

Annual Report
2005 – 2006



FLINT INSTITUTE OF ARTS

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).

Contents

From the President	2
From the Director	4
Exhibitions	6
Acquisitions	10
Loans from the Permanent Collection	16
FIA Theater Films	20
Education	24
Grand Reopening	26
Development	28
Special Events	30
Capital Campaign	32
Endowment Campaign	36
Membership	38
Contributions	46
Financial Statement	48
Board, Auxiliary Groups, Faculty & Staff	52

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FLINT INSTITUTE OF ARTS

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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'Grody, 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, Miró, 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 Concret ◀

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



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

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



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.



Kari 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
Untitled
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

Serge Charchoune
Russian, 1888–1975
Abstraction ▲
gouache on paper, 1949
13 x 18 inches
Museum purchase, 2005.25

Jim Anthony
American, 1920–1999
Untitled
oil on canvas, 1960
24 x 20 inches
Gift of Mr. and Mrs. Joseph
Palinsky, 2005.26



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

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



Abel Barroso

Cuban, b. 1971

Tabaco 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

Burt Barr

American, b. 1943

Double Feature ▲

photo-lithograph on paper,
2000

27 of 45

53 1/2 x 38 3/4 inches

Gift of Dr. Robert and Deanna

Harris Burger, 2005.35

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



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



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



Unknown
African
Beaded Tribal House
leather, beads and textile, n.d.
28 x 20 inches diam.
Gift of Dr. Robert and Deanna
Harris Burger, 2005.44

David Edgar
American, b. 1948
Caught Up in the Limelight ▲
bronze and steel, n.d.
20 x 20 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2005.45

Graham Peacock
English, b. 1945
Flint
acrylic on canvas, 1992–1993
96 x 50 inches
Gift of Wendy Rollins, 2005.46

Graham Peacock
English, b. 1945
Green Topper
acrylic on canvas, 1986
90 x 48 inches
Gift of Graham Peacock,
2005.47



Graham Peacock
English, b. 1945
Rubescence
acrylic on canvas, 1996
47 inches in diameter
Gift of Graham Peacock,
2005.48

Graham Peacock
English, b. 1945
M-Class
acrylic on canvas, 2002–2003
58 1/2 x 103 1/4 inches
Gift of Graham Peacock,
2005.49

Irene Neal
American, b. 1936
Lullaby Red
acrylic on board, 2001
47 x 92 inches
Gift of Graham Peacock,
2005.50

Irene Neal
American, b. 1936
Sunny Sides
acrylic on wood, 1999
45 x 90 inches
Gift of Graham Peacock,
2005.51

Georg Vihos
American, b. 1937
Mystikos ▲
crayon on canvas, 1975
48 x 120 inches
Gift of Robert H. Levy, 2005.52

Bruce Piermarini
American, b. 1953
Fido
acrylic on canvas, n.d.
70 1/2 x 77 1/2 inches
Gift of anonymous donor,
2005.53

David Maxim
American, b. 1945
Far Away Galaxies
gouache on paper, n.d.
13 7/8 x 17 7/8 inches
Gift of David Maxim, 2006.1

David Maxim
American, b. 1945
Untitled
gouache and pastel on
paper, n.d.
8 7/8 x 11 7/8 inches
Gift of David Maxim, 2006.2

David Maxim
American, b. 1945
Untitled
pencil and charcoal on
paper, n.d.
23 7/8 x 17 15/16 inches
Gift of David Maxim, 2006.3

David Maxim
American, b. 1945
Untitled
ink wash, charcoal, and pencil
on paper, n.d.
24 1/2 x 18 7/8 inches
Gift of David Maxim, 2006.4



David Maxim
American, b. 1945
The Stars ▲
gouache, chalk, and pencil on
paper, n.d.
29 7/8 x 22 inches
Gift of David Maxim, 2006.5

David Maxim
American, b. 1945
Tornado #24
gouache, charcoal, and
pencil on paper, n.d.
19 5/8 x 25 3/8 inches
Gift of David Maxim, 2006.6

David Maxim
American, b. 1945
Tornado #27
gouache, charcoal, and
pencil on paper, n.d.
15 5/8 x 25 9/16 inches
Gift of David Maxim, 2006.7

David Maxim
American, b. 1945
Untitled
charcoal, ink wash, pencil, and
crayon on paper, n.d.
25 5/16 x 19 11/16 inches
Gift of David Maxim, 2006.8

David Maxim
American, b. 1945
Red Tornado #3
charcoal, gouache, and pencil
on paper, n.d.
19 9/16 x 25 1/2 inches
Gift of David Maxim, 2006.9



