



FLINT INSTITUTE OF ARTS

annual report 2011-2012



## 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).



FLINT INSTITUTE OF ARTS

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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

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# president's report

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

# director's report

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



language they use in their applications, to emphasize the need for institutions like the Flint Institute of Arts to participate in the social dialog and be part of revitalization strategies that take full advantage of the transformative power of the arts to accelerate creative place-making and increase economic opportunities for people within the community.

The FIA has a long history and good reputation for initiating, organizing, and engaging in community-wide collaborations. Collaborators and collaborations this year included The Jewish Film Festival, Genesee County Hispanic/Latino Collaborative, Mott Children's Health, Grief & Loss Program, the Genesee County Fair, The Flint Public Library on Martin Luther King Day, the Mountainfilm Festival, Holiday Walk, Flint Community Schools, Kearsley Community Schools, Catholic Charities, and the "Our Town" Grant application for the City of Flint. We continued to collaborate 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 fifth year, College Town provided free memberships to more than 2,000 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. The FIA's most recent collaboration was to partner as a fiduciary for a \$250,000 grant from a nationwide collaborative of large foundations and granting agencies called ArtPlace in support of the Flint Public Art Project—producing new images of the city, public art events, urban interventions, small-scale design installations, and permanent projects at strategic sites in Flint intended to engage local artists, community advocates, cultural institutions, neighborhood associations, businesses, real-estate developers, and political leaders in the city.

Through the exhibitions we've staged; objects we've acquired, researched, presented, and loaned; the education programs we've offered; classes we've taught; and the people we've served, we are seeing more and more, how to use these resources to broaden our impact on the growth and revitalization of the city. As always, the things we do are driven by our mission "to advance the understanding and appreciation of art FOR ALL through collections, exhibitions, and educational programs." And with our increased participation in collaborations, more than ever, the emphasis has been on the part that says "for all."

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. Bernie 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

# exhibitions

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

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**

- *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

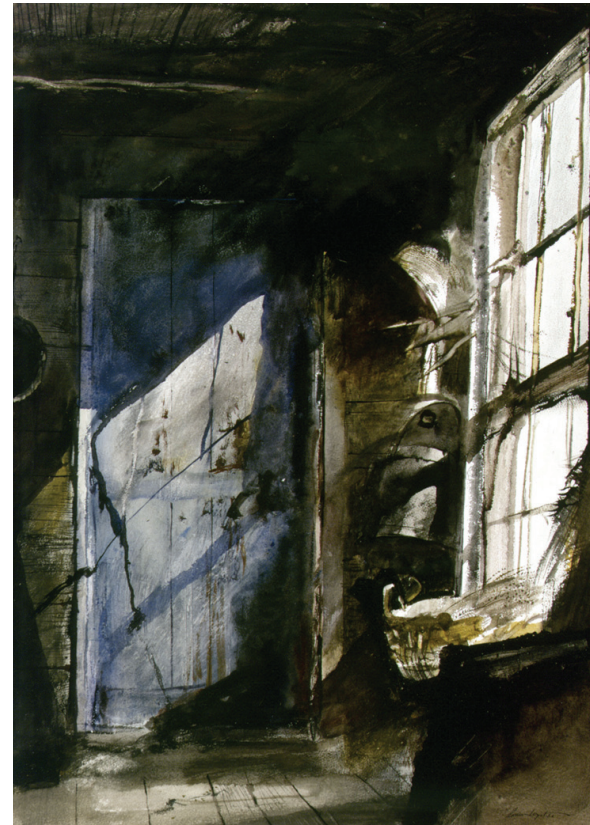
Twenty-year-old Andrew Wyeth won national recognition for his 1937 exhibition of watercolors at New York’s Macbeth Galleries. In 1943, critics called him a “magic realist,” recognizing the often hard-to-define emotional nuances of his precisely rendered paintings. For over 60 years, in watercolor, tempera 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.

*Something Waits Beneath It—Early Work by Andrew Wyeth, 1939–1969* presented an intimate exhibition of early and seldom seen works by the young Andrew Wyeth, including watercolors of Maine and Pennsylvania made from 1939 through the 1960s. Illustrated letters, watercolors, and ink sketches, reveal the private observations of the artist—capturing glimpses of napping dogs, a bowl of holly, a nearby

stream, a country kitchen. It is these very objects, animate and inanimate, that often disappear from finished paintings that provide the mystery infusing so much of Wyeth’s art.

### **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

## Sidney Hurwitz

5.7.11 – 7.3.11

For years, Sidney Hurwitz has focused his printmaking on images from the steel industry and related industrial and urban subjects. Working primarily with aquatint etchings, he watercolors the monochromatic prints by hand. Hurwitz finds American industry to be a great source of visual material, and by focusing on the geometric forms of bridges, factories and train stations, the compositions often take on abstract qualities.



Sidney Hurwitz  
American, b. 1932  
*Bethlehem XIII*  
watercolor with aquatint on paper, 1998  
22 x 30 inches  
Courtesy of Stewart & Stewart,  
Bloomfield Hills, MI

## Quilting Traditions: The Art of the Amish

From the collection of Marsha & Thomas French

9.10.11 – 11.13.11

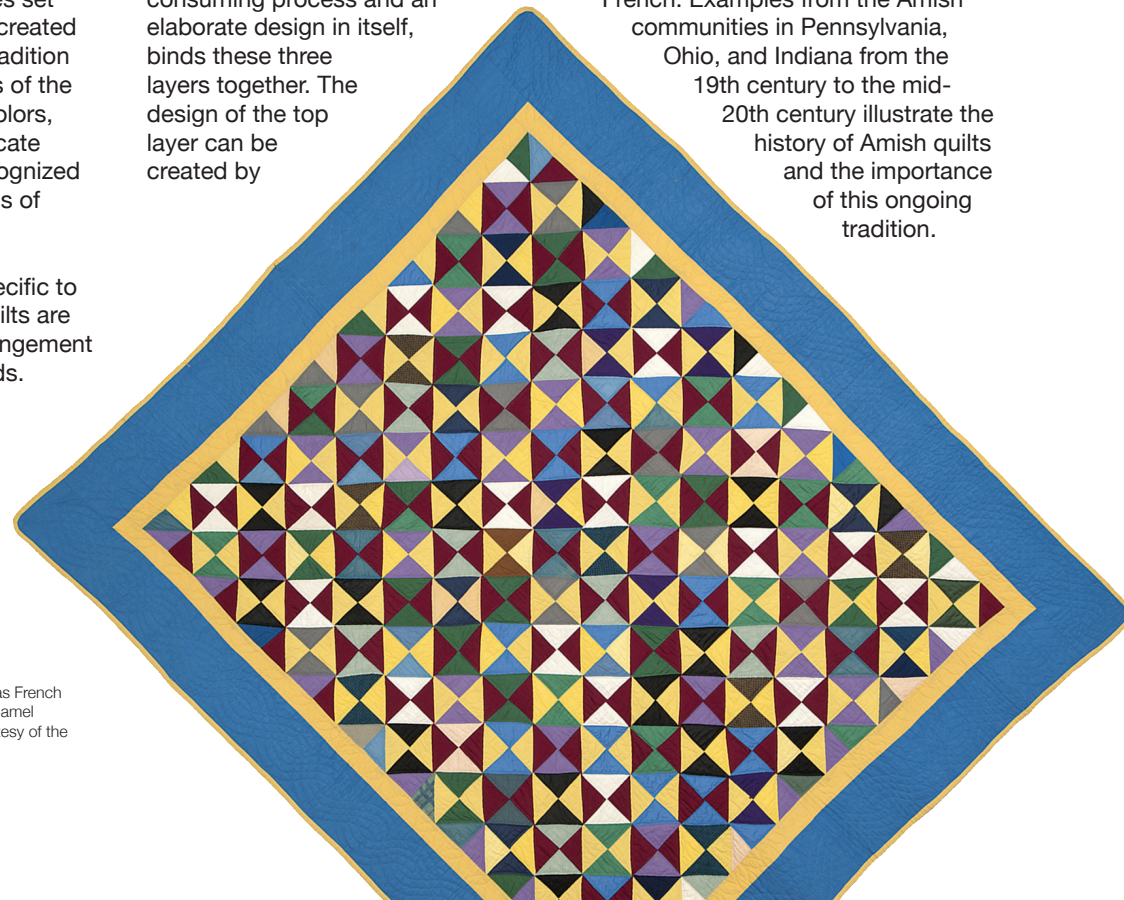
Amish women began making quilts around 1860 for utilitarian purposes—to keep warm or commemorate important events in their family's lives. Such practical objects are seen as art because of the patterns, intense colors, and highly skilled techniques that make them striking visual images. Within the rules 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 piecework.

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.



Artist Unknown  
*Broken Dishes*  
cotton sateen, 1930  
84 x 74 inches  
Collection of Marsha & Thomas French  
Photo: Gary J. Kirksey, Larry Hamel  
Lambert, & Sam Girton. Courtesy of the  
Dairy Barn Arts Center.

## Captured in Glass

### Historic & Contemporary Paperweights

10.9.11 – 6.17.12



Clichy  
French  
*Cinquefoil garland on  
turquoise ground*  
glass, n.d.  
1.75 x 3.125 diameter inches  
Gift of Mr. & Mrs. William L.  
Richards, 1969.75.152

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.

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.

