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

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, contributions from individuals and businesses, state funding, by earned income from endowments, and gifts from trusts and foundations.

The Institute’s collections and temporary exhibitions are open daily (except Mondays and national holidays). Donations are appreciated. Art classes for adults and children, lectures, films, concerts, tours and 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).

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In addition to being a great honor, it has been a humbling experience serving as the President of the Board of Trustees for the Flint Institute of Arts for the past year. As you all know, a whirlwind of activity has occurred before our eyes in the last twelve months; the Phase I Renovation and addition was completed and the museum re-opened in September, while we are presently finishing Phase II, and preparing for its unveiling this September. The FIA’s mission is to advance the understanding and appreciation of art through collections, exhibitions, and educational programs, and as Trustees, we have had a front row seat in watching the staff and FIA volunteers selflessly strive to fulfill the FIA’s mission.

When the doors of the FIA re-opened last September, such an event was made possible by the tireless work of our staff and many, many volunteers. Particularly, though, in addition to the FIA staff, I would like to thank Claire White, the chairperson of our Building & Design Committee, who, through her oversight, has helped us to realize and enjoy an FIA that provides something for everyone in our community. Additionally, past Board Presidents Linda Pylypiw, Jim Cummins, and Ernie Hamady, were instrumental in leading us up to and through the renovation period.

I would also like to thank Sis McArthur, the Steering Committee Chairperson and Kathryn Sharbaugh, our Capital Campaign Coordinator; it is due to their untiring efforts that nearly $20 million was raised and our Endowment Campaign is off to such a great start.
Many thanks to our Director, John Henry, for his unfailing leadership throughout the renovation process. John has shown great vision throughout this process and continues to serve as our very own “Mark Twain” when it comes to telling the story of the FIA. Since he came to the FIA ten years ago, the FIA’s budget has tripled. As one can imagine, the FIA staff must be up to the challenge and prepared to run and operate such a renowned museum and art school. Today, the staff is second to none.

On a daily basis, the staff works in a way that fulfills our mission, and makes the Board of Trustees and the community proud. While we do not have time nor space to mention the individual contributions made by each staff member and trustee, I want to mention that the FIA is extremely fortunate to have such a group of hardworking individuals who care so much for the well-being of our institution.

Additionally, thanks go out to the Founders Society, Friends of Modern Art, and our docents. Each of these groups has been faced with expanding responsibilities in light of the FIA’s renovation and addition and have all met the challenge head on and with great success. The FIA would not be able to flourish without the concerted effort of these three groups and their efforts are most appreciated.

I would be remiss if I did not acknowledge and thank the extremely generous support of the Charles Stewart Mott Foundation. Not only has the Mott Foundation provided operational and capital support throughout the renovation and addition, but the Mott Foundation has served as a guiding light as we embark on a journey into an exciting future.

As we are about to crest the second wave of our renovation and addition, and head into uncharted waters, I believe we need to take a moment and enjoy the excitement that surrounds the FIA and acknowledge what has been accomplished, but at the same time, understand and work toward fulfilling the FIA’s mission. With a sense of optimism and excitement, I look forward to working with all of you in telling the story of the FIA to the rest of the world.

Michael J. Behm
President
On September 24, 2005, the Flint Institute of Arts began a new chapter in its history. Expanding the capacity of its facility opens many doors to the future and is a standing invitation to all who live in or visit Flint to experience the FIA's commitment to art and the community.

At the beginning of the fiscal year in July, staff and volunteers were working frantically in preparation for the FIA's opening of the first phase of its renovation and expansion. Schedules were checked and revised daily to keep up with all the details of the building project. Virtually every aspect of the FIA's operation would change as the capacity of the building expanded.

The school was the first to reopen as construction was completed in January 2005. By year's end, the attractive, well equipped studios were used by 12,500 students. The new student gallery presented 5 exhibitions, and the ever popular Bray Music Series attracted nearly 500 people to performances by this year's Van Cliburn medal winners. Special initiatives included the completion of the tile project on the kiln room wall and the introduction of an art lecture series. The department organized tours and outreach programs, which served 20,000 people over the course of the year and the FIA's 15 member Docent Corps learned about the new art works installed in the galleries as they prepared for increased visitation from schools and the general public. The Art à la Carte video series moved into the new Isabel Hall and attracted larger audiences. The department also organized special workshops for educators and activities for families.

The Collections and Exhibitions Department began the year with the reinstallation of the permanent collections in the galleries including new spaces created by the renovation. The Chrysler Garbisch collection would have a room of its own for the first time as would the glass paperweights and goblet collections. The expanded lobby area with its high ceilings proved to be an exceptional space for presenting new acquisitions and special loans.

Opening with a spectacular presentation of 50 works by Andy Warhol, in the new Hodge Gallery, the Department’s temporary exhibitions brought record crowds. R. J. Kelly’s remarkable research produced the FIA’s best selling catalog ever for the beautiful exhibition, *To Be, or Not to Be: Four Hundred Years of Vanitas Paintings*, and the FIA organized exhibition, *Thy Brothers’ Keeper*, opened eyes and hearts with photographic images of the many injustices in the world.

In its continuing effort to reveal more of the collection to the public, the Department organized the exhibitions: *Across Borders and Time: Selections Drawn From the FIA’s Ethnographic and Decorative Collections; Waking the Dream: Surrealist Works on Paper; The Simple Life: Paintings by Ethel Robertson Gath; American Perspectives: Highlights of Works by African American Artists*, and *Eighteenth Century European Glass*. The Department intensified its work in collection management, restoring a record number of works, acquiring 97 new pieces for the permanent collection, conducting research on Nazi Era Provenance and arranging loans of 48 works to 5 institutions around the world. The beautiful new Theater and Fleckenstein Video Gallery provided attractive venues for expanded film and video series. In addition to 18 films presented by the Friends of Modern Art, the FIA presented 30 films, 8 videos, and hosted both the Flint Film Festival and the Jewish Film Festival.
Fund raising for programs and operations is always a big job but with the expanded facility, and the inevitability of even more space added in Phase II, the staff and volunteers had an even bigger challenge. The 6th annual wine tasting and the 2nd annual golf tournament netted $45,000, and earned income from the Museum Shop was at an all time high. The new Café has proven to be an attractive amenity for museum visitors and art school students. This fiscal year, the general membership rose dramatically by 73% and the Rubens Membership increased their ranks to 89 while offering its members an evening with Da Vinci scholar, Dr. Jeanine O’Grady, a holiday dinner evening and an excursion to the Masco Collection in Detroit.

The FIA’s budget increased by 16% over the previous year and there was still some last minute fund raising for the capital campaign before opening in September. The Development Department also kicked off a new endowment campaign aimed at raising $7 million for expanded operations after Phase II is complete. Careful management of expenses resulted in a balanced budget at the end of the year.

Once again, hard work and creative planning on the part of the FIA’s volunteer support groups also generated funds for operating, exhibitions and collections. The Friends of Modern Art organized one of the best Art Fairs in years and provided an exceptional film series in the new Theater. The Founders Society raised funds from their new Art Sales and Rental Gallery, featuring outstanding Michigan artists, a travel program and special fund raising events. I am deeply grateful to all for their efforts and contributions.

Joining the Friends of Modern Art and the Founders Society are scores of other donors without whom the FIA would cease to function. However, one donor stands out from all others. The Charles Stewart Mott Foundation was the catalyst for the magnificent changes the FIA has gone through. The Foundation has believed in the Institute’s mission and has helped to broaden its goals and objectives. On the occasion of presenting the grant to the FIA, C.S. Mott Foundation CEO, Bill White said, “The lifeblood of any museum is its ability to display objects that attract, instruct and inspire visitors of all ages and backgrounds and we believe this expansion will further strengthen the FIA’s role as a cultural and educational resource for the greater Flint Community.” Without the Foundation’s encouragement, the FIA could not have dared to engage in the scope of change Phase I and Phase II called for in order to provide for our future growth. On behalf of the FIA and the Flint community, I wish to extend my heartfelt thanks to Mr. White and the Foundation Board for their support.

Lastly, I would like to thank all of you who have so generously committed time, money, and expertise to make the FIA what it is today. Together, we have accomplished a lot and you should take great pride in the future opportunities you have created here. Thank you.

John B. Henry, III
Director
The Flint Institute of Arts strives to provide excellent and innovative exhibitions that inspire, enlighten and educate. As a primary operating program of the FIA, exhibitions and related activities constitute a significant portion of the financial, human and physical resources of the museum. The FIA stages changing exhibitions to help the visitor understand thematic, aesthetic, and historical content beyond that provided by objects in the permanent collection. As one of the FIA’s most visible programs, the exhibitions program encourages audience visitation to additionally experience the permanent collection and other FIA programs. Because the FIA is the only institution of its kind in Flint, Genesee County, and the region north of the Detroit-metropolitan area, it is important that FIA exhibitions explore a wide range of artistic concepts and expressions. To this end, the Curatorial Department organizes exhibitions from the FIA’s extensive collection of over 7,000 paintings, sculptures, works on paper and objects of decorative arts, and borrows shows from other museums and exhibition organizing entities.

Waking the Dream: Surrealist Works on Paper
9/24/05 – 11/20/05
Sponsored by Bank One
Dream, metaphor, fetishism, nonsense, and play are among the defining characteristics ascribed to Surrealism; they were also among the marvels of this exhibition based on over 30 Surrealist prints and drawings from the FIA’s collection. The works explored the range of Surrealist images from Dada-based collage to proto-Abstract Expressionist automatism, as was seen in works by Dalí, Miro, Ernst, Picasso, Matta, Arp, Chagall, Giacometti, and others. Aesthetically allied with the grotesque, Surrealist art seeks to depict reality destabilized, whether through shocking juxtapositions, biomorphic abstractions, theatrical excess, or comic satire, all of which was evident in this exhibition.

Joan Miró
Spanish, 1893–1983
Graphisme Concrét
pastel, ink and charcoal on paper, 1952
27 9/16 x 39 1/2 in.
Gift of Mr. and Mrs. Keith Davis, 1969.59

The Simple Life: Paintings by Ethel Robertson Gath
9/24/05 – 11/20/05
Focusing on the everyday scenes of her own environment, Ethel Robertson Gath portrayed domestic interior subjects, and Flint’s residential and city streets from the 1930s through the 1950s. Gath presents her subjects in a manner that is direct and familiar with a strong sense of place. In these respects, it recalls the work of other American Scene artists that emerged in the early 1930s who preferred representational images of local and regional subjects. This exhibition presented 6 borrowed works of art alongside the 7 paintings in the FIA’s permanent collection to help commemorate Flint’s sesquicentennial with the work of this former Flint artist.

