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).

MISSION

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

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

FIA exhibitions and programs are made possible in part with the support of the Michigan Council for Arts and Cultural Affairs, a partner agency of the National Endowment for the Arts.
I would like to begin by extending my sincerest thanks to the members of the board for their kind support and for allowing me the privilege and opportunity of serving a second year as board president. It has truly been a humbling and extremely gratifying experience. The opportunity to work closely with the incredibly talented and dedicated staff has been the highlight of my years on the board. My appreciation and admiration for John Henry and this staff has grown with each interaction, and I am convinced that collectively this group of professionals is among the very best assembled anywhere in the field.

I also want to express my appreciation to the members of the board for their commitment of time, talent and resources this past year, for their energetic and sometimes impassioned Board meeting discussions, and for their faithful attendance at exhibitions, events, and films. Their willingness to give generously of themselves and their readiness to raise challenging issues for board discussion is strong evidence of their deep commitment and dedication to the FIA.

Combing the Board’s skills, talents and unique perspectives with those of the staff can produce some astounding results. Active participation on committees is the Board’s best opportunity for meaningful interaction with the department heads and key staff responsible for implementing the board defined vision and strategies. The numerous board actions taken this year that arose out of committee work will impact the FIA for years into the future.

We updated the equal employment opportunity language in the personnel policy manual and in the Bylaws to be consistent with current EEOC standards.

We reviewed the numerous contributions made by the Advisory Council during our major renovation period and subsequent visioning process, and determined that the Advisory Council had fulfilled its formal purpose and would subsequently be convened on an as-needed basis.

We approved an exceptional schedule of exhibitions that ensures an interesting and diverse offering of exhibitions ranging in focus and audience appeal from the installation of Michael Dunbar’s large-scale bronze sculptures to the exhibition Drawing Together: International Cartoons.

We approved 39 additions to the Permanent Collection through gifts and acquisitions including a Michael Dunbar sculpture, a priceless collection of ancient Chinese jades, and a Winfred Rembert painting, to name just a few.

We accepted a donor’s generous bequest to the
The ceramics department, and following cross committee collaborations, recommended an expanded vision for the Art School renovation that better positions the kiln room, glaze lab, and welding lab for future program development.

We agreed to form a fiduciary relationship between the FIA and the Society for Paragone Studies in association with University of Michigan–Flint, which will bring this scholarly group to our facility on a biennial basis.

We reviewed endowment performance, revised investment strategies and reallocated distribution of funds based on fund manager performance and adherence to fund guidelines.

It’s obvious from this brief overview that the members of the board and the FIA staff are fully committed to maximizing the use of our resources and to taking those actions necessary to strengthen and grow the organization and to ensure that our mission is achieved.

The mission of the FIA is further advanced by the efforts of the countless volunteers and auxiliary groups who selflessly dedicate themselves for the betterment of the FIA. Most notable among them are the Founders Society, the Friends of Modern Art and the docents. Among their numerous contributions this past year, the Founders sponsored the FIA Magazine, provided support for Art of Collecting, funded books for the library and conducted a series of events including A Lush Life jazz concert, Ulgen Recital and First Frost art show. During this same period, the Friends of Modern Art provided significant support for the Winfred Rembert Exhibition and Community Gala and once again conducted the Flint Art Fair and the FOMA Film Series. FOMA has also announced a substantial multi-year commitment to fund the upgrade of our video equipment to a digital projection system. On behalf of the board, I want to thank Founders and FOMA for their continued financial support and for their unswerving focus on pursuing what is in the best interests of the FIA. I also want to similarly recognize the special contribution of our docents who tirelessly dedicate themselves to enriching the experience of countless visitors to the FIA by making the collection and exhibitions come alive through interpretive narratives and interactions with our visitors. Their impact toward advancing our vision is immeasurable.

Finally, I want to extend our profound thanks and debt of gratitude to each of our donors, large and small, institutional and private, who generously support the FIA through contributions to our endowment funds, support of exhibitions, sponsorship of programs, and enrichment of our collections through gifts of art. Chief among these benefactors is the Charles Stewart Mott Foundation, for whom we have reserved our deepest debt of gratitude. Year after year, the Mott Foundation has strengthened and sustained us through their continued financial support and their unwavering commitment to our mission. We realize that we literally could not fulfill our broader mission and future vision without their strong support.

As we look to the future, our greatest challenge and opportunity as a board will be to develop sustainable sources of income. The recent economic resurgence has been positively reflected in our endowment funds, and over time will produce much needed additional revenue. This good news is offset by the sobering realization that under even the best conditions our current level of endowment is not sufficient to sustain the FIA without jeopardizing the mission and broad vision that we embrace. As a board, there is nothing we can do that would better demonstrate our abiding gratitude to the Charles Stewart Mott Foundation, our numerous donors, auxiliaries and volunteers, and all who have come before us, than to place the FIA on this path to financial sustainability.

Samuel M. Harris
President
The 2013 fiscal year beginning July 2013 had remarkable performances from staff and volunteers in meeting—and often exceeding—the many goals we set for ourselves. As always, we have measured the impact of our endeavors and I would like to begin by reporting on our progress.

Noteworthy achievements include ranking first nationally in per capita educational encounters among 180 of the country’s largest art museums, offering 212 art classes with an enrollment of 1,500, providing educational programs that served 46,047 people, and attendance of 130,436. This year, the FIA presented 25 exhibitions and installed 616 works, 38 artworks were added to our permanent collection, and 228 works—rarely or never before on view—were installed throughout the permanent collection galleries. Membership reached 2,330 this year not counting an additional 1,855 College Town members.

It has been said many times, the key to our sustainability is to develop and expand an engaged and informed cultural community for the future. During the last decade, the FIA’s influence has grown dramatically to include a larger regional audience. To this end, improving our reach through digital and social media has been one of our highest objectives. This year, our website had nearly 161,000 unique visitors and our Facebook page currently has 7,080 fans. Our fans have 1.7 million friends and each month our Facebook records nearly 33,000 daily engaged users viewing and sharing our content.

In 2013, the FIA continued its long history of initiating, organizing, and participating in community-wide collaborations. Collaborators and collaborations this year include the Karen Schneider Jewish Film Festival of Flint, the Genesee County Fair, the Flint Public Library on Martin Luther King Jr. Day, Holiday Walk, Flint Community Schools, Kearsley Community Schools, and Catholic Charities. We collaborated with the Flint Cultural Center on issues of campus-wide security, long range planning, and program scheduling. Healing through Art Therapy is a program of the Art School in collaboration with McLaren Hospital. Now in its sixth year, College Town provides free memberships to college students and faculty from five area colleges. The FIA’s partnership with the Food Bank produced 1,300 bowls in our studios for the annual Empty Bowls event during ”National Hunger Awareness” month. New this year was the Flint Arts On the Road...
attendees. In addition, 61 organization, businesses and individuals rented the facility entertaining 5,447 guests.

Our fiscal year end is not just a time to look back but also a time to look forward to the 12 months ahead and the exciting plans we have made to open the Art School's new welding facility, kiln room and glaze lab; present special exhibitions, art classes, family programs, school visits, films, and lectures, and organize art fairs, parties, Happy Hour evenings, and all the other things that make the FIA an exciting and vital organization in the community.

John B. Henry
Director
Temporary exhibitions at the Flint Institute of Arts promote greater audience visitation and are one of the most visible programming activities. From cartoons to paintings and from tooled-leather to model ships, this year the FIA presented a large range of exhibitions that explored a variety of facets of the artistic realm, appealing to and allowing us to reach a broader audience than ever before. In total, this year visitors had the opportunity to see almost 600 works of art, many of which were drawn from the FIA’s permanent collection, including decorative arts, paintings, works on paper, and sculpture, all from various cultures and time periods. With the FIA being the only institution of its kind in Flint, Genesee County, and the region north of the Detroit metropolitan area, it is vital that exhibitions explore a wide range of artistic concepts from around the world.