David Maxim
American, b. 1945
Untitled
gouache, charcoal, and
pencil on paper, n.d.
19 5/8 x 25 3/8 inches
Gift of David Maxim, 2006.10

David Maxim
American, b. 1945
Out From Under
charcoal, pencil, crayon, and
gouache on paper, n.d.
25 3/8 x 19 5/8 inches
Gift of David Maxim, 2006.11

David Maxim
American, b. 1945
Untitled
charcoal, pencil, chalk, and
ink wash on paper, n.d.
25 1/2 x 19 5/8 inches
Gift of David Maxim, 2006.12

David Maxim
American, b. 1945
Untitled ▲
pencil, chalk, and ink wash on
paper, n.d.
25 3/8 x 19 9/16 inches
Gift of David Maxim, 2006.13

David Maxim
American, b. 1945
Untitled
charcoal, pencil, chalk, and
ink wash on paper, n.d.
25 3/8 x 19 11/16 inches
Gift of David Maxim, 2006.14



David Maxim

American, b. 1945

Untitled

pencil, charcoal, chalk, and ink wash on paper, n.d.
19 1/16 x 25 7/16 inches
Gift of David Maxim, 2006.15

David Maxim

American, b. 1945

Sky Cage

chalk, charcoal, and ink wash on paper, n.d.
25 1/8 x 19 1/2 inches
Gift of David Maxim, 2006.16

David Maxim

American, b. 1945

Mountain

charcoal, chalk, and ink wash on paper, n.d.
25 7/16 x 19 11/16 inches
Gift of David Maxim, 2006.17

Graciela Iturbide

Mexican, b. 1942

Centinela ▲

photogravure on paper, 2002
33 1/8 x 30 3/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.18

Robert Gordy

American, 1933–1989

Nude

aquatint on paper, 1984
27 x 23 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.19



James Rosenquist

American, b. 1933

After Berlin V ▲

color lithograph on paper, 1998
32 3/4 x 37 1/8 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.20

Markus Lupertz

German, b. 1941

Abend #1

intaglio with aquatint, drypoint and softground etching on paper, 1999
47 1/2 x 35 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.21

Markus Lupertz

German, b. 1941

Abend #3

intaglio with aquatint, drypoint and softground etching on paper, 1999
47 1/2 x 35 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.22

Lisete Castillo

Cuban, b. 1974

Rice

photogravure on paper, 2000
46 3/4 x 35 3/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.23



Ibrahim Miranda

Cuban, b. 1969

Legrimas Negras

screen print and woodcut on paper, 2000
42 x 51 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.24

Guillermo Kuitca

Argentinean, b. 1961

L'Encyclopedie

lithograph on paper, 2002
51 1/2 x 40 inches (each)
Gift of Dr. Robert and Deanna Harris Burger, 2006.25.1-2

William Wegman

American, b. 1943

Shore Liner ▲

lithograph and collage on paper, 2002
25 1/8 x 19 1/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.26

William Wegman

American, b. 1943

Souvenir

lithograph and collage on paper, 2002
25 1/8 x 19 1/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.27



William Wegman

American, b. 1943

Reflectional

photogravure on paper, 2002
26 1/4 x 22 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.28

Kenny Scharf

American, b. 1958

Tower of Flowers ▲

color intaglio on paper, 2001
27 1/4 x 22 3/4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.29

Leslie Lerner

American, b. 1949

Fourteen Buildings, Fourteen Memories

etching on paper, 1998
14 1/2 x 15 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.30

Alex Katz

American, b. 1927

Untitled

color lithograph on paper, 1993
29 1/8 x 34 1/8 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.31

Claes Oldenburg

American, b. Sweden, 1929

Untitled

color lithograph on paper, 1993
33 3/4 x 23 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.32



Edward Paschke

American, 1939–2004

Pink Lady

color lithograph on paper, 1993
38 3/4 x 29 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.33

Larry Rivers

American, 1923–2002

Untitled ▲

color lithograph on paper, 1993
26 1/8 x 30 1/16 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.34

Frank Stella

American, b. 1936

Untitled

color lithograph on paper, 1993
35 1/8 x 26 3/8 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.35

Tom Wesselman

American, 1931–2005

Untitled

color lithograph on paper, 1993
36 x 29 1/2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2006.36



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
40 x 26 inches
Gift of Paul O. Koether, 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



