This report was made possible through the generosity of Sorensen Gross Construction Services and printed with the support of Riegle Press.
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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It has been a great honor for me to serve as President of the Board of Trustees of the Flint Institute of Arts again this past year. I have a deep and abiding respect for the membership, volunteers, staff, and my fellow trustees. I also feel the mission “to advance the understanding and appreciation of art for all through collections, exhibitions, and educational programs” we adopted together in 2005, in preparation for a new era of expanded operations, has been an effective guiding light.

Over the past two years, the FIA’s Board and committees have recommended numerous art acquisitions, prepared budgets, proposed interesting exhibitions, planned fund raising events, created an Advisory Council, participated on Cultural Center committees, and created an Art School Coordinator position (separate from the Education Department), to name just a few.

Our Director, John Henry, continues to lead us in a strategic direction that included two reopenings after two major renovations and expansions of the facility. As fiscal year 2007–2008 approaches, the Flint Institute of Arts is poised to make even greater contributions to the community.

It has been my great pleasure to observe a staff of high quality museum professionals who, on a daily basis, work toward fulfilling our mission. The FIA is fortunate to have such a group of hardworking individuals who care so much for the well-being of the Institute.

The FIA is also fortunate to have such a varied group of volunteers, who serve on the Board of Trustees and lead the Museum and Art School through policy making and oversight; who also serve as committee chairs, and officers, who give and care so much for the Institute’s well-being.

The FIA is deeply indebted to the volunteer efforts of so many who serve also on the Founders Society, Friends of Modern Art, and our docents. These three groups are absolutely invaluable to the FIA.

The future challenges for the FIA are very clear; increasing audience, broadening philanthropic support, and fulfilling our mission. We have the quality of staff, the community’s talent, and now the facility to be an important presence in the region.

Michael J. Behm
President
It seemed nothing could top the new building we opened in the fall of 2005, that is, until September 30, 2006 when the ribbon was cut and guests poured into the new Charles Stewart Mott Gallery Wing to see the permanent collections installed in the new Johnson Galleries, Dow Gallery and contemporary galleries. The Phase II addition of 17,000 square feet has had a tremendous impact on programming and collection use. The new storage facility is a larger and safer home for the FIA’s ever expanding collection and the spacious, airy galleries now house the 19th and 20th century painting and sculpture collection making room for the full-time installation of our study collections of arts of the Americas, Africa, and Asia. The expansion also added 2,000 square feet to the temporary gallery space allowing us to provide a deeper experience for our visitors with larger exhibitions.

The construction project was a tremendous challenge to the staff, volunteers, patrons, and sponsors most of whom had given so much already during Phase I. I’d like to thank everyone who worked so hard to complete the project on time and on budget. As the name of the new wing implies, the expansion would not have happened if not for the vision and financial commitment of the Board of the Charles Stewart Mott Foundation and its chair, Mr. Bill White. The Foundation has done so much for the FIA and the FIA is most fortunate and very grateful to receive their support once again for this project.

By expanding the capacity of the building, the FIA has new opportunities to meet its many goals and objectives and, as this report describes in detail, in addition to opening the new building this past year, the FIA has experienced many other changes and achieved many new successes.

The Exhibitions and Collections Department mounted four large exhibitions in the temporary galleries (now 66% larger than before). The Department organized collaborations with other organizations in the city creating programs related to the exhibitions: *Excavating Egypt* and *After Lewis and Clark*. The Film and Video Division presented the work of 9 video artists in the Fleckenstein Video Gallery and collaborated on the *Hip Hop Film Festival*, *Hispanic Heritage Month Cinefestival*, and the *Jewish Film Festival* in addition to working with the Friends of Modern Art, who assisted in providing year-round film screenings.

This year, the permanent collection grew through gifts and purchases by 71 works of art including the spectacular 88 foot long fresco mural by Flint native, Hubert Massey, 150 books were added to the library’s collection and the department conserved 10 major paintings that, until now, were unsuitable for exhibition. Research continued on the collection and exhibitions: exploring Nazi Era Provenance; updating files with new information and digital photography; creating audio recordings in the newly equipped recording studio in the FIA Theater; publishing a catalog for the exhibition, *Thy Brothers’ Keeper*, and an article in *American Art Review* on the exhibition, *Artists of the Great Lakes*. Again this year, the FIA agreed to lend works from its outstanding collection to
museums in Columbus, Ohio; Duluth, Minnesota; Yonkers, New York; New York City; Amsterdam; and Florence.

The Education Department increased enrollment in the school over the previous year and the Board of Trustees voted to create a separate Art School Department to oversee the larger facility and expanded program. The department increased participation in museum programs among adults and college students and among educators in education workshops. Attendance at the Art à la Carte video series went up. The Docent program expanded with 9 new docents signing up for training. The department engaged in collaborations with local organizations including Mott Community College; University of Michigan-Flint; the Flint Public Library; the Flint Public Schools; Sloan Museum; and Longway Planetarium.

The expanded building, increased programming and larger audiences led to bigger budgets and, of course, the need for more income. The Development Department redoubled its efforts in marketing, fund raising, and membership and raised $100,000 for general operating over the previous year. As the public’s awareness of the new FIA grew, so did their interest in renting the facility, resulting in 39 groups hosting events, the creation of a new rental policy, and a 75% increase in rental income.

As always, the FIA is deeply indebted to the Friends of Modern Art and the Founders Society for their efforts to raise funds in support of FIA programs. Once again, their hard work and creative planning generated funds for operations, 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 through their new Art Sales and Rental Gallery, featuring outstanding Michigan artists, a travel program, and other special fund raising events. I am deeply grateful to all for their efforts and contributions.

Lastly, I would like to thank the FIA members for your generous support. Thanks to you, the FIA is an inspiring art experience for all who visit.

John B. Henry, III
Director
The Flint Institute of Arts strives to provide excellent and innovative exhibitions that inspire, enlighten and educate our visitors. As a primary operating program of the FIA, exhibitions and their related activities constitute a significant portion of the financial, human and physical resources of the museum. The FIA presents changing exhibitions to enhance the visitor’s understanding of the thematic, aesthetic, and historical content of a work of art. As one of the FIA’s most visible programming activities, exhibitions promote greater audience visitation, which increases awareness of the museum’s 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 exhibition programming explore a wide range of artistic concepts and diverse cultures. To this end, the Curatorial Department organizes exhibitions drawn from the FIA’s extensive collection of over 7,000 paintings, sculptures, works on paper and decorative arts, and borrows shows from other museums and exhibition organizing entities. In FY 2007, gallery attendance totalled 69,801.

**Thy Brothers’ Keeper**  
4/22/06 – 7/30/06

Sponsored by Charles Stewart Mott Foundation

Organized by The Alternative Museum in New York City and the Flint Institute of Arts, this exhibition was comprised of 150 photographs chronicling complex multi-dimensional issues related to civil and human rights, such as political freedom, issues of race, ethnicity, class, religion, sexual orientation, the environment, technology, youth at risk, and freedom of the press.

**Exhibitions**

**Alexander Boulat**  
French, b. 1962

**Untitled**  
inkjet print on archival paper, 2001  
13 x 19 inches

Courtesy of the artist
Rembrandt: The Consummate Etcher and Other 17th Century Printmakers
9/30/06 – 11/5/06
Sponsored by JPMorgan Chase

Rembrandt is generally considered one of the most important figures in western art history, in part, because of his virtuoso style and the wide range of subjects he presented in his prolific output. And while it is his paintings that garner the most public attention, his etchings demonstrate the same genius, subject diversity, and vitality that he generated with a brush. This exhibition brought together the printed work of Rembrandt and sixteen of his contemporaries. The 40 prints were arranged into the thematic groups of landscape, genre, portraiture, and religious subjects so that visitors could discover the similarities and differences, as well as the technical achievements of these talented individuals. This exhibition was organized by the Syracuse University Art Collection.

Rembrandt Harmensz van Rijn
Dutch, 1606–1669
Self Portrait Drawing at a Window
etching, drypoint, and engraving on laid paper, 1648
6 1/4 x 5 inches
Courtesy of the Syracuse University Art Collection,
Gift of Mr. Cloud Wampler, 1963.1053

America at Work:
Labor Scenes from the Collection of the FIA
11/25/06 – 1/21/07
Sponsored by JPMorgan Chase

This special exhibition presented 30 paintings and works on paper from the collection of the FIA by American artists dealing with the subjects of work and industry. Inspired by factory production, heavy industry and significant engineering projects in the first half of the 20th century, these scenes of people at work and industry symbolize America’s leadership in modern technology, the virtues of democracy and capitalism, and the stabilizing force inherent in the middle-class lifestyle.

Harry Gottlieb
American, b. Romania 1895–1992
The Strike is Won
silkscreen on paper, 1940
17 7/8 x 22 15/16 inches
Collection of the Flint Institute of Arts,
Gift of Jack B. Pierson in memory of Robert Martin Purcell, 1981.98

Excavating Egypt:
Great Discoveries from the Petrie Museum of Egyptian Archaeology,
University College London
9/30/06 – 1/7/07
Sponsored by American Arab Heritage Council, Community Foundation of Greater Flint, Loeb Charitable Trust Administered by Citizens Bank Wealth Management, N.A., and Mary Louise and John Sarvis Donor Advised Fund of the Community Foundation of Greater Flint

This exhibition was organized by the Michael C. Carlos Museum of Emory University in cooperation with the Petrie Museum of Egyptian Archaeology, University College London, with generous support provided by the Massey Charitable Trust. It told the story of archaeologist William Matthew Petrie (1853–1942) and his exploration of ancient Egyptian civilization. Considered the “father of Egyptian archaeology,” Petrie worked in Egypt for about 50 years, and served as the inspiration for the film hero Indiana Jones. Excavating Egypt featured over 200 of Petrie’s most significant finds, which together told the story of the earliest people in Egypt.

Bead-net Dress
Egyptian, Dynasty 5, 2494–2345 BC
faience with modern string
37 1/2 x 9 3/4 inches
© Petrie Museum of Egyptian Archaeology, University College London, Photo by Mary Hinkley

Excavating
Egypt
featured over 200 of Petrie’s most significant finds, which together told the story of the earliest people in Egypt.
**David Driskell: Painting Across the Decade 1996–2006**

1/27/07 – 3/25/07

Sponsored by JPMorgan Chase

This exhibition featured art by renowned scholar, curator, and artist David Driskell. Drawing inspiration from nature and African art, Driskell’s work is semi-abstract, energetic, and richly colored. The exhibition featured gouaches, collages, and mixed media created during the last ten years. Driskell is one of the world’s leading authorities on African American art. He has contributed significantly to the understanding of African American art history through numerous books and exhibition catalogues as well as articles and essays for major publications throughout the world.

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**After Lewis and Clark: The Forces of Change, 1806–1871**

2/10/07 – 4/29/07


This exhibition featured 115 paintings, drawings and prints from the collection of the Gilcrease Museum in Tulsa, Oklahoma, by artists who accompanied explorers, including Meriwether Lewis and William Clark, as they encountered the unexpected and unique subjects of the American West. The works, done between 1806 and 1871, by artists such as George Catlin, Karl Bodmer, Albert Bierstadt, and Thomas Moran, help to deepen our understanding of the West and its history.

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**Oscar Bluemner: Drawings**

3/31/07 – 5/27/07

Sponsored by JPMorgan Chase

German born artist, Oscar Bluemner, was trained in architecture in Berlin before immigrating to the United States in 1892. While known for his use of bold color, which produced a highly emotive quality in his work, a strong sense of his architectural training can also be seen in the rectilinear quality of his paintings and drawings. Bluemner created many landscapes, both urban and isolated, whose large planes of color and strong shapes project Expressionist and Fauvist qualities. The FIA was pleased to present this exhibition of 30 works on paper on loan from Jerald Melberg.

---

**David Driskell**

American, b. 1931

*She Wore a Serpent Around Her Neck*

collage and encaustic on paper, 1999–2005

8 x 6 1/2 inches

Courtesy of DC Moore Gallery, New York

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**Alfred Jacob Miller**

American, 1810–1874

Fort Laramie

oil on canvas, 1851

18 x 27 inches

Image courtesy of Gilcrease Museum, Tulsa, Oklahoma

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Recent Acquisitions of Works on Paper to the Flint Institute of Arts
6/2/07 – 9/2/07
Sponsored by JPMorgan Chase
The Flint Institute of Arts relies on gifts of artworks to form much of the permanent collection. During the past few years of planning and renovation, the FIA received 160 works on paper, from which this exhibition was created including works by Held, Lichtenstein, Rosenquist, Oldenburg, Rivers, Ruscha, and Soyer.

5/26/07 – 8/19/07
Sponsored by Citizens Bank
The Flint Institute of Arts has long held an outstanding collection of works of art by artists of the Midwest, especially from the first half of the twentieth century. In the past decade, the collection has expanded in breadth and depth to include hundreds of examples from the most significant artists of the region. This exhibition featured 90 paintings primarily created between 1910 and 1960, which presented the subjects, styles, and individual statements of the artists of the Midwest.

Tunis Ponsen
American, b. Holland, 1891–1968
The Old Pier
oil on canvas, n.d.
26 1/4 x 30 1/4 inches
Collection of the Flint Institute of Arts, purchase by popular subscription, 1929.1

Oscar Bluemner
American, b. Germany, 1867–1938
Bloomfield
carbon on paper, n.d.
17 1/4 x 23 3/4 inches
Courtesy of Jerald Melberg Gallery, Charlotte, North Carolina

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

Exhibitions
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 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.

**Acquisitions to the Permanent Collection**

*Henri Matisse*
French, 1869–1954
*Petite Odalisque Draperie Verte*
oil on canvas, 1921
9 1/2 x 15 1/4 inches
Gift of Mrs. William B. Heaton, daughter of Mr. and Mrs. Donald E. Johnson, Sr., 2006.62

*Gerald Heffernon*
American, 20th century
*Four-eyed Sighthound*
excelsior, wire, wood, fake fur and pigments, 1986
21 x 48 x 20 inches
Gift of Claire White, 2006.63

*Truman Marquez*
American, b. 1962
*Immpadronirs Immortaliata*
acrylic on canvas, 1999
126 x 102 inches
Gift of Truman Marquez, 2006.64

*James Perry Walker*
American, b. 1945
*Three Children on Road Near Rossville, TN*
gelatin silver print, 2006
44 x 60 inches
Gift of James Perry Walker, 2006.66

*James Perry Walker*
American, b. 1945
*Mount Vernon Church, Rossville, TN*
gelatin silver print, 2006
60 x 44 inches
Gift of James Perry Walker, 2006.67

*James Perry Walker*
American, b. 1945
*Gatewood Baptizing #2*
gelatin silver print, 2006
44 x 60 inches
Gift of James Perry Walker, 2006.68

*James Perry Walker*
American, b. 1945
*Young Man in Pew, Mount Vernon Church, Rossville, TN*
gelatin silver print, 2006
60 x 44 inches
Gift of James Perry Walker, 2006.69
<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Year of Birth</th>
<th>Work Description</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Gift of</th>
<th>Accession Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Perry Walker</td>
<td>American</td>
<td>1945</td>
<td>Two Boys in Chicken Coop</td>
<td>gelatin silver print</td>
<td>2006 31 x 44 inches</td>
<td>James Perry Walker</td>
<td>2006.76</td>
</tr>
<tr>
<td>Lydia Ely</td>
<td>American</td>
<td>1833–1914</td>
<td>Untitled</td>
<td>watercolor on paper</td>
<td>n.d. 10 1/2 x 14 1/2 inches</td>
<td>Ruthella G. Potter</td>
<td>2006.77</td>
</tr>
<tr>
<td>John Henry</td>
<td>American</td>
<td>1943</td>
<td>Spirit of Miami</td>
<td>painted aluminum</td>
<td>1976 64 x 56 inches</td>
<td>Pat Glascock and Michael Hall</td>
<td>2006.79</td>
</tr>
<tr>
<td>Joseph Konopka</td>
<td>American</td>
<td>1932</td>
<td>Exhibit</td>
<td>acrylic on canvas</td>
<td>1972 50 x 60 inches</td>
<td>Joseph Konopka</td>
<td>2006.80</td>
</tr>
<tr>
<td>Jacek Kolasinski</td>
<td>American</td>
<td>1970</td>
<td>Civitas</td>
<td>balsa wood models and DVD projection</td>
<td>variable dimensions</td>
<td>Museum purchase</td>
<td>2006.81</td>
</tr>
<tr>
<td>Bill Durham</td>
<td>American</td>
<td>1937</td>
<td>Liquid Gold</td>
<td>acrylic on canvas</td>
<td>1985 96 x 72 inches</td>
<td>Theodore and Saniya Hamady</td>
<td>2006.82</td>
</tr>
<tr>
<td>Hedda Sterne</td>
<td>American</td>
<td>1916</td>
<td>Elegy</td>
<td>oil crayon on canvas</td>
<td>1970 48 x 160 inches</td>
<td>Artist</td>
<td>2006.83</td>
</tr>
<tr>
<td>James Perry Walker</td>
<td>American</td>
<td>1945</td>
<td>Profiles of Father and Son</td>
<td>gelatin silver print</td>
<td>2006 31 x 44 inches</td>
<td>James Perry Walker</td>
<td>2006.74</td>
</tr>
<tr>
<td>James Perry Walker</td>
<td>American</td>
<td>1945</td>
<td>Mount Vernon Church, Rossville, TN</td>
<td>gelatin silver print</td>
<td>2006 44 x 31 inches</td>
<td>James Perry Walker</td>
<td>2006.75</td>
</tr>
</tbody>
</table>
Unknown
Guatemalan, Maya
Incised Vessel
ceramic, 300–100 BC
6 x 5 inches
Gift of Robert Drapkin, 2006.92

Unknown
Mexican, Nayarit
Seated Female
ceramic, 100 BC – 250 AD
20 x 10 inches
Gift of Robert Drapkin, 2006.93

Unknown
Mexican, Ameca
Female Seated Figures (pair)
ceramic, 100 BC – 250 AD
14 1/2 x 8 inches
Gift of Robert Drapkin, 2006.94.1

Unknown
Mexican, Ameca
Female Seated Figures (pair)
ceramic, 100 BC – 250 AD
14 1/2 x 8 inches
Gift of Robert Drapkin, 2006.94.2

Unknown
Peruvian, Lambayeque
Vessel
ceramic, 700–900 AD
8 x 4 1/2 inches
Gift of Robert Drapkin, 2006.95

Unknown
Guatemalan, Maya
Parrot and Snake Covered Jar
ceramic, 1200 AD
12 x 7 inches
Gift of Robert Drapkin, 2006.96

Unknown
Guatemalan, Maya
Figural Whistle
ceramic, 600–900 AD
4 3/4 x 4 inches
Gift of Robert Drapkin, 2006.97

Unknown
Guatemalan, Maya
Figural Whistle
ceramic, 600–900 AD
4 3/4 x 4 inches
Gift of Robert Drapkin, 2006.100

Unknown
Guatemalan, Maya
Monkey Vessel
ceramic, 1800 BC – 250 AD
5 1/2 x 10 1/2 inches
Gift of Robert Drapkin, 2006.105

Unknown
Guatemalan, Maya
Monkey Vessel
ceramic, 1800 BC – 250 AD
5 1/2 x 10 1/2 inches
Gift of Robert Drapkin, 2006.106

Unknown
West Mexico, Chupicuaro
Vessel with Human Head
ceramic, 600 BC
3 1/4 x 6 inches
Gift of Robert Drapkin, 2006.107

Unknown
Guatemalan, Maya
Vessel
ceramic, 900–1200 AD
5 1/2 x 7 inches
Gift of Robert Drapkin, 2006.108

Unknown
Mexico, Colima
Mask with Carved Shell Eyes
ceramic and shell, ca. 300 AD
9 x 8 1/2 inches
Gift of Robert Drapkin, 2006.109

Unknown
Mexico, Olmec
Vessel
ceramic, 600 BC – 300 BC
8 x 4 1/2 inches
Gift of Robert Drapkin, 2006.110

Unknown
Guatemalan, Maya
Jaguar Lidded Jar
ceramic, 300 AD – 600 AD
6 x 4 1/2 inches
Gift of Robert Drapkin, 2006.111

Unknown
Guatemalan, Maya
Jaguar Lidded Jar
ceramic, 300 AD – 600 AD
6 x 4 1/2 inches
Gift of Robert Drapkin, 2006.112

Unknown
Guatemalan, Maya
Jaguar Lidded Jar
ceramic, 300 AD – 600 AD
6 x 4 1/2 inches
Gift of Robert Drapkin, 2006.113

Unknown
Guatemalan, Maya
Figural Whistle
ceramic, 600–900 AD
4 3/4 x 4 inches
Gift of Robert Drapkin, 2006.101

Unknown
Guatemalan, Maya
Figural Whistle
ceramic, 600–900 AD
4 3/4 x 4 inches
Gift of Robert Drapkin, 2006.102

Unknown
Guatemalan, Maya
Incised Vessel
ceramic, 300–100 BC
6 x 5 inches
Gift of Robert Drapkin, 2006.92

Unknown
Mexican, Nayarit
Seated Female
ceramic, 100 BC – 250 AD
20 x 10 inches
Gift of Robert Drapkin, 2006.93

Unknown
Mexican, Ameca
Female Seated Figures (pair)
ceramic, 100 BC – 250 AD
14 1/2 x 8 inches
Gift of Robert Drapkin, 2006.94.1

Unknown
Mexican, Ameca
Female Seated Figures (pair)
ceramic, 100 BC – 250 AD
14 1/2 x 8 inches
Gift of Robert Drapkin, 2006.94.2

Unknown
Peruvian, Lambayeque
Vessel
ceramic, 700–900 AD
8 x 4 1/2 inches
Gift of Robert Drapkin, 2006.95

Unknown
Guatemalan, Maya
Parrot and Snake Covered Jar
ceramic, 1200 AD
12 x 7 inches
Gift of Robert Drapkin, 2006.96
Unknown
West Mexico, Chupicuaro
Vessel with Human Head
ceramic, 600 BC
3 1/4 x 6 inches
Gift of Robert Drapkin,
2006.115

William Bailey
American, b. 1930
Nude
pencil on paper, 1968
15 x 11 1/4 inches
Gift of Mrs. Robert J.
Schoelkopf, 2006.116

Martha Erlebacher
American, b. 1937
Violets
watercolor on paper, 1972
10 1/2 x 14 inches
Gift of Mrs. Robert J.
Schoelkopf, 2006.117

Martha Erlebacher
American, b. 1937
Standing Female Figure
pencil on paper, 1983
17 x 14 inches
Gift of Mrs. Robert J.
Schoelkopf, 2006.118

Sophie Matisse
American, b. 1965
Guernica
acrylic on canvas, 2003
8 1/2 x 19 3/8 feet
© Artist’s Right Society (ARS),
New York
Museum purchase with funds
donated by Mr. William S.
White, 2006.119

Joel Perlman
American, b. 1943
Untitled
steel, 1998
17 x 8 x 8 1/2 inches
Gift of Claudia DeMonte and
Ed McGowin, 2006.120

Joseph Konopka
American, b. 1932
Bra
acrylic on canvas on cut-out
wood panel, 1981
15 x 14 1/2 inches
Gift of Joseph Konopka,
2006.121

Unknown
American, Congo
Kuba Cloth
textile and pigment, n.d.
182 x 28 inches
Museum purchase, 2006.122

Unknown
African, Congo
Kuba Cloth
textile and pigment, n.d.
162 1/2 x 37 1/2 inches
Museum purchase, 2006.123

Joseph McDonnell
American, b. 1936
School’s Out
painted aluminum, n.d.
96 x 108 x 114 inches
Museum purchase, 2006.126

Unknown
American, 19th century
Mambrino Gift
oil on canvas, 1874
21 3/8 x 27 3/4 inches
Donated by the family of
Katherine Kane, 2007.2

Stephen Magsig
American
Crosby Street Shadows
oil on canvas, 2004
30 x 24 inches
Museum purchase, 2006.127

Phil Braun
American, b. Germany 1921
Untitled
photograph on paper, 1990
23 7/8 x 23 7/8 inches
Gift of Phil Braun, 2007.3

Bruce Piermarini
American, b. 1953
Untitled
acrylic on canvas, 1990
45 x 25 inches
Gift of June Bakalar, 2007.1

John Dempsey
American, b. 1950
Landscape with Church/
Garden/Stream: for Sarah
acrylic on canvas, 2003
72 x 117 inches
Museum purchase, 2007.4
An effective way to increase the Flint Institute of Arts’ reputation as an important cultural institution is to lend works of art from the permanent collection to other museums. Lending art promotes collegial relationships between museums, scholarships, and provides national and international audiences exposure to works of art from the FIA’s outstanding permanent collection.

During the fiscal year 2006–2007, the FIA made loans to the following:

**To the Exhibition**

**The Dispassionate Body:**
*Paintings and Drawings of Figures in Still Life by Philip Pearlstein*
Tweed Museum of Art
Duluth, Minnesota
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 Boksenborn, by exchange, 1993.40

**To the Exhibition**

**Neil Welliver’s Chosen Terrain**
The Hudson River Museum
Yonkers, New York
9/30/06 – 1/7/07

**Neil Welliver**
American, 1929–2005
*Cedar Water Brook*
oil on canvas, 1988
72 x 72 inches
Museum purchase in memory of Mr. and Mrs. Donald E. Johnson, 1989.72
To the Exhibition

**Cezanne e l’Impressionismo a Firenze nel Primo Novecento**

Firenze Mostre
Florence, Italy
3/2/07 – 7/29/07

**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 the Viola E. Bray Charitable Trust via Mr. & Mrs. William L. Richards, 1972.47

**Alexei von Jawlensky**

Russian, 1864–1941

*Portrait of Marie Castel*

oil on board, 1906
20 13/16 x 19 3/8 inches
Gift of Mr. and Mrs. Jerome O. Eddy, 1940.8

To the Exhibition

**Vincent Van Gogh and Expressionism**

Van Gogh Museum
Amsterdam, Netherlands
11/24/06 – 3/4/07
The Neue Galerie, New York City, New York
3/23/07 – 7/2/07

**Alexei von Jawlensky**

Russian, 1864–1941

*Portrait of Marie Castel*

oil on board, 1906
20 13/16 x 19 3/8 inches
Gift of Mr. and Mrs. Jerome O. Eddy, 1940.8

To the Exhibition

**Currents: Evan Penny**

Columbus Museum of Art
Columbus, Ohio
5/11/07 – 9/2/07

**Evan Penny**

Canada, b. South Africa, 1953

*(Old) No One - In Particular #4, Series 2*

silicone, pigment, hair, fabric, aluminum, 2005
40 x 32 inches
Museum purchase, 2005.18

To the Exhibition

**Salient Landscape**

Birmingham Bloomfield Art Association
Birmingham, Michigan
6/15/07 – 7/13/07

**John Dempsey**

American, b. 1950

*Landscape with Church/Garden/Stream: for Sarah*

acrylic on canvas, 2003
72 x 117 inches
Museum purchase, 2007.4
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.

The Fleckenstein Video Gallery is a unique museum space dedicated to exhibiting outstanding works of art by video artists.

FIA Theater Films are sponsored by:
Ruth Mott Foundation
Friends of Modern Art (FOMA)
Michigan Public Media

Film Program

In FY2007, the FIA Theater screened the following films:

**July**
- Look at Me
- Take My Eyes
- Water
- Hip Hop Film Festival

**September**
- The Land
- The Violin
- Cairo Station

**October**
- Duck Season
- Why Cybraceros?
- La Historia de Jonas
- Work in Progress
- Mi Otro Yo
- Border Brujo
- Guantanamera
- All Water Has a Perfect Memory
- I Wonder What You Will Remember of September
- Home is Struggle
- CORPUS: A Home Movie for Selena
- 78th Annual Academy Award Nominated Short Films
- CSA: Confederate States of America

**November**
- Look Both Ways
- The Heart of the Game
- Jesus Camp
- The Notorious Bettie Page

**December**
- The Road to Guantánamo
- Old Joy
- La Moustache
- Only Human
- Selections from the 34th Annual Dance on Camera Festival

**January**
- The Motel
- Army of Shadows
- The Science of Sleep
- The Devil and Daniel Johnston

**February**
- The U.S. vs. John Lennon
- Cry-Baby
- Half Nelson
- The Last King of Scotland
- The Defiant Ones
- A Raisin in the Sun
- In the Heat of the Night
- Uptown Saturday Night

**March**
- Woman is the Future of Man
- History Boys
- The World According to Shorts
- Fast Food Nation
- Nashville
- Kansas City
**Film Festivals**

**Hispanic Heritage Month Cinefestival**  
Sponsored by Comcast  
October 6–8, 13–15. Films (2) and videos (9) presented in recognition of Hispanic Heritage Month. In addition to films from Mexico and Cuba, a series of videos were screened during the Saturday matinée, with free admission. Videos addressed a wide range of issues, including immigration, labor, Chicano arts, music and culture. 91 people attended.

**Selections from the 34th Annual Dance on Camera Festival**  
December 29–30. The FIA partnered with the Dance Films Association as a touring venue for the 2006 Dance on Camera Festival. Initiated in 1971 to foster creativity and encourage collaborations between dancers and filmmakers, the festival promoted awareness of the art form by providing an overview of the field and a public space for artists to share ideas. 12 films presented on Friday and Saturday. 58 people attended.

**Lenore Marwil Jewish Film Festival**  
May 6–9. In partnership with the Flint Jewish Federation and Jewish Community Services, ten films representing the Jewish Diaspora were screened over four days. 560 people attended.

**Ancillary Activities**

**February 3, 10, 17, 24**  
Special Tribute to Sidney Poitier. 25 people attended.

**March 17**  
PIXELVISION: Electronic Folk Art, a special interactive lecture by Gerry Fialka, curator and founder of PXL THIS Film Festival, in conjunction with the Fleckenstein Video Gallery Exhibition, The Best of PXL THIS (March 6 – April 1).

**March 7 & April 7, 14, 21, 28**  
Special Tribute to Harry Belafonte. 55 people attended.

**May 6–9**  
Jewish Film Festival. Q&A discussion with Checking Out filmmaker Mark Lane. 80 people attended. Q&A discussion with Jewish Women in American Sport director Schuli Eschel. 82 people attended.

**Fleckenstein Video Gallery**

**Fleckenstein Video Gallery - Video Art Exhibitions**  
In FY2007, the gallery featured works by the following artists: Antonio Muntadas (October), Ateyyat Al Abnoudy (November), Salima Alkassim (December), Tony Cokes (January–February), The Best of PXL THIS (March, cocurated with Gerry Fialka), Pipilotti Rist (April), Nam June Paik (May–June), and The Wooster Group (July–August).

**April**  
Riding Alone for Thousands of Miles  
Little Children  
Fear and Trembling  
Oyster Farmer  
Carmen Jones  
Island in the Sun  
The World, the Flesh, and the Devil

**May**  
Quinceañera  
The 9th Annual Lenore Marwil Jewish Film Festival-Flint  
Three Times  
The Aura  
Volver  
Talk to Her

**June**  
Venus  
Iraq in Fragments  
My Country, My Country  
The Return
The Flint Institute of Arts’ 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 FY2007, Education program attendance totaled 38,511.

Art School

During FY2007, the Art School served 1,696 students for a total of 9,509 encounters. Classes taught by 25 part-time faculty members were offered in three sessions and included drawing, painting, ceramics, printmaking, weaving, and photography. The students came from Genesee and 11 surrounding counties. $12,669 in scholarships was awarded to 170 students, 58% children and 42% adults.

Docent Program

Docents are integral to the Education department. Eighteen volunteers were involved in the docent program in FY2007. They participated in intensive training sessions from September through June. Docents assisted with 536 gallery and studio programs, serving 8,048 people, and resulting in 979 hours of service. Seven students from Pierce School were involved in the Junior Docent program, providing 3 tours to 78 classmates and resulting in 24 hours of training and service.

Docents
Oya Agabigum
Debby Bourke
Martha Brewer
Janet Cameron
Susan Damone
Billie Fisher
Linda Harwood
Diana Heitman
Lee Hockstad
Lynne Hurand
Katherine Livengood
Barb Mills
Jeanette Nassif
Caroline Panzer
Patty Pieron
Judy Piper
Stephanie Shields
Barb Van Dette
Mishari Ryan
Kory Walker
Moneisha Williams

Junior Docents
Bianca Fields
Santrell Moore
Josée Muldrew
Domonique Roberson

Halloween Happenings
Gallery & Outreach Programs

During FY2007, gallery and outreach programs served a total of 19,329. Programs for K-12 school groups included gallery and studio lessons at the Flint Institute of Arts and afterschool and outreach programs taught in schools and community centers throughout Genesee County. A total of 17,303 K-12 students were served, with 66% from public schools, 31% from private schools, and 3% from charter schools. Eighty-three percent were from Genesee County, 6% Oakland, 5% Shiawassee, 3% Livingston, 1.5% Lapeer, and 1.5% Presque Isle. K-12 groups consisted of 60% K-8 students, 19% Art, 13% other, and 8% multiple grades/subjects. Sixty-eight percent of students were Caucasian, 27% African American, 3% American Indian, 1% Hispanic, .5% Asian, and .5% other.

Revised offerings for home school groups resulted in a 239% increase in participation over last year. Monthly gallery and studio programs served 619 children and parents. Visits by college students increased 146%, serving 911 students, while adult groups visiting the FIA numbered 496, an increase of 41% over last year.

Public Programs

During FY2007, public programs served a total of 9,673, an increase of 90% over FY2006. Art à la Carte, a weekly noontime video series, served 1,066 people. Educator workshops, which attract teachers from 17 counties in southeast Michigan, were attended by 152 people. The FIA Lecture Series focused on topics related to the FIA’s exhibitions, collections and art education programs. Through illustrated lectures presented by scholars, collectors, and educators, the series presents diverse perspectives and introduces new ideas about art. Eleven lectures were presented to a total of 1,200 people. Monthly family programs are designed for children ages 4 and up and accompanying adults. Offered free of charge, the programs served 4,084 during FY2007. In addition, the FIA presented programs at community festivals, lectures, conferences, and exhibitions, reaching a total of 3,171 people.
The Development Department’s primary responsibility is sustaining and securing financial support for the Institute through membership growth, grant support, sponsorships, annual appeals, planned gifts and endowment funds. In addition, the Department handles promotion, marketing, and public relations. The staff manages facility use and works with a broad and diverse volunteer base and develops new audiences and partnerships.

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

**Endowment Income**

The annual yield of endowment funds, both restricted and unrestricted, support the Institute’s general operating, exhibitions, acquisition and preservation of art, educational programs, scholarships, lectures and membership initiatives. The endowment balances totaled $19,669,066 contributing to the FIA’s annual income. Donations in the form of planned gifts and bequests are traditionally allocated to endowment.

**Grants**

The FIA receives grant awards from foundations, community organizations, state and federal agencies, and businesses and corporations. The Institute is also funded by two auxiliary groups, the Founders Society and Friends of Modern Art. Grants support 43% of the budget.

**Earned Income**

The revenue generated from the sales, tuition, facility rentals, special events, and admissions provides 11% of the FIA’s general operating support.

**Contributions & Membership**

Annual membership dues, gifts for milestones, the annual appeal, memorials or gifts to specific programs and events generates 20% of the annual income.

The highest level of membership donors (the Silver Patron level and above) comprises the Rubens Society. Members are invited to three exclusive events throughout the year, which included dinner with Thompson Lecturer Dr. William Gerdts, a black-tie Holiday dinner in the FIA’s Isabel Hall, and a trip to the Toledo Museum of Art. Rubens programs were made possible through the support of an anonymous donor.

A new FIA group was formed this year called the Print Society. This group is dedicated to the connoisseurship of original prints by noteworthy artists, the purchase of prints to augment the FIA’s collection, and the pursuit of personal collecting.

A new Children’s Membership was offered for ages 6–12. Benefits include a 5% discount in the Museum Shop’s Kid’s Corner and in The Café, a children’s quarterly newsletter, and four children’s events per year.

For this fiscal year’s listings, please see pages 28–43.
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 and the Founders Society for their generous support.

**Founders Society**

**Letter from the President, Marilyn Kopp**

The Founders Society concentrated on fund raising in our 2006–2007 year for the newly completed and expanded Flint Institute of Arts.

Our first event, the annual Van Goghing, Going, Gone Auction, was a success, with a sell-out of the tickets, and raising $24,000 net for the FIA. We had the sum of $25,000 remaining on our $50,000 pledge for the Capital Campaign, and we were able to pay $15,000 of that amount this year, leaving only $10,000 for next year. We also raised money from Art Sales & Rental, and Travel & Tours’ Collette vacation tours, for which we receive 10% of each ticket sold, and the Winter Art Fair which we conducted as a partnership collaboration with FOMA. In the coming year, our Collette Tours trip to the south of France in the fall is sold out, and we will be receiving approximately $6000 for our participation. We will be sponsoring the First Frost Winter Art Fair in partnership with the FIA on November 2 and 3, and have dedicated the proceeds to The Art of Collecting Exhibition, which will also be held in November of 2007. Our Art Sales & Rental is thriving in its new space, and we receive proceeds on a regular basis. We expect to receive as much as $10,000 next year.

Our Hospitality committee prepared and presented numerous receptions following opening lectures, including Vanitas, Lewis & Clark and the Artists of the Great Lakes. They do a wonderful job on very little money, and the members seem to really enjoy the creativity of the receptions. We have purchased numerous books for the library, as we have done each year. We also sponsored the bi-monthly newsletter for the total price of $20,000. In addition to providing extensive volunteer services, we have donated over $45,000 to the FIA in the 2006–2007 year, and hope to continue at that level next year.

We installed our new officers on June 12, 2007 at our annual luncheon, held at the home of Connie Armstrong, outgoing past president. Our president for 2007–2008 will be Susan Bolhouse.

**Friends of Modern Art**

**Letter from the President, Christopher Kelly, Jr.**

This past year marked yet another productive period for the Friends of Modern Art. First, to keep in step with the “new look” of the FIA, FOMA also created a “new look” with an updated logo. Membership benefits were expanded to include: discounts and complimentary passes to FOMA sponsored events including the Flint Art Fair, FOMA Film Series, and FOMA sponsored travel; invitations to FOMA members’ receptions and previews; and one complimentary Flint Art Fair theme poster.

Music, food, perfect weather, and great art ensured an enjoyable time for all at the 40th Annual Flint Art Fair. Artists nationwide attracted nearly 10,000 visitors over two days. With the newly created Flint Art Fair website, artists were able to obtain fair information, print artist applications, and even submit artwork online streamlining the process.

Other highlights of the year include sponsorship of the exhibition After Lewis & Clark, and the 20th year of the FOMA film series, which was a resounding success.

FOMA brought back the winter art fair now known as First Frost Art & Fine Crafts Fair. The event was well received by both the artists and the public. With the first year getting off to a great start, there will be many more to come.

In the coming year, FOMA will continue to build membership, plan additional events, and work to further to support the FIA.

Finally, we would like to thank the staff of the FIA for the sustained assistance and support they provide to our organization.
The FIA presented an active schedule of programs and events for members and the general public throughout the year including lectures with distinguished speakers in the arts and humanities, summer and winter art fairs, 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 16th Annual Thompson Lecture members-only event was held on Thursday, October 12, 2006 at 6:00 pm. Dr. William Gerdts, a Professor Emeritus of Art History at the Graduate School of the City University of New York, brought new insight on American Impressionism through his lecture. Dr. Gerdts is the author of numerous books on American art including *American Impressionism*, *American Still-Life Painting*, and *The Golden Age of American Impressionism*. In addition, he wrote the introduction for the catalog, *American Collection at the Flint Institute of Arts*.

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

Wine Tasting

The eighth annual wine tasting event, Bacchanale: Festival of Wine and Food, held on Friday, February 16, 2007, raised over $15,000 for the FIA, featured award winning wines from Michigan and around the world, a raffle vacation package to California Wine Country. 300 guests attended the event.

Event Sponsor: Citizens Bank

Annual Flint Art Fair

On June 9 and 10, 2007, the 40th Annual Flint Art Fair returned to the grounds of the Flint Institute of Arts. Sponsored by Dort Federal Credit Union and presented by the Flint Institute of Arts’ Friends of Modern Art, this Flint tradition brought in nearly 10,000 devoted shoppers to view works from North American artists who displayed painting, sculpture, furniture, glass, textile, jewelry, pottery, drawing, and print works.

Facilities Rental

The FIA hosted many groups and organizations this past fiscal year including the Charles Stewart Mott Foundation, the Michigan Museum Association Annual Conference, the 17th Annual Riegle Awards, Smith Barney, Genesee County Medical Society, the Ruth Mott Foundation, Genesee County Community Mental Health, Merrill Lynch, Fifth Third Bank, Governor Granholm, New Paths, Inc., Mott Community College, Kettering University, the Flint Club, The Flint Journal, Flint Area Convention & Visitors Bureau, University of Michigan-Flint, Delta Chi Fraternity, Mason Radio, Kwanzaa, Chase Bank, Michael Moore, Holiday Inn, Dort Federal Credit Union, GE Plastics, Genesee Christian High School, Flint Jewish Federation, Council of Michigan Foundations, Crooked Tree Art Center, Junior League, the Community Foundation, Greater Flint Olympian and CANUSA Games Association, and Early Childhood Investment Corporation.

More than 3,500 visitors attended these events and more than $15,000 was raised for the FIA through rental income.
On September 30, 2006, William White, Chairman of the Charles Stewart Mott Foundation cut the ribbon opening the new Charles Stewart Mott Gallery Wing, which contains the Herbert H. and Grace A. Dow Gallery and the Donald and Alice Johnson Galleries. The opening completed the final phase of a $20 million project.

Sponsored by Citizens Bank, visitors enjoyed two experts who spoke about the magnitude of art and the role museums play in our lives, Roy Slade former director of the Corcoran Gallery of Art and Cranbrook Academy of Art and Milton Esterow the publisher of Art News.

The expansion brought about a change in how the Institute presents the collection as a whole and provides an expanded temporary exhibition gallery. Gallery sponsors include Comcast Cable and Chase Bank. Temporary Exhibition Galleries are free on Saturdays thanks to a grant from the Target Corporation.
Corporations
Community Podiatry Group, P.C.
McFarlan Home

Community Organizations
the Clay Club
The Detroit Society of Women Painters and Sculptors

Foundations
Burroughs Memorial Trust
Charles Stewart Mott Foundation

Honorarium Gifts
In honor of Dr. Srinivas B. Mukkamala
In honor of Dr. Frederick VanDuyne for services to Thomas O’Neal
In honor of Esther M. Wiles, Lucinda A. Wiles, Margaret G. Danks, William K. Wiles, Cheri L. Morris
In honor of Denny Morgan & Bob Hummel
In honor of:
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Hindi Ahmed, M.D.
Shafi Ahmed, M.D.
Pauline Aquino, M.D.
Joseph Armovit, D.O.
Ghassan Bachuwa, M.D.
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Brian Beck, D.O.
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Regis Benton Jr., M.D.
Seth Bernard, D.O.
William Bernard, D.O.
Jagdish Bhagat, M.D.
Brian Bhagat, M.D.

Over the past year the Flint Institute of Arts grew with the addition of the Charles Stewart Mott Gallery Wing. The construction was fully paid for but the FIA must raise additional operating funds for the expanded facility.

In March of 2006, the Institute began an Endowment Campaign to raise funds to guarantee sustainability. The new three year goal of the Campaign is $7 million. Take a Seat, the sponsorship of seats in the FIA Theater, is a component of the Campaign. Now, a little more than a year later, the Campaign has reached the halfway mark toward the goal.
Paul Musson, M.D.
Mark Neumann, D.O.
Thomas Nguyen, D.O.
Harold Nims, M.D.
Damayanthi Pandrangi, M.D.
James Park, M.D.
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Michael Young, D.O.
Louinda Zahdeh, M.D.
Michael Ziccardi, D.O.
by the Community Podiatry Group, P.C.

Memorial Gifts

In memory of Patricia Dort
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In memory of Myrtle and Marc Stern
In memory of Kenneth S. Wiles

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Mrs. Mary Ann Tremaine
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Marion Wyatt

FIA Theater
The 64 inch tall monolithic “dango” (the Japanese word for dumpling) was donated by Alan and Kelly Ginsburg of Florida, formerly of Lansing, in honor of the birthdays of Flint philanthropists and FIA supporters Art and Bess Hurand.

John Henry receives a check from Elena McCreary of Guardian Security Services, Inc. to sponsor the FIA’s Audio Guides.

John Henry receives a check from Margie Fiszman-Kirsch, Corporate Affairs Manager of Comcast Cable.

The Trustees of the Charles Stewart Mott Foundation enjoyed a preview of the C. S. Mott Gallery Wing a few weeks before the public opening.

JPMorgan Chase, City President, Robert Rummel presents a check for the Bank’s annual sponsorship of the Graphics Gallery and the FIA’s One Plus educational program.
Capital Campaign

Corporations

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Community Organizations

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In memory of Joan Landaal In memory of favorite art teacher from Mott Community College, Mr. Robert Caskey

Individuals

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Hurand Family

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Neithercut Family Contribution

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Joy Allen Endowment Fund
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Bowers Charitable Trust
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<td>Ms. Jacqueline Scott</td>
</tr>
<tr>
<td>Ms. Mary Wolski</td>
</tr>
<tr>
<td>Ms. Patricia Sjostrom</td>
</tr>
<tr>
<td>Ms. Karen Slater</td>
</tr>
<tr>
<td>Ms. Joan W. Smalley+</td>
</tr>
<tr>
<td>Ms. Beverly O. Smith</td>
</tr>
<tr>
<td>Ms. Doris Ann Smith+</td>
</tr>
<tr>
<td>Dr. Ernestine R. Smith</td>
</tr>
<tr>
<td>Mr. J. Bert Smith</td>
</tr>
<tr>
<td>Mrs. Peg Smith</td>
</tr>
<tr>
<td>Name</td>
</tr>
<tr>
<td>------------------------------</td>
</tr>
<tr>
<td>Jacob Johnson</td>
</tr>
<tr>
<td>Khalil Johnson</td>
</tr>
<tr>
<td>Nigell Johnson</td>
</tr>
<tr>
<td>Sydney Johnson</td>
</tr>
<tr>
<td>Anna Johnston</td>
</tr>
<tr>
<td>Lily Johnston</td>
</tr>
<tr>
<td>Mattie Johnston</td>
</tr>
<tr>
<td>Dauquis Jones</td>
</tr>
<tr>
<td>Keturah Jones</td>
</tr>
<tr>
<td>Marcus Jones</td>
</tr>
<tr>
<td>Paige Jordan</td>
</tr>
<tr>
<td>Raegan Kerr</td>
</tr>
<tr>
<td>Jim Kiser</td>
</tr>
<tr>
<td>Katrina Kowalski</td>
</tr>
<tr>
<td>Billy Krantz</td>
</tr>
<tr>
<td>Adam Krupa</td>
</tr>
<tr>
<td>Rylee Lambert</td>
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<tr>
<td>Tatum Lambert</td>
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<td>Antenario Lee</td>
</tr>
<tr>
<td>Joey Lee</td>
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<tr>
<td>Lauren Lee</td>
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<tr>
<td>Alivia Lewis</td>
</tr>
<tr>
<td>Graham Lippincott</td>
</tr>
<tr>
<td>Joe Loder</td>
</tr>
<tr>
<td>Nate Loder</td>
</tr>
<tr>
<td>Theodore Louckes</td>
</tr>
<tr>
<td>Brent Lowell</td>
</tr>
<tr>
<td>Ashlyn Lynch</td>
</tr>
<tr>
<td>Aubrie Lynch</td>
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<td>Chris Macaulay</td>
</tr>
<tr>
<td>Keith Macaulay</td>
</tr>
<tr>
<td>Madie Macaulay</td>
</tr>
<tr>
<td>Elbhen MacIntyre</td>
</tr>
<tr>
<td>Analise Macksood</td>
</tr>
<tr>
<td>Elizabeth Macksood</td>
</tr>
<tr>
<td>Dorace Martin</td>
</tr>
<tr>
<td>Shannon Martines</td>
</tr>
<tr>
<td>Shawna Martines</td>
</tr>
<tr>
<td>Caroline Maxwell</td>
</tr>
<tr>
<td>Madeline Maxwell</td>
</tr>
<tr>
<td>Grasa McClure</td>
</tr>
<tr>
<td>Willie McClure</td>
</tr>
<tr>
<td>Kierra McKenzie</td>
</tr>
<tr>
<td>Courtney McMullen</td>
</tr>
<tr>
<td>Jeremy McMullen</td>
</tr>
<tr>
<td>Chelsea Miller</td>
</tr>
<tr>
<td>Jovon Milton</td>
</tr>
<tr>
<td>Ma’at Nadir</td>
</tr>
<tr>
<td>Rahim Nadir</td>
</tr>
<tr>
<td>Chase Nagy</td>
</tr>
<tr>
<td>Rachel Nagy</td>
</tr>
<tr>
<td>The Neuer Boys</td>
</tr>
</tbody>
</table>

July 2006 – June 2007  | Membership
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, 2007 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 2006 financial statements and, in our report dated September 1, 2006, 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, 2007, 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
November 26, 2007
# Statement of Financial Position

June 30, 2007 with comparative totals for 2006

<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></td>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Collection Fund</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$870,920</td>
<td></td>
<td>$2,888,157</td>
<td></td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>146,771</td>
<td></td>
<td>971,810</td>
<td></td>
</tr>
<tr>
<td>Contributions receivable</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Inventory</td>
<td>80,401</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>39,042</td>
<td></td>
<td>25,527</td>
<td></td>
</tr>
<tr>
<td>Due from (to) other funds</td>
<td>2,080,657</td>
<td>57,768</td>
<td>209,515</td>
<td>445,880</td>
</tr>
<tr>
<td>Fixed assets</td>
<td></td>
<td>19,838,716</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Permanent collection</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Interest in income trusts</td>
<td></td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Gift Annuity Trust</td>
<td></td>
<td>46,595</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long-term investments</td>
<td>493,663</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$3,711,454</td>
<td>$19,896,484</td>
<td>$4,141,604</td>
<td>$445,881</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liabilities</td>
</tr>
<tr>
<td>Accounts payable</td>
</tr>
<tr>
<td>Accrued expenses and withheld taxes</td>
</tr>
<tr>
<td>Deferred revenue</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Net Assets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted</td>
</tr>
<tr>
<td>3,284,119</td>
</tr>
</tbody>
</table>

Financial Statement
## Statement of Activities

Year ended June 30, 2007 with comparative totals for 2006

### Revenues, Gains, and Other Support

<table>
<thead>
<tr>
<th>Description</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 Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Permanent Collection Fund</td>
</tr>
<tr>
<td>Public support</td>
<td>$334,156</td>
<td>$399,164</td>
<td>$315,001</td>
<td>$408,083</td>
</tr>
<tr>
<td>Contributions/Bequests</td>
<td>752,609</td>
<td>439,780</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Grants</td>
<td>122,382</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total public support</td>
<td>1,209,147</td>
<td>778,944</td>
<td>315,001</td>
<td>408,083</td>
</tr>
<tr>
<td>Revenue</td>
<td>40,894</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop sales - less direct costs of $101,737 and $100,271</td>
<td>234,571</td>
<td>-</td>
<td>20,435</td>
<td>-</td>
</tr>
<tr>
<td>Membership</td>
<td>110,394</td>
<td>-</td>
<td>617</td>
<td>-</td>
</tr>
<tr>
<td>Tuition</td>
<td>24,002</td>
<td>-</td>
<td>21,936</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions and programs</td>
<td>7,727</td>
<td>-</td>
<td>1,060,044</td>
<td>-</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>127,563</td>
<td>2,059</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>254,122</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>-</td>
<td>-</td>
<td>505,258</td>
<td>1,060,044</td>
</tr>
<tr>
<td>Total revenue</td>
<td>791,546</td>
<td>52,774</td>
<td>505,258</td>
<td>1,060,044</td>
</tr>
</tbody>
</table>

### Net assets released from restrictions

<table>
<thead>
<tr>
<th>Description</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Satisfaction of grant/program restrictions</td>
<td>844,291</td>
<td>-</td>
<td>-</td>
<td>844,291</td>
</tr>
<tr>
<td>Total net assets released from restrictions</td>
<td>(844,291)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total public support released from restrictions</td>
<td>2,841,984</td>
<td>9,573</td>
<td>820,259</td>
<td>1,468,127</td>
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</table>

### Expenses and losses

<table>
<thead>
<tr>
<th>Description</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>239,763</td>
<td>46,792</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Classes</td>
<td>192,345</td>
<td>28,679</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Public information</td>
<td>441,055</td>
<td>149,433</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>811,619</td>
<td>143,396</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>174,429</td>
<td>51,321</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>665,092</td>
<td>137,359</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Programs</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Total program services</td>
<td>2,524,303</td>
<td>556,980</td>
<td>-</td>
<td>-</td>
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Statement of Activities

Year ended June 30, 2007 with comparative totals for 2006

<table>
<thead>
<tr>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Permanently Restricted Endowment Fund</th>
<th>Total All Funds</th>
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<tbody>
<tr>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Temporarily Restricted Fund</td>
<td>Permanent</td>
</tr>
<tr>
<td>Supporting services</td>
<td>Management and general</td>
<td>834,973</td>
<td>46,792</td>
</tr>
<tr>
<td>Total supporting services</td>
<td>834,973</td>
<td>46,792</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses</td>
<td>3,359,276</td>
<td>603,772</td>
<td>-</td>
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<tr>
<td>Losses and distributions</td>
<td>Realized loss on investments</td>
<td>20,129</td>
<td>-</td>
</tr>
<tr>
<td>Trust distributions to other parties</td>
<td>4,400</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total losses and distributions</td>
<td>20,129</td>
<td>4,400</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses, losses and distributions</td>
<td>3,379,405</td>
<td>603,772</td>
<td>4,400</td>
</tr>
<tr>
<td>Excess of public support and revenue over (under) expenses and losses before other changes in net assets</td>
<td>(537,421)</td>
<td>(603,772)</td>
<td>(13,973)</td>
</tr>
<tr>
<td>Other changes in net assets</td>
<td>Property and equipment transfers-purchase of fixed assets</td>
<td>(6,076)</td>
<td>2,126,441</td>
</tr>
<tr>
<td>Collection items not capitalized</td>
<td>(374,338)</td>
<td>(374,338)</td>
<td>(61,768)</td>
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<tr>
<td>Trust transfers</td>
<td>547,625</td>
<td>-</td>
<td>13,966</td>
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<tr>
<td>Interfund transfers</td>
<td>165,793</td>
<td>-</td>
<td>109,663</td>
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<tr>
<td>Unrealized loss on investments</td>
<td>986,238</td>
<td>-</td>
<td>1,679</td>
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<tr>
<td>Unrealized gain on investments</td>
<td>987,917</td>
<td>187,193</td>
<td></td>
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<tr>
<td>Total other changes in net assets</td>
<td>(1,693,580)</td>
<td>2,126,441</td>
<td>(1,995,057)</td>
</tr>
<tr>
<td>Total change in net assets</td>
<td>1,156,159</td>
<td>1,522,669</td>
<td>(2,009,030)</td>
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<tr>
<td>Net assets - beginning of year</td>
<td>2,127,960</td>
<td>18,373,815</td>
<td>6,113,134</td>
</tr>
<tr>
<td>Net assets - end of year</td>
<td>$ 3,284,119</td>
<td>$ 19,896,454</td>
<td>$ 4,104,104</td>
</tr>
</tbody>
</table>
Board of Trustees
Michael J. Behm, President
Louis Hawkins, First Vice-President
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Martha J. Lawrence
Gretchen N. Miller
Vickie Roberts
Boris D. Turner
Danen C. Williams

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Steven M. Balistreri, Museum Shop Clerk
Inge M. Beardslee, Security
Steve Blake, Custodial Assistant
Cynthia J. Bockart, Special Events Coordinator
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Kathryn E. Conant, Retail Clerk
Gail M. Curly, Receptionist
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Monique M. Desormeau, Curator of Education
Charles H. Davis, Security
Raymond F. Durgan, Security
Oneal Edwards, Security
Ida L. Epstein, Museum Shop Assistant
Janet L. Friesen, Art Education Coordinator
Hazel M. Frost, Art Educator
Charles E. Gentry, Assistant Curator of Film & Video
Elizabeth M. Gilmour, Museum Shop Assistant
Lori B. Ginn, Museum Shop Assistant
Lisa B. Gonzalez, Curator of Collections & Exhibitions
Heather A. Harwood, Assistant Curator of Education
John B. Henry, IV, Facilities Assistant
Sharol L. Holler, Art School Instructor & Studio Assistant
Aaron Horne, Retail Clerk
Donald O. Howell, Assistant Facilities Manager & Preparator
Judith M. Irwin, Administrative Assistant to the Director
Robert J. Irwin, Security
Jill L. Johnson, Assistant to the Curator of Collections & Exhibitions
Judy A. Johnson, Librarian
Johnnie Jones, Security
James B. Kaczerowski, Facilities Assistant
Claire M. Kander, Retail Clerk
James K. Kelly, Security Supervisor
Michelle R. Kelly, Security
Gary E. Kerr, Security
Esther R. Kruzewski, Retail Clerk
Jacqueline LaCross, Art School Administrative Assistant
Miles Lam, Graphic Designer
Michelene LaTurneau, Security
Frederick Luten, Custodian
Sue J. Marr, Receptionist
Michael D. Martin, Registrar
Brian G. McGhee, Retail Clerk
Jeffrey McLaurin, Facilities Assistant
Michael A. Melenbrink, Assistant Director of Finance & Administration
Peter H. Ott, Curatorial Assistant
Louise Parham, Receptionist
Franklin W. Pleasant, Development Administrator
Cory Potter, Museum Shop
James C. Ratza, Security
Richard C. Rhyndress, Safety & Security Supervisor
Lisa K. Rooser, Retail Services Manager
Jeanene A. Schaller, Art School Receptionist
Kathryn K. Sharbaugh, Assistant Director of Development
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Timothy J. Smith, Jr., Facilities Assistant
Martin J. Stefan, Security
Robert A. Stevens, Security
Tracey S. Stewart, Development Officer
Ernest D. Stiles, Security
Dane Feeter, Facilities Assistant
Billie G. Traylor, Security
The Collection Maintenance and Storage project is supported in part by Save America’s Treasures through a partnership between the National Endowment for the Arts and the National Park Service, Department of the Interior.

Save America’s Treasures is a public-private partnership between the National Trust for Historic Preservation and the National Park Service dedicated to preserving our nation’s irreplaceable historic and cultural treasures for future generations.

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