In the fall, over 100 cartoons from the around the world presented three decades of global history in the exhibition Drawing Together: International Cartoons. The cartoons in this exhibition not only offered insight into world history, philosophy, and cultural similarities and differences, but also demonstrated how artful freedom of expression can be. Coupled with this exhibition, the FIA in conjunction with the Charles Stewart Mott Foundation published a catalogue featuring 130 award-winning entries to the annual International Cartoon Competition, organized by the Aydin Doğan Foundation. This thought-provoking exhibition was followed in the winter by the first museum retrospective of the self-taught African American artist Winfred Rembert, featuring more than 40 works of hand-tooled leather. Rembert depicted moments from his life on tooled and painted leather, conjuring a world of incredible brutality and close personal ties. This exhibition emphasized the dramatic and overtly biographical nature of Rembert’s work, combining artistic inspiration with documentation of some of the most tumultuous moments of Civil Rights-era history.
This year all the spring exhibitions had the theme of water in American art, with Reflections on Water in American Painting: The Phelan Collection, Ship Shape: Models of Great Lakes Vessels, and Great Lakes Painting: The Inlander Collection. Reflections on Water documented evolving artistic trends through paintings of water: from sailboat portraiture to waterscapes to industrial waterfronts. Following the theme of water, Ship Shape offered visitors the opportunity to learn about the art of model ship making. Models in this exhibition were built to commemorate some of the most revolutionary vessels ever to sail the Great Lakes. Defined geographically, the artists in Great Lakes Painting were active in the states surrounding the Great Lakes during the first half of the 20th century. Together the paintings formed a compelling visual record of a distinctive regional culture sustaining and celebrating itself through an era of great cultural growth and change.

In addition, several exhibitions during the fiscal year also featured contemporary art, such as Michael Dunbar: Explorations in Space on the FIA grounds and in the Hurand Sculpture Courtyard, and David Maxim: Figure Portraits in the Graphics Gallery.

In this fiscal year, Hodge Galleries attendance totaled 20,832.
VIDEOS

Dedicated to showcasing contemporary video art, the Fleckenstein Video Gallery features a new work each month. The gallery is ideally suited for single-channel videos that are played in a continuous loop, and projected onto a 10 x 12 foot screen. This fiscal year equipment was upgraded to include a region-free blu-ray player, allowing the FIA to display works in the highest quality available and opening up the opportunity to exhibit video art from around the world.

Altanta
7.1.12 – 7.31.12
by Miranda July

Battleship Potemkin Dance Edit
8.1.12 – 8.31.12
by Michael Bell-Smith

Deeparture
9.1.12 – 9.30.12
by Mircea Cantor

Losing Ground
10.1.12 – 10.31.12
by Patty Chang

Birdcalls
11.1.12 – 11.30.12
by Malcolm Sutherland

Walt Disney’s “Taxi Driver”
12.1.12 – 12.31.12
by Bryan Boyce

Automatic Writing
1.1.13 – 1.31.13
by William Kentridge

Century
2.1.13 – 2.28.13
by Kevin Jerome Everson

Quarta-Feira de Cinzas/Ash Wednesday/Epilogue
3.1.13 – 3.31.13
by Rivane Neuenschwander with Cao Guimaraes

Time After Time
4.1.13 – 4.30.13
by Anri Sala

Love
5.1.13 – 5.31.13
by Miguel Angel Rios

Twice Removed
6.1.13 – 6.30.13
by Leslie Thornton
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, galleries, and collectors to supplement its permanent collection and exhibitions.

Loans to the Permanent Collection

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

**Dow Gallery**
- **Man Ray**
  American, 1890–1976
  **Sec**, 1916
  oil on board
  25.25 x 19 inches
  Courtesy of Francis Naumann Fine Art, L2013.2
- **Leon Kelly**
  American, 1901–1982
  **Nude Figure**, 1924
  charcoal and pastel on paper
  26 x 20 inches
 Courtesy of Francis Naumann Fine Art, L2013.3

**Johnson Gallery**
6.25.13 – 6.25.14
- **William R. Wheeler**
  American, 1832–1894
  **Great Lakes Marine Disaster**, ca. 1860
  oil on canvas
  27.5 x 47.5 inches
  Collection of Arthur J. Phelan, L2013.5
- **Charles M. McIlhenny**
  American, 1858–1904
  **Steamboat at Night, Mississippi River**, ca. 1885
  oil on canvas
  24 x 20 inches
  Collection of Arthur J. Phelan, L2013.6

**Contemporary Galleries**
9.1.13 – 8.31.14
- **Friedel Dzubas**
  American, b. Germany, 1915–1994
  **Morgan’s Rouge**, 1977
  oil on canvas
  40 x 40 inches
  Collection of the Eli and Edythe Broad Art Museum, Michigan State University; MSU purchase, 64.11, L2012.1

**FIA Grounds**
10.4.12 – 12.19.13
- **Markus Schaller**
  German, b. 1967
  **Managed Cube**, 2005
  steel
  80 x 79 x 68 inches
  Courtesy of the Artist, L2012.9

10.4.12 – Current
- **Rolf Nolden**
  German, b. 1954
  **Space in Time I**, 2004
  steel
  110 x 225 x 185 inches
  Courtesy of the Artist, L2012.8
Loans from the Permanent Collection

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

**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*, ca. 1888
  oil on canvas
  31.9375 x 25.25 inches
  Gift of The Whiting Foundation and Mr. and Mrs. Donald E. Johnson Sr., 1966.30

- **Mary Cassatt**
  American, 1844–1926
  *Lydia at a Tapestry Frame*, ca. 1881
  oil on canvas
  25.625 x 36.375 inches
  Gift of The Whiting Foundation, 1967.32

- **Édouard Vuillard**
  French, 1868–1940
  *Femme allumant un poele dans un atelier (Woman Lighting a Stove in a Studio)*, 1924
  oil on paper mounted on canvas
  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*, 1901
  oil on canvas
  26.25 x 24.125 inches
  Gift of The Whiting Foundation through Mr. and Mrs. Donald E. Johnson, 1972.31

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

- **Édouard Vuillard**
  French, 1868–1940
  *Trouville, l’avant port (Trouville, Forward Port)*, ca. 1892–96
  oil on panel
  15.0625 x 18.25 inches
  Gift of The Whiting Foundation, 1985.39

- **Frederick Carl Frieseke**
  American, 1874–1939
  *Two Women on the Grass*, ca. 1914 or earlier
  oil on board
  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

**Dual Visions: John Rogers Cox, Artist & Curator**
10.5.12 – 12.29.12
Swope Art Museum
Terre Haute, Indiana

- **John Rogers Cox**
  American, 1915–1990
  *Nocturne - Silver and Grey*, 1952
  oil and tempera on Masonite
  Gift of Pat Glascock and Michael D. Hall in memory of all American Regional artists, Inlander Collection, 2003.22

**Complex Conversations: Willie Cole Sculptures & Wall Works**
1.10.13 – 2.15.13
James W. and Lois I. Richmond Center for Visual Arts Western Michigan University
Kalamazoo, Michigan

- **Willie Cole**
  American, b. 1955
  *Magna tji wara*, 2006
  bicycle parts
  48.25 x 23 x 9 inches
  Museum purchase, 2007.5
Maurice Merlin & the American Scene, 1930–1947
1.19.13 – 4.15.13
The Huntington Library, Art Collections, and Botanical Gardens
San Marino, California

William Gropper
American, 1897–1977
Refugees, 1937
lithograph on paper
8.875 x 12.75 inches
Gift of Jack B. Pierson in memory of Mr. Robert Martin Purcell, 1979.140