Ethel Robertson Gath
American, ca. 1892–1972
Lemon Pies
oil on masonite, n.d.
20 5/8 x 26 in.
Gift of Mr. F. L. Robertson, 1973.80
To Be, or Not to Be: Four Hundred Years of Vanitas Painting
2/4/06 – 4/2/06
Sponsored by Charles Stewart Mott Foundation, Citizens Bank Wealth Management, Dietrich Foundation, and Founders Society

This exhibition presented 35 works representing the vanitas genre. Each work of art emphasized the visual and philosophical content of vanitas as a meditative image that encodes the interplay of morality and excess. Themes of transience, the ephemeral nature of beauty, and the fragility of human life were addressed in these visually powerful works. Paintings from collections across the country were included in this diverse exhibition, with works ranging in date from the 17th to the 20th century by artists from France, Germany, Flanders, the Netherlands, Italy and the United States.

Adriaen van Utrecht
Flemish, 1599–1652
Vanitas Still Life with a Bouquet and a Skull
oil on canvas, 1643
26 1/2 x 34 inches
The Collection of Richard Harris

Andy Warhol, A to Z: A Retrospective of the Work of the Master of Pop Art
9/24/05 – 12/31/05
Sponsored by Community Foundation of Greater Flint, Friends of Modern Art, and Founders Society

Over the course of his career, Andy Warhol erased the distinctions between fine art and popular culture, often employing mass-production techniques to create works which cause us to think about the nature of art and contemporary society. This special exhibition inaugurated the newly renovated Flint Institute of Arts with over 50 paintings, drawings, photographs, prints and films from The Andy Warhol Museum in Pittsburgh by one of the most influential American artists of the twentieth century.

Andy Warhol
American, 1930–1987
Self-Portrait
acrylic and silkscreen ink on canvas, 1986
40 x 40 x 1 3/8 in.
The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc.

Larry Dinkin: Painting to Silkscreen, an Interpretive Process
11/26/05 – 1/22/06
Sponsored by Bank One

Larry Dinkin has been a painter for more than thirty-five years. His naturalistic vistas and sensitive abstract configurations of unique texture and color create movement and spatial tensions. Dinkin’s paintings represent imaginary relationships between the mind and reality in an ongoing quest for expression without rules. This exhibition featured 10 large scale virtuoso prints, and 6 paintings, on which the prints are based.

Larry Dinkin
American, b. 1943
Landscape of Structure from a Dream
color screen print on paper, 1999
42 x 46 inches
Gift of Estelle and Martin Karlin, 2003.16

American Perspectives: Highlights of Works by African American Artists from the Collection of the FIA
1/28/06 – 4/2/06
Sponsored by Bank One

In honor of African American History Month, the Flint Institute of Arts paid homage to the exceptional vision and talent of African American artists represented in the permanent collection. This special exhibition featured 20 works of art by acclaimed American artists, including Romare Bearden, Jacob Lawrence, Charles White, Hughie Lee Smith, Melvin Edwards, Walter Williams, and Kara Walker.

Kara Walker
American, b. 1969
Keys to the Coop
linocut on paper, 1997
46 x 60 inches
Museum purchase, 2005.19

To Be, or Not to Be: Four Hundred Years of Vanitas Painting
2/4/06 – 4/2/06
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This exhibition presented 35 works representing the vanitas genre. Each work of art emphasized the visual and philosophical content of vanitas as a meditative image that encodes the interplay of morality and excess. Themes of transience, the ephemeral nature of beauty, and the fragility of human life were addressed in these visually powerful works. Paintings from collections across the country were included in this diverse exhibition, with works ranging in date from the 17th to the 20th century by artists from France, Germany, Flanders, the Netherlands, Italy and the United States.

Adriaen van Utrecht
Flemish, 1599–1652
Vanitas Still Life with a Bouquet and a Skull
oil on canvas, 1643
26 1/2 x 34 inches
The Collection of Richard Harris
Across Borders and Time: The Art of Looking
9/24/05 – 6/11/06
This collection explored ways to look more closely at objects of fine and applied art in order to better understand and appreciate the work’s meaning and aesthetic value. The exhibition presented 70 examples of functional and decorative objects from a variety of world cultures and different time periods, including masks, weapons, vessels, objects of personal adornment, and religious objects. By focusing on the materials and methods used to produce these objects, the style of their execution, the subject matter presented in the works, and the use of the objects themselves, much was learned about the intent of their creators and the cultural contexts from which they came. Many of the objects in this exhibition were on view for the first time.

Unknown
Native American (Haida), 19th century
Basketry Hat
spruce root and pigment, n.d.
6 5/8 x 14 1/2 x 14 1/2 inches
Gift of Mr. and Mrs. Richard Pohrt, 1985.98

18th Century European Glass
9/24/05 – 6/11/06
This special exhibition of outstanding European glass objects from the 18th century included 36 examples of Danish, Swedish, Swiss, French, German, Dutch, and English goblets and other vessels from the FIA’s permanent collection, many of which were never on view. The objects, included cups, rummers, goblets, beakers, and tankards, that date from just before 1700 to just after 1800, and represent many of the major glassmaking centers of Northern Europe and England. Building on the tremendous technological advances made in 17th century, 18th century glass reached its highest levels of virtuosity in ornamental engraving and relief cutting. These beautiful, fragile and rare glass objects served as special keepsakes, and as objects of use for the growing bourgeois class.

Unknown
German/Bohemian
Bohemian Crystal Glass Goblet of the Archbishop of Mentz
glass, mid 18th century
7 3/4 in. high
Gift of Mr. and Mrs. William L. Richards, 1974.65.34

The Human Condition: After Effects
4/22/06 – 6/11/06
Created by The Alternative Museum and sponsored by The Nathan Cummings Foundation in New York City, this special exhibition of 57 photographs featured award winning photographic essays by an array of internationally recognized photographers and explored the many complex, multi-dimensional physical and psychological issues related to the after effects of war on children. More importantly, it focused responsibility for change on the viewer. “The goal of this exhibition is to create renewed interest and involvement in our post-911 world and to encourage the pursuit of human rights as a ‘national priority.’” – Geno Rodriguez, Curator.

Lucian Perkins
American, b. 1952
Mother and Child
inkjet print on archival paper, 1999
9 1/2 x 14 1/2 inches
Courtesy of the artist/The Washington Post

Thy Brothers’ Keeper
4/22/06 – 7/30/06
Sponsored by Charles Stewart Mott Foundation
Organized in conjunction with The Alternative Museum, an internet-based museum, this was an exhibition of 140 photographs of people from around the world who suffer as a consequence of religious beliefs, greed, prejudice, natural disaster, and issues related to the environment or technology. Many of the world’s leading photojournalists were represented in this powerful exhibition. Each image served as a reminder of our responsibility to our fellow man.

Alexander Boulat
French, b. 1962
Untitled (detailed)
inkjet print on archival paper, 2001
13 x 19 inches
Courtesy of the artist
The permanent collection is a resource for creating exhibitions and developing other programs that help interpret the beauty and meaning of art. The FIA’s extensive permanent collection also provides opportunities for educational programs for students and scholars, as well as a diverse public.

The growth of the collection is supported by gifts from civic-minded individuals who donate funds and exceptional 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 of the collection.

**Karl Russell-Pool**  
American, b. 1967  
*Daisy Chain*  
flameworked glass, 2004  
16 x 12 x 12 inches  
Gift of Claire White, 2005.17

**Evan Penny**  
Canadian, b. South Africa, 1953  
*(Old) No One - In Particular #4, Series 2*  
silicone, pigment, hair and aluminum, 2005  
40 x 32 x 7 1/2 inches  
Museum purchase, 2005.18

**Kara Walker**  
American, b. 1969  
*Keys to the Coop*  
linocut on paper, 1997  
46 x 60 inches  
Museum purchase, 2005.19

**Jim Anthony**  
American, 1920–1999  
*Untitledd*  
oil on board, n.d.  
30 x 24 inches  
Gift of Mr. and Mrs. Joseph Palinsky, 2005.20

**Trevor Winkfield**  
American, b. England, 1944  
*The Hunt*  
aCRYlic on canvas, 1988  
31 x 44 inches  
Gift of Trevor Winkfield, 2005.21

**Frederick Fisher**  
American, b. 1949  
*Flint*  
pencil and watercolor on paper, 2005  
10 1/4 x 7 inches  
Gift of Frederick Fisher, 2005.22

**Francis Valentine**  
American, b. 1897  
*The Spite Fence*  
watercolor on paper, 1934  
24 x 36 inches  
Gift of Robert B. Simon, 2005.23

**Kaiko Moti**  
Indian, 1921–1981  
*Floral Still Life*  
lithograph on paper, n.d.  
22 x 30 inches  
Gift of Max Lepler and Rex L. Dotson, 2005.24

**Evan Penny**  
Canadian, b. South Africa, 1953  
*(Old) No One - In Particular #4, Series 2*  
silicone, pigment, hair and aluminum, 2005  
40 x 32 x 7 1/2 inches  
Museum purchase, 2005.18

**Kara Walker**  
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lithograph on paper, n.d.  
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silicone, pigment, hair and aluminum, 2005  
40 x 32 x 7 1/2 inches  
Museum purchase, 2005.18

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linocut on paper, 1997  
46 x 60 inches  
Museum purchase, 2005.19

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American, 1920–1999  
*Untitledd*  
oil on board, n.d.  
30 x 24 inches  
Gift of Mr. and Mrs. Joseph Palinsky, 2005.20

**Trevor Winkfield**  
American, b. England, 1944  
*The Hunt*  
aCRYlic on canvas, 1988  
31 x 44 inches  
Gift of Trevor Winkfield, 2005.21
Ben Aronson  
American, b. 1958  
**Down Lexington** oil on linen, 2003  
68 x 82 inches  
Gift of the Aronson Foundation, 2005.27

Unknown  
Chinese, Ming Dynasty (1368–1643)  
**Pair of Roof Tiles** glazed earthenware  
41 x 39 x 14 inches (ea.)  
Gift of Gerald Shepps, 2005.28.1-2

Waltercio Caldas  
Brazilian, b. 1946  
**A Suite** portfolio of 16 Iris prints on Arches paper, 2000  
25 of 45  
11 x 11 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.29.1-16

Kiki Smith  
American, b. Germany, 1954  
**The Vitreous Body** portfolio of 18 woodblock prints, 2000  
27 of 120  
10 1/4 x 9 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.30.1-18

Beverly Pepper  
American, b. 1924 and Jorie Graham  
American, b. Italy, 1950  
**In the Pasture** accordion folded book, 2001  
26 of 60  
12 x 8 1/2 inches (closed), 12 x 223 inches (open)  
Gift of Dr. Robert and Deanna Harris Burger, 2005.31

Abel Barroso  
Cuban, b. 1971  
**Tobaco con ideologia** wood and woodblock print on paper, 2000  
16 of 45  
9 x 16 3/8 x 3 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.34

Ed Ruscha  
American, b. 1937  
**Be Careful Else We Be Bangin on You - You Hear Me?** four color photogravure with screen printed text on paper, 2001  
53 of 60  
18 x 14 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.32

Ed Ruscha  
American, b. 1937  
**You Will Eat Hot Lead** four color photogravure with screen printed text on paper, 2001  
53 of 60  
18 x 14 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.33

Andrea Modica  
American, b. 1960  
**Cedar Key, Florida** silver gelatin print on paper, 2000  
edition of 20  
22 1/2 x 30 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.36

Leonora Carrington  
English, b. 1917  
**Snake** intaglio print on paper, 1998  
34 of 60  
19 3/4 x 16 3/4 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.37

Ellen Lupton  
American, 20th century and Abbott Miller  
American, 20th century  
**On/Off** photogravure on paper, 1999  
Edition of 30  
19 x 31 inches (each)  
Gift of Dr. Robert and Deanna Harris Burger, 2005.41.1-2

Judy Chicago  
American, b. 1939  
**O For Your Scent** Heliorelief/lithograph on paper, 1998  
32 of 35  
24 x 20 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.42.1-2

“Crash” John Matos  
American, b. 1961  
**Dear Prudence** color lithograph with gold leaf on paper, 1989  
16 of 30  
48 x 34 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.43

Leonora Carrington  
English, b. 1917  
**Tapir** intaglio print on paper, 1998  
34 of 60  
16 3/4 x 19 3/4 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.38

Georg Baselitz  
German, b. 1938 and Robert Creeley  
American, b. 1926  
**Signs** Prints # 4, 5, 6 and 7 from portfolio  
Drypoint and etching on paper, 2000  
19 5/8 x 29 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.39.1-4

Pat Steir  
American, b. 1940 and John Yau  
American, b. 1950  
**Rain Pillow** color lithograph on paper, 1999  
32 of 40  
21 x 20 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2005.40
### Permanent Collection

**African Beaded Tribal House**
- **Artist:** Unknown
- **Medium:** leather, beads and textile, n.d.
- **Dimensions:** 28 x 20 inches diam.
- **Gifted:** Dr. Robert and Deanna Harris Burger, 2005.44

**Caught Up in the Limelight**
- **Artist:** David Edgar
- **Medium:** bronze and steel, n.d.
- **Dimensions:** 20 x 20 inches
- **Gifted:** Dr. Robert and Deanna Harris Burger, 2005.45

**Beaded Tribal House**
- **Artist:** Graham Peacock
- **Medium:** leather, beads and textile, n.d.
- **Dimensions:** 28 x 20 inches diam.
- **Gifted:** Dr. Robert and Deanna Harris Burger, 2005.44

**Caught Up in the Limelight**
- **Artist:** David Edgar
- **Medium:** bronze and steel, n.d.
- **Dimensions:** 20 x 20 inches
- **Gifted:** Dr. Robert and Deanna Harris Burger, 2005.45

**Flint**
- **Artist:** Graham Peacock
- **Medium:** acrylic on canvas, 1992–1993
- **Dimensions:** 96 x 50 inches
- **Gifted:** Wendy Rollins, 2005.46

**Green Topper**
- **Artist:** Graham Peacock
- **Medium:** acrylic on canvas, 1986
- **Dimensions:** 90 x 48 inches
- **Gifted:** Graham Peacock, 2005.47

**Rubesence**
- **Artist:** Graham Peacock
- **Medium:** acrylic on canvas, 1996
- **Dimensions:** 58 1/2 x 103 1/4 inches
- **Gifted:** Graham Peacock, 2005.48

**Lullaby Red**
- **Artist:** Irene Neal
- **Medium:** acrylic on board, 2001
- **Dimensions:** 47 x 92 inches
- **Gifted:** Graham Peacock, 2005.49

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, crayon, and gouache on paper, n.d.
- **Dimensions:** 25 3/8 x 19 5/8 inches
- **Gifted:** David Maxim, 2006.11

**Far Away Galaxies**
- **Artist:** David Maxim
- **Medium:** gouache on paper, n.d.
- **Dimensions:** 13 7/8 x 17 7/8 inches
- **Gifted:** David Maxim, 2006.1

**The Stars**
- **Artist:** David Maxim
- **Medium:** gouache, chalk, and pencil on paper, n.d.
- **Dimensions:** 29 7/8 x 22 inches
- **Gifted:** David Maxim, 2006.5

**Tornado #24**
- **Artist:** David Maxim
- **Medium:** gouache, charcoal, and pencil on paper, n.d.
- **Dimensions:** 19 5/8 x 25 3/8 inches
- **Gifted:** David Maxim, 2006.6

**M-Class**
- **Artist:** Graham Peacock
- **Medium:** acrylic on canvas, 2002–2003
- **Dimensions:** 90 x 48 inches
- **Gifted:** Graham Peacock, 2005.48

**Red Tornado #3**
- **Artist:** David Maxim
- **Medium:** charcoal, gouache, and pencil on paper, n.d.
- **Dimensions:** 19 9/16 x 25 1/2 inches
- **Gifted:** David Maxim, 2006.9

**Mystikos**
- **Artist:** Georg Vihos
- **Medium:** crayon on canvas, 1975
- **Dimensions:** 48 x 120 inches
- **Gifted:** Robert H. Levy, 2005.52

**The Stars**
- **Artist:** David Maxim
- **Medium:** gouache, charcoal, and pencil on paper, n.d.
- **Dimensions:** 15 5/8 x 25 9/16 inches
- **Gifted:** David Maxim, 2006.13

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, crayon, and ink wash on paper, n.d.
- **Dimensions:** 25 1/2 x 19 5/8 inches
- **Gifted:** David Maxim, 2006.12

**Mystikos**
- **Artist:** Georg Vihos
- **Medium:** crayon on canvas, 1975
- **Dimensions:** 48 x 120 inches
- **Gifted:** Robert H. Levy, 2005.52

**The Stars**
- **Artist:** David Maxim
- **Medium:** gouache, charcoal, and pencil on paper, n.d.
- **Dimensions:** 25 3/8 x 19 5/8 inches
- **Gifted:** David Maxim, 2006.14

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 3/8 x 19 5/8 inches
- **Gifted:** David Maxim, 2006.13

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 3/8 x 19 11/16 inches
- **Gifted:** David Maxim, 2006.8

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 1/2 x 19 5/8 inches
- **Gifted:** David Maxim, 2006.12

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 3/8 x 19 9/16 inches
- **Gifted:** David Maxim, 2006.13

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 3/8 x 19 11/16 inches
- **Gifted:** David Maxim, 2006.9

**Out From Under**
- **Artist:** David Maxim
- **Medium:** charcoal, pencil, charcoal, and ink wash on paper, n.d.
- **Dimensions:** 25 3/8 x 19 11/16 inches
- **Gifted:** David Maxim, 2006.14
<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Date of Birth</th>
<th>Work Title</th>
<th>Medium and Technique</th>
<th>Measurements</th>
<th>Gift Information</th>
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<tbody>
<tr>
<td>David Maxim</td>
<td>American</td>
<td>b. 1945</td>
<td>Untitled</td>
<td>pencil, charcoal, chalk, and ink wash on paper</td>
<td>n.d.</td>
<td>19 11/16 x 25 7/16 inches</td>
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<td>David Maxim</td>
<td>American</td>
<td>b. 1945</td>
<td>Sky Cage</td>
<td>chalk, charcoal, and ink wash on paper</td>
<td>n.d.</td>
<td>25 1/8 x 19 1/2 inches</td>
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<tr>
<td>David Maxim</td>
<td>American</td>
<td>b. 1945</td>
<td>Mountain</td>
<td>charcoal, chalk, and ink wash on paper</td>
<td>n.d.</td>
<td>25 7/16 x 19 1/16 inches</td>
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<tr>
<td>Graciela Iturbide</td>
<td>Mexican</td>
<td>b. 1942</td>
<td>Centinelles</td>
<td>gravure on paper</td>
<td>2002</td>
<td>33 1/8 x 30 3/4 inches</td>
</tr>
<tr>
<td>Alex Katz</td>
<td>American</td>
<td>b. 1927</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
<tr>
<td>Mark Lupertz</td>
<td>German</td>
<td>b. 1941</td>
<td>Abend #1</td>
<td>intaglio with aquatint, drypoint and softground etching on paper</td>
<td>1999</td>
<td>47 1/2 x 35 1/2 inches</td>
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<td>William Wegman</td>
<td>American</td>
<td>b. 1943</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>33 3/4 x 23 1/2 inches</td>
</tr>
<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
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<tr>
<td>Graciela Iturbide</td>
<td>Mexican</td>
<td>b. 1942</td>
<td>Centinelas</td>
<td>gravure on paper</td>
<td>2002</td>
<td>33 1/8 x 30 3/4 inches</td>
</tr>
<tr>
<td>William Wegman</td>
<td>American</td>
<td>b. 1943</td>
<td>Reflectional</td>
<td>gravure on paper</td>
<td>2002</td>
<td>26 1/4 x 22 1/2 inches</td>
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<tr>
<td>Larry Rivers</td>
<td>American</td>
<td>1923–2002</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>26 1/8 x 30 1/16 inches</td>
</tr>
<tr>
<td>Alex Katz</td>
<td>American</td>
<td>b. 1927</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
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<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
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<tr>
<td>Clas Oldenburg</td>
<td>American</td>
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<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
<tr>
<td>Alex Katz</td>
<td>American</td>
<td>b. 1927</td>
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</tr>
<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
<tr>
<td>Clas Oldenburg</td>
<td>American</td>
<td>b. 1929</td>
<td>Untitled</td>
<td>color lithograph on paper</td>
<td>1993</td>
<td>36 x 29 1/2 inches</td>
</tr>
</tbody>
</table>

Acquisitions
Michael Dunbar  
American, b. 1947  
Pivot Point  
bronze, 2004  
12 x 12 1⁄2 x 12 inches  
Gift of Terry A. Travis, 2006.37

Ed Fraga  
American, b. 1956  
Untitled  
colored pencil on paper, 1978  
39 x 25 7⁄8 inches  
Gift of Carlo and Shelley Malec Vitale, 2006.38

Clarence Holbrook Carter  
American, 1904–1998  
Balancing Act  
serigraph on paper, 1976  
35 x 26 inches  
Gift of Paul O. Koether, 2006.39

Clarence Holbrook Carter  
American, 1904–1998  
The Ninth Hour  
serigraph on paper, 1978  
60 x 120 inches  
Gift of James Perry Walker, 2006.40

Clarence Holbrook Carter  
American, 1904–1998  
Nude in Motion  
serigraph on paper, 1978  
40 x 26 inches  
Gift of Paul O. Koether, 2006.41

Clarence Holbrook Carter  
American, 1904–1998  
The Story of Actaeon I  
acrylic on canvas, 1977  
60 x 120 inches  
Gift of JPMorgan Chase, 2006.47

Earl Staley  
American, b. 1938  
The Story of Actaeon II  
acrylic on canvas, 1977  
60 x 120 inches  
Gift of James Perry Walker, 2006.51

Harley Dennee  
American, 20th century  
Untitled  
gelatin silver print, ca. 1942–43  
18 x 18 inches  
Gift of Phil Braun, 2006.52

James Perry Walker  
American, b. 1945  
Funeral, Mt. Vernon, Rossville, TN  
giclée sundance print, 2006  
44 x 66 inches  
Gift of James Perry Walker, 2006.55

Roland Flexner  
American, b. France, 1944  
Untitled  
ink on paper, 2003  
6 3⁄4 x 5 1⁄2 inches  
Gift of Deborah Grayson and Jonathan Russo, 2006.59

Louis Bouché  
American, 1896–1969  
Great Lakes Dredge and Dock Company  
oil on canvas, 1956  
20 x 28 inches  
Gift of Jane Bouché Strong, 2006.56

Edmund Lewandowski  
American, 1914–1998  
Production Line Buick-Corp (Study of Spirit of Cultural Development mural)  
pastel, gouache, pencil and charcoal on paper, 1956  
5 1⁄2 x 8 inches  
Museum purchase, 2006.57

Jack Steele  
American, 1919–2003  
Study for Recess at St. Boniface  
gouache on paper, ca. 1946  
10 x 13 inches  
Museum purchase, 2006.58

Jack Steele  
American, 1919–2003  
Strike  
pencil on paper, ca. 1940  
15 1⁄2 x 21 inches  
Museum purchase, 2006.59

Charles Culver  
American, 1908–1967  
Landscape, Bellaire, Michigan  
oil on canvas, 1936  
24 x 30 inches  
Museum purchase, 2006.59
One very effective way to increase the institution’s visibility and share the collection of the Flint Institute of Arts is to lend individual works of art, in addition to entire exhibitions, to other institutions. The FIA expanded its loans while it was closed for renovation to allow viewers in the community and around the world to enjoy and learn about the outstanding works of art in its permanent collection.

During the fiscal year 2005–2006, the FIA made loans to the following:

**To the Exhibition**

**Great Expectations: John Singer Sargent Painting Children**

John Singer Sargent
American, b. Italy, 1856–1925

Garden Study of the Vickers Children
Oil on canvas, 1884
54 1/2 x 36 inches
Gift of Mr. and Mrs. William L. Richards through the Viola E. Bray Charitable Trust, 1972.47

**To the Exhibition**

**Francisco de Goya, 1746–1828**

Museo Nacional de Arte, Mexico
11/17/05 – 3/3/06

Francisco José de Goya y Lucientes
Spanish, 1746–1828

The Death of St. Joseph
Oil on canvas, 1787
21 7/16 x 16 3/16 inches
Gift of Mr. and Mrs. William L. Richards through the Viola E. Bray Charitable Trust, 1967.19
To the Exhibition

The Dispassionate Body: Paintings and Drawings of Figures in Still Life by Philip Pearlstein
Tweed Museum of Art
3/23/06 – 10/15/06

Philip Pearlstein
American, b. 1924

Entrance to Lincoln Tunnel, Daytime
oil on canvas, 1992
72 x 72 inches
Gift of Mrs. Cecil Boksenbom, by exchange, 1993.40

Bill Bamberger
American, b. 1956

Boys Will Be Men: Photographs by Bill Bamberger
The Governor's Executive Offices
Lansing, Michigan
2/6/06 – 1/5/07

Bill Bamberger
American, b. 1956

Entrance to Lincoln Tunnel, Daytime
oil on canvas, 1992
72 x 72 inches
Gift of Mrs. Cecil Boksenbom, by exchange, 1993.40

Bill Bamberger
American, b. 1956

Robert on the Roof
giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.1

Bill Bamberger
American, b. 1956

Stacey
.giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.2

Bill Bamberger
American, b. 1956

Valentine
.giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.3

Bill Bamberger
American, b. 1956

Charles on the Varsity Baseball Bus
.giclée digital print, 2000
17 7/8 x 12 inches
Museum purchase, 2002.26.6

Bill Bamberger
American, b. 1956

Social Studies Class
.giclée digital print, 2000
12 x 17 7/8 inches

Bill Bamberger
American, b. 1956

Cleo and Michael, ROTC
.giclée digital print, 2000
17 7/8 x 12 inches
Museum purchase, 2002.26.8

Bill Bamberger
American, b. 1956

Varsity Football, Pre-Game Prayer
.giclée digital print, 2000
12 x 17 7/8 inches
Museum purchase, 2002.26.9

Bill Bamberger
American, b. 1956

Deandre, Ricco and Sanford
.giclée digital print, 2000
12 x 17 7/8 inches

Bill Bamberger
American, b. 1956

Jacoby
.giclée digital print, 2000
38 x 38 inches

Bill Bamberger
American, b. 1956

Lance
.giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.21

Loans from the Permanent Collection
Bill Bamberger  
American, b. 1956  
_Marcus and Travis_  
giclée digital print, 2000  
20 x 20 inches  
Museum purchase, 2002.26.27

Bill Bamberger  
American, b. 1956  
_Chris_  
giclée digital print, 2000  
38 x 38 inches  
Museum purchase, 2002.26.33

Bill Bamberger  
American, b. 1956  
_Larry_  
giclée digital print, 2000  
20 x 20 inches  
Museum purchase, 2002.26.34

Bill Bamberger  
American, b. 1956  
_Sean, Pilcher, Varsity Baseball_  
giclée digital print, 2000  
13 x 8.6 inches  
Museum purchase, 2002.26.35

Bill Bamberger  
American, b. 1956  
_Deantry_  
giclée digital print, 2001  
12 x 18 inches  
Museum purchase, 2002.26.45

Bill Bamberger  
American, b. 1956  
_Jamil_  
giclée digital print, 2001  
38 x 38 inches  
Museum purchase, 2002.26.46

Bill Bamberger  
American, b. 1956  
_Duane_  
giclée digital print, 2001  
38 x 38 inches  
Museum purchase, 2002.26.42

Bill Bamberger  
American, b. 1956  
_Deantry_  
giclée digital print, 2001  
20 x 20 inches  
Museum purchase, 2002.26.48

Bill Bamberger  
American, b. 1956  
_Lunch Break_  
giclée digital print, 2001  
12 x 18 inches  
Museum purchase, 2002.26.54

Bill Bamberger  
American, b. 1956  
_Charles_  
giclée digital print, 2001  
12 x 18 inches  

Bill Bamberger  
American, b. 1956  
_Sam, Patrick and Kyle (detail)  
giclée digital print, 2001  
12 x 18 inches  
Museum purchase, 2002.26.64
The Film Program is designed to offer films to the local community that will appeal to a broad and diverse audience. The program comprises a 50-week schedule of film series and festivals. In addition to weekly screenings on Fridays, Saturdays, and Sundays, special screenings are occasionally arranged. The Friends of Modern Art’s (FOMA) fall and winter series presented 18 films. The FIA presented 30 films in the weeks remaining.

Currently, the program’s success is measured by regularly tracking attendance and conducting audience surveys. The surveys inquire about attendance frequency, film preferences, publicity awareness, comfort and quality of presentation. They include optional questions regarding gender, age, ethnicity, and residence. Survey information is reviewed by an ad-hoc Film and Video Advisory Committee that oversees film selections and related programming. For promotional purposes, free admission passes are distributed to individuals and organizations in the community, and discount film coupon books provide opportunities for advance sales and gift certificates.

Sponsors
Ruth Mott Foundation
Friends of Modern Art (FOMA)
Michigan Public Media
Ann Arbor Audio

FIA & FOMA Film
Monthly Attendance

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Attendance</th>
</tr>
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<tbody>
<tr>
<td>2005</td>
<td>Sept</td>
<td>closed</td>
</tr>
<tr>
<td></td>
<td>Oct</td>
<td>863</td>
</tr>
<tr>
<td></td>
<td>Nov</td>
<td>396</td>
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<td></td>
<td>Dec</td>
<td>283</td>
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<td>2006</td>
<td>Jan</td>
<td>405</td>
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<td>Feb</td>
<td>161</td>
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<td>Mar</td>
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<td>Apr</td>
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<td></td>
<td>May</td>
<td>658</td>
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<td></td>
<td>Jun</td>
<td>400</td>
</tr>
<tr>
<td></td>
<td>Jul</td>
<td>405</td>
</tr>
</tbody>
</table>
Genres Represented
Not including Flint Film Festival and Jewish Film Festival

- U.S. produced independent narrative films 9
- Independent documentaries (on sports and disability, wine-making, dance, prison rights, music, global economy, and human rights issues) 9
- Asian (Japan, Hong Kong/China, Bhutan, Taiwan, and South Korea) 9
- French 5
- African (Senegal and Mali) 3
- Middle Eastern (Iran/Iraq and Israel) 2
- German 2
- United Kingdom 2
- Danish 1
- Russian 1
- Argentinean 1
- Spanish 1
- Indian 1

Audience Preferences
According to survey data

- Art & avant-garde films 24%
- Documentary films 29%
- International films 36%
- Other genres 11%
Ancillary Activities

December 30
Special pre-film event What Is Your Alternative? A Cultural Response to Andy Warhol was presented in collaboration with The Uncommon Sense newspaper. In conjunction with the closing of the special exhibition Andy Warhol, A to Z: A Retrospective of the Work of the Master of Pop Art, the event included readings of poetry and prose selected by newspaper editorial staff, in addition to musical performances by the bands “taste this!” (Flint) and “Drafted by Minotaurs” (Ann Arbor), and a presentation of the documentary films Whatever You Destroy and DIG! (a documentary about the talented underground musicians Anton Newcombe, leader of The Brian Jonestown Massacre, and Courtney Taylor, head of The Dandy Warhols). 47 people attended.

March 24–26
Q&A panel discussion followed screening of After Innocence. This documentary film is about seven wrongfully imprisoned men and their emotional journey to rebuild their lives after DNA evidence proved their innocence. Included a police officer, an army sergeant and a young father sent to prison and even death row for decades for crimes they did not commit. The film raises basic questions about human rights and society’s moral obligation to the exonerated, spotlighting flaws in our criminal justice system. Following the Sunday screening, audience members participated in a discussion with Michigan DNA exoneree Ken Wyniemko and Professor Norman Fell, Director of The Innocence Project of Cooley Law School in Lansing. 127 people attended.

April 28–30
Q&A discussions with a number of filmmakers in attendance at the Flint Film Festival.

May 8
Jewish Film Festival Q&A discussion with Professor Guy Stern of Wayne State University, one of the subjects featured in the documentary film The Ritchie Boys (about a group of German refugees recruited by the U.S. Army to be intelligence agents during WWII). 88 people attended.

July 28–30
Hip Hop Film Festival. Q&A discussions with filmmakers Kevin Fitzgerald, Todd Hickey, and Rachel Raimist. Live performances by Michigan-based hip hop musicians. Art installation in FIA Lobby with opening reception. Workshops and panel discussions on music, writing, production, and computer applications.
Educational programming is designed to enhance the quality of life for local residents and visitors by encouraging creativity and personal growth. From introductory activities to challenging art experiences, the FIA is dedicated to engaging and educating the community as a center for lifelong learning. Educational programming celebrates diverse artistic expression through the interpretation of art objects in the galleries and through process-oriented artmaking experiences in the Art School. In FY2006, Education program attendance was the highest it has been in the last five years, serving over 35,000 people.
Docent Program

Docents are integral to the Education department. Fifteen volunteers were involved in the docent program in FY2006. They participated in intensive training sessions from September through May. Docents assisted with 292 gallery and studio programs, serving 4,380 people, and resulting in 438 hours of service.

Docents
Debby Bourke
Martha Brewer
Gloria Dean
Billie Fisher
Linda Hanwood
Lee Hockstad
Lynne Hurand
Mollie Jones
Samantha Lawrence
Sue Martel
Jeanette Nassif
Caroline Panzer
Judie Piper
Stephanie Shields
Barb Van Dette

Art School

The Art School served a broader regional audience during FY2006, with students from Genesee and contiguous counties plus Bay, Eaton, Emmet, Ingham, Macomb, Roscommon, St. Clair, Washtenaw, and Wayne Counties.

Enrollment

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<tr>
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<th>Member</th>
<th>Non-Member</th>
<th>Enrollment</th>
<th>Encounters</th>
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<td>Fall</td>
<td>322</td>
<td>110</td>
<td>432</td>
<td>3,014</td>
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<tr>
<td>Spring</td>
<td>430</td>
<td>173</td>
<td>603</td>
<td>3,762</td>
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<tr>
<td>Summer</td>
<td>275</td>
<td>166</td>
<td>441</td>
<td>2,658</td>
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<tr>
<td>NESK/River Village</td>
<td>0</td>
<td>217</td>
<td>n/a</td>
<td>217</td>
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<td>Total</td>
<td>1,027</td>
<td>666</td>
<td>1,476</td>
<td>9,651</td>
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Scholarships

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<th>Studio Art</th>
<th>Ceramic</th>
<th>Amount</th>
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<tr>
<td>Child</td>
<td>Adult</td>
<td>Child</td>
<td>Adult</td>
</tr>
<tr>
<td>Fall 05</td>
<td>15</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Spring 06</td>
<td>21</td>
<td>9</td>
<td>13</td>
</tr>
<tr>
<td>Summer 06</td>
<td>20</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>Total</td>
<td>56</td>
<td>16</td>
<td>29</td>
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K-12 Programs

During FY2006, 11% of the 20,423 students and teachers participating in K-12 programs were from outside Genesee County.

Program

<table>
<thead>
<tr>
<th></th>
<th># Programs</th>
<th>Attendance</th>
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<tbody>
<tr>
<td>ArtFor/Studio</td>
<td>120</td>
<td>2,998</td>
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<tr>
<td>Gallery Lessons</td>
<td>172</td>
<td>4,298</td>
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<tr>
<td>Outreach Programs</td>
<td>396</td>
<td>9,904</td>
</tr>
<tr>
<td>Pierce School</td>
<td>82</td>
<td>3,223</td>
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<tr>
<td>Total K-12 Programs</td>
<td>770</td>
<td>20,423</td>
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Public Programs

The Bray Series

<table>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>October 30</td>
<td>Joyce Yang</td>
</tr>
<tr>
<td>January 15</td>
<td>Sa Chen</td>
</tr>
<tr>
<td>March 6</td>
<td>Alexander Kobrin</td>
</tr>
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<td>Sub-Total</td>
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Art à la Carte

<table>
<thead>
<tr>
<th>Month</th>
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<td>October</td>
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Family Activities

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<td>July-FCC Summer Celebration</td>
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<td>August-Genesee County Fair</td>
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<td>September</td>
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<td>October</td>
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<td>June</td>
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Other Public Programs

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<td>Tile Workshops</td>
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<td>Sub-Total</td>
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Total Public Programs

| 5,078          |

Education
The FIA’s Phase I Grand Reopening began with a breakfast hosted with Flint’s Sesquicentennial Committee and included dignitaries Congressman Dale Kildee, Senator Carl Levin and Senator Debbie Stabenow. The opening day’s activities featured an interfaith dedication, ribbon cutting, guest lectures, unveilings and the launching of the Institute’s Fall film season.

The Grand Reopening sponsor, Citizens Bank, helped the FIA welcome over 1500 guests. Saturday initiated “Target Free Saturdays,” a grant program that provided free admission on Saturdays for the duration of the Andy Warhol: A to Z exhibition and was sponsored by the Target Corporation. The Warhol exhibition was sponsored through the Community Foundation of Greater Flint, the Founders Society and the Friends of Modern Art. In addition, Bank One renewed their sponsorship of the Graphics Gallery.
A) Kiln room unveiling.
B) Senator Carl Levin, Senator Debbie Stabenow, and Congressman Dale Kildee.
C) Ribbon cutting ceremony with Mike Behm, Jim Cummins, Claire White, Linda Pylypiw, and John Henry.
D) Guests listening to recordings of Andy Warhol’s telephone conversations.
E) Guests in the lobby.
F) Guests viewing the exhibition Andy Warhol: A to Z.
G) Marilyn Monroe impersonator.
H) Artists Sophie Matisse and Stephen Knapp.
I) Gail Curry assisting Art School students.
The Development Department’s major responsibility is to raise funds to sustain and secure financial support for the Institute. The stability of the FIA depends on membership growth, grant support, sponsorships, annual appeal and endowment funds and planned gifts. In addition, the Department oversees a broad and diverse volunteer base, member services, special events and facility use as well as promotion, marketing, and public relations.

The Department successfully completed the $12.6 million Capital Campaign in November 2005 and immediately moved on to a $3 million Endowment Campaign. This launched the Take-A-Seat for Endowment Theater seat sponsorship drive to raise endowment funds. The 2005/2006 fiscal year again challenged the FIA to keep the community informed, interested, and aware of Phase II of the expansion of the Institute.

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

Endowment Income
The income from the Institute’s restricted and unrestricted endowment funds supports general operating, exhibitions, preservation and acquisition of art, the Art School, scholarships, lectures, education and membership programs. As of June 30, 2006, the FIA endowment account balances were $16,900,000 generating 30% of the FIA’s annual income. Most donations in the form of bequests and planned gifts were applied to the Institute’s endowment.

Earned Income
The revenue earned from tuition, facility rentals, special events, admissions, Café, and Museum Shop sales provides 15% of the Institute’s income.

Contributions
Annual membership dues as well as gifts to the FIA in celebration of milestones such as anniversaries and birthdays, the annual appeal, memorials or gifts to specific programs and events generates 7% of the annual income.

Grants
The Institute receives grant awards from foundations, state and federal agencies, community organizations, businesses and corporations. In addition, the FIA is granted funds from two auxiliary groups the Founders Society and Friends of Modern Art. Grants support 37% of the budget.
Support Groups

Each year, support groups donate thousands of dollars and volunteer hours to the Institute supporting exhibitions, art acquisitions, and programs. The Flint Institute of Arts is deeply grateful to the members of the Friends of Modern Art, the Founders Society and the Rubens Society for their generous support.

Founders Society
Letter from the President, Connie M. Armstrong

How wonderful it was to come home this last fall to a bigger and better FIA. We still haven’t found many items that we packed away but one day they will appear, out of the blue, when we least expect them. In the meantime, we carried on with our mission statement to implement and assist in programs of the Flint Institute of Arts by carrying on fundraising and other activities.

We had one of the first events in our new museum with Van Gogh! Going Gone to Italy, this was a sold out fundraiser. Then, in the Spring, we tried a new event with Make a Bel with Toulouse Lautrec Casino Night; it was a fun evening. Founders Travel and Tour Committee had successful trips to the Kalamazoo Institute of Arts to see the Dale Chihuly exhibition; a week long trip to the Christmas Markets of Salzburg, Linz, Vienna and Prague; Brunch with Bach at the Detroit Institute of Arts; Detroit Restored Opera House to see Cinderella; and with their final trip for the year, a one week trip to Alaska. Since the renovations were complete, we were able to get back to doing opening receptions starting with Vanitas and Thy Brothers’ Keeper. This doesn’t include the many volunteer hours donated to support other events and programs held during the year like the Grand Reopening, Wine Tasting Event, Golf Outing and Art Fair. We also continue with financial support to our library, exhibitions, and the Members Magazine.

Our biggest goal of all this past year was to get Founders Society’s Art Sales and Rental back home. If you haven’t seen it, please stop by; it is beautiful! This committee should be a role model for all of us with its contribution to the community with Art for Rent with the option to buy, support to local artists with Artist of the Month, and hundreds of hours are donated by volunteers to operate this gallery. Truly this group is the heart and soul of the Founders Society and we all hold great pride with their success.

Absolutely none of this could be done by one person and none of it was; it took hardworking board members of Founders Society to take on these tasks. Every event small or large, is always to benefit and better the Flint Institute of Arts. This will end my two year position as President and it was an honor to represent this board. I have had the opportunity to see the operation of our museum from a different view as president. Our director, staff, employees, and Board of Trustees work very hard at making the Flint Institute of Arts a community icon to be proud of.

Next year Marilyn Kopp will be our President. She has served on the Board of Trustees and is well known at the FIA; she will carry on with our mission and do a great job.

Friends of Modern Art
Letter from the President, Michael Wright

After nearly a year and a half of anxious waiting, FOMA was proud to participate in the grand reopening celebration of the Flint Institute of Arts in September 2005. Members of our board were excited to see 1120 E. Kearsley St. alive again with visitors. A highlight of the event was the presentation of Andy Warhol: A to Z, a wonderfully received exhibit, which FOMA contributed $50,000 towards.

With the doors opening back at the FIA, we were able to, once again, resume the FOMA film series. The renovated theater has received nothing but praise from the film attendees. The fall and winter series have been our most successful ones to date in terms of revenue and attendance.

The 38th annual Flint Art Fair was again held away from the grounds of the FIA, and we look forward to returning back in 2007. The Fair was well attended, with over 12,000 people coming through in a two day period. It was a successful and enjoyable event due to the tireless work of our volunteers as well as the assistance of the FIA staff.

With a final summer of renovation ahead for the FIA, FOMA looks forward to yet another exciting reopening this fall. We will continue to develop and enhance the activities of our organization and find opportunities to support the mission of the FIA.

Rubens Society

Comprised of FIA members at the Silver Patron level and above, Rubens Society members are invited to three exclusive events throughout the year. This fiscal year’s events included: dinner with Thompson Lecturer and honored guest Dr. Jeannine O’Grody in the FIA’s new Theater followed by dinner in the FIA’s new Isabel Hall; a black-tie Holiday dinner in the FIA’s Isabel Hall; and a trip to Masco Corporation to view the Manoogian Collection followed by dinner at the Detroit Athletic Club. Rubens programs were made possible through the support of an anonymous donor. Please see a listing of Rubens Society members on page 38 (includes levels of $1,000 and above).
The FIA presented an active schedule of programs and events for members and the general public throughout the year including: a Wednesday luncheon series of informative programs focusing on the arts, lectures with distinguished speakers in the arts and humanities, an annual art fair, art auction, wine tasting, and golf outing. FIA members received invitations to attend opening events, which included special lectures and receptions for temporary exhibitions.

Thompson Lecture

The 15th Annual Thompson Lecture members-only event was held on both Saturday, October 22, 2005 at 6:00 pm and on Sunday, October 23, 2005 at 1:00 pm in the FIA’s newly renovated Theater. The popularity and controversy of the novel The Da Vinci Code prompted Birmingham Museum of Arts’ European curator and art historian Jeannine O’Grody to present a lecture about what we know and don’t know on the subject of Leonardo Da Vinci and the bestselling novel’s truths, half-truths, and non-truths.

The Thompson Lecture was established in 1991 by Dr. and Mrs. Jack W. Thompson to enable the FIA to present a distinguished speaker to the arts or humanities each year. The Thompson lecture is one of the Institute’s few members-only events and was established, in part, to attract new members to the FIA.

Wine Tasting

The seventh annual wine tasting event, Bacchanale: Celebration of Wine, was held on Friday, February 17, 2006 from 6 pm to 9 pm. Guests strolled the Lobby and Isabel Hall enjoying fine wine from Michigan and around the world. Local restaurants provided gourmet foods. Over 275 tickets were sold, and a silent auction and grand prize trip for two to San Francisco were featured. The Loeb Charitable Trust administered by Citizens Bank sponsored this event.

Jeannine O’Grody
**Golf Outing**

The second annual golf outing, *Fore the Arts* teed off on Monday, May 22, 2006 at the Flint Golf Club. Golfers enjoyed a day full of contests, prizes and a chance to win a new car, boat or motorcycle. The title sponsor of the event was Sørensen Gross Construction Company, and the event was co-sponsored by Glazing Solutions and Weinstein Electric.


**39th Annual Flint Art Fair**

On June 10 and 11, 2006, the 39th Annual Flint Art Fair was held on the grounds of the Flint Cultural Center. Sponsored by Dort Federal Credit Union and presented by the Flint Institute of Arts’ Friends of Modern Art, this Flint tradition brought in 11,000 devoted shoppers to view works from North American artists who displayed painting, sculpture, furniture, glass, textile, jewelry, pottery, drawing, and print works.

**Facilities Use**

With its recent renovations and additions, the FIA is not only one of the most attractive facilities in Genesee County, it has become one of the best known. Spaces available for events include Isabel Hall, the Board Room, the FIA Theater, and the Lobby.


The FIA hosted many events for organizations including the Fenton Artists Guild, the Grand Blanc Artist Guild, the Village Club, Kettering University, Mott Community College and the University of Michigan-Flint.

Attendance for these events totaled 7,271.
The Capital Campaign at the Flint Institute of Arts became a public campaign on October 14, 2004 at a joint press conference with the Flint Institute of Music and Mott Community College.

For several months prior to the announcement, the staff and a Steering Committee were working with potential major donors to inform them about the renovation plan. This was a very productive time.

The first donations were made by individuals, businesses, and foundations that have had a long relationship with the FIA. Many of the individual donors to the Capital Campaign were trustees, staff, volunteers, students or people who regularly visit the galleries and participate in FIA programs. Descendants of founding members of the FIA gave outstanding leadership gifts to the Campaign, some through their family foundations. Several businesses and corporations who understand the benefit to the economy and quality of life of the region gave initial gifts.

The Charles Stewart Mott Foundation made a significant contribution to the Flint Institute of Arts for renovating the existing building.
Donors

Corporations

Bronze Benefactors
($100,000 – $249,999)
JP Morgan Chase, Michigan
Sorensen Gross Construction Company

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($50,000 – $74,999)
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Bronze Patrons
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Mary Miskiewicz Real Estate
Piper-McCredie Agency, Inc.
Sam’s Club
Tri-City Acoustical Corporation
UPS Foundation, Inc.
WJRT ABC 12

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Isabel Foundation

Gold Benefactors
($500,000 – $999,999)
The Herbert H. & Grace A. Dow Foundation
The Whiting Foundation

Gold Patrons
($10,000 – $24,999)
Burroughs Memorial Trust

Silver Sponsors
($50,000 – $74,999)
Edelweiss Foundation/John & Janie Fleckenstein

Gold Patrons
($10,000 – $24,999)
Burroughs Memorial Trust

Friends
($1 – $999)
Serra Family Foundation

Community Organization Pledges

Silver Sponsors
($50,000 – $74,999)
Friends Of Modern Art

Gold Patrons
($10,000 – $24,999)
Kiwanis Club of Flint

Bronze Patrons
($1,000 – $4,999)
Clay Club

Friends
($1 – $999)
The Art Class
Flint Chapter, American Association of University Women

Government Pledges

Silver Benefactors
($250,000 – $499,999)
National Endowment for the Arts Save America’s Treasures Grant

Honorarium Gifts

In Honor of Lucinda A. Wiles, Cheri L. Morris, William K. Wiles, Margaret G. Danks, Esther M. Wiles
Judith M. & Robert J. Irwin, II

In Honor of Marilynn Shelly Joanne Fuller

**Donors**

### Individuals

**Gold Benefactors**  
($500,000 – $999,999)  
Dr. Jack W. Thompson

**Silver Benefactors**  
($250,000 – $499,999)  
Hurand Family

**Bronze Benefactors**  
($100,000 – $249,999)  
Mrs. John MacArthur  
Neithercut Family Contribution

### Golf Patrons  
($10,000 – $24,999)  
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Mr. & Mrs. Raymond J. Kelly III  
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### Bronze Patrons  
($1,000 – $4,999)  
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Ms. Mary Houton  
Ms. Beth E. Howarth  
Judith M. & Robert J. Irwin II  
Elsie Jadwin  
Ms. Jill Johnson  
Ms. Judy Johnson  
Mr. & Mrs. James Kelly  
Mr. & Mrs. Michael Kratchman  
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Ms. Deanna R. Law  
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Miss Barbara Mirkys  
Dr. & Mrs. Paul Marin  
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Mr. & Mrs. Phillip W. Noyle  
Mrs. Catherine Oscarson  
Ms. Carole A. Pappas
The Donor Preview was a chance for the FIA’s Steering Committee to thank some of the Capital Campaign’s initial contributors.
Initiated in 2006, “Take a Seat” is a part of a $3 million Endowment Campaign. A seat sponsorship offers everyone the opportunity to make a lasting gesture of support by designating a seat in the newly renovated FIA Theater. With the purchase of a sponsorship, a brass plaque is affixed to an arm rest in acknowledgment of the donor or the individual being honored by the designation. The sponsorships are available in two price categories and payment schedules. Theater seat sponsorships alone will generate close to $350,000 of the Endowment Campaign goal of $3 million!

Lead gifts to the Endowment Campaign have been made by The Herbert H. and Grace A. Dow Foundation and The Whiting Foundation.

Individuals

Mr. Carroll G. Baker, Sr. & Ms. Kimberly Roberson
Mrs. Catherine W. Burke
Sam & Bonnie Chambers
Mr. & Mrs. G. Allen Cook
Mr. & Mrs. F. James Cummins
Ms. Susan A. Damone
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Mr. Arthur E. Summerfield
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Mrs. Mary E. Whaley & Mr. Rick Kroeger

Corporations

Baker College
Community Podiatry Group, P.C.
The French Laundry
Friends Of Modern Art

Community Organizations

Retired Men’s Fellowship of Greater Flint
The Village Club

Foundations

Charles Stewart Mott Foundation
The Herbert H. & Grace A. Dow Foundation
Maxine & Stuart Frankel Foundation
The Sheppy Dog Fund
The Whiting Foundation

Bequests

Madge B. Day
Memorial Gifts

In memory of:
Leftus Dooley
Ione Garrett
James Garrett
Fay Joseph
Clare Rhyn dresser
Jack Stone
Chuck & Kathryn Sharbaugh

Honorarium Gifts

In honor of Arthur & Bess Hurand’s Birthdays
Mr. & Mrs. Robert K. Armstrong
Ms. Julie Colish
Mrs. Donald R. Freeman
Hank & Bonnie Graff
Mrs. Julius J. Gutow
Dr. Benjamin & Estelle Kaufman
Albert & Barbara Koegel
Therese & David Leyton
Mr. & Mrs. Michael Melet & Suds Melet
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Ms. Roberta S. Patt
Ms. Rayna R. Ravitz
Drs. Michael & Virginia Rucks
Mr. & Mrs. Eli Shapiro
Chuck & Kathryn Sharbaugh
Mr. & Mrs. Morry Weiss

In honor of Michael Melenbrink
Chuck & Kathryn Sharbaugh

In honor of Kathryn Sharbaugh’s Birthday
Mr. & Mrs. Nicholas Bockart
Mr. & Mrs. John B. Henry III
Mr. Miles Lam
Mr. Franklin Pleasant
Mr. & Mrs. Brent A. Shook
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In honor of:
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Hindi Ahmed, M.D.
Shaft Ahmed, M.D.
Pauline Aquino, M.D.
Joseph Armovit, D.O.
Ghassan Buchuwa, M.D.
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Barry Miller, M.D.
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The Children’s Office, Kienan Murphy, D.O.
Paul Musson, M.D.
Mark Neumann, D.O.
Thomas Nguyen, D.O.
Harold Nims, M.D.
Darmayanthi Pandrangi, M.D.
James Park, M.D.
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Michael Ziccardi, D.O.
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($250 – $499 annually)
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Ms. Helen G. Millhouse
Miss Barbara Mirsky
Ms. Verna Mitoraj+
Ms. Sue Modrak
Mr. John Molyneaux II
Mrs. Patricia J. Moore
Ms. Patricia A. Mroczek
Ms. Patricia R. Mula
Ms. Christine Mulford
Ms. Patricia Murphy
Mrs. Patricia Murray
Mr. Thomas L. Myers
Ms. Lisa Myers
Ms. Ann L. Naddeo
Mrs. Deborah J. Nagel+
Mrs. Marsha Nail+
Ms. Sharon Y. Naughton
Ms. Carol F. Negendank
Mr. Auldin H. Nelson
Ms. Kate Nickels
Ms. Patsy Noffsinger+
Mrs. Patricia L. O’Brien+
Ms. Ruth A. O’Connell
**Trust & Endowment Funds**

Joy Allaun Endowment Fund
Minnie I Ballenger Trust
Bishop Flint Institute of Arts Trust
Herbert J. & Dorothy W. Booth Fund
Bowers Charitable Trust
F.A. & A.M. Bower Charitable Trust
Viola E. Bray Charitable Trust
Mary Mallory Davis Endowment Fund
DeWaters Memorial Trust
Raymond A. Finley Endowment Fund
Flint Cultural Center Fund - FIA
Flint Institute of Arts Endowment Fund
Flint Institute of Arts Trust Account
FIA Major Exhibitions Trust Fund
FIA Membership Endowment Trust
FIA Art School Endowment Fund
Flint Institute of Arts Endowment Fund
Hurand/Bryer Family Program Endowment Fund
The Isabel Fund for the Art School at the FIA
The Elizabeth Koegel Neithercut Endowment Fund
Ruth Mott Fund for the benefit of FIA
Carol C. Pierson Trust
Louise E. & Mark H. Piper, Jr. Family Fund
George L. Whyel Endowment Fund
Ullison Trust

**Grants & Sponsorships**

Bank One
Herbert J. and Nancy Booth Family Fund
Charles Stewart Mott Foundation
Citizens Banking Corporation Charitable Foundation
Citizens Bank Wealth Management
Community Foundation of Greater Flint
The Dietrich Foundation, Inc.
Founders Society
Friends of Modern Art
LaSalle Bank Wealth Management Group
Michigan Council for Arts & Cultural Affairs
Ruth Mott Foundation
Dr. Kienan F. Murphy - The Children’s Office
State of Michigan
Target Corporation

**Collections & Education**

Community Foundation of Greater Flint
Raymond A. Finley Endowment Fund
Mr. Dennis Fitzgerald
Founders Society
Friends of Modern Art
Gary & Carol Hurand
Isabel Fund for the Art School at the FIA
Mr. & Mrs. James Johnson
Mr. Christopher S. Kelly
Mr. John Mahey
Michigan Council for Arts & Cultural Affairs
Mr. & Mrs. William Moeller
Piper Realty Company
Aviva & Jack Robinson
Mrs. Lynne Smith
Jack W. & Virginia H. Thompson Fund Grant
Mrs. Mary Ann Tremaine
UPS Foundation
Gerald & Suzanne Walters
Ellen Wolin
Julie A. Adams  
Almont Floor Covering  
Mr. & Mrs. Robert K. Armstrong  
David J. Barkey  
Robert & Sylvia Bellairs  
Bill Carr Signs  
Herbert & Nancy Booth  
Herbert J. & Nancy W. Booth Fund  
Mr. Philip J. Braun  
Mr. & Mrs. John C. Briggs  
Budget Blinds of Grand Blanc  
Mr. & Mrs. Howard J. Bueche  
Delroy A. & Norma L. Burrow  
Mr. & Mrs. Jack B. Byrd  
Captive Sports  
Charles Stewart Harding Foundation  
Charles Stewart Mott Foundation  
Citizens Bank  
Community Recovery Services  
Cumulus Broadcasting  
Donald F. Dahlstrom  
Mrs. Fenton (Mary Lou) Davison  
Joe Depriest, Jr.  
Ms. Monique Desormeau  
Detroit Tigers  
Mr. Ward G. Dexel  
Mrs. David T. Dort  
Harry & Katharine Eiferle  
Fabris Pearce Tile & Terrazzo, Inc.  
Facilities Matrix Group, Inc.  
Fandangles’  
First Church of Christ, Scientist  
Pauline Fisher  
Flint Institute of Arts Endowment Fund  
The Flint Journal  
Flint Cultural Center Fund to benefit the FIA  
Mr. & Mrs. Joseph Foos  
Fortress Golf Course Founders Society  
Frederick Fisher and Partners Architects  
Mr. & Mrs. Mark Freeman  
Florence J. Fugenschuh  
Mr. & Mrs. Bob Fuller  
Faulding Bishop Gadola  
Mrs. Marla Garland  
Gem & Diamond Specialists  
Genesee Valley Center  
Williamson H. George  
Ann M. Gibson  
GM Flint Community Impact Team  
Peter & Hanna Goodstein  
Mrs. Robert Gordon  
Carol Hartley  
Ms. Barbara G. Hayes  
Mrs. & Mrs. John B. Henry, III Home Depot  
Hooters  
Mr. & Mrs. Arthur Hurand  
Mr. & Mrs. Gary Hurand  
Inside Swing Sports Dome  
Mr. & Mrs. Robert Irwin  
JB Electric, Inc.  
JB French Consulting  
Rich & Rita Jeric  
Mr. & Mrs. Paul H. Jakisch, Jr. Donna & Fay Joseph  
Mrs. Carolyn Joseph  
Christopher & Victoria Kelly  
King Par  
James & Julie King  
Wayne Knecht  
Mr. & Mrs. John Kopp  
Mr. Reginald V. Lancaster & Ms. Karen R. Wilkinson  
Landaal Packaging Systems  
Lapeer Master Gardeners  
Mr. & Mrs. Edward A. Lapekas  
Ms. Harriet Lay  
Mr. & Mrs. William Leoni  
Stella & Frederick Loeb Charitable Trust  
LV Printing  
Mr. Michael R. Madden, Jr.  
David & Virginia Maharry Jeanette R. Mansour  
Mrs. Theodore Mansour  
AmeriHost Inn Grand Blanc  
Sue Marr  
Dan Maynard/TBF Graphics  
Mr. & Mrs. Bernard McAra  
McLaren Regional Medical Center, Graphic Arts Department  
E.H., Margery, & Laura McQuigg  
Medawar Jewelers  
Merrill Lynch & Co. Foundation  
Metamora Golf & Country Club  
MFO Management Company  
Michigan Public Media  
William & Kathryn Moeller  
Cynthia Montgomery National Endowment for the Arts  
Edward & Elizabeth Neithercut  
Auldin Nelson  
Mr. David Page  
Natalie Pelavin  
Carol C. Pierson Trust  
The Piper Family Fund to benefit the FIA  
M. Harry & Wanda L. Piper  
Mr. & Mrs. Robert S. Piper  
Piper Realty Co.  
Mr. Franklin Pleasant  
Sandy Previle  
PrintComm  
Ted J. & Joyce E. Pullum  
Mr. Tim Purman  
Red Robin  
Retired Men’s Fellowship of Greater Flint  
Richfield Bowling  
Rogers & Holland Jewelers/Genesee Valley Center  
Ronald & Martha Royer  
Ann Reitz Saab  
Mrs. Frank (Mary) Salim  
Salvatore Scallopini  
Chuck & Kathryn Sharbaugh  
Mr. & Mrs. Brent A. Shook  
Skaff Carpet & Furniture  
Dr. Robert M. Soderstrom  
Sorensen Gross Construction Co., Inc. Standard Federal  
TGI Direct Marketing Support Services  
Chris & Joyce Theodoroff  
Mr. & Mrs. Henry C. Thoma, Jr.  
Mr. & Mrs. James E. Truesdell, Jr.  
The Trust Department of The State Bank  
UM-Flint Recreation Center  
Martha VanBolt  
VG’s Food Center, Inc.  
Viola Bray Charitable Trust  
Mr. & Mrs. Gerald L. Walters  
Warwick Hills  
Weinstein Electric  
Dr. & Mrs. Jay A. Werschky  
Claire White  
The George L. Whyel Endowment Fund  
Wild Birds Unlimited  
Mr. & Mrs. J.D. Winegardner, Jr.  
Mrs. Mary Wolski  
Ann Worsh  
Michael L. Wright  
Ms. Mary Yarbrough  
Yeo & Yeo CPA’s Judge Thomas & Magdalene Yeois  
Wendy L. Young

Independent Auditor’s Report

We have audited the accompanying statement of financial position of Flint Institute of Arts, a Michigan non-profit corporation, as of June 30, 2006 and the related statements of activity, functional expenses and cash flows for the year then ended. These financial statements are the responsibility of the Institute’s management. Our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the organization’s 2005 financial statements and, in our report dated September 21, 2005, we expressed an unqualified opinion on those financial statements.

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 includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Flint Institute of Arts, as of June 30, 2006, and the changes in net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America.

Our audit was made for the purpose of forming an opinion on the basic financial statements taken as a whole. The supplemental financial information is presented for purposes of additional analysis and is not a required part of the basic financial statements. Such information has been subjected to the auditing procedures applied in the audit of the basic financial statements, and in our opinion, it is fairly stated in all material respects in relation to the basic financial statements taken as a whole.

Yeo & Yeo, P.C.
Flint, Michigan
September 1, 2006
Statement of Financial Position

June 30, 2006 with comparative totals for 2005

<table>
<thead>
<tr>
<th>Assets</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$690,468</td>
<td>$ -</td>
<td>$ -</td>
<td>$690,468</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>$291,542</td>
<td>$4,102,846</td>
<td>$9,820</td>
<td>$4,394,388</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>$ -</td>
<td>$1,432,197</td>
<td>$78,590</td>
<td>$2,698,769</td>
</tr>
<tr>
<td>Inventory</td>
<td>$78,590</td>
<td>$ -</td>
<td>$ -</td>
<td>$78,590</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$50,192</td>
<td>$56,280</td>
<td>$ -</td>
<td>$106,428</td>
</tr>
<tr>
<td>Due from (to) other funds</td>
<td>$1,110,620</td>
<td>$65,444</td>
<td>$76,371</td>
<td>$1,252,436</td>
</tr>
<tr>
<td>Fixed assets</td>
<td>$ -</td>
<td>$18,308,371</td>
<td>$ -</td>
<td>$18,308,371</td>
</tr>
<tr>
<td>Permanent collection</td>
<td>$ -</td>
<td>$1</td>
<td>$1</td>
<td>$1</td>
</tr>
<tr>
<td>Interest in income trusts</td>
<td>$ -</td>
<td>$ -</td>
<td>$1</td>
<td>$1</td>
</tr>
<tr>
<td>Gift Annuity Trust</td>
<td>$ -</td>
<td>$44,839</td>
<td>$ -</td>
<td>$44,839</td>
</tr>
<tr>
<td>Long-term investments</td>
<td>$466,083</td>
<td>$ -</td>
<td>$12,705,011</td>
<td>$13,171,094</td>
</tr>
</tbody>
</table>

Total assets                                | $2,687,495   | $18,373,815            | $6,231,494             | $10,943,392     |

Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$421,154</td>
<td>$ -</td>
<td>$ -</td>
<td>$421,154</td>
</tr>
<tr>
<td>Accrued expenses and withheld taxes</td>
<td>$128,729</td>
<td>$ -</td>
<td>$ -</td>
<td>$128,729</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$9,652</td>
<td>$118,360</td>
<td>$ -</td>
<td>$128,012</td>
</tr>
</tbody>
</table>

Total liabilities                            | $559,535     | $118,360               | $ -                    | $677,895        |

Net Assets                                   | $2,127,960   | $18,373,815            | $6,113,134             | $20,501,775     |

Total liabilities and net assets              | $2,687,495   | $18,373,815            | $6,231,494             | $10,943,392     |

Financial Statement
Statement of Activities

Year ended June 30, 2006 with comparative totals for 2005

<table>
<thead>
<tr>
<th>Revenues, Gains, and Other Support</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating</td>
<td>Plant</td>
<td>Restricted Fund</td>
<td>Permanent Collection Fund</td>
</tr>
<tr>
<td>Public support</td>
<td>Fund</td>
<td>Fund</td>
<td>Fund</td>
<td>Fund</td>
</tr>
<tr>
<td>Contributions/Bequests</td>
<td>$ 473,004</td>
<td>$ -</td>
<td>$ 1,065,147</td>
<td>$ -</td>
</tr>
<tr>
<td>Grants</td>
<td>336,750</td>
<td>-</td>
<td>386,389</td>
<td>-</td>
</tr>
<tr>
<td>Trust contributions</td>
<td>113,735</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total public support</td>
<td>923,489</td>
<td>-</td>
<td>1,451,536</td>
<td>-</td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum shop sales - less direct costs of $ 100,032 and $ 60,194</td>
<td>21,822</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Memberships</td>
<td>205,144</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tuition</td>
<td>108,272</td>
<td>-</td>
<td>30,709</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions and programs</td>
<td>-</td>
<td>-</td>
<td>2,808</td>
<td>-</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>-</td>
<td>-</td>
<td>23,911</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>61,041</td>
<td>-</td>
<td>1,742</td>
<td>-</td>
</tr>
<tr>
<td>Realized gain on investments</td>
<td>308,462</td>
<td>-</td>
<td>6,023</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>187,193</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>200,193</td>
<td>-</td>
<td>3,579</td>
<td>-</td>
</tr>
<tr>
<td>Total revenue</td>
<td>1,092,127</td>
<td>-</td>
<td>68,772</td>
<td>-</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satisfaction of grant/program restrictions</td>
<td>1,024,305</td>
<td>-</td>
<td>(1,024,305)</td>
<td>-</td>
</tr>
<tr>
<td>Total net assets released from restrictions</td>
<td>1,024,305</td>
<td>-</td>
<td>(1,024,305)</td>
<td>-</td>
</tr>
<tr>
<td>Total public support and revenue</td>
<td>3,039,921</td>
<td>-</td>
<td>496,003</td>
<td>-</td>
</tr>
</tbody>
</table>

Expenses and losses

<table>
<thead>
<tr>
<th>Expenses and losses</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classes</td>
<td>211,128</td>
<td>39,849</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Public information</td>
<td>252,831</td>
<td>24,424</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>436,861</td>
<td>127,260</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>637,821</td>
<td>122,118</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>125,933</td>
<td>43,706</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Programs</td>
<td>651,212</td>
<td>116,976</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total program services</td>
<td>2,319,786</td>
<td>474,333</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Financial Statement
# Statement of Activities

Year ended June 30, 2006 with comparative totals for 2005

<table>
<thead>
<tr>
<th>Supporting services</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Permanently Restricted Endowment Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Temporarily Restricted Fund</td>
<td>Permanent Collection Fund</td>
<td>2006</td>
</tr>
<tr>
<td>Management and general</td>
<td>$958,772</td>
<td>$39,850</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>958,772</td>
<td>39,850</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses</td>
<td>3,278,558</td>
<td>514,183</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Losses and distributions</td>
<td>81,034</td>
<td>-</td>
<td>2,474</td>
<td>-</td>
</tr>
<tr>
<td>Realized loss on investments</td>
<td>150,406</td>
<td>-</td>
<td>4,400</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized loss on investments</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Trust distributions to other parties</td>
<td>-</td>
<td>-</td>
<td>6,874</td>
<td>-</td>
</tr>
<tr>
<td>Total losses and distributions</td>
<td>231,440</td>
<td>-</td>
<td>6,874</td>
<td>-</td>
</tr>
<tr>
<td>Excess of public support and revenue over (under) expenses and losses before other changes in net assets</td>
<td>470,077</td>
<td>514,183</td>
<td>489,129</td>
<td>-</td>
</tr>
<tr>
<td>Other changes in net assets</td>
<td>489,129</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Property and equipment transfers-purchase of fixed assets</td>
<td>6,261,287</td>
<td>6,240,621</td>
<td>(61,768)</td>
<td>-</td>
</tr>
<tr>
<td>Collection items not capitalized</td>
<td>605,177</td>
<td>-</td>
<td>10,585</td>
<td>-</td>
</tr>
<tr>
<td>Trust transfers</td>
<td>189,945</td>
<td>-</td>
<td>12,817,177</td>
<td>61,768</td>
</tr>
<tr>
<td>Interfund transfers</td>
<td>(61,768)</td>
<td>-</td>
<td>(42,500)</td>
<td>-</td>
</tr>
<tr>
<td>Total other changes in net assets</td>
<td>394,566</td>
<td>6,261,287</td>
<td>(61,768)</td>
<td>-</td>
</tr>
<tr>
<td>Total change in net assets</td>
<td>75,511</td>
<td>5,747,104</td>
<td>(5,612,730)</td>
<td>-</td>
</tr>
<tr>
<td>Net assets - beginning of year</td>
<td>2,203,471</td>
<td>12,626,711</td>
<td>11,725,864</td>
<td>1</td>
</tr>
<tr>
<td>Net assets - end of year</td>
<td>$2,127,960</td>
<td>$18,373,815</td>
<td>$6,113,134</td>
<td>$1</td>
</tr>
</tbody>
</table>

Financial Statement
Board of Trustees

Michael J. Behm, President
Christopher Kelly, First Vice-President
Valorie Horton, Second Vice-President
Chris Flores, Secretary
Henry C. Thoma Jr., Treasurer
Ernest Hamady, Immediate Past President
Connie Armstrong
Earl Bell
F. James Cummins
James D. Draper
Charlene Farella
Louis Hawkins
Ernestine Holmes
Lynne Hurand
James Johnson
Fay Joseph
Mark L. Lippincott
Gertrude (Sissy) MacArthur
William Moeller
Elizabeth Murphy
Robert Piper
Ann Reitz Saab
Timothy Sanford
Christopher Theodoroff
Mary Ann Tremaine
Jan Werschky
Claire White
Michael Wright

Honorary Trustees

Opal Danziger
Elizabeth Neithercut
Jack W. Thompson, M.D

Friends of Modern Art

Michael Wright, President
Chris Kelly, Jr., Vice President
Collette Essa, Secretary
Amy Burtrum, Treasurer

Founders Society

Connie Armstrong, President
Marilyn Kopp, Vice President
Patrice Shriver, Recording Secretary
Fay Joseph, Corresponding Secretary
Mary Houton, Treasurer
Connie Armstrong, Immediate Past President

Museum Art School Faculty

Guy J. Adamec
Jim Ames
Rebecca Andrus
Monique Desormeau
Christopher B. Dilig
Clay Dockins
Alla Dubrovich
Alice Foster-Stocum
Vicki Gagne
Sharon Grice-Williams
Mark Hanner
Heather Harwood
Linda Harwood
Craig Hinshaw
Sharol Hollier
Gretchen Miller
Vickie Roberts
Kathryn Sharbaugh
Staff

John B. Henry, III, Director
Dolores R. Allen, Receptionist
Rebecca S. Bailey, Custodian Assistant
Nicole Baragwanath, Art School Aide
Inge M. Beardslee, Security
Steve Blake, Custodian Assistant
Judith Bloodworth, Membership Manager
Cynthia J. Bockart, Special Events Coordinator
Marybeth Brennan, Capital Campaign Assistant
Duncan A. Cardillo, Curatorial Assistant
Robert G. Carmack, Security
Bryan T. Christie, Facilities Manager
Loretta Clerkley, Custodian
Kathryn E. Conant, Retail Clerk
Gail M. Curry, Receptionist
Monique M. Desormeau, Curator of Education
Denise M. DuRoss, Public Relations Assistant
Janet L. Friesen, Art Education Coordinator
Hazel M. Frost, Art Educator
Charles E. Gentry, Curator of Films
Elizabeth M. Gilmour, Museum Shop Clerk
Lisa B. Gonzalez, Curator of Collections & Exhibitions
Heather A. Harwood, Assistant Curator of Education
John B. Henry, IV, Facilities Assistant
Aaron Horne, Retail Clerk
Donald O. Howell, Assistant Facilities Manager, Preparator
Judith M. Irwin, Director’s Administrative Assistant
Robert Irwin, Security
Jill L. Johnson, Assistant to the Curator
Judy A. Johnson, Librarian
Johnnie Jones, Security
James B. Kaczorowski, Facilities Assistant
James K. Kelly, Security
Michelle R. Kelly, Security
Miles Lam, Graphic Designer
Frederick Luten, Custodian
John F. Lyden, Retail Clerk
Michael D. Martin, Registrar
Jeffrey McLaurin, Custodian Assistant
Michael A. Melenbrink, Assistant Director of Finance & Administration
Verna G. Mitoraj, Museum Shop Clerk
Louise Parham, Receptionist
Franklin W. Pleasant, Development Administrator
Cory Potter, Museum Shop Clerk
James C. Ratza, Security
Richard C. Rhyndress, Safety & Security Supervisor
Lisa K. Roeser, Museum Shop Manager
Jeanene A. Schaller, Art School Receptionist
Kathryn K. Sharbaugh, Assistant Director of Development

Valarie F. Shook, Membership Coordinator
John M. Smith, Website Coordinator
Martin J. Stefan, Security
Robert A. Stevens, Security
Tracey S. Stewart, Development Officer
Billie G. Traylor, Security
Paul M. Wilson, Security
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