

# BAM | BOISE ART MUSEUM

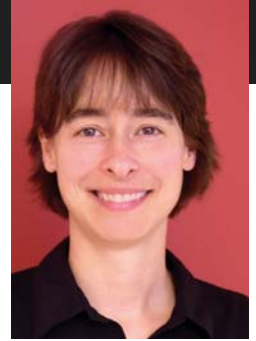


## **Boise Art Museum Annual Report 2009 – 2010** (Fiscal Year 5/1/09 – 4/30/10)

View online at [www.boiseartmuseum.org](http://www.boiseartmuseum.org)

670 Julia Davis Drive, Boise, Idaho 83702 • (208) 345-8330

## MESSAGE FROM THE EXECUTIVE DIRECTOR



FY 2010 was a productive year for BAM! The Museum presented 13 exhibitions, of which all but one were organized by our curatorial staff, accessioned 184 artworks into the permanent collection, and reached more than 25,000 people through educational programs. Of BAM's many accomplishments, I am particularly proud of our efforts to expand the Museum's relevance for audiences and engage our community in new and interesting ways.

For example, we complemented the exhibition, *Robots: Evolution of a Cultural Icon*, with a concurrent display of working robots created by the Boise, Meridian and Nampa High School FIRST Robotics teams. The collaboration with FIRST Robotics teams demonstrated the links between art and science and connected viewers with young robotics entrepreneurs in our community. These exhibitions served as the backdrop for our inaugural *Family Day*, during which more than 1,000 visitors drew robots, participated in guided tours of the exhibitions and watched robotics demonstrations, resulting in the highest single day admission revenue for BAM since 2006. The Museum also offered unique opportunities for audiences to connect with the exhibition, *A Survey of Gee's Bend Quilts*. BAM brought Gee's Bend artists China Pettway and Louisiana Bendolph to Boise for several educational programs including a quilting demonstration, a panel discussion about the exhibition, an in-gallery art talk and a special quilting workshop for students from a local middle school. These programs brought new audiences, new members and new life to the Museum.

Over the past decade, BAM has been one of the most important visual art education resources in the Treasure Valley, and FY 2010 was no different. More than 11,800 students visited the Museum to participate in the *Free School Tour Program*, and the *ArtReach* outreach program served a record 6,570 students in rural classrooms, thanks in part to continued funding from the Institute for Museum and Library Services and a \$45,000, two-year grant from the MetLife Foundation. *Teen Nights* and a *Portfolio Review Workshop* for high school students, coordinated by BAM's new volunteer Teen Advisory Committee, attracted a typically hard-to-reach teen audience. Another 7,000 toddlers, families, adults and seniors enjoyed guided tours, hands-on art activities, workshops, camps and classes. These arts experiences equip participants with the essential lifelong skills of critical thinking, communication, imagination and creativity.

BAM also reached out to audiences through exciting new events and programs. The Museum launched the dynamic *More Than a Pretty Face* program and fundraiser, designed to benefit both BAM and Boise's vibrant artist community. For the program, arts patrons and BAM members commissioned local artists to create new works of art, which were unveiled at an annual gala attended by 250 people and then exhibited in the Museum. *More Than a Pretty Face* will become an annual event at BAM, helping to foster relationships among artists, patrons and the Museum, and encouraging art enthusiasts to learn about the broad and creative pool of contemporary artists working in Boise. BAM members also added to their personal art collections by purchasing artworks at the *New 2U Art Sale* and 55<sup>th</sup> annual *Art in the Park*. New Museum benefits, such as discounted movie tickets to the Flicks and reduced admission to the Idaho Botanical Garden, provided extra value for our members.

To reflect our renewed commitment to our public service role, BAM updated its mission statement in FY 2010. The new mission statement, *to create visual arts experiences, engage people, and inspire learning through exceptional exhibitions, collections, and educational programs*, will act as a starting point for all Museum communications, increasing audience awareness of our services, roles and responsibilities.

BAM will continue to explore the new ideas that characterized our exhibitions, programs and events in FY 2010. We are committed to building on these accomplishments and creating new visual arts experiences that will exhilarate and enrich the lives of people throughout our community. I am grateful to the trustees, staff, volunteers, members, artists, sponsors, donors, contributors and community members who participated at BAM throughout the last year.

*Melanie Fales*

Melanie Fales  
Executive Director, 2009–10

## MESSAGE FROM THE BOARD PRESIDENT



For more than a decade, I have been involved with the Boise Art Museum as a member, education docent, donor and patron. I was honored to serve as the President of BAM's Board of Trustees over the past year, a role which allowed me to work closely with the exceptional staff, trustees and volunteers whose commitment to the arts is unrivaled. Year after year, they produce and present among the most exciting, thought-provoking and outstanding exhibitions, educational programs and events that our community has to offer.

BAM has always been a place for reflection, creativity and dialogue about issues of importance in our daily lives. The exhibitions *Gee's Bend Quilts* and *Patchwork: Historical Quilts* explored themes of race and gender, while *Robots: Evolution of a Cultural Icon* and *Devorah Sperber: Threads of Perception* promoted an understanding of the ways in which technology have impacted society and art. *Idea as Art* and *The Herbert and Dorothy Vogel Collection: 50 Works for 50 States* provided audiences with an opportunity to learn about some of the nation's most significant contemporary conceptual and minimalist artists, while the exhibition *Corrugated* invited viewers to experience the fantastical and whimsical large-scale cardboard sculptures of California artist Ann Weber. Several exhibitions, including *James Castle*, *Kid Stuff* and *Full Circle*, offered an in-depth look at the Museum's permanent collection, which now holds more than 3,000 works of art.

As a BAM docent, I am especially proud of the Museum's work to educate children in our community about the visual arts. Over the past year, nearly 12,000 Idaho students participated in a free docent-guided tour at BAM, followed by an art making activity in the Museum's education studios. On docent tours it was gratifying to see the students' enthusiasm to view original artworks and experiment with art materials and techniques. Many of these students had never been to an art museum before, and their experiences at BAM invariably opened the door to a world of creativity and discovery that is not universally available in our public schools.

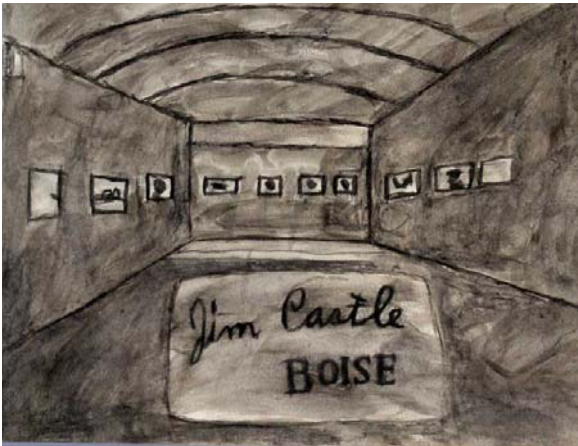
There are countless other ways in which BAM positively impacts our community. Events such as *Art in the Park* stimulate the local economy and help local artists and craftspeople. Lectures by artists, workshops, classes and free admission days allow people from all walks of life to learn about art in a welcoming, stimulating environment. Outreach to rural schools ensures that underserved students have access to the arts, and special programs for seniors and veterans provide art experiences to those who may not otherwise be able to visit the Museum.

Looking back, I am pleased at how much BAM has achieved in one year, and I know that more is to come. None of this would be possible without the support of our donors, members and visitors. We appreciate all of you who come to the Museum again and again, bringing open minds through our open doors. We know that you, our friends and supporters, share our passion and determination to ensure our community's active engagement in the art available through BAM.

A handwritten signature in black ink that reads "Esther Oppenheimer". The signature is written in a cursive, flowing style.

Esther Oppenheimer  
Board President, 2009–10

# Exhibitions & Installations



James Castle  
*James Castle's 1963 Exhibition at the Boise Gallery of Art, 1963; soot and saliva on found paper*  
Private Collection

## **James Castle: Tying it Together**

May 2 – September 27, 2009

Raised in Garden Valley, Idaho, Castle was born deaf and never learned to read, write or use sign language. However, he developed a sophisticated means of communication through drawing and devoted a lifetime to the creation of his own images. Castle ignored traditional drawing materials in favor of discarded cardboard, paper scraps and homemade charcoal dyes. Using these materials, he produced drawings, assemblages and books illustrating his rural Idaho environment, including landscapes, buildings, self-portraits, family pictures and fantasy forms. The exhibition celebrated Castle's growing national renown and showcased a representative selection of BAM's Castle holdings, the largest museum collection of his works. The new documentary film about Castle's life and creative processes, *James Castle: Portrait of an Artist*, was shown within the exhibition.

