance: 230
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Art School LEGO
3.11.17
Attendance: 1,200
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18th Annual Wine Tasting
3.18.17
Attendance: 255
Event Sponsors: Dawn Hausch-Cooper - Ameriprise Financial; Attorney Matthew Norwood; Bennett Communication Solutions; Chene Kopplitz; Community Podiatry Group; Craig Ryan Fine; Curtis and Raquel Yapchai; David Kelly & Guy Moxam; Raymond James & Associates; Dr. Bobby Mukkamala & Dr. Nita Kulkarni; Flint Cultural Center Corporation; Flushing Vision Source - Dr. Mike Wallace; Garage Door Guy of Flint LLC; Division of Overhead Door Co. of Flint; Kevin & Robyn LaFay; Landaal Packaging Systems; Leo & Elizabeth Solano; Lewis & Knopf CPAs, PC; Mainstay Capital Management; McCredie Insurance Agency; McGuirk Realty; Morgan Stanley - The Green Group; Mrs. Edmund Brownell; Olmsted Associates, Inc.; Outfront Media; Randy Wise Automotive Team; Roy, Noye & Warren, CPA, P.C.; Sapphire Blue Investments; Sears Hometown Store (Lapeer); Serra Benefits Group; Snider Financial; Special Occasions; The Torch Bar & Grill; Thomas J. Mitchell; Vogt’s; WCMU; Werschky & Lewis Family Dentistry; William Hentgen

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Food Donations: 501 Bar & Grill; Bella Birches; Brick Street of Grand Blanc; Crust; Cork on Saginaw; Hot Cups/Wanna Spoon; Redwood Steakhouse; Semi-Sweets; The Palette Café

9th Annual The PARTY
6.3.17
Attendance: 440
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50th Annual Flint Art Fair
6.10.17–6.11.17
Attendance: 5,183

Facilities Rentals
7.1.16 – 6.30.17
Attendance: 15,098
Rentals: 87

18th Annual Wine Tasting Event:
An Evening of Wine & Roses
Auxiliary Groups

Each year, support groups donate thousands of dollars and volunteer hours to the Institute 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 support.

Friends of Modern Art

Letter from the President,
Lynne Taft-Draper

Fiscal year 2016–17 was a productive year for the Friends of Modern Art. In June, FOMA celebrated the 50th Anniversary of the annual Flint Art Fair. This iconic event, signifying the beginning of the summer cultural season in Flint, attracted more than 5,000 local residents and out-of-town visitors, and served nearly 150 artists.

FOMA’s film program enjoyed another strong season running between the weekend after Labor Day and mid-June on the weekend of the Flint Art Fair. Total attendance was 7,553, an average of 198 patrons per week. The highest total attendance figures for individual titles were 409 patrons for the Academy Award-nominated Swedish film *A Man Called Ove*, which played in December, and 382 for the Oscar winner for best picture, *Moonlight*, which was shown in March.

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Flint Art Fair
Founders Society

Letter from the President,
Lynne Hurand

The Founders Society pledged $24,000 in support of the Flint Institute of Arts in fiscal year 2016–2017. A check for $24,000 was presented to the FIA on June 20, 2017 at our end of fiscal year business meeting.

With increased expenses, particularly in advertising, the 2016 revenue of $22,674 from the 11th annual First Frost Arts & Fine Crafts Fair yielded a profit of $14,957. After competing with election signage and redirected streets that week, we look forward to even more success in 2017.

Our creative Travel and Tours committee generated income of $5,200. By continuing to develop innovative plans for trips of regional, national and international interest, we strive to increase our travel participation. We traveled to Grand Rapids for Art Prize, and have upcoming trips, which include Chicago and Southern Italy/Sicily.

Art Sales & Rental generated income of $3,500. These are the proceeds from the sales or rental of juried works of art by both local and regional artists who receive a portion of the sale or rental income. Contract employee, Carol Turley, worked approximately 20 hours a week. All other staffing of the gallery on a daily basis was provided by Art Sales & Rental volunteers. By request of the FIA Board of Trustees in October, “in order to support the FIA in finding space for Bishop Gallery and the Café expansion, ... “ and in order to offer the space for the gallery, Founders Society focused on liquidating inventory to efficiently close and move out of their beloved Art Sales & Rental facility.

In 2017, Founders presented a new website with updated pictures and information, and also developed a much improved online presence.

As of June, 2017, Founders membership increased to 309, up from 284 in 2016, generating $3,090 in income. As part of the regular membership renewal process, the FIA collects these monies for Founders.

On December 5, 2016, Founders Society hosted our traditional Holiday Luncheon in Isabel Hall for all FIA staff. This was our way to thank the FIA staff for the many ways in which they generously support and assist Founders in accomplishing its mission.