Basil Hawkins
American, 1903–1982
Shop Workers, n.d.
linocut on paper
3.5 x 4.5625 inches
Gift of Madeline Anthony, 2000.130

Hughie Lee-Smith: Meditations
Muskegon Museum of Art
Muskegon, Michigan

Hughie Lee-Smith
American, 1915–1999
Transition, 1964
oil on canvas
18 x 32 inches
Gift of Mr. and Mrs. Jerome O. Eddy, by exchange, gift of Mrs. Arthur Jerome Eddy, by exchange, and partial gift of Michael Rosenfeld Gallery, New York, 2002.12

Hughie Lee-Smith
American, 1915–1999
Slum Lad, ca. 1960
oil on canvas
26 x 32 inches
Courtesy of the Isabel Foundation, Inlander Collection, L2003.80

Philip Pearlstein’s People, Places, Things
3.3.13 – 6.16.13
Museum of Fine Arts
St. Petersburg, Florida

Philip Pearlstein
American, b. 1924
Entrance to Lincoln Tunnel, Daytime, 1992
oil on canvas
72 x 72 inches
Gift of Mrs. Cecil Boksenbom, by exchange, 1993.40

Pioneering Modernism: Post-Impressionism in Cleveland, 1908–1913
5.24.13 – 7.27.13
Cleveland Artists Foundation
Lakewood, Ohio

William Sommer
American, 1867–1949
The Rabbit Hutch, 1913
oil on board
26 x 20 inches
Courtesy of the Isabel Foundation, Inlander Collection, L2003.112
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.

<table>
<thead>
<tr>
<th>Name</th>
<th>Nationality</th>
<th>Date of Birth</th>
<th>Date of Death</th>
<th>Title (if known)</th>
<th>Medium and Dimensions</th>
<th>Gifted by</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norm Stewart</td>
<td>American</td>
<td>1947</td>
<td></td>
<td>Mirage, 1982</td>
<td>screen print on paper 26 x 20 inches</td>
<td>Gift of Arlene Walt in memory of Alan Walt</td>
<td>2012.1</td>
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<tr>
<td>Karsten Creightney</td>
<td>American</td>
<td>1976</td>
<td></td>
<td>Starburst Mum, 2011</td>
<td>cyanotype and transfer drawing, collaged and monotype on paper 29.5 x 39.5 inches</td>
<td>Gift of the artist and Joe Zanatta</td>
<td>2012.2</td>
</tr>
<tr>
<td>Walter Midener</td>
<td>American, b. Germany</td>
<td>1912–1998</td>
<td></td>
<td>Untitled (seated woman), 1952</td>
<td>wood 18 x 4.5 x 8.75 inches</td>
<td>Gift in honor of Dr. E. Bryce Alpern and Harriet Alpern by their children</td>
<td>2012.3</td>
</tr>
<tr>
<td>William Fanning</td>
<td>American, 1887–1986</td>
<td>Untitled (Female tightrope walker), n.d.</td>
<td></td>
<td>colored pencil on paper 21 x 15.875 inches</td>
<td>Gift in honor of Dr. E. Bryce Alpern and Harriet Alpern by their children</td>
<td>2012.4</td>
<td></td>
</tr>
<tr>
<td>George Timock</td>
<td>American, b. 1945</td>
<td>Untitled, 1975</td>
<td></td>
<td>raku ceramic 12 x 80 x 3 inches</td>
<td>Gift of Roy and Joan Bence</td>
<td>2012.5</td>
<td></td>
</tr>
<tr>
<td>Katherine Korach</td>
<td>Canadian, 1950</td>
<td>Girl in Pink Bonnet, 2003</td>
<td></td>
<td>mixed media on paper 14.75 x 12.5 inches</td>
<td>Gift of Max Lepler and Rex L. Dotson</td>
<td>2012.13</td>
<td></td>
</tr>
<tr>
<td>Milo Reice</td>
<td>American, b. 1952</td>
<td>Funerary Lament for Raffaello Sanzio, 1980</td>
<td></td>
<td>gouache on paper board 28 x 40 inches</td>
<td>Gift of Carlo and Kathryn Lamagna</td>
<td>2012.14</td>
<td></td>
</tr>
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**ACQUISITIONS**

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   - American, b. 1947
   - *Mirage*, 1982
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   - 26 x 20 inches
   - Gift of Arlene Walt in memory of Alan Walt, 2012.1

2. **Karsten Creightney**
   - American, b. 1976
   - *Starburst Mum*, 2011
   - Cyanotype and transfer drawing, collaged and monotype on paper
   - 29.5 x 39.5 inches
   - Gift of the artist and Joe Zanatta, 2012.2

3. **Walter Midener**
   - American, b. Germany, 1912–1998
   - *Untitled (seated woman)*, 1952
   - Wood
   - 18 x 4.5 x 8.75 inches
   - Gift in honor of Dr. E. Bryce Alpern and Harriet Alpern by their children, 2012.3

4. **William Fanning**
   - American, 1887–1986
   - *Untitled (Female tightrope walker)*, n.d.
   - Colored pencil on paper
   - 21 x 15.875 inches
   - Gift in honor of Dr. E. Bryce Alpern and Harriet Alpern by their children, 2012.4

5. **George Timock**
   - American, b. 1945
   - *Untitled*, 1975
   - Raku ceramic
   - 12 x 80 x 3 inches
   - Gift of Roy and Joan Bence, 2012.5

6. **Katherine Korach**
   - Canadian, 1950
   - *Birdbirth*, 1986
   - Mixed media on paper
   - 9.625 x 13 inches
   - Gift of Max Lepler and Rex L. Dotson, 2012.12

7. **Milo Reice**
   - American, b. 1952
   - *Funerary Lament for Raffaello Sanzio*, 1980
   - Gouache on paper board
   - 28 x 40 inches
   - Gift of Carlo and Kathryn Lamagna, 2012.14

**Artist Unknown**

- **African Alligator Mask**, n.d.
  - Wood and fabric
  - 40.5 x 32.5 x 13.125 inches
  - Gift of Thomas and Marsha French, 2012.8

**Irene Neal**

- **American, b. 1936**
  - *Leaping*, 2012
  - Mixed media on paper
  - 22 x 28 inches
  - Gift of Irene Neal, 2012.9

**Irene Neal**

- **American, b. 1936**
  - *Love Potion*, 2011
  - Mixed media on paper
  - 22 x 28 inches
  - Gift of Irene Neal, 2012.10

**Robert Indiana**

- **American, b. 1928**
  - *LOVE paperweight*, n.d.
  - Aluminum
  - 3 x 3 x 1.4375 inches
  - Gift of Norman E. Bullock, 2011

**Katherine Korach**

- **Canadian, b. 1950**
  - *Birdbirth*, 1986
  - Mixed media on paper
  - 9.625 x 13 inches
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**Milo Reice**

- **American, b. 1952**
  - *Funerary Lament for Raffaello Sanzio*, 1980
  - Gouache on paper board
  - 28 x 40 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.14

**Italo Scanga**

- **American, b. Italy, 1932–2001**
  - *Eppé*, 1975
  - Combined media on paper
  - 15.875 x 19.875 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.15

**Jerry Wilkerson**

- **American, 1943–2007**
  - *Untitled (Puppy)*, 1975
  - Woodcut on paper
  - 15 x 15 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.16

**William T. Wiley**

- **American, b. 1937**
  - Woodcut on paper
  - 22 x 30 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.17

**Bruce Helander**

- **American, b. 1947**
  - *Juggling Juicy Fruits*, 1987
  - Woodcut on paper
  - 13 x 9.5 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.18

**John Buck**

- **American, b. 1946**
  - *Beirut*, 1984
  - Color woodcut on paper
  - 62.5 x 36 inches
  - Gift of Carlo and Kathryn Lamagna, 2012.19