Organized by the Boise Art Museum

Sponsored by the Charles Redd Center for Western Studies

## **Corrugated Sculpture by Ann Weber**

May 23 – November 8, 2009

California artist Ann Weber transforms the ordinary medium of cardboard into impressive large-scale sculptures reminiscent of pods, gourds and organic spires. The sculptures have the appearance of large baskets woven into monumental forms with a rich patina created from layers of shellac applied to the surface. Visitors walked among and through the towering shapes, some as large as 16 feet tall, in an oversized wonderland of contoured forms. Weber, who began her career as a ceramic

artist, started working with the lighter medium of cardboard in 1991 and finds great interest in the possibility of making beautiful objects from common and mundane materials. Weber received her BA from Purdue University and her MFA from the California College of Arts and Crafts where she studied with renowned ceramic sculptor Viola Frey.

Organized by the Boise Art Museum



Ann Weber  
*Wonderland, 2008, BAM installation view*  
cardboard, staples, shellac  
Courtesy of the artist

*Popcorn*

*She and She*

*Drink Me*

*Tulip Roots*

*Marmalade*

*Wonderland*

*Happy Birthday Baby*

## **Kid Stuff**

June 6 – October 11, 2009

What delights a kid? This exhibition included two- and three-dimensional objects, selected from BAM's Permanent Collection and local private collections, in which artists reflect on the memories of childhood as well as images of interest to children. The whimsical exhibition included works by Deborah Barrett, Alexander Calder, Michael Corney, Benjamin Jones, Marianne Kolb, Marilyn Lanfear, David Gilhooly, Marilyn Lysohir, Renda Palmer and others.

Organized by Boise Art Museum



Alexander Calder  
*Circus, 1975*  
lithograph



Devorah Sperber, *BAM installation view*  
*After the Last Supper*, 2005,  
 20,736 spools of thread, aluminum ball chain, stainless steel,  
 hanging apparatus, clear acrylic viewing sphere on metal  
 stand. 85" x 29"  
*After Dali, After Harmon Series*, 2004  
 chenille stems  
 8 pieces, 21" x 29" x 2" each

## Devorah Sperber Threads of Perception

June 20 – September 20, 2009

The second exhibition in BAM's *Threads of Perception* series, New York artist Devorah Sperber combined commonplace materials with simple optical devices to investigate the connections among art, perception and technology. Her works address the complex relationship between the way we think we see and the way the brain actually processes images. Her most recent works examine famous paintings from art history. Sperber uses the computer to pixilate the images and then reproduces the pixilations with thousands of spools of colored thread. She then inverts the spool-constructed pictures so that the image is viewed up side down and recognizable only when viewed through an acrylic sphere. To the naked-eye the thread spool sculpture appears as patterns of color, but when viewed through the specially designed acrylic sphere, the images spring into focus. Sperber's works were recently presented at the John Michael Kohler Arts Center and the Brooklyn Museum and in featured in articles in the *New Yorker*, *the New York Times* and *Sculpture Magazine*.

Organized by the Boise Art Museum

Sponsored by the Paul G. Allen Family Foundation.

THE PAUL G. ALLEN  
 FAMILY foundation

## Go Figure: Selections from the Permanent Collection

February 16, 2008 – August 2, 2009

*Go Figure* highlighted a series of works from Boise Art Museum's Permanent Collection that focus on the variety of ways in which the figure can be interpreted. The artworks were drawn from BAM Collectors Forum acquisitions as well as gifts from private collectors. Included were



Go Figure

paintings, drawings, sculpture and photographs that are contemporary in outlook and non-traditional in format, scale and approach. Both stylized figures and real-life personalities were portrayed, and implied narratives suggested social or political content. Each work in the exhibition was selected to encourage questions about why or how the artist depicted a particular subject.

Organized by the Boise Art Museum



*Lone Star Quilt*, circa 1880, cotton pieced in a red and green diamond shaped, diagonal cross-hatch pattern, maker and place made unknown

## Patchwork: Historical Quilts From the Collection of the Idaho Historical Museum

August 29, 2009 – March 14, 2010

*Patchwork: Historical Quilts* celebrated a selection of magnificent American quilts collected over the past fifty years by the Idaho Historical Museum. The quilts ranged in age from the early 1800s to the mid-twentieth century and included a variety of distinctive patterns. Fine examples of *Log Cabin*, *Irish Chain*, *Album*, and *Crazy Quilts* were among the quilt patterns that were highlighted. While most quilts in the exhibition were

used for domestic purposes, there were also *Presentation* and *Political* quilts as well as charming *Doll* quilt designs.

Organized by the Boise Art Museum

Sponsored by Boise Basin Quilters Guild, The Cotton Club, Idaho PieceMakers, and Kay Hardy and Gregory Kaslo.

## **A Survey of Gee's Bend Quilts**

October 10, 2009 – January 17, 2010

Hailed by the *New York Times* as "some of the most miraculous works of modern art America has produced," the abstract quilts from the tiny, isolated African-American community of Gee's Bend, Alabama, prompted a rethinking of commonly accepted artistic categories. Throughout much of the twentieth century, making quilts was considered a domestic responsibility for the African-American women in Gee's Bend, an area of Rehoboth and Boykin, Alabama. As young girls, many of the women trained or apprenticed in their craft with their mothers, female relatives, or friends. Women with large families often made dozens upon dozens of quilts over the course of their lives. The exhibition featured 25 quilts created between 1940 – 2007, as well as 20 contemporary prints, inspired by the quilts, created by several of the Gee's Bend artists.

Organized by Tinwood Media and the Boise Art Museum  
Sponsored by the J. R. Simplot Company Foundation



Mary Lee Bendolph  
*Past and Gone*, 2005  
Color aquatint spitbite, aquatint and softground etching,  
40.5" x 36"  
courtesy of Tinwood Media

## **Idea as Art: Contemporary Works on Paper**

November 7, 2009 – April 18, 2010

Renowned New York collector Werner Kramarsky has assembled 7 2,000 abstract drawings. From his celebrated collection Mr. Kramarsky selected 23 works by such important artists as Sol Lewitt and Mel Bochner to donate to the Boise Art

Museum. As a generous supporter of art and artists, Mr. Kramarsky states, "You have a responsibility to challenge, to move the world along, to add insight to what beauty can be." Collector, curator and educator, Werner Kramarsky served for eight years as chairman of the board of the Andy Warhol Museum in Pittsburgh, PA, is a life trustee of the Museum of Modern Art in New York, and has been a trustee of the Hammer Museum at UCLA. The special exhibition showcased Mr. Kramarsky's recent gift.

Organized by the Boise Art Museum



Elena Coon Prentice  
*Untitled*, date unknown  
Watercolor, Boise Art Museum Permanent Collection, gift of Sally and Wynn Kramarsky, New York

## **Selections from the Permanent Collection**

November 21 – May 9, 2010

This selection of work showcased BAM Collectors Forum acquisitions along with recent gifts and other objects from the Permanent Collection. Collectors Forum's Northwest artist acquisitions have been instrumental in developing and shaping the permanent collection. Artworks exhibited in the Sculpture Court, Galleria and Community Connections galleries were selected for their elegance of form and organic sensibility. Among the artists included were John Grade, Kerry Moosman and Laura McPhee.

Organized by the Boise Art Museum

## **The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States**

January 30 – April 25, 2010

The Vogel Collection was started in the early 1960s and has grown to over 4,000 works of art. The Collection contains primarily drawings, with some significant works of painting and sculpture, and is best known for its holdings of minimal, post-minimal and conceptual art by primarily American artists whose careers developed after 1960. In 1992 the National Gallery entered into an agreement with the Trustees of the Vogel collection to acquire all or part of the thousands of works in the Collection for the benefit of the people of the United States. In 2008, under the umbrella of the National Gallery, the Vogels committed 2,500

works of art to be offered to institutions in fifty states. The Boise Art Museum is proud to be a recipient of this generous gift, which includes works by numerous well known artists such as Roy Lichtenstein, Will Barnet, and Pat Steir.

Organized by the Boise Art Museum

Collection of Boise Art Museum, THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services.

Rights to show Herb and Dorothy film sponsored by Driek and Michael Zirinsky

### **Individual contributors to the framing of the Vogel 50/50 collection.**

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Ronnie Landfield (American, born 1947), *Untitled*, 1998 acrylic on paper, 29-15/16" x 22-1/16", Collection of Boise Art Museum, THE DOROTHY AND HERBERT VOGEL COLLECTION: FIFTY WORKS FOR FIFTY STATES, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services. Photo credit: Lyle Peterzell

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Margo Walter  
J. Pieter Werner  
Richard Young and Cheryl Shurtleff  
Mark Zimmerer and Susan Langley  
Christian and Kathryn Zimmerman

### ***FIRST Robotics Team's Robots***

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February 6 – May 16, 2010

To complement *Robots: Evolution of a Cultural Icon*, BAM collaborated with Micron Technology Foundation to present a series of robots built by young engineering students in a mentoring program at Micron. Aesthetically interesting and sculptural in appearance, the large-scale robots also came to life during BAM's educational programs in which the creators demonstrated the robots in action and discussed the process of developing their artful machines.