## 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 surrealist 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  
Anonymous gift, 1978.14.3

## 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*

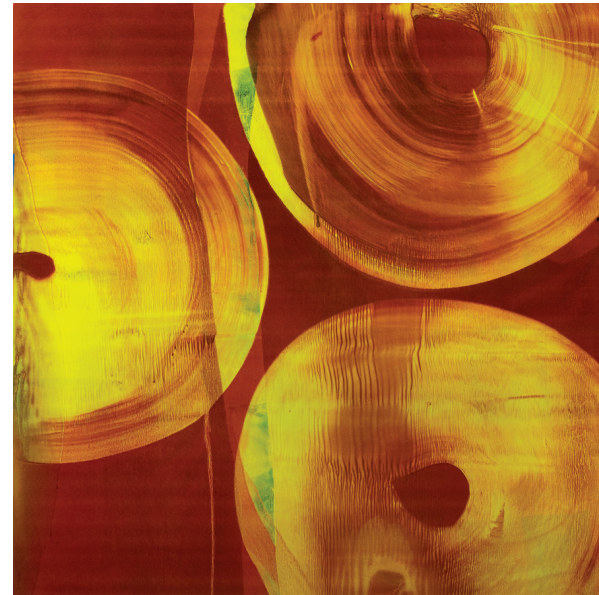


Fritz Von Uhde  
German, 1848–1911  
*Les chiens savants (The Performing Dogs)*  
oil on canvas, 1880  
59 x 89.5 inches  
Museum purchase with funds donated by  
Mr. William S. White, 2011.325

## Marylyn Dintenfass

Auto Biography & Other Anecdotes

12.10.11 – 2.12.12



Marylyn Dintenfass  
American, b. 1943  
*Coupe De Ville Coup*  
oil on paper, monotype, 2009  
35 x 35 inches  
Courtesy of Babcock Galleries,  
New York

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.

## 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.

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

*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

## 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.



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*



Robert Motherwell  
American, 1915–1991  
*Elegy to the Spanish Republic #173*  
acrylic on canvas, 1990  
50 x 60 inches  
Museum purchase and Gift of the Dedalus Foundation, 1997.103  
© Dedalus Foundation, Inc. / Licensed by Vaga, New York, NY

## 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



Rembrandt van Rijn  
Dutch, 1606–1669  
*Portrait of a Forty-Year Old Woman, Possibly Marretje Cornelisdr. van Grotewal*  
oil on panel, 1634  
27.4375 x 22 inches  
Collection of the Speed Art Museum, Purchased with funds contributed by individuals, corporations and the entire community of Louisville, as well as the Commonwealth of Kentucky, 1977.16

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).

This exhibition was organized by the Snite Museum of Art at the University of Notre Dame.



François Boucher  
French, 1703–1770  
*Boreas and Oreithyia*  
chalk on paper, ca. 1749 or ca. 1769  
14.875 x 13.5 inches  
Collection of the Snite Museum of Art, Gift of Mr. John D. Reilly '63, 1996.070.020

## 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.



John Singer Sargent  
American, b. Italy, 1856–1925  
*Garden Study of the Vickers Children*  
oil on canvas, 1884  
54.5 x 36 inches  
Gift of the Viola E. Bray Charitable Trust  
via Mr. and Mrs. William L. Richards, 1972.47



# acquisitions

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.

## 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



**Yishing**

Chinese  
**Teapot and Cups**  
earthenware, n.d.  
3.75 x 4 x 3.25 (teapot)  
1 x 1.25 x 1.25 each (cups) inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.13



**David Bryce**

American  
**Jumping Figure**  
terra cotta, n.d.  
6.5 x 9 x 4.75 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.14

**David Bryce**

American  
**Dancing Figure**  
terra cotta, n.d.  
6 x 6 x 5.75 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.15

**Margaret Gregg**

American, b. 1932  
**Mug**  
porcelain, n.d.  
4 x 3 x 3 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.16

**Julie Olson**

American  
**Covered Box**  
ceramic, n.d.  
4.5 x 4 x 3.25 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.17

**Ed Risak**

American, b. 1952  
**Vessel ▲**  
ceramic, n.d.  
5 x 6.75 x 2.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.18

**George Timock**

American  
**Torso**  
ceramic, ca. 1976  
28 x 17.75 x 9.75 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.19

**Wayne Bates**

American, b. 1943  
**Charger**  
ceramic, n.d.  
2.5 x 9.5 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.20

**Erik Bright**

American, b. 1969  
**Charger**  
ceramic, n.d.  
3.5 x 17.25 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.21

**Robin McKay**

American  
**Vessel**  
ceramic, n.d.  
4.75 x 6.5 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.22

**Ricky Maldonado**

American, b. 1953  
**Platter**  
earthenware, n.d.  
3.25 x 12.75 x 12.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.23

**Annette Reed**

American, b. 1949  
**Dress Figure Form**  
ceramic, n.d.  
8.25 x 5 x 4.75 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.24

**Don Reitz**

American, b. 1929  
**Jar with Lid**  
ceramic, n.d.  
8 x 5.5 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.25

**Malcolm Davis**

American, 1937–2011  
**Vessel**  
ceramic, n.d.  
6.25 x 6 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.26

**Yoko Sekino - Bové**

American, b. Japan  
**Lidded Jar**  
ceramic, n.d.  
9.5 x 4.5 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.27

**McKenzie Smith**

American  
**Lidded Vessel**  
ceramic, n.d.  
7.5 x 6.25 x 4 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.28

**Katherine Mathisen**

American  
**Vessel ▼**  
ceramic, n.d.  
7 x 4.5 x 4.25 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.29



**Victoria Rose Martin**

American, b. 1966  
**Untitled**  
ceramic, n.d.  
12.25 x 7 x 6.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.30

**Debbie Weinstein**

American, b. 1974  
**Figure**  
ceramic, n.d.  
2.75 x 4 x 2.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.31

**Debbie Weinstein**

American, b. 1974  
**Figure**  
ceramic, n.d.  
4 x 5 x 3.75 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.32

**Charles R. Davis**

American, b. 1944  
**Platter**  
ceramic, n.d.  
2.5 x 13 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.33

**Mark Hewitt**

American, b. British, b. 1956  
**Teapot**  
ceramic, n.d.  
4.5 x 7 x 5.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.34



**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 Somerstein**

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

**John Parker Glick**

American, b. 1938  
**Vessel**  
 stoneware, n.d.  
 5.25 x 4.5 diameter inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.41

**John Parker Glick**

American, b. 1938  
**Vessel**  
 stoneware, n.d.  
 3.5 x 4.5 x 3.5 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.42

**Marcia D'Sylvester**

American  
**Bowl**  
 ceramic, n.d.  
 6 x 10 x 9 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.43

**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

**Ben Owen III**

American, b. 1968  
**Vessel**  
 stoneware, 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.  
 6.25 x 4.5 diameter inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.46

**Robert Sperry**

American, 1927–1998  
**Vase**  
 ceramic, n.d.  
 9.5 x 7 diameter inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.47

**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

**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**  
 stoneware, ca. 1965  
 2.5 x 2 x .5 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.50

**Artist Unknown**

American  
**Vessel**  
 stoneware, ca. 1965  
 4.5 x 2.5 x .5 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.51

**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

**Jerome Daniel Murphy**

American, b. 1969  
**Bottle**  
 stoneware, 1999  
 8.75 x 4 x 3.75 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.53

**Jerome Daniel Murphy**

American, b. 1969  
**Bottle**  
 stoneware, 1999  
 7.5 x 4 x 3.75 inches  
 Gift of Dr. Robert and Deanna  
 Harris Burger, 2011.54

**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, shells, 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 Mask**

wood, metal, n.d.

20.5 x 8.5 x 5 inches

Gift of Dr. Robert and Deanna Harris Burger, 2011.62

### **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 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

### **BaSonge**

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

### **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, 2011.71

### **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, 2011.72

### **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, 2011.73

### **Baule**

African, Ivory Coast

#### **Male and Female Ancestor Busts**

wood (mahogany), ca. 1943–5

dimensions vary

Gift of Dr. Robert and Deanna Harris Burger, 2011.74

### **BaKonga**

African, Congo

#### **Vessel**

gourd, cowry shell, mud, wood, n.d.

15.5 x 10 x 9 inches

Gift of Dr. Robert and Deanna Harris Burger, 2011.75

### **Artist Unknown**

African

#### **Female Bust**

wood (mahogany), n.d.

9.5 x 5 x 4.5 inches

Gift of Dr. Robert and Deanna Harris Burger, 2011.76

### **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**

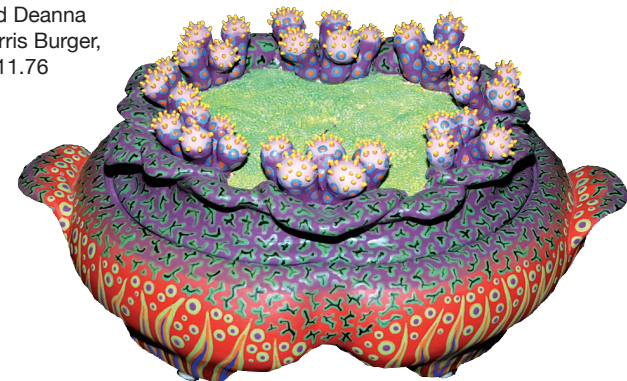
American, b. 1974

#### **Vessel ▼**

ceramic, n.d.

4.5 x 11 x 9.25 inches

Gift of Dr. Robert and Deanna Harris Burger, 2011.80



**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  
**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  
**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  
**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  
**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  
**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  
**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**

**Cup**  
ceramic, n.d.  
2.5 x 2.25 diameter inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.90

**Emily Schroeder Willis**

American  
**Coffee Pot**  
ceramic, n.d.  
9.5 x 7.75 x 5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.91

**Susan Somerstein**

American  
**Vase**  
ceramic, n.d.  
8.5 x 6.5 x 6.5 inches  
Gift of Dr. Robert and Deanna  
Harris Burger, 2011.92

**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

**William R. Stolpin**

American, b. 1942  
**Monochrome Marvel**  
screenprint on paper, 1985  
22 x 15 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.97

**William R. Stolpin**

American, b. 1942  
**Flint Central Fire Station**  
screenprint on paper, 2009  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.98

**William R. Stolpin**

American, b. 1942  
**Hub of the City - Flint (1956)** ▶  
screenprint on paper, 1994  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.99

**William R. Stolpin**

American, b. 1942  
**Early Sixties Flint**  
screenprint on paper, 1990  
23 x 17.75 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.100

**William R. Stolpin**

American, b. 1942  
**Chevrolet - Van Slyke - 86**  
screenprint on paper, 1987  
11.25 x 30 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.101

**William R. Stolpin**

American, b. 1942  
**Genesys - St. Joseph Campus**  
screenprint on paper, 1994  
26 x 18 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.102

**William R. Stolpin**

American, b. 1942  
**Don Francos Front Desk**  
screenprint on paper, 1995  
22.25 x 17 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.103

**William R. Stolpin**

American, b. 1942  
**Krasners**  
screenprint on paper, 1995  
22 x 17.5 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.104

**William R. Stolpin**

American, b. 1942  
**Plaza One - Flint**  
screenprint on paper, 1995  
22 x 17 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.105

**William R. Stolpin**

American, b. 1942  
**Rettkes - Flint - 1957**  
screenprint on paper, 1996  
26 x 13.5 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.106

**William R. Stolpin**

American, b. 1942  
**Flint Masonic Temple**  
screenprint on paper, 1997  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.107

**William R. Stolpin**

American, b. 1942  
**Carriage Town - 319 Mason**  
screenprint on paper, 1998  
23.5 x 17.5 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.108

**William R. Stolpin**

American, b. 1942  
**Flint's Atwood Stadium**  
screenprint on paper, 1998  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.109

**William R. Stolpin**

American, b. 1942  
**Warwick Hills Golf and Country Club**  
screenprint on paper, 1999  
24 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.110

**William R. Stolpin**

American, b. 1942  
**Brownson and Fisher Building**  
screenprint on paper, 1998  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.111

**William R. Stolpin**

American, b. 1942  
**Undying Gratitude**  
screenprint on paper, 1999  
30 x 11 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.112

**William R. Stolpin**

American, b. 1942  
**Flint's IMA Auditorium**  
screenprint on paper, 1998  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.113

**William R. Stolpin**

American, b. 1942  
**Paul's Pipe Shop**  
screenprint on paper, 1999  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.114

**William R. Stolpin**

American, b. 1942  
**Berridge Hotel**  
screenprint on paper, 2000  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.115

**William R. Stolpin**

American, b. 1942  
**Mott Foundation and More**  
screenprint on paper, 2000  
26 x 13.5 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

**William R. Stolpin**

American, b. 1942  
**Flint's Auto City Speedway**  
screenprint on paper, 2005  
26 x 13.5 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.118

**William R. Stolpin**

American, b. 1942  
**The Torch**  
screenprint on paper, 2007  
20 x 26 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.119

**William R. Stolpin**

American, b. 1942  
**Station #7**  
screenprint on paper, 2007  
26 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.120

**William R. Stolpin**

American, b. 1942  
**Bluewater Bridge**  
screenprint on paper, 2005  
13 x 20 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.121

**William R. Stolpin**

American, b. 1942  
**Flint - June 8, 1953**  
screenprint on paper, 1999  
19 x 26 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.122

**William R. Stolpin**

American, b. 1942  
**Memories from the Tarmac**  
screenprint on paper, 1994  
22 x 30 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.123

**William R. Stolpin**

American, b. 1942  
**Court Street Methodist - Flint**  
screenprint on paper, 1987  
22 x 15 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.124

**William R. Stolpin**

American, b. 1942  
**First Presbyterian - Flint**  
screenprint on paper, 1987  
22 x 15 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.125

**William R. Stolpin**

American, b. 1942  
**St. Paul's Episcopal - Flint**  
screenprint on paper, 1987  
22 x 15 inches  
Gift of Mr. and Mrs. William R. Stolpin, 2011.126

**William R. Stolpin**

American, b. 1942  
**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

**Artist Unknown**

Chinese, Song Dynasty, 960–1279  
**Lion Wine Ewer**  
ceramic, n.d.  
3.5 x 4 inches  
Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.132

**Artist Unknown**

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, 2011.133

**Artist Unknown**

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  
**Green Glazed Yaozhou Ware Horse**  
ceramic, n.d.  
5.5 x 5.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.139

**Artist Unknown**

Chinese, Yuan Dynasty, 1280– 1368  
**White Glazed Dog**  
ceramic, n.d.  
3 x 3 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.140

**Artist Unknown**

Chinese, Song Dynasty, 960– 1279  
**Green Glazed Yaozhou Ware Lion in Stalking Pose**  
ceramic, n.d.  
2 x 4 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.141

**Artist Unknown**

Chinese, Yuan Dynasty, 1280– 1368  
**White Glazed Ram**  
ceramic, n.d.  
2.5 x 2 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.142

**Artist Unknown**

Chinese, Song Dynasty, 960– 1279  
**Polychromed Attendant Figure**  
ceramic, n.d.  
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  
**Polychromed Attendant Figure**  
ceramic, n.d.  
6.25 x 2.25 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**  
ceramic, n.d.  
3.5 x 8 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.145

**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Olive Green Glazed Horse**  
ceramic, n.d.  
7 x 7.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.146

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE – 220 CE  
**Iridescent Green Glazed Bottle Vase**  
ceramic, n.d.  
4 x 3.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.147

**Artist Unknown**

Chinese, Yuan Dynasty, 1280–1368  
**Sheep with Wrapped Snake**  
ceramic, n.d.  
3.5 x 4.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.148

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE – 220 CE  
**Three Glazed and Painted Dancers**  
ceramic, n.d.  
6 x 3 each inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn Shepps, 2011.149

**Artist Unknown**

Chinese, Song Dynasty, 960–1279  
**Green/Brown Glazed Hippo**  
ceramic, n.d.  
2.5 x 3.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Howard Shepps, 2011.150

**Artist Unknown**

Chinese, Song Dynasty, 960–1279  
**Polychromed Attendant Figure**  
ceramic, n.d.  
8.5 x 3 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**  
ceramic, n.d.  
9.5 x 5 inches  
Gift of Kenneth and Gerald Shepps in memory of Howard Shepps, 2011.152

**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Changsha Ewer with Seal and no decoration ▼**  
ceramic, n.d.  
8.75 x 5.5 inches  
Gift of Kenneth and Gerald Shepps in memory of Roslyn and Benjamin Shepps, 2011.153



**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Changsha Pot with Handles**  
ceramic, n.d.

7 x 6.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.154

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE –  
220 CE

**Rooster**

ceramic, n.d.

10.5 x 9.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.155

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE –  
220 CE

**Pair of Polychromed Guardian  
Tomb Figures**

ceramic, n.d.

9 x 2.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Howard Shepps,  
2011.156

**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Changsha Ewer**

ceramic, n.d.

5 x 3 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.157

**Artist Unknown**

Chinese, Han Dynasty,  
206 BCE – 220 CE

**Orange, Gray and White Painted  
Owl**

ceramic, n.d.

7 x 3.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn Shepps,  
2011.158

**Artist Unknown**

Chinese, Han Dynasty,  
206 BCE – 220 CE

**Iridescent Green Glazed Hen  
Figure**

ceramic, n.d.

6 x 6.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn Shepps,  
2011.159

**Artist Unknown**

Chinese, Yuan Dynasty, 1280–  
1368

**Rare Tortoise Glaze Bowl**

ceramic, n.d.

3 x 5.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Howard Shepps,  
2011.160

**Artist Unknown**

Chinese, Tang Dynasty, 618–907

**Painted Earthenware Rooster**

ceramic, n.d.

6 x 6 inches

Gift of Kenneth and Gerald Shepps  
in memory of Howard Shepps,  
2011.161

**Artist Unknown**

Chinese

**Group of 4 Black Painted  
Acrobat Figures**

ceramic, n.d.

3.5 x 8 each inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn Shepps,  
2011.162

**Artist Unknown**

Chinese, Tang Dynasty, 618–907

**Sancai Glazed and Polychromed  
Attendant Figure**

ceramic, n.d.

13 x 5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.163

**Artist Unknown**

Chinese, Tang Dynasty,  
618–907

**Painted Attendant**

ceramic, n.d.

13 x 5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.164

**Artist Unknown**

Chinese, Song Dynasty, 960–1279

**Green/Brown Glazed Bull**

ceramic, n.d.

3.5 x 5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.165

**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Green Glazed Rooster Figure**

ceramic, n.d.

6.5 x 5.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.166

**Artist Unknown**

Chinese, Tang Dynasty, 618–907

**Sancai Rust Color Glazed**

**Attendant Figure**

ceramic, n.d.

13 x 4 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.167

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE –  
220 CE

**Two Horses**

ceramic, n.d.

7.5 x 6 and 5.5 x 5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.168

**Artist Unknown**

Chinese, Han Dynasty, 206 BCE –  
220 CE

**Polychrome Horse Head**

ceramic, n.d.

6.5 x 6.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.169

**Artist Unknown**

Chinese, Tang Dynasty, 618–907  
**Pair of Female Attendant**

**Figures**

ceramic, n.d.

15 x 5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.170

**Artist Unknown**

Chinese

**Dog**

ceramic, n.d.

11 x 7 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.171

**Artist Unknown**

Chinese

**Horse Head**

ceramic, n.d.

9.75 x 10.5 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.172

**Artist Unknown**

Chinese

**Figure on Horse**

ceramic, n.d.

8.5 x 10 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.173

**Artist Unknown**

Chinese

**Horse ▶**

ceramic, n.d.

30 x 30 inches

Gift of Kenneth and Gerald Shepps  
in memory of Roslyn and Benjamin  
Shepps, 2011.174



**Carl Andre**

American, b. 1938  
**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  
**1000 Pesetas de Moneda Falsa**  
pencil on paper, n.d.  
11 x 17 inches  
Gift of Karen McCarthy, 2011.182

**Gordon Cook**

American, 1927–1985  
**Untitled**  
pencil on paper, n.d.  
8.5 x 11 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  
**Untitled**  
pencil on paper, n.d.  
9.5 x 5 inches  
Gift of Karen McCarthy, 2011.186

**James Anthony**

American, 1920–1999  
**Nude Reclining**  
mixed media on paper, n.d.  
13.625 x 17.625 inches  
Gift of Karen McCarthy, 2011.187



**Gordon Cook**

American, 1927–1985  
**Untitled**  
lithograph on paper, n.d.  
8.5 x 8.5 inches  
Gift of Karen McCarthy, 2011.185

**Larry McCarthy**

American, 20th century  
**The Dream**  
conté crayon on board, n.d.  
19.8125 x 13.9375 inches  
Gift of Karen McCarthy, 2011.188

**Larry McCarthy**

American, 20th century  
**Tap Root**  
oil based ink and ballpoint pen on  
paper, n.d.  
9.125 x 7.4375 inches  
Gift of Karen McCarthy, 2011.189

**Larry McCarthy**

American, 20th century  
**Computer Science**  
ballpoint pen on paper, n.d.  
9.9375 x 14.875 inches  
Gift of Karen McCarthy, 2011.190

**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, 2011.191

**Larry McCarthy**

American, 20th century  
**Technology Reigns**  
ink on paper, n.d.  
7.375 x 8.9375 inches  
Gift of Karen McCarthy, 2011.192

**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, 2011.193

**Artist Unknown**

19th century  
**Goblet**  
glass, n.d.  
5.875 x 3.5 inches  
Gift of Susan Steiner Bolhouse,  
2011.194



**Artist Unknown**

19th century  
**Goblet**  
glass, n.d.  
5.125 x 3 inches  
Gift of Susan Steiner Bolhouse,  
2011.195

**Stanley Wenocur**

American, b. 1941  
**Maine Coast**  
charcoal with prisma color on  
paper, n.d.  
20 x 27 inches  
Gift of Dr. Stanley Wenocur,  
2011.196

**Reginald K. Gee**

American, b. 1964  
**Liberty Bell Skirt Model**  
oil crayon on brown paper bag,  
1998  
20 x 16.5 inches  
Museum Purchase, 2011.197

**Reginald K. Gee**

American, b. 1964  
**Hotel Room 46-U** ▶  
oil crayon on brown paper bag,  
2000  
20 x 16.5 inches  
Museum Purchase, 2011.198

**Artist Unknown**

Mexican, Olmec  
**Male Figurine**  
jade, 1100–500 BCE  
1.25 x 3 inches  
Gift of Barry Fitzmorris, 2011.199



**Artist Unknown**

Aztec  
**Turtle with Human Face**  
jade, 1100–1400 CE  
2.375 x 3.4375 x 6.125 inches  
Gift of Barry Fitzmorris, 2011.200

**Artist Unknown**

Olmec, provincial Mezcala  
**Kneeling Figure**  
stone, n.d.  
7.25 x 2.375 x 3 inches  
Gift of Barry Fitzmorris, 2011.201

**Artist Unknown**

**Mask Pendant**  
jade, n.d.  
2.5 x 2.25 x 1 inches  
Gift of Barry Fitzmorris, 2011.202

**Artist Unknown**

**Monkey** ▶  
jade, n.d.  
2.75 x 3.5 x 1 inches  
Gift of Barry Fitzmorris, 2011.203

**Artist Unknown**

Mexican, Maya  
**Flint**  
stone, 550–850 CE  
7.75 x 2.25 x .375 inches  
Gift of Barry Fitzmorris, 2011.204

**Artist Unknown**

Olmec  
**Mask Pendant**  
jade, ca. 500 BCE  
2.25 x 1.875 x .6875 inches  
Gift of Barry Fitzmorris, 2011.205

**Artist Unknown**

Olmec  
**Mask Pendant**  
jade, 1100–500 BCE  
1.25 x 1.75 inches  
Gift of Barry Fitzmorris, 2011.206

**Artist Unknown**

Olmec  
**Mask Pendant**  
jade, 1100–300 BCE  
3.5 x 3 inches  
Gift of Barry Fitzmorris, 2011.207

**Artist Unknown**

Mezcala  
**Small Temple**  
jade, 1800–1200 BCE  
1.75 x 1.5625 x .4375 inches  
Gift of Barry Fitzmorris, 2011.208



**Artist Unknown**

Olmec  
**Frog**  
jade, 1100–500 BCE  
5.5 x 4 x 2.5 inches  
Gift of Barry Fitzmorris, 2011.209

**Artist Unknown**

Costa Rican  
**Animal Pendant**  
jade, 600–900 CE  
2.875 x 1.5 x 1.75 inches  
Gift of Barry Fitzmorris, 2011.210

**Artist Unknown**

Olmec  
**Mask Pendant**  
jade, 1100–500 BCE  
2.75 x 2 x .875 inches  
Gift of Barry Fitzmorris, 2011.211

**Artist Unknown**

Olmec  
**Mask Pendant**  
stone, 1100–500 BCE  
2.125 x 1.875 x .875 inches  
Gift of Barry Fitzmorris, 2011.212

**Artist Unknown**

Costa Rican  
**Spoon**  
jade, 600–900 CE  
7.125 x 3.25 x .5 inches  
Gift of Barry Fitzmorris, 2011.213

**Artist Unknown**

Costa Rican  
**Shell Pendant**  
jade, 600–900 CE  
2.9375 x 3.5 x .5 inches  
Gift of Barry Fitzmorris, 2011.214

**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**

Calima  
**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  
**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**

Khmer  
**Standing figure**  
sandstone, 12th–14th C.  
43 x 11 x 9 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, Northern Qi  
**Buddha**  
limestone, 550–577 CE  
35.5 x 12 x 5 inches  
Gift of Barry Fitzmorris, 2011.228

**Artist Unknown**

Chinese, Qijia  
**Bi**  
jade, 2000–1700 BCE  
4 diameter inches  
Gift of Barry Fitzmorris, 2011.229

**Artist Unknown**

Indian, Bengal, Shunga Period,  
1st–2nd century BCE  
**Vessel**  
ceramic, ca. 200 BCE  
21.5 x 6 diameter inches  
Gift of Barry Fitzmorris, 2011.230

**Artist Unknown**

Chinese, Ming Dynasty  
**Buddha**  
ceramic, 1368–1644 CE  
8 x 2.5 x 2 inches  
Gift of Barry Fitzmorris, 2011.231

**Artist Unknown**

Chinese  
**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  
**Bi**  
nephrite, ca. 2100–1600 BCE  
10.1875 diameter inches  
Gift of Barry Fitzmorris, 2011.235

**Artist Unknown**

Chinese, Qijia, Late Neolithic  
Period  
**Bi**  
bredigite, ca. 2100–1600 BCE  
9.625 diameter inches  
Gift of Barry Fitzmorris, 2011.236

**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, 2011.237



**Artist Unknown**

Chinese, Qijia, Late Neolithic  
Period  
**Bi**  
nephrite conglomerate/bredigite,  
ca. 2100–1600 BCE  
9.125 diameter inches  
Gift of Barry Fitzmorris, 2011.238

**Artist Unknown**

Chinese, Tang Dynasty  
**Standing Buddha**  
limestone, n.d.  
16 x 4.5 x 2 inches  
Gift of Barry Fitzmorris, 2011.239

**Artist Unknown**

Chinese, Qijia, Late Neolithic Period  
**Bi**  
jade, ca. 2100–1600 BCE  
11.75 diameter inches  
Gift of Barry Fitzmorris, 2011.240

**Artist Unknown**

Chinese, Ming Dynasty  
**Reclining Bull**  
jade, 1368–1644  
4 x 12 x 5 inches  
Gift of Barry Fitzmorris, 2011.241

**Artist Unknown**

Chinese, Han Dynasty  
**Bixie**  
turquoise, 206 BCE – 220 CE  
3.125 x 5.75 x 2.375 inches  
Gift of Barry Fitzmorris, 2011.242

**Artist Unknown**

Chinese, Han Dynasty  
**Bixie**  
turquoise, 206 BCE – 220 CE  
1.5 x 2.25 x 1 inches  
Gift of Barry Fitzmorris, 2011.243

**Artist Unknown**

Chinese, Han Dynasty  
**Bear with Cub**  
jade, 206 BCE – 220 CE  
5.5 x 5 x 5 inches  
Gift of Barry Fitzmorris, 2011.244

**Artist Unknown**

Chinese, Qijia, Late Liangzhu  
**Bi**  
nephrite, ca. 2200–1700 BCE  
8.25 diameter inches  
Gift of Barry Fitzmorris, 2011.245

**Artist Unknown**

Chinese, Western Han Dynasty  
**Tortoise**  
ceramic, 206 BCE – 8 CE  
8 x 11 x 21 inches  
Gift of Barry Fitzmorris, 2011.246

**Artist Unknown**

Indian, Andhra Pradesh  
**Head of Buddha**  
sandstone, ca. 11th–12th C. CE  
15 x 11.5 x 9 inches  
Gift of Barry Fitzmorris, 2011.247

**Artist Unknown**

Indian, Northern Qi  
**Standing Bodhisattva** ▶  
limestone, 550–577 CE  
31.5 x 11.625 x 7 inches  
Gift of Barry Fitzmorris, 2011.248

**Artist Unknown**

Chinese, Ming/ Qing Dynasty  
**Seated Bull**  
jade, ca. 17th/18th C. CE  
2.25 x 3.375 x 2.125 inches  
Gift of Barry Fitzmorris, 2011.249

**Artist Unknown**

Indian, Bengal, Shunga Period,  
2nd–1st century BCE  
**Vessel**  
orangeware, ca. 200 BCE  
7 x 5.5 diameter inches  
Gift of Barry Fitzmorris, 2011.250



**Artist Unknown**

Indian, Bengal, Shunga Period,  
2nd–1st century BCE  
**Vessel**  
grayware, ca. 200 BCE  
15.5 x 4.5 diameter inches  
Gift of Barry Fitzmorris, 2011.251

**Artist Unknown**

Chinese, Qingzhou Shandong  
Sui Period  
**Seated Buddha**  
limestone, 581–618 CE  
14.5 x 9 x 7.25 inches  
Gift of Barry Fitzmorris, 2011.252

**Artist Unknown**

Chinese, Qijia, Neolithic Period  
**Bi**  
jade, ca. 2100–1600 BCE  
8 diameter inches  
Gift of Barry Fitzmorris, 2011.253

**Artist Unknown**

Chinese, Tang Dynasty  
**Earth Spirit Figure**  
ceramic, 618–907 CE  
23.5 x 10 x 14 inches  
Gift of Barry Fitzmorris, 2011.254

**Artist Unknown**

Chinese, Tang Dynasty  
**Earth Spirit Figure**  
ceramic, 618–907 CE  
25.5 x 10 x 13.875 inches  
Gift of Barry Fitzmorris, 2011.255

**Artist Unknown**

Chinese, Tang Dynasty  
**Earth Spirit Figure**  
ceramic, 618–907 CE  
28 x 16 x 12 inches  
Gift of Barry Fitzmorris, 2011.256

**Artist Unknown**

Chinese, Tang Dynasty  
**Earth Spirit Figure**  
ceramic, 618–907 CE  
28 x 15 x 10 inches  
Gift of Barry Fitzmorris, 2011.257

**Artist Unknown**

Olmec  
**Magic "Pulidore" (polisher)**  
agate, 1100–500 BCE  
1 x 1 x 1.5 inches  
Gift of Barry Fitzmorris, 2011.258

**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  
*Pages from a sketchbook: #2*  
drypoint on paper, 2003  
15.375 x 12.9375 inches  
Gift of James F. White, 2011.276

**Robert Kipniss**

American, b. 1931  
*Pages from a sketchbook: #3*  
drypoint on paper, 2003  
14.9375 x 11.125 inches  
Gift of James F. White, 2011.277

**Robert Kipniss**

American, b. 1931  
*Pages from a sketchbook: #4*  
drypoint on paper, 2005  
11.0625 x 15.0625 inches  
Gift of James F. White, 2011.278

**Robert Kipniss**

American, b. 1931  
*Composition in Black & Gray*  
mezzotint on paper, 2005  
11.8125 x 11.25 inches  
Gift of James F. White, 2011.279

**Robert Kipniss**

American, b. 1931  
*Winter Nocturne II*  
mezzotint on paper, 2006  
9.125 x 9.8125 inches  
Gift of James F. White, 2011.280

**Robert Kipniss**

American, b. 1931  
*Leaves with Chair*  
mezzotint on paper, 2006  
21.8125 x 26.5625 inches  
Gift of James F. White, 2011.281

**Robert Kipniss**

American, b. 1931  
*Camelback Mountain with Cloud*  
mezzotint on paper, 2008  
24.875 x 22.75 inches  
Gift of James F. White, 2011.282

**Robert Kipniss**

American, b. 1931  
*Re-appearing*  
mezzotint on paper, 2009  
14 x 15.75 inches  
Gift of James F. White, 2011.283

**Robert Kipniss**

American, b. 1931  
*Forest Murmurs*  
mezzotint on paper, 2010  
21.25 x 25.5625 inches  
Gift of James F. White, 2011.284

**Robert Kipniss**

American, b. 1931  
*Rooftops & Windows*  
mezzotint on paper, 2011  
12.25 x 10.5 inches  
Gift of James F. White, 2011.285

**Robert Kipniss**

American, b. 1931  
*Strong Trees in the Wind*  
mezzotint on paper, 2011  
14.5 x 10.125 inches  
Gift of James F. White, 2011.286

**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,  
2011.287



**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

**Jim Kantor**

graphite on paper, 1986

16 x 12.375 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.289

**Beth Van Hoesen**

American, 1926–2010

**Irene**

colored pencil and graphite on paper, 1987

17.25 x 12.875 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.290

**Beth Van Hoesen**

American, 1926–2010

**Sam**

graphite on paper, n.d.

11.625 x 8.75 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.291

**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

**Buds**

etching on paper, 1977

13.375 x 10.875 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.293

**Beth Van Hoesen**

American, 1926–2010

**Oka**

etching on paper, 1990–91

12 x 9.5 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.294

**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

**Rose Bud I**

graphite on paper, 1983

17 x 14 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.296

**Beth Van Hoesen**

American, 1926–2010

**Orchid Plant**

graphite on paper, 1987

14.875 x 11.875 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.297

**Beth Van Hoesen**

American, 1926–2010

**Pine**

etching and engraving on paper, 1962

15.625 x 12.625 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.298

**Beth Van Hoesen**

American, 1926–2010

**Leaf**

engraving on paper, 1961

3.75 x 5.75 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.299

**Beth Van Hoesen**

American, 1926–2010

**Louie**

lithograph on paper, 1981

10.5 x 11 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.300

**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

**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

**Tobin**

drypoint on paper, hand colored with watercolor, 1986–87

5.5 x 5.25 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.303

**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

**Figs**

lithograph on paper, 1977

19 x 15 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.305

**Beth Van Hoesen**

American, 1926–2010

**Carp**

etching on paper, 1962

8.75 x 17.625 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.306

**Beth Van Hoesen**

American, 1926–2010

**Carp Drawing I**

graphite on paper, ca. 1962

17 x 14 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.307

**Beth Van Hoesen**

American, 1926–2010

**Carp Drawing II**

graphite on paper, ca. 1962

11.125 x 13.5 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.308

**Beth Van Hoesen**

American, 1926–2010

**One Frog**

etching on paper, 1987

4.5 x 3.375 inches

Gift of The E. Mark Adams and Beth Van Hoesen Adams Trust, 2011.309

**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



**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

**Artist Unknown**

Thailand, Lopburi, 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  
**Doors**  
 wood and metal, n.d.  
 80.25 x 53.5 x 4.5 inches  
 Gift of Robert B. Jacobs, 2011.313

**Connor Everts**

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

**Lino Lago**

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**

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

**William Verplanck Birney**

American, 1858–1909  
**The Reader**  
 oil on canvas, ca. 1890  
 12 x 14 inches  
 Museum Purchase, 2011.317

**Gregorio Lazzarini**

Italian, 1655–1730  
**Judith and Holofernes** ◀  
 oil on canvas, n.d.  
 64.5 x 80 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, 2011.318

**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 8.75 x 7.25 inches  
 Museum Purchase, 2011.319

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

**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 an anonymous donor in honor of Barbara and the late Bruce Mackey, 2011.322



**Thornton Dial**

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

**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

**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

**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

**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

**Self-Portrait** ▶

watercolor and pencil on paper, 1932  
9.25 x 7.25 inches  
Museum purchase, 2011.330

**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.  
12.9375 x 20 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.333

**Beatrice Wood**

American, 1893–1998

**Mama's Boy**

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

**Untitled**

lithograph on paper, n.d.  
11.75 x 19.3125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.335

**Beatrice Wood**

American, 1893–1998

**Disagreement**

pencil, color pencil, crayon on paper, 1997  
11 x 14 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.336

**Beatrice Wood**

American, 1893–1998

**Jealousy**

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

**Untitled**

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

**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

**Untitled**

watercolor, pencil on paper, n.d.

7.5 x 9.75 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.341

**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

**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

**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

**Untitled**

pencil, color pencil on paper, 1996

8.75 x 11.5625 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.345

**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

**Ojai Day**

pencil, ink on paper, 1996

14.0625 x 11 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.347

**Beatrice Wood**

American, 1893–1998

**It Did Not Keep Me from Being a Little in Love with Marcel**

pencil on paper, n.d.

9 x 10.375 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.348

**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

**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

**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

**Untitled**

watercolor on board, n.d.

15 x 10.0625 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.352

**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

**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

**Untitled**

pencil on paper, n.d.

9.0625 x 10.75 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.355

**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

**Untitled**

pencil, color pencil on paper, n.d.

11 x 13.9375 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.357

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil, crayon on paper, 1975

11 x 14 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.358

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, 1980

15.125 x 11.25 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.359

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil on paper, n.d.

11.25 x 7.0625 inches

Gift of Francis M. Naumann Fine Art, LLC, 2011.360

**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  
**Untitled**  
watercolor on paper, 1956  
8.25 x 10.9375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.364

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil on paper, n.d.  
10.875 x 8.4375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.365

**Beatrice Wood**

American, 1893–1998  
**She Got Up Walked to the Restaurant**  
pencil, color pencil on paper, n.d.  
7.5 x 11.1875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.366

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
11.625 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.367

**Beatrice Wood**

American, 1893–1998  
**The Needle Is Still In, He Did Not Take It Out**  
pencil on paper, n.d.  
11.1875 x 9.1875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.368

**Beatrice Wood**

American, 1893–1998  
**I Saw the Watchman Outside the Door**  
pencil on paper, n.d.  
7.75 x 10.875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.369

**Beatrice Wood**

American, 1893–1998  
**I Eat Only Soy Bean Products**  
pencil, color pencil on paper, 1933  
12.0625 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.370

**Beatrice Wood**

American, 1893–1998  
**Fleur Gave Me a Present of 2 Maux Cats**  
pencil on paper, n.d.  
9 x 12.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.371

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
10.625 x 8.4375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.372

**Beatrice Wood**

American, 1893–1998  
**I Was the Only Person Alone on the Vast Sands**  
pencil on paper, n.d.  
9.0625 x 10.8125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.373

**Beatrice Wood**

American, 1893–1998  
**The Woman Who Was Frigid**  
watercolor on board, 1978  
13.5 x 10.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.374

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
paint on paper, 1932  
14.3125 x 10 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.375

**Beatrice Wood**

American, 1893–1998  
**Rock and Roll**  
pencil, color pencil on paper, 1982  
15.0625 x 11.1875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.376

**Beatrice Wood**

American, 1893–1998  
**The Rich Aunt Beâ**  
watercolor on paper, 1942  
11.8125 x 8.6875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.377

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
watercolor on paper, 1932  
12 x 10.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.378

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil on paper, n.d.  
11.125 x 7.625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.379

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
10.125 x 13.6875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.380

**Beatrice Wood**

American, 1893–1998  
**For a Moment He Held Me Close to His Heart**  
pencil on paper, n.d.  
8.1875 x 11 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.381

**Beatrice Wood**

American, 1893–1998  
**Sitting Aside a Gold Chair Ruika Lit a Cigarette**  
pencil on paper, n.d.  
7.5 x 11.125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.382

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
9 x 12.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.383

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, crayon on paper, n.d.  
11.125 x 7.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.384

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, crayon on paper, n.d.  
11.125 x 7.625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.385

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
11.125 x 7.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.386

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil on paper, n.d.  
11 x 8.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.387

**Beatrice Wood**

American, 1893–1998  
**A Feeling of Guilt...**  
pencil, color pencil, ink on paper, n.d.  
15.25 x 10.4375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.388

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
15 x 11.125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.389

**Beatrice Wood**

American, 1893–1998

**Your Friend Has Betrayed You**

pencil, color pencil on paper, n.d.  
13.9375 x 11 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.390

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, ink on paper, 1996  
14 x 11 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.391

**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, 2011.392

**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, 2011.393

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil, crayon on paper, n.d.  
11.25 x 7.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.394

**Beatrice Wood**

American, 1893–1998

**It Was During This Trip I Met a Man Who Stood Out From All the Rest**

pencil, color pencil on paper, n.d.  
11.25 x 7.5 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.395

**Beatrice Wood**

American, 1893–1998

**There Followed Three Days In Bed**

pencil, color pencil on paper, n.d.  
7.5 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.396

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.5625 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.397

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.5 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.398

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.5625 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.399

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, colored pencil on paper, n.d.  
7.5625 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.400

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, colored pencil on paper, n.d.  
7.5625 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.401

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.5625 x 11.1875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.402

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.5 x 11.1875 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.403

**Beatrice Wood**

American, 1893–1998

**He Studied the Book**

pencil, color pencil on paper, n.d.  
7.5 x 11.3125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.404

**Beatrice Wood**

American, 1893–1998

**The Queen of England, Of Course. My Queen?**

pencil, color pencil on paper, n.d.  
7.5625 x 11.125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.405

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
7.625 x 11.3125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.406

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, 1962  
7.5 x 11.125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.407

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil, ink on paper, n.d.  
7.625 x 11.25 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.408

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil, ink on paper, n.d.  
7.4375 x 11.3125 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.409

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
9 x 12 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.410

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil on paper, n.d.  
12.0625 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.411

**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, 2011.412

**Beatrice Wood**

American, 1893–1998

**Untitled**

pencil, color pencil, ink on paper, n.d.  
15.25 x 10.375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.413

**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  
**For 2 Days I Did Not Exist**  
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  
**He Enjoyed Long Walks**  
pencil, color pencil on paper, n.d.  
12 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.421

**Beatrice Wood**

American, 1893–1998  
**With Our Arms Around Each Other**  
pencil, color pencil on paper, n.d.  
12 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.422

**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, 2011.423

**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, 2011.424

**Beatrice Wood**

American, 1893–1998  
**You Bastard, Stop Talking to Me Like That**  
pencil, color pencil on paper, n.d.  
9 x 12 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.425

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
8.875 x 12 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.426

**Beatrice Wood**

American, 1893–1998  
**I Have My \$25**  
pencil, color pencil on paper, n.d.  
12 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.427

**Beatrice Wood**

American, 1893–1998  
**It Was Like a Wall Between Me and Life**  
pencil, color pencil on paper, n.d.  
8.9375 x 12 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.428

**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, 2011.429

**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, 2011.430

**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, 2011.431

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
12 x 8.9375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.432

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
8.9375 x 11.9375 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.433

**Beatrice Wood**

American, 1893–1998  
**Untitled**  
pencil, color pencil on paper, n.d.  
9 x 12 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.434

**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, 2011.435

**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  
**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, 2011.437

**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  
***Will You Come Up You Are a Dear Person***  
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'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, color pencil on paper, n.d.  
12.0625 x 9.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.445

**Beatrice Wood**

American, 1893–1998  
***No, Not With Her Best Friend***  
pencil, color pencil on paper, n.d.  
12.0625 x 9.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.446

**Beatrice Wood**

American, 1893–1998  
***I Don't Know. I Don't Know***  
pencil, color pencil on paper, n.d.  
12.0625 x 9.0625 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.447

**Beatrice Wood**

American, 1893–1998  
***Untitled***  
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  
***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  
***Untitled***  
pencil, ink 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.  
12 x 9 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, whiteout 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.  
12 x 9 inches  
Gift of Francis M. Naumann Fine Art, LLC, 2011.457

**Beatrice Wood**

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

**Beatrice Wood**

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

**Beatrice Wood**

American, 1893–1998  
***Untitled***  
pencil, color pencil 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 (GU) 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

8/19/11 – 8/31/12  
Lobby

Richard Hunt  
American, b. 1935  
*Untitled* ▼  
steel (rusted and welded), 1958  
63.5 x 24 x 15 inches  
On loan from the Mott-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

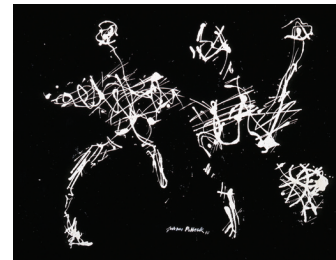
**Theodoros Stamos**  
American, b. Greece, 1922–1997  
*Low Sun, Black Bar* ▶  
oil on canvas, 1963  
68 x 44.125 inches  
Collection of the Eli and Edythe Broad Art Museum, Michigan State University; Bequest of the Estate of Lila M. Radway, L2012.2

**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

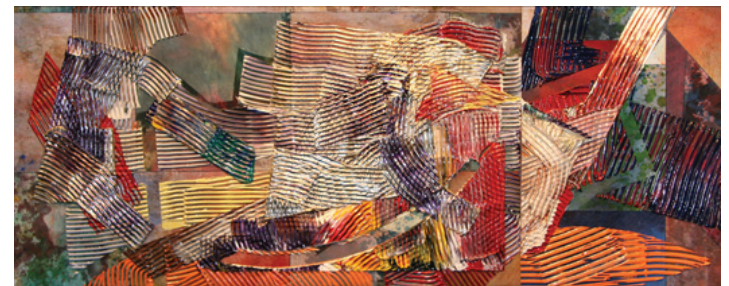
**Franz Kline**  
American, 1910–1962  
*Red Crayon* ▶  
oil and crayon on canvas, 1959  
35.5 x 32 inches  
Collection of the Kalamazoo Institute of Arts; Director's Fund Purchase, L2012.4  
© The Franz Klein Estate/Artist Rights Society (ARS), New York



**John Chamberlain**  
American, 1927–2011  
*Untitled* ◀  
welded, painted, chromium-plated steel automobile body parts, 1963  
36 x 50 x 53 inches  
Collection of the 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 87 inches  
Courtesy of Robert Kidd Gallery, Birmingham, Michigan, L2012.7

## 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

**5/7/11 – 8/7/11**  
Mint Museum of Art  
Charlotte, North Carolina

**9/23/11 – 1/15/12**  
Georgia O'Keeffe Museum  
Sante Fe, New Mexico

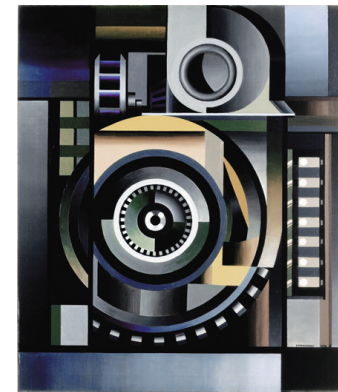
**2/11/12 – 5/13/12**  
Everson Museum of Art  
Syracuse, New York



Robert Henri  
American, 1865–1929  
*Catharine* ▲  
oil on canvas, 1924  
24.5 x 20.375 inches  
Gift of James W. Sibley in memory of Harriet Cumings Sibley, 1984.7

### Edmund Lewandowski: Precisionism & Beyond

**9/10/11 – 12/4/11**  
Georgia Museum of Art  
Athens, Georgia



Edmund Lewandowski  
American, 1914–1998  
*Dynamo* ▲  
oil on canvas, 1948  
36.125 x 30.875 inches  
Gift of Mr. & Mrs. Harold L. Frank, by exchange, 1993.38

Edmund Lewandowski  
American, 1914–1998  
*Great Lakes Shipbuilding* ◀  
oil on canvas, 1949  
30 x 24 inches  
Courtesy of the Isabel Foundation, Inlander Collection, L2003.81



Edmund Lewandowski  
American, 1914–1998  
*Preliminary Sketch for Production Line Buick Corp.* ▲  
pastel & gouache on board, 1956  
6.5 x 10.5 inches  
Gift of Franklin Riehlman Fine Art, 2004.37

Edmund Lewandowski  
American, 1914–1998  
*Flint Cityscape* ▼  
pencil & gouache on paperboard, 1956  
6 x 11 inches  
Gift of Franklin Riehlman, 2010.226



### Degas & the Ballet: Picturing Movement

**9/17/11 – 12/11/11**  
Royal Academy of Arts  
London, United Kingdom



Edgar Degas  
French, 1834–1917  
*Danseuse à la barre* ◀  
charcoal & pastel on paper, ca. 1885  
9 x 12.25 inches  
Gift of The Whiting Foundation in memory of Alice D. Johnson, 1988.1



## 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  
31.9375 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* ►  
oil on canvas, ca. 1881  
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*) ◀  
oil on paper mounted on canvas, 1924  
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, 1972.31



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



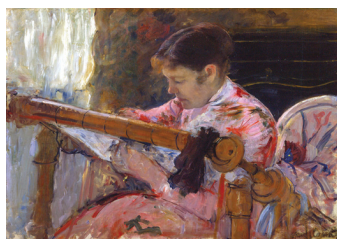
Pierre Auguste Renoir  
French, 1841–1919  
*Coco* ►  
oil on canvas, 1904  
13.25 x 13.25 inches  
Gift of Mrs. Charles Stewart Mott, 1980.50



Eugène-Louis Boudin  
French, 1824–1898  
*Trouville, l'avant port (Trouville, Forward Port)* ◀  
oil on panel, ca. 1892-96  
15.0625 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



# publications

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 Glab, 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.

## Pure Abstraction



Selections from the  
Flint Institute of Arts

# films & videos

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.

## Film Program

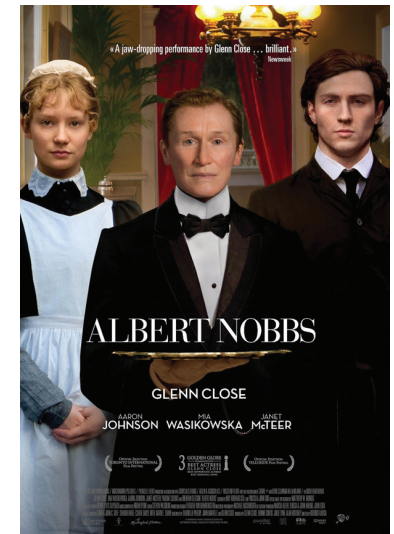
In fiscal year 2011–2012, the FIA Theater screened these films in the Friends of Modern Art series:

### September

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

### October

*Bellflower*  
*Cave of Forgotten Dreams*  
*Meek's Cutoff*  
*The Double Hour*





## November

*Romantics Anonymous*  
*The Guard*  
*The Women on the 6th Floor*  
*Bill Cunningham New York*

## December

*The Trip*  
*The Housemaid*  
*Magic Trip*

## January

*Take Shelter*  
*The Skin I Live In*  
*Melancholia*  
*Blackthorn*

## February

*Into the Abyss*  
*The Black Power Mixtape*  
*Martha Marcy May Marlene*

## March

*A Dangerous Method*  
*Shame*  
*My Piece of the Pie*  
*The Future*  
*Pina*

## April

*Once Upon A Time in Andolia*  
*The Heir Apparent: Largo*  
*Winch*  
*Albert Nobbs*  
*Jiro Dreams of Sushi*

## May

*Monsieur Lazhar*  
*A Separation*  
*Academy Award Nominated*  
*Shorts*  
*We Need to Talk About Kevin*

## Sponsored by

*Friends of Modern Art*  
*Guardian Burglar Alarm*  
*Michigan Public Radio*

# 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*

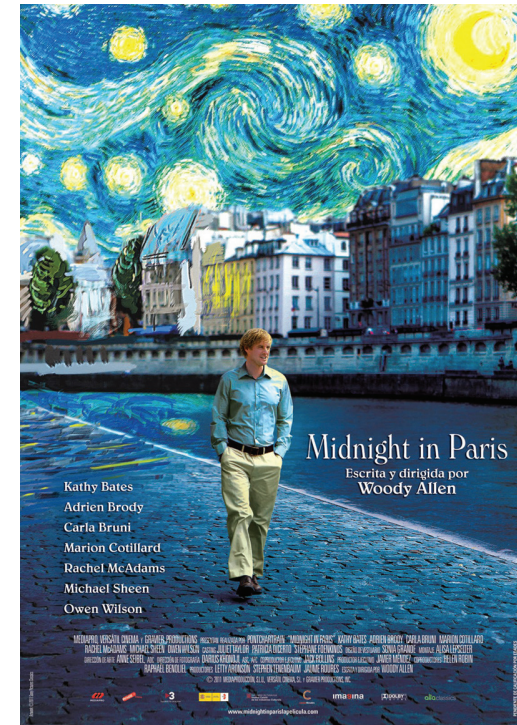
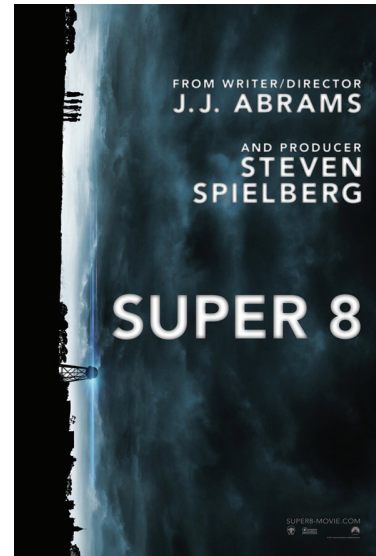
### February

*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



*Sodium Vapor*, by Bill Viola



*Storm & Stress*, by Doug Hall

### 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



*You Called Me Jacky*, by Pipilotti Rist

### 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.



*Clay Abstraction / Alternative Clay students*

## 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 through 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



Bill Anderson, *Watercolor Student*

# education

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.



Jerry Pinkney reading and book signing

## 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.



Educator Workshop

## 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

### Docents in Training

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

## 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.



What's Up? at the FIA tour

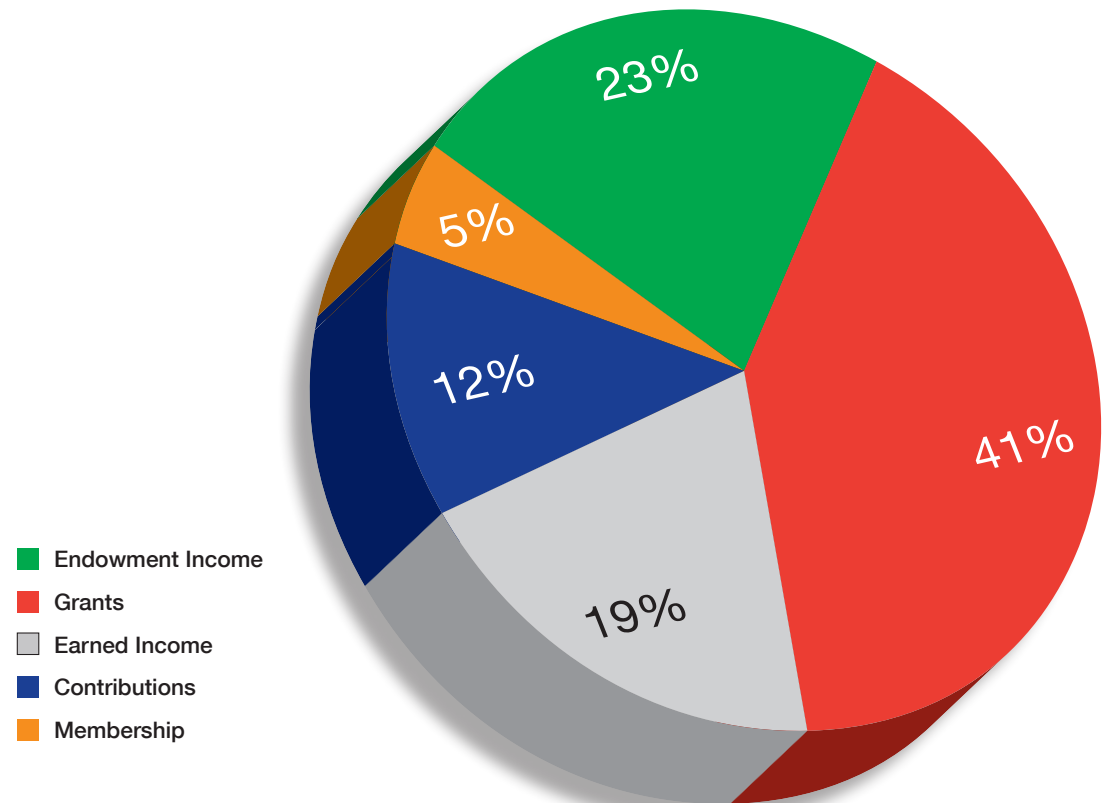
# development

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.

## 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, 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.

- 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*

## 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 Artis; 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 Wyrwicki; 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.



## 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

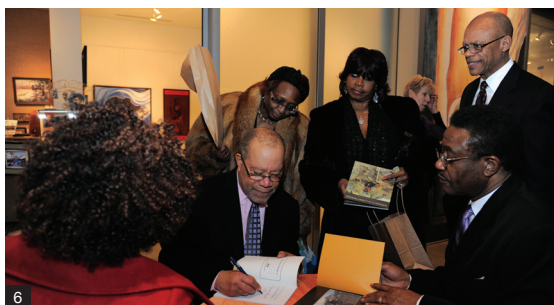
*Fratz Consignment & McLaren Regional Medical Center*

## 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*



## 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; Grayce Scholt; Chuck & Kathryn Sharbaugh; Shelley Spivack & Linda Pylypiw; United Way of Genesee County; Weaver Family Dentistry; YOUR Center.*

## 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; Dreammaker’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; Da’Edoardo 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.

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## 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.

- 7 Intercollegiate Lego Competition
- 8 Wine Tasting event
- 9 Flint Art Fair
- 10 The Party

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.



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## 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

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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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 Arthur Hurand, Mr. & Mrs. Gary  
 Hurand, Denise Morgan**  
 Anonymous  
**In honor of Max Bryer's 90th  
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**In memory of Joan Butler**  
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 Dr. Brent Calhoun

**In honor of Thomas Calhoun**  
 Dr. Brent Calhoun

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**In memory of Alice Foster**  
 Mr. Thomas Calhoun

**In memory of Alma & David Fry**  
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**In memory of G. Stuart Hodge**  
 Eleanor D. Bronson

**In honor of Art & Bess Hurand's  
 Anniversary**  
 Mrs. Reva Ratner

**In honor of Art Hurand's Birthday**  
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Miss Adrianna Allen  
Miss Rayna Allweil  
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Conor Wolfgram  
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Miss Taylor Yager  
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Miss Abby Yorks

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*(\$20 annually)*  
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Anna Arnold  
Wayne Arnold  
Ben Arvoy  
Kamryn Atherton  
Kelsie Atherton  
Gabriel Brown  
Natalie Buhey  
Zachary Cain  
Zachary Coon  
Zoe Cooney  
Averee Cooper  
Paige Cram  
Lara Danan  
Olivia David  
Matthew Davidson  
Gabrielle Dulaney  
Samuel R. Evans  
Buzz Ferguson  
Carolyn Forbes  
John Forbes  
Regina Garland  
Tiara Garland  
Amirah Gordon  
Jillian Guise  
Alayna Haack  
Sarah Rabiah Harmon  
William Rabiah Harmon  
Emily Harnden  
Grace Hogan  
Evangeline Hoke  
Gwendolyn Hoke  
Julia Hornak  
Jayli Husband  
Abigail Jackson  
Hailey Jennings

Christiana Johnson  
Madeline Johnson  
Morgan Kells  
Katie Kilpela  
Averi King  
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# financial statement

Board of Directors  
Flint Institute of Arts  
Flint, Michigan



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## Independent Auditor's Report

We have audited the accompanying statement of financial position of Flint Institute of Arts, a Michigan non-profit corporation, as of June 30, 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.

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

	Unrestricted		Temporarily Restricted		Permanently Restricted	Total All Funds	
	Operating Fund	Plant Fund	Restricted Fund	Permanent Collection Fund	Endowment Fund	2012	(Restated) 2011
<b>Assets</b>							
Cash and cash equivalents	\$ 31,690	\$ -	\$ -	\$ -	\$ -	\$ 31,690	\$ 324,583
Restricted cash	119,995	-	-	-	-	119,995	-
Accounts receivable	91,759	-	6,332	-	-	98,091	305,829
Contributions receivable	-	-	6,500	-	126	6,626	29,727
Inventory	135,534	-	-	-	-	135,534	128,269
Prepaid expenses	56,623	-	56,591	-	-	113,214	131,734
Due from other funds	-	-	309,991	-	-	309,991	1,834,346
Fixed assets	-	16,632,177	-	-	-	16,632,177	17,012,098
Intangible asset	-	25,000	-	-	-	25,000	-
Permanent collection	-	-	-	1	-	1	1
Interest in income trusts	-	-	-	-	1	1	1
Trusts held by third party	-	-	-	-	457,477	457,477	460,476
Long-term investments	427,928	-	-	-	13,823,306	14,251,234	14,874,213
<b>Total assets</b>	<b>\$ 863,529</b>	<b>\$ 16,657,177</b>	<b>\$ 379,414</b>	<b>\$ 1</b>	<b>\$ 14,280,910</b>	<b>\$ 32,181,031</b>	<b>\$ 35,101,277</b>
<b>Liabilities and Net Assets</b>							
<b>Liabilities</b>							
Accounts payable	\$ 38,485	\$ -	\$ 2,805	\$ -	\$ -	\$ 41,290	\$ 73,380
Accrued expenses and withheld taxes	51,853	-	-	-	-	51,853	65,061
Due to other funds	309,991	-	-	-	-	309,991	1,834,346
Cash held for others	119,995	-	-	-	-	119,995	-
Deferred revenue	206,743	-	-	-	-	206,743	251,277
<b>Total liabilities</b>	<b>727,067</b>	<b>-</b>	<b>2,805</b>	<b>-</b>	<b>-</b>	<b>729,872</b>	<b>2,224,064</b>
<b>Net Assets</b>							
Unrestricted - operations	136,462	16,657,177	-	-	-	16,793,639	18,780,912
Temporarily restricted	-	-	376,609	1	-	376,610	815,992
Permanently restricted	-	-	-	-	14,280,910	14,280,910	13,280,309
<b>Total Net Assets</b>	<b>136,462</b>	<b>16,657,177</b>	<b>376,609</b>	<b>1</b>	<b>14,280,910</b>	<b>31,451,159</b>	<b>32,877,213</b>
<b>Total liabilities and net assets</b>	<b>\$ 863,529</b>	<b>\$ 16,657,177</b>	<b>\$ 379,414</b>	<b>\$ 1</b>	<b>\$ 14,280,910</b>	<b>\$ 32,181,031</b>	<b>\$ 35,101,277</b>



## Statement of Activities

Year ended June 30, 2012 with comparative totals for 2011

	Unrestricted		Temporarily Restricted		Permanently Restricted	Total All Funds	
	Operating Fund	Plant Fund	Restricted Fund	Permanent Collection Fund	Endowment Fund	2012	(Restated) 2011
<b>Revenues, Gains, and Other Support</b>							
Public support							
Contributions/Bequests	\$ 303,658	\$ -	\$ 264,916	\$ 435,210	\$ 368,251	\$ 1,372,035	\$ 943,723
Grants	1,863,400	-	579,927	-	-	2,443,327	1,577,606
Trust contributions	347,710	-	18,676	-	-	366,386	279,769
Total public support	2,514,768	-	863,519	435,210	368,251	4,181,748	2,801,098
Revenue							
Museum shop and cafe sales - less direct costs of \$ 163,638 and \$ 136,773	65,132	-	-	-	-	65,132	61,678
Memberships	205,785	-	-	-	-	205,785	221,148
Tuition	207,362	-	23,118	-	-	230,480	205,256
Exhibitions and programs	-	-	109,036	-	-	109,036	7,893
Ticket sales	17,070	-	18,233	-	-	35,303	23,194
Investment income	27,283	-	-	-	174,760	202,043	204,662
Realized gain on investments	428,440	-	-	-	-	428,440	369,522
Miscellaneous income	57,112	-	-	-	-	57,112	46,023
Total revenue	1,008,184	-	150,387	-	174,760	1,333,331	1,139,376
<b>Net assets released from restrictions</b>							
Satisfaction of grant/program restrictions	1,138,102	-	(1,138,102)	-	-	-	-
Total public support and revenue	4,661,054	-	(124,196)	435,210	543,011	5,515,079	3,940,474
<b>Expenses and losses</b>							
Program services							
Classes	428,058	121,380	-	-	-	549,438	485,694
Public information	289,533	20,969	-	-	-	310,502	259,024
Permanent collections	619,374	98,934	-	-	-	718,308	657,603
Exhibitions	1,169,939	205,252	-	-	-	1,375,191	1,053,568
Museum shop	227,016	41,936	-	-	-	268,952	286,760
Programs	687,180	81,216	-	-	-	768,396	612,746
Total program services	3,421,100	569,687	-	-	-	3,990,787	3,355,395



## Statement of Activities

Year ended June 30, 2012 with comparative totals for 2011

	Unrestricted Funds		Temporarily Restricted		Permanently Restricted	Total All Funds	
	Operating Fund	Plant Fund	Restricted Fund	Permanent Collection Fund	Endowment Fund	2012	2011
Supporting services							
Management and general	\$ 1,154,553	\$ 20,968	\$ -	\$ -	\$ -	\$ 1,175,521	\$ 1,118,198
Total expenses	4,575,653	590,655	-	-	-	5,166,308	4,473,593
Losses and distributions							
Realized loss on investments	13,994	-	-	-	-	13,994	19,873
Total expenses, losses and distributions	4,589,647	590,655	-	-	-	5,180,302	4,493,466
Excess (deficiency) of public support and revenue over expenses and losses before other changes in net assets	71,407	(590,655)	(124,196)	435,210	543,011	334,777	(552,992)
<b>Other changes in net assets</b>							
Proceeds from sales of collection items not capitalized	-	-	-	-	-	-	456,363
Purchases of collection items not capitalized	-	-	-	(904,590)	-	(904,590)	(453,440)
Trust transfers	640,047	-	21,567	-	(661,614)	-	-
Interfund transfers	(2,334,616)	231,099	74,585	58,042	1,970,890	-	-
Transfer to Community Foundation	-	-	-	-	-	-	(500,000)
Change in value of trusts held by third party	-	-	-	-	(2,999)	(2,999)	52,608
Unrealized loss on investments	(4,555)	-	-	-	(869,006)	(873,561)	-
Unrealized gain on investments	-	-	-	-	20,319	20,319	2,178,336
Total other changes in net assets	(1,699,124)	231,099	96,152	(846,548)	457,590	(1,760,831)	1,733,867
<b>Total change in net assets</b>	(1,627,717)	(359,556)	(28,044)	(411,338)	1,000,601	(1,426,054)	1,180,875
<b>Net assets - beginning of year, as restated</b>	1,764,179	17,016,733	404,653	411,339	13,280,309	32,877,213	31,696,338
<b>Net assets - end of year</b>	\$ 136,462	\$ 16,657,177	\$ 376,609	\$ 1	\$ 14,280,910	\$ 31,451,159	\$ 32,877,213



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