**Marvin Lipofsky**

- **American, b. 1938**
  - *Sketch*, 1975
  - Blown glass
  - 7 x 9.25 x 9 inches
  - Gift of Mary Corkran, 2012.20

**Sydney Cash**

- **American, b. 1941**
  - *Free Standing Sculpture*, 1982
  - Slumped glass
  - 10 x 6.75 x 6.75 inches
  - Gift of Mary Corkran, 2012.21

**Jaromir Rybák**

- **Czechoslovakian, b. 1952**
  - *Eye of Darkness*, 1994
  - Cast glass
  - 13.5 x 20 x 5 inches
  - Gift of Mary Corkran, 2012.22
ACQUISITIONS

Dale Chihuly
American, b. 1941
Maggio, 1986
blown glass
20 x 23 x 20 inches
Gift of Zelma and Gilbert Zelma Gottlieb, 2012.23

Roni Gross
American
The Night Hunter, 2011
mixed media
12 x 9.25 x 2.5 inches

Sidney Hurwitz
American, b. 1932
Gas Works, 2012
aquatint on paper
18 x 13.875 inches
Commissioned for the 2012 FIA Print Society, 2012.25

Sempad Bedrossian
Lebanese
Oud, ca. 1926
wood, ivory, mother of pearl, nylon
30.5 x 14.25 x 9 inches
Gift of Margaret Rabiah, 2012.26

Nick Bubash
American, b. 1949
Magician, 1998
lithograph on paper
24.75 x 18.5 inches
Museum purchase, 2012.27

Roger Shimomura
American, b. 1939
Mix and Match I, 2001
lithograph on paper
20.5 x 28.5 inches
Museum purchase, 2012.28

Robert Brawley
American, 1937–2006
The White Blouse, 1991
lithograph on paper
34 x 25 inches
Museum purchase, 2012.29

George Wesley Bellows
American, 1882–1925
The Drunk (Second Stone), 1923–1924
lithograph on basingwerk parchment paper
22.625 x 17.625 inches
Museum purchase, 2012.30

Niccolò Vicentino
Italian, ca. 1503 – ca. 1540/50
Christ Healing the Lepers, printed 1608
 chiaroscuro woodcut on paper
11.75 x 16.375 inches
Museum purchase with funds from the Jili 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, 2012.31

Scott McMillin
American, b. 1965
Pearly Whites, 2011
salvaged auto body parts and acrylic on panel
72 x 44 x 3 inches
Museum purchase, 2012.32

Michael Dunbar
American, b. 1947
Cassiopeia, 2008
bronce
60 x 72 x 108 inches
Gift of James and Kenneth Kilian, 2012.33

Ray Lerner
American, b. 1954
Vista Red, 1984
acrylic gel on canvas
52 x 111 inches
Gift of Lewis Cabot, 2012.34

Winfred Rembert
American, b. 1945
Picking Cotton, Rows to the Left #2, 2010
dye on carved and tooled leather
33 x 31 inches
Museum purchase with funds donated by Mr. William S. White, 2013.1

Laetitia Hohenberg
American, b. 1962
Bye Bye Blue, 2011
acrylic and charcoal on canvas
85 x 108 inches
Museum purchase, 2013.2

David Eichenberg
American, b. 1972
Aimee, 2011
oil on panel
7 x 6.25 inches
Museum purchase, 2013.3

Yoruba Tribe
African
Yoruba Beaded Coronet, orikogbofo, 20th century
natural fiber, cloth, beads
9 x 9.75 x 5.25 inches
Museum purchase, 2013.4

Thomas Hart Benton
American, 1889–1975
Lonesome Road, 1938
lithograph on paper
11.75 x 16.25 inches
Gift of Judith A. Ebbott, 2013.13

Robert Burger
American, b. 1938
Oluk, 2012
ceramic
13 x 11 x 12 inches
Gift of the artist, 2013.14

Thornton Dial
American, b. 1928
Rolling Mill, 1994
mixed media on canvas on wood
65 x 65 x 12 inches
Museum purchase with funds from the Collection Endowment, funds donated by Mr. William S. White and partial funds donated by Mr. Durfee Day, 2013.15

Lowell B. Nesbitt
American, 1933–1993
Violet Iris, 1981
oil on canvas
38 x 44 inches
Gift of Eric Ian Hornak Spoutz, Natasha Spoutz, and Rosemary Hornak in honor of Olga Gavraski (b. 1953 – d. 2013), 2013.11

Lowell B. Nesbitt
American, 1933–1993
Untitled, 1979
screenprint on paper
8 x 10 inches

Roni Gross
American, 1937–2006
Aimee, 2013
Gift of Margaret Rabiah, 2013.5

Lowell B. Nesbitt
American, 1933–1993
Violet Iris, 1981
oil on canvas
38 x 44 inches
Gift of Eric Ian Hornak Spoutz, Natasha Spoutz, and Rosemary Hornak in honor of Olga Gavraski (b. 1953 – d. 2013), 2013.11

Lowell B. Nesbitt
American, 1933–1993
Untitled, 1979
screenprint on paper
8 x 10 inches

Lowell B. Nesbitt
American, 1933–1993
Untitled, 1979
screenprint on paper
8 x 10 inches
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 39 titles over 38 weeks from September until June in 2012–2013. The College Town Movie Series was held on 19 Thursday nights between September and April.

A total of 9,787 patrons—the third-highest yearly total ever—attended films at FIA in 2012–2013. In addition, the FIA Film Society continued for its fourth year to encourage members to take a stronger interest in the program.

Among the films shown at FIA in 2012–2013 were *Amour*, the Academy Award winner for Best Foreign Language Film; *Searching for Sugar Man*, which won the Oscar for Best Documentary; and the Woody Allen comedy *To Rome With Love*, which was the season’s most popular attraction in terms of attendance.

### Film Program

In fiscal year 2012–2013, the FIA Theater screened these films in the Friends of Modern Art series:

<table>
<thead>
<tr>
<th>Month</th>
<th>Film(s)</th>
</tr>
</thead>
</table>
| **September** | *To Rome With Love*  
*Marley*  
*Chico and Rita*  
*Headhunters*  
| **October** | *Searching for Sugar Man*  
*Beasts of the Southern Wild*  
*Wallander: The Revenge*  
*Where Do We Go Now?*  
| **November** | *Hysteria*  
*The Intouchables*  
*The Queen of Versailles*  
*Safety Not Guaranteed*  
*Ruby Sparks*  
| **December** | *Robot and Frank*  
*Celeste & Jesse Forever*  
*Chicken With Plums*  
| **January** | *Arbitrage*  
*The Bay*  
*Sleepwalk With Me*  
*Spike & Mike’s Sick & Twisted Festival of Animation*  
*All Me: The Life & Times of Winfred Rembert*  
| **February** | *Compliance*  
*The Flat*  
*Trishna*  
*Detropia*  

**Sponsored by**

- Friends of Modern Art
- Guardian Alarm
- Merrill Lynch
- Michigan Public Radio

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*FILMS*
Film Festivals

October 27–28
Arabic Film Series

In partnership with Flint’s Arab American Heritage Council, the Arabic-themed films *The Time That Remains* and *Tahrir 2011* were shown at the museum. 50 people attended.

May 5–9
Karen Schneider Jewish Film Festival of Flint

In the ninth annual local festival—a spinoff of the Detroit-based Lenore Marwil Jewish Film Festival—five feature-length films were shown in a co-sponsorship with the Flint Jewish Federation. The features screened were *Hava Nagila: The Movie; The Other Son; Follow Me: The Yoni Netanyahu Story; A Bottle in the Gaza Sea;* and *AKA Doc Pomus*. During a special “teaser” preview event April 11, the feature *Jews in Baseball: An American Love Story* was shown. 523 people attended in all.

Film Society

The 2012–13 season marked the fourth 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 83 members and sponsors. Most of them were at the basic membership level of $100, which granted the donor 36 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 website.

College Town Film Program

In fiscal year 2012–2013, 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**
  - *Rushmore*
  - *Tiny Furniture*

- **October**
  - *Persepolis*
  - *What’s Funny?*
  - *Undefeated*
  - *Cyrus*

- **November**
  - *Election*
  - *Pariah*
  - *The Bourne Legacy*

- **December**
  - *The Battleship Potemkin*

- **January**
  - *Spike & Mike’s Sick & Twisted Animation Festival*
  - *Seven Psychopaths*

- **February**
  - *Skyfall*
  - *Celeste & Jesse Forever*
  - *Damsels in Distress*
  - *Wreck-It-Ralph*

- **March**
  - *The Hobbit*
  - *The Perks of Being a Wallflower*
  - *The Central Park Five*

- **April**
  - *Searching for Sugar Man*

Sponsored by

- Baker College
- Kettering University
- Mott Community College
- University of Michigan-Flint
- Friends of Modern Art
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, animation, 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 to increase guest artists and workshops, such as Matting & Framing by Katherine Livengood, Oval Lidded Vessel by Kay Yourist, and Ultra-Thin Slab Vessels with Frank James Fisher. The FIA collaborative Healing Through Art Therapy program with McLaren Flint generated 148 encounters during the 2012–2013 fiscal year with art therapist Gail Singer. The Art School collaborated with the Food Bank of Eastern Michigan to produce 1,300 bowls for the Food Bank’s annual Empty Bowls Project. The Pre-College Portfolio Development Program, in its fifth year, had an opportunity to showcase their artwork in Washington, D.C. The exhibition, Flint Arts on the Road, exhibited 26 works of art in the U.S. Department of Education’s Lyndon B. Johnson building in Washington DC from April 15 – May 31. In addition, the Art School organized a cooperative endeavor between the Flint Institute of Arts, Flint Institute of Music’s School of Performing Arts, Flint Youth Theatre, and Tapology. The project brought together gifted students from each institution, combined creative energies, and developed a program for an exhibition of visual art and live performances at the United States Department of Education. Students, directors, and chaperones, totaling 35 individuals, traveled to Washington, D.C. in late April. Young artists exhibited and performed for members of the United States Congress, invited dignitaries, and guests. The program touted the importance of arts education and exceptional opportunities available to young art majors in Flint, Michigan. The exhibition and performances were publicized via the following websites and publications: U.S. Department of Education, MLive, Association of Art Museum Directors, and My City Magazine.

Student Amenities

Studio 7 (black & white photography lab) underwent a minor renovation and has been refitted as a professional photography studio. Faculty offered workshops and instructed art students on the basics of documenting two and three-dimensional works of art, as well as, portraiture. The Bishop Gallery continued record numbers in opening reception attendance and averaged 80-90 guests per event. In the second year of a three-year grant, the Bishop Gallery converted all track lighting from traditional incandescent bulbs to new energy efficient LED lights. Studio 3 (ceramics) has undergone a renovation similar to the enhancements in Studio 2 the previous year. Cabinets and countertops were installed to run the majority of the length of the south wall, creating additional working surface and storage. The Flint Institute of Arts received the Michigan Council for Arts and Cultural Affairs (MCACA) capital improvement program grant to expand Art School studio spaces. This led to the development of architectural drawings detailing a renovation and 1,500 sq. ft. addition to expand current welding program, house a new 53 cu. ft. gas cart kiln, glaze lab, and foundry. Construction began during the summer 2013 session and was completed before the fall session began in September.

Enrollment

Student 2012, 375 students
Fall 2012, 451 students
Winter/Spring 2013, 542 students

Scholarships

The Art School granted $18,390 in scholarships for the fiscal year 2012–2013 to 146 students (91 youth scholarships and 55 adult scholarships). There was a 15% increase in funds granted/requested in comparison to fiscal year 2011–2012 of $15,740.

Marketing

The Art School continued marketing in the form of E-News releases for Bishop Gallery exhibitions, television ads prior to the beginning of each session, various notices in the Flint Journal and on MLive, and L.E.D. billboards along Flint-area highways.
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 50,963 during the fiscal year.

**Public Programs**

Consistent marketing through social media, mail and email marketing kept attendance strong. Public programs served 18,637 people during fiscal year 2012–2013, a gain of 4% over fiscal year 2011–2012.

**K–12 Programs**

Gallery and studio programs comprised 42% of educational programming and served 32,326 K–12 and homeschool students. Twenty-two percent participated in gallery lessons, 20% in studio activities, 57% in outreach programs, and 1% in self-guided visits/other. Seventy-five percent of students attended public schools, 17% private/charter schools, and 8% homeschool schools, with 96.5% of the schools located in Genesee County. The remaining 3.5% of schools served were from Oakland (1.85%), Livingston (0.6%), Macomb (0.3%), Ingham (0.3%), Lapeer (0.2%), St. Clair (0.15%), Midland (0.05%), and Saginaw (0.05%).

**Docent Program**

Docents are integral to the Education department. Twenty-eight volunteers were involved in the docent program in fiscal year 2012–2013. They participated in intensive training sessions from September through May. Docents assisted with 546 gallery and studio programs, serving 8,189 people, and resulting in 1,873 hours of service.

**Active Docents**

Oya Agabigum
Lavonne Bomeli
Tom Butts
Janet Cameron
Kathy George
Kim Giacchina
Amanda Kimberly
Martha Latimore
Alfreda Harris
Diana Heitman
Lee Hockstad
Lynne Hurand
Jeanette Nassif
Pat Pavlis
Linda Petee
Vanessa Robar
Cheryl Rogers
Gail Shulman
Kathy Weiner

**Docents in Training**

Joanne Anderson
Lorraine Austin
Sandy Berra
Jamie Galant
Liz Harbin
Karolatta Heath
Belle McPhee
Walt Russ
Andrew Smith

**Interns**

Thirty-five students enrolled in the Art Education classes at Mott Community College received gallery training and assisted with gallery and studio lessons for K–12 and homeschool groups during the Fall and Winter semesters, resulting in 2,100 hours of service.
The Development Department is responsible for all areas of funding for the FIA. This includes support through an annual appeal, grants, membership, planned giving, sponsorships, and the Endowment Campaign.

In addition, the Department manages audience development, collaborative initiatives, facilities use, marketing, special events, social media and the website. The Department also organizes a broad and diverse volunteer base.

**Income**

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

The endowment funds of the FIA produce an annual yield, both restricted and unrestricted. These funds support general operating, exhibitions, programs, art acquisition, art conservation, scholarships, lectures and membership initiatives. As of June 30, 2013 the endowment funds totaled $26,753,387 contributing 26% to the annual income. Unrestricted donations in the form of planned gifts and bequests are traditionally allocated to endowment. Please see page 26 for this fiscal year’s listing.

Grants

The FIA receives grant awards from foundations, community organizations, businesses, corporations and the state and federal governments. Revenue from grants represents 46% of the FIA’s annual income. The FIA receives support from two auxiliary groups, the Founders Society and Friends of Modern Art.

Earned Income

Income generated from sales, tuition, facility rentals, special events, and admissions provided 14% of the FIA’s operating income.

Contributions

Monetary donations, annual appeal gifts, memorials, donations commemorating anniversaries and birthdays, specific programs or events represents funds in this category which contribute 8% of the Institute’s annual income.

Donors to and members of the FIA provide the foundation for all of the Institute’s activities. We are grateful for the participation of the large community of donors who support the Flint Institute of Arts.