Organized by the Boise Art Museum. Sponsored by Micron Technology Foundation, Inc.



Eric Joyner  
*What We Ought Not, We Do*, 2006  
 Oil on wood panel  
 Collection of Mark Holt. Photograph courtesy of the Artist and The Shooting Gallery, San Francisco.

**Robots: Evolution of a Cultural Icon**

February 6 – May 16, 2010

*Robots: Evolution of a Cultural Icon* examined the development of robot iconography in fine art over the past 50 years. In 1920, the term robot was coined from a Czech word *robota*, which means tedious labor. Since then, the image and the idea of a robot have evolved remarkably from an awkward, mechanical creature to a sophisticated android with artificial intelligence and the potential for human-like consciousness. As robotic technology catches up with the wild imagination of science fiction novels, movies, and animation, dreams and fears anticipated in these stories may also become reality. Artists included in the exhibition have responded to the technological innovation with optimism, pessimism, and humor, presenting work that ultimately explored our attitudes toward robots.

*Robots: Evolution of a Cultural Icon* was organized by the San Jose Museum of Art.

Sponsored by OfficeMax Boise Community Fund and URS Washington Division



**Full Circle: Artwork from the Permanent Collection**

April 1 – October 31, 2010

The circle is the most universal of all symbols. Artworks from BAM's Permanent Collection were selected to examine how artists use the circle or sphere as an element in developing two-dimensional compositions and three-dimensional forms. A selection of new permanent collection artworks along with traditional favorites were presented in the exhibition. Artist whose works will be highlighted include Grace Knowlton, Robert Rauschenberg, Sam Francis, Ron Davis and Jeffrey Simmons.

Organized by the Boise Art Museum



Jeffrey Simmons  
*Janet's Yellow*, 1999  
 oil and alkyd on canvas, 61" x 60"  
 Collection of the Boise Art Museum, Gift of Ben and Aileen Krohn

## More Than a Pretty Face

April 27 – June 13, 2010

This was the first year for *More Than a Pretty Face*, an event that promises to become an exciting annual tradition at the Boise Art Museum.



Modeled after a dynamic program developed at the Hyde Park Art Center in Chicago, *More Than a Pretty Face* encourages a new, diverse group of people to envision themselves as patrons of contemporary art, while cultivating lasting relationships between artists and patrons.

As part of the *More Than a Pretty Face* program, patrons can meet the artists, visit their studios, commission new artworks, and garner inspiration from their creative insights, ideas and art-making processes. It is through this personal relationship that *More Than a Pretty Face* encourages active and enthusiastic patronage.

During the fall and winter 2009, friends of the Boise Art Museum attended a series of seven Salons held in private residences. During the Salons, the Boise Art Museum showcased the extraordinary talent of 42 Idaho artists working in a variety of styles and media. In the beautiful homes so generously offered by the hosts and hostesses, friends excitedly shared their first impressions of the artists and interest in the commission process.

The 16 artists who received commissions worked collaboratively with patrons. While the program title, *More Than a Pretty Face*, implies portraiture as the subject, artists and patrons were encouraged to consider both traditional representation and artworks that push past conventional forms and also to consider how art could become a shared vision.

Proceeds from the 17 commissioned artworks, unveiled April 24, 2010, as the centerpiece of the Boise Art Museum's Annual Benefit Gala, supported both the local artists and the Boise Art Museum's exhibition and education programs. *More Than a Pretty Face* has been an inspiring endeavor for the Museum. We hope the contemporary art created through this project encourages even more artistic journeys.

## More Than a Pretty Face

### Participating Artists

\*denotes the artist was commissioned

Christine Barrietua		
Chris Binion*	Ward Hooper*	Carl Rowe
Cate Brigden	John Kilmaster	Shantara Sandberg*
Divit Cardoza*	Anne Klahr	Dan Scott
Michael Cordell	Geoffrey Krueger*	Kevan Smith
Kellie Cosho	Susan Latta	Andrea Sparrow
Dave Darrough	Bill Lewis	Susan Valiquette
Fonny Davidson	Ben Love*	Keith Walklet
David DeVillier	Shelley McCarl	Tarmo Watia
Jill Fitterer*	Surel Mitchell*	Anna Webb
Lynn Fraley	Troy Passey	Amy Westover*
Kirsten Furlong*	Bonnie Peacher	Liz Wolf*
Charles Gill	Marcus Pierce	Karen Woods*
Alma Gomez-Frith	Lisa Pisano	
Kathy Harrison Mahn*	Christine Raymond*	
Molly Hill		

### Art Commissioners

Geoffrey Beard and Guy Plahn  
Terry and Julia Bowman  
Stuart and Julia Davis  
Josh Evett and Kristy Weyhrich Evett  
Ron Graves and Diane Plastino Graves  
Charlie and Margaret Hepworth  
Steve and Linda Kahn  
Patrick Knibbe and Suzanne Pollock Knibbe  
Carol MacGregor and Gayle Brian Allen  
Philippe Masser and Kate Sutherland  
Joanne Minnick  
Tom Nunamker and Debbie Shoemaker  
Skip and Esther Oppenheimer  
Dick and Nancy Symms  
Frank and Judith Frank Taylor  
Karl Zarse and Elaine Key  
Michael and Driek Zirinsky

### Salon Hosts

Doug and Meredith Carnahan  
Geoffrey Beard and Guy Plahn  
Bill Bland and Liz Wolf  
Rick Clark and Liz Roberts  
Willy and Margaret Gorrissen  
Patrick Knibbe and Suzanne Pollock Knibbe  
Michael Spink and JoAnn Butler



### Gala Table Sponsors Executive Level Table Sponsorship

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Anita Kay Hardy & Gregory Ames Kaslo  
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### Individual Table Sponsorships

Geoffrey Beard and Guy Plahn  
Tom and Marilyn Beck  
Bill Bland and Liz Wolf  
Jim and Gwen Brandstetter  
Calvin R. and Macey P. Swinson

# Education

During fiscal year 2009-2010, more than 25,000 people from across the state participated in BAM-organized educational programs. In support of the Museum's mission, BAM's education programs provide visitors with opportunities for meaningful experiences with original works of art. Programs complement and extend the learning that takes place naturally in the galleries, advancing art as an integral component of personal expression and the human learning experience.

Boise Art Museum strives to make art accessible to the public through direct interaction with students both in and out of the Museum, through teacher training, tours, classes, lectures, online programs and publications. Innovative projects and partnerships are designed to encourage public participation and engagement in BAM's educational activities and exhibitions.

In fiscal year 2009-10, BAM's education programs were supported in part through grants and sponsorships from:

Anonymous  
BAM Docent Grant Fund  
Da Vinci Art Guild  
Charles and Victoria Feast  
Richard and Sondra Hackborn  
Harry W. Morrison Foundation  
Idaho Commission on the Arts  
Idaho Power  
Institute of Museum and Library Services  
Lutheran Good Samaritan Society  
MetLife Foundation  
Target  
US Bancorp Foundation  
Walter and Leona Dufresne Fund in the Idaho Community Foundation  
Wells Fargo Foundation  
Whittenberger Foundation

## EDUCATION INITIATIVES

### Family Workshops

BAM's Education Department offered Family Workshops for adults and children to learn how to make art together. Workshops included a special opportunity for families to make cardboard sculptures with artist Ann Weber and a stop-motion animation workshop in which families made short animated films about robots.

### Teen Advisory Committee and Teen Night

BAM's Teen Advisory Committee continued to help organize, publicize and participate in BAM's Teen Night Program. Teens created their own cardboard sculptures on June 11, 2009 and the BAM Teen Night on March 11, 2010 featured robot drawing demonstrations by local artist Ben Wilson.

### Teen Portfolio Workshop

Area high school students participated in BAM's first portfolio workshop for teens. Representatives from several regional art institutions reviewed the students' portfolios and shared information about the programs at their facilities. Participating colleges included Cornish College of the Arts (Seattle, WA), Pacific Northwest College of Art (Portland, Oregon), Oregon College of Art and Craft (Portland, Oregon), Emily Carr University of Art and Design (Vancouver, British Columbia, Canada), Alberta College of Art and Design (Calgary, Alberta, Canada), and Boise State University.

### Special Programs with Visiting Artists

BAM's Education Department provided special opportunities for visitors to interact with artists in conjunction with their exhibitions.



Artist Ann Weber helps young artists see their cardboard sculptures in a new way during BAM's Family Workshop.



Gee's Bend artist China Pettway teaches Boise State University students how to prepare denim for quilts during a special partnership program at BAM.

## Teacher Institutes

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BAM has offered week-long Teacher Institutes each summer for the past ten years. The programs are designed to help educators integrate art experiences into their daily classroom curricula and learn more about educational resources in our state, while earning continuing education credits. In summer 2009, the Teacher Institutes were planned in conjunction with the following exhibitions: Corrugated: Sculpture by Ann Weber, Devorah Sperber: Thread of Perception, James Castle: Tying it Together, and Kid Stuff.

