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, earned income from endowments, grants from trusts, government, and foundations.

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

The Flint Institute of Arts is an Equal Opportunity Employer and provides programs and services without regard to race, color, religion, national origin, age, sex or handicap.

The Flint Institute of Arts is tax-exempt under Section 501 (c) (3).
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cover & left image
Dante Marioni
American, b. 1964
Orange and Yellow Vase Form
blown glass, 1991
29 x 9 1/2 inches
Gift of Natalie Pelavin, 2009.66
It has been a particularly difficult year in the City of Flint and in the State of Michigan. Governmental budgets are in terrible shape and unemployment remained the highest in the nation. Despite all of this unrelenting news, the Flint Institute of Arts remained a source of pride and a place of culture and enjoyment.

The season began with a summer of outstanding attendance for the Chihuly glass show and the WOW of the newly unveiled Chihuly chandelier in the FIA foyer. Rock and Roll posters, over-sized sculptures by Judy Pfaff, the uncommon Gee’s Bend Quilts, Dan White’s emotional Kansas City Jazz photographs, the extensive Impressionist exhibition, and then the twin glass shows of Lino Tagliapietra and Tiffany lamps would be enough to call this year a success. And yet, they represent only a portion of the many events, activities, lectures and classes that drew thousands of visitors to the Flint Institute of Arts.

The economic slump dragged on and many funding sources reduced or eliminated contributions; yet a new Film Society formed which allowed the magnificent film series to continue and to draw increasingly larger crowds.

Of particular note, the FIA is most fortunate to receive extraordinary financial benefits from The Charles Stewart Mott Foundation in these particularly difficult economic times. Target Foundation has continued to provide the very popular Target Free Saturdays. The FIA has continued day-to-day operations as a fine cultural institution because of these and many other gifts.

The FIA received reaccredidation from the American Association of Museums (AAM). The AAM noted that the FIA continues to meet the high standards established by the Accreditation Program and the museum field. The AAM Board cited Areas of Commendable Practice for the FIA:

- **Diversity**
  The museum demonstrates an exceptionally high level of institutional commitment to diversifying audiences, staff, and board and developing program partnerships and exhibit content that attracts, serves, and involves a broad and diverse community. We commend how you have integrated specific objectives and strategies regarding diversity into many sections of the strategic plan.

- **Financial Stability**
  The Accreditation Commission commends how the museum has increased fundraising activity during an unusually challenging economic period through strong leadership and close work between the director and the board and two supporting groups. It is also remarkable how you have completed your expansion without incurring long-term debt; and increased operating costs of the expanded facility while maintaining free admission to the galleries.

As a board we have completed a long-range plan for the next five years. The FIA’s vision for the next five years is to become “the preeminent center for lifelong enjoyment of the visual arts in Southeast Michigan.” Our next challenge is in implementing this new vision.
One of the long term successes of the FIA is the extensive network of volunteers who support the FIA every year. This June, the Friends of Modern Art hosted the 43rd annual *Flint Art Fair*. This tremendous undertaking has become a summer season opening event. FOMA’s continued support of the FIA, especially its sponsorship of the film series, is particularly gratifying.

The Founders Society continues to perform many “behind the scenes” duties which enhance the capability of the FIA to welcome patrons and future patrons. *Van Goghing, Going, Gone Auction, and First Frost Art Fair* have become favored, fun events and the proceeds have allowed Founders to provide financial support to many FIA programs. Founder’s Art Sales & Rental Gallery promotes regional artists and makes art work available to the community at very reasonable prices.

The well-trained, dedicated Docent corps teaches so many visitors how to enjoy works of art and how to enjoy a visit to a museum. They create excellent memories for so many.

Our director, John Henry, has capably built an amazing, highly professional staff. Our department heads have been asked to work with many financial restrictions and yet they have still provided continually improving programs, events and care for our art institute. Of particular note, the new Visitor Services operation has been a successful blend of watchfulness and welcoming. This staff has very much enhanced the experience of visiting the FIA.

This year we said a final good-bye to several long term leaders and patrons of the FIA: Past President Ernie Hamady, his wife and long time board member Sue Hamady, and Past President Judy Piper. Each person was an excellent role model for community involvement and enthusiastic leadership.

Yet, new leadership is emerging. The highly successful opening of the glass exhibition called *The Party* showcased for a second year, the talents of a new generation.

I close with my thanks to all of the Board of Trustee members who have served this year with so much dedication. You are an active, hands-on Board and each of you has met your responsibilities graciously and joyfully. We have worked through a particularly difficult year, yet optimism for a better future abounds.

Elizabeth S. Murphy
President
During fiscal year 2009–2010 the FIA served more than 150,000 visitors; more than half attending the museum, events and educational programs free of charge. FIA collections and exhibitions provided the community of Flint and surrounding counties with wide-ranging and culturally diverse presentations of works of art and educational programs designed to encourage creativity and personal growth for audiences of all ages and backgrounds. From introductory activities to challenging art experiences, the FIA is a center for lifelong learning dedicated to engaging and educating the community. All programs were developed in accordance with the FIA’s mission to “advance the understanding and appreciation of art for all through collections, exhibitions, and educational programs.”

Collaborations involving the entire community are at the heart of the FIA’s success. To implement programming objectives, the FIA utilizes a community-based planning committee for each new exhibition. With the help of FIA Board members that have a personal interest in, or relationship with a specific theme, a planning committee is organized to include relevant community members, individuals from neighboring cultural and business organizations, and local college and university representatives. This initiative has led to the overwhelmingly successful coordination of special exhibition opening celebrations and community programming.

I would like to thank the volunteers whose selfless contribution of time and effort made it possible for the FIA to engage the community and reach this level of response. FIA Trustees, Docents, members of Friends of Modern Art and Founders Society are all responsible for and essential to the success of the FIA.

John B. Henry, III
Director
exhibitions

The Flint Institute of Arts strives to provide excellent and innovative exhibitions that inspire, enlighten and educate our visitors. During the fiscal year 2009–2010, the FIA presented 14 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 explores a wide range of artistic concepts and cultures. To this end, the Curatorial Department organizes exhibitions drawn from the FIA’s extensive collection of more than 8,000 paintings, sculptures, works on paper and decorative arts, and borrows collections from artists, collectors, museums, and traveling exhibition organizers. In fiscal year 2009–2010, gallery attendance totaled 52,792.
Claudia DeMonte: Everyday Matters
9.5.09 – 11.8.09
This exhibition presented a selection of Claudia DeMonte’s large prints and scratchboard drawings that examined the role of women in society. Her large digitally produced prints are silhouettes of iconic female figures from the history of art, including Venus of Willendorf, the Snake Goddess of Crete, Queen Nefertiti, as well as silhouettes of DeMonte herself, shown painting, jogging, and drying dishes. Each figure is filled with images of milagros, the small pewter charms of everyday objects that are invested with spiritual and magical power. DeMonte chose milagros such as tea kettles, handbags, perfume bottles, tennis rackets, artist palettes, and other items of personal significance that connect the everyday with the timeless.

Flashback: Posters from the Golden Age of Rock & Roll
9.26.09 – 11.8.09
Organized by the Flint Institute of Arts, in conjunction with Wolfgang’s Vault, this exhibition featured many of the original silk-screened Rock & Roll posters of the 1960s and 1970s. Strong designs, including many art historical references, combined with psychedelic colors, manipulated lettering and powerful imagery produced works of art representative of both the graphic artist and the Rock & Roll artists being promoted. The posters represent a unique marriage of the psychedelic images the graphic artists were exploring and the new direction the music was taking. What ties these works together is the era of social revolution in which they were created. Original concert posters for Led Zeppelin, The Doors, Jefferson Airplane, Santana, The Grateful Dead and many others were on display.

Graphic Beauty: Contemporary Rock & Roll Posters
9.26.09 – 11.8.09
Created using the same screen printing process as their vintage predecessors, today’s version of the Rock & Roll poster graphically captures the spirit of images popular in the 1960s and 1970s. Contemporary artists are reviving the intense, eye-popping art of the “gig poster.” Modern Rock & Roll posters are original works of art representing a kaleidoscope of artistic styles, and offering a visual representation of the band and its music.

Sponsored by: Amazing Magnets and Poster Cabaret
The Fine Art of Kansas City Jazz:
Photographs of Dan White

11.21.09 – 1.3.10

Jazz musicians have a long-standing relationship with Kansas City. Musicians who came to the city in the 1920s found a booming nightclub scene in a town openly defying Prohibition laws, making these clubs a prosperous environment for musicians on the cutting edge of jazz.

Inspired to capture the faces and flavor of Kansas City jazz, Pulitzer-prize-winning photographer Dan White spent almost two decades photographing renowned Kansas City jazz musicians. The result of his work is *The Fine Art of Kansas City Jazz*, a series of 50 black-and-white portraits of Kansas City jazz musicians.

The portraits allow the viewer to engage with some of the personalities shaping the national and local jazz scene, including Jay McShann, Orville “Piggie” Minor, Eddie Saunders, Rusty Tucker, and Pearl Thurston. In addition to these stunning images, the exhibition featured glimpses into the artists’ personal histories through excerpts of interviews with the musicians.

*Sponsored by:* Mr. & Mrs. Steve Boegner, C.S. Mott Foundation, Mr. & Mrs. Jeffery Chimovitz, Mr. & Mrs. Robert M. Chimovitz, Mrs. Sherry Dodge & Mr. Matthew C. Schlinker, Mr. & Mrs. Steve Flynn, Highfield Foundation, The Hurand Family, Mr. S. Olof Karlstrom, Congressman Dale E. Kildee, Mr. & Mrs. Daniel Kildee, Lowe’s Outdoor Services, Inc. - Steve Lowe, Ms. Olivia P. Maynard, Mr. Jack D. Minore, Mr. Rodney Ott - Rodney’s Loft, Ms. Donna Proffer, Mr. & Mrs. Leo Seide, Mr. Jeffery Stanzler & Ms. Mernie Atlas, Ms. Wendey Stanzler & Mr. Leon Winkelkman, Mr. & Mrs. Mark Voight, Gift in honor of Charles W. White & Charles N. Pappas, and Mr. David White & Ms. Kathryn Greening

Judy Pfaff

11.21.09 – 1.3.10

Balancing intense planning with improvisational decision-making, Judy Pfaff creates exuberant, sprawling sculptures and installations that weave landscape, architecture, and color into a tense yet organic whole. Her installations extend from the wall into the viewer’s space, giving these sculptures the illusion of weightlessness. A pioneer of installation art in the 1970s, Pfaff’s work is a complex ordering of visual information composed of steel, fiberglass, and plaster as well as salvaged signage and natural elements such as tree roots.

Judy Pfaff was born in London in 1946 and later settled in Detroit, MI at the age of thirteen. She received her B.F.A. from Washington University and her M.F.A. from Yale University. Her innovative work has brought her wide acclaim from galleries and museums throughout the United States, Europe, and the Far East. Her work can be found in such prestigious collections as the Detroit Institute of Arts; The Museum of Modern Art, New York; the Whitney Museum of American Art, New York; and the Philadelphia Museum of Art.

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**Dan White**
American, 1957
*Queen Bey*
archival print, 1992
24 x 24 inches
Courtesy of the artist

**Judy Pfaff**
American, b. England, 1946
*Es Possible*
painted wiggle board and steel, 1989
96 x 144 x 48 inches
Courtesy of Carl Solway Gallery
Ed Zelenak
11.14.09 – 1.10.10
Canadian artist Ed Zelenak's minimalist style depicts only the very basic features of an image—its shape, color, and surface treatment. His work, in this series, has been influenced by trees and the divining rod, both of which have forked “branches” extending from a central “trunk.” In addition to the drawings in this series, Zelenak has created metal relief sculptures using similar geometric abstract shapes, mounted onto clear acrylic panels. His work is included in several important collections throughout Canada and the United States.

Matthew Wead
1.16.10 – 4.18.10
Matthew Wead's Shooting Targets capture the feeling one gets when faced with one’s own mortality. Each print is based on real individuals that had been killed by police officers and who were later exonerated. The woodcuts examine the perspective of the civilian during confrontation with the police, which often escalates due to their fear of each other. The artist used himself as the model, recalling the fear from his own confrontation with police, in an attempt to capture the emotion of what the victim looked like at the exact moment the gun was fired.

Childe Hassam: American Impressionist Prints from the FIA’s Collection
1.16.10 – 3.7.10
Childe Hassam began to paint in the Impressionist style after he visited Paris between 1887 and 1889. In his paintings, he portrayed life in urban America, primarily New York City, and the country landscapes of New England. In 1915, at the age of 56, Hassam began making etchings of subjects similar to his paintings. Over the course of his career, Hassam produced 375 etchings. He also created a group of lithographs between 1916 and 1918, first creating the drawings on location and then transferring them to stones or metal plates. Overall, his graphic works share the same characteristics with his paintings, several of which are considered to be masterpieces of Impressionist printmaking.

The prints by Hassam included in this exhibition were from the Flint Institute of Arts' permanent collection, and were donated by Mrs. Hassam in 1940 when she divided most of the prints left in Childe Hassam’s estate to select art museums in the United States.
Founded in the early 1800s by the Gee family as a cotton plantation, Gee's Bend, Alabama, is isolated from much of the nearby countryside since it is surrounded on three sides by the Alabama River. After the Civil War, the formerly enslaved people of Gee’s Bend remained on the land as tenant farmers. Generations of Gee’s Bend residents had minimal interaction with absentee landlords and outlying communities. Therefore, the citizens of Gee’s Bend developed a distinctive local culture—with quilting taking a vital place in their lives. The strikingly innovative, abstract quilts were often the only colorful or decorative furnishing in otherwise plain living spaces.

*Mary Lee Bendolph, Gee’s Bend Quilts, and Beyond* highlighted one of Gee’s Bend’s most original artists, Mary Lee Bendolph, and also explored the work of three of Bendolph’s close relatives, her mother, Aolar Mosely, her daughter, Essie B. Pettway, and her daughter-in-law, Louisiana P. Bendolph.

In addition to the quilts included in the exhibition, were works by two contemporary Alabama-based artists who have been inspired by the quilts of Gee’s Bend, Thorton Dial and Lonnie Holley. The self-taught Dial and Holley explore the African American experience through their assemblage sculptures, which are created from commonplace found objects and found materials, such as furniture, cloth, carpet, and paint.

*Sponsored by: Community Foundation of Greater Flint and Durlee Day in memory of Madge B. Day*

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Mary Lee Bendolph
American
*Strips and Strings*
cotton and cotton blends, 2003
74 x 49 inches
Courtesy of Tinwood Alliance

Mary Lee Bendolph
American
*Blocks and Strips*
corduroy, 2005
84 x 81 inches
Courtesy of Tinwood Alliance
Landscapes from the Age of Impressionism: Paintings from the Brooklyn Museum

2.6.10 – 4.18.10

This exhibition included many of the finest examples of mid-nineteenth through early twentieth-century French and American landscapes from the collection of the Brooklyn Museum of Art. The 38 paintings presented offer a broad survey of landscape painting as practiced by such leading French artists as Gustave Courbet and Claude Monet and their most significant American followers including Frederick Childe Hassam and John Singer Sargent.

American painters, beginning in the 19th century, followed in the footsteps of the French archetypes seeking to improve their skills and find inspiration in Paris and its environs, attending French art academies and frequenting the painting locations made famous by their Barbizon and Impressionist predecessors. Some of the Americans had direct contact with leading French landscape painters, sharing landscape sites or seeking informal guidance from admired mentors. The majority of the American paintings on display depicted American locales: beaches, factories, tenements, and notable subjects such as Central Park in works distinguished by brilliant colors and lively, broken brushwork by such American luminaries as William Glackens, Julian Alden Weir, and Willard Leroy Metcalf.

Sponsored by: The Whiting Foundation, Charles Stewart Mott Foundation, Founders Society, Peter Thompson & Kathy Kallick, and Susie Thompson

Impressionist & Post-Impressionist Paintings from the FIA’s Permanent Collection

2.6.10 – 4.18.10

Together, the exhibition Landscapes from the Age of Impressionism: Paintings from the Brooklyn Museum of Art and the FIA’s permanent collection created a complete story of the development of Impressionism and the styles that evolved out of Impressionism, both in Europe and the United States. The FIA’s collection included European and American Impressionist works by Alfred Sisley, Charles Daubigny, Jean Baptiste Camille Corot, John Singer Sargent, Mary Cassatt, Pierre Renoir, Eugène-Louis Boudin, Gustave Courbet and Childe Hassam. Also included were Post-Impressionist works painted in styles that developed out of Impressionism including paintings by Lucien Pissarro, Pierre Bonnard, Alexei Jawlensky, Édouard Vuillard, Maurice Denis, Albert Marquet and André Segonzac.

Claude Monet
French, 1840–1926
Vernon in the Sun
oil on canvas, 1894
26 x 37.4375 inches
Purchased with funds given by Helen L. Babbott and Frank L. Babbott

Eugène-Louis Boudin
French, 1824–1898
Trouville, L’Avant Port
oil on panel, ca. 1892–1896
15.0625 x 18.25 inches
Gift of The Whiting Foundation, 1985.39
Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass

5.23.10 – 8.15.10

Lino Tagliapietra is widely revered as the maestro of glassblowing, an inspiring teacher and the elder statesman linking the glass centers of Venice, Italy and the Pacific Northwest.

Tagliapietra’s artistic imagery and vision continue to influence Studio Glass artists around the world. Among the well-known artists that he has had a great influence on is Dale Chihuly. In 1979, Tagliapietra came to Pilchuck Glass School, the school that Chihuly began. Tagliapietra unhesitatingly shared his expertise with Dale Chihuly as well as other artists worldwide, universally elevating the art and craft of glassmaking and changing the course of contemporary glass.

This exhibition was the first comprehensive retrospective of Tagliapietra’s art and career. It represented the artist’s pivotal and renowned series of artistic work, his designs made for industry as well as private objects that have never been exhibited. It included 165 objects acquired from the artist’s own collection and collections around the world.

Selections in the exhibition ranged from large works and major installations, to smaller works such as goblets and small vessels. Also included in the exhibition were several collaborations with other artists including Dan Dailey and Marina Angelin.

Sponsored by: Art Alliance for Contemporary Glass, Friends of Modern Art, and John & Marilyn Kopp Goldmans, LLC

Lino Tagliapietra
Italian, b. 1934
Makah
blown glass, 2007
25 x 11.25 x 6.5 inches
Organized by Museum of Glass, Tacoma, Washington
Tiffany Lamps: Articles of Utility, Objects of Art

5.23.10 – 8.15.10

Tiffany Lamps: Articles of Utility, Objects of Art celebrates Louis Comfort Tiffany’s revolutionary contributions to modern decorative lighting. Organized by the Neustadt Collection of Tiffany Glass in New York City, this exhibition presented the first in-depth look at the Tiffany Studios’ deliberate efforts to produce lamps that balance artistry with utility and profitability. Over 40 stunning objects in an array of colors, sizes and decorative styles were featured in five sections exploring the themes of fabrication, design inspiration, and changing lighting technologies. The show also included tools, materials and period photographs to enhance the viewer’s appreciation of the objects by demonstrating how they were made and what influenced the designs.

Tiffany’s lamps are an innovative and successful combination of usefulness and beauty. As articles of utility, reading lamps, floor lamps, and hanging shades come in a wide variety of sizes and shapes to regulate and direct light. As objects of art, the lamps, with their interplay of colored glass and richly sculpted bronze, bring beauty into the home, whether understated minimal accents of color, or showy, elaborate design statements. This exhibition went beyond the general appreciation of the beauty of Tiffany lamps by examining the artistry and social context of these iconic objects. By creating lamps as objects of both utility and art, Louis Comfort Tiffany realized his goal of making beautiful objects accessible to the public.

Sponsored by: Citizens Bank

Ukiyo-e: Impressions of the Floating World

5.15.10 – 7.25.10

Japanese woodblock prints frequently depict beautiful women, Kabuki actors, and landscapes peopled with characters from everyday life. Since the mid to late 19th century, printmakers have looked to Japanese prints for their unique use of composition, color, and perspective.

Among the earliest gifts to the FIA’s collection, the Japanese prints are rarely on view because of the damage that can occur when the delicate colors are exposed to light. This exhibition illustrated the important and influential genre of the most skilled woodblock printers. Included were works by masters such as Hiroshige, Kuniyoshi, and Kuniyoshi.
The Flint Institute of Arts’ permanent collection is a resource for creating exhibitions and developing 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.
Inna Babaeva
American, b. Ukraine
*Untitled*
ceramic and metal, 2000
84 x 24 x 16 inches
Gift of Natalie Pelavin, 2009.53

Bruce Barry
American
*Journal Entry #103*
ceramic, n.d.
38 x 12 x 14 inches
Gift of Natalie Pelavin, 2009.54

Chris Berti
American
*Chicken*
carved limestone, 1989
25.5 x 18.5 x 10.5 inches
Gift of Natalie Pelavin, 2009.55

Dale Chihuly
American, b. 1941
*Violet Venetian with Manganese Blue and Silver Prunts*
glass, 1989
10.25 x 13.5 x 13.5 inches
Gift of Natalie Pelavin, 2009.56

Carol Cohen
American, b. 1940
*Little Compton III*
glass with wood base, n.d.
32 x 12 x 12 inches
Gift of Natalie Pelavin, 2009.57

John Donoghue
American, b. 1952
*Plate*
ceamic, 1985
2.5 x 19.5 diameter inches
Gift of Natalie Pelavin, 2009.58

Kjell Ehgman
Swedish, b. 1946
*Head Foot I*
glass, n.d.
19 x 4 x 5 inches
Gift of Natalie Pelavin, 2009.59

Todd Erickson
American, b. 1959
*Gobot Couple*
cast bronze, n.d.
17 x 11 x 6.5 inches
Gift of Natalie Pelavin, 2009.60

Bert Frijns
Dutch, b. 1953
*Three Piece Sculpture*
glass and stone, n.d.
8 x 8 each inches
Gift of Natalie Pelavin, 2009.61

David Furman
American, b. 1945
*Mixed Bouquet*
ceramic, 1989
10 x 10 x 9 inches
Gift of Natalie Pelavin, 2009.62

Richard Jolley
American, b. 1952
*Geo Dog Duke II*
glass, n.d.
14 x 6.5 inches
Gift of Natalie Pelavin, 2009.63

Tom Joyce
American, b. 1956
*Inside Out Square Bowl*
metal, n.d.
17 x 17 inches
Gift of Natalie Pelavin, 2009.64

John Littleton and Katherine Vogel
American, b. 1957, American, b. England, b. 1956
*Flower 3-11*
glass, 1988
14.75 x 9.5 x 7 inches
Gift of Natalie Pelavin, 2009.65

Dante Marioni
American, b. 1964
*Orange and Yellow Vase Form*
blown glass, 1991
29 x 9.5 inches
Gift of Natalie Pelavin, 2009.66

Bradley Miller
American, b. 1950
*Untitled*
porcelain, ca. 1980
dimensions vary
Gift of Natalie Pelavin, 2009.67

Joseph Pagano
American, b. 1965
*Slate Green, Beige Venus III*
glass, n.d.
16 x 10 x 10 inches
Gift of Natalie Pelavin, 2009.68

Robert Palusky
American, b. 1942
*Life Out of Balance, Part II*
glass, n.d.
19 x 9 x 3 inches
Gift of Natalie Pelavin, 2009.69

Janusz Pozniak
American, b. England
*Boy & Girl*
blown glass, 1997
33.5 x 7 and 25.5 x 10 inches
Gift of Natalie Pelavin, 2009.70

Boaz Vaadia
American, b. Israel, b. 1951
*Seated Dog*
bronze and bluestone, 1992
8.5 x 7 x 7 inches
Gift of Natalie Pelavin, 2009.71

Michael Lucero
American, b. 1954
*Seeker*
peruted plaster, wire lath, wax and aluminum, 1993
9 x 21.5 x 8 inches
Gift of Donald Rothfeld, 2009.76

Steven Currie
American, b. 1954
*Roto*
poplar, wire mesh, wax and aluminum, 1989
23.5 x 27 diameter inches
Gift of Donald Rothfeld, 2009.77

Don Reitz
American, b. 1929
*Tea Stack*
salt fire ceramic vessel, 2005
41.75 x 24 x 20 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.72

Steven Currie
American, b. 1954
*Ta Moko*
Maori Tribe, New Zealander
2002
30.5 x 27.75 x 16.75 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.75
Annette Davidek
American
Untitled, #04-18
oil on birch plywood, 2004
24 x 18 inches
Gift of Donald Rothfeld, 2009.78

Annette Davidek
American
Encircle
oil on panel, 1993
15.5 x 20 inches
Gift of Donald Rothfeld, 2009.79

Gerald Lubeck
American, b. 1942
Curious Raccoon
etching on paper, n.d.
13.5 x 13.5 inches
Gift of Annette Marcinkoski, 2009.80

Polly Chase
American
Untitled
etching on paper, n.d.
16.25 x 14.25 inches
Gift of Annette Marcinkoski, 2009.81

Matthew Wead
American, b. 1984
Ant Bee Tarantula
collograph on paper, 1998
34 x 46 inches
Museum Purchase, 2009.84

Matthew Wead
American, b. 1984
Deonte Rawlings
woodcut on paper, 2009
36 x 24 inches
Museum Purchase, 2009.94

Matthew Wead
American, b. 1984
Ronald Madison
woodcut on paper, 2009
36 x 24 inches
Museum Purchase, 2009.98

Matthew Wead
American, b. 1984
Johnny Gammage
woodcut on paper, 2009
36 x 24 inches
Museum Purchase, 2009.99

Matthew Wead
American, b. 1984
Sean Bell
woodcut on paper, 2009
36 x 24 inches
Museum Purchase, 2009.100

Steven Hazard
American, b. 1951
Reminscense
etching on paper, n.d.
7.125 x 8.875 inches
Gift of Steven Hazard, 2009.101

Steven Hazard
American, b. 1951
Riverboat at Twilight
etching on paper, n.d.
6.5 x 10.875 inches
Gift of Steven Hazard, 2009.102
Steven Hazard
American, b. 1951
Article of Faith
etching on paper, n.d.
8.375 x 5.5 inches
Gift of Steven Hazard, 2009.103

Steven Hazard
American, b. 1951
Fate vs. Liberty
etching on paper, n.d.
8.375 x 5.375 inches
Gift of Steven Hazard, 2009.104

Judy Glantzman
American, b. 1956
White Oval with Blueheads
oil on canvas, 2002
19 x 23 inches
Gift of Claudia DeMonte, 2009.105

Claudia DeMonte
American, b. 1947
Untitled
scratch board drawing, 2008
22 x 28 inches
Gift of Claudia DeMonte in memory of Michael Wiener, 2009.106

Artist Unknown
Guatemalan, 600 AD – 900 AD
Stone Pulley
carved stone, n.d.
2.75 x 3.5 inches
Gift of Robert Drapkin, 2009.107

Artist Unknown
Guatemalan, 600 AD – 900 AD
Ek Chuah
carved stone, n.d.
4.5 x 1.75 inches
Gift of Robert Drapkin, 2009.115

Artist Unknown
Guatemalan, 600 AD – 900 AD
Stone Snake Espiga
carved stone, n.d.
26 x 8 inches
Gift of Robert Drapkin, 2009.116

Artist Unknown
Guatemalan, 600 AD – 900 AD
Olmec Jade Seated Figure
carved stone, n.d.
3 x 2 inches
Gift of Robert Drapkin, 2009.117

Artist Unknown
Mexican, 500 BC – 100 AD
Guerrero Mezcala Mask
carved stone, n.d.
4 x 3.75 inches
Gift of Robert Drapkin, 2009.118

Artist Unknown
Guatemalan, 600 AD – 900 AD
Two Pacific Coast Hachas Human Faces
carved stone, n.d.
10 x 8 inches
Gift of Robert Drapkin, 2009.119

Artist Unknown
Mexican, 500 BC – 100 BC
Mezcala Mask
carved stone, n.d.
3.25 x 2.5 inches
Gift of Robert Drapkin, 2009.120

Artist Unknown
Guatemalan, 600 AD – 900 AD
Mayan Jade Jaguar Bowl
carved jade, n.d.
2 x 5 diameter inches
Gift of Robert Drapkin, 2009.121

David Shaner
American, 1934–2002
Sushi Plate
ceramic, n.d.
2.5 x 10 x 9.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.133

Andy Nacisee
American, b. 1946
Vase
ceramic, n.d.
13 x 9 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.134
Andy Nacisee  
American, b. 1946  
**Plate**  
ceramic, n.d.  
1.25 x 12.5 x .5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.135

Betty and Lee Tafoya  
American  
**Pot**  
ceramic, n.d.  
5.25 x 9 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.136

Mary Singer  
American, b. 1936  
**Pot**  
ceramic, n.d.  
5.75 x 8.5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.137

Mary Ann Clark  
American  
**Teapot and Stand**  
ceramic, n.d.  
4.5 x 6.5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.138

Ken Ferguson  
American, 1938–2004  
**Basket**  
ceramic, n.d.  
13.875 x 8.75 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.139

Dale Marhanka  
American  
**Pot**  
ceramic, n.d.  
8.25 x 12 x 9.25 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.140

David Gilhooly  
American, b. 1943  
**Basket of Frogs**  
ceramic, n.d.  
6.25 x 8 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.145

Susan Somerstein  
American  
**Vase**  
ceramic, n.d.  
8.25 x 9.5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.146

Tom Shafer  
American  
**Vase**  
ceramic, n.d.  
7.75 x 5.625 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.150

Martina Lantin  
American, b. Canadian  
**Pot and Lid**  
ceramic, n.d.  
6.5 x 4.25 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.151

**Nicholas Bernard**  
American, n.d.  
**Vase**  
ceramic, n.d.  
6.75 x 5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.141

**Robin Hopper**  
Canadian, b. England, b. 1939  
**Vase**  
ceramic, n.d.  
14.75 x 7 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.142

**John Gill**  
American, b. 1949  
**Ewer**  
ceramic, n.d.  
14 x 17 x 7.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.143

**Bodil Manz**  
Danish, b. 1943  
**Sugar/Creamer**  
ceramic, n.d.  
4 x 3.875 diameter inches each  
Gift of Dr. Robert and Deanna Harris Burger, 2009.144

**Otto Heino**  
American, 1915–2009  
**Bowl**  
ceramic, n.d.  
2.875 x 5.875 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.147

**Barb Campbell**  
American  
**Vase**  
ceramic, n.d.  
6.5 x 7 x 3.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.148

**Henry Varnum Poor**  
American, 1887–1970  
**Bowl**  
ceramic, n.d.  
3.75 x 5.625 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2009.149
Martina Lantin
American, b. Canadian
Vase
ceramic, n.d.
8 x 5.5 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.154

Mary Roehm
American, b. 1951
Pot
ceramic, n.d.
6.75 x 7.5 x 6 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.161

Charles Davis
American
Vase
ceramic, n.d.
12.5 x 8.5 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.170

Toni Roller
American, b. 1935
Santa Clara Pot
ceramic, n.d.
5 x 6.25 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.179

John Hasegawa
American
Pot
ceramic, n.d.
14.5 x 11.25 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.153

Eric Rempe
American, b. 1970
Sculpture
ceramic, n.d.
5.125 x 7 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.162

Deborah Shapiro
American
Vase
ceramic, n.d.
6 x 9 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.171

Alvin Baca
American
Mellon Pot
ceramic, n.d.
5.5 x 4 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.180

Maïshe Dickman
American
Sculpture
ceramic, n.d.
15 x 8 x 6.75 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.154

Kate Matheson
American
Bowl and Lid
ceramic, n.d.
5.125 x 7 x 6.75 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.163

Arriane Hetherington
American
Plaque
ceramic, n.d.
8 x 8 x .25 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.172

Marty Celum
American
Pear Sculpture
ceramic, n.d.
12.5 x 6 x 5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.155

Dean Adams
American
Sculpture
ceramic, n.d.
8.25 x 7.25 x 3.5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.164

Robin McKay
American
Vase
ceramic, n.d.
7.25 x 4.75 x 4.5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.173

Richard Notkin
American, b. 1948
Tiles (5)
ceramic, n.d.
3 x 3 x .5 inches each
Gift of Dr. Robert and Deanna
Harris Burger, 2009.156

Loren Lukens
American
Vase
ceramic, n.d.
7.5 x 4.75 x 4.5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.165

Oscar Bucher
American
Bottle
ceramic, n.d.
8.75 x 6.5 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.174

Mary Roehm
American, b. 1951
Pot
ceramic, n.d.
5.875 x 5.5 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.157

Brad Miller
American
Bowl
ceramic, n.d.
3 x 6.75 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.166

Harvey Sadow
American
Lackerd Tea Bowl
ceramic, n.d.
4 x 4.125 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.175

Mary Roehm
American, b. 1951
Pot
ceramic, n.d.
5.75 x 6.5 x 6 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.158

Brad Miller
American
Bowl
ceramic, n.d.
5 x 13.25 x 6.75 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.167

Jerry Berta
American
Dad's Diner Light
ceramic, n.d.
6 x 10 x 5.75 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.176

William Marshall
American
Jar
ceramic, n.d.
12.5 x 6 x 3 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.185

Mary Roehm
American, b. 1951
Pot
ceramic, n.d.
6 x 6 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.159

Robert Briscoe
American, b. 1947
Pot
ceramic, n.d.
6.5 x 8 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.168

Randall Chitto
American, b. 1962
Turtle Story Teller/Pegase Board
ceramic
8 x 6.5 x 5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.186

Mary Roehm
American, b. 1951
Pot
ceramic, n.d.
6.25 x 7.125 diameter inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.160

Todd Johnson
American
Cup Sculpture
ceramic, n.d.
5 x 6.5 x 6 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.169

Malcom Davis
American
Vase
ceramic, n.d.
5.5 x 5 x 3.5 inches
Gift of Dr. Robert and Deanna
Harris Burger, 2009.178

+ acquisitio
**Kuba**
African, Democratic Republic of Congo
*Mukenga Mask*
wood, cowrie shells, glass beads, fur, and raffia
23.5 x 14.5 x 15 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.187

**Yoruba**
African, Federal Republic of Nigeria
*Beaded Crown*
fabrics and beads
37.5 x 8.75 x 9 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.188

**Tomas Lasansky**
American, b. 1957
*Woo Woo*
intaglio on paper, n.d.
15 x 15 inches
Gift of Joseph S. Czestochowski, 2009.189

**Isaac Soyer**
American, 1902–1981
*Red Stockings*
oil on canvas, n.d.
28 x 15 inches
Museum Purchase, 2009.190

**Artist Unknown**
Knife
wood and steel, n.d.
16 x 17.5 x 1 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.191

**Artist Unknown**
Mask
wood and steel, n.d.
19.5 x 9.125 x 4.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2009.192

**Steven Knapp**
American, b. 1947
*Temporal Meditations*
light, glass, stainless steel, 2005
107 x 354 x 10 inches
Museum purchase, 2009.193

**Ron Kleemann**
American, b. 1937
*Unser - Commemorative*
lithograph on paper, 1978
16 x 20 inches
Gift of Louis K. and Susan P. Meisel, 2010.3

**Ron Kleemann**
American, b. 1937
*Sneva - Cartwheel Series*
lithograph on paper, 1978
17.25 x 24 inches
Gift of Louis K. and Susan P. Meisel, 2010.4

**Ron Kleemann**
American, b. 1937
*Rutherford - Cartwheel Series*
lithograph on paper, 1978
17.25 x 24 inches
Gift of Louis K. and Susan P. Meisel, 2010.6

**Ron Kleemann**
American, b. 1937
*Mustang Sally The Third Cross*
screenprint on masonite, 1978
47.5 x 69.25 inches
Gift of Louis K. and Susan P. Meisel, 2010.7

**Ron Kleemann**
American, b. 1937
*SoHo Saint*
lithograph on paper, n.d.
35.5 x 38.5 inches
Gift of Louis K. and Susan P. Meisel, 2010.8

**Ron Kleemann**
American, b. 1937
*Fire Engine and Car*
lithograph on paper, n.d.
17 x 25 inches
Gift of Louis K. and Susan P. Meisel, 2010.9

**Ron Kleemann**
American, b. 1937
*Ralph Goings - Cartwheel Series*
lithograph on paper, 1978
17.25 x 24 inches
Gift of Louis K. and Susan P. Meisel, 2010.6

**Ron Kleemann**
American, b. 1937
*Triumph Trumpet*
screenprint on paper, 1981
28.75 x 28.75 inches

**Audrey Flack**
American, b. 1931
*Royal Flush*
screenprint on masonite, 1977
48 x 66 inches
Gift of Louis K. and Susan P. Meisel, 2010.14

**Ralph Goings**
American, b. 1928
*Griddle Inn*
screenprint on masonite, 1978
30 x 45.5 inches
Gift of Louis K. and Susan P. Meisel, 2010.15

**Oded Halahmy**
Israeli, b. Iraq, b. 1938
*Ancient Game (Belbelwahach)*
bronze cast, 2006
35.25 x 21.75 x 8.5 inches
Gift of the artist, 2010.16

**Paul Frets**
American, b. 1935
*Gandy Tree*
oil on canvas, 1983
72 x 72 inches
Anonymous Donor, 2010.17

**John Ihle**
American, b. 1925
*Black Circle*
etching and embossing on paper, 1969
22 x 22 inches
Gift of Grayce Scholt, 2010.18

**Kono Bairei**
Japanese, 1844-1894
*Belbelwahach*
woodblock on paper, 1881
35.5 x 21.75 inches
Gift of Grayce Scholt, 2010.19

**Kono Bairei**
Japanese, 1844-1894
*Belbelwahach*
woodblock on paper, 1881
8.5 x 5.75 inches
Gift of Grayce Scholt, 2010.20
Fred Barnard
English, 1846–1896
Sydney Carton
engraving on paper, n.d.
11.5 x 9 inches
Gift of Grayce Scholt, 2010.21

Fred Barnard
English, 1846–1896
Mr. Pecksniff
engraving on paper, n.d.
11.5 x 9 inches
Gift of Grayce Scholt, 2010.22

Fred Barnard
English, 1846–1896
Captain Cuttle
engraving on paper, n.d.
11.5 x 9 inches
Gift of Grayce Scholt, 2010.23

Fred Barnard
English, 1846–1896
The Two Wellers
engraving on paper, n.d.
11.5 x 9 inches
Gift of Grayce Scholt, 2010.24

Fred Barnard
English, 1846–1896
Bob Cratchit and Tiny Tim
engraving on paper, n.d.
11.5 x 9 inches
Gift of Grayce Scholt, 2010.25

Doug Warner
American, b. 1930
Two Pyramids
handmade paper, 1978
12 x 12.5 inches
Gift of Grayce Scholt, 2010.26

Robert Malone
American, b. 1933
It Began in Michigan
lithograph on paper, 1977
15.5 x 19.5 inches
Gift of Grayce Scholt, 2010.27

Sir William Nicholson
English, 1872–1949
B for Beggar
lithograph on paper, 1898
9.75 x 7.75 inches
Gift of Grayce Scholt, 2010.28

Sir William Nicholson
English, 1872–1949
D for Dandy
lithograph on paper, 1898
9.5 x 7.5 inches
Gift of Grayce Scholt, 2010.29

George Cruikshank
English, 1792–1878
Untitled
etching on paper, n.d.
3 x 4.5 inches
Gift of Grayce Scholt, 2010.30

George Cruikshank
English, 1792–1878
Untitled
wood engraving on paper, n.d.
3 x 5 inches
Gift of Grayce Scholt, 2010.31

George Cruikshank
English, 1792–1878
May - Beating the Bounds
wood engraving on paper, n.d.
3 x 5 inches
Gift of Grayce Scholt, 2010.32

George Cruikshank
English, 1792–1878
July
wood engraving on paper, n.d.
3 x 4.5 inches
Gift of Grayce Scholt, 2010.33

George Cruikshank
English, 1792–1878
August - Bathing at Brighton
wood engraving on paper, n.d.
3 x 5 inches
Gift of Grayce Scholt, 2010.34

George Cruikshank
English, 1792–1878
August - A Tournament
wood engraving on paper, n.d.
3 x 5.25 inches
Gift of Grayce Scholt, 2010.35

George Cruikshank
English, 1792–1878
A Good Cup of Tea
wood engraving on paper, n.d.
3 x 4.75 inches
Gift of Grayce Scholt, 2010.36

George Cruikshank
English, 1792–1878
Steamed Out
wood engraving on paper, n.d.
3.5 x 5.5 inches
Gift of Grayce Scholt, 2010.37

Emily Trueblood
American, b. 1942
Dusk at Brooklyn Bridge
screenprint on paper, 2004
8 x 6 inches
Gift of Max Lepler and Rex L. Dotson, 2010.38

John Spivey
American
Geddas Swamp
silver gelatin print, n.d.
6.5 x 6.5 inches
Gift of Max Lepler and Rex L. Dotson, 2010.39

Karl Zerbe
American, b. Germany, 1903–1972
Cuban Madonna
ink drawing on paper, 1947
24.5 x 20 inches
Gift of Maria Zerbe Norton, 2010.40

Karl Zerbe
American, b. Germany, 1903–1972
Old Woman
ink drawing on paper, 1947
19 x 12.75 inches
Gift of Maria Zerbe Norton, 2010.41

Artist Unknown
Chinese, Wei Dynasty, 386–535
Guardian Figure
ceramic, n.d.
17.75 x 25.25 x 5.375 inches
Gift of Roslyn and Ben Shepps family, 2010.45

Artist Unknown
Chinese, Eastern Han Dynasty, 25–220
Model of Ox with Yoke and Cart
earthenware, n.d.
11.75 x 25.25 x 5.375 inches
Gift of Roslyn and Ben Shepps family, 2010.46

Allan D’Arcangelo
American, 1930–1998
June Moon
serigraph on paper, 1969
11 x 14 inches
Gift of Nancy Rajala, 2010.47

Artist Unknown
Chinese, Ming Dynasty, 1368–1644
Dragon Ridge Tile
ceramic, n.d.
17.75 x 28.5 x 14.25 inches
Gift of Roslyn and Ben Shepps family, 2010.42

Artist Unknown
Chinese, Ming Dynasty, 1368–1644
Dragon Ridge Tile
ceramic, n.d.
17.75 x 28.5 x 14.25 inches
Gift of Roslyn and Ben Shepps family, 2010.43

Artist Unknown
American, b. Scotland, 1901–1965
Untitled
serigraph on paper, 1964
11 x 16 inches
Gift of John Spurgin, 2010.48

James Anthony
American, 1920–1999
Untitled
woodblock on paper, n.d.
9.5 x 5.5 inches
Gift of John Spurgin, 2010.49

John Spivey
American
Geddas Swamp
silver gelatin print, n.d.
6.5 x 6.5 inches
Gift of Max Lepler and Rex L. Dotson, 2010.39

Artist Unknown
Chinese, Wei Dynasty, 386–535
Guardian Figure
ceramic, n.d.
24.5 x 11.5 x 4.75 inches
Gift of Roslyn and Ben Shepps family, 2010.44
The Flint Institute of Arts believes an effective way to enhance its reputation as an important cultural institution is to lend works of art from the permanent collection to other museums. Lending art promotes collegial relationships between museums, and provides national and international audiences exposure to works of art from the FIA’s outstanding permanent collection. In addition, the FIA also borrows works from other museums and galleries to supplement the permanent collection and exhibitions.
loans to the permanent collection

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

**Impressionist & Post-Impressionist Paintings from the FIA’s Permanent Collection**
2/6/10 – 4/18/10

clockwise from top left

- Camille Pissarro
  French, 1830–1903
  *Le Jardin des Tuileries et le Pavillon de Flore*
  oil on canvas, 1900
  13.25 x 16.25 inches
  Collection of Linda J. LeMieux, daughter of Mr. and Mrs. Donald E. Johnson, Sr., L2010.1

- Paul Signac
  French, 1863–1935
  *Entrance to the Grand Canal, Venice*
  oil on canvas, 1905
  Collection of the Toledo Museum of Art, L2010.3

- Henri Edmond Cross
  French, 1856–1910
  *At the Fair*
  oil on canvas, 1896
  Collection of the Toledo Museum of Art, L2010.2

- Edgar Degas
  French, 1834–1917
  *Jockeys on Horseback before Distant Hills*
  oil on canvas, 1884
  17.6875 x 21.625 inches
  Collection of the Detroit Institute of Arts, L2010.4

**FIA’s permanent collection**
5/19/10 – 8/31/10

- Evan Penny
  Canadian, b. South Africa, b. 1953
  *Back of Kelly, variation #1*
  silicone, pigment, hair, and aluminum, 2005
  33 x 24.5 x 6 inches
  Collection of the Columbus Museum of Art, Ohio: Museum purchase with funds provided by Nancy and Dave Gill and Neil K. Rector, L2010.5
loans from the permanent collection

Artworks on loan to the exhibitions:

Ceramics
Illuminated

The Blair Museum of Lithophanes
Toledo, Ohio
9/6/09 – 10/31/09

Artist Unknown
Chinese, Qing Dynasty, Yongzheng Period, 1723–1735
Dish: Dragon in Clouds
porcelain, n.d.
1.375 x 6.5 diameter inches
Gift of Mrs. Thelma C. Foy, 2005.113

Writing An Image:
Chinese Literati Art

Oakland University
Rochester, Michigan
9/12/09 – 11/22/09

clockwise from top left

Dai Xi
Chinese, Qing Dynasty, 1801–1860
Landscape
ink on silk, n.d.
42 x 16 inches
Gift of F. Karel West, 1982.369

Zhang Hong
Chinese, Ming Dynasty, b.1577
Fishing Boats among Autumn Mountains after Li Cheng
ink and color on silk, n.d.
45 x 18 inches
1985.79

Zhou Zi
Chinese, Ming Dynasty, 1527–1573
Landscape in the Style of Gao Kegong and Mi Fu
ink on silk, n.d.
78 x 38 inches
Gift of Miss Carol C. Pierson, 2005.92

Attributed to Wang Shiyuan
Chinese, Ming Dynasty, 10th century
Cai Yong Reading an Ancient Stele
ink and color on silk, n.d.
75 x 43 inches
Gift of Miss Carol C. Pierson, 2005.93

Yan Ciping
Chinese, Song Dynasty, 1119–1162
Mountain Dwelling After Snow
ink on silk, n.d.
57 x 57 inches
Gift of Miss Carol C. Pierson, 2005.95
Dutch Utopia: American Artists in Holland, 1880–1914

Telfair Museum of Art
Savannah, Georgia
9/7/09 – 1/3/11

Taft Museum of Art
Cincinnati, Ohio
2/5/10 – 5/2/10

Grand Rapids Art Museum
Grand Rapids, Michigan
5/23/10 – 8/15/10

Bods: Rethinking the Figure

Robert Kidd Gallery
Birmingham, Michigan
10/24/09 – 12/19/09

Evan Penny
Canadian, b. South Africa, b. 1953
(Old) No One - In Particular #4, Series 2
silicone, pigment, hair, fabric, aluminum, 2005
40 x 32 x 7.5 inches
Museum purchase, 2005.18

Degas: Figures in Motion

Art Gallery of Alberta
Edmonton, Alberta, Canada
1/22/10 – 5/30/10

Letta Crapo Smith
American, 1862–1921
The First Birthday
oil on canvas, 1904
56.5 x 41.875 inches
Gift of Mrs. Jay C. Thompson, 1967.10

Evan Penny
Canadian, b. South Africa, b. 1953
(Old) No One - In Particular #4, Series 2
silicone, pigment, hair, fabric, aluminum, 2005
40 x 32 x 7.5 inches
Museum purchase, 2005.18

Edgar Degas
French, 1834–1917
Danseuse à la barre
charcoal and pastel on paper, ca. 1885
9 x 12.25 inches
Gift of The Whiting Foundation in memory of Alice D. Johnson, 1988.1
The FIA Film Program is intended to offer motion pictures that appeal to a broad and diverse audience in the local community. The program is comprised of a weekly schedule of film series and festivals in the FIA Theater. The main series, sponsored by the Friends of Modern Art and held on Fridays, Saturdays and Sundays, accounted for 43 titles over 37 weeks between Labor Day and Memorial Day in 2009–2010. The new College Town Movie Series was held on 25 Thursday nights between September and April. A museum record of 8,393 patrons attended films at FIA in 2009–2010. In addition, an FIA Film Society was created to enable members to take a stronger interest in the program.

The Fleckenstein Video Gallery is a distinctive museum space dedicated to the exhibition of outstanding works by video artists. The gallery operates during regular museum hours, and features a different artist each month.
In fiscal year 2009–2010, the FIA Theater screened these films in the Friends of Modern Art series:

**September**  
Sin Nombre  
Rudo y Cursi  
Woodstock: The Director’s Cut

**October**  
Easy Virtue  
Food, Inc.  
Moon  
Seraphine  
Let the Right One In  
Shall We Kiss?

**November**  
Lemon Tree  
Dead Snow  
The Answer Man  
Revanche  
O’Horten

**December**  
Big Fan  
Pontypool  
Everlasting Moments  
Departures  
Joyeux Noel

**January**  
Herb and Dorothy  
Coco Before Chanel  
Peter & Vandy  
It Might Get Loud  
Bronson  
Cold Souls

**February**  
Soundtrack for a Revolution  
Soul Power  
Sita Sings the Blues  
Mid-August Lunch  
Munyurangabo

**March**  
An Education  
Antichrist  
Broken Embraces  
The Young Victoria  
The Maid

**April**  
The Messenger  
The Last Station  
The House of the Devil  
Troubled Water  
North Face  
The Imaginariyum of Doctor Parnassus  
Karen Schneider Jewish Film Festival of Flint

**May**  
The Girl With the Dragon Tattoo  
The White Ribbon  
Mary and Max

**June**  
Arabic Film Series

**Sponsored by:**  
Friends of Modern Art (FOMA)  
Guardian Burglar & Alarm  
Michigan Council for Arts and Cultural Affairs  
Michigan Public Radio
film festivals

September 11–13 & 18–20
Hispanic Heritage Month Cinefestival
The FIA presented two films, *Sin Nombre* and *Rudo y Cursi*, in recognition of Hispanic Heritage Month. 122 people attended.

April 29 & May 3–6
Karen Schneider Jewish Film Festival of Flint
In the sixth annual local festival (an outgrowth of the Detroit-based Lenore Marwil Jewish Film Festival), five films were shown in co-sponsorship with the Flint Jewish Federation and Jewish Community Services. The films screened were *A Matter of Size*, *No. 4 Street of Our Lady*, *The Debt*, *The Brothers Warner*, and *For My Father*. 530 people attended.

June 4–6
Arabic Film Series
In partnership with the Arab American Heritage Council, two films, *Amreeka* and *Driving to Zigzigland*, were shown. Also part of the collaboration was a May performance by Arabic-American comedian Amer Zahr. 144 people attended.

college town film program

In fiscal year 2009–2010, the FIA Theater screened these films in the new College Town movie series (free admission for patrons with college ID or FIA College Town membership):

October
Tommy
The Doors
This Is Spinal Tap
Gimme Shelter

November
Cashback

December
How to Be

January
Splinter
Brief Interviews With Hideous Men

February
Donnie Darko
Afterschool
Hush

March
The Host
Uncertainty
Hard Candy

April
Youth in Revolt
The Lovely Bones
Memento

Sponsored by:
Baker College
Kettering University
Mott Community College
University of Michigan-Flint
Friends of Modern Art (FOMA)
video program

The Fleckenstein Video Gallery featured works by these artists:

**July**
Multiple Barbie
*by Joe Gibbons*

**August**
Lossless #5
*by Rebecca Baron & Douglas Goodwin*

**September**
Civitas
*by Jacek Jerzy Kolasinski*

**October**
Died Young, Stayed Pretty
*by Eileen Yaghoobian*

**November**
Brilliant Noise
*by Semiconductor*

**December**
Selected Works: Reel 1
*by William Wegman*

**January**
Sapphire and the Slave Girl
*by Leah Gilliam*

**February**
Tetragramaton
*by Frank Gillette*

**March**
Eye Am Not a Robot
*by Mark X Farina & Gerry Fialka*

**April**
Their Then Now
*by Richard Carlyn*

**May**
Posse
*by Dzine*

**June**
Between a Hard Place
*by Kate Gilmore*

ancillary activities

**March 20**
Gerry Fialka, a Flint-born, California-based artist-writer and “agitprop archeologist,” presented an interactive lecture on *The Machine as Art: From Archetype to Cliche* in the FIA Theater. He appeared in conjunction with the showing of his video art work *Eye Am Not a Robot*, which played during March in the Fleckenstein Video Gallery. 25 people attended.

**May 16**
Amer Zahr, a Michigan-based stand-up comedian, presented a live show of Arabic-themed humor in the FIA Theater. Also featured were slam poetry by Arwa Alsamarrae and a performance by a local Arabic dance group. 90 people attended.

film society

The 2009–10 season marked the debut of the FIA Film Society, an organization intended to increase interest in, and funding for, the film program.

By season’s end, the Society included 68 members. Donors were granted tickets to FOMA films, listings in the FIA Members Magazine and website, and other benefits.
The FIA Art School is dedicated to the enrichment of the community through individual academic exposure to the visual arts. Highly qualified faculty offer instruction in drawing, painting, photography, cartoon/character design, fibers, glass mosaic, ceramics, and early childhood art courses. Since 1928, the Art School has operated continuously, helping students develop a wide range of artistic goals and skill levels. Programs are designed to support the mission of the FIA with dynamic curricula that engages students and the community through creative processes, studio experiences, and public art exhibitions.
enrollment
Art School enrollment for fiscal year 2009–2010 was 1645. Annual enrollment averaged an increase of 7%.

gallery
Bishop Gallery exhibition themes have been changed from medium-based exhibitions to non-material specific concepts. The gallery presented ten exhibitions with subject matter ranging from Art Camp to Abstraction and The Figure.

new programs
Several new initiatives in the Art School were introduced during this fiscal year. The Art School launched the collaborative Healing Through Art therapy program with McLaren Regional Medical Center. The Art School is a 10% financial partner with McLaren providing 90% financial responsibility. The Great Lakes Cancer Institute hired art therapist, Gail Singer, utilizing funds raised last fiscal year.

Fourteen high school sophomores have completed their third session and eight high school freshmen completed their first session of the Pre-College Portfolio Development Program. The program’s mission is to increase the artistic skills and professional exposure of talented high school art students, as well as to transition teens from high school art programs into college art programs. The second of three installments of $10,000 from the James A. Welch Foundation enabled students and faculty to produce outstanding results. Gifts from the Stella and Frederick S. Loeb Charitable Trust administered by Citizens Bank Wealth Management, N.A and an anonymous donor have contributed to the program.

In response to the growing trend of museums nationwide, the Art School introduced The Art of Yoga to the FIA students with resounding enthusiasm.

marketing
The Art School has increased marketing with editorial coverage on local radio. Art School programs have been featured three times on the program “African American Inspiration,” on Flint’s 1470 AM station.

scholarship partners
Art School Administration continued to serve community collaborators through its Partner Scholarship Program; Road to Freedom, Inc.; Ebenezer Youth Ministries, Beecher Scholarship Incentive Program, Center Academy, and the Hispanic Community Technology Center.
The Flint Institute of Arts is committed to promoting understanding and enjoyment of the visual arts through high quality art education programs. We believe art is a vital component of life and that learning is a lifelong process. Our educational programming provides dynamic and enriching experiences for people of all ages with all levels of familiarity with art.

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

Education programs served a total of 31,708 during FY2010.
**k-12 programs**

During FY2010, gallery and studio programs comprised 57% of educational programming and served 17,939 K-12 students. Thirty-two percent participated in gallery lessons, 28% in studio activities, 39% in outreach programs, and 1% in self-guided visits. Seventy-seven percent of students attended public schools, 9% private schools, and 14% charter schools, with 88% of the schools located in Genesee County. The remaining 12% of schools served were from Oakland (5%), Wayne (3%), Lapeer (1.5%), St. Clair (0.75%), Tuscola (0.5%), Ingham (0.25%), Livingston (0.25%), Midland (0.25%), Shiawassee (0.25%), and Washtenaw (0.25%) Counties.

**public programs**

Public programs in FY2010, such as the Bray Lectures, served 13,769 and comprised 43% of educational programming. This is a significant increase over FY2009. The greatest gains were in Adult, Art à la Carte, and Family Programs, which increased 5%, 21%, and 115%, respectively. Marketing and the desirability of free family programs in difficult economic times are responsible for these gains.

**grant**

In FY2009, the FIA presented an exhibition of photographs from the Chiapas Photography Project and hosted three members of the project, who presented a series of educator and school workshops. In FY2010, the FIA received a three-year grant from The Ford Foundation for support for the Chiapas Photography Project. The grant will include a cultural exchange project with a Maya photographer from Chiapas, Mexico, visiting Flint and a photographer from the Flint region visiting Chiapas.
The Development Department is responsible for all areas of funding for the FIA. This includes support through membership, grants, sponsorships, planned giving, annual appeal and the Endowment Campaign.

In addition, the Department manages marketing, public relations, promotion, facilities use, audience development, collaborative initiatives and special events. The Department also organizes a broad and diverse volunteer base.
The FIA has five primary sources of support: endowment income, grants, earned income, contributions, and membership.

**endowment income**

The endowment funds of the FIA produce an annual yield, both restricted and unrestricted. These funds support general operating, exhibitions, programs, art acquisition, art conservation, scholarships, lectures and membership initiatives. As of June 30, 2010 the endowment funds totaled $21,840,000 contributing 24% the annual income. Unrestricted donations in the form of planned gifts and bequests are traditionally allocated to endowment. Please see pages 43–44 for this fiscal year’s listing.

**grants**

The FIA receives grant awards from foundations, community organizations, businesses, corporations and the state and federal governments. The FIA receives support from two auxiliary groups, the Founders Society and Friends of Modern Art. Revenue from grants represents 40% of the budget.

**membership**

Membership dues represent 6% of the annual income. The FIA has many ways to support the museum through membership:

- Membership begins at the Youth level of $20 annually, which provides activities exclusively for ages 2.5–12.
- There are several higher levels of membership to choose from for an individual or a corporation. Basic benefits are enjoyed by all, and higher level donors receive extended benefits, such as reciprocal membership privileges to over 350 museums nationwide at the Sustainer level ($100) and above.
- The highest levels of membership ($1,000+) comprise the Rubens Society whose contributions generate more than $100,000 to the budget. Society members are invited to three exclusive events throughout the year.
- The FIA’s Art School is a strong promoter of membership as members receive a discount on art classes. 32% of FY2010 members joined through the Art School, and an additional 5% renewed.
- The Print Society was established in 2007. This Society is limited to 100 members who, after first becoming a member of the FIA at the Contributor level ($50) or above, are able to purchase a pre-selected print by a noteworthy artist. The Society is dedicated to the connoisseurship of original prints, the purchase of prints to augment the FIA's collection, and the pursuit of personal collecting.
- Also established in 2007, the FIA College Town initiative provides free memberships to students at Kettering University, University of Michigan-Flint, Mott Community College, and Baker College. Students receive many of the basic benefits, but receive no mailings. Instead they receive E-Newsletters updating them on general FIA activities and events and those designed specifically for College Town members. In 2009, Thursday evening free College Town Films was introduced subsidized by the four institutions.

Please see pages 49–58 for this fiscal year’s membership listing.

**earned income**

Income generated from sales, tuition, facility rentals, special events, and admissions provided 13% of the FIA's general operating budget.

**contributions**

Monetary donations, annual appeal gifts, memorials, donations commemorating anniversaries and birthdays, specific programs or events represents funds in this category which contribute 17% of the Institute's annual income. Please see pages 45–48 for this fiscal year’s contributions listing.
Each year, support groups donate thousands of dollars and volunteer hours to the Institute in support of exhibitions, art acquisitions, and programs. The Flint Institute of Arts is deeply grateful to the members of the Friends of Modern Art and the Founders Society for their generous support.

Founders Society

Letter from the President,
Susan Steiner Bolhouse

The Founders Society worked against the national economic tide to honor its financial commitment to the Flint Institute of Arts and to support the publication of its Members Magazine, the Henry Library, and the most recent, successful, Impressionist exhibition.

This was the Founders’ third year to undertake two signature fundraising efforts: the First Frost Art Fair in the fall, and the Van Goghing, Going, Gone live auction in the spring. First Frost again had its signature Festival of Trees, and a very popular on-site glassblower; it was well attended by many returning visitors, and with many complimentary community comments.

Despite the time and effort put into the live auction, it did not yield the anticipated revenue of past years. Consideration is being given to making this a semi-annual event. A positive auction initiative/partnership with a local consignment business has generated additional monthly sales on Founders’ behalf. Art Sales & Rental has seen new growth, interest in the artists, and the quality and variety of items available.

Per Founders’ tradition, a holiday luncheon was hosted for all FIA staff members to recognize them for the many ways they consistently and generously help the Founders Society in its fundraising efforts. The hospitality committee continues to host receptions for exhibition openings; this year some 450+ FIA patrons were served at three functions.

Travel and Tours had scheduled a trip to China for the fall of 2010, but at the concern of the tour operator for the current political climate, it has been cancelled. In lieu of China, a trip to Great Britain is being considered.

The members of the Founders Society are to be commended for their ongoing commitment and dedication to the Flint Institute of Arts! This past year, collectively this group of volunteers has recorded over 2,700 hours of service to the FIA and the greater Flint community, which has allowed visitors to become more familiar with this wonderful cultural institution in their community.

Officers

Susan Steiner Bolhouse
President

Rki Peterson
Trish Zito-Smith
Co-Vice Presidents

Mary Van Duyne
Corresponding Secretary

Sharon Eisen
Recording Secretary

Sally Rohde
Treasurer

Marilyn Kopp
Immediate Past President

Debbie Campbell
Ann Chan
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Jean Dundas
Sharon Eisen
Billie Fisher
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Patti Hartman
Hulya Hiziriglu
Lynne Hurand
Joann Ingram
Kathleen Kent
Marilyn Kopp
Rita Lauer

Caroline Panzer
Rki Petersen
Genie Plucer
Katherine Pierce-McAllister
Lauri Prochazka
Sally Rohde
Jackie Scott
Nick Singelis
Joshua Spencer
Ernelle Taylor
Mary Van Duyne
Robert Van Duyne
Trish Zito-Smith
Friends of Modern Art

Letter from the President,
Christopher Kelly, Jr.

This year was yet another banner year for Friends of Modern Art. Our efforts were well supported by our members, the Flint Institute of Arts, and the local community, and allowed us to continue our goal of supporting the FIA. In June, we presented the 43rd Annual Flint Art Fair. Nearly 12,000 people enjoyed a beautiful weekend of art, food, and music on the grounds of the FIA. This year, we featured over 150 artists from across the country displaying work in a variety of media: sculpture, paintings, jewelry, metalwork, ceramics, and much more. Visitors enjoyed two full days of music from blues to rock and folk to jazz. This included our new inflatables section for the kids that was very much appreciated by parents and kids alike. Again this year, the entire event was well-received by the local community, the media, and the artists.

FOMA was proud to continue, and also expand, our FOMA Film Series. This is a wonderful opportunity to showcase great films from around the world that are simply not found in the local movie theaters. With our new expanded season, these can now be enjoyed almost throughout the year.

FOMA was also a proud sponsor of Lino Tagliapietra in Retrospect: A Modern Renaissance in Italian Glass. We were also proud to once again sponsor a FOMA corporate membership to the FIA's Rubens Society.

Lastly, we would like to thank all of the volunteers who make all of our efforts possible. Their hard and ongoing work is greatly appreciated. We look forward to continuing our great success over the next year.

Officers

Chris Kelly, Jr.
President

James Draper
Vice President

Colette Essa
Secretary

Mike Wright
Treasurer

Denise Fish
Nora Fisher
Judy Johnson
James Harrow
Eric Marx
Michael Rucks
Kim Streby
Lynne Taft-Draper
Cristina Wright
The Flint Institute of Arts presented an active schedule of programs and events for members and the general public throughout the year. This included lectures with distinguished speakers, Friends of Modern Art’s summer art fair, Founders Society’s winter art fair, Founders Society’s art auction, beer and wine tastings, a community gala, and The Party. FIA members received invitations to attend opening events, which included special lectures and receptions for temporary exhibitions.
Flintstock

September 26, 2009

Flintstock was held on the FIA’s lawn from noon until 10:00p. This all day event of Art, Love and Rock & Roll was held in conjunction with the public opening of two exhibitions Flashback: Posters from the Golden Age of Rock & Roll and Graphic Beauty: Contemporary Rock & Roll Posters. Admission for the event was $5.00 per person. Guests were treated to live performances from seven bands: Question Mark & the Mysterians, Larry McCrey, Frijid Pink, Sprout, Kinetic Stereokids, South Bay Bessie and Morseville Bridge. The event also included a variety of food and refreshments, a beer tent, handmade wares and authentic Rock & Roll memorabilia for sale.


Thompson Lecture

October 6, 2009

The 19th Annual Thompson Lecture members-only event with lecturer Jonathan Pevsner, Associate Professor at the Kennedy Krieger Institute, gave an insightful look into The Mind of Leonardo da Vinci.

Leonardo da Vinci (1452–1519) was one of the most fascinating individuals in history. He was the creator of what are arguably the world’s two most famous paintings: The Last Supper and the Mona Lisa. He was also a brilliant engineer and scientist. As an engineer, he invented hundreds of devices (from ball bearings to a steam cannon), and as a scientist he made dozens of original discoveries in fields as diverse as chemistry, botany, and geology. Leonardo pursued detailed investigations into brain anatomy and physiology with the goal of providing mechanistic explanations of how the brain interprets sensory input and how the brain (and soul) processes and interprets that information.

Dr. Pevsner explored Leonardo’s remarkable life and helped us understand the nature of his creativity and his integrative approach to the arts and sciences.

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.

Beer Tasting: Art on Tap

October 24, 2009

The second annual Art on Tap Beer Tasting Event was held on the FIA’s front lawn from 4:00p to 9:00p. In partnership with John P. O’Sullivan Distributing, Inc. and Tom Ryan Distributing Co., Inc., the event showcased 72 beers from 20 vendors. Each guest received an etched logo beer tasting glass. Entertainment was provided by the Lance Sherwood duo. 240 guests attended the event.


Beer Sponsors: John P O’Sullivan Distributing, Inc. (Samuel Adams, Twisted Tea, Blue Moon, Magic Hat, Woodchuck, Dragonmead, Shiner, Michigan Brewing, Tri-City, and Leinenkugel’s) and Tom Ryan Distributing Co., Inc. (Bud Light, Michelob, Inbev Belgian, Goose Island, Bell’s, Sierra Nevada, Diageo, and Femsa Mexican).

First Frost Arts & Fine Crafts Fair

November 7 & 8, 2009

Holiday shoppers enjoyed celebrating the start of the holiday season with the 4th Annual First Frost Arts & Fine Crafts Fair. The Fair featured 42 artists, a Festival of Trees and Wreaths silent auction, and a glass blowing demonstration in the Sculpture Courtyard. Over 2,280 attended the weekend’s events.


Celebration of Kansas City Jazz

November 21, 2009

The exhibition The Fine Art of Kansas City Jazz: Photographs by Dan White and opening celebration were sponsored by individuals that had a connection with the artist, originally from Flint, Dan White. The event featured guest lecturer Chuck Haddix, Director of the Miller Nichols Library in Kansas City, followed by a nightclub atmosphere with food and entertainment by The Kansas City Jazz Quartet. 404 guests attended the event.

Holiday Walk
December 8, 2009

Each year, thousands of guests celebrate the holidays with a visit to the FIA during the Annual Holiday Walk event. Over 2,360 guests attended. The evening featured live musical performances throughout the galleries, a special holiday concert by the popular Flint Symphonic Wind Ensemble, and a performance of “Snow White & the Seven Lumberjacks” by the Kearsley Park Players.

Event Sponsors: The Children’s Office: Duane R. Allyn, DO, Paul Chrenka, MD, Cynthia Horning, MD, Kienan Murphy DO, Sarah Sanchez, MD, and Joseph B. Simmert, DO.

African American Community Gala: Gee’s Bend & Beyond
January 23, 2010

The FIA presented its 3rd annual African American Community Gala Event. This year’s event was held on Saturday, January 23, 2010 from 6:00p to 9:30p in conjunction with the opening of the exhibition Mary Lee Bendolph: Gee’s Bend Quilts & Beyond. The event featured a lecture by Dr. Alvia J. Wardlaw, which included comments from seven of the Gee’s Bend artists. Guests were able to meet with the artists during the reception. 249 guests attended the event. Tickets included a 6-month family membership to the FIA.


Wine Tasting: Two Worlds of Wine
March 12, 2010

The 11th Annual Wine Tasting Event, Two Worlds of Wine, was held from 6:00p to 9:00p. More than 50 wines were featured along with an optional reception at 5:30p where guests could meet world class South African winemaker, Cornel Olivier, of 2 Lads Winery (Old Mission Peninsula, Traverse City). Local restaurants and bakeries provided gourmet foods. 209 guests attended the event.


Wine & Distributor Sponsors: Alex’s Market & Grill, Chateau Chantal, Eagle Eye Imports, Great Lakes Wine & Spirits, Wineries of Old Mission Peninsula, Oliver T’s, Veritas Distributors, Wills Winery, Wines of Distinction, 2 Lads Winery.

The Party
May 22, 2010

The Party was held from 7:00p to 11:00p in conjunction with the openings of two exhibitions: Lino Tagliapietra: A Modern Renaissance in Italian Glass and Tiffany Lamps: Articles of Utility, Objects of Art. Renowned artist, Lino Tagliapietra, was in attendance at The Party and gave a lecture on Sunday, May 23, 2010 at 4:00p. The event was catered by 501 Bar & Grille, décor provided by Gerych’s, entertainment (dancers) from Brady Events & Marketing, and a live band, Groove Party. Three raffles included a wall sculpture by April Wagner (Epiphany Studios), a Chihuly glass sculpture, and a Tagliapietra glass sculpture. 413 guests attended the event.


Annual Flint Art Fair
June 12–13, 2010

The 43rd Annual Flint Art Fair was held on the grounds of the Flint Institute of Arts. Sponsored by Dort Federal Credit Union and presented by Friends of Modern Art, this Flint tradition brought in more than 11,000 devoted shoppers to view works from North American artists who displayed painting, sculpture, furniture, glass, textile, jewelry, pottery, drawing, and print works.

Sponsor: Dort Federal Credit Union

Facilities Rental

The FIA hosted many groups and organizations this past fiscal year including the Charles Stewart Mott Foundation, Flint Northwestern, FAM Tours, Citizens Bank, NBC25, Pierians, Landaal Packaging Systems, Genesys Health System, University of Michigan-Flint, Mott Community College, Flint Jewish Federation, CAA Connect, National Kitchen & Bath Association, Piper Realty, McLaren Regional Medical Center, Kettering University, Genesee County Road Commission, Jack & Jill, Hurley Medical Center, The Flint Journal, Dort Federal Credit Union, BEST Project, Daughters of the American Revolution, Genesee Christian High School, Women 2 Women Magazine, Edward Jones Financial, Flint Southwestern High School, Flint Community Schools, University of Michigan-Ann Arbor, and many private family functions and receptions (i.e. film screenings, bat mitzvah, anniversary, prom, retirement party, holiday parties, and a wedding reception).

4,041 visitors attended these events with $29,925 raised for the FIA through rental income.
In the spring of 2006, the FIA embarked on a $10 million Endowment Campaign to raise funds to generate additional annual operating income for the expanded facility. To date, 254 donors have contributed $7,473,159 towards the goal.

The Endowment Campaign includes monies raised through the sponsorship of theater seats, grant awards, direct and planned gifts (Renaissance Society) as well as naming opportunities.

The Renaissance Society consists of individuals that have notified the FIA of a planned contribution through their estate. This program enables the FIA to acknowledge and work with Society members. Planned Giving has a positive impact on the preservation and growth of the FIA contributing $1.5 million to the current funds raised in the Endowment Campaign.

**corporations**
- Adult Learning Institute
- Landal Packaging Systems
- Schantz Galleries, Inc.

**Gift by Dr. David Taylor of the Community Podiatry Group, P.C. in honor of**
- Wafa Abbud, M.D.
- Hindi Ahmed, M.D.
- Larry Alton, D.O.
- Jonathan Abrogast, M.D.
- Jeffrey Arnold, D.O.
- Ghassan Bachuwa, M.D.
- Brian Beck, D.O.
- John Behm, M.D.
- Douglas Benton, D.O.
- Seth Bernard, D.O.
- William Bernard, D.O.
- Jagdish Bhagat, M.D.
- Brian Bhagat, M.D.
- Jeffrey Bossenberger, D.O.
- Larry Braver, D.O.
- Kelvin Callaway, M.D.
- David Charles, D.O.
- Patrick Chang, M.D.
- John Commet, D.O.
- Stanley Conhon, M.D.
- Riad Dali-Ahmad, M.D.
- Samuel Dismond, M.D.
- Ernesto Duterte, D.O.
- Abeer Fayyad, M.D.
- Jami Foreback, M.D.
- Brenda Fortunate, D.O.
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- Georgio Imperial, M.D.
- Larry Lake, D.O.
- Jitendra Katneni, M.D.
- Parmanand Khandelwal, M.D.
- Roger Kilborn, D.O.
- Kinran, Kinra, M.D.
- Samsantrapayya Kiran, M.D.
- Kathleen Kudray, D.O.
- Marvin Latchana, M.D.
- Wendy Lawton, M.D.
- Dennis Lloyd, D.O.
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- Mary Marshall, M.D.
- Henry Mendoza, M.D.
- Barry Miller, M.D.
- Aram Minasian, M.D.
- Usha Modi, M.D.
- Mousa Mohamed, M.D.
- Geroge Mohamedally, D.O.
- Lisa Moody-Oltmanns, M.D.
- Kienan Murphy, D.O.
- Mark Neumann, D.O.
- Linda Norrell, M.D.
- Bernard Noveloso, M.D.

**endowment campaign**

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**matching gifts**
- Charles Stewart Mott Foundation

**memorial gifts**
- In memory of Paul & Leita Pike
  - Ms. Mary L. Christian

- In memory of Cy Leder
  - Mrs. Ruth Leder
  - Ms. Jane M. Bingham

- In memory of Richard Childs
  - Ms. Jane M. Bingham

- In memory of Carl F. Reitz
  - Mr. & Mrs. Ghassan Saab
  - Mr. & Mrs. Khalil M. Saab
  - Chuck & Kathryn Sharbaugh
Development Endowment Campaign

In memory of Jacquelyn Bennetts
Mr. William L. Bennetts
Mr. & Mrs. Charles O’Hara
Mr. & Mrs. Jody O’Hara

In memory of Martha Brewer
Ms. Kay Adams
Dr. & Mrs. Mehrnet Agabigum
Ronald & Lucille Bigelow
Ms. Gwenda Brewer
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Mr. Jason Dake
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Ms. Kathleen George
Mr. & Mrs. Lawrence Hackett
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Mr. & Mrs. Benjamin Howells
Ms. Lynne Hurand
Ms. Pamela J. Ketner
Ms. Lynne Hurand
Ms. Susan B. Russell
Mrs. Ellajane S. Rundles
Mr. & Mrs. Tim Roach
Ms. Barbara K. Read
Dr. & Mrs. Anthony Ponsetto
Mr. & Mrs. Tim Roach
Ms. Barbara K. Read
Dr. & Mrs. Anthony Ponsetto
Mr. & Mrs. Lawrence J. Acker
Ms. Kathleen George
Lauren & Janet Friesen
Ms. Stephanie Fohey
Lauren & Janet Friesen
Ms. Kathleen George
Mr. & Mrs. Lawrence Hackett
Mr. & Mrs. T.W. Heitman
Mr. & Mrs. Benjamin Howells
Ms. Lynne Hurand
Ms. Pamela J. Ketner
Ms. Lynne Hurand
Ms. Susan B. Russell
Mrs. Ellajane S. Rundles
Mr. & Mrs. Tim Roach
Ms. Barbara K. Read
Dr. & Mrs. Anthony Ponsetto
Mr. & Mrs. Lawrence J. Acker
Ms. Kathleen George

In memory of Marjorie Shaw
and honoring her husband,
Andrew Shaw
Mrs. Trudi Schreiber

In memory of Virginia Johnson
DeCamp
Mrs. Rosemary R. DeCamp

In memory of Marian Dew Snipes
Mrs. Ruth Leder

In memory of Thomas Moore Sumner & Mary Anne Sumner
Mr. Michael Dingman &
Mrs. Susan Sumner Dingman

In memory of Judy Piper
Mrs. Oya Agabigum
Clyde & Georgie Allard
Ms. Sandra Applegate
The Art Class
Mr. & Mrs. David F. Barbour
Phil, Margaret, Lauren &
Angela Barbour
Mr. & Mrs. Robert L. Bessert
Mr. & Mrs. Michael J. Bourke
Ms. Janet Cameron
Child Welfare Society
Cline, Cline & Griffin PC
Mr. & Mrs. Robert Collier
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Community Foundation of
Greater Flint advised by
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Hon. Judith A. Fullerton &
Mr. Ward Chapman
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Mr. & Mrs. Robert J. Gaines
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Joey Ronoldo
Kari Rueterbusch
Marcus Russell
Devon Seelman
Isabella Shansky-Genovese*
Savanna Shaw
Ava Shumaker
Anthony Sikorski
Katherine Sikorski
Chandler Smith
Kennedy Smith
Marlo Smith
Destiny Stafford
Lily Thompson
Paige Thwing
Mark Tolbert
Billy Turk
Caroline Vance
Natalie Vance
Mikaela Vanhoven
James Varney
Katie Varney
Benjamin West
Rayvon Weston
Jordan Williams
Emily Wilson
Isabelle Wittbrodt
Linnea Wittbrodt
Cassandra Wollack
Makenzie Wright
Christina Yambrick
Cheyenne Yehle
Jesse Yezbick
Julien York
development
membership
58
We have audited the accompanying statement of financial position of Flint Institute of Arts, a Michigan non-profit corporation, as of June 30, 2010 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 2009 financial statements and, in our report dated December 16, 2009 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, 2010, 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
December 13, 2010
## Statement of Financial Position

**June 30, 2010 with comparative totals for 2009**

<table>
<thead>
<tr>
<th>Assets</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
<th>2010</th>
<th>Restated 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Collection Fund</td>
<td>Endowment Fund</td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$608,895</td>
<td>-</td>
<td>$</td>
<td>-</td>
<td>$</td>
<td>-</td>
</tr>
<tr>
<td>Accounts receivable</td>
<td>94,927</td>
<td>-</td>
<td>212,994</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Contributions receivable</td>
<td>-</td>
<td>-</td>
<td>44,399</td>
<td>-</td>
<td>7,747</td>
<td>52,146</td>
</tr>
<tr>
<td>Inventory</td>
<td>144,125</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>55,895</td>
<td>-</td>
<td>16,117</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Due from other funds</td>
<td>-</td>
<td>53,306</td>
<td>667,729</td>
<td>380,595</td>
<td>490,481</td>
<td>1,601,111</td>
</tr>
<tr>
<td>Fixed assets</td>
<td>-</td>
<td>17,588,763</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>17,588,763</td>
</tr>
<tr>
<td>Permanent collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Interest in income trusts</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Long-term investments</td>
<td>383,651</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>12,559,637</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$1,287,493</td>
<td>$17,642,069</td>
<td>$941,239</td>
<td>$389,596</td>
<td>$13,057,866</td>
<td>$33,318,263</td>
</tr>
</tbody>
</table>

### Liabilities and Net Assets

<table>
<thead>
<tr>
<th>Liabilities</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
<th>2010</th>
<th>Restated 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$23,181</td>
<td>-</td>
<td>$32,333</td>
<td>-</td>
<td>$</td>
<td>-</td>
</tr>
<tr>
<td>Accrued expenses and withheld taxes</td>
<td>212,083</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Due to other funds</td>
<td>1,601,111</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>95,281</td>
<td>-</td>
<td>183,539</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td>1,931,656</td>
<td>-</td>
<td>215,872</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

### Net Assets

| Unrestricted - operations | (237,548) | 17,642,069 | - | - | - | - | 17,404,521 | 18,651,178 |
| Unrestricted - endowment | (406,615) | - | 725,367 | 389,596 | - | - | (406,615) | (2,210,724) |
| Permanently restricted | - | - | - | - | - | - | 1,114,963 | 1,064,403 |
| **Total Net Assets** | (644,163) | 17,642,069 | 725,367 | 389,596 | 13,057,866 | 31,170,735 | 30,919,584 |

| Total liabilities and net assets | $1,287,493 | $17,642,069 | $941,239 | $389,596 | $13,057,866 | $33,318,263 | $34,951,114 |
statement of activities
year ended June 30, 2010 with comparative totals for 2009

<table>
<thead>
<tr>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Permanent Collection Fund</td>
</tr>
<tr>
<td>2010</td>
<td>Restated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Revenues, Gains, and Other Support</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Public support</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions/Bequests</td>
<td>$ 318,267</td>
<td>$ -</td>
<td>$ 348,505</td>
</tr>
<tr>
<td>Grants</td>
<td>1,059,760</td>
<td>-</td>
<td>274,408</td>
</tr>
<tr>
<td>Trust contributions</td>
<td>274,482</td>
<td>-</td>
<td>9,170</td>
</tr>
<tr>
<td>Total public support</td>
<td>1,652,509</td>
<td>-</td>
<td>632,083</td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum shop sales - less direct costs of $ 133,670 and $ 88,518</td>
<td>72,339</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Memberships</td>
<td>220,667</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tuition</td>
<td>166,540</td>
<td>-</td>
<td>21,448</td>
</tr>
<tr>
<td>Exhibitions and programs</td>
<td>-</td>
<td>893</td>
<td>-</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>-</td>
<td>20,605</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>12,292</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Realized gain on investments</td>
<td>17,740</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>73,829</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total revenue</td>
<td>563,407</td>
<td>-</td>
<td>42,946</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satisfaction of grant/program restrictions</td>
<td>811,161</td>
<td>-</td>
<td>(811,161)</td>
</tr>
<tr>
<td>Total public support and revenue</td>
<td>3,027,077</td>
<td>-</td>
<td>(136,132)</td>
</tr>
<tr>
<td>Expenses and losses</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program services</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classes</td>
<td>320,355</td>
<td>152,043</td>
<td>-</td>
</tr>
<tr>
<td>Public information</td>
<td>207,026</td>
<td>20,976</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>450,991</td>
<td>123,064</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>894,200</td>
<td>263,259</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>171,196</td>
<td>55,434</td>
<td>-</td>
</tr>
<tr>
<td>Programs</td>
<td>530,529</td>
<td>103,038</td>
<td>-</td>
</tr>
<tr>
<td>Total program services</td>
<td>2,574,247</td>
<td>717,806</td>
<td>-</td>
</tr>
</tbody>
</table>
statement of activities
year ended June 30, 2010 with comparative totals for 2009

<table>
<thead>
<tr>
<th>Supporting services</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Permanently Restricted Funds</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and general</td>
<td>$1,074,280</td>
<td>$22,299</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Total expenses</td>
<td>3,648,527</td>
<td>740,105</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Losses and distributions</td>
<td>408,525</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses, losses and distributions</td>
<td>4,057,052</td>
<td>740,105</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Excess of public support and revenue over (under) expenses and losses before other changes in net assets</td>
<td>(1,029,975)</td>
<td>(740,105)</td>
<td>(136,132)</td>
<td>189,654</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Other changes in net assets</th>
<th>Unrestricted Funds</th>
<th>Restricted Funds</th>
<th>Permanently Restricted Funds</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loss on disposal of fixed assets</td>
<td>-</td>
<td>(53,026)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Collection items not capitalized</td>
<td>-</td>
<td>-</td>
<td>(26,007)</td>
<td>-</td>
</tr>
<tr>
<td>Trust transfers</td>
<td>573,826</td>
<td>-</td>
<td>23,045</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized loss on investments</td>
<td>(2,706)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>1,809,438</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total other changes in net assets</td>
<td>2,380,558</td>
<td>(53,026)</td>
<td>23,045</td>
<td>(26,007)</td>
</tr>
<tr>
<td>Total change in net assets</td>
<td>1,350,583</td>
<td>(793,131)</td>
<td>(113,087)</td>
<td>163,647</td>
</tr>
<tr>
<td>Net assets - beginning of year</td>
<td>(1,994,746)</td>
<td>18,435,200</td>
<td>838,454</td>
<td>225,949</td>
</tr>
<tr>
<td>Net assets - end of year</td>
<td>$ (644,163)</td>
<td>$ 17,642,069</td>
<td>$ 725,367</td>
<td>$ 389,596</td>
</tr>
</tbody>
</table>
board of trustees

Elizabeth S. Murphy, President
Mark L. Lippincott, 1st Vice-President
Timothy Sanford, 2nd Vice-President
Samuel M. Harris, Secretary
F. James Cummins, Jr., Treasurer
Louis A. Hawkins, Immediate Past President

Susan Steiner Bolhouse
Katharine W. Eiferle
Chris Flores
Arminda Garcia
Ayman Haidar
Armando Hernandez
Lynne Hurand
Pete Hutchison
Chris Kelly, Jr.
Christopher S. Kelly, Sr.
Linda LeMieux
Diane Lindholm
Robert S. Piper
Marcus Randolph
Michael Rucks
Ira A. Rutherford
Clinton A. Sampson
Grayce Scholt
Phyllis Sykes
Mary Ann Tremaine
Jan Werschky
Claire M. White
Karen Williams Weaver

honorary trustee

Elizabeth Neithercut

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John B. Henry, III, Director
Dolores R. Allen, Receptionist
Amy Black, Art School Administrative Assistant
Steve Blake, Facilities Assistant
Ed Bradley, Assistant Curator of Film & Video Art
Karen Bryant, Retail Clerk
Mary Cantor, Retail Clerk
Sally J. Case, Chief of Security
Candice Cavanaugh, Retail Clerk
Jana Centerwall, Education Assistant
Bryan T. Christie, Facilities Manager
Gail M. Curry, Receptionist
Jason Dake, Art Educator
Monique M. Desoromeau, Curator of Education
Oneal Edwards, Security
Jami Fisher, Art School Administrative Assistant
Janet L. Friesen, Art Education Coordinator
Kimberly Giacchina, Assistant Curator of Education
Tracee Glab, Associate Curator
Valerie Horton, Visitor Services Manager
Donald O. Howell, Assistant Facilities Manager & Preparator
Rebecca Huff, Retail Clerk
Judith M. Irwin, Administrative Assistant to the Director
Robert J. Irwin, Security
Johnnie Jones, Security
Judy A. Johnson, Librarian
Natalia Lafuente, Visitor Services
Miles Lam, Senior Graphic Designer
Addie B. Langford, Assistant Director of the Art School
Michelene LaTurneau, Security
Frederick Luten, Custodian
Susan J. Marr, Receptionist & Visitor Services
Jeffrey McLaurin, Facilities Assistant
Michael D. Martin, Coordinator of Collections & Exhibitions
Michael A. Melenbrink, Assistant Director of Finance & Administration
Tomoko Miller, Retail Clerk
Kara Myatt, Visitor Services & Events Assistant
Peter H. Ott, Assistant Registrar
Louise Parham, Receptionist
Sharla Pattee, Custodian
Frank Phillips, AV Technician
Cory Potter, Retail Manager
James C. Ratza, Security
Lois Revenuagh, Visitor Services
Rikki Reynolds, Retail Clerk
Mark Robichaud, Facilities Assistant
Sherren Sandy, Events Coordinator
Kathryn K. Sharbaugh, Assistant Director of Development
Kimberly Sharp, Retail Clerk
Valerie F. Shook, Membership Coordinator
Courtney Simpson, Assistant to the Curator of Collections & Exhibitions
Martin J. Stefan, Security
Robert A. Stevens, Security
Tracey S. Stewart, Development Officer
Dane F. Teeter, Facilities Assistant
Billie G. Traylor, Security
Kathleen A. Weiss, Security
Heather Wright, Graphic Designer
art school faculty

Guy Adamec
Jim Ames
Rebecca Andrus
Sandy Atkinson
Amy Black
Janette Borke
Todd Burroughs
Kari Buzewski
Katie Caron
Chris Conklin
James Connor
Debra Dow
Alla Dubrovich
Devin Farrand
Alice Foster-Stocum
Hazel Frost
Michele Gunn
Jeff Hageman
Barbara Holmer
Karyn Konkel
Addie Langford
Marty Lawrence Calhoun
Donna Levine
Chryls Lewis
Igor Macherkevich
Shelby Newport
Mattew Osmon
Marie Perrin-McGraw
Erin Rehil
Rachel Reynolds
Courtney Simpson
Cate Smith
Anita Spencer
Connie Spooner
William Stolpin
Karen Sutherland
Rebekah Weber
Robert Wetherington
Marcy Yurk

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.

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

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