Membership

Membership dues represent 6% 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 provides 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 organized special membership events. They also made 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 29–38 for this fiscal year’s membership listing.
Events & Facility Rentals

The Flint Institute of Arts offers an active schedule of events for members and the general public throughout the year including Holiday Walk and the Founders Society’s First Frost Fine Arts and Craft Fair. Annual fundraisers at the FIA are diverse, appealing to all demographics. Each event has a committee of devoted and hardworking volunteers that are active in all areas of planning. From Beer Tasting and Wine Tasting to the Community Gala and The Party, the FIA continues to create a diverse palette of events to raise funds for the museum and engage the ever-growing community.

5th Annual Art on Tap Beer Tasting
9.8.12
Attendance: 655
Sponsors: Al Serra Auto Plaza; Applebee’s Neighborhood Grill & Bar (signature sponsor); Big Apple Bagels, Grand Blanc; Brown & Brown Insurance; Bueche’s Food World; Cars108; CBS Outdoor; Community Podiatry Group, P.C., Drs. Shawn Reiser & David Taylor; Janey & Jim Dillard; Diplomat Specialty Pharmacy; Don Franco Salons; Dortch Enterprises LLC (in memory of Arthur Hurand); Kathy & Harry Eiferle; ELGA Credit Union; Fabiano Brothers; Fenton Insurance Group, Peter Serra; Fifth Third Bank; Kevin J. Gaffney, M.D. Dermatology; Genesee Urgent Care, Dr. Ayman Haidar; Genesee Valley Rotary; Hanczaryk Chiropractic Neurology Group; John P. O’Sullivan Distributing; Ketzer’s Florist; Landaal Packaging Systems; Lewis & Knopf, CPAs P.C.; Little Joe’s Restaurant; Mark Mikolajczak; Drs. Bobby & Nita Mukkamala; Kay L. O’Malia & Don Fochtman; Jeremy Piper, Attorney at Law; Randy Piper & Susie Stuewer; Randy Wise Automotive; Raymond James & Associates, Raymond J. Kelly III, David P. Kelly, Investment Advisers; Right Angle Lawn Care; ROWE Professional Services Co.; Elisabeth, Ghassan, Lauren & Mark Saab; Kathryn & Chuck Sharabaugh; Special Occasions; The Torch Bar & Grill; Tropi Tan Tanning Salons; UBS Townsend Morgan Group; WCMU; Whigville Market; Doug & Dawn Wyrwicki, VG’s; Yeo & Yeo, CPAs & Business Consultants; YeotisRealty.com

7th Annual First Frost Fine Arts & Crafts Fair
11.3.12 – 11.4.12
Attendance: 2,469
Sponsors: Mary Coleman; Dort Federal Credit Union; Fratz Consignment; Gerych’s Distinctive Flowers & Gifts; McLaren Flint; Susan Philpott-Preketes; Ghassan & Manal Saab; WCMU; Zito Construction

Sheppy Dog Fund Lectures
11.29.12
Attendance: 108
5.29.13
Attendance: 134
Sponsor: Dr. Alan Klein

Holiday Walk
12.4.12
Attendance: 4,056
Sponsor: The Children’s Office, Dr. Kienan Murphy

6th Annual Community Gala
12.21.13
Attendance: 335
Sponsor: ABC12; Alpha Phi Alpha Fraternity, Epsilon Upsilon Lambda Chapter; Jim & Andrea Ananich; Baker College, Center for Graduate Studies; Joe & Clara Blakely; James & Kathryn Boles; Eleanor Brownell; Gail Buckner Odom; CBS Outdoor; The Cho$en Few Corporation; Cracker Barrel Old Country Store; Davenport University; Delta Sigma Theta Sorority, Inc. Flint Alumnae Chapter; EEMC, LLC (Erica Leverette-Traore, CE); FM Financial Credit Union; FUNchitecture, LLC; Mr. Tendaji W. Ganges; Genesee County Community Action Resource Department; Genesys Health System; Grand Blanc Motorcars,

22nd Annual Thompson Lecture
10.22.12
Attendance: 130
Sponsor: Dr. & Mrs. Jack W. Thompson Lecture Fund
Intercollegiate Lego Competition

2.16.13
Attendance: 916

Sponsors: Baker College; Flint Institute of Arts; HAP; Kettering University; Michigan Council for Arts & Cultural Affairs; Mott Community College; University of Michigan–Flint

Contributors: Churchills; Donna’s Donuts; Don Pablo’s; Flint Crepe Co.; Hooters; Italia Gardens; Lunch Studio; Mancino’s; MTA

14th Annual Wine Tasting

3.9.13
Attendance: 264

Sponsors: ABC12; 501 Bar & Grill; Alexander J’s Smokehouse; Artistic Decorating; Atlas Valley Country Club; Bella Birches; Bennett Telephone Answering Service; Patrick J. Botz D.O. & Jodi Botz; Scott & Nicole Breslin; Brickstreet Bar & Grill; Building Blocks Day Care; CBS Outdoor; Cooper Commercial Group; Cork on Saginaw; The Cottage of Davison – Dean & Hilde Bonesteel; Donlan’s Fish & Seaoods – Corunna Rd.; Stephen & Sandra Dyball; East Michigan Associates, Donald I. Hardman, MD; Fandangles’; Mel & Wendy Flamenbaum; Flushing Vision Source – Dr. & Mrs. Michael Wallace; The French Confection; The French Laundry; Eric S. Gasper – Edward Jones Investments; Genesys Health System; Good Beans Café; The Green Group at Morgan Stanley; Sam & Gracie Harris; Michael J. Hebner; William J. Hentgen; Imperial Beverage; J & J Importers; J.P. O’Sullivan Distributing; Jamie Joseph State Farm; Kelly-Younger Interiors; McCredie Insurance; McGuirk Realty; Merrill Lynch; MLive/The Flint Journal; Matthew L. Norwood, Attorney at Law; Paradyyme Art Studio/ Lynne A. Taft, Attorney at Law; Mark & Kate Piper; Randy Wise Automotive Team; Redwood Steakhouse; Larry Smithkey; Tom Staley Custom Builder Inc.; Two Birds Design & Décor; Veritas Distributors; Vintage Wine Company; WCMU; Werschky & Lewis Family Dentistry

46th Annual Flint Art Fair

6.8.13 – 6.9.13
Attendance: 7,000

Sponsor: Meijer

In-kind Sponsors: D.A. Munger Security Agency; Emterra Environmental USA; Halo Burger; Wheeler Party Rental

The Party

6.1.13
Attendance: 436

Sponsors: Al Serra Auto Plaza; All-Weather Seal; Michel & Hilda Ansara; Dr. Christopher & Shannon Ash; Associated Radiologists of Flint, P.C.; ATI Group; Baker College; Band Ayd Systems; Bodman PLC; Eleanor Brownell; CBS Outdoor; Jeff Childers, Attorney at Law; The Children’s Office – Dr. Kienan F. Murphy; Cline, Cline & Griffin; Community Podiatry – Drs. Shawn Reiser & David Taylor; Dr. Zouheir & Nina Fares; Joanne & Bob Fuller; FUNarchitecture; Genesee Regional Chamber of Commerce; Genesee Urgent Care, Dr. Ayman Haidar; Gerych’s; Brenda & Lee Gonzales; HealthPlus of Michigan; Historic Capitol Theatre; The Hurand Family; Dr. Prasad & Jayashree Kommareddi; Landaal Packaging Systems; Macksood’s Fun Center; Olivia Maynard & Olof Karlstrom; Drs. Bobby & Nita Mukkamala; My Sister’s Design; Matthew L. Norwood, Attorney at Law; Olmsted Associates, Inc.; Suellen J. Parker; The Print Shop/Zip Mailing; Drs. Venkat & Rama Rao; Redwood Steakhouse; REMAX John & Jennifer Wentworth; Resource Recycling Systems; ROWE Professional Services; Dr. Daniel & Mary Ryan; Ann & Khalil Saab; Ghassan & Manal Saab; Tim & Martha Sanford; Philip & T. Ardele Shaltz; Siwek Construction; Spartan Printing; Stephens Wealth Management Group; Summerset Salon Day Spa; Swartz Ambulance; The Torch Bar & Grill; Catherine & John Tremaine; UPS Financial/Thomas Townsend; Werschky & Lewis Family Dentistry; Dr. Martin W. Werschky; Dean & Lynda Yeotis

Facilities Rentals

7.1.12 – 6.30.13
Attendance: 6,002
Rentals: 61
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

The past year has been a productive period for the Friends of Modern Art and the board that governs it. Utilizing grant funds the FOMA board of directors worked throughout the year with a developmental partner to refine and focus our mission and advance a strategy to better implement that vision. Work was carried out to create a new FOMA website, with plans for an official launch in the Fall of 2013. FOMA provided $25,000 towards support for the critically acclaimed exhibition Winfred Rembert: Amazing Grace. A FOMA member reception was held at the end of that exhibition, which allowed our membership a chance to enjoy a truly unique guided tour led by the FIA director and curator. For our core programming piece, the FOMA Film Series, FOMA contributed $23,301 to provide our community with an unparalleled film experience for 38 weekends of the year. Finally, the 46th annual Flint Art Fair brought nearly 10,000 visitors to the grounds of the Flint Institute of Arts. This is the primary fundraiser for FOMA, and it would be impossible to execute this important event without the tireless help of our volunteers and the assistance of FIA staff.

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The Founders Society pledged $25,000 in support of the Flint Institute of Arts in our fiscal year 2012–2013. After a review of our financial status, for this year this amount was recently increased to $27,000 to match the FIA’s original funding request. These pledges were to support the publication of the FIA Magazine ($15,000), library ($2,000), and exhibitions ($10,000). These monies were delivered to the Flint Institute of Arts on June 18, 2013.

The 2012 revenue from First Frost Fine Arts & Crafts Fair was $20,162. Our initial foray this past year into working as volunteers for several days and evenings with two local poker pavilions netted $4,222. A Lush Life, a music and song review, held in Isabel Hall in October generated $456. Our second piano recital, Viennese Night, by pianist, Idil Ulgen, filled the Bray Gallery in March and generated $2,566 in income. In May we hosted DuMouchelles Art Galleries for our first ever appraisal fair in Isabel Hall. This generated $2,449 in income.

Various travel and day trip initiatives generated net income to Founders of $5,699. A sold-out tour to Italy plus a return trip to Grand Rapids for the increasingly popular ArtPrize contest is scheduled for 2013, which will generate new income.

As of May 2013 the Art Sales & Rental Gallery has transferred $4,500 from its account to the Founders account. These are proceeds from its sale or rental of works of art by local artists.

In the spring of 2012 the Founders Society initiated a $10 annual membership fee. A membership benefit package included complementary admission to the First Frost Arts & Fine Crafts Fair plus discounts and gift cards to Art Sales & Rental Gallery for Founders Society members. As of the June end-of-year Founders meeting, membership was 254. The FIA collects those monies for Founders as part of the regular membership renewal process. We will receive our first annual dues disbursement from the FIA after a final end-of-year membership count on June 30, 2013.

On December 3, 2012, we hosted our traditional holiday luncheon for all FIA staff members in Isabel Hall. It was our way to thank the FIA staff for the many ways in which they generously assist the Founders Society in helping to fulfill its mission.

Income generated from traditional and new activities has enabled the Founders Society to increase its overall net income after meeting our expenses and FIA pledge by over $10,000 leaving us with a cash and CD balance of $64,979. A final end-of-year adjustment will be made upon receiving our dues income for this fiscal year. New fundraising events are under review for the future. In addition to fundraising activities this past year, members of the Founders Society have collectively donated thousands of hours of service to the ultimate benefit of the Flint Institute of Arts. In May 2013, Founders added two new members to our Board of Directors and welcomed back two members who had sat out a mandatory year after being on the board for six years. The Founders Society as a group remains strong and committed to the support of the Flint Institute of Arts for now and into the future.

Founders Society

Letter from the President,
James D. Draper

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Mary Van Duyne
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CONTRIBUTIONS

Annual Appeal
Anonymous
Mr. & Mrs. Ezra R. Artis, Sr.
Dr. & Mrs. Patrick Atkinson
Mr. & Mrs. Kenneth G. Aurand
Mr. & Mrs. Richard P. Baks
Mr. & Mrs. Kelly B. Beardslee
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Sun Yu
Independent Auditor’s Report

We have audited the accompanying financial statements of Flint Institute of Arts which comprise the statement of financial position as of June 30, 2013, and the related statements of activities, functional expenses, and cash flows for the year then ended, and the related notes to the financial statements.

Management is responsible for the preparation and fair presentation of these financial statements in accordance with accounting principles generally accepted in the United States of America; this includes the design, implementation, and maintenance of internal control relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error.

Our responsibility is to express an opinion on these financial statements based on our audit. 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 involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditors' judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. Accordingly, we express no such opinion. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of significant accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of Flint Institute of Arts as of June 30, 2013, and the results of its operations and its cash flows for the year then ended in accordance with accounting principles generally accepted in the United States of America.

We have previously audited Flint Institute of Arts’ June 30, 2012, financial statements, and our report dated January 12, 2013, expressed an unmodified opinion on those financial statements. In our opinion, the summarized comparative information presented herein as of and for the year ended June 30, 2012 is consistent, in all material respects, with the audited financial statements from which it has been derived.

Our audit was conducted for the purpose of forming an opinion on the June 30, 2013 financial statements as a whole. The June 30, 2013 schedule of investments is presented for purposes of additional analysis and is not a required part of the financial statements. Such information is the responsibility of management and was derived from and relates directly to the underlying accounting and other records used to prepare the financial statements. The information has been subjected to the auditing procedures applied in the audit of the financial statements and certain additional procedures, including comparing and reconciling such information directly to the underlying accounting and other records used to prepare the financial statements or to the financial statements themselves, and other additional procedures in accordance with auditing standards generally accepted in the United States of America. In our opinion, the June 30, 2013 information is fairly stated in all material respects in relation to the financial statements as a whole.

Yeo & Yeo, P.C.
Flint, Michigan
February 17, 2014
Statement of Financial Position
June 30, 2013 with comparative totals for 2012

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<thead>
<tr>
<th>Assets</th>
<th>Unrestricted Fund</th>
<th>Temporarily Restricted Fund</th>
<th>Permanently Restricted Fund</th>
<th>Total All Funds</th>
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</thead>
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<tr>
<td>Cash and cash equivalents</td>
<td>$387,044</td>
<td>$119,995</td>
<td>2,681</td>
<td>$31,690</td>
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<tr>
<td>Restricted cash</td>
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<td>-</td>
<td>-</td>
<td>-</td>
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<tr>
<td>Accounts receivable</td>
<td>79,410</td>
<td>2,681</td>
<td>16,626</td>
<td>98,691</td>
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<td>Contributions receivable</td>
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<td>146,366</td>
<td>-</td>
<td>146,366</td>
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<tr>
<td>Inventory</td>
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<td>136,561</td>
<td>135,534</td>
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<tr>
<td>Prepaid expenses</td>
<td>44,223</td>
<td>47,406</td>
<td>91,629</td>
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<td>Due from other funds</td>
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<td>509,600</td>
<td>44,480</td>
<td>557,660</td>
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<tr>
<td>Fixed assets</td>
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<td>16,133,920</td>
<td>44,480</td>
<td>16,133,920</td>
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<tr>
<td>Intangible asset</td>
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<td>25,000</td>
<td>25,000</td>
</tr>
<tr>
<td>Permanent collection</td>
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<td>Interest in income trusts</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Trusts held by third party</td>
<td>-</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Long-term investments</td>
<td>205,931</td>
<td>-</td>
<td>14,747,346</td>
<td>14,953,279</td>
</tr>
</tbody>
</table>

Total assets $853,169 $16,158,920 $703,372 $3,581 $15,281,337 $33,000,379 $32,181,031

<table>
<thead>
<tr>
<th>Liabilities and Net Assets</th>
<th>Unrestricted Fund</th>
<th>Temporarily Restricted Fund</th>
<th>Permanently Restricted Fund</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accounts payable</td>
<td>$30,778</td>
<td>$2,912</td>
<td>$33,690</td>
<td>$41,290</td>
</tr>
<tr>
<td>Accrued expenses and withheld taxes</td>
<td>66,671</td>
<td>-</td>
<td>66,671</td>
<td>51,853</td>
</tr>
<tr>
<td>Due to other funds</td>
<td>557,660</td>
<td>-</td>
<td>557,660</td>
<td>309,991</td>
</tr>
<tr>
<td>Cash held for others</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Capital lease payable</td>
<td>-</td>
<td>13,460</td>
<td>13,460</td>
<td>-</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>15,902</td>
<td>-</td>
<td>15,902</td>
<td>208,743</td>
</tr>
</tbody>
</table>

Total liabilities $671,011 13,460 2,912 $667,383 $729,872

Net Assets
Unrestricted - operations $182,158 $16,145,460 $16,327,618 $16,793,639
Temporarily restricted - - 700,460 3,581 704,041 376,610
Permanently restricted - - 15,281,337 15,281,337 14,280,910

Total Net Assets $182,158 $16,145,460 $700,460 3,581 15,281,337 32,312,996 31,461,159

Total liabilities and net assets $853,169 $16,158,920 $703,372 $3,581 $15,281,337 $33,000,379 $32,181,031
Statement of Activities
Year ended June 30, 2013 with comparative totals for 2012

<table>
<thead>
<tr>
<th>Revenues, Gains, and Other Support</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Operating</td>
<td>Plant Fund</td>
<td>Restricted Fund</td>
<td>Endowment Fund</td>
</tr>
<tr>
<td>Public support</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions/Bequests</td>
<td>$ 314,218</td>
<td>$ 50,047</td>
<td>$ 265,190</td>
<td>$ 127,000</td>
</tr>
<tr>
<td>Grants</td>
<td>1,834,224</td>
<td>-</td>
<td>542,100</td>
<td>-</td>
</tr>
<tr>
<td>Pirsson trust distributions</td>
<td>14,188</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>CFGF trust distributions</td>
<td>400,220</td>
<td>-</td>
<td>8,394</td>
<td>-</td>
</tr>
<tr>
<td>Total public support</td>
<td>2,562,850</td>
<td>50,047</td>
<td>815,684</td>
<td>127,000</td>
</tr>
<tr>
<td>Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Museum shop and cafe sales - loss direct costs of $ 170,919 and $ 163,639</td>
<td>69,387</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Memberships</td>
<td>229,150</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Tuition</td>
<td>184,479</td>
<td>-</td>
<td>19,827</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions and programs</td>
<td>-</td>
<td>992</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>30,946</td>
<td>-</td>
<td>16,514</td>
<td>-</td>
</tr>
<tr>
<td>Investment income</td>
<td>4,713</td>
<td>-</td>
<td>-</td>
<td>281,003</td>
</tr>
<tr>
<td>Net realized gain on investments</td>
<td>50,163</td>
<td>-</td>
<td>-</td>
<td>605,821</td>
</tr>
<tr>
<td>Miscellaneous income</td>
<td>63,704</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total revenue</td>
<td>632,674</td>
<td>-</td>
<td>37,233</td>
<td>-</td>
</tr>
<tr>
<td>Net assets released from restrictions</td>
<td>552,651</td>
<td>-</td>
<td>(552,651)</td>
<td>-</td>
</tr>
<tr>
<td>Total public support and revenue</td>
<td>3,748,075</td>
<td>50,047</td>
<td>300,266</td>
<td>127,000</td>
</tr>
</tbody>
</table>

Expenses and losses

<table>
<thead>
<tr>
<th>Expenses and losses</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program services</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Classes</td>
<td>446,528</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Public information</td>
<td>306,219</td>
<td>20,376</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Permanent collections</td>
<td>623,154</td>
<td>96,136</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Exhibitions</td>
<td>739,761</td>
<td>199,446</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Museum shop</td>
<td>248,814</td>
<td>40,748</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Programs</td>
<td>792,163</td>
<td>78,917</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total program services</td>
<td>3,176,639</td>
<td>553,569</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
## Statement of Activities

Year ended June 30, 2013 with comparative totals for 2012

<table>
<thead>
<tr>
<th>Supporting services</th>
<th>Unrestricted Funds</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Management and general</td>
<td>$1,146,703</td>
<td>$20,375</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Total expenses</td>
<td>4,323,342</td>
<td>573,944</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Excess (deficiency) of public support and revenue over expenses before other changes in net assets:

(575,267) | (523,897) | 300,266 | 127,000 | 931,304 | 259,406 | 334,777

### Other changes in net assets

<table>
<thead>
<tr>
<th>Other changes in net assets</th>
<th>Unrestricted Funds</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total All Funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bad debt expense</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Loss on disposal of fixed assets</td>
<td>-</td>
<td>(335)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Purchases of collection items not capitalized</td>
<td>-</td>
<td>-</td>
<td>(123,420)</td>
<td>-</td>
</tr>
<tr>
<td>Trust transfers</td>
<td>641,999</td>
<td>-</td>
<td>25,719</td>
<td>-</td>
</tr>
<tr>
<td>Interfund transfers</td>
<td>6,592</td>
<td>12,515</td>
<td>(2,134)</td>
<td>-</td>
</tr>
<tr>
<td>Change in value of trusts held by third party</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>29,350</td>
</tr>
<tr>
<td>Net unrealized gain (loss) on investments</td>
<td>(27,628)</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Total other changes in net assets:

620,963 | 12,180 | 23,585 | (123,420) | 69,123 | 602,431 | (1,760,831) |

### Total change in net assets

45,696 | (511,717) | 323,851 | 3,580 | 1,000,427 | 861,837 | (1,426,054) |

### Net assets - beginning of year

136,462 | 16,657,177 | 376,699 | 1 | 14,280,910 | 31,451,159 | 32,877,213 |

### Net assets - end of year

$182,158 | $16,145,460 | $700,460 | $3,581 | $15,281,337 | $32,312,996 | $31,451,159
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Donald O. Howell, Assistant Facilities Manager & Preparator
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William Koryciak, Security
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Jennifer Lane, Visitor Services
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Timothy Monosmith, Security
Kara Myatt, Visitor Services & Events Assistant
Scott Nichols, Facilities Assistant
Peter H. Ott, Registrar
Louise Parham, Visitor Services
Michelle Pennington, Assistant Curator of Education
Ashley Phiffer, Assistant Curator
Frank Phillips, AV Technician
Cory Potter, Retail Services Manager
James C. Ratza, Security
Lois Revenaugh, Visitor Services
Mark Robichaud, Facilities Assistant
Scott Romanowski, Security
Sherren Sandy, Events Coordinator
Linda Savage, Visitor Services
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Valarie F. Shook, Membership Coordinator
Nick Smith, Café Assistant
Martin J. Stefan, Security
Tracey S. Steward, Development Officer
Amy Sutkowi, Art School Administrative Assistant
Billie G. Taylor, Security
Kathleen A. Weiss, Security
Edward Wilson, Security
Michael Wilson, Security
Heather Wright, Graphic Designer
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Guy Adamec
James Ames
Rebecca Andrus
Marty Calhoun
Chris Conklin
Chrysa Cronley
Alia Dubrovich
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Alice Foster-Stocum
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Kay Yourist

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