## Free School Tour Program

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BAM served more than 11,000 students and teachers through its free school tour program and more than 17,500 participants in its school-centered partnership programs including the free school tour program, teacher institutes and outreach.

During the fiscal year 2009–10, BAM implemented engaging, interactive school tours followed by hands-on workshops based on the following three themes and exhibitions:

**Beyond the Box:** This tour focused on the beautiful objects of art created from common materials by artist Ann Weber as well as traditional ceramic vessels from the Boise Art Museum's Permanent Collection. Students viewed Weber's organic cardboard sculptures and compared them to ceramic vessels before building their own works of art from recycled paper.

**Color, Pattern and Culture:** This tour examined colorful quilts and original prints created by artist who live in the African-American community of Gee's Bend, Alabama. Students discussed color, pattern, shape, symmetry and technique in the exhibition before making artwork related to the quilts.

**Historical Quilts:** This tour highlighted historic quilts from the Idaho Historical Museum's collection. Students learned about the historical and social roles of quilting in Idaho and create an artwork inspired by traditional patterns seen in the quilts.



**Art and Science of Robots:** This tour centered on the image of the robot as an icon in popular culture. Students explored many different artistic interpretations and depictions of robots throughout the last 50 years and then experimented with a variety of materials to make their own images of robots.

## ArtReach Program Expansion

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In 2007, Boise Art Museum received a three-year national grant award from the Institute of Museum and Library Services (IMLS) to support and expand the *ArtReach* program, which provides hands-on art education experiences to students in underserved rural schools, 90% of which qualify for Title One funding. This year, BAM developed two new *ArtReach* experiences, trained 11 instructors and increased the program to serve over 6,500 students. BAM plans to continue to grow the program to serve 7,800 students each year after completion of the three-year grant in August 2010.

## Studio Art Program

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Designed for children and adults, BAM's Studio Art Program encourages the creative abilities of all participants by providing experiences in a variety of arts media. All directly relating to BAM's exhibitions, classes ranged from children's classes and camps focused on sculpture, optics, perception, stop-motion animation and robots, to printmaking, painting and drawing workshops for adults. BAM offered 20 classes serving 348 students.



## Public Programs

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BAM provided an array of enriching public programs and tours for the community. The Museum offered the following programs with a cumulative attendance of more than 8,000 people. The regular monthly programs encourage return visitation and build consistent audiences. They also attract newcomers to the Museum each month.

## Regular Monthly Programs

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BAM organized a full array of regular monthly programs serving all age levels, including *Art Break* tours, Art Talk lectures and presentations by artists and art specialists, *Especially for Seniors* tours offering free admission once a month for Seniors age 62+, *Family Art Saturday* experiences in the Museum's spacious studios, *First Sunday Art Tours*, the immensely popular *Toddler Wednesday*, and *Studio Art Exploration*. The Museum offers free admission the first Thursday of each month, to ensure full community access to our exhibitions and the *Art Talk* and *Studio Art Exploration* programs which are regularly scheduled on those dates. The schedule was augmented with sculpture, drawing, optics, quilting and robot demonstrations.

## Lectures

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BAM featured the following *Art Talks* and lectures in 2009–10:

- May 7, 2009** **Garth Claassen** discussed his exhibition at BAM
- June 4, 2009** Artist **Ann Weber** shared information about her sculptures in *Corrugated: Sculptures by Ann Weber*
- July 2, 2009** **Keith Walklet**, Photographer and writer discussed the optical masterpieces in *Devorah Sperber: Threads of Perception*
- August 6, 2009** **Kimberly Johnson-Loder**, grand-niece of James Castle talked about the artist and the exhibition, *James Castle: Tying it Together*
- September 3, 2009** **Lee Ann Turner**, Associate Professor of Art History, Boise State University discussed *Devorah Sperber: Threads of Perception*
- October 1, 2009** BOSCO open studios partnership
- November 5, 2009** **Gee's Bend artists** shared their stories related to the quilts and prints in *A Survey of Gee's Bend Quilts*
- December 3, 2009** **Sharon Tandy**, Textile Conservator spoke about the historic quilts on display at BAM.
- January 7, 2010** Artist **Charles Gill** gave step-by-step details about the printmaking process used by Gee's Bend artists to create the prints in the exhibition *A Survey of Gee's Bend Quilts*
- February 4, 2010** Three local art collectors shared their stories about collecting in conjunction with the exhibition *The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States and Idea as Art: Contemporary Works on Paper*
- March 4, 2010** **Special Panel Discussion** - Local engineers, designers, artists, students, technical professionals and historians discussed current and future robot technology in conjunction with the exhibitions *Robots: Evolution of a Cultural Icon* and *FIRST Robotics*
- April 1, 2010** **JoAnne Northrup**, Katie and Drew Gibson Chief Curator, San Jose Museum of Art, talked about the exhibition *Robots: Evolution of a Cultural Icon*



## Partnerships

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During fiscal year 2009–10, BAM partnered with more than 30 institutions, ranging from area schools, universities and state organizations to libraries, arts groups, and dance companies, to create meaningful programs. Some of the partners included, Basque Museum and Cultural Center, Boise City Arts Commission, Boise State University, The Cultural Network, Discover Center of Idaho, Foothills School of Arts and Sciences, Idaho Botanical Gardens, Idaho Black History Museum, Idaho Historical Museum, Interns and Teen Volunteers, The Cabin, MK Nature Center, Osher Lifelong Learning Institute, and Red Circle Press.

## Free Admission for BSU Students

BAM expanded its partnership with Boise State University to provide local college students, faculty and staff with opportunities to experience world-class visual art exhibitions and educational programs free of charge for an entire year. From August 24, 2009, through August 24, 2010, all full-time BSU students, faculty and staff with valid BSU identification cards received free admission to the Boise Art Museum. This partnership expanded on a pilot program initiated in 2005 which allowed BSU students to visit BAM for free during that academic year. This partnership continues to serve as a successful model of two educational institutions working together to better serve students and the community.

# Education Volunteers

## Docents

Docents are one of the cornerstones of BAM's successful Free School Tour Program. During the 2009–10 academic year, BAM Docents provided more than 5,000 hours of service educating Idaho students and making connections among the artwork and the students' lives. In addition to conducting exhibition tours and facilitating related hands-on studio activities for school classes, docents guided public tours for Art Breaks, First Sunday Art Tours, and Especially for Seniors. Docents also traveled to Denver, Colorado and visited the Denver Art Museum, well known for its innovative museum education programs. Other highlights of the trip included viewing bronze sculptures by artist Ann Weber, taking tours of the Museum of Contemporary Art and the Metro State Center for Visual Art, and a participating gallery stroll in the Art District on Santa Fe during Denver's First Friday. BAM welcomed 7 new docents into the docent corps in January this year.



Docent trip to Denver

## 2009–10 Docent Corps Members

Marti Agler	Pat Machacek
Nancy Bondurant	Adelaide Mast
Brenda Bulcher	Yvonne McCoy
Kathy Carney	Pam McKnight
Barbara Chattin	Elaine Miller
Helen Copple-Williamson	Barry Moore
Joan Cox	Bob Olson
Gerry Cruser	Esther Oppenheimer
Roz Cusack	Mary Lou Orndorff
Janet Dickey	Claudia Parcels
Sharlee Dougherty	Bonnie Peacher
Mary Dwyer	Carolyn Perkins
Nancy Ellenberger	Duvall
Helga Fast	Sheryl Perry
Connie Sech Fledderjohann	Lody Reeves
Tere Foley	Ana Maria
Tim Gleason	Schachtell
Pat Hazard	Kath Schroeder
Sue Claire Hebert	Lois Shaw
Carole Heimforth	Carroll Sims
Linda Hendricks	Christin Steele
Nancy Jacobs	Jan Stewart
Renee Johnson	Ronna Sundell
Danielle Krouth	Joyce Taylor
Besse LaBudde	Larry Tierney
Gayla Lyon	Linda Woehl

## Internship Program

Education Department Interns complete a semester or year-long project designed to meet their education and career goals while sharing their educational and technical expertise to further the educational mission of the Museum.

## 2009–10 Education Interns

Jess Hershey	Dawn Kennedy-Haeder
Madeline Kroll	Amber Anderson
Eleri Roberts	Mikel Smith
Kate Rosenheim	Jayne Saunders
Neva Galarza	Lindsey Muir

## Teen Volunteers

Teen volunteers (14-19 years of age) assist the Education Department with preparation of materials for studio classes and serve as teaching assistants. Through the program, students interested in careers in education and/or art benefit from educational experiences in a free-choice learning environment and fulfill their community service requirements for school while learning more about art at BAM.

## 2009–10 Teen Education Volunteers

Hayden Freedman	Monique Smith
Riley Freedman	Claire Fishburn
Rusty Rehl	Keani White
Katie McConnell	Christian Martin
Kate Coll	Taylor Hoemberg
Christian Martin	Amy Kent
CJ Watson	

## Boise State University Student Volunteers

In partnership with the Boise State University Art Education Department, student volunteers assist BAM's Education Department with regular monthly programs and studio classes to fulfill their observation requirements to become certified teachers.

## 2009–10 BSU Student Volunteers

Michael VanArtsdalen	Wally Pettengill
James LaMarche	Anneke Reinier
Jackie Nelson	Niya Suddarth
Megan Cudney	Sarah Babbel
Elyse Rouse	Katie McNeese
Jenna Harrigon	Haylee Huston
Melissa Stephensen	Hailey Breaux
Brienne Edens	Alan McCurdy



Micron Technology Foundation's First Robotics Teams present their artful machines.

# Volunteer Support

## 2009–10 Office Volunteers

Boise Art Museum appreciates the hard work and efforts of the clerical volunteers who help us keep things running smoothly in the administrative offices.

Isabel Holt  
Trish Ebsworth

## Admissions Ambassadors

Ambassadors take admission and sell memberships, welcoming guests and providing information about BAM and its exhibitions and programs. We appreciate and value all of the volunteers who have assisted us over the last year at Boise Art Museum.

Patricia Angell	Jean Keisling
Sarah Bianchi	Joan Lindquist
Stephanie Clarkson	Pat Spofford
Patti Cole	Mary Alyce
Jan Johns	Tierney

## Store Volunteers

Store volunteers assist customers with merchandise in the BAM Store and also act as Admission Ambassadors.

Amber Clontz  
Peggy Larsen-Garrett  
Mary Ann Martini

## CURATORIAL INTERNSHIP PROGRAM

Curatorial interns complete a three- to six-month program intended to train them for work in a professional museum environment while providing museum staff with valuable assistance in the curatorial department.

Katherine Gray  
Nicole Hernden

## Curatorial Volunteers

Lisa Flowers Ross  
Sandy Shaw

## BAM COLLECTORS FORUM

*Collectors Forum* (CF) is a Boise Art Museum membership group made up of dedicated art collectors and Museum patrons who assist the Boise Art Museum in the acquisition of Northwest art for the development of its Permanent Collection. During FY2009-2010 they voted to acquire, on behalf of the Boise Art Museum, the following work of art:



3 *Untitled Charcoal Drawings*, 1991  
29 3/4" x 22" each

Ceramic Plate #44  
Ceramic Plate #61  
Ceramic Plate #62  
All plates average 22" x 22"

## 2009–10 Collectors Forum Leadership

Rick Clark and Liz Roberts, *Co-Chairs*

Gerry Cruser	Trudy Littman
Tom Dater	Gayla Lyon
Arlene Davidson	Barrie O'Neill
Julia Davis	Charlene Ripke
Lois Lenzi	Bob Sabin

## Chris Jordan

*Toothpicks*, 2008  
Pigmented ink-jet print, edition 3/6  
60 x 96"

In addition, the CF membership also voted to support the costs of transporting and preparing for exhibition a gift of artwork from the estate of artist Dennis Gallagher to the Boise Art Museum.

## Dennis Gallagher

*Untitled Ceramic Sculpture*, 2002  
71" x 48" x 20"

*Untitled Ceramic Sculpture*, 2006  
39 1/2" x 26" x 11"

3 *Untitled Mixed Media Drawings*, Date Unknown  
29 3/4" x 22 1/4" each



Collectors Forum members during the 2010 trip to Phoenix

# Financial Overview

## STATEMENT of FINANCIAL POSITION

April 30, 2010

### ASSETS

Cash and Cash Equivalents	\$662,810
Investments	1,328,612
Interest and Accounts Receivable	4,477
Grants and Pledges Receivable	2,884
Prepaid Expenses	17,427
Prepaid exhibits	23,250
Merchandise Inventory	17,389
Furniture and Fixtures, net of	
Accumulated depreciation of \$323,539	78,642
Note: Art Collection not Capitalized	

**TOTAL ASSETS** **\$ 2,135,491**

### LIABILITIES and NET ASSETS

#### LIABILITIES

Accounts Payable and accrued expenses	\$ 133,373
Deferred revenue	164,228

**TOTAL LIABILITIES** **297,601**

#### NET ASSETS

Unrestricted	701,604
Temporarily restricted	131,286
Permanently restricted	1,005,000

**TOTAL NET ASSETS** **\$1,837,890**

**TOTAL LIABILITIES AND NET ASSETS** **\$2,135,491**

## CONDENSED STATEMENT of ACTIVITIES

Year ended April 30, 2010

**TOTAL SUPPORT and REVENUES** **\$ 2,077,120**

### EXPENSES

Supporting Services	721,382
Program Services	1,347,808

**TOTAL EXPENSES** **\$2,069,190**

**CHANGE in NET ASSETS BEFORE OTHER ITEMS** **7,930**

**CHANGE in UNREALIZED GAIN on INVESTMENTS** **69,369**

### COLLECTION ITEMS PURCHASED

**but NOT CAPITALIZED** **(52,782)**

**CHANGE in NET ASSETS** **24,517**

**NET ASSETS, BEGINNING of YEAR** **\$ 1,813,373**

**NET ASSETS, END of YEAR** **\$ 1,837,890**

The above condensed statement of activities reflects information taken from the Museum's financial statements audited by Eide Bailly LLP, of Boise, Idaho.

## ART IN THE PARK 2009

Boise Art Museum's *Art in the Park* is widely recognized as one of the premiere cultural events in the Northwest. Beautiful Julia Davis Park serves as the natural backdrop for *Art in the Park*, presented the weekend after Labor Day in September each year. Now in its 55th year, this annual open-air festival provides visitors of all ages and interests with the opportunity to meet 265 artists and purchase their works. During the three-day event, Boise Art Museum presents a variety of contemporary arts and crafts along with an exceptional array of live entertainment, park performances, wonderful food and hands-on activities for children. More than 250,000 people are drawn to experience *Art in the Park* each year to shop outdoors in downtown Boise, the 'city of trees.'

We thank CLEAR Wireless for their sponsorship and also appreciate the support of our partners for helping to make *Art in the Park* 2009 a success. They included Albertsons SUPERVALU, Allied Waste, Bogus Basin Ski Resort, Boise City Public Works, Boise City Parks and Recreation, Boise Co-op, Boise Weekly, BOSCO-Boise Open Studio Collective Organization, Dawson Taylor Coffee Roasters, DoubleTree Club Hotel, Food Services of America, Idaho Distributing, KTVB NewsChannel 7, Marriott SpringHill Suites, PalmerCash, Residence Inn, Southwest Airlines, St. Luke's Medical Center, Swire Coca-Cola, and TableRock BrewPub & Grill.

We are also grateful to the hundreds of volunteers who assist with *Art in the Park* each

year, making it possible for the Boise Art Museum to present a successful event of this scale.

BAM would also like to thank all of the accounting volunteers who are employed at or volunteer for the following community organizations: Idaho Banking Company, Boise Cascade, Mountain West Bank, Boise Open Studios Collective Organization, Wells Fargo, Washington Mutual, KeyBank, HP, and Boise State University Volunteers Services Board. The artist checkout process was made possible by their competent work.



Guests enjoy *Art in the Park*

# Acquisitions

## GIFTS

### **Gift of the E. Mark Adams and Beth Van Hoesen Adams Trust**

Beth Van Hoesen

*Sunflower*, 1982

lithograph on paper printed in 8 colors

20 3/4" x 16 1/2"

2010.007.001

Beth Van Hoesen

*Flowers, Flowered Vase*, 1992

lithograph on paper printed in 18 colors

22 1/4 x 17 1/4"

2010.007.002

Beth Van Hoesen

*Flowers, White Vase*, 1993

lithograph on paper printed in 15 colors

21 13/16" x 16 5/8"

2010.007.003

Beth Van Hoesen

*Poppies in Oriental Bowl*, 1981

lithograph on paper printed in 5 colors

16" x 9"

2010.007.004

Beth Van Hoesen

*Striped Towel*, 1982

aquatint and drypoint with watercolor on paper

12 7/8" x 10 7/8"

2010.007.005



Beth Van Hoesen

*Three Iceland Poppies*, 1985

aquatint, hard-ground etching and drypoint, with colored inks à la poupée and watercolor on paper

16 1/2" x 14 3/4"

2010.007.006

Beth Van Hoesen

*Dürer Can*, 1981/1982

Aquatint, drypoint, and etching with watercolor on paper

15 7/8" x 13 1/4"

2010.007.007

Beth Van Hoesen

*Cornflowers*, 1959

Engraving with drypoint on paper, 2d. edition

9 3/8" x 7 1/2"

2010.007.008

Beth Van Hoesen,

*Peaches*, 1981

aquatint and drypoint on paper

15 7/8" x 12 3/4"

2010.007.009

Beth Van Hoesen

*Black Bear*, 1985

lithograph on paper printed in 5 colors

15" x 13 1/8"

2010.007.010



Beth Van Hoesen

*Buster*, 1982

spit-bite aquatint, drypoint, and etching with watercolor on paper 19 7/8" x 17 3/4"

2010.007.011

Beth Van Hoesen

*Three Ducks*, 1987

aquatint and drypoint with watercolor on paper

8 3/8" x 11 7/8"

2010.007.012

Beth Van Hoesen  
*Maharani*, 1988  
aquatint, etching and drypoint with watercolor  
on paper  
15 1/2" x 13"  
2010.007.013

Beth Van Hoesen  
*Checks*, 1963  
etching on paper  
7 7/8" x 10 1/4"  
2010.007.014

Beth Van Hoesen  
*Erika*, 1966  
etching and aquatint on paper  
16" x 14 1/2"  
2010.007.015

Beth Van Hoesen  
*Potato Basket*, 1964  
etching on paper  
8" x 9 1/4"  
2010.007.016

Mark Adams  
*Beth's Soup*, 1989  
aquatint on paper  
12 1/8" x 15 1/8"  
2010.007.017



Mark Adams  
*Peaches in Silver Bowl*, 1993  
lithograph and silkscreen with airbrush, pencil,  
tusche wash, screen-tinted laser scans on  
paper  
7 1/2" x 33 1/4"  
2010.007.018

Mark Adams  
*Soccer Ball, State II*, 1983 / 1987  
aquatint on paper  
16" x 14 1/2"  
2010.007.019

Mark Adams  
*Martin*, 1994  
etching, color aquatint with hand coloring on  
paper  
13 1/4" x 15 1/4"  
2010.007.020

Mark Adams  
*Chinese Cap*, 1994  
hard ground etching on paper  
6 1/4" x 5 1/4"  
2010.007.021

Mark Adams  
*Folded Flag*, 1994  
lithography and silkscreen in 18 colors with  
pencil and airbrush on paper  
22 1/2" x 28"  
2010.007.022

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### ***Gift of Jacqueline Ann and Floyd Ayers***

Robert DeVoe  
*Summer Brass*, circa 2000-2004  
watercolor on paper  
31" x 20 5/8"  
2009.024.001

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### ***Gift of M. Gary Bettis***

Geoffrey Krueger  
*Untitled (1001 N. 22nd St.)*, 2002  
oil on canvas  
20" x 30"  
2010.003.001

Christine Raymond  
*Glimpse*, 2004  
acrylic on linen  
7 3/8" x 55 1/2"  
2010.003.002

Charles Gill  
*One, Oh, Oh, One*, 2005  
oil on canvas  
12" x 12"  
2010.003.003

Deborah Hardee  
*1001 North 22nd*, 2004  
gelatin silver print on fiber-base paper (1/10)  
8" x 2 1/8"  
2010.003.004

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### ***Gift of M. Gary Bettis in Memory of Tom Trusky***

Jan Boles  
*Snake River Near Plum Road*, January 1994  
selenium silver black & white photograph  
montage, I/II  
6 1/4" x 67"  
2010.004.001

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### ***Gift of Janet and Roger DeBard***

Brad Rude  
*Reflection Grounded*, 1998  
oil enamel, lithography crayon, and shellac on  
paper  
36" x 42"  
2009.009.001



**Gift of B. W. Drewes and D. L. Drewes**

Werner Drewes,  
Spinning #1535, 1984  
oil on canvas  
24" x 26"  
2009.010.001

**Gift of the Family of R. Reed and Dorothy Fife**

Pablo Picasso  
La Célestine, from the series "347 Gravures,"  
1968, 45/50  
etching and aquatint on paper  
3 1/2" x 4 7/8"  
2010.001.001

**Gift of Wilfred Davis Fletcher**

Pair of Chinese Bowls with figures depicting the  
Eight Immortals riding animals  
Ming Dynasty, Wan Li Period, 1573-1619  
porcelain  
3" x 5 3/4" and 2 1/2" x 5"  
2009.023.001 - .002

Chinese Bowl, with blue water buffaloes  
Ming Dynasty, 1368-1644  
porcelain  
1 3/4" x 4 3/4"  
2009.023.003

Chinese Incense Box  
Ming Dynasty, circa 1600s  
porcelain  
1" h x 2 3/8" diameter  
2009.023.004

Chinese Vase with bat design  
Qing Dynasty, Kangxi Period, 1662-1723  
porcelain  
6 1/2" x 2 3/4" diameter  
2009.023.005

Dish with Qingbai Glaze  
Qing Dynasty, circa 1800s  
porcelain  
5/8" h x 4" diameter  
2009.023.006

Artist unknown, Rajasthan, India  
Portrait of "Ray Neel," 1834  
ink and watercolor on tan paper  
6 5/16" x 5 7/8"  
2009.023.007

Artist unknown, Rajasthan, India  
Kakubha Ragini, from a Ragamala series  
late 1700s  
ink and watercolor on paper  
9 1/4" x 6 7/8"  
2009.023.008

Pair of Japanese Koma Inu (Temple Dogs)  
Muromachi Period, 1400s  
lacquered carved wood  
11 1/2" x 5" x 10" each  
2009.023.009a,b



Artist unknown, Japan  
Geese and Monkeys, Late Edo Period, 1800s  
ink and watercolor on paper  
15 3/8" x 10 5/8"  
2009.023.010

Japanese Chawan (tea bowl)  
Edo Period, early 1800s  
raku-fired stoneware  
4" x 3 1/2" diameter  
2009.023.011

Agano Ware Tea Ceremony Vessel  
Japanese, Edo period, 1615-1868  
glazed stoneware  
8 3/4" x 4 1/2" diameter  
2009.023.012

Netsuke of a Seated Oni (Demon)  
Japanese, Edo period, late 1700s  
carved boxwood and coral  
1 5/8" x 1 1/8" x 1 1/4"  
2009.023.013

Ando Hiroshige  
Scene from Chapter 5 of Chushingura (The 47  
Ronin), circa 1850  
color woodblock print on paper  
9 1/2" x 13 3/4"  
2009.023.014

*Japanese Calligraphy Manuscript Page*

Late Edo Period, 1800s

sumi ink on paper

10 3/8" x 7 3/8"

2009.023.015

*Pair of Japanese Calligraphy Manuscript Pages*

Late Edo Period, 1800s

sumi ink on rice paper

10 1/2" x 7 3/4" each sheet

2009.023.016a,b

Artist unknown, Japan

*Lakeside scene, pavilions with scholars*

Late Edo Period, 1800s

watercolor on paper

12" x 8 3/4"

2009.023.017

Artist unknown, Japan

*Landscape with mountains and nestled buildings*

Edo/Meiji period, 19th century

watercolor on rice paper

11" x 15 3/8"

2009.023.018

Artist unknown, Japan

*Seated frog*

Edo/Meiji period, circa 19th century

ink on paper

10 1/4" x 10 1/4"

2009.023.019

Artist unknown, Japan

*Street scene*

Edo/Meiji period, circa 19th century

ink on rice paper

11" x 15"

2009.023.020



*Japanese Pot Hook (Jizai Kagi)*

Edo/Meiji period, 19th century

lacquered Japanese Zelkova wood

10" x 12"

2009.023.021

*Japanese Tea Kettle*

Meiji period, 1868-1912

cast iron

8 3/4" x 7"

2009.023.022a,b

*Japanese Tea Kettle*

Edo/Meiji period, 19th century

cast iron

9 1/2" x 8 1/2"

2009.023.023a,b



*Set of 5 Japanese Sake Jars*

Japanese, 20th century

glazed stoneware

10 1/2"-11 1/2" h x 4" diameter each

2009.023.024 - .028



Rick Bartow

*Thin Air and Empty Shadows*, 1992

mixed-media book on handmade paper

11" x 11 1/2"

2009.023.029

Suzanne Caporael  
*Wave Study #1 - #2 - #3*, 1988  
 lithographs on chine collé, 8/30  
 26 1/2" x 30" each  
 2009.023.030-.031-.032

Catherine Chalmers  
*Sweet Veronica*, 2002  
 color photograph, 1/3  
 20 3/4" x 19 3/4"  
 2009.023.033

Susan Fairbairn  
*On and On—Two Birds*, 1999  
 acrylic on paper  
 4 1/2" x 6 3/4"  
 2009.023.034

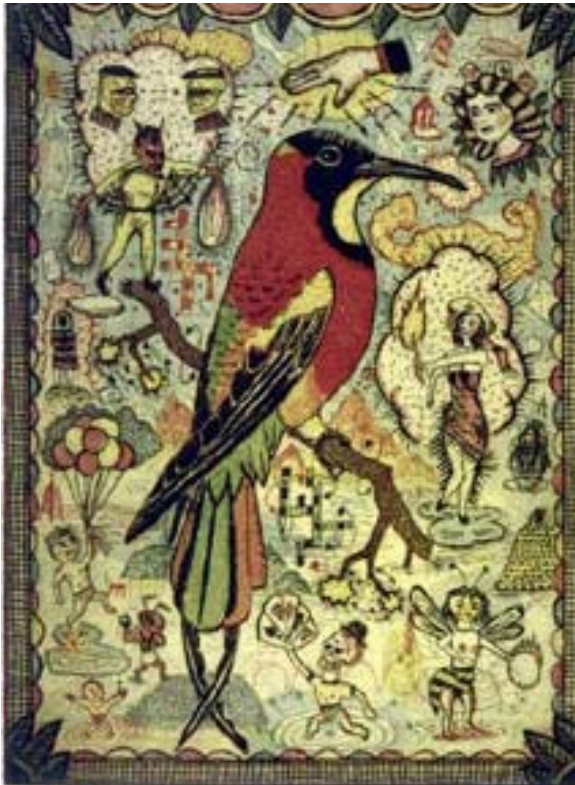


Gary Nisbet  
*Club Cups*, 1994  
 acrylic and collage on paper 19" x 21"  
 2009.023.042

Purcell  
*Lilith Stretching*, circa 1970  
 etching on paper  
 5 7/8" x 4"  
 2009.023.043

*American System Flask*, circa 1820-1830  
 hand-blown aquamarine glass  
 7" x 4 1/4" x 1 3/4"  
 2009.023.044

Artist unknown, Native American, Yavapai / Apache  
*Coil Basket or Platter*, date unknown  
 woven straw  
 8 3/4" diameter  
 2009.023.045



Tony Fitzpatrick  
*The Lost Vegas Bird*, 1994  
 etching in 5 colors on paper  
 9" x 6 1/2"  
 2009.023.037

Bodo Korsig  
*Ichblut*, 2000  
 woodcuts with printed text, XVIII/XX  
 22" x 22"  
 2009.023.040

Martin Mull  
*Four untitled prints*, 1997  
 power tool engraving on paper and chine collé, 12/20  
 10" x 8" each  
 2009.023.041a-d

***Gift of Wilfred Davis Fletcher in  
 Memory of Marie Davis and  
 Daniel Steen Fletcher***

Cornelia Hart Farrer  
*Orchard House*, circa 1960  
 oil on artist board  
 9" x 12"  
 2009.023.035

Cornelia Hart Farrer  
*St. Joseph's Church, Idaho City*,  
 mid-20th century  
 oil on canvas  
 10" x 8" check  
 2009.023.036

Helen Hart  
*Davis Brothers Store*, circa 1960  
 oil on canvas board  
 7 1/2" x 9 1/2"  
 2009.023.038

Helen Hart  
*Idaho House in Clearing*, circa 1960  
oil on canvas board  
9" x 12"  
2009.023.039

***Gift of Anita Kay Hardy in Memory of John Takehara***

Toshio Ohi, *Tea Bowl*, circa 1990-2000  
raku-fired stoneware  
3 1/2" x 4 7/8" x 5"  
2009.012.001

***Gift of the Earl Hardy Box Canyon Nature Preserve in Honor of the 75th Anniversary of Boise Art Museum***

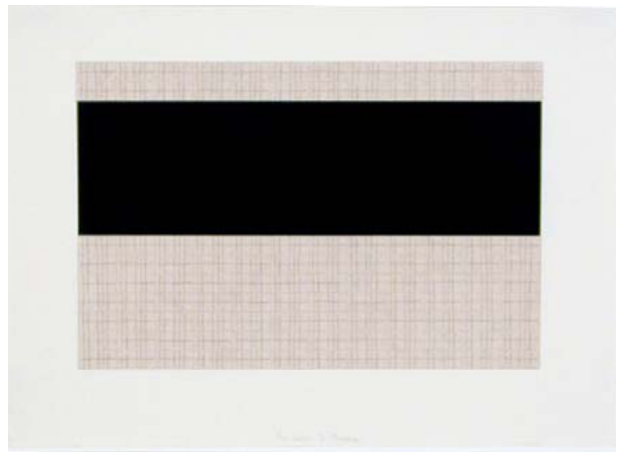
Jim Kraft  
*Lichen Keep*, circa 2007  
hand-built ceramic  
29 1/2" x 14" x 13"  
2010.006.001

***Gift of Sally and Wynn Kramarsky, New York***

William Anastasi  
*Untitled (Subway Drawing)*, 2005  
pencil on paper  
7 5/8" x 11 2/8"  
2009.021.001



Eve Aschheim  
*Origin*, 1998  
graphite, ink, charcoal, Koh-i-noor negro lead  
on duralene  
12" x 9"  
2009.021.002



Frank Badur  
*Fin*, 2005  
pencil and gouache on paper  
9 1/8" x 12 5/8"  
2009.021.003

Frank Badur  
*Fin*, 2006  
graphite, gouache, and colored pencil on  
paper  
14 3/16" x 18"  
2009.021.004

Mel Bochner  
*Untitled*, 1982  
graphite and red pencil on paper  
10" x 24"  
2009.021.005

Elena Coon Prentice  
*Untitled*, late 20th century  
watercolor on paper  
16" x 20"  
2009.021.006

Lois Dodd  
*Cow and Tree*, circa 1950s-1960s  
pencil on paper  
17 1/2" x 22"  
2009.021.007

Sabine Friesicke  
*Untitled*, 2003  
pencil, ink and watercolor on paper  
6 1/8" x 8 1/4"  
2009.021.008

Paul Furfaro  
*Untitled*, circa 2004  
reed and India ink on rag paper  
20" x 31 1/4"  
2009.021.009

Steven Gwon  
*Untitled (march 1926)*, 2002  
colored pencils on graph paper  
24" x 30"  
2009.021.010

Nancy Haynes  
*TPP/NH12*, 1998  
monoprint on handmade paper  
9 3/4" x 12"  
2009.021.011

Nancy Haynes  
*TPP/NH19*, 1998  
monoprint on handmade paper  
9 1/2" x 11 1/4"  
2009.021.012

Christine Hiebert  
*Untitled*, 2007  
pen on paper  
9 13/16" x 9 3/4"  
2009.021.013

Robert Jessup  
*Untitled*, 1987  
sepia ink with pen and brush on paper  
9 1/2" x 13 1/16"  
2009.021.014

Bronlyn Jones  
*Untitled*, 1998  
graphite on paper  
8" x 6"  
2009.021.015

Elise Kaufman  
*Untitled*, 1994  
graphite, gesso, china marker, pen and  
collage on paper  
9 1/2" x 12 7/8"  
2009.021.016



Sol LeWitt  
*Irregular Form*, 1997  
gouache on paper  
22 1/2" x 14 3/4"  
2009.021.017

Julia Mangold  
*Untitled*, 2000  
graphite on vellum and paper  
9 5/8" x 7"  
2009.021.018

Julia Mangold  
*Untitled (11.Nov.2001)*, 2001  
graphite on paper  
2 panels, 11 3/8" x 8 3/4" each  
2009.021.019

George Negroponte  
*Untitled*, 1996  
paint on paper  
12" x 9"  
2009.021.020



Sara Sosnowy  
*Drawing #58*, 1996  
oil stick and dry pigment on paper  
40" x 30"  
2009.021.021

Andrew Topolski  
*Second Volume*, 1998-99  
mixed media on paper with sandblasted glass  
19" x 16 1/2"  
2009.021.022

Gerrit Verstraete  
*Chambered Nautilus*, 2006  
silver enamel, gesso, silverpoint, acrylic glaze,  
acrylic tints, metal powder on paper  
11 1/8" x 11 1/8"  
2009.021.023

### **Gift of Dr. William and Lois Lenzi**

William Cumming  
*Orange Sky (Orange Cloud)*, 1991  
acrylic on masonite  
23 3/8" x 23 3/8"  
2010.005.001

### **Gift of Alma Love**

*Northwest Narratives: A print portfolio by 5 artists each from Idaho, Washington, Oregon, Montana*, 2008 Edition 1/25  
2009.013.001

### **Gift of Terry Melton**

Frances Senska  
*Quail*, circa 1978  
glazed stoneware  
4 1/2" x 4 3/4" x 3"  
2009.014.001

### **Gift of Caroline Morris**

Grace Knowlton  
*Sphere*, 1995  
copper with patina  
7 1/2" x 9 1/4" x 8 1/2"  
2009.015.001

### **Gift of Lynne Rogers**

Phil Rogers  
*Chawan (tea bowl)*, 2008  
stoneware with tenmoku glaze and  
finger-wiped decoration  
3 1/4" x 5 3/4" diameter  
2009.016.001

### **Gift of the Estate of John Takehara**

Attributed to Dorothy Bearnsom  
*Lidded Vessel*, date unknown  
glazed stoneware  
8" h x 7" diameter  
2009.020.001

John Takehara  
*Deep Bowl*, late 20th century  
stoneware  
6" h x 21 1/4" diameter  
2009.020.002

Betty Gold  
*Red Sculpture*, circa 1985  
painted or enamelled metal  
18" x 19" x 21"  
2009.020.003

Jerry N. Uelsmann  
*Untitled*, 1966  
gelatin silver print  
12" x 9 7/8"  
2009.020.004

Jerry N. Uelsmann  
*Small Woods Where I Met Myself (IV Version)*,  
1967  
solarized gelatin silver print  
13 1/8" x 12 5/16"  
2009.020.005

Jerry N. Uelsmann  
*Strawberry Day*, 1967  
gelatin silver print  
13 3/8" x 8 1/4"  
2009.020.006

Jerry N. Uelsmann  
*Untitled*, 1967  
solarized gelatin silver print  
13 5/16" x 9 1/4" sight  
2009.020.007

Jerry N. Uelsmann  
*Untitled*, 1969  
gelatin silver print  
9 1/4" x 12 1/16"  
2009.020.008

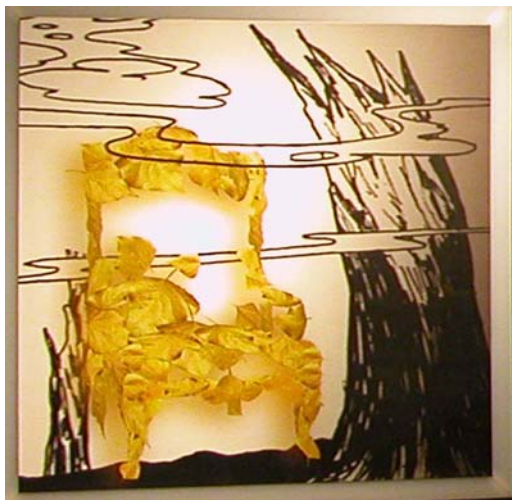
Jerry N. Uelsmann  
*Untitled poster*, circa 1981  
photolithograph on paper  
15 3/4" x 15 1/8"  
2009.020.009

Diane Farris  
*Untitled*, circa 1960s-1980s  
gelatin silver print  
10 5/16" x 12 1/4"  
2009.020.010

### **Gift of Jim Talbot**

Jim Talbot  
*Wayne - Janice*, 2009  
digital print  
27 3/4" x 24"  
2009.017.001

Jim Talbot  
*Don - Hotel Mogul*, 2009  
digital print  
27 3/4" x 24"  
2009.017.002



### **Gift of Evelyn Twigg-Smith**

Deborah Oropallo  
*Fallen*, 2004  
permanent pigment ink and acrylic  
on canvas, A/P  
58" x 58"  
2010.002.001

**The Dorothy And Herbert Vogel Collection: Fifty Works For Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services**

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Will Barnett

*Untitled*, 1984

charcoal on vellum paper with masking tape

25 3/4" x 14 1/8"

2009.022.001

Robert Barry

*Untitled*, 1975

black felt-tip pen, transfer type and ink on paper

8" x 8"

2009.022.002

Robert Barry

*Untitled*, 1975

graphite and blue ink on paper cardstock

12" x 12"

2009.022.003

Loren Calaway

*Untitled Sculpture*, 1984

wood, metals, paper, graphite, fabric, masonite

29 1/4" x 12 1/5" x 11 1/8"

2009.022.004a,b

Charles Clough

*Tenth of November*, 1979

enamel on paper

42" x 34 1/2"

2009.022.005

Charles Clough

*#4*, 1979

enamel on offset lithograph paper

35" x 23 1/8"

2009.022.006



Charles Clough

*#8*, 1979

enamel on collage on lithograph paper

21 1/2" x 15 1/2"

2009.022.007

Charles Clough

*Untitled*, 1977

mixed media on newspaper

20 1/2" x 12"

2009.022.008



R. M. Fischer

*Doctor's Lamp*, 1979

steel, flexible metal tubing, light bulbs, sockets and wiring

76" x 20"

2009.022.009

Richard Francisco

*Eclipse (Quarters)*, 1981

watercolor on paper

8" x 6 3/4" x 5/8"

2009.022.010

Michael Goldberg

*Codex Morales Braccio Sermugnano*, 1981

chalk on pastel fixative on paper

43 7/8" x 31"

2009.022.011

Don Hazlitt

*Untitled*, 1982

pastel, oilstick, and collage on paper

24 1/2" x 22"

2009.022.012

Jene Highstein

*Installation Drawing for Black Mound*, 1996

bone black pigment and pencil on graph paper

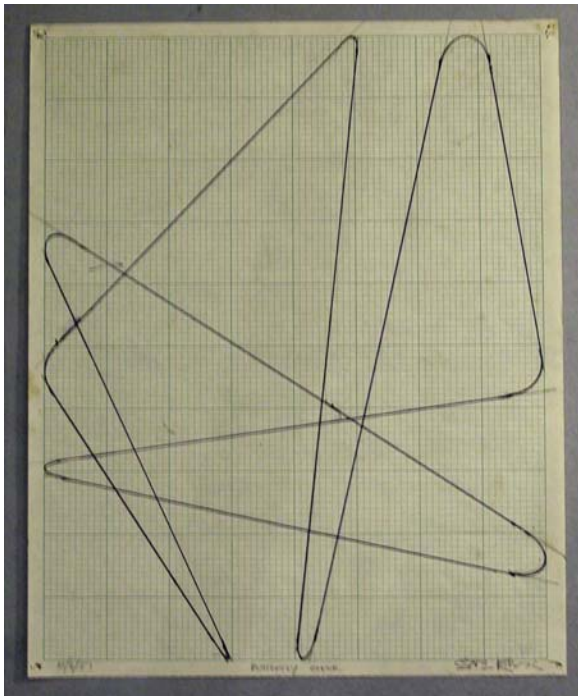
17" x 21 3/4"

2009.022.013

Bryan Hunt  
*Drawing on Drawing*, May 1979  
oil stick and ink on paper  
12" x 8 5/8"  
2009.022.014

Martin Johnson  
*FOR/FUR*, 1977  
color markers, crayon, black ball point pen on paper  
14" x 17"  
2009.022.015

Steve Keister  
*Untitled*, 1996  
acrylic and graphite on paper  
4 3/8" x 6 1/4"  
2009.022.016



Steve Keister  
*Butterfly Chair*, 1987  
graphite, blue ballpoint pen on grid paper  
10 1/2" x 8 1/2"  
2009.022.017

Mark Kostabi  
*Telebooks*, 1985  
ink on paper  
12" x 9"  
2009.022.018

Mark Kostabi  
*Strain for Gain*, 1984  
ink on paper  
12" x 9"  
2009.022.019

Mark Kostabi  
*Multi-level Flasher*, 1985  
ink on paper  
12" x 9"  
2009.022.020

Ronnie Landfield  
*Untitled*, 1998  
acrylic on paper  
29 15/16" x 22 1/16"  
2009.022.021

Ronnie Landfield  
*Untitled*, 1982  
acrylic on paper  
23" x 35 3/4"  
2009.022.022



Roy Lichtenstein  
*Turkey Shopping Bag*, 1964  
screen print on white paper bag  
23 1/2" x 17 1/16"  
2009.022.023

Michael Lucero  
*Vase*, 1983  
glazed ceramic  
13" x 12-1/4" x 4-1/8"  
2009.022.024

Michael Lucero  
*Untitled*, 1989  
mixed media on graph paper  
17" x 11"  
2009.022.025

Forestt Myers  
*One Line Sculpture*, 1968  
spray-painted aluminum wire  
7-1/4" x 3-1/4" x 3-1/8"  
2009.022.026

Richard Nonas  
*Slot Series (3)*, 1973  
wood  
1 1/8" x 31 1/2" x 2 7/8"  
2009.022.027a,b,c,d

Lucio Pozzi  
*Sky Dogs*, 1982  
oil on canvas on wood  
16 1/8" x 16 1/8"  
2009.022.028

Lucio Pozzi  
*A Double 00043*, 1974  
acrylic on canvas on plywood  
diptych, 11 3/4" x 8" x 3/4" each panel  
2009.022.029

Lucio Pozzi  
*Third Horizon*, 1988  
oil and sandpaper mounted on wood  
7 1/2" x 7 1/2"  
2009.022.030

Lucio Pozzi  
*The Other Track*, 1981  
egg tempera and graphite on paper  
14" x 14"  
2009.022.031

Lucio Pozzi  
*The Floating and Flotsam*, 1996  
ink and acrylic on paper  
2 panels, 38 1/2" x 24 3/4" and 39 3/4" x 24 1/4"  
2009.022.032

Edda Renouf  
*Open-Close-Open*, 1974  
pastel on paper  
13" x 12 3/4"  
2009.022.033

Edda Renouf  
*Rama I*, 1974  
pastel on paper  
12-15/16" x 12 3/4"  
2009.022.034

Edda Renouf  
*Awakening #6: Festival*, 1994  
pastel chalk with incised lines on paper  
13 7/8" x 13 3/4"  
2009.022.035

Edward Renouf  
*Untