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 and 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).
Contents

president’s report 3–4
director’s report 5–6
exhibitions 7–14
acquisitions 15–36
loans 37–40
publication 41–42
films & videos 43–46
art school 47–48
education 49–50
income sources 51–52
special events & facility rental 53–56
support 57–58
contributions 59–63
membership 64–74
financial statement 75–76
board, staff & faculty 77–78

cover image
Fritz Von Uhde
German, 1848–1911
Les chiens savants (The Performing Dogs)
oil on canvas, 1880
59 x 89.5
Museum purchase with funds donated by
Mr. William S. White, 2011.325
I want to thank the Board of Trustees for granting me the privilege of serving as Board President this past year. It has been a great honor and a deeply gratifying experience. This role has afforded me the opportunity to interact much more closely with the Director, staff, and my fellow board members. These experiences have deepened my sincere appreciation and profound respect for all associated with the FIA who collectively embrace our mission “to advance the understanding and appreciation of art for all through collections, exhibitions, and educational programs.”

There is so much that I could say about this Year of the Bray, and all that has occurred at the FIA during it, but I have no intention of giving the Director’s report by proxy. I do however want to unequivocally state for the record, that I believe this Year of the Bray to have been truly exceptional; inclusive of outstanding programs, enhancements to facilities, additions to the permanent collection, impressive schedule of exhibitions, and publication of several scholarly books and catalogs. The credit for much of what has made this year exceptional, rightfully goes to the Director and the incredibly dedicated and talented staff that he has assembled here at the FIA. Their shared vision and consummate professionalism drive the organization to achieve ever greater success.

A large measure of the success achieved this year is also directly attributable to the numerous institutional and private donors whose generous financial support underpins our tradition of excellence. I want to express my profound thanks and gratitude to each of our donors with special thanks and recognition to the Charles Stewart Mott Foundation, without whose extraordinary support none of our successes would have been achieved.

The FIA is also deeply indebted to the volunteer efforts of the Founders Society, Friends of Modern Art (FOMA), and docents. Founders and FOMA events, including the Flint Art Fair, FOMA Film Series, and First Frost Art Fair, are perennial, cultural, and social highlights that have become synonymous with the FIA, and our docents, who are seemingly ever present in the galleries, bringing our collections alive to the visitor. The FIA is greatly appreciative of the ongoing support of these dedicated groups of volunteers.

Over the past year, I have gained a much greater insight into the Trustees’ role in advancing the FIA’s mission through committee work and Board participation. Our bylaws stipulate that each Trustee is to serve on two or more standing committees. (Executive, Art School, Audit, Collection, Development, Education, Exhibition, Facilities, Finance/Endowment, Personnel and Trustee Management). These assignments place the Trustee in direct contact and dialogue with the staff responsible for a department, program, or administrative function, and position the Trustee to draw upon their personal strengths and professional experiences to further the work of the FIA. In many respects, committee engagement constitutes the most essential work of the Board of Trustees.
I’ll give just a few examples of committee action items brought before the Board that have influenced FIA policy during the past year.

- Shannon Easter White, who serves on the facilities committee, asked the Trustees to consider a “Raise the Roof” event to raise funds for roof replacement. Trustees subsequently approved a “Building Systems Replacement Plan” including a four part fundraising initiative from the Development Department.
- In another action, Trustees, at the recommendation of the finance committee, approved the transfer of endowment funds to PNC Bank (Membership and Mary Mallory Davis accounts) and Citizens Bank (R. Spencer Bishop Trust, Thompson Lecture Trust, and Art School Endowment Trust).
- Trustees also approved modification of the “Facilities Rental Policy” to include a “Liquor Policy” after the State of Michigan approved the FIA’s application for a Liquor License.
- In a final example, a “Community Partnerships Policy” (offering lower fees to organizations partnering with the FIA who meet criteria listed in the policy) was approved by Trustees to be added to the “Facilities Rental Policy.”

I also want to cite a few examples of the numerous Board actions that flowed out of committee work.

- Trustees approved a grant application to the Michigan Council for the Arts and Cultural Affairs for operational support.
- Trustees reviewed and accepted the audit completed by Yeo & Yeo.
- Trustees approved 438 gifts to, 19 purchases for, and 11 loans from the permanent collection (that collectively will tour four museums).
- Trustees approved 13 exhibitions through the 2013–2014 fiscal year.
- Trustees approved a request that the FIA serve as a non-profit fiduciary for the ArtPlace Flint Public Art Project.

Beyond committee assignments, a number of Trustees distinguished themselves by taking on an additional leadership role through events, auxiliaries, or by serving on outside boards. At the risk of leaving someone out, I’d like to mention a few special examples:

Michael Rucks assembled yet another incredible selection of films for the FOMA Film Series, Kathy Eiferle chaired the highly successful Art on Tap Committee, James Draper, served as President of Founders, which presented the First Frost Art Fair and the Baroque Splendor recital, Mike Wright served as FOMA President and produced yet another outstanding Flint Art Fair, Bob Piper and D.J. Trela served as Cultural Center Representatives to the FIA Board, while Elizabeth Murphy represented the FIA on the Flint Cultural Center Corporation Board and finally, Diane Lindholm represented the FIA on the FCCC Sub-Committee of the Community Foundation. A special thanks to these individuals for their stellar work.

In closing, I want to thank all of the trustees for their active participation on committee work, for attending numerous events in support of museum activities and for their ongoing commitment and dedication to the FIA. The FIA is truly fortunate to have this Board of distinguished and hardworking individuals who are so committed to advancing its mission. It is through their efforts, in conjunction with the Director and staff, donors, auxiliaries, docents, and countless volunteers, that the FIA will come to fulfill its vision as “the preeminent center for lifelong enjoyment of the visual arts in Southeast Michigan.”

Samuel M. Harris
President
The prolonged recession has led to an emerging trend among many donors who support the arts and cultural institutions in this country. No longer is it enough for museums to open their doors and wait for the public to come in. Today, arts organizations are being encouraged by government agencies, foundations, corporations, and individual donors to broaden their outreach to help shape the social, physical, and economic characters of their communities. Granting agencies are working alongside federal and local governments to transform communities with strategic investments in the arts—using a new set of metrics to measure, over time, changes in people’s behavior, as well as the economic impact the arts have on their communities. And grantors are beginning to reflect this trend by changing their funding priorities, and the
2011–2012 was one of our very best years thanks to the support we received from so many community donors including the Friends of Modern Art, Founders Society, Citizens Bank, the Community Foundation of Greater Flint, Bray Trust, A.G. Bishop Trust, Whiting Foundation, the Merkley Trusts and the Loeb Charitable Trust. Substantial grants, too, were received from Target, the C.S. Harding Foundation, Isabel Foundation and especially the Charles Stewart Mott Foundation. And, this year, there were many notable contributions to the: Annual Appeal, scholarships, collections, exhibitions, the Art School, and the celebration of “The Year of the Bray” including gifts received from Dr. David Taylor, Mrs. Barnie Wentworth, Mrs. Doris Sutton, Mr. and Mrs. Howard Shand, Mr. and Mrs. Jay Nelson, Mr. and Mrs. William White, and Mrs. Nancy Kleinpell. We also received generous memorial gifts commemorating Mr. Arthur Hurand, Dr. Stuart Hodge and Mr. Bruce Mackey.

As important as ongoing support is to the museum, the cultivation of new donors is also essential to FIA programs and services and to the growth of the collection and publications. This year we received grants from several newfound donors including the Nartel Family Foundation, Mr. and Mrs. Fred Bellairs, Dr. Alexander Chan, Mr. Durfee Day, and the Sheppy Dog Fund.

I would like to thank the Trustees and volunteers who worked with our visitors and on special projects, the dedicated and professional staff and all of our members and donors for making 2012 an outstanding year for the Flint Institute of Arts.

John B. Henry, III
Director
From Amish quilts to Old Master paintings, this fiscal year saw a wide range of excellent and innovative exhibitions to inspire, enlighten, and educate our visitors at the Flint Institute of Arts. As one of the FIA’s most visible programming activities, exhibitions promote greater audience visitation, and 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 exhibitions explore a wide range of artistic concepts and cultures. To this end, the FIA presented 14 changing exhibitions with works on loan from artists, collectors, and museums or culled from the FIA’s permanent collection of more than 8,000 works. Visitors to the FIA had the opportunity to see more than 850 works of art, including textiles, glass, works on paper, paintings, and sculpture, all from various cultures and time periods. In addition, the new Decorative Arts Gallery, made possible by a grant from the Isabel Foundation, opened to the public on October 9, 2011, providing the opportunity to organize additional exhibitions of works from the permanent collection.

In this fiscal year, gallery attendance totaled 70,348.

Edmund Lewandowski
Precisionism & Beyond
5.7.11 – 8.7.11

This exhibition was the first retrospective of Milwaukee-born artist Edmund Lewandowski (1914–98), the preeminent second-generation Precisionist, who achieved recognition for extending the style of Precisionism beyond the East Coast and into the Midwest, making it a national style.

For Lewandowski, a Precisionist was an artist who was engaged in painting the American scene, in an American style that was an American historical record. Following the lead of earlier Precisionists Charles Sheeler, Niles Spencer, Ralston Crawford, and Charles Demuth, Lewandowski affirmed the importance and inspiring
Something Waits Beneath It
Early Work by Andrew Wyeth, 1939–1969
5.7.11 – 8.7.11

Twenty-year-old Andrew Wyeth won national recognition for his 1937 exhibition of watercolors at New York’s Macbeth Galleries. In 1943, critics called him a “magic realist,” recognizing the often hard-to-define emotional nuances of his precisely rendered paintings. For over 60 years, in watercolor, tempera and drybrush, Wyeth has portrayed the places and moods of eastern Pennsylvania and coastal Maine. This group of early works is replete with the artist’s imagery of weathered architecture, subtleties of landscape and light and unexpected viewpoints. Ranging from casually glimpsed to deeply studied, Wyeth’s scenes are born of close observation, memory, and mastery of line and color, interwoven with his personal experience and feelings.

Sponsored by
• The Judith Rothschild Foundation
• The Mr. & Mrs. Raymond J. Horowitz Foundation

Edmund Lewandowski
American, 1914–1998
Cruise Ship in Port, 1987
oil on canvas, 1987
28 x 40 inches
From the estate of Edmund Lewandowski

beauty of machinery and technology and celebrated industrial subject matter as emblematic of the modern world.

His long career, however, encompassed a wide spectrum of media and styles, from representational to symbolic abstraction. He masterfully worked in drawing, watercolor, mixed media, oil, and painted and mosaic murals. He worked as a commercial artist, and was an influential educator as well. Lewandowski was inspired by industrial imagery in all his creative endeavors, as he once said, “My overwhelming desire… through the years has been to record the beauty of man-made objects and the energy of American industry.”

Sponsored by
• Citizens Bank
• Friends of Modern Art

Andrew Wyeth
American, 1917–2009
Blue Door
watercolor on paper, 1952
29 x 21 inches
© Andrew Wyeth, Delaware Art Museum, Special Purchase Fund, 1952
Amish women began making quilts around 1860 for utilitarian purposes—to keep warm or commemorate important events in their family’s lives. Such practical objects are seen as art because of the patterns, intense colors, and highly skilled techniques that make them striking visual images. Within the rules set by their faith, Amish women created quilts that both adhered to tradition and were unique expressions of the individual quilter. The solid colors, geometric patterns, and intricate quilting have come to be recognized as outstanding characteristics of these quilts.

Quilt patterns and color arrangements are usually specific to Amish communities. Ohio quilts are known for their complex arrangement of color on black backgrounds. Quilts from Indiana use more white and light green pieces in a block format. Pennsylvania quilts are known for their large pieces, bold colors, and elaborate quilting. Quilts are usually composed of three layers: 1) the ornamental or top layer; 2) the lining; and 3) the support or bottom layer. Quilting, which is a time-consuming process and an elaborate design in itself, binds these three layers together. The design of the top layer can be created by piecework (small pieces of fabric sewn together) or appliqué (pieces sewn onto a backing). Traditionally, Amish quilts from Ohio and Indiana are made up of piecwork.

The collection presented in this exhibition was assembled by collectors Marsha and Thomas French. Examples from the Amish communities in Pennsylvania, Ohio, and Indiana from the 19th century to the mid-20th century illustrate the history of Amish quilts and the importance of this ongoing tradition.
Captured in Glass
Historic & Contemporary Paperweights
10.9.11 – 6.17.12

This exhibition presented a survey of glass paperweights from the 19th century to present day. *Captured in Glass* highlighted different techniques, styles, and various types of paperweights.

The 19th century was the classic period for paperweight manufacture, and this exhibition featured works from European glass factories, including Baccarat, Clichy, and St. Louis. Paperweight production in Europe ceased in the late 19th century.

In the mid-20th century, paperweight manufacture and collecting was revived in both Europe and America. Artists also experimented with new designs, techniques, and materials. Paperweights continue to be a popular object of art today, and manufacturers and artists all over the world have enlarged the scope, scale, design, and fabrication of this diminutive object.

*Captured in Glass* included more than 200 paperweights, drawn from the FIA’s permanent collection given by Mr. and Mrs. William L. Richards from the collection of Mrs. Viola E. Bray, and Mr. Richard A. Shaw’s gift of Mrs. Genevieve Shaw’s collection, along with loans from L.H. Selman Ltd. gallery, Illinois, and Habatat Galleries, Michigan, as well as several private collectors.

Karel Appel
The Expression of Color
10.9.11 – 12.4.11

Karel Appel (1921–2006) was a founding member of CoBrA (from: Copenhagen, Bruxelles, Amsterdam), a group formed in 1948 by experimental northern European artists centered in Paris. The group strove for direct expression unguided by intellect, with an emphasis on surrealistic motifs. Appel was also strongly influenced by Vincent van Gogh and the use of rich primary colors as well as the broad brushstrokes of mid-20th-century Expressionist painters. Though CoBrA disbanded in 1951, its influence on Appel and the mainstream of modern art continued to be of great importance. Appel also created sculpted works using all kinds of found materials (in the technique of assemblage), painting them in bright colors. Included in this exhibition were several prints from the FIA’s collection as well as a selection of wall sculptures from the Eli and Edythe Broad Art Museum at Michigan State University, East Lansing, Michigan.

Karel Appel
Dutch, 1921–2006
Flower Hand
lithograph on paper, 1974
28.125 x 39.75 inches
The Art of Collecting

11.25.11 – 1.8.12

Organized by the FIA to encourage local connoisseurship and collecting, The Art of Collecting was an exhibition of more than 100 paintings, prints, drawings, and sculptures on consignment from galleries in New York, Chicago, and Detroit that were selected based on comparisons of price and quality. All the artworks were available for purchase. Each object represented an outstanding value in the art market and an excellent opportunity for seasoned, as well as novice, collectors to purchase high-quality artwork with confidence. Prices ranged from as low as $150 for prints by emerging artists to more than $100,000 for works by master artists.

Sponsored by
Founders Society

Marylyn Dintenfass
Auto Biography & Other Anecdotes

12.10.11 – 2.12.12

Marylyn Dintenfass is an internationally known artist whose work is in numerous public collections throughout the United States, Europe, Israel, and Japan. This exhibition brought her automotive-themed works on paper to Michigan. Dintenfass has a long history of interest in the stylish, sexy, shiny, speedy, supercharged automobiles with their screaming engines and smoking tires. Her abstract gestural, high-color artworks are powerful visualizations of her visceral and aesthetic response to automobiles. This exhibition highlighted Dintenfass’ innovative and unique artistic vision through a selection of thoroughly biographical works on paper.

Fritz Von Uhde
German, 1848–1911
Les chiens savants (The Performing Dogs)
oil on canvas, 1880
59 x 89.5 inches
Museum purchase with funds donated by Mr. William S. White, 2011.325

Marylyn Dintenfass
American, b. 1943
Coupe De Ville Coup
oil on paper, monotype, 2009
35 x 35 inches
Courtesy of Babcock Galleries, New York
Witness
The Art of Jerry Pinkney
1.22.12 – 4.15.12

A master of the American picture-book, Jerry Pinkney's unforgettable visual narratives reflect deeply felt personal and cultural themes, bearing witness to the African-American experience, the wonders of classic literature, and the wisdom in well-loved folk tales. A belief in the ability of images to speak about humanity is at this legendary artist's core. His artworks celebrating life's small but extraordinary moments and significant historical events reflect the power of visual storytelling in our lives, “becoming the voice that others may not have had.”

Honoring an artistic journey that has continued for fifty years, Witness: The Art of Jerry Pinkney featured luminous watercolor paintings and richly detailed drawings created for best-loved books and carefully researched historical commissions. Original illustrations for The Lion and The Mouse, The Old African, John Henry, Black Cowboys/Wild Horses, Uncle Remus: The Complete Tales, The Sweethearts of Rhythm, The Little Match Girl and other books, and for such site-specific commissions as the African Burial Ground Interpretive Center in New York City; National Parks Service Carver National Monument in Missouri; and the National Underground Railroad Freedom Center in Ohio, were on view.

A popular and critically acclaimed artist, Jerry Pinkney was recently presented with the prestigious Caldecott Medal, awarded to the illustrator of the most distinguished American picturebook for children that year. The recipient of five Caldecott Honor Medals, five Coretta Scott King Awards, four Coretta Scott King Honor Awards, and a lifetime achievement award from the Society of Illustrators in New York, the artist has also served on the Board of the National Endowment for the Arts, and on the National Postal Service's Citizen Stamp Advisory Council.

Karsten Creightney
Works on Paper
2.18.12 – 4.29.12

Karsten Creightney uses a variety of media—photographs, prints, paint, and collage—to create images that capture the real and imagined worlds experienced in memories and dreams. This exhibition of works on paper revealed the artist's fascination with flowers and landscape. Also included in the exhibition were self-portraits and a suite of nine lithographs titled Burial that deal with his uncle’s untimely death.

Witness: The Art of Jerry Pinkney was organized by the Norman Rockwell Museum in Stockbridge, Massachusetts

Sponsored by
Community Foundation of Greater Flint:
• Charles & Larue Pemberton Fund
• Community Impact Fund
• Joseph T. Ryder Endowment Fund

Jerry Pinkney
American, b. 1939
John Henry
watercolor, pencil on paper, 1994
14.5 x 22 inches
Collection of the artist
© 1994 Jerry Pinkney Studio, All rights reserved

Karsten Creightney
American, b. 1976
February Flower (Self-Portrait)
lithograph in black and red, 2009
16 x 12 inches
Courtesy of the artist and Zanatta Editions
Abstract Expressionism
Then & Now
5.5.12 – 8.19.12

Drawing on works in the FIA’s permanent collection, along with important loans from regional collections, this exhibition surveyed the American art movement Abstract Expressionism from its origins in the postwar period to the latest developments in the 21st century. The Abstract Expressionists, a group of artists who emerged in New York City in the 1940s, broke with tradition by creating canvases that did not represent recognizable subjects or familiar themes of religion or history. Artists as diverse as Robert Motherwell, Willem de Kooning, Jackson Pollock, and Lee Krasner created works in the mid-20th century that were characterized by powerfully expressive techniques, emphasizing the individual’s experience of the world.

Artists from subsequent generations sought to not only build on what the Abstract Expressionists achieved, but to add to the dialogue. Artists such as Larry Poons, Robert Goodnough, and Jules Olitski continued experimentation with texture and color to maximize the medium’s emotional and expressive potential. Third-wave Abstract Expressionist painters, including Roy Lerner, Stanley Boxer, and Joseph Drapell, also built on the earlier movement, using new paints that were developed through working with paint maker Sam Golden which, in turn, led to new techniques and forms of expression.

Sponsored by
Friends of Modern Art

The Golden Age of Painting
1600–1800, from the Speed Art Museum
5.5.12 – 8.19.12

In 17th- and 18th-century Europe, religious upheavals, the establishment of trade routes to faraway lands, advances in the sciences, and the codification of art making techniques all contributed to the creation of a golden age of painting. The number of artists and the number of art collectors grew exponentially during this period, as the fine arts reached an increasingly wider audience. The Golden Age of Painting, 1600–1800, from the Speed Art Museum featured art from this remarkable era, with examples by Peter Paul Rubens, Anthony van Dyck, Rembrandt van Rijn, Jacob van Ruisdael, William Hogarth, Thomas Gainsborough, Pompeo Batoni, and Jan van Os. Highlighting work from Italy, France, Flanders, The Netherlands, Germany, and England, this exhibition illustrated how the changes in religion and science, coupled with the economic growth that swept Europe in the 17th and 18th centuries, gave way to a period of prolific artistic creation.

Comprising the major genres of painting that were popular at this time—portraits, religious paintings, landscapes, scenes of everyday life, still lifes, and interpretations of classical antiquity—The Golden Age of Painting brought to light both the people and the objects that made the two centuries between 1600 and 1800 such a rich cultural age.

This exhibition was organized by the Speed Art Museum, Louisville, KY. It is supported by an indemnity from the Federal Council on the Arts and Humanities.

Sponsored by
Citizens Bank
Whiting Foundation
The Epic & the Intimate
French Drawings from the John D. Reilly Collection at the Snite Museum of Art
5.5.12 – 7.29.12

This exhibition included works by Simon Vouet, Antoine Watteau, François Boucher, Jean-Honoré Fragonard, and Jacques-Louis David, illustrating the history of French drawing from before the foundation of the Royal Academy of Painting and Sculpture in 1648 through the French Revolution of 1789. The drawings offered an opportunity to explore the range of media employed, including chalk, colored chalks, ink, and crayon; a variety of favored subjects, such as narrative compositions, portraits, landscapes, and genre scenes; and types of drawings from figure and drapery studies, quick sketches of initial ideas to complex, multi-figured, highly developed, compositions.

The FIA partnered with the Snite Museum of Art at the University of Notre Dame for a collections exchange. While The Epic and Intimate exhibition was on view, the FIA sent eight of its best Impressionist and Post-Impressionist paintings, including Mary Cassatt’s *Lydia at a Tapestry Frame*, to the Snite for the exhibition Cassatt and Beyond: Paintings from the Flint Institute of Arts (June 24 to September 23, 2012).

Viola E. Bray
A Legacy of Giving
5.5.12 – 8.19.12

The Year of the Bray (2011–2012) honored the 50th anniversary of Mrs. Viola E. Bray’s contribution of Renaissance and Baroque works, along with a unique gallery, to the people of Flint. Commemorating Mrs. Bray’s gift and philanthropy, the FIA highlighted the works that entered the museum’s collections through the generosity of the Bray Charitable Trust, a fund established for the care of art, acquisition of new works, and other cultural endeavors. Francisco Goya’s *The Death of St. Joseph* (1787) and John Singer Sargent’s *Garden Study of the Vickers Children* (1884) were two of several important works on view to celebrate Mrs. Bray’s legacy.
The Flint Institute of Arts’ permanent collection is a resource for creating exhibitions and developing educational programs for a diverse public including scholars and students.

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

**acquisitions**

**Dirck van Delen**
Dutch, 1604/5–1671
*Elegant Figures in a Courtyard* ▼
oil on panel, n.d.
36.375 x 61.75 inches
Museum purchase with funds from the Jill Ford Murray Irrevocable Trust in memory of her parents, Carlotta Espy Ford and George Ross Ford, Jr., and her grandparents, Grace Miller Ford and George Ross Ford, 2011.6

**Margo West**
American
*Sugar and Creamer* ceramic, n.d.
3.75 x 7.5 x 5.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.8

**Rimas VisGirda**
American, b. Lithuania, b. 1948
*Lidded Vessel* ceramic, n.d.
8.5 x 6.5 diameter inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.9

**Tyrone and Julie Larson**
American
*Vessel* ▶
stoneware, ca. 1965
8.75 x 4 x 4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.10

**Yishing**
Chinese
*Teapot* earthenware, n.d.
4.5 x 6.5 x 4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.11

**Yishing**
Chinese
*Teapot* earthenware, n.d.
3.75 x 4.5 x 3 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.12

**Elizabeth Maurland**
American, b. Norway, b. 1964
*Bowl* ceramic, n.d.
3.5 x 5.5 diameter inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.7
<table>
<thead>
<tr>
<th>Yishing Chinese</th>
<th>Teapot and Cups</th>
<th>earthenware, n.d.</th>
<th>3.75 x 4 x 3.25 (teapot)</th>
<th>1 x 1.25 x 1.25 each (cups) inches</th>
<th>Gift of Dr. Robert and Deanna Harris Burger, 2011.13</th>
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<tr>
<td>David Bryce American</td>
<td>Jumping Figure</td>
<td>terra cotta, n.d.</td>
<td>6.5 x 9 x 4.75 inches</td>
<td>Gift of Dr. Robert and Deanna Harris Burger, 2011.14</td>
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<td>David Bryce American</td>
<td>Dancing Figure</td>
<td>ceramic</td>
<td>6 x 6 x 5.75 inches</td>
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<td>Margaret Gregg American</td>
<td>Mug</td>
<td>porcelain</td>
<td>4.5 x 4 x 3.25 inches</td>
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<td>Julie Olson American</td>
<td>Covered Box</td>
<td>ceramic</td>
<td>4.5 x 4 x 3.25 inches</td>
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<tr>
<td>Robin McKay American</td>
<td>Vessel</td>
<td>ceramic</td>
<td>4.75 x 6.5 diameter inches</td>
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<td>Vessel</td>
<td>ceramic</td>
<td>5 x 6.75 x 2.5 inches</td>
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<td>George Timock American</td>
<td>Torso</td>
<td>ceramic</td>
<td>28 x 17.75 x 9.75 inches</td>
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<td>Wayne Bates American</td>
<td>Charger</td>
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<td>Charger</td>
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<td>Yoko Sekino - Bové American</td>
<td>Lidded Jar</td>
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<td>9.5 x 4.5 diameter inches</td>
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<td>McKenzie Smith American</td>
<td>Lidded Vessel</td>
<td>ceramic</td>
<td>7.5 x 6.25 x 4 inches</td>
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<td>Katherine Mathisen American</td>
<td>Vessel</td>
<td>ceramic</td>
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<td>Untitled</td>
<td>ceramic</td>
<td>12.25 x 7 x 6.5 inches</td>
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<td>Debbie Weinstein American</td>
<td>Figure</td>
<td>ceramic</td>
<td>2.75 x 4 x 2.5 inches</td>
<td>Gift of Dr. Robert and Deanna Harris Burger, 2011.31</td>
<td></td>
</tr>
<tr>
<td>Debbie Weinstein American</td>
<td>Ceramic</td>
<td>ceramic</td>
<td>4 x 5 x 3.75 inches</td>
<td>Gift of Dr. Robert and Deanna Harris Burger, 2011.32</td>
<td></td>
</tr>
<tr>
<td>Charles R. Davis American</td>
<td>Platter</td>
<td>ceramic</td>
<td>2.5 x 13 diameter inches</td>
<td>Gift of Dr. Robert and Deanna Harris Burger, 2011.33</td>
<td></td>
</tr>
<tr>
<td>Mark Hewitt American</td>
<td>Teapot</td>
<td>ceramic</td>
<td>4.5 x 7 x 5.5 inches</td>
<td>Gift of Dr. Robert and Deanna Harris Burger, 2011.34</td>
<td></td>
</tr>
</tbody>
</table>
Luann Ross  
American  
Teapot  
ceramic, n.d.  
7.5 x 11 x 7 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.35

Val M. Cushing  
American, b. 1931  
Vessel  
ceramic, n.d.  
4.25 x 5.5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.36

Patrick Dragon  
American, b. 1952  
Bowl  
ceramic, n.d.  
5.75 x 7.75 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.37

Barbara Schwartz  
American  
Vessel  
ceramic, n.d.  
3 x 3.75 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.38

Dorothe Moller  
Danish, b. 1932  
Vessel  
ceramic, n.d.  
3.0625 x 5.1875 x 5.3125 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.39

Susan Sommerstein  
American  
Vessel  
ceramic, n.d.  
6.25 x 7.5 x 7 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.40

Ben Owen III  
American, b. 1968  
Vessel  
ceramic, n.d.  
5.5 x 4.625 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.45

Samantha Henneke  
American, b. 1970  
Vase  
ceramic, n.d.  
4.5 x 2.5 x .5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.50

Artist Unknown  
American  
Vessel  
ceramic, 1998  
8.5 x 3.25 x 3.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.55

Regis Brodie  
American, b. 1942  
Vessel  
ceramic, n.d.  
10 x 9.5 x 8.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.52

Herman Kähler  
Danish, 1846–1917  
Vase  
ceramic, n.d.  
7 x 3.6875 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.48

Toshiko Takaezu  
American, b. Japan, 1922–2011  
Vessel  
ceramic, n.d.  
7 x 7 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.44

Yoshiro Ikeda  
American, b. Japan  
Vessel  
stoneware, n.d.  
13.5 x 10 x 9.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.49

Artist Unknown  
American  
Vessel  
ceramic, n.d.  
2.5 x 2 x .5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.51

Don W. Sill  
American  
Vessel  
ceramic, 1998  
8.5 x 3.25 x 3.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.55

Yoruba  
African, Nigeria  
African Beaded Hat  
fabric, beads, pigments, n.d.  
24.75 x 7.75 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.56

Yoruba  
African, Nigeria  
Ceremonial Mask  
wood, fiber, beads, n.d.  
13.5 x 9.5 x 7.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.57
Ngere
African, Liberia, Guinea and Sierra Leone
Ceremonial Mask
mud and wood, n.d.
11 x 8.5 x 4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.58

Bateke
African, Congo
Ceremonial Mask
wood, fiber, shells, polychrome, n.d.
17.5 x 16 x 6 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.59

BaPende
African, Congo
Ceremonial God Mask
wood, n.d.
42 x 17 x 4.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.60

Artist Unknown
African, Kenya
Mask
wood, fiber, n.d.
11.5 x 7 x 11.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.61

Senufo
African, Ivory Coast
Ceremonial Figure
wood (mahogany), beads, bone, bronze, n.d.
10 x 2.5 x 2.75 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.75

Artist Unknown
African
African figure
wood, n.d.
10.25 x 2.5 x 3 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.77

Artist Unknown
African
African mask
wood and metal, n.d.
26 x 4.5 x 3.25 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.78

Emily Schroeder Willis
American
Vessel
ceramic, n.d.
8.5 x 6 diameter inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.79

Debbie Weinstein
American, b. 1974
Vessel
ceramic, n.d.
4.5 x 11 x 9.25 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.80

Bakuba
African, Congo
Ceremonial Mask
cowry shells, wood (ebony), fiber, n.d.
13 x 10 x 6 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.63

BaSonge
African, Congo
Ceremonial Mask
tortoise shell, feather, cowry shells, mud, n.d.
14 x 12 x 7 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.64

BaPende
African, Congo
Ceremonial God Mask
wood, shells, beads, metal, n.d.
12.5 x 11.5 x 4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.65

Negre
African, Liberia, Guinea, and Sierra Leone
Devil Form Ceremonial Mask
wood, hair, metal, cloth, shells, tusks, fur, n.d.
15.5 x 13 x 6 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.66

Negre
African, Liberia, Guinea and Sierra Leone
Spirit Ceremonial Mask
wood, hair, fiber, n.d.
11 x 9.5 x 2 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.67

Baule (Akan Peoples)
African, Ivory Coast
Mouse Trap
wood, n.d.
20.5 x 8 x 7 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.68

Senufo
African, Ivory Coast
Ceremonial Shield Shape Bird Mask
wood, ca. 1984
13 x 43 x 9 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.69

BaSonga
African, Congo
Male Fertility Figure
wood (ebony), iron, leather, beads, metal, n.d.
11.25 x 4.25 x 2.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.70

BaKonga
African, Congo
Vessel
gourd, cowry shell, mud, wood, metal, n.d.
15.5 x 10 x 9 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.71

Mumuye
African, Nigeria
Ceremonial Figure
wood (mahogany), beads, bone, bronze, n.d.
10 x 2.5 x 2.75 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.72

Dogon
African, Mali
Female Fertility Figure
wood (ebony), beads, ca. 1920
9 x 2.5 x 2.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.73

Senufo
African, Ivory Coast
Female Ancestor Bust
wood (fruitwood), ca. 1920
11 x 4.25 x 4.5 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.74

Baule
African, Ivory Coast
Male and Female Ancestor Busts
wood (mahogany), ca. 1943–5
Dimensions vary
Gift of Dr. Robert and Deanna Harris Burger, 2011.75

BaPende
African, Congo
Male Fertility Figure
wood, shells, beads, metal, n.d.
12.5 x 11.5 x 4 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.76

Artist Unknown
African
Female Bust
wood and metal, n.d.
26 x 4.5 x 3.25 inches
Gift of Dr. Robert and Deanna Harris Burger, 2011.77
Dean Adams  
*Elephant Teapot*  
ceramic, n.d.  
9 x 5 x 12.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.81

Emily Schroeder Willis  
American  
*Bowl*  
ceramic, n.d.  
2.75 x 5.25 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.82

Otani Shiru  
Japanese  
*Sake Cup*  
ceramic, n.d.  
1.75 x 3 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.83

Otani Shiru  
Japanese  
*Tea Bowl (1 of 2)*  
ceramic, n.d.  
3 x 5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.84

Otani Shiru  
Japanese  
*Tea Bowl (2 of 2)*  
ceramic, n.d.  
3 x 5 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.85

Gilbert Portanier  
French, b. 1926  
*Vase*  
ceramic, n.d.  
9 x 9 x 2.25 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.86

Randy O’Brien  
American  
*Vessel*  
ceramic, n.d.  
4 x 10.5 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.87

Sam Harvey  
American  
*Teardrop Tumbler (1 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.1

Sam Harvey  
American  
*Teardrop Tumbler (2 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.2

Sam Harvey  
American  
*Teardrop Tumbler (3 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.3

Sam Harvey  
American  
*Teardrop Tumbler (4 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.4

Sam Harvey  
American  
*Teardrop Tumbler (5 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.5

Sam Harvey  
American  
*Teardrop Tumbler (6 of 6)*  
ceramic, n.d.  
4.25 x 1.75 x 1.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.88.6

Sarah Epstein  
American  
*Bowl*  
ceramic, n.d.  
6 x 13 x 10.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.89

Artist Unknown  
*Vase*  
ceramic, n.d.  
8.25 x 8 x 2.75 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.93

Christopher A. Vicini  
Swedish, b. 1973  
*Idiotheim*  
porcelain, 2009–2010  
17.875 x 13.5 x 10.1875 inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.94

Martina Lantin  
American, b. Canada  
*Vessel*  
stoneware, n.d.  
7.5 x 4 diameter inches  
Gift of Dr. Robert and Deanna Harris Burger, 2011.95
William R. Stolpin
American, b. 1942

**Metropolitan Building**
screenprint on paper, 2011
20 x 26 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.96

**Monochrome Marvel**
screenprint on paper, 1985
22 x 15 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.97

**Flint Central Fire Station**
screenprint on paper, 2009
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.98

**Hub of the City - Flint (1956)**
screenprint on paper, 1994
22 x 17 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.99

**Early Sixties Flint**
screenprint on paper, 2000
26 x 13.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.100

**Chevrolet - Van Slyke - 86**
screenprint on paper, 1987
11.25 x 30 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.101

**Genesys - St. Joseph Campus**
screenprint on paper, 1994
26 x 18 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.102

**Don Francos Front Desk**
screenprint on paper, 1995
22.25 x 17 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.103

**Krasners**
screenprint on paper, 1995
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.104

**Plaza One - Flint**
screenprint on paper, 1995
23.5 x 17.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.105

**Rettkes - Flint - 1957**
screenprint on paper, 1996
26 x 13.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.106

**Flint's Atwood Stadium**
screenprint on paper, 1998
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.107

**Warwick Hills Golf and Country Club**
screenprint on paper, 1999
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.108

**Brownson and Fisher Building**
screenprint on paper, 1999
26 x 13.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.109

**Mott Foundation and More**
screenprint on paper, 2000
26 x 13.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.110

**Flint Masonic Temple**
screenprint on paper, 1997
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.111

**Carriage Town - 319 Mason**
screenprint on paper, 1998
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.112

**Paul's Pipe Shop**
screenprint on paper, 1999
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.113

**Berridge Hotel**
screenprint on paper, 2000
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.114

**Undying Gratitude**
screenprint on paper, 1999
30 x 11 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.115

**Warwick Hills Golf and Country Club**
screenprint on paper, 1999
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.116
William R. Stolpin
American, b. 1942

**Brass Rail**
screenprint on paper, 2000
17.5 x 23 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.117

**Flint's Auto City Speedway**
screenprint on paper, 2005
26 x 13.5 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.118

**The Torch**
screenprint on paper, 2007
20 x 26 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.119

**Station #7**
screenprint on paper, 2007
26 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.120

**Bluewater Bridge**
screenprint on paper, 2005
13 x 20 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.121

**Flint - June 8, 1953**
screenprint on paper, 1999
19 x 26 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.122

**Memories from the Tarmac**
screenprint on paper, 1994
22 x 30 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.123

**Court Street Methodist - Flint**
screenprint on paper, 1987
22 x 15 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.124

**First Presbyterian - Flint**
screenprint on paper, 1987
22 x 15 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.125

**St. Paul's Episcopal - Flint**
screenprint on paper, 1987
22 x 15 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.126

**St. Matthew Catholic - Flint**
screenprint on paper, 1987
22 x 15 inches
Gift of Mr. and Mrs. William R. Stolpin, 2011.127

Lawrence Calcagno
American, 1913–1993

**Rituals and Symbols**
acrylic on canvas, 1989
72 x 91 inches
Gift of James Jensen, 2011.128

David Hayes
American, b. 1931

**Untitled**
painted aluminum, n.d.
22.5625 x 10.25 inches
Gift of the artist, 2011.129

Robert Longo
American, b. 1953

**Gretchen**
lithograph on paper, 1984
67.8125 x 38.875 inches
Museum purchase, 2011.130

Deborah Butterfield
American, b. 1949

**Tarkio**
bronze, 2011
96 x 101 x 50 inches
Gift of the Hurand Family and Museum purchase fund, 2011.131

**Chinese, Song Dynasty, 960–1279**

**Green/Brown Glazed YAOZHOU Ware Lion**
ceramic, n.d.
3.5 x 4 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.132

**Chinese, Early Western Han Dynasty, 206 BCE–9 CE**

**Green/Brown Glazed Burrow with Rider**
ceramic, n.d.
3 x 3.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.134
Artist Unknown
Chinese, Early Western Han Dynasty, 206 BCE – 9 CE
Brown Glazed Goat with Rider on Plinth Base
ceramic, n.d.
3 x 2 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.135

Artist Unknown
Chinese, Song Dynasty, 960– 1279
Green/Brown Glazed Horse
ceramic, n.d.
3.25 x 3 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.136

Artist Unknown
Chinese, Yuan Dynasty, 1280–1368
Rooster Ewer
ceramic, n.d.
3 x 3 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.137

Artist Unknown
Chinese, Song Dynasty, 960– 1279
Green/Brown Glazed Yaozhou Ware Horse and Rider
ceramic, n.d.
2 x 3 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.138

Artist Unknown
Chinese, Song Dynasty, 960– 1279
Polychromed Attendant Figure in Stalking Pose
ceramic, n.d.
3.5 x 4 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.140

Artist Unknown
Chinese, Yuan Dynasty, 1280–1368
White Glazed Dog
3 x 3 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.141

Artist Unknown
Chinese, Song Dynasty, 960– 1279
Green Glazed Yaozhou Ware Horse
2 x 4 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.142

Artist Unknown
Chinese, Yuan Dynasty, 1280–1368
Polychromed Attendant Figure in Stalking Pose
7 x 2 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.143

Artist Unknown
Chinese, Song Dynasty, 960– 1279
Iridescent Green Glazed Bottle Vase
4 x 3.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.144

Artist Unknown
Chinese, Neolithic Period, 6500 BCE – 1700 BCE
Undecorated Wine Vessel
3.5 x 8 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.145

Artist Unknown
Chinese, Han Dynasty, 206 BCE – 220 CE
Three Glazed and Painted Dancers
2.5 x 3.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.146

Artist Unknown
Chinese, Song Dynasty, 960–1279
Green/Brown Glazed Hippo
8.5 x 3 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.147

Artist Unknown
Chinese, Song Dynasty, 960–1279
Changsha Ewer with Seal and no decoration
9.5 x 5 inches
Gift of Kenneth and Gerald Shepps in memory of Howard Shepps, 2011.148

Artist Unknown
Chinese, Tang Dynasty, 618–907
Changsha Ewer with Seal and no decoration
8.75 x 5.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.149

Artist Unknown
Chinese, Han Dynasty, 206 BCE – 220 CE
Three Glazed and Painted Dancers
8.75 x 5.5 inches
Gift of Kenneth and Gerald Shepps in memory of Howard Shepps, 2011.150

Artist Unknown
Chinese, Song Dynasty, 960–1279
Green/Brown Glazed Hippo
2.5 x 3.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.151

Artist Unknown
Chinese, Tang Dynasty, 618–907
Changsha Ewer with Seal and no decoration
8.75 x 5.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.152

Artist Unknown
Chinese, Tang Dynasty, 618–907
Changsha Ewer with Seal and no decoration
8.75 x 5.5 inches
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.153
<table>
<thead>
<tr>
<th>Artist Unknown</th>
<th>Chinese, Han Dynasty, 206 BCE – 220 CE</th>
<th>Pair of Polychromed Guardian Tomb Figures</th>
<th>ceramic, n.d.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>9 x 2.5 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Han Dynasty, 206 BCE – 220 CE</td>
<td>Orange, Gray and White Painted Owl</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7 x 6.5 inches</td>
<td>7 x 3.5 inches</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Han Dynasty, 206 BCE – 220 CE</td>
<td>Iridescent Green Glazed Hen Figure</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6 x 6.5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn Shepps, 2011.160</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Han Dynasty, 1280–1368</td>
<td>Rare Tortoise Glaze Bowl</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3 x 5.5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Howard Shepps, 2011.160</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Tang Dynasty, 618–907</td>
<td>Painted Attendant</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 x 5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.164</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.5 x 5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.165</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.5 x 8 each inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn Shepps, 2011.162</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Tang Dynasty, 618–907</td>
<td>Green Glazed Rooster Figure</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6.5 x 5.5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.166</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Tang Dynasty, 618–907</td>
<td>Sanciai Rust Color Glazed Attendant Figure</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>13 x 4 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.167</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Han Dynasty, 206 BCE – 220 CE</td>
<td>Two Horses</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7.5 x 6 and 5.5 x 5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.168</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Han Dynasty, 206 BCE – 220 CE</td>
<td>Horse Head</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.75 x 10.5 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.172</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese</td>
<td>Figure on Horse</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.5 x 10 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.173</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese</td>
<td>Horse</td>
<td>ceramic, n.d.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>30 x 30 inches</td>
<td>Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.174</td>
</tr>
</tbody>
</table>
Carl Andre  
American, b. 1935  
*Untitled*  
rubber stamp on paper, 1976  
8 x 8 inches  
Gift of Bennett and Sylvia Engelman, 2011.175

Sylvia Mangold  
American, b. 1938  
*Six Inches Four Ways*  
rubber stamp on paper, 1976  
8 x 8 inches  
Gift of Bennett and Sylvia Engelman, 2011.176

Sol Lewitt  
American, 1928–2007  
*Lines in Four Directions*  
rubber stamp on paper, 1976  
8 x 8 inches  
Gift of Bennett and Sylvia Engelman, 2011.177

Tom Wesselmann  
American, 1931–2004  
*Shiny Nude*  
rubber stamp on paper, 1976  
8 x 8 inches  
Gift of Bennett and Sylvia Engelman, 2011.178

John Sloan  
American, 1871–1951  
*Shine, Washington Square*  
etching on paper, 1923  
12.5 x 9.625 inches  
Gift of the Delaware Art Museum, 2011.179

Robert Steinbach  
American, 20th century  
*Ethereal Nude*  
colored pencil on paper, n.d.  
14 x 8.125 inches  
Gift of Karen McCarthy, 2011.180

Robert Steinbach  
American, 20th century  
*Bitoa Club*  
conté crayon on paper, n.d.  
8.25 x 11 inches  
Gift of Karen McCarthy, 2011.181

Gordon Cook  
American, 1927–1985  
*Untitled*  
pencil on paper, n.d.  
8.5 x 11 inches  
Gift of Karen McCarthy, 2011.182

Gordon Cook  
American, 1927–1985  
*Untitled*  
lithograph on paper, n.d.  
8.5 x 8.5 inches  
Gift of Karen McCarthy, 2011.183

Gordon Cook  
American, 1927–1985  
*Portrait of Jim Anthony*  
ink on paper, n.d.  
10 x 8.5 inches  
Gift of Karen McCarthy, 2011.184

Gordon Cook  
American, 1927–1985  
*Tap Root*  
pencil on paper, n.d.  
9.5 x 5 inches  
Gift of Karen McCarthy, 2011.185

James Anthony  
American, 1920–1999  
*Nude Reclining*  
mixed media on paper, n.d.  
13.625 x 17.625 inches  
Gift of Karen McCarthy, 2011.186

Larry McCarthy  
American, 20th century  
*In the Forest’s Depth*  
ballpoint pen and colored pencil on paper, n.d.  
10.0625 x 12.9375 inches  
Gift of Karen McCarthy, 2011.187

Larry McCarthy  
American, 20th century  
*Technology Reigns*  
ink on paper, n.d.  
7.375 x 8.9375 inches  
Gift of Karen McCarthy, 2011.188

Larry McCarthy  
American, 20th century  
*Computer Science*  
ballpoint pen on paper, n.d.  
9.9375 x 14.875 inches  
Gift of Karen McCarthy, 2011.189

Tsukioka Yoshitoshi  
Japanese, 1839–1892  
*Moon of Southern Sea (100 Aspects of The Moon #68)*  
woodblock on paper, n.d.  
14.4375 x 9.8125 inches  
Gift of Janet O’Keefe, 2011.190

Artist Unknown  
19th century  
*Goblet*  
glass, n.d.  
5.875 x 3.5 inches  
Gift of Susan Steiner Bolthouse, 2011.191
25 acquisitions
**Artist Unknown**
Costa Rican
*Monkey Mace Head*
jade, 600–900 CE
3 x 1.1875 x 4 inches
Gift of Barry Fitzmorris, 2011.215

**Artist Unknown**
Costa Rican
*Emerald Carved in the Shape of a Human Head*
emerald, 200 BCE – 200 CE
.875 x .875 x 1 inches
Gift of Barry Fitzmorris, 2011.216

**Artist Unknown**
Olmec
*Olmec Magic “Pulidore” (polisher)*
agate, 1100–500 BCE
1.125 x 1.125 x 1.75 inches
Gift of Barry Fitzmorris, 2011.217

**Artist Unknown**
Olmec
*Standing Figure*
jade, 1100–500 BCE
2 x .875 x .75 inches
Gift of Barry Fitzmorris, 2011.218

**Artist Unknown**
Mayan
*Mosaic Mask*
jade, with shell, and obsidian, 600–900 CE
3 x 3.25 x 1.25 inches
Gift of Barry Fitzmorris, 2011.219

**Artist Unknown**
Olmec
*Transformation Figure*
jade, 1100–500 BCE
3.25 x 2.875 x 1 inches
Gift of Barry Fitzmorris, 2011.220

**Artist Unknown**
Santo Domingo, Taino
*Pendant Figure*
shell, 900–1500 CE
1.625 x 1.6875 x .1875 inches
Gift of Barry Fitzmorris, 2011.221

**Artist Unknown**
Chinese, Han Dynasty
*Standing Bear*
Turquoise, 206 BCE – 220 CE
2.25 x 1.25 x 1.5 inches
Gift of Barry Fitzmorris, 2011.222

**Artist Unknown**
Chinese, Shangdong Province, Wei Period
*Head of Buddha*
limestone, 534–550 CE
4.5 x 2.25 x 3 inches
Gift of Barry Fitzmorris, 2011.223

**Artist Unknown**
Chinese, Early Tang Dynasty
*Enthroned Buddha*
marble, ca. 600 CE
14.875 x 5.25 x 6 inches
Gift of Barry Fitzmorris, 2011.224

**Artist Unknown**
Chinese, Eastern Han/Jin Period
*Mythical Squatting She Bear*
jade, 3rd–4th C. CE
4.9375 x 3.9375 x 2 inches
Gift of Barry Fitzmorris, 2011.225

**Artist Unknown**
Chinese, Northern Qi
*Buddha*
limestone, 550–577 CE
35.5 x 12 x 5 inches
Gift of Barry Fitzmorris, 2011.226

**Artist Unknown**
Chinese, Song Dynasty
*Tiger*
jade, 960–1279 CE
3.25 x 4.25 x 2.5 inches
Gift of Barry Fitzmorris, 2011.227

**Artist Unknown**
Chinese, Song Dynasty
*Reclining Tiger*
jade, ca. 12th CE
3.375 x 1.75 x 2.125 inches
Gift of Barry Fitzmorris, 2011.228

**Artist Unknown**
Chinese, Qijia, Late Neolithic Period
*B* 
nephrite, ca. 2100–1600 BCE
10.1875 diameter inches
Gift of Barry Fitzmorris, 2011.229

**Artist Unknown**
Chinese, Qijia, Late Neolithic Period
*Bi*
bredigite, ca. 2100–1600 BCE
9.625 diameter inches
Gift of Barry Fitzmorris, 2011.230

**Artist Unknown**
Indian, West Bengal, Shunga Period, 2nd–1st century BCE
*Vessel*
terracotta, ca. 2nd C. – 1st C. BCE
4.25 x 4.75 diameter inches
Gift of Barry Fitzmorris, 2011.231

**Artist Unknown**
Chinese, Song Dynasty
*Ram with Baby Ram*
jade, n.d.
4 x 2.25 x 7.5 inches
Gift of Barry Fitzmorris, 2011.232

**Artist Unknown**
Chinese, Zhou period
*Rabbit*
jade, 1100 BCE
1.5 x .75 x 1.75 inches
Gift of Barry Fitzmorris, 2011.233

**Artist Unknown**
Chinese, Song/Ming Dynasty
*Reclining Tiger*
jade, ca. 12th CE
3.375 x 1.75 x 2.125 inches
Gift of Barry Fitzmorris, 2011.234

**Artist Unknown**
Chinese, Qijia, Late Neolithic Period
*B* 
nephrite conglomorate/bredigite, ca. 2100–1600 BCE
9.125 diameter inches
Gift of Barry Fitzmorris, 2011.235
<table>
<thead>
<tr>
<th>Artist Unknown</th>
<th>Chinese, Tang Dynasty</th>
<th>Standing Buddha</th>
<th>limestone, n.d.</th>
<th>16 x 4.5 x 2 inches</th>
<th>Gift of Barry Fitzmorris, 2011.239</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Qijia, Late Neolithic Period</td>
<td>Bi</td>
<td>nephrite, ca. 2200–1700 BCE</td>
<td>8.25 diameter inches</td>
<td>Gift of Barry Fitzmorris, 2011.245</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Western Han Dynasty</td>
<td>Tortoise</td>
<td>ceramic, 206 BCE – 8 CE</td>
<td>8 x 11 x 21 inches</td>
<td>Gift of Barry Fitzmorris, 2011.246</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Indian, Andra Pradesh</td>
<td>Head of Buddha</td>
<td>sandstone, ca. 11th–12th C. CE</td>
<td>15 x 11.5 x 9 inches</td>
<td>Gift of Barry Fitzmorris, 2011.247</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Northern Qi</td>
<td>Standing Bodhisattva</td>
<td>limestone, 550–577 CE</td>
<td>31.5 x 11.625 x 7 inches</td>
<td>Gift of Barry Fitzmorris, 2011.248</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Ming/ Qing Dynasty</td>
<td>Seated Bull</td>
<td>jade, ca. 17th/18th C. CE</td>
<td>2.25 x 3.375 x 2.125 inches</td>
<td>Gift of Barry Fitzmorris, 2011.249</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Indian, Bengal, Shunga Period</td>
<td>Axe Form with Human Figure</td>
<td>grayware, ca. 200 BCE</td>
<td>15.5 x 4.5 diameter inches</td>
<td>Gift of Barry Fitzmorris, 2011.250</td>
</tr>
<tr>
<td>Artist Unknown</td>
<td>Chinese, Qingzhou Shandong</td>
<td>Magic “Pulidore” (polisher)</td>
<td>agate, 1100–500 BCE</td>
<td>1 x 1 x 1.5 inches</td>
<td>Gift of Carol Ross, 2011.258</td>
</tr>
</tbody>
</table>

Artist Unknown
Mexican, Olmec
Jaguar Transformation Maskette
jade, 1000–500 BCE
2 x 1.75 inches
Gift of Barry Fitzmorris, 2011.259

Katherine Korach
Canadian, b. 1950
Tree Fruit
mixed media on rice paper, 2004
11.875 x 9.875 inches
Gift of Max Lepler and Rex L. Dotson, 2011.260

Artist Unknown
Taino, Santo Domingo
Axe Form with Human Figure
Stone, 900–1400 CE
7.5 x 6.25 x 1.25 inches
Gift of Carol Ross, 2011.261

Artist Unknown
Taino, Santo Domingo
Figure/Pounder
Stone, 900–1400 CE
7 x 4.625 x 3.625 inches
Gift of Carol Ross, 2011.262

Artist Unknown
Taino, Santo Domingo
Large Figural Axe with Engraving
Stone, 900–1400 CE
13.5 x 5.5 x 1 inches
Gift of Carol Ross, 2011.263

Artist Unknown
Taino, Santo Domingo
Round Effigy Figure/Axe
Stone, 900–1400 CE
7.25 x 6.875 x 1.5 inches
Gift of Carol Ross, 2011.264
Robert Kipniss  
**American, b. 1931**  
**Hillside, Virginia**  
oil on canvas, 1966  
36 x 36 inches  
Gift of James F. White, 2011.265

Robert Kipniss  
**American, b. 1931**  
**Backyards I**  
lithograph on paper, 1970  
22.1875 x 21.9375 inches  
Gift of James F. White, 2011.266

Robert Kipniss  
**American, b. 1931**  
**Looking I**  
lithograph on paper, 1975  
18.75 x 14.375 inches  
Gift of James F. White, 2011.267

Robert Kipniss  
**American, b. 1931**  
**Sounds of the Earth**  
lithograph on paper, 1979  
18 x 12.875 inches  
Gift of James F. White, 2011.268

Robert Kipniss  
**American, b. 1931**  
**Clouds**  
lithograph on paper, 1989  
18 x 16.0625 inches  
Gift of James F. White, 2011.269

Robert Kipniss  
**American, b. 1931**  
**Sentinels II**  
mezzotint on paper, 1998  
15.75 x 12.75 inches  
Gift of James F. White, 2011.270

Robert Kipniss  
**American, b. 1931**  
**Fragments**  
mezzotint on paper, 1999  
20.0625 x 14.9375 inches  
Gift of James F. White, 2011.271

Robert Kipniss  
**American, b. 1931**  
**Garden Shadows**  
mezzotint on paper, 2000  
16.5 x 13.4375 inches  
Gift of James F. White, 2011.272

Robert Kipniss  
**American, b. 1931**  
**The White Forest**  
mezzotint on paper, 2000  
29.875 x 22.25 inches  
Gift of James F. White, 2011.273

Robert Kipniss  
**American, b. 1931**  
**Composition, upstate**  
mezzotint on paper, 2000  
14.5 x 15.1875 inches  
Gift of James F. White, 2011.274

Robert Kipniss  
**American, b. 1931**  
**Pages from a sketchbook: #1**  
drypoint on paper, 2003  
13.375 x 11.5625 inches  
Gift of James F. White, 2011.275

Robert Kipniss  
**American, b. 1931**  
**Composition in Black & Gray**  
mezzotint on paper, 2005  
11.8125 x 11.25 inches  
Gift of James F. White, 2011.276

Robert Kipniss  
**American, b. 1931**  
**Winter Nocturne II**  
mezzotint on paper, 2006  
9.125 x 9.8125 inches  
Gift of James F. White, 2011.277

Robert Kipniss  
**American, b. 1931**  
**Leaves with Chair**  
mezzotint on paper, 2006  
21.8125 x 26.5625 inches  
Gift of James F. White, 2011.278

Robert Kipniss  
**American, b. 1931**  
**Camelback Mountain with Cloud**  
mezzotint on paper, 2008  
24.875 x 22.75 inches  
Gift of James F. White, 2011.279

Beth Van Hoesen  
**American, 1926–2010**  
**Wendy, Feb. 26, 1988**  
graphite on paper, 1988  
14.5 x 18.875 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.280

acquisitions  28
Beth Van Hoesen  
American, 1926–2010  
**Jackie II**  
colored pencil and graphite on paper, 1977  
17 x 14 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.288

Beth Van Hoesen  
American, 1926–2010  
**Orchid Plant**  
grahite on paper, 1987  
14.875 x 11.875 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.292

Beth Van Hoesen  
American, 1926–2010  
**Double Rose**  
etching on paper, 1989  
13.25 x 11.5 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.292

Beth Van Hoesen  
American, 1926–2010  
**Flowers, Flowered Vase**  
lithograph on paper, 1992  
22.25 x 17.25 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.295

Beth Van Hoesen  
American, 1926–2010  
**Big Mac I**  
drypoint on paper, hand colored with watercolor, 1983–84  
8 x 7 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.302

Beth Van Hoesen  
American, 1926–2010  
**Three Peaches**  
lithograph on paper, 1976–77  
10.875 x 10.75 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.304

Beth Van Hoesen  
American, 1926–2010  
**Lucifer I**  
ink on paper, 1981  
15.25 x 13.625 inches  
Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.301

Larry Dinkin  
American, b. 1943  
**Urban Tilt**  
oil on linen, 2004  
64 x 70 inches  
Gift of Mrs. Estelle and Mr. Martin Karlin, 2011.310
William Verplanck Birney
American, 1858–1909
*The Reader*
Oil on canvas, ca. 1890
12 x 14 inches
Museum Purchase, 2011.317

Robert Riggs
American, 1896–1970
*Limestone Kilns, Wyandotte Chemical Company, Michigan*
Tempera on panel, ca. 1947–48
21.75 x 26.5 inches
Museum purchase with funds from the Jill Ford Murray Revocable Trust in memory of her parents, Carlotta Espy Ford and George Ross Ford, Jr., and her grandparents, Grace Miller Ford and George Ross Ford, 2011.322

Roger Brown
American, 1941–1997
*Virtual Still Life #15: Waterfalls and Pitchers*
Oil on canvas and mixed media, 1995
37.5 x 50 x 9 inches
Museum Purchase, 2011.324

Artist Unknown
Thailand, Lopburi, 10th–14th century
*Muchalinda Buddha*
Bronze, ca. 12th century
13 x 5 x 4 inches
Gift of Robert B. Jacobs, 2011.311

Connor Everts
American, b. 1928
*Blue Plate Special*
Vitrograph with chine collé on paper, 1987
42 x 29.5 inches
Museum purchase, 2011.314

Thornton Dial
American, b. 1928
*Helping Hands*
Charcoal and graphite on paper, 1995
41.5 x 29.5 inches
Museum Purchase, 2011.323

Artist Unknown
African, Punu, 20th century
*Ancestral Mask (Western and Central Gabon)*
Wood with black, white (kaolin) and red pigment, leather and fabric, 1927
12.75 x 6.75 x 7.25 inches
Museum Purchase, 2011.319

Artist Unknown
African, Fang, ca. 1900
*Mask, Gabon*
Wood, white kaolin, n.d.
23 x 7.875 x 7.5 inches
Museum Purchase, 2011.321

Artist Unknown
Indian, Uttar Pradesh, 10th–11th century
*Dancing Ganesha*
Sandstone, 10th–11th century
25 x 17.5 x 4.5 inches
Museum Purchase, 2011.316

Fritz Von Uhde
German, 1848–1911
*Les Chiens Savants (The Performing Dogs)*
Oil on canvas, 1880
59 x 89.5 inches
Museum purchase with funds donated by Mr. William S. White, 2011.325

Artist Unknown
Indian, 19th century
*Doors*
Wood and metal, n.d.
80.25 x 53.5 x 4.5 inches
Gift of Robert B. Jacobs, 2011.313

Artist Unknown
Mexican, Jalisco, 100 BCE – 250 CE
*Warrior*
Ceramic, n.d.
19.5 x 7.375 x 6.625 inches
Museum Purchase, 2011.320

Artist Unknown
African, 10th–14th century
*Muchalinda Buddha with Two Bodhisattvas*
Bronze, ca. 13th century
11 x 10 x 3.25 inches
Gift of Robert B. Jacobs, 2011.312

Artist Unknown
Indian, 19th century
*Girl with Blue Paint*
Oil on canvas, 2010
72 x 58 inches
Museum Purchase with funds from the Friends of Modern Art, 2011.315

Artist Unknown
Spanish, b. 1973
*Girl with Blue Paint*
Oil on canvas, 2010
72 x 58 inches
Museum Purchase with funds from the Friends of Modern Art, 2011.315

Artist Unknown
American, 1896–1970
*Limestone Kilns, Wyandotte Chemical Company, Michigan*
Tempera on panel, ca. 1947–48
21.75 x 26.5 inches
Museum purchase with funds from the Jill Ford Murray Revocable Trust in memory of her parents, Carlotta Espy Ford and George Ross Ford, Jr., and her grandparents, Grace Miller Ford and George Ross Ford, 2011.322

Artist Unknown
Indian, Uttar Pradesh, 10th–11th century
*Dancing Ganesha*
Sandstone, 10th–11th century
25 x 17.5 x 4.5 inches
Museum Purchase, 2011.316

Artist Unknown
African, Punu, 20th century
*Blue Plate Special*
Vitrograph with chine collé on paper, 1987
42 x 29.5 inches
Museum purchase, 2011.314

Artist Unknown
Indian, Uttar Pradesh, 10th–11th century
*Dancing Ganesha*
Sandstone, 10th–11th century
25 x 17.5 x 4.5 inches
Museum Purchase, 2011.316

Artist Unknown
African, 10th–14th century
*Muchalinda Buddha with Two Bodhisattvas*
Bronze, ca. 13th century
11 x 10 x 3.25 inches
Gift of Robert B. Jacobs, 2011.312
Vincent Smith
American, 1929–2004
Couple
oil on wood, ca. 1961–1965
39.5 x 48 inches
Museum Purchase, 2011.326

Thomas Nuzum
American, 1942–2011
A Draughtsman’s Dream
acrylic on board, 1997
97 x 72 inches
Museum purchase, 2011.327

Karsten Creightney
American, b. 1976
Crossroads
collage, watercolor, acrylic, oil and wax on wood panel, 2010
48 x 72 inches
Museum purchase, 2011.328

Beatrice Wood
American, 1893–1998
Self-Portrait
watercolor and pencil on paper, 1932
9.25 x 7.25 inches
Museum purchase, 2011.330

Artist Unknown
Mexican, Colima
Dog
ceramic, ca. 100 BCE – 250 CE
8.5 x 7.75 12.625 inches
Museum purchase, 2011.329

Beatrice Wood
American, 1893–1998
Map That Went Wrong
pencil and color pencil on paper, 1997
11 x 13.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.331

Beatrice Wood
American, 1893–1998
Man Loose
pencil, color pencil on paper, 1978
14.1875 x 10.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.332

Beatrice Wood
American, 1893–1998
Untitled
lithograph on paper, n.d.
12.125 x 19.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.334

Beatrice Wood
American, 1893–1998
Mama’s Boy
lithograph on paper, n.d.
12.9375 x 20 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.335

Beatrice Wood
American, 1893–1998
Disagreement
pencil, color pencil, crayon on paper, 1997
13.875 x 10.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.337

Beatrice Wood
American, 1893–1998
Jealousy
pencil, color pencil, crayon on paper, 1997
14 x 11 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.338

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil, crayon on paper, 1997
14 x 11 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.339

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil, crayon on paper, 1997
14 x 11 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.339
Beatrice Wood
American, 1893–1998

Breakfast
watercolor, pencil, color pencil on paper, 1977
12.75 x 15.5 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.339

Beatrice Wood
American, 1893–1998
Untitled
watercolor, pencil on paper, n.d.
7.875 x 9.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.340

Beatrice Wood
American, 1893–1998
Dare I Ask for 2 Desserts
pencil on paper, n.d.
8.6875 x 10.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.342

Beatrice Wood
American, 1893–1998
Out of My Mind
pencil, color pencil on paper, n.d.
7.5 x 11.1875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.344

Beatrice Wood
American, 1893–1998
As if I Were a Spy He Darted Up the Marble Steps
pencil, color pencil, crayon on paper, 1973
11.1875 x 7.5 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.343

Beatrice Wood
American, 1893–1998
Waiting for Him to Come Home
pencil, color pencil on paper, 1981
11.3125 x 9.6875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.356

Beatrice Wood
American, 1893–1998
It Did Not Keep Me from Being a Little in Love with Marcel
pencil on paper, n.d.
11.1875 x 8.875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.348

Beatrice Wood
American, 1893–1998
The 8 O’clock Reservation
pencil, color pencil on paper, n.d.
11.1875 x 8.875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.353

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363

Beatrice Wood
American, 1893–1998
I Had My Mouth Open, a Fly Flew In
watercolor and ink on paper, n.d.
7.5 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.349

Beatrice Wood
American, 1893–1998
The Unhappy Wife
watercolor, pencil, color pencil, crayon on paper, n.d.
11.25 x 8.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.346

Beatrice Wood
American, 1893–1998
Their Friendship Had Sustained Me Through My Darkest Periods
pencil on paper, n.d.
8.375 x 9.75 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.351

Beatrice Wood
American, 1893–1998
Sell it to Me. Tell Me Why it is Good.
pencil on paper, n.d.
14.25 x 11.125 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.350

Beatrice Wood
American, 1893–1998
The Man Who Did Not Know How to Handle Women
watercolor, pencil on paper, 1992
10.0625 x 14 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.361

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363

Beatrice Wood
American, 1893–1998
Out of My Mind
pencil, color pencil on paper, n.d.
7.5 x 11.1875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.344

Beatrice Wood
American, 1893–1998
As if I Were a Spy He Darted Up the Marble Steps
pencil, color pencil, crayon on paper, 1973
11.1875 x 7.5 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.343

Beatrice Wood
American, 1893–1998
Dare I Ask for 2 Desserts
pencil on paper, n.d.
8.6875 x 10.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.342

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
The Man Who Did Not Know How to Handle Women
watercolor, pencil on paper, 1992
10.0625 x 14 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.361

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363

Beatrice Wood
American, 1893–1998
Explaining Where He Was the Night Before
watercolor, pencil on paper, 1977
9.4375 x 12.625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.354

Beatrice Wood
American, 1893–1998
Their Friendship Had Sustained Me Through My Darkest Periods
pencil on paper, n.d.
8.375 x 9.75 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.351

Beatrice Wood
American, 1893–1998
Waiting for Him to Come Home
pencil, color pencil on paper, 1981
11.3125 x 9.6875 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.356

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363

Beatrice Wood
American, 1893–1998
As if I Were a Spy He Darted Up the Marble Steps
pencil, color pencil, crayon on paper, 1973
11.1875 x 7.5 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.343

Beatrice Wood
American, 1893–1998
Dare I Ask for 2 Desserts
pencil on paper, n.d.
8.6875 x 10.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.342

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363

Beatrice Wood
American, 1893–1998
The Man Who Did Not Know How to Handle Women
watercolor, pencil on paper, 1992
10.0625 x 14 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.361

Beatrice Wood
American, 1893–1998
Did You Know the Place Was So Spiced Up?
pencil, color pencil on paper, 1957
8.8125 x 11.25 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.362

Beatrice Wood
American, 1893–1998
I Watched the Valiant Efforts of the Girl to Understand the Man
pencil, color pencil, ink on paper, n.d.
7.875 x 10.5625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.363
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<tr>
<th>Artist</th>
<th>Years</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
<th>Gifted by</th>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>She Got Up Walked to the Restaurant</td>
<td>pencil, color pencil on paper</td>
<td>7.5 x 11.1875 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.366</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>The Needle Is Still In, He Did Not Take It Out</td>
<td>pencil on paper</td>
<td>11 x 8.5 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.368</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>I Saw the Watchman Outside the Door</td>
<td>pencil on paper</td>
<td>7.75 x 10.875 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.369</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>I Eat Only Soy Bean Products</td>
<td>paint on paper</td>
<td>12 x 9 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.370</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>The Woman Who Was Frigid</td>
<td>watercolor on board</td>
<td>13.5 x 10.5 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.372</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>Rock and Roll</td>
<td>pencil, color pencil on paper</td>
<td>15.0625 x 11.1875 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.376</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>For a Moment He Held Me Close to His Heart</td>
<td>pencil on paper</td>
<td>8.1875 x 11 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.377</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>Sitting Aside a Gold Chair Ruika Lit a Cigarette</td>
<td>pencil on paper</td>
<td>7.5 x 11.125 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.378</td>
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<tr>
<td>Beatrice Wood</td>
<td>1893–1998</td>
<td>A Feeling of Guilt...</td>
<td>pencil, color pencil, ink on paper</td>
<td>15.25 x 10.4375 inches</td>
<td>Gift of Francis M. Naumann Fine Art, LLC, 2011.379</td>
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<td>Artist</td>
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<td>Medium</td>
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<td>Dimensions</td>
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<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, colored pencil on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
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<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
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<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
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<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
</tr>
<tr>
<td>Beatrice Wood</td>
<td>American, 1893–1998</td>
<td>Untitled</td>
<td>pencil, color pencil, ink on paper, n.d. 7.5 x 11.125 inches</td>
<td>n.d.</td>
<td>7.5 x 11.125 inches</td>
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</tbody>
</table>
Beatrice Wood
American, 1893–1998
The Fusion
pencil, ink on paper, n.d.
8.6875 x 6.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.414

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil on paper, n.d.
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.415

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil, crayon on paper, 1996
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.416

Beatrice Wood
American, 1893–1998
Sex Is A Funny Thing
pencil, color pencil on paper, n.d.
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.417

Beatrice Wood
American, 1893–1998
Francis Phoned If She Could See Me
pencil, color pencil on paper, n.d.
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.418

Beatrice Wood
American, 1893–1998
I Am Engaged to My Secretary
pencil, color pencil on paper, n.d.
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.419

Beatrice Wood
American, 1893–1998
Tears Falling Down My Face
pencil, color pencil on paper, n.d.
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.420

Beatrice Wood
American, 1893–1998
I'm In Love With Your Husband
pencil, color pencil on paper, n.d.
8.9375 x 11.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.421

Beatrice Wood
American, 1893–1998
When Traveling in India I Never Gave Art a Thought
pencil, color pencil on paper, n.d.
8.9375 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.422

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.423

Beatrice Wood
American, 1893–1998
I Have My $25
pencil, color pencil on paper, n.d.
8.9375 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.424

Beatrice Wood
American, 1893–1998
I'm In Love With Your Husband
pencil, color pencil on paper, n.d.
8.9375 x 11.9375 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.425

Beatrice Wood
American, 1893–1998
I Was Climbing the Stairs to His Office
pencil, color pencil on paper, n.d.
8.9375 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.426

Beatrice Wood
American, 1893–1998
Find Your Keys Or I'll Knock Your Block Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.427

Beatrice Wood
American, 1893–1998
I Went to a Movie With My Wife
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.428

Beatrice Wood
American, 1893–1998
Flying High In the Clouds
pencil, ink on paper, n.d.
8.5 x 11 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.429

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.430

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.431

Beatrice Wood
American, 1893–1998
Find Your Keys Or I'll Knock Your Block Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.432

Beatrice Wood
American, 1893–1998
I Went to a Movie With My Wife
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.433

Beatrice Wood
American, 1893–1998
Flying High In the Clouds
pencil, ink on paper, n.d.
8.5 x 11 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.434

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.435

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.436

Beatrice Wood
American, 1893–1998
Singh Complaining He Never Has a Day Off
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.437

Beatrice Wood
American, 1893–1998
I Went to a Movie With My Wife
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.438
Beatrice Wood
American, 1893–1998
What Can I Give You to Eat
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.439

Beatrice Wood
American, 1896–1998
Why Did You Not Educate Me
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.440

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.441

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.442

Beatrice Wood
American, 1893–1998
Untitled
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.443

Beatrice Wood
American, 1893–1998
I Don’t Know. I Don’t Know
pencil, color pencil on paper, 1995
12 x 9 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.448

Beatrice Wood
American, 1893–1998
I’m Not Going To See You Anymore
pencil, color pencil on paper, n.d.
12.0625 x 9.0625 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.444

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.449

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.450

Beatrice Wood
American, 1893–1998
No, Not With Her Best Friend
pencil, ink, whiteout on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.451

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.452

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.453

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.454

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.455

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.456

Beatrice Wood
American, 1893–1998
Untitled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.457

Beatrice Wood
American, 1893–1998
Untitlled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.458

Beatrice Wood
American, 1893–1998
Untitlled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.459

Beatrice Wood
American, 1893–1998
Untitlled
pencil, ink on paper, n.d.
9 x 12 inches
Gift of Francis M. Naumann Fine Art, LLC, 2011.460
The Flint Institute of Arts believes an effective way to enhance its reputation as an important cultural institution is to lend works of art from its permanent collection to other museums. Lending art promotes collegial relationships between museums, and provides national and international audiences exposure to works of art from the FIA’s outstanding permanent collection. In addition, the FIA also borrows works from other museums and galleries to supplement its permanent collection and exhibitions.

To the Permanent Collection and Exhibitions

The following artworks were on loan to the FIA’s permanent collection and exhibitions:

FIA’s permanent collection

6/30/11 – 6/30/14
Art of Asia Thompson Gallery

Artist Unknown
Chinese, Shang dynasty, 1600–1100 BCE or Zhou dynasty, 1100–256 BCE Taotie mask with incised designs bronze, n.d. 8 x 8 x .125 inches On loan from the Arthur M. Sackler Foundation, New York, L2011.1

Artist Unknown
Chinese, Shang dynasty, 12th century BCE Double-owl vessel (YOU) with lid ➤ bronze, n.d. 8 x 8 x 6.25 inches On loan from the Arthur M. Sackler Foundation, New York, L2011.2

Artist Unknown
Chinese, Early Western Zhou dynasty, ca. 11th century – 771 BCE Vessel (GOU) with a body decorated with conical bosses and two taotie-head handles ➤ bronze, n.d. 6.25 x 9.25 x 12.75 inches On loan from the Arthur M. Sackler Foundation, New York, L2011.3

Richard Hunt
American, b. 1935
Untitled ➤ steel (rusted and welded), 1958 63.5 x 24 x 15 inches On loan from the Mot-Warsh Collection, Flint, Michigan, L2011.4
Abstract Expressionism: Then & Now
5/5/12 – 8/19/12
Hodge & Temporary Exhibition Galleries

Friedel Dzubas
American, b. Germany, 1915–1994
Morgan’s Range
oil on canvas, 1977
40 x 40 inches
Collection of the Eli and Edythe Broad Art
Museum, Michigan State University; MSU
purchase, L2012.1

Theodoros Stamos
American, b. Greece, 1922–1997
Low Sun, Black Bar
oil on canvas, 1963
68 x 44.125 inches
Collection of the Eli and Edythe Broad Art
Museum, Michigan State University; Bequest
of the Estate of Lila M. Rodway, L2012.2

Joan Mitchell
American, 1926–1992
Before, Again II
oil on canvas, 1985
110 x 78.75 inches
Collection of the Detroit Institute of Arts;
Founders Society Purchase with funds given
in memory of Henry Ford II by his sister,
Josephine F. Ford, L2012.3

Franz Kline
American, 1910–1962
Red Crayon
oil and crayon on canvas, 1959
35.5 x 32 inches
Collection of the Kalamazoo Institute of Arts;
Director’s Fund Purchase, L2012.4
© The Franz Klein Estate/Artist Rights Society
(ARS), New York

John Chamberlain
American, 1927–2011
Untitled
welded, painted, chromium-plated steel
automobile body parts, 1963
36 x 50 x 53 inches
Collection of The David and Alfred Smart
Museum of Art, The University of Chicago; Gift
of Mr. and Mrs. Richard L. Selle, L2012.5
© John Chamberlain/Artist Rights Society (ARS),
New York

Jackson Pollock
American, 1912–1956
Triad
oil and enamel on paper mounted to board,
1948
20.5 x 25.75 inches
Collection of Art Enterprises, Ltd., Chicago,
Courtesy McCormick Gallery, Chicago, L2012.6
© Pollock-Krasner Foundation/Artist Rights
Society (ARS), New York

Sam Gilliam
American, b. 1933
LGB Engine
acrylic on polypropylene, 1991
36 x 67 inches
Courtesy of Robert Kidd Gallery, Birmingham,
Michigan, L2012.7

© Pollock-Krasner Foundation/Artist Rights
Society (ARS), New York
From the Permanent Collection

The following artworks were on loan from the FIA’s permanent collection to the exhibitions:

**From New York to Corrymore: Robert Henri & Ireland**

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<th>Exhibition Details</th>
<th>Location</th>
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<tr>
<td>5/7/11 – 8/7/11</td>
<td>Mint Museum of Art, Charlotte, North Carolina</td>
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<tr>
<td>9/23/11 – 1/15/12</td>
<td>Georgia O’Keeffe Museum, Santa Fe, New Mexico</td>
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<tr>
<td>2/11/12 – 5/13/12</td>
<td>Everson Museum of Art, Syracuse, New York</td>
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**Edmund Lewandowski: Precisionism & Beyond**

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<th>Exhibition Details</th>
<th>Location</th>
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<td>9/10/11 – 12/4/11</td>
<td>Georgia Museum of Art, Athens, Georgia</td>
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<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Gift Information</th>
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<tr>
<td>Edmund Lewandowski</td>
<td>American, 1914–1998</td>
<td>Preliminary Sketch for Production Line Buick Corp.</td>
<td>pastel &amp; gouache on board, 1956</td>
<td>6.5 x 10.5 inches</td>
<td>Gift of Franklin Riehlman Fine Art, 2004.37</td>
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</table>

**Degas & the Ballet: Picturing Movement**

<table>
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<th>Exhibition Details</th>
<th>Location</th>
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<tr>
<td>9/17/11 – 12/11/11</td>
<td>Royal Academy of Arts, London, United Kingdom</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Artist</th>
<th>Nationality</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Gift Information</th>
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Cassatt & Beyond: Paintings from the Flint Institute of Arts

6/24/12 – 9/23/12
The Snite Museum of Art
University of Notre Dame, Indiana

Alfred Stevens
Belgian, 1823–1906
Terrace at Honfleur
oil on canvas, ca. 1888
31.0 x 25.25 inches
Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson, 1966.30

Mary Cassatt
American, 1844–1926
Lydia at a Tapestry Frame
oil on canvas, ca. 1881
25.625 x 26.375 inches
Gift of The Whiting Foundation, 1967.32

Édouard Vuillard
French, 1868–1940
Femme allumant un poêle dans un atelier (Woman Lighting a Stove in a Studio)
oil on paper mounted on canvas, 1904
25 x 29.25 inches
Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1971.12

Childe Hassam
American, 1859–1935
Newport Waterfront
oil on canvas, 1901
26.25 x 24.125 inches
Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.51

Pierre Bonnard
French, 1867–1947
La Lampe
oil on academy board mounted on panel, ca. 1899
22.25 x 27.5 inches
Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson, 1977.25

Pierre Auguste Renoir
French, 1841–1919
Coco
oil on canvas, 1904
13.25 x 13.25 inches
Gift of Mrs. Charles Stewart Mott, 1980.50

Édouard Vuillard
French, 1868–1940
Femme allumant un poêle dans un atelier (Woman Lighting a Stove in a Studio)
oil on paper mounted on canvas, 1904
25 x 29.25 inches
Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1971.12

Childe Hassam
American, 1859–1935
Newport Waterfront
oil on canvas, 1901
26.25 x 24.125 inches
Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.51

Pierre Bonnard
French, 1867–1947
La Lampe
oil on academy board mounted on panel, ca. 1899
22.25 x 27.5 inches
Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson, 1977.25

Pierre Auguste Renoir
French, 1841–1919
Coco
oil on canvas, 1904
13.25 x 13.25 inches
Gift of Mrs. Charles Stewart Mott, 1980.50

Eugène-Louis Boudin
French, 1824–1898
Trouville, l’avant port (Trouville, Forward Port)
oil on panel, ca. 1892–96
15.0 x 18.25 inches
Gift of The Whiting Foundation, 1985.39

Frederick Carl Frieseke
American, 1874–1939
Two Women on the Grass
oil on board, ca. 1914 or earlier
18 x 23.375 inches
Gift of David M. and Patrick Martin in memory of Virginia Davison Martin, by exchange, gift of Mr. Max Greenfield, by exchange, gift of Mr. and Mrs. Donald E. Johnson, by exchange, gift of Gertrude and Leonard Kasle, by exchange, gift of Mrs. Bernhard Stroh, by exchange, and gift of Dr. Julius Stone, by exchange, 2002.1
Perhaps the most important work a museum can engage in is to research a work of art in its collection, contextualize the work in an exhibition, and catalog the exhibition with accurate information and insightful observations. In 2011–12, the FIA published two important books on two aspects of the permanent collection—Renaissance and Baroque art and Modern and Contemporary art. Both of these publications, *Magnificence and Awe: Renaissance and Baroque Art in the Viola E. Bray Gallery at the Flint Institute of Arts* and *Pure Abstraction: Selections from the Flint Institute of Arts*, also respectively accompanied the exhibitions *Viola E. Bray: A Legacy of Giving* and *Abstraction Expressionism: Then and Now.*
Magnificence and Awe: Renaissance and Baroque Art in the Viola E. Bray Gallery at the Flint Institute of Arts celebrated the fiftieth anniversary of the Viola E. Bray Gallery, which opened on November 7, 1961, in the Flint Institute of Arts. Mrs. Viola E. Bray (1873–1961), a Flint native, avid art collector, and philanthropist, donated nearly sixty Renaissance and Baroque art objects, along with a specially designed gallery to display them. According to one observer at the time of the opening, “The magnificence of the room… awed the spectators.” Among the highlights of the art given by Mrs. Bray are the rare set of ten tapestries based on the designs by Simon Vouet, first painter to Louis XIII of France; one of only two cutout panel paintings by Flemish artist Peter Paul Rubens; and an exquisite maiolica wine cistern from the workshop of Orazio Fontana. Although Mrs. Bray was an art collector and connoisseur, she did not purchase these particular works for her own enjoyment—in fact, she never lived with a single object from this collection. Instead, she planned all along to give these works, as well as their unique architectural space, to the people of Flint. Mrs. Bray also established the Bray Charitable Trust, providing funds for the care and maintenance of the collection, the acquisition of new works, and other cultural endeavors.

Magnificence and Awe commemorates this generous gift by presenting these objects—many for the first time—in color, using the latest digital photography, along with the most up-to-date research. With this book, we offer a closer look than is possible in person, bringing attention to details that are essential to making connections among the objects in the collection. With contributions by Arnauld Brejon de Lavergnée, Director of the Mobilier National et Manufactures des Gobelins, Paris, France, and Charissa Bremer-David, Curator of Sculpture and Decorative Arts at the J. Paul Getty Museum, Los Angeles, California, and Tracee Giab, Associate Curator, Flint Institute of Arts.

Pure Abstraction: Selections from the Flint Institute of Arts was published on the occasion of the exhibition Abstract Expressionism: Then and Now, including Abstract Expressionist works alongside those that fall in the category known as “Pure Abstraction.” This type of abstraction consists of images and objects that intentionally have no subject and which may only coincidentally resemble something in the material or natural world. The book’s purpose was to demystify what is to many an elusive art form by providing a stage for making associations and comparisons. Michael Martin, Coordinator of Collections and Exhibitions, assembled the publication, writing an introductory essay on the history of Abstract Expressionism, to accompany the illustrated catalogue entries.
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 36 titles over 35 weeks from September through May in 2011–2012. The College Town Movie Series was held on 22 Thursday nights between September and March.

A total of 10,414 patrons—the second-highest yearly total ever—attended films at FIA in 2011–2012. In addition, the FIA Film Society continued for its third year 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 all day, every day the museum is open, and features a different artist each month.

In fiscal year 2011–2012, the FIA Theater screened these films in the Friends of Modern Art series:

**September**
The Tree of Life
Incendies
Even the Rain
Beginners

**October**
Bellflower
Cave of Forgotten Dreams
Meek’s Cutoff
The Double Hour
Film Festivals

February 17–19

**MountainFilm on Tour in Flint**

In a teaming of the Telluride, Colorado-based MountainFilm Festival and the FIA, three documentary films were shown at the museum. In addition, short films were shown in the Fleckenstein Video Gallery and related educational programs were presented. For the screening of the opening movie, *I Am*, the director, Tom Shadyac, participated in a post-film question-and-answer session live via Skype. At the two screenings of *Shakespeare High*, two youths shown in the film were on hand to present a special live performance. The third feature, *Waste Land*, was followed by a discussion led by Darryl Baird, an art professor at University of Michigan-Flint, and Ed Bradley, the FIA’s associate curator of film. 366 people attended.

April 29–30 & May 1–3

**Karen Schneider Jewish Film Festival of Flint**

In the eighth local festival—an outgrowth of the Detroit-based Lenore Marwil Jewish Film Festival—five feature-length films were shown in co-sponsorship with the Flint Jewish Federation. The features screened were *Reuniting the Rubins*, *Portrait of Wally*, *Bride Flight*, *Sholem Aleichem: Laughing in the Darkness* and *Mabul (The Flood)*. During a special “teaser” preview event March 29, the feature *Love, Etc.* was shown. In all, 604 people attended—the highest total for the festival in its seven years at the FIA.
College Town Film Program

In fiscal year 2011–2012, the FIA Theater screened these films in the College Town movie series (with free admission for patrons with college ID or FIA College Town membership):

**September**
- Super 8
- I’m Still Here

**October**
- Phase 7
- Junebug
- Midnight in Paris
- Ringu

**November**
- Crazy. Stupid. Love.
- An Invisible Sign
- Tucker and Dale vs. Evil

**December**
- The Battleship Potemkin

**January**
- Restless
- The Human Centipede II
- Rise of the Planet of the Apes

**February**
- Drive
- Retreat
- The Myth of the American Sleepover
- 50/50

**March**
- Footloose (2011 version)
- Metropolis
- We Are the Night
- Margaret
- The Greatest Movie Ever Sold

**Sponsored by**
- Baker College
- Davenport University
- Kettering University
- Mott Community College
- University of Michigan-Flint
- Friends of Modern Art
Film Society

The 2011–12 season marked the third year of the FIA Film Society, a group intended to increase interest in, and funding for, the film program.

By season’s end, the society included 118 members and sponsors, up from 90 in 2010–11 and 80 for 2009–10. Most of them were at the basic membership level of $100, which granted the donor 35 tickets to FOMA films, listings in the FIA Members Magazine and Annual Report, and access to monthly e-mailed newsletters about upcoming movies.

Higher sponsorship levels gained donors listings on screen before each film presentation, extra tickets and a presence on the FIA Web site. Corporate partners were Guardian Alarm and Michigan Radio.

Video Program

The Fleckenstein Video Gallery featured works by these artists:

**July**
- *Warm Objects* by Peggy Ahwesh

**August**
- *The Van* by Alex Bag

**September**
- *Have a Nice Day Alone* by Leslie Thornton

**October**
- *Butterfly* by Nam June Paik

**November**
- *Sodium Vapor* by Bill Viola

**December**
- *Mountaineer Spinning* by Ken Jacobs

**January**
- *Storm & Stress* by Doug Hall

**February**
- *Civitas* by Jacek Jerzy Kolasinski

**March**
- *Beirut Outtakes* by Peggy Ahwesh

**April**
- *Anita’s Journey* by Shelley Jordon

**May**
- *You Called Me Jacky* by Pipilotti Rist

**June**
- *Technology/Transformation: Wonder Woman* by Dara Birnbaum
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, digital arts, cartoon and character design, fibers, glass mosaic, ceramics, sculpture, and early childhood art courses. Since 1928, the Art School has operated continuously, helping students develop a wide range of artistic goals and skill levels. Programs are designed to support the mission of the FIA with dynamic curricula that engages students and the community through creative processes, studio experiences, and gallery exhibitions.

Programming

The Art School continued the collaborative Healing Through Art Therapy program with McLaren Medical Center. The partnership generated 116 encounters during the fiscal year 2011–2012 with art therapist Gail Singer, and an additional 196 guests attended an Art Therapy Luncheon in October 2011. The pilot group of nine young artists participating in the Pre-College Portfolio Development Program completed their studies in December 2011 with a final exhibition in the Bishop Gallery. A new group of 11 students entered the program in February 2012. The program serves talented high school students looking to enhance their abilities within the visual arts though advanced instruction, career counseling, and exposure to various art-related employment opportunities in February 2012. There are currently three sections totaling 26 students from 14 participating school districts enrolled in this three-year program. The pilot group completed their studies in December 2011 with several students receiving scholarships and acceptance into colleges of their choosing.

The Food Bank of Eastern Michigan collaborated with the Art School to produce bowls for the Food Bank's annual Empty Bowls Project. During the Winter/Spring 2012 session, the Art School added computer arts and welding classes to the curriculum.
Student Amenities

The Bishop Gallery received generous support from a private donor and the A.G. Bishop Charitable Trust in June 2011. A three-year grant will fund new exhibition opportunities in conjunction with expanded space and lighting, additional pedestals, and increased marketing. The gallery has been relocated to the first floor of the Art School for ease of access for students and visitors. The Bishop Gallery is dedicated to the presentation of a wide range of art created by Art School students, faculty, and guest artists. Average opening reception attendance for the fiscal year 2011–12 was 90, an increase of 50% from the previous year.

Studio Two (ceramics) has undergone renovation in order to improve student safety as well as offer additional storage and work space. Cabinets and countertops were installed to run the majority of the length of the north wall. Tables have been realigned with the addition of a potter’s wheel table to move all of the pottery wheels into a central location. The new floorplan removed potential tripping hazards associated with extension cords and added the equivalent of two additional tabletop surfaces for students to work on. The “round room” (former kiln room) was converted into a welding lab with five mig welders/booths, one plasma cutter, and various metalworking tools for new metals programming.

Marketing

The Art School increased marketing in the form of E-News releases for Bishop Gallery exhibitions, ABC-12 ads for summer enrollment (and following sessions), Flint Journal/M-Live articles, and billboards.

Scholarships

The Art School granted $15,740 in scholarships to 119 students (84 youth scholarships and 35 adult scholarships).

Enrollment

Summer 2012, 375 students
Summer 2011, 496 students
Fall 2011, 503 students
Winter/Spring 2012, 505 students
Winter/Spring 2011, 479 students
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 and 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 42,421 during the fiscal year.

Public Programs

Gains in participation in What’s Up? at the FIA, Art à la Carte, College Programs, Educator Workshops, Family Programs, and Homeschool programs account for a 25% increase in attendance over the previous fiscal year. Consistent marketing through social media, provided by the new Educational Media Coordinator, and mail and email marketing, contributed to the increase in attendance.
K-12 Programs

Gallery and studio programs comprised 53% of educational programming and served 22,470 K-12 students. Twenty-five percent participated in gallery lessons, 29% in studio activities, 45% in outreach programs, and 1% in self-guided visits/other. Seventy-seven percent of students attended public schools, 11% private schools, and 12% charter schools, with 96% of the schools located in Genesee County. The remaining 4% of schools served were from Oakland (2.4%), Wayne (0.4%), Tuscola (0.4%), Lapeer (0.4%), Livingston (0.2%), and Saginaw, (0.2%). An additional 2,126 homeschool students from Genesee, Ingham, Lapeer, Livingston, Macomb, Oakland, Saginaw, and Shiawassee counties were served.

Docent Program

Docents are integral to the Education department. Twenty-six volunteers were involved in the docent program in fiscal year 2011–2012. They participated in intensive training sessions from September through May. Docents assisted with 851 gallery and studio programs, serving 12,765 people, and resulting in 2,386 hours of service.

Active Docents
Oya Agabigum
Lavonne Bomeli
Tom Butts
Janet Cameron
Susan Damone
Billie Fisher
Kathy George
Kim Giacchina
Alfreda Harris
Diana Heitman
Lee Hockstad
Lynne Hurand
Jeanette Nassif
Cheryl Rogers
Gail Shulman
Kathy Weiner

Interns

Twenty-six art education students enrolled in the Art Education classes at Mott Community College received gallery training and assisted with gallery and studio lessons to K-12 and homeschool groups during the Fall and Winter semesters, resulting in 372 hours of service.

Active Docents
Oya Agabigum
Lavonne Bomeli
Tom Butts
Janet Cameron
Susan Damone
Billie Fisher
Kathy George
Kim Giacchina
Alfreda Harris
Diana Heitman
Lee Hockstad
Lynne Hurand
Jeanette Nassif
Cheryl Rogers
Gail Shulman
Kathy Weiner

Docents in Training
Joanne Anderson
Melissa Cook
Karen Crusee
Amanda Kimberly
Martha Latimore
Pat Pavlis
Linda Petee
Kirk D. Raymond
Vanessa Robar
Cathy Vrh

What’s Up? at the FIA tour
The Development Department is responsible for all areas of funding for the Flint Institute of Arts. 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, both restricted and unrestricted, produce an annual yield. These funds support general operations, exhibitions, programs, art acquisitions, art conservation, scholarships, lectures and membership initiatives. As of June 30, 2012 the endowment funds totaled $25,675,230 contributing 23% to the annual income. Unrestricted donations in the form of planned gifts and bequests are traditionally allocated to endowment. Please see page 60 for this fiscal year’s listing.

Grants

The FIA receives grant awards from foundations, community organizations, businesses, corporations, the state, and the federal government. The FIA also receives support from two auxiliary groups, the Founders Society and Friends of Modern Art. Revenue from grants represents 41% of the FIA’s annual income.

Earned Income

Income generated from sales, tuition, facility rentals, special events, and admissions provided 19% of the FIA’s operating income.

Contributions

Monetary donations, annual appeal gifts, memorials, donations commemorating anniversaries and birthdays, specific programs or events contribute 12% of the Institute’s annual income.

Membership

Membership dues represent 5% of the FIA’s annual income and there are many ways to support the museum through membership:

- Membership levels begin at $20 annually for a Youth (ages 2.5–12) or a Student (ages 13+) and progresses to our highest level of Rubens Society, $1,000+ annually.
- Whether an individual or a corporation, there are many levels of membership from which to choose. Basic benefits are enjoyed by all, and higher level donors receive extended benefits, such as reciprocal membership privileges to over 450 museums nationwide at the Sustainer level ($100) and above.
- As noted above, the Rubens Society is the highest level of membership ($1,000+) 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. Of new members who joined the FIA, 27% joined through the Art School.
- 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 Family level ($50) or above, received a commissioned print by a noteworthy artist. The Society is dedicated to the connoisseurship, the pursuit of personal collecting, and the purchase of prints to augment the FIA’s collection.

Also established in 2007, the FIA College Town initiative provided free memberships to students at Kettering University, University of Michigan-Flint, Mott Community College, and Baker College. Students received many of the basic benefits, but received no mailings. Instead, they were updated through E-Newsletters. Introduced in 2009, Thursday evening free College Town Films were subsidized by the four institutions. A Student Advisory Council with representatives from each college organizes special membership events. They also make recommendations to Museum staff regarding film selections, programs, and services that are of interest to College Town members. The FIA expanded gallery hours until 9:00p on Thursday evenings at the suggestion of the Student Advisors.

Please see pages 64–74 for this fiscal year’s membership listing.
Events & Facility Rentals

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, 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.

Art on Tap Beer Tasting

The 4th annual Art on Tap Beer Tasting event was held on Saturday, September 24, 2011 on the FIA’s south parking lot under a large tent from 5:00p to 9:00p. In partnership with John P. O’Sullivan Distributing, Inc. and Fabiano Brothers Inc., the event showcased 103 beers from 24 beer vendors. Guests enjoyed live entertainment and delicious fare. 581 guests attended the event.

Event Sponsors

Applebee’s Neighborhood Grill & Bar; UBS The Townsend Morgan Group, Community Podiatry - Drs. David Taylor & Shawn L. Reiser; Genesee Urgent Care - Dr. Ayman Haidar; Harry & Kathy Eiferle; Elisabeth, Mark & Ghassan Saab; Applegate Chevrolet; Brown & Brown Insurance; Lewis & Knopf, CPAs, P.C.; The Torch Bar & Grill; Don Franco Hair Co.; Whigville Party Store; Willie E. & Veronica Arts; CustomerBeach; Jim & Janey Dillard; Diplomat Pharmacy; Dortch Enterprises LLC; ELGA Credit Union; Genesee Valley Rotary Club; Hessling-Macksood Custom Homes; Mark & Judy Jacobson; Landaal Packaging Systems; Dr. & Mrs. Michael Macksood; Mark Mikolajczak; Drs. Bobby & Nita Mukkamala; Kay O’Malia; Jeremy Piper, Attorney at Law; Randy Wise Automotive Dealerships; Raymond J. Kelly III; Raymond James & Associates & David P. Kelly; Right Angle Lawn Care LLC; ROWE Professional Services Co.; Sally Swartz; Serra Automotive; Sycron Corporation; Tropi Tan Tanning Salons; Doug & Dawn Wynwicki; YeotisRealty.com; Cars108; CBS Outdoor; WCMU; Central Sign & Fabricating; Special Occasions; Ketzler Florist; Gill Roy’s Hardware.

Dedication

The dedication of the Robert S. and Judy W. Piper Print Library was held on Sunday, October 9, 2011 at 4:00p. The naming of the Piper Print Library acknowledged the legacy, leadership, and indelible spirit of Bob and Judy Piper.

1 Art on Tap Beer Tasting event
2 Robert S. & Judy W. Piper Print Library dedication
3 Thompson Lecture with guest speaker Graham W. J. Beal
4 First Frost Arts & Crafts Fair
5 Holiday Walk
6 Community Gala for the exhibition Witness: The Art of Jerry Pinkney
Thompson Lecture
On October 18, 2011, the 21st annual Thompson Lecture members-only event featured guest speaker Graham W. J. Beal, Director, President, and CEO of the Detroit Institute of Arts since 1999. Titled Cabbages and Kings: The Imperative to Collect, the lecture provided insight into the history of art collecting and the role of collecting objects in an increasingly virtual age.

Dr. and Mrs. Jack W. Thompson established the Thompson Lecture Fund in 1991 to enable the Flint Institute of Arts to present a distinguished speaker on 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 FIA.

First Frost Arts & Fine Crafts Fair
Holiday shoppers enjoyed celebrating the start of the holiday season with the 6th annual First Frost Arts & Fine Crafts Fair held on Saturday, November 5th from 10:00a to 5:00p and Sunday, November 6th from 11:00a to 4:00p. The Fair featured 52 artists, a Festival of Trees and Wreaths and a glass blowing demonstration in the Hurand Sculpture Courtyard. 2,500 people attended.

Sponsors
Fratz Consignment & McLaren Regional Medical Center

Community Gala
The FIA presented its 5th annual Community Gala on Saturday, January 21, 2012 from 6:00p to 9:30p in conjunction with the opening of the exhibition Witness: The Art of Jerry Pinkney. The event featured a lecture by artist/illustrator Jerry Pinkney with vocal accompaniments by Gloria Pinkney. The lecture was followed by a reception featuring live entertainment and a catered meal. Guests viewed the exhibition and had the opportunity to meet Mr. Pinkney. 315 guests attended the event.

Event Sponsors
Dean & Lynda Yeotis; Baker Center for Graduate Studies; Cracker Barrel Old Country Store; Kettering University; HealthPlus of Michigan; McLaren Regional Medical Center; Mott Community College; Genesys Regional Medical Center; Hamilton Community Health Network; Dr. Brenda Rogers-Grays, DO PC; Ann & Khalil Saab; Serenity Funeral Chapel; University of Michigan-Flint; University of Michigan-Flint, College of Arts & Sciences; The Williams Firm, PC; Mr. & Mrs. Willie & Karen Andrews; Joe & Clara Blakely; James & Kathryn Boles; Eleanor Brownell; Gail Buckner Odom; The Chosen Few Corporation; Sam Cox - McDonald’s Restaurants (Clio Rd., Miller Rd., Ballenger Hwy.); Delta Sigma Theta Sorority, Inc. Flint Alumnae Chapter; Ebenezer Ministries; EEMC, LLC (Erica Leverette-Traore, CEO); FM Financial Credit Union; Mr. Tendaji W. Ganges; Mr. Louis Hawkins; Gary & Carol Hurand; Jack & Jill of America; Lawrence E. Moon Funeral Home; Diane & John Lindholm; Loyst Fletcher, Jr. & Associates; Mallory VanDuyne Scott Bar Association; Mark & Rebecca Miller; Dr. & Mrs. Kienan F. Murphy; NAACP - Flint Branch; The Pierians, Inc.; Refined Images (Tomika Cooper, CEO); Dr. & Mrs. Lawrence & Jacquinne Reynolds; The Rutherford Group; Gayce Scholt; Chuck & Kathyn Sharbaugh; Shelley Spivack & Linda Pylypiw; United Way of Genesee County; Weaver Family Dentistry; YOUR Center.

Holiday Walk
On Tuesday, December 6, 2011, thousands of guests celebrated the holidays by attending the Flint Cultural Center’s Annual Holiday Walk. Festivities at the FIA included The Flint Symphonic Wind Ensemble, Kearsley Park Players, Eric “the Majestic” Majied on the vibes, pianist Paul Vanston, a popular meet and greet with Curious George, a holiday film in the FIA Theater, a faculty open house, and a children’s activity in the Art School. 4,201 people visited the Flint Institute of Arts.

Event Sponsors
The Children’s Office, Dr. Kienan Murphy
Intercollegiate Lego Competition

On February 18, 2012, the 2nd annual Create Your Own Masterpiece Intercollegiate Lego Competition featured student teams from Baker College, Kettering University, Mott Community College and University of Michigan-Flint. Each team had 16,700 Lego blocks to work with and a three-hour time limit in which to construct their “masterpieces.” Members of the College Town Student Advisory Council organized the event with assistance from FIA staff. The Kettering University team took first place and received the People’s Choice Award for their creation. The competition attracted over 1350 visitors.

Event Sponsors
Artistic Decorating; Baker College of Flint; Davenport University; Flint Institute of Arts; Kettering University; Mott Community College; University of Michigan-Flint; and Yeo & Yeo, P.C.

Wine Tasting

The 13th annual Wine Tasting, Wine: Dolce Italia - Wine from the Ancient Peninsula, was held on Saturday, April 14, 2012 from 7:00p to 10:00p. More than 40 wines were featured along with an optional reception at 6:30p where guests met wine author and tour guide Patricia Thomson. Local restaurants and bakeries provided gourmet fare and assorted pastries. The evening also included live entertainment. 248 guests attended the event.

Event Sponsors
Genesys; MLive Media Group; William Hentgen; East Michigan Medical Associates; HealthPlus of Michigan; Bennett Telephone Answering Service; Patrick Botz, DO; Win & Jodie Cooper; Mike & Lori Donlan; Drago’s Corvettes; Dreamaker’s Productions; Stephen & Sandra Dyball; Michael D. Eisinger, DDS; Financial Plus Federal Credit Union; Dr. Melvin Flamenbaum; Flushing Vision Source c/o Dr. & Mrs. Michael G. Wallace; Samuel & Graciela Harris; Holiday Inn Express, Flint-Campus Area; Paradyme Art Studio/Lynne A. Taft, Attorney at Law; Mark & Kate Piper; Serra Automotive, Inc.; Dr. Gary Wease, CBS Outdoor; Special Occasions.

Wine & Distributor Sponsors
Cork on Saginaw; Imperial Beverage; Veritas Distributors; Vintage Wine Co.; Wills Winery; Woodberry Wine

Food Sponsors
501 Bar & Grill; Bella Birches; Brickstreet Bar & Grill; Cork on Saginaw; Crust; DaEcoardo North Ristorante; Davison Home Bakery; Fandangles; Flint Crepe Co.; The French Confection; Good Bean Cafe; Olio’s Café & Grill; Redwood Lodge; Warwick Hills Golf & Country Club

Flint Art Fair

On Saturday, June 9 and Sunday, June 10, 2012, the 45th annual Flint Art Fair was held on the grounds of the Flint Institute of Arts. Presented by the Friends of Modern Art, this Flint tradition is rated nationally as one of the top 200 fairs in the country and attracted 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.

Event Sponsors
Dort Federal Credit Union
The Party

*The Party: An Artrageous Affair* was held on Saturday, June 16, 2012 from 7pm to 12am. The event theme was Urban Graffiti. The event featured various live entertainment throughout and was catered by Executive Chef Luis Fernandes. Three items were raffled: a silkscreen print by artist Larry Dinkin, a glass mosaic by Amy L. Black, and a print by Shepard Fairey. 453 guests attended.

Event Sponsors
Charles Boike; Baker College; Bodman, PLC; CBS Outdoor; Gerych’s; FUNchitecture; Spartan Printing; Associated Radiologists of Flint, P.C.; ATI Group; The Hurand Family; All World Imports; Dr. Christopher & Shannon Ash; The Children’s Office, Dr. Kienan Murphy; Cline, Cline & Griffin; Community Podiatry Group, P.C. - Drs. David Taylor & Shawn L. Reiser; Bob & Joanne Fuller; Genesee Urgent Care, Dr. Ayman Hadair; Drs. Bobby & Nita Mukkamala; Matthew L. Norwood, Attorney at Law; Suellen Parker; Paul Matlock Financial Services; Ann & Khalil Saab; Band Ayd Systems; Swartz Ambulance; The Historic Capitol Theatre; Landaal Packaging Systems; Serra Automotive; UBS Townsend Morgan Group; Attentive Industries, Inc.; Jeffrey Clothier, Attorney at Law; Matt Cramer - Dee Cramer, Inc.; Edward Jones Investments, Eric Gasper; Dr. John W. Farah; Dr. Zouheir & Nina Fares; Hessling Macksood Homes, LLC; Dr. Prasad & Jayshree Kommareddi; Merrill Lynch; Olivia Maynard & Olof Karlstrom; My Sister’s Design, LLC; Olmsted Associates, Inc.; Douglas M. Philpott, P.C.; Piper Realty Co.; Drs. Venkat & Rama Rao; ROWE Professional Services Co.; Dr. Daniel & Mary Ryan; Tim & Martha Sanford; Philip & T. Ardele Shaltz; Stephens Wealth Management Group; Summerset Salon & Day Spa; The Print Shop of Flint/Zip Mailing Co.; The Torch Bar & Grill; Jay Werschky, DDS & Jori Lewis, DDS - Family Dentistry.

Facilities Rental

The FIA hosted many groups and organizations this past fiscal year including the Charles Stewart Mott Foundation; Genesee County Bridal Alliance; Genesee Chamber of Commerce; Flint Jewish Federation; McLaren Regional Medical Center; Big Brothers, Big Sisters; Hurley Medical Center; Ruth Mott Foundation; Schussmeister’s Ski Club; Fidelity Investments; Resource Genesee; Plante Moran; College Admissions Assistance; Genesee County Bar Association; the ADDY Awards; University of Michigan-Flint; Genesee County Job Corp; Greater Flint Health Coalition; Women 2 Women Magazine; Genesee County Road Commission; Associated Radiologists; Dort Federal Credit Union; Zonta Club for Women; United Way of Genesee County; Whaley Children’s Center; and ATI Group.

Rentals included many private functions and receptions (i.e. awards ceremonies, birthday parties, anniversary celebrations, board meetings/dinners, business meetings, expos, film festivals/screenings, guided tours, holiday parties, networking receptions, lectures, research meetings, and 13 wedding receptions). 5,608 visitors attended these events with close to $70,000 raised for the FIA through rental income.
Each year, support groups donate thousands of dollars and volunteer hours to the Institute in support of exhibitions, art acquisitions, and programs. The Flint Institute of Arts is deeply grateful to the members of the Friends of Modern Art and the Founders Society for their generous support.

**Friends of Modern Art**

**Letter from the President,**
Mike Wright

Beginning in the fall of 2011, the newly elected Board of Friends of Modern Art (FOMA) made a decision to focus inwardly over the coming year. The Board recognized there were fundamental organizational and operational issues that needed to be addressed if the organization was to continue to effectively support the goals and the mission of the Flint Institute of Arts (FIA). In collaboration with the BEST Project (“Building Excellence, Sustainability and Trust”), Board members participated in a broad board assessment survey and a tailored training seminar that focused on the fundamentals of serving on a non-profit board as well as building an effective board. This effort is ongoing, and Board members believe the process will strengthen FOMA.

This year FOMA was proud to provide direct financial support in the amount of $25,000 towards the FIA exhibition, *Abstract Expressionism: Then and Now*. The Board was particularly excited to support an exhibition that was assembled primarily from the FIA’s fantastic collection. FOMA also provided sponsorship money for the Founders Society concert event, *Baroque Splendor: An Ode to the Year of the Bray*.

The critically acclaimed FOMA Film Series completed another well-attended season in May. This event continues to draw strong attendance week after week, and the Board hopes to continue to build on its success by keeping the programming relevant and unique.

Finally, the second weekend of June brought the 45th annual Flint Art Fair. This year’s event was very well attended, with more than 140 local and national artists displaying their wares, outstanding musical entertainment, and great food—all on the beautiful grounds of the FIA and Flint Cultural Center. The success of this fundraiser is a direct result of countless hours of effort by our volunteers as well as the staff of the FIA. For that, we are extremely grateful.
Founders Society

Letter from the President,
James D. Draper

The Founders Society (Founders) pledged $20,000 in support of the Flint Institute of Arts (FIA) in fiscal year 2011–2012. These pledges were to support the publication of the FIA Magazine ($15,000), library ($1,000), and exhibitions ($4,000). These monies were delivered to the FIA on June 19, 2012.

The Chair Affair auction featured chairs painted and decorated by local artists. It took place from May 27 to August 16, 2011 and netted $2,188. The First Frost Arts & Fine Crafts Fair on November 5 and 6, 2011 netted $19,821. This was a 38% increase from 2010. This improvement was primarily due to an enhanced layout, which increased the number of artists to 52 that could exhibit along with a 41% reduction in operating expenses. Founders held its first ever piano recital, Baroque Splendor, on February 24, 2012 in Isabel Hall. Featuring pianist, Idil Ulgen, admission was free and open to the general public. Sponsorships enabled Founders to net $4,015. Building upon the success of this event, Founders plans another recital in spring 2013.

The Paris/London tour that Founders sponsors through its partnership with Collette Vacations was successful. That along with other local excursions generated net income to Founders of $6,568.

As of May 2012 Art Sales & Rental was in the black with a net income of $5,985.

In the spring of 2012 Founders initiated a $10 annual membership fee. A membership benefit package included complimentary admission to the First Frost Arts & Fine Crafts Fair plus discounts and gift cards to Art Sales & Rental for Founders Society members. The success of the new dues initiative will be available for next year’s report.

Among other things, Founders Hospitality Committee, at the request of the FIA, organizes receptions for exhibition openings. On September 10, 2011, Founders hosted an opening reception for Quilting Traditions: The Art of the Amish. On December 12, 2011, Founders hosted its traditional holiday luncheon for all FIA staff members in Isabel Hall as their way of thanking the FIA staff for the many ways in which they generously assist Founders to fulfill the society’s mission.

Income generated from a multitude of traditional and new activities has enabled Founders to increase its overall net worth to $60,710. This is an increase of $16,835 from the previous year. New fundraising events are scheduled for the future. Times change and Founders is changing along with them. In addition to fundraising this past year, members of Founders have collectively donated thousands of hours of service to the ultimate benefit of the FIA. In May 2012, Founders added five new members to the Board of Directors who will bring new ideas and fresh perspectives. The Founders Society remains committed to the support of the Flint Institute of Arts for now and into the future.
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In honor of Thomas Calhoun
Dr. Brent Calhoun

In memory of Mrs. Fenton M. Davison (Mary Lou)
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Dr. & Mrs. Leslie L. LeMieux, Jr.

In memory of Katherine Doherty
Mr. & Mrs. Timothy C. Sanford

In honor of Sally (Sarah) DuPree
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In memory of Alice Foster
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In memory of Alma & David Fry
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Mrs. Susan Schroeder
Ms. Marsha V. Schwarz
Mrs. Marsha Schweiker
Ms. Bernice Scott
Ms. Jacqueline Scott
Mrs. Krystal Seaman
Ms. Peggy Searight
Mrs. Marian D. Seguin
Ms. Mary Sequin
Ms. Kimberly Sharpe
Mrs. Ruth O. Sharpe
Mrs. Hannelore Shattuck
Mrs. Martha Shaver
Ms. Pam Shaw
Ms. Peggy L. Shaw
Ms. Kathleen A. Sheehy
Ms. Patricia Shepard
Mrs. Marie Sheppard
Ms. Patricia Shriver
Ms. Margaret Simen
Mrs. Kristina L. Simoni
Mrs. Gloria Sirosky
Ms. Carol Sisson
Ms. Renee Skank
Ms. Joan W. Smalley
Dr. Ernestine R. Smith
Ms. Janice Smith
Ms. Jeanine Smith
Ms. Juanita Smith
Mrs. Kelly Smith
Ms. Terry Ann Smith
Ms. Berna S. Sorscher
Mr. Eligio Soto
Mrs. Vivian Sowle
Mrs. Mary Sprague
Mrs. Josephine Sredich
Mrs. Emma Lou St. Onge
Ms. Catherine Stacey
Mrs. Kathryn Stack
Ms. Zoe Starkweather
Ms. Jill Staszak
Mrs. Patricia Stepanick
Ms. Alesa Stephan
Ms. Audrey E. Stephens
Mrs. Elizabeth Stevens
Mrs. Sally Stevens
Ms. Molly Stewart
Ms. Tracey Stewart
Ms. Patrice Stiehl
Mr. Paul Stirling
Ms. Carol J. Strong
Ms. Lynda Suciu
Ms. Suzanne Sugden
Mr. Richard Suhr
Susan Sullivan
Ms. Virginia Sullivan
Mrs. Jean Sutherland
Mrs. Phyllis Sutherland
Mrs. Olga Swarouth
Ms. Mary W. Swift
Ms. Glenda Swirtz
Mrs. Irene Szuch
Rev. Frederick H. Taggart
Mr. David Tait
Ms. James Tanner
Ms. Laurie A. Tata
Ms. Dorothy S. Taylor
Ms. Jessica Teeples
Mrs. Pamela TerBush
Ms. Sara Themm
Ms. Veronica Themm
Ms. Jeane C. Thick
Ms. Sally Thien
Mr. James Thigpen Jr.
Mr. Robert R. Thomas
Ms. Marguerite Thompson
Mr. Mark Q. Thornton
Mrs. Joan Topham
Mr. John Tracy
Ms. Victoria Travis
Ms. Marie Tripp
Ms. Jane B. Trotter
Mrs. Elaine Tucker
Ms. Holly A. Underwood
Ms. Rita Valley
Ms. Jeanette Veenhuis
Ms. Marianne Vergith
Ms. Jolyn Vita
Ms. Mary Vojdik
Mrs. Rosemary Vuckovich
Ms. Georgia R. Walker
Mrs. Barbara Walworth
Ms. Jane Walworth
Rev. Al Wamsley
Ms. Kara Warby
Ms. Wanda R. Warby
Rev. Al Wamsley
Mrs. Audrey Weber
Gary Weichner
Mr. Robert Weishaupt
Ms. Adrienne S. Wells
Mr. John E. Wentworth
Mr. Toby Wessel
Ms. Paula Weston
Mrs. Joyce Wheat
Ms. Joanne White
Mrs. Sandra G. White
Mrs. Heather Whitney
Mrs. Janet Williamson
Mr. Wilbert E. Williamson
Ms. Jean Willing
Mrs. Andrea Willman
Ms. Janette A. Wilson
Ms. Mary E. Wilson
Ms. Lloyd Winding
Ms. Kristen A. Wiltern
Ms. Elizabeth Wise
Ms. Diane M. Wiseogle
Ms. Christina Withrow
Mrs. Mary Wolski
Ms. Eliza Wong
Mr. Robert V. Woods
Ms. Christine Worland
Ms. Nancy Worthing
Mrs. Heather Wright
Mrs. Jodie Wright
Mrs. Margie Murray Wright
Ms. Veronica Wroblewski
Ms. Darla S. Wynn
Ms. Melissa Wyrwicki
Mrs. Darleen Yaskanin
Mrs. Victoria Ybarra
Mr. Dave Yeo
Mrs. Barbara A. Young
Ms. Cynthia Zack
Mr. Theodore T. Zahrfield

Students
($20 annually)
Miss Khondess Akins
Miss Adrianna Allen
Miss Rayna Allweil
Mr. Kyle Angus
Ms. Lynn Baca
Mr. Aditya Badararith
Ms. Isabelle Beholz
Miss Breanna Boyer
Mr. Tim Brandt
Miss Leah Brett
Mr. Josh Brown
Mr. Robert Burack
Ms. SherQuanda Carroll
Ms. Abigail I. Chou
Miss Alana Collins
Miss Erin Collins
Ms. Sarah Coulter
Miss Melissa Crawford
Miss Paishann Davie
Braylan Delduca
Mr. Michael Dixon
Mr. Matthew Edwards
Miss Angela Erdt
Miss Faith Frazier
Miss Lindsay Frost
Mr. Zachary Garza

73 membership
<table>
<thead>
<tr>
<th>Name</th>
</tr>
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<tbody>
<tr>
<td>Ms. Morgan Gasso</td>
</tr>
<tr>
<td>Miss Emily Gragg</td>
</tr>
<tr>
<td>Miss Kelly Grant</td>
</tr>
<tr>
<td>Ms. Carla Harden</td>
</tr>
<tr>
<td>Mr. Matthew Hardrick</td>
</tr>
<tr>
<td>Miss Shalisha Hearn</td>
</tr>
<tr>
<td>Ms. Sofia Henke</td>
</tr>
<tr>
<td>Miss Sunny Hipkins</td>
</tr>
<tr>
<td>Miss Lauren Holloway</td>
</tr>
<tr>
<td>Mr. Adrian Holyfield</td>
</tr>
<tr>
<td>Miss Wesley Ann P. Johnson+</td>
</tr>
<tr>
<td>Mr. Tommy Lambert</td>
</tr>
<tr>
<td>Mr. Dennis Lampron</td>
</tr>
<tr>
<td>Miss Kayla Lawrence</td>
</tr>
<tr>
<td>Ms. Erin Lorenz</td>
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<tr>
<td>Ms. Angela Marchin</td>
</tr>
<tr>
<td>Ms. Kelly Martin</td>
</tr>
<tr>
<td>Miss Tess McKague</td>
</tr>
<tr>
<td>Miss Alicyn McNally</td>
</tr>
<tr>
<td>Mr. Brendan Mitchell</td>
</tr>
<tr>
<td>Miss Hattie Molina</td>
</tr>
<tr>
<td>Miss Raye-Lynn Morgan</td>
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<tr>
<td>Miss Kaitlyn R. Morris</td>
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<td>Miss Jessica Owen</td>
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<tr>
<td>Miss Lydia Parker</td>
</tr>
<tr>
<td>Miss Tori Promenchenkel</td>
</tr>
<tr>
<td>Ms. Gabriela Rosales</td>
</tr>
<tr>
<td>Miss Amanda Salagerghesh</td>
</tr>
<tr>
<td>Mr. Brad A. Schanen</td>
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<tr>
<td>Mr. Jon Schanen</td>
</tr>
<tr>
<td>Mrs. Joy Schroeder</td>
</tr>
<tr>
<td>Miss Devon Seelman*</td>
</tr>
<tr>
<td>Miss Kierstyn Simpson*</td>
</tr>
<tr>
<td>Mr. Brett Smith</td>
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<tr>
<td>Ms. D'Quindre Smith</td>
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<tr>
<td>Mr. Sean Smith</td>
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<tr>
<td>Ms. Jessica Stephens</td>
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<tr>
<td>Mr. Benny Stribling</td>
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<tr>
<td>Mr. Kyle Sturgis</td>
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<tr>
<td>Miss Kendra Taylor</td>
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<tr>
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<tr>
<td>Miss Michelle Tran</td>
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<td>Ms. Emily Wheat</td>
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<tr>
<td>Honorable Robert Widigan</td>
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<tr>
<td>Conor Wolfgram</td>
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<tr>
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<tr>
<td>Miss Taylor Yager</td>
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<tr>
<td>Miss Lena Yang</td>
</tr>
<tr>
<td>Miss Abby Yorks</td>
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<tr>
<td><strong>Youth</strong></td>
</tr>
<tr>
<td>($20 annually)</td>
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<tr>
<td>Evan Adkins</td>
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<tr>
<td>Anna Arnold</td>
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<tr>
<td>Wayne Arnold</td>
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<tr>
<td>Ben Arvoz</td>
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<tr>
<td>Kamryn Atherton</td>
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<td>Kelsie Atherton</td>
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<tr>
<td>Gabriel Brown</td>
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<td>Natalie Buhey</td>
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<tr>
<td>Zachary Cain</td>
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<td>Zachary Coon</td>
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<tr>
<td>Zoe Cooney</td>
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<tr>
<td>Averee Cooper</td>
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<td>Paige Cram</td>
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<td>Lara Danan</td>
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<td>Olivia David</td>
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<td>Buzz Ferguson</td>
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<td>John Forbes</td>
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<td>Regina Garland</td>
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<tr>
<td>Tiara Garland</td>
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<tr>
<td>Amiraah Gordon</td>
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<tr>
<td>Jillian Guise</td>
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<td>Alayna Haack</td>
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<td>William Rabihaa Harmon</td>
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<tr>
<td>Gwendolyn Hoke</td>
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<td>Julia Hornak</td>
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<td>Jayli Husband</td>
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<td>Abigail Jackson</td>
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<td>Haley Jennings</td>
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<td>Christiana Johnson</td>
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<tr>
<td>Madeline Johnson</td>
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<tr>
<td>Morgan Kells</td>
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<tr>
<td>Katie Kliplka</td>
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<tr>
<td>Averi King</td>
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<td>Jonathon Krupa</td>
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<td>Zachary Lamielle</td>
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<td>Jack Larson</td>
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<td>Genevieve Lippincott</td>
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<td>George Mask</td>
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<td>Melody Miles</td>
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<td>Ellary Morris</td>
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<td>Monique Morse</td>
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<tr>
<td>Tommy Nachtigal</td>
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<tr>
<td>Gavin Neifert</td>
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<td>Matthew Nicholas</td>
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<td>Ryan Nicholas</td>
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<tr>
<td>Cameron O'Connor</td>
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<tr>
<td>Katie O'Connor</td>
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<tr>
<td>Shika Patel</td>
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<td>ZaReah Phelps</td>
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<td>Natalia Phipps</td>
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<tr>
<td>Aria Pierson</td>
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<td>Madison Porritt</td>
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<tr>
<td>Brynn Reeder</td>
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<tr>
<td>Erik Rosenkranz</td>
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<tr>
<td>Jason Rosenkranz</td>
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<td>Caden Shurter</td>
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<tr>
<td>Cole Shurter</td>
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<tr>
<td>Brenna Sikora</td>
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<tr>
<td>Jackson Smith</td>
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<tr>
<td>Lilly Socha</td>
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<tr>
<td>Talia Tetmeyer</td>
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<tr>
<td>Alysia Trevino</td>
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<td>Andrea Yorks</td>
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<td>Emily Zito</td>
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<td>Andrew Valdes</td>
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<td>Solis Vantill</td>
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<tr>
<td>Levi West</td>
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<tr>
<td>Lily West</td>
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<tr>
<td>Elizabeth White</td>
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<tr>
<td>Grace Wilkins</td>
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<tr>
<td>Natavion Williams</td>
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<tr>
<td>Emily Wilson</td>
</tr>
<tr>
<td>Alexandra Yorks</td>
</tr>
<tr>
<td>Nico Trevino</td>
</tr>
</tbody>
</table>
Independent Auditor’s Report

We have audited the accompanying statement of financial position of Flint Institute of Arts, a Michigan non-profit corporation, as of June 30, 2012 and the related statements of activities, 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 2011 financial statements and, in our report dated December 26, 2011 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, 2012, 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.

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, 2012, 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 26, 2011
Statement of Financial Position
June 30, 2012 with comparative totals for 2011

<table>
<thead>
<tr>
<th>Assets</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds (Restated)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Collection Fund</td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$31,690</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
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<tr>
<td>Restricted cash</td>
<td>119,995</td>
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<tr>
<td>Accounts receivable</td>
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<td>6,332</td>
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<td>Contributions receivable</td>
<td>-</td>
<td>-</td>
<td>6,500</td>
<td>-</td>
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<tr>
<td>Inventory</td>
<td>135,534</td>
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<td>Prepaid expenses</td>
<td>56,623</td>
<td>-</td>
<td>56,591</td>
<td>-</td>
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<tr>
<td>Due from other funds</td>
<td>-</td>
<td>-</td>
<td>309,991</td>
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<tr>
<td>Fixed assets</td>
<td>-</td>
<td>16,632,177</td>
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<tr>
<td>Intangible asset</td>
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<td>25,000</td>
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<tr>
<td>Permanent collection</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>1</td>
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<tr>
<td>Interest in income trusts</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Trusts held by third party</td>
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<td>-</td>
<td>-</td>
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<td>Long-term investments</td>
<td>427,928</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Total assets</td>
<td>$863,529</td>
<td>$16,657,177</td>
<td>$379,414</td>
<td>$1</td>
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</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 (Restated)</th>
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</thead>
<tbody>
<tr>
<td>Accounts payable</td>
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<td>$ -</td>
<td>$2,805</td>
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<tr>
<td>Accrued expenses and withheld taxes</td>
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<td>Due to other funds</td>
<td>309,991</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Cash held for others</td>
<td>119,995</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>Deferred revenue</td>
<td>205,743</td>
<td>-</td>
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<td>Total liabilities</td>
<td>727,067</td>
<td>-</td>
<td>2,805</td>
<td>-</td>
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</tbody>
</table>

Net Assets

| Unrestricted - operations | 136,462 | 16,657,177 | - | - | 14,280,910 | 18,780,912 |
| Temporarily restricted | - | - | 376,809 | 1 | - | 376,810 | 815,902 |
| Permanently restricted | - | - | - | - | - | 14,280,910 | 13,280,309 |
| Total Net Assets | 136,462 | 16,657,177 | 376,809 | 1 | 14,280,910 | 31,451,159 | 32,877,213 |

| Total liabilities and net assets | $863,529 | $16,657,177 | $379,414 | $1 | $14,280,910 | $32,181,031 | $35,101,277 |
# Statement of Activities

Year ended June 30, 2012 with comparative totals for 2011

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds (Restated)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Operating Fund</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Permanent Collection Fund</td>
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<td>Revenues, Gains, and Other Support</td>
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<td>Public support</td>
<td></td>
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<tr>
<td>Contributions/Bequests</td>
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<td>$ -</td>
<td>$ 264,916</td>
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<td>Grants</td>
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<td>679,927</td>
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<td>Trust contributions</td>
<td>347,710</td>
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<td>18,676</td>
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<tr>
<td>Total public support</td>
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<td>-</td>
<td>863,519</td>
<td>435,210</td>
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<td>Revenue</td>
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<td>Museum shop and cafe sales - less direct costs</td>
<td>65,132</td>
<td>-</td>
<td>-</td>
<td>-</td>
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<td>of $ 153,638 and $ 136,773</td>
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<td>Memberships</td>
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<td>Tuition</td>
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<td>23,118</td>
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<td>Exhibitions and programs</td>
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<td>109,036</td>
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<td>Ticket sales</td>
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<td>Investment income</td>
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<td>174,760</td>
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<td>Realized gain on investments</td>
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<td>Miscellaneous income</td>
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<td>Total revenue</td>
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<td>Net assets released from restrictions</td>
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<td>Satisfaction of grant/program restrictions</td>
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<tr>
<td>Total public support and revenue</td>
<td>4,661,054</td>
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<td>(124,196)</td>
<td>435,210</td>
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### Expenses and losses

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<th>Temporarily Restricted</th>
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<td>Classes</td>
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<td>Public information</td>
<td>269,533</td>
<td>20,969</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>619,374</td>
<td>96,334</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>1,169,939</td>
<td>205,252</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>227,016</td>
<td>41,936</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Programs</td>
<td>687,180</td>
<td>81,216</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total program services</td>
<td>3,421,100</td>
<td>569,687</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
Statement of Activities
Year ended June 30, 2012 with comparative totals for 2011

<table>
<thead>
<tr>
<th>Supporting services</th>
<th>Unrestricted Funds</th>
<th>Temporarily Restricted Funds</th>
<th>Permanently Restricted Funds</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and general</td>
<td>$1,154,553</td>
<td>$20,968</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Total expenses</td>
<td>4,575,653</td>
<td>590,655</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Losses and distributions</td>
<td>13,994</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total expenses, losses and distributions</td>
<td>4,589,647</td>
<td>590,655</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Excess (deficiency) of public support and revenue over expenses and losses before other changes in net assets</td>
<td>71,407</td>
<td>(590,655)</td>
<td>(124,196)</td>
<td>435,210</td>
</tr>
<tr>
<td>Other changes in net assets</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Proceeds from sales of collection items not capitalized</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Purchases of collection items not capitalized</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Trust transfers</td>
<td>640,047</td>
<td>-</td>
<td>21,567</td>
<td>(904,590)</td>
</tr>
<tr>
<td>Interfund transfers</td>
<td>(2,334,616)</td>
<td>231,099</td>
<td>74,585</td>
<td>58,042</td>
</tr>
<tr>
<td>Transfer to Community Foundation</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Change in value of trusts held by third party</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized loss on investments</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Unrealized gain on investments</td>
<td>(4,555)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total other changes in net assets</td>
<td>(1,699,124)</td>
<td>231,099</td>
<td>96,152</td>
<td>(846,548)</td>
</tr>
<tr>
<td>Total change in net assets</td>
<td>(1,627,717)</td>
<td>(359,556)</td>
<td>(28,044)</td>
<td>(411,338)</td>
</tr>
<tr>
<td>Net assets - beginning of year, as restated</td>
<td>1,764,179</td>
<td>17,016,733</td>
<td>404,653</td>
<td>411,339</td>
</tr>
<tr>
<td>Net assets - end of year</td>
<td>$136,462</td>
<td>$16,657,177</td>
<td>$376,609</td>
<td>$1</td>
</tr>
</tbody>
</table>
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