Income received from this year’s activities enabled the Founders Society to fund our FIA pledge and left us with a balance of $89,755. A final end-of-year adjustment will be made upon receiving our dues income for this fiscal year. In addition to the fundraising activities, Founders Society members collectively donate thousands of hours of dedicated service to benefit the FIA.
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Mr. & Mrs. Marvin Zmudczynski
Mr. & Mrs. Vincent Zamora
Dr. Kerry Zubke
Mr. & Mrs. Robert Aguirre
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Ms. Margaret Adams
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Ms. Cheryl Burck
Mr. Rob Bueche
Mr. & Mrs. Luke Bueche
Ms. Precious Buckner
Mr. & Mrs. Len Buckman
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Ms. Lynn K. Allen & Mr. Robert Cox
Ms. Marilyn M. AlveyΔ
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Mrs. Jeneil M Applegate*+
Mr. Alfred Arnold & Mrs. Dolores M. Roat-Arnold
Mr. Joel Arnold*
Dr. & Mrs. Danny Aronovitz
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Mr. & Mrs. John Augustine
Mr. & Mrs. Robert Aurand
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Mr. John Bach & Ms. Mary Alice O'Malley
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Andrew Stout & Stevie Cooper
Virgil & Sheryl Cope+Δ
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<th>Name 3</th>
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<tr>
<td>Mr. &amp; Mrs. Mark Corrigan+</td>
<td>Mr. &amp; Mrs. Robert Florence</td>
<td>Mr. &amp; Mrs. LeS Hilder+</td>
<td>Mr. &amp; Mrs. William A. Karas II</td>
<td>Ms. Pamela McBride</td>
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<td>Mr. &amp; Mrs. Jennifer Betts</td>
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<td>Ms. Nancy Kehoe &amp; Mrs. Dennis Kehoe+</td>
<td>Ms. Demetria McClelland</td>
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<td>Mr. &amp; Mrs. James P. Ford</td>
<td>Dr. James R. Hillard</td>
<td>Mr. James R. Kelly &amp; Mr. Michael Hanson</td>
<td>Mr. &amp; Mrs. Keith McCombs+Δ</td>
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<td>Mrs. Mary Jo Hobart-Parks</td>
<td>Dr. &amp; Mrs. Jay Kennedy</td>
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<td>Mr. &amp; Mrs. Ron Crichton</td>
<td>Mr. Donald F. Fournier &amp; Ms. Wendy Green</td>
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<td>Ms. Laura Frantom</td>
<td>Ms. Sandra Holloway &amp; Miss Lauren Holloway</td>
<td>Mr. Douglas Koch+</td>
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<td>Mr. &amp; Mrs. Bruce Dobras</td>
<td>Mr. &amp; Mrs. John Dewit+</td>
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<td>Mr. &amp; Mrs. Jack Feuerstein+Δ</td>
<td>Mr. &amp; Mrs. John Dolch</td>
<td>Mr. &amp; Mrs. Robert Henshaw</td>
<td>Ms. &amp; Mrs. Paul Jordan</td>
<td>Mr. &amp; Mrs. Edward Parker</td>
</tr>
<tr>
<td>Dr. &amp; Mrs. Ronald Crow</td>
<td>Mr. &amp; Mrs. John Dolch</td>
<td></td>
<td>Ms. Tasia Kalemis*</td>
<td>Mr. &amp; Mrs. Tim ParrottΔ</td>
</tr>
<tr>
<td>Ms. Mary S. Felix*+Δ</td>
<td>Mr. &amp; Mrs. John Dolch</td>
<td></td>
<td>Mr. &amp; Mrs. Robert Henshaw</td>
<td>Mr. Bob Patterson</td>
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<tr>
<td>Miss Vanessa Dendy</td>
<td>Ms. Andrea Zlatec Flodin+Δ</td>
<td>Mr. Thomas M. Haley</td>
<td>Mr. Steven Izzo+Δ</td>
<td></td>
</tr>
<tr>
<td>Ms. Beverly Dinkins</td>
<td>Dr. Colleen Ford</td>
<td>Ms. Julie Hall</td>
<td>Miss Esther M. Jacob+</td>
<td></td>
</tr>
<tr>
<td>Ms. Shelia Dirrim+</td>
<td>Ms. Alycia Frezza</td>
<td>Ms. Sandy Hall</td>
<td>Miss JoAnn Jacob</td>
<td></td>
</tr>
<tr>
<td>Mrs. Elaine M. Dobrowolski</td>
<td>Ms. Amy Fugate</td>
<td>Ms. Cathryn Hallisy</td>
<td>Ma. Mary Jacobs</td>
<td></td>
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<tr>
<td>Ms. Kathleen Dockter+Δ</td>
<td>Mr. Christian FullerΔ</td>
<td>Ms. Angela Hamilton</td>
<td>Mrs. Jackie Jakeway</td>
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</tr>
<tr>
<td>Mr. Scott Dolan</td>
<td>Mr. William D. Fuller+Δ</td>
<td>Mrs. Donna Dodds Hamm+Δ</td>
<td>Ms. Lucille James+</td>
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</tr>
<tr>
<td>Mrs. Kimberly Donahue+</td>
<td>Ms. Joyce M. Gadola+</td>
<td>Ms. Lynn A. Hampton</td>
<td>Mrs. Linda Jaworski</td>
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<tr>
<td>Ms. Joan E. Dowler+</td>
<td>Ms. Virginia Gaffney+</td>
<td>Dr. Charles D. Hanson</td>
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<tr>
<td>Ms. Mary Downey+</td>
<td>Mrs. Kelly Gagliardo</td>
<td>Mrs. Lorraine S. Harcek</td>
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<tr>
<td>Ms. Patricia S. Duffy</td>
<td>Mrs. Barbara K. Gamache+Δ</td>
<td>Ms. Alfreda A. Harris+Δ</td>
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<tr>
<td>Ms. Christine Dugas</td>
<td>Ms. Donna M. Gardiner</td>
<td>Ms. Jennifer Harris</td>
<td>Mr. Robert J. Jewell</td>
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<tr>
<td>Ms. Shirley Dunbar-Pumphrey+Δ</td>
<td>Ms. Patricia GebhardtΔ</td>
<td>Ms. Lois Hartman+</td>
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</tr>
<tr>
<td>Ms. Beverly Dunlap</td>
<td>Ms. Judi Generous+</td>
<td>Mr. Paul F. Hauth+</td>
<td>Miss Lela Johnson</td>
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<tr>
<td>Ms. Kathleen Duval</td>
<td>Ms. Kathleen George+Δ</td>
<td>Mrs. Danielle Hawkins</td>
<td>Mr. Richard G. Johnson+</td>
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<tr>
<td>Ms. Michelle J. Dvorak</td>
<td>Mrs. Alicia GeromeL</td>
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<tr>
<td>Ms. Catherine Gwizdz</td>
<td>Ms. Sylvia Ghainer</td>
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<tr>
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<td>Ms. Theresa Haynes</td>
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<td>Mrs. Gloria J. Eby-Buck</td>
<td>Mr. Jason Gibbs</td>
<td>Ms. Carole D. Hecker</td>
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<tr>
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<td>Mrs. Gretchen Giles</td>
<td>Ms. Anne M. Heidel+</td>
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<tr>
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<td>Mr. Bob Hendren+</td>
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<tr>
<td>Mrs. Lynn Elliott+</td>
<td>Ms. Grace Glass</td>
<td>Mr. Robert Hentgen</td>
<td>Ms. Jane Kelly</td>
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<td>Mrs. Eileen Ellis</td>
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<td>Ms. Trudy Herriman</td>
<td>Mrs. Susan KellyΔ</td>
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<tr>
<td>Mrs. Rosemary EmertonΔ</td>
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<td>Ms. Shelley Hersherberger</td>
<td>Ms. Brenda Keck+Δ</td>
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<tr>
<td>Mr. Fredrick Ennis+</td>
<td>Mr. Avram Golden</td>
<td>Ms. Harriett Hess</td>
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<tr>
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<td>Mrs. Marcia Dicks</td>
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<tr>
<td>Ms. Ida L. Epstein+</td>
<td>Ms. Danielle Golinski</td>
<td>Ms. Rebecca Higgonson</td>
<td>Mr. Mike Kinnunen+</td>
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</tr>
<tr>
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<td>Ms. Kerri Goodman</td>
<td>Ms. Carol Higgins</td>
<td>Ms. Ellen Kissel+</td>
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<tr>
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<td>Mrs. Kathleen Goodrow</td>
<td>Ms. Bonnie Hill</td>
<td>Mr. Stephen Kober</td>
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<td>Mr. Lawrence S. Falardeau</td>
<td>Mrs. Estella L. Gould</td>
<td>Ms. Melissa S. Hill+</td>
<td>Mr. Michael KovitchΔ</td>
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<tr>
<td>Miss Samantha Farah+</td>
<td>Ms. Kim Grace</td>
<td>Ms. Donna Hines</td>
<td>Ms. Rosemary A. Kowalski</td>
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<tr>
<td>Ms. Gisele Farah</td>
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<td>Ms. Miss Duke Hovey+Δ</td>
<td>Ms. Sherry Kowalski</td>
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<tr>
<td>Mr. E. Richard Farone+</td>
<td>Ms. Janet Gray</td>
<td>Ms. Helen Hobson</td>
<td>Miss Sheryl Kreiner</td>
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<tr>
<td>Ms. Mary S. Felix+Δ</td>
<td>Mrs. Bobbie J. Greer</td>
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<td>Ms. Kristina Feller</td>
<td>Mr. Donald Grignani+</td>
<td>Ms. Dora Hoelscher</td>
<td>Mr. David Kummer+</td>
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<td>Magr. Richard Groshek</td>
<td>Ms. Sandy Hofacker+</td>
<td>Ms. Ruth Kunka</td>
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<tr>
<td>Ms. Sally Ferguson</td>
<td>Ms. Mary L. Grossklaus+</td>
<td>Ms. Leni Hoffman</td>
<td>Mr. Miles Lam</td>
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<td>Mr. Todd Ferguson</td>
<td>Mrs. Joseph Guerin</td>
<td>Mr. Sidney Horton Jr.</td>
<td>Taylor Lamb</td>
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<td>Mr. Gregory D. Fiedler</td>
<td>Ms. Annie Guevara+</td>
<td>Mr. Gerald House</td>
<td>Mrs. Michelle Lankton</td>
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<tr>
<td>Ms. Judith Fisher</td>
<td>Ms. Eileen D. Guilford</td>
<td>Ms. Judith Hovey</td>
<td>Mrs. Spencer Kelly Lanyi+Δ</td>
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<tr>
<td>Tracy Fisher</td>
<td>Ms. Carole GutteridgeΔ</td>
<td>Dr. John A. Howland</td>
<td>Mrs. Marjorie J. Larsen</td>
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<td>Ms. Melissa Fitch</td>
<td>Ms. Veronica Gyrina</td>
<td>Ms. Helen R. Hoyt+Δ</td>
<td>Ms. Dorothy Latchana</td>
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<tr>
<td>Mr. Jim Fleming</td>
<td>Mr. Alan D. Hackett</td>
<td>Ms. Christine Hull</td>
<td>Ms. Marie Lauer</td>
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<tr>
<td>Ms. Betty Leavitt</td>
<td>Mrs. Gail D. Hutchison</td>
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<td>Mrs. MaryBeth Leet</td>
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<td>Mr. James T. Legacy</td>
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<td>Mrs. Genevieve Leist</td>
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<td>Mrs. Kathryn Lescellus</td>
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<td>Mrs. Mericlare Letter</td>
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<td>Mrs. Suzanne LewisΔ</td>
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<tr>
<td>Dr. John A. Ley</td>
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</tbody>
</table>
Mr. Herb Merrell
Mr. Gary L. Messenger
Ms. Nancy Meszaros
Ms. Thomas L. Myers
Ms. Jill Michelle
Ms. Sky Mikinak
Ms. JouAnn Miller
Ms. Junko Miller
Mrs. Patricia Minshall
Ms. Barbara Misky
Mrs. Donna Misener
Mr. John R. Mittelstadt
Mrs. Welsey Ann P. Johnson
Monis
Ms. Christy Moore
Mr. Gerald Moore
Ms. Kathleen Moore
Ms. Dee Moreno
Ms. Marlene Morris
Ms. Margaret Mary Mosher
Ms. Sally Mukherjee
Ms. Frederica E. Muller
Ms. Diane Murphy
Ms. Jessica Murray
Ms. Sarah Murray
Ms. Maryanne Naegle
Ms. Glenda Nañfziger-Kniss
Ms. Natalie Napier
Ms. Michelle Nassar
Ms. Carol F. Negendank
Ms. Sherry A. Nelsen
Mrs. Barbara Mirsky
Mrs. Patricia Minshall
Ms. Junko Miller
Ms. Carol F. Negendank
Ms. Michelle Therier
Mrs. Kathy Theurer
Mrs. Sally Thielen
Ms. Christy Moore
Mr. Gerald Moore
Ms. Kathleen Moore
Ms. Dee Moreno
Ms. Marlene Morris
Ms. Margaret Mary Mosher
Ms. Sally Mukherjee
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Ms. Carol F. Negendank
Ms. Michelle Therier
Mrs. Kathy Theurer
Mrs. Sally Thielen
Mr. Edward Watkins
Mrs. Deborah Wheeler
Ms. Karla Williams
Ms. Joan Willing
Mr. Richard L. Wilson
Ms. Diane M. Wisegogle+
Ms. Laura Wolfe+
Ms. Eliza Wong
Ms. Ja-neen Wooten
Ms. Susan Worthing
Mrs. Margie Murray Wright
Ms. Darla S. Wynn+
Ms. Janice Yaklin
Ms. Victoria Ybarra
Mrs. Barbara A. Young
Mr. Christopher Young+
Mr. James Young
Mr. Mike Zelley
Ms. Janie Zelnis
Mrs. Helen Zimmerman
Mr. Paul Zinger
Ms. Marie L. Zuk

Student
($20 annually)
Ms. Lana Abdole
Ms. Monica Amberg
Camryn Blair
Ms. Qianluna Bowyer
Ms. Bridgett Brewer
Miss M. Paige Bright*
Miss Hailey Campbell
Olivia Carnes
Braylan Delduca
Mya Dodge
Taylor Drury
Ms. Lina Eltahir

Mr. Gabreial Evans
Miss Dominic M. Fabi
Mr. Elijah Fil
Miss Abigail Griffin
Miss Emily Harnder*
Miss Catherine A. Haynes
Miss Ashley Hense
Skyler Harriman*
Miss Erin Hunt
Miss Allison Jenkins
Miss Madeline Kelly
Ms. Annadelle Kimber
Miss Rachel Landes
Miss Peyton Lowe
McKenna Marsh
Miss Justina McCormick
Mr. Jake Millerschin
Miss Surayya Y. Muhammad
Miss Noor Nounou
Miss Adeline Perrault
Miss Tayva Phillips
Ms. Aria Pierson
Miss Ellie Reynolds
Blaise Rhein
Miss Gabrielle Rodriguez
Mr. Noah Scott
LaSasha Sharp
Alcus Smith
Amoz Smith
Miss Lindsey Smith
Miss Haley Solo
Miss Haylei Solvold
Miss Alica Stanley
Sheyenne Stowe
Mr. Nicholas Sturtivant
Ms. Olivia Thomas-David
Miss Maeve Thompson*
Miss Kasmira Trevorrow
Mr. Andrew Tripp
Miss Nicole Vrabel
Miss Abigayle Weder
Mr. Alex Weidenhammer
Miss Shellaine Wendling

Mr. Benjamin West
Damian White
Mr. Brendan Wiederman
Mr. Ethan Wilkinson
Ms. Lisa Williams
Mr. Nataevion Williams
Miss Emily Wilcox*
Miss Sophia Wittum

Youth
($20 annually)
Jack Aguirre
Steve Aguirre
Jordan Allain
Ezra Amaya
Joaquin Amaya
Justin Banks
Avery Bates-Kirby
Brodie Bellamy
Kyle Bill
Lucy Billings
Eden Boros
Omni Bowie
Joseph Brown
Isaiah Buchanan-Curry
Dara Bukoffsky
Audrey Cmejrek
Savannah Collick
Maribella K. Collins
Ethan Delange
Skye Dennison
Anjali Devisetty
Harley Doescher
Chloe Donlan
Ava Dudley
Olivia Dudley
Akrım Fadı
Jude Fadı
Mekhi Forward
Raneem Galal
Reham Galal
Rylee Girod
Amirah Gordon
Ayana Goulding

Jillian Guise
Carson Haffajee
Kai Haffajee
Bradley Hodgson
Jackson Jeffery
Ariel Y. Jenkins
Brooklyn Lamba
Alejandra Lason
Austin Luhellier
Olivia Lyons
Emily Madill
Emery Malnati
Mason Maxwell-Cook
Alice McAr
Bernie McAr
Connor J. McKenzie
Mackenzie Naffziger
Paige O'Connell
Trip Petty
Tucker Petty
Averee Phelps
Owen Pittsley
Sasha Rabinkov
Anna Roche
James Roche
Maggie Roche
Cameron Roeser
Emerson Roeser
Parker Roeser+Δ
Camden Roy
Jan Rozen
Karsten Sabo
Elliott Sanford
Maddie Sauvie
Connor Seigrist
Keerstin Slater
Laury Smith
Rennie Stickel
Izzy Thomas
Addisen Timpf
Ella Timpf
Olivia Timpf
Justyn A. Towers

Tucker Vasicek
Lauren Walton
Annika Warby
Riker Warby
Abigayle Weder
Ryan Wilkinson
Megan Wilson
Kate Yaklin

49 MEMBERSHIP

Tucker Vasicek
Lauren Walton
Annika Warby
Riker Warby
Abigayle Weder
Ryan Wilkinson
Megan Wilson
Kate Yaklin
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, 2017, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

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

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

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

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

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Flint Institute of Arts as of June 30, 2016, 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, 2016, financial statements, and we expressed an unmodified audit opinion on those audited financial statements in our report dated April 12, 2017. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2016 is consistent, in all material respects, with the audited financial statements from which it has been derived.

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

Yeo & Yeo, P.C.
Flint, Michigan
April 12, 2017
## Statement of Financial Position

June 30, 2017 (with summarized comparative information for 2016)

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<th></th>
<th>Operating Fund</th>
<th>Plant Fund</th>
<th>Project Fund</th>
<th>Permanent Collection Fund</th>
<th>Endowment Fund</th>
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<td>Cash and cash equivalents</td>
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<td>$6,146,940</td>
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<td>Accounts receivable</td>
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<td>$-</td>
<td>91,751</td>
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<td>Contributions receivable</td>
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<td>-$</td>
<td>280,667</td>
<td>-$</td>
<td>250,000</td>
<td>530,667</td>
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<td>Inventory</td>
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<td>Prepaid expenses</td>
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<td>-$</td>
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<tr>
<td>Due from other funds</td>
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<td>$-</td>
<td>-$</td>
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<td>4,917,821</td>
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<td>Fixed assets</td>
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<td>$-</td>
<td>-$</td>
<td>15,200</td>
<td>18,658,252</td>
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<td>Intangible asset</td>
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<td>Permanent collection</td>
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<td>$-</td>
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<td>Interest in income trusts</td>
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<td>$-</td>
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<td>Trusts held by third party</td>
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<td>$-</td>
<td>1,974,780</td>
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<td>Investments</td>
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<td>$-</td>
<td>551,023</td>
<td>27,046,314</td>
<td>22,788,053</td>
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<td><strong>Total Assets</strong></td>
<td>$6,870,836</td>
<td>$23,501,073</td>
<td>$280,667</td>
<td>$551,024</td>
<td>$27,271,095</td>
<td>$58,474,695</td>
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</table>

| **Liabilities and Net Assets** | | | | | | |
| **Liabilities**            | | | | | | |
| Accounts payable          | $26,856        | -$         | $-           | -$                         | $-             | $26,856         |
| Accrued expenses and withheld taxes | 94,720 | -$         | $-           | -$                         | $-             | 94,720          |
| Due to other funds        | 4,917,821      | $-         | $-           | -$                         | $-             | 4,917,821       |
| Deferred revenue          | 24,784         | $-         | $-           | -$                         | $-             | 24,784          |
| **Total Liabilities**     | 5,064,181      | -$         | $-           | -$                         | $-             | 5,064,181       |

| **Net Assets**            | | | | | | |
| Unrestricted - operations | 1,805,655      | -$         | $-           | -$                         | 13,117,497     | 14,924,152      |
| Unrestricted - net investment in fixed and intangible assets | -$   | 18,583,252 | $-           | -$                         | 15,283,252     | 15,283,252      |
| Temporarily restricted    | 4,917,821      | 280,667    | $551,024     | $2,946,103                 | $11,207,495    | $11,207,495     |
| Permanently restricted    | -              | $-         | $-           | 11,207,495                 | $11,207,495    | 9,628,425       |
| **Total Net Assets**      | 1,805,655      | $23,501,073| $280,667     | $551,024                   | $27,271,095    | $53,410,514     |

| **Total Liabilities and Net Assets** | | | | | | |
| **Total Liabilities and Net Assets** | $6,870,836 | $23,501,073 | $280,667 | $551,024 | $27,271,095 | $58,474,695 | $47,233,976 |
Statement of Activities  
June 30, 2017 (with summarized comparative information for 2016)

<table>
<thead>
<tr>
<th>Source of Revenue</th>
<th>Unrestricted Operating Fund</th>
<th>Unrestricted Plant Fund</th>
<th>Temporarily Restricted Project Fund</th>
<th>Temporarily Restricted Permanent Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public support</td>
<td>$2,510,248</td>
<td>$381,863</td>
<td>$5,500,000</td>
<td>$280,000</td>
<td>$211,858</td>
</tr>
<tr>
<td>Contributions</td>
<td>$2,510,248</td>
<td>$381,863</td>
<td>$5,500,000</td>
<td>$280,000</td>
<td>$211,858</td>
</tr>
<tr>
<td>Bray and Pierson trust distributions</td>
<td>91,134</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Community Foundation trust distributions</td>
<td>432,529</td>
<td>7,518</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total public support</td>
<td>3,034,111</td>
<td>389,399</td>
<td>6,500,000</td>
<td>280,000</td>
<td>211,858</td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum shop and cafe sales</td>
<td>260,690</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Cost of goods sold</td>
<td>(141,946)</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Gross profit</td>
<td>118,744</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Memberships</td>
<td>227,605</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tuition</td>
<td>288,243</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>60,607</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>5,301</td>
<td>-</td>
<td>15,596</td>
<td>13,996</td>
<td>230,915</td>
</tr>
<tr>
<td>Net realized gain on investments</td>
<td>2,250</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>337,397</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>125,742</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>125,742</td>
</tr>
<tr>
<td>Total revenue</td>
<td>839,152</td>
<td>-</td>
<td>15,596</td>
<td>13,996</td>
<td>566,312</td>
</tr>
<tr>
<td>Total public support and revenue</td>
<td>3,876,942</td>
<td>389,399</td>
<td>6,500,000</td>
<td>291,757</td>
<td>65,214</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>-</td>
<td>3,167,836</td>
<td>(3,167,836)</td>
<td>-</td>
<td>109,739</td>
</tr>
</tbody>
</table>

Expenses and losses

<table>
<thead>
<tr>
<th>Category</th>
<th>Unrestricted Operating Fund</th>
<th>Unrestricted Plant Fund</th>
<th>Temporarily Restricted Project Fund</th>
<th>Temporarily Restricted Permanent Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classes</td>
<td>442,228</td>
<td>124,710</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Public information</td>
<td>513,858</td>
<td>21,544</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>730,588</td>
<td>101,649</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>623,580</td>
<td>210,884</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>293,068</td>
<td>43,087</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Programs</td>
<td>764,522</td>
<td>83,444</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total program services</td>
<td>3,368,564</td>
<td>585,318</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Supporting services</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Management and general</td>
<td>1,075,438</td>
<td>21,543</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Fundraising</td>
<td>202,731</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>1,278,169</td>
<td>21,543</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses</td>
<td>4,646,723</td>
<td>605,861</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Change in net assets before other changes in net assets</td>
<td>(768,971)</td>
<td>2,950,374</td>
<td>2,332,164</td>
<td>291,757</td>
<td>65,214</td>
</tr>
</tbody>
</table>

Financing costs and net change in net assets

<table>
<thead>
<tr>
<th>Classification</th>
<th>Unrestricted Operating Fund</th>
<th>Unrestricted Plant Fund</th>
<th>Temporarily Restricted Project Fund</th>
<th>Temporarily Restricted Permanent Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Financing costs</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total expenses</td>
<td>4,646,723</td>
<td>605,861</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Change in net assets before other changes in net assets</td>
<td>(768,971)</td>
<td>2,950,374</td>
<td>2,332,164</td>
<td>291,757</td>
<td>65,214</td>
</tr>
</tbody>
</table>
### Statement of Activities

Year ended June 30, 2017 (with comparative totals for 2016)

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Temporarily Restricted</th>
<th>Temporarily Restricted</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Temporarily Restricted</th>
<th>Permanent</th>
<th>Endowment</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Fund</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Purchases of collection items not capitalized</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(68,415)</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(68,415)</td>
</tr>
<tr>
<td>Trust transfers</td>
<td>873,764</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>(683,764)</td>
<td>-</td>
<td>(138,051)</td>
<td>-</td>
<td>-</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(260,674)</td>
</tr>
<tr>
<td>Interfund transfers</td>
<td>1,017,551</td>
<td>(252,752)</td>
<td>-</td>
<td>(665,069)</td>
<td>79,356</td>
<td>-</td>
<td>(138,065)</td>
<td>-</td>
<td>-</td>
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</tr>
<tr>
<td>Change in value of trusts held by third party</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Net unrealized gain (loss) on investments</td>
<td>35,123</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1,718,291</td>
<td>899,352</td>
<td>2,622,599</td>
<td>878,333</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total other changes in net assets</strong></td>
<td>1,626,458</td>
<td>(252,752)</td>
<td>-</td>
<td>(665,069)</td>
<td>(19,059)</td>
<td>-</td>
<td>706,242</td>
<td>967,579</td>
<td>2,622,599</td>
<td>(878,333)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total change in net assets</strong></td>
<td>1,150,977</td>
<td>2,857,622</td>
<td>2,332,164</td>
<td>(374,333)</td>
<td>40,155</td>
<td>109,739</td>
<td>1,376,073</td>
<td>1,579,070</td>
<td>8,883,767</td>
<td>3,752,196</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net assets - beginning of year</strong></td>
<td>649,978</td>
<td>15,925,630</td>
<td>2,585,657</td>
<td>655,000</td>
<td>504,869</td>
<td>13,007,758</td>
<td>1,598,430</td>
<td>9,628,425</td>
<td>44,526,747</td>
<td>40,774,551</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Net assets - end of year</strong></td>
<td>$ 1,806,655</td>
<td>$ 18,583,252</td>
<td>$ 4,917,821</td>
<td>$ 280,687</td>
<td>$ 551,024</td>
<td>$ 13,117,497</td>
<td>$ 2,646,103</td>
<td>$ 11,207,455</td>
<td>$ 53,410,514</td>
<td>$ 44,526,747</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Board, Staff & Faculty

Board of Trustees
Dean Yeotis, President
Thomas J. Mitchell, First Vice-President
Louis A. Hawkins, Second Vice-President
Kathryn C. Boles, Secretary
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Eleanor E. Brownell
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Jimmy King
Jamie Trueba Lawand
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Michael Rucks
Ira A. Rutherford
Elisabeth Saab
Martha Sanford
Sheila Smith, Founders Society President
Patricia Spangler
Lynne A. Taft-Draper, FOMA President
David T. Taylor
D.J. Trela, FCCC Board Representative
to FIA Board
Jan Werschky

Honorary Trustee
Elizabeth Neithercut

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Guy Adamec, Art School Instructor
Zack Akers, Security
Gerald Alcorn, Security
Rebecca Andrus, Art School Instructor
Sara Asbury, Café Assistant
James Arnes, Art School Instructor
Sarah Baer, Café Assistant
Valarie Allen, Membership Coordinator
Sarah Blanchette, Education Communications Assistant
Kevin Blanzy, Database & App Manager
Ed Bradley, Associate Curator of Film
Jessica Brown, Art Educator
Katie Brown, Café Assistant
Tom Cheek, IT Specialist
Bryan Christie, Facilities Manager
Justin Clanton, Facilities Assistant
Andrew Cruz, Café Assistant
Gail Curry, Receptionist
Monique Desormeau, Curator of Education
Barbara Dinneweth, Art School Instructor
Melissa Ditti, Events Assistant
Alla Dubrovich, Art School Instructor
Michelle Dummer, Assistant Curator of Education
Jennifer Edgerton, Art Educator
Pamela Ehde, Early Childhood Art Educator
Donovan Entrekin, Director of the Art School
William Farmer, Security
Craig Fenner, A/V Technician
Alice Foster-Stocum, Art School Instructor
Kimberly Giacchina, Visitor Services
Anthony Gittens, Security
Tracee Glab, Curator of Collections & Exhibitions
Jeff Hagerman, Art School Instructor
Jaclyn Hatcher, Retail Clerk
Paul Hauth, Art School Instructor
Jennifer Hickmott, Program Coordinator
Julia Hill, Security
Craig Hinshaw, Art School Instructor
Barbara Holmer, Art School Instructor
Donald Howell, Facilities Assistant
Robert Irwin, Security
Heather Jackson, Assistant Registrar
Judy Johnson, Librarian
Kimberly Justice, Assistant Retail Manager
Michelle Kowalski, Café Assistant
Donielle Keyes, Security
Sarah Kohn, Assistant Curator
Karyn Konkel, Art School Instructor
Chene Koppitz, Communications & Marketing Coordinator
Natalia LaFuente, Events Coordinator
Miles Lam, Graphic Designer
Kayla Latham, Visitor Services
Michelene LaTurneau, Security
Michele LeClaire, Art School Instructor
Emily Legeltiner, Curatorial Assistant
Katherine Livengood, Art School Instructor
Igor Macherkevich, Art School Instructor
Kathrine Martin, Visitor Services
Alexis Massimino, Art School Assistant
Donald McCombs, Security
Kierra McGee-Augrey, Early Childhood Art Educator
Sarah Mclgone, Café Assistant
Jeffrey McLaurin, Facilities Assistant
Michael Melenbrink, Director of Finance & Administration
Erin Mohrman, Art School Instructor
Lori Motley, Assistant to the Executive Director
Sarah Mullanie, Director of Member & Guest Relations
Bryan Nichols, Facilities Assistant
Okola Nicholson, Event/Rental Assistant
Nicole Noel, Art Educator
Megan Nowicki, Education Communications Assistant
Emily O’Boyle, Digital Resources Coordinator
Brian O’Leary, Security
Taylor Osmentski, Café Assistant
Matthew Osmon, Art School Instructor
Peter Ott, Registrar
Marissa Pierce, Public & Community Relations Coordinator
Cory Potter, Retail Manager
Mark Robichaud, Facilities Assistant
Natalie Robinson, Security

Andrea Rogers, Early Childhood Art Educator
Scott Romanowski, Security
Philip Ruehle, Art School Instructor
Barry Russell, Security
Taylor Sampson, Retail Clerk
Richard Severn, Facilities Assistant
Kathryn Sharbaugh, Director of Development
Suzanne Share, Early Childhood Art Educator
Elizabeth Sheldon, Early Childhood Art Educator
Valerie Shepard, Assistant to Curator of Education
Yvette Shufford, Visitor Services
Courtney Simpson, Art School Instructor
Lauren Simpson, Security
Aria Slogor, Art School Instructor
Eligio Soto, Security
Anita Spencer, Art School Instructor
Hannah Stark, Art School Assistant
Stephen Staten, Visitor Services
Martin Stefan, Security Supervisor
Tracey Stewart, Grants Specialist
Bill Stolpin, Art School Instructor
Karen Sutherland, Art School Instructor
Ashley Toth, Assistant Events Coordinator
Billy Taylor, Security
Antwan Trimble, Executive Chef, Food & Beverage Manager
Jane Trotter, Art School Instructor
Rachel Vogt, Visitor Services
Kathleen Weiss, Security & Visitor Services
Timothy H. Widener, Art School Instructor
Hannah Wikarszr, Café Assistant
Diabe Willey, Security
Justin Wilson, Café Assistant
Michael Wilson, Security Supervisor
Anna Winglemire, Visitor Services
Kala Wood, Membership Assistant
Heather Wright, Digital Media Specialist