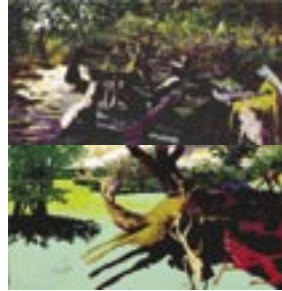
Clarence Holbrook Carter
American, 1904–1998
Fiery Furnace ▲
serigraph on paper, 1978
35 x 26 inches
Gift of Paul O. Koether, 2006.42

Gilda Snowden
American, b. 1954
Untitled
pastel on paper, 1999
15 1/2 x 12 1/8 inches
Gift of Max Lepler and Rex L. Dotson, 2006.43

William Hentschel
American, 1892–1962
Untitled
pastel on paper, n.d.
24 3/4 x 22 1/2 inches
Gift of Max Lepler and Rex L. Dotson, 2006.44

Ralph Fanning
American, 1889–1971
Untitled
ink on paper, n.d.
11 1/4 x 8 1/4 inches
Gift of Max Lepler and Rex L. Dotson, 2006.45

Jane Manus
American, b. 1951
Untitled
painted steel, n.d.
136 x 36 x 36 inches
Gift from the artist, 2006.46



Earl Staley
American, b. 1938
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 JPMorgan Chase, 2006.48

James Perry Walker
American, b. 1945
Taylor Barn, Hwy. 72, Fayette County, TN
giclée sundance print, 2006
44 x 66 inches
Gift of James Perry Walker, 2006.49

James Perry Walker
American, b. 1945
Gatewood Baptizing #1, Gatewood Church, Slayden, MS
giclée sundance print, 2006
44 x 66 inches
Gift of James Perry Walker, 2006.50



James Perry Walker
American, b. 1945
Funeral, Mt. Vernon, Rossville, TN ▲
giclée sundance print, 2006
44 x 66 inches
Gift of James Perry Walker, 2006.51

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

Louis Bouché
American, 1896–1969
Great Lakes Dredge and Dock Company
oil on canvas, 1956
20 x 28 inches
Gift of Jane Bouché Strong, 2006.53

Unknown
German, 19th century
Jar with Lid
porcelain, n.d.
12 x 7 1/2 diameter inches
Gift of Ann MacDonell Gibson in memory of Ellen Mead MacDonell, 2006.54



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, 2006.55

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, 2006.56

Jack Steele
American, 1919–2003
Study for Recess at St. Boniface
gouache on paper, ca. 1946
10 x 13 inches
Museum purchase, 2006.57

Jack Steele
American, 1919–2003
Strike
pencil on paper, ca. 1940
15 1/2 x 21 inches
Museum purchase, 2006.58

Charles Culver
American, 1908–1967
Landscape, Bellaire, Michigan
oil on canvas, 1936
24 x 30 inches
Museum purchase, 2006.59



LOANS FROM THE PERMANENT COLLECTION

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

Brooklyn Museum of Art
10/8/04 – 1/16/05
The Chrysler Museum
2/25/05 – 5/22/05
Portland Museum of Art
6/18/05 – 9/11/05

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



To the Exhibition

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

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
Museum purchase, 2002.26.7

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

Terry

giclée digital print, 2000
38 x 38 inches
Museum purchase, 2002.26.10

Bill Bamberger

American, b. 1956

***Demitrious and Shari* ▲**

giclée digital print, 2000
38 x 38 inches
Museum purchase, 2002.26.11



Bill Bamberger

American, b. 1956

***Matthew and Travis* ▲**

giclée digital print, 2000
38 x 38 inches
Museum purchase, 2002.26.14

Bill Bamberger

American, b. 1956

Anthony

giclée digital print, 2000
48 x 28 inches
Museum purchase, 2002.26.15

Bill Bamberger

American, b. 1956

Deandre, Ricco and Sanford

giclée digital print, 2000
12 x 17 7/8 inches
Museum purchase, 2002.26.17

Bill Bamberger

American, b. 1956

Jacoby

giclée digital print, 2000
38 x 38 inches
Museum purchase, 2002.26.19

Bill Bamberger

American, b. 1956

Lance

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



Bill Bamberger

American, b. 1956

Daryl in the Library

giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.22

Bill Bamberger

American, b. 1956

Javon

giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.23

Bill Bamberger

American, b. 1956

***Antonio* ▲**

giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.24

Bill Bamberger

American, b. 1956

Jonathan

giclée digital print, 2000
38 x 38 inches
Museum purchase, 2002.26.25

Bill Bamberger

American, b. 1956

Nick and Eric

giclée digital print, 2000
20 x 20 inches
Museum purchase, 2002.26.26



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

Duane

giclée digital print, 2001

38 x 38 inches

Museum purchase, 2002.26.42



Bill Bamberger

American, b. 1956

Deandry

giclée digital print, 2001

20 x 20 inches

Museum purchase, 2002.26.48



Bill Bamberger

American, 1956

Amir ▲

giclée digital print, 2001

12 x 18 inches

Museum purchase, 2002.26.61

Bill Bamberger

American, b. 1956

Jay

giclée digital print, 2000

34 3/4 x 25 1/2 inches

Museum purchase, 2002.26.28

Bill Bamberger

American, b. 1956

Larry

giclée digital print, 2000

20 x 20 inches

Museum purchase, 2002.26.34

Bill Bamberger

American, b. 1956

Drew

giclée digital print, 2001

20 x 20 inches

Museum purchase, 2002.26.43

Bill Bamberger

American, b. 1956

Lunch Break

giclée digital print, 2001

12 x 18 inches

Museum purchase, 2002.26.54

Bill Bamberger

American, 1956

Graduation

giclée digital print, 2001

12 x 18 inches

Museum purchase, 2002.26.63

Bill Bamberger

American, b. 1956

Fred in the Cafeteria

giclée digital print, 2000

20 x 20 inches

Museum purchase, 2002.26.29

Bill Bamberger

American, b. 1956

Sean, Pitcher, Varisty Baseball

giclée digital print, 2000

13 x 8.6 inches

Museum purchase, 2002.26.35

Bill Bamberger

American, b. 1956

Steven

giclée digital print, 2000

48 x 28 inches

Museum purchase, 2002.26.44

Bill Bamberger

American, b. 1956

Charles

giclée digital print, 2001

20 x 20 inches

Museum purchase, 2002.26.55

Bill Bamberger

American, 1956

Sam, Patrick and Kyle

(detail) ►
giclée digital print, 2001

12 x 18 inches

Museum purchase, 2002.26.64

Bill Bamberger

American, b. 1956

Fernando

giclée digital print, 2000

48 x 28 inches

Museum purchase, 2002.26.30

Bill Bamberger

American, b. 1956

Deandry

giclée digital print, 2001

20 x 20 inches

Museum purchase, 2002.26.36

Bill Bamberger

American, b. 1956

After School ▲

giclée digital print, 2000

12 x 18 inches

Museum purchase, 2002.26.45

Bill Bamberger

American, b. 1956

Derrick and Jeremy

giclée digital print, 2001

38 x 38 inches

Museum purchase, 2002.26.56

Bill Bamberger

American, b. 1956

Erik

giclée digital print, 2000

20 x 20 inches

Museum purchase, 2002.26.32

Bill Bamberger

American, b. 1956

Drew

giclée digital print, 2001

31 x 25 inches

Museum purchase, 2002.26.40

Bill Bamberger

American, b. 1956

Jamil

giclée digital print, 2001

20 x 20 inches

Museum purchase, 2002.26.46

Bill Bamberger

American, b. 1956

Graduation Procession ▲

giclée digital print, 2001

18 x 12 inches

Museum purchase, 2002.26.60



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

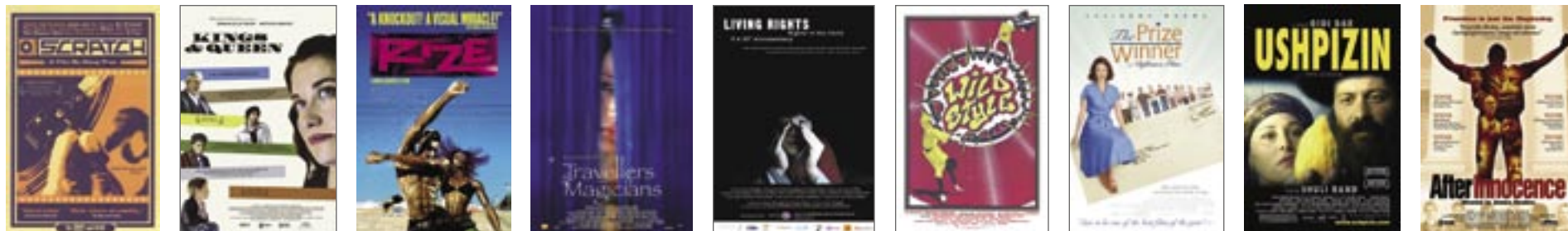
2005

Sept	closed	Nov	396
Oct	863	Dec	283

2006

Jan	405	May	658
Feb	161	Jun	400
Mar	583	Jul	405
Apr	1436		





Genres Represented

Not including Flint Film Festival and Jewish Film Festival

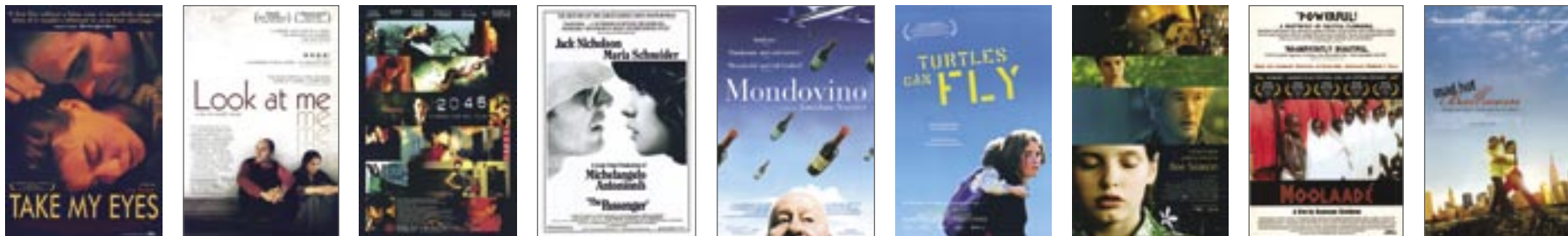
U.S. produced independent narrative films	9
Independent documentaries (on sports and disability, wine-making, dance, prison rights, music, global economy, and human rights issues)	9
Asian (Japan, Hong Kong/China, Bhutan, Taiwan, and South Korea)	9
French	5
African (Senegal and Mali)	3
Middle Eastern (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%





Film Festivals

Human Rights Watch Film Festival

Selections from the Human Rights Watch Traveling Festival, 21–23 April. Three films were screened in conjunction with the opening of the special exhibition, *Thy Brothers' Keeper*. 42 people attended.

Greater Flint Arts Council (Flint Film Festival)

GFAC/FIA partnership for the Flint Film Festival, 27–30 April. More than 60 feature films, documentaries, and short videos were presented on four screens at the FIA (FIA Theater, Isabel Hall, Fleckenstein Video Gallery, and Art School Lecture Room). Well over 1,100 people attended, and the response was overwhelmingly positive. As a partner/presenter, the FIA contributed \$23,500 in services and site management.

Lenore Marwil Jewish Film Festival

Lenore Marwil Jewish Film Festival, 7–9 May. In partnership with the Flint Jewish Federation, seven films representing the Jewish Diaspora were screened over three days. 376 people attended. As a partner/presenter, the FIA contributed \$11,000 in services and site management.

Hip Hop Film Festival

The Hip Hop Film Festival (HHFF), 28–30 July, was an offshoot of The Center for Hip Hop Education, a non-profit arts organization promoting the idea of collaborative learning as a positive force for change. Touring in the U.S. and abroad throughout the year, HHFF showcases progressive urban cinema that addresses social and individual responsibility while countering the apathy, cynicism and violence so pervasive in society today. 9 films were screened. 95 people attended. As a partner/presenter, the FIA contributed \$2,500 in services and site management.

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	Lee Hockstad	Jeanette Nassif
Martha Brewer	Lynne Hurand	Caroline Panzer
Gloria Dean	Mollie Jones	Judy Piper
Billie Fisher	Samantha Lawrence	Stephanie Shields
Linda Harwood	Sue Martel	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	Member	Non-Member	Enrollment	Encounters
Fall	322	110	432	3,014
Spring	430	173	603	3,762
Summer	275	166	441	2,658
NESK/River Village	0	217	n/a	217
Total	1,027	666	1,476	9,651

Scholarships	Studio Art		Ceramics		Amount
	Child	Adult	Child	Adult	
Fall 05	15	4	7	9	\$2,021
Spring 06	21	9	13	5	\$3,343
Summer 06	20	3	9	6	\$2,332
Total	56	16	29	20	\$7,696

K-12 Programs

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

Program	# Programs	Attendance
ArtFor/Studio	120	2,998
Gallery Lessons	172	4,298
Outreach Programs	396	9,904
Pierce School	82	3,223
Total K-12 Programs	770	20,423

Public Programs

The Bray Series		Attendance
October 30	Joyce Yang	153
January 15	Sa Chen	159
March 6	Alexander Kobrin	184
Sub-Total		496

Art à la Carte		Attendance
September		14
October		58
November		132
December		46
January		93
February		97
March		148
April		81
May		106
June		56
Sub-Total		831

Family Activities		Attendance
July-FCC Summer Celebration		2,000
August-Genesee County Fair		612
September		204
October		111
November		28
December		137
January		21
February		50
March		23
April		66
May		23
June		24
Sub-Total		3,275

Other Public Programs		Attendance
Tile Workshops		476
Sub-Total		476

Total Public Programs 5,078

GRAND REOPENING

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.





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G



H

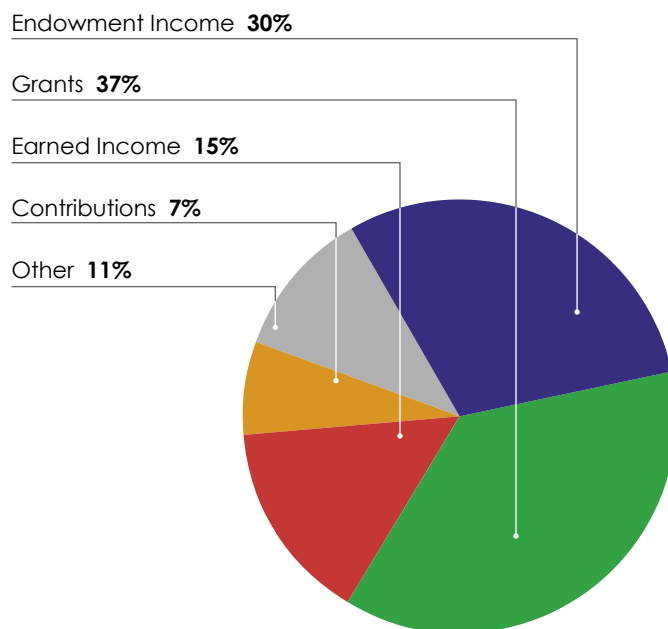


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- A) Kiln room unveiling.
- B) Senator Carl Levin, Senator Debbie Stabenow, and Congressman Dale Kildee.
- C) Ribbon cutting ceremony with Mike Behm, Jim Cummins, Claire White, Linda Pylypiw, and John Henry.
- D) Guests listening to recordings of Andy 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 thousand 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 Goghing Going Gone to Italy*, this was a sold out fundraiser. Then, in the Spring, we tried a new event with *Make a Bet 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.

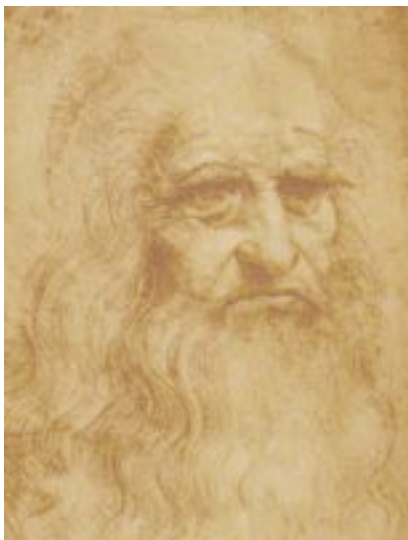
The 38th annual Flint Art Fair was again held away from the grounds of the FIA, and we look forward to returning back in 2007. The Fair was well attended, with over 12,000 people coming through in a two day period. It was a successful and enjoyable event due to the tireless work of our volunteers as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



Jeannine O'Grody

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.



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 Sorensen Gross Construction Company, and the event was co-sponsored by Glazing Solutions and Weinstein Electric.

Corporate Sponsors included ATI Group, Citizens Bank, Guardian Alarm, JB French Consulting, LaSalle Bank, and Platinum Mechanical Inc. with S & Z Sheetmetal. The Flint Journal sponsored the gift bags, and Baker College sponsored the Dinner. Lunch sponsors included JP Morgan Chase and Tri-City Acoustical. Bill Carr Signs donated signage for the outing.



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.

FIA facilities were utilized by these organizations: American Arab Heritage Council, Axon Information Systems, C.S. Mott Foundation, Citizens Bank, Community Foundation of Greater Flint, Flint Area Convention & Visitors Bureau, Flint Association of Realtors, The Flint Journal, Genesee County Bar Association, Kiwanis of Flint, Kwanzaa, JP Morgan Chase, Moeller Group/UBS, Mott College Foundation, New Paths, Retired Men's Fellowship of Greater Flint, Ruth Mott Foundation, and others.

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.



In September, Larry L. Latham from Fifth Third Bank presented John Henry, FIA Director, with a generous gift to the Capital Campaign.



Sissy MacArthur, Chairman of the Capital Campaign Steering Committee, presents John Henry with her final campaign pledge payment in the newly designated library.

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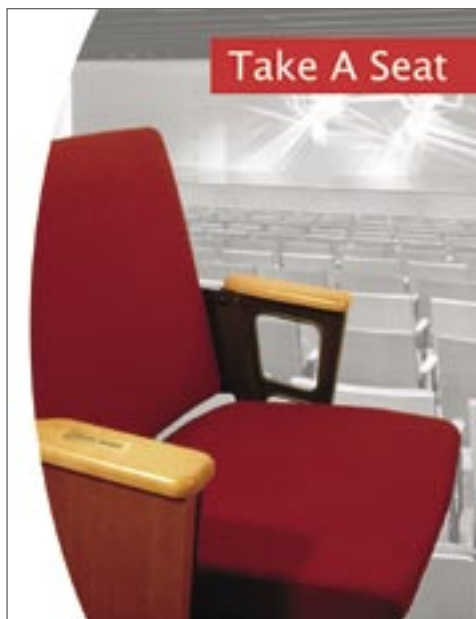
Near left: Manal and Ghassan Saab

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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.



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 Hilty
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 Mr. & Mrs. Craig Schaaf+

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 Mr. Leonard Meizlish
 Mrs. Mary L. Schniers*
 Mrs. Maria Schubring
 Mrs. Judith S. Schunot
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 Ms. Erin Seager+
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 Ms. Bennye Seide
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 Mrs. Dana Shaver
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 Mr. & Mrs. Randy Thomas
 Len & Sharon Thomas
 Mr. Michael Thompson
 Mr. Thomas Thompson
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 Timmons
 Mrs. Celina Tomas
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 George & Jean Toth

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 Mr. & Mrs. Brad Trees
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 Constant+
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 Ms. Sandy Hofacker
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 Ms. Ethel Hooker+
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 Ms. Alma Hourvitz
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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

Board of Directors
 Flint Institute of Arts
 Flint, Michigan

Statement of Financial Position

June 30, 2006 with comparative totals for 2005

	Unrestricted		Temporarily Restricted		Permanently Restricted	Total All Funds	
	Operating Fund	Plant Fund	Restricted Fund	Permanent Collection Fund	Endowment Fund	2006	2005
Assets							
Cash and cash equivalents	\$ 690,468	\$ -	\$ -	\$ -	\$ -	\$ 690,468	\$ 234,897
Accounts receivable	291,542	-	4,102,846	-	-	4,394,388	9,373,152
Contributions receivable	-	-	1,432,197	-	9,820	1,442,017	2,609,769
Inventory	78,590	-	-	-	-	78,590	29,659
Prepaid expenses	50,192	-	56,236	-	-	106,428	171,142
Due from (to) other funds	1,110,620	65,444	595,376	-	(1,771,440)	-	-
Fixed assets	-	18,308,371	-	-	-	18,308,371	12,560,418
Permanent collection	-	-	-	1	-	1	1
Interest in income trusts	-	-	-	-	1	1	1
Gift Annuity Trust	-	-	44,839	-	-	44,839	43,948
Long-term investments	466,083	-	-	-	12,705,011	13,171,094	12,737,429
Total assets	\$ 2,687,495	\$ 18,373,815	\$ 6,231,494	\$ 1	\$ 10,943,392	\$ 38,236,197	\$ 37,760,416
Liabilities and Net Assets							
Liabilities							
Accounts payable	\$ 421,154	\$ -	\$ -	\$ -	\$ -	\$ 421,154	\$ 901,268
Accrued expenses and withheld taxes	128,729	-	-	-	-	128,729	108,471
Deferred revenue	9,652	-	118,360	-	-	128,012	34,652
Total liabilities	559,535	-	118,360	-	-	677,895	1,044,391
Net Assets							
Unrestricted	2,127,960	18,373,815	-	-	-	20,501,775	14,830,182
Temporarily restricted	-	-	6,113,134	1	-	6,113,135	11,725,865
Permanently restricted	-	-	-	-	10,943,392	10,943,392	10,159,978
	2,127,960	18,373,815	6,113,134	1	10,943,392	37,558,302	36,716,025
Total liabilities and net assets	\$ 2,687,495	\$ 18,373,815	\$ 6,231,494	\$ 1	\$ 10,943,392	\$ 38,236,197	\$ 37,760,416

Statement of Activities

Year ended June 30, 2006 with comparative totals for 2005

	Unrestricted		Temporarily Restricted		Permanently Restricted	Total All Funds	
	Operating Fund	Plant Fund	Restricted Fund	Permanent Collection Fund	Endowment Fund	2006	2005
Revenues, Gains, and Other Support							
Public support							
Contributions/Bequests	\$ 473,004	\$ -	\$ 1,065,147	\$ -	\$ 611,573	\$ 2,149,724	\$ 3,583,490
Grants	336,750	-	386,389	-	-	723,139	7,330,851
Trust contributions	113,735	-	-	-	-	113,735	126,098
Total public support	923,489	-	1,451,536	-	611,573	2,986,598	11,040,439
Revenue							
Museum shop sales - less direct costs of \$ 100,032 and \$ 60,194	21,822	-	-	-	-	21,822	27,170
Memberships	205,144	-	-	-	-	205,144	169,036
Tuition	108,272	-	30,709	-	-	138,981	90,973
Exhibitions and programs	-	-	2,808	-	-	2,808	54,025
Ticket sales	-	-	23,911	-	-	23,911	-
Investment income	61,041	-	1,742	-	787,603	850,386	773,945
Realized gain on investments	308,462	-	6,023	-	-	314,485	-
Unrealized gain on investments	187,193	-	-	-	-	187,193	795,471
Miscellaneous income	200,193	-	3,579	-	-	203,772	155,403
Total revenue	1,092,127	-	68,772	-	787,603	1,948,502	2,066,023
Net assets released from restrictions							
Satisfaction of grant/program restrictions	1,024,305	-	(1,024,305)	-	-	-	-
Total net assets released from restrictions	1,024,305	-	(1,024,305)	-	-	-	-
Total public support and revenue	3,039,921	-	496,003	-	1,399,176	4,935,100	13,106,462
Expenses and losses							
Program services							
Classes	211,128	39,849	-	-	-	250,977	143,083
Public information	252,831	24,424	-	-	-	277,255	216,402
Permanent collections	436,861	127,260	-	-	-	564,121	414,666
Exhibitions	637,821	122,118	-	-	-	759,939	196,674
Museum shop	129,933	43,706	-	-	-	173,639	140,380
Programs	651,212	116,976	-	-	-	768,188	412,943
Total program services	2,319,786	474,333	-	-	-	2,794,119	1,524,148

Statement of Activities

Year ended June 30, 2006 with comparative totals for 2005

	Unrestricted Funds		Restricted Funds		Permanently Restricted Endowment Fund	Total All Funds	
	Operating Fund	Plant Fund	Temporarily Restricted Fund	Permanent Collection Fund		2006	2005
Supporting services							
Management and general	\$ 958,772	\$ 39,850	\$ -	\$ -	\$ -	\$ 998,622	\$ 857,595
Total supporting services	958,772	39,850	-	-	-	998,622	857,595
Total expenses	3,278,558	514,183	-	-	-	3,792,741	2,381,743
Losses and distributions							
Realized loss on investments	81,034	-	-	-	-	81,034	674,685
Unrealized loss on investments	150,406	-	2,474	-	-	152,880	-
Trust distributions to other parties	-	-	4,400	-	-	4,400	4,400
Total losses and distributions	231,440	-	6,874	-	-	238,314	679,085
Total expenses, losses and distributions	3,509,998	514,183	6,874	-	-	4,031,055	3,060,828
Excess of public support and revenue over (under) expenses and losses before other changes in net assets	(470,077)	(514,183)	489,129	-	1,399,176	904,045	10,045,634
Other changes in net assets							
Property and equipment transfers-purchase of fixed assets	(20,666)	6,261,287	(6,240,621)	-	-	-	-
Collection items not capitalized				(61,768)	-	(61,768)	(42,500)
Trust transfers	605,177	-	10,585	-	(615,762)	-	-
Interfund transfers	(189,945)	-	128,177	61,768	-	-	-
Total other changes in net assets	394,566	6,261,287	(6,101,859)	-	(615,762)	(61,768)	(42,500)
Total change in net assets	(75,511)	5,747,104	(5,612,730)	-	783,414	842,277	10,003,134
Net assets - beginning of year	2,203,471	12,626,711	11,725,864	1	10,159,978	36,716,025	26,712,891
Net assets - end of year	\$ 2,127,960	\$ 18,373,815	\$ 6,113,134	\$ 1	\$ 10,943,392	\$ 37,558,302	\$ 36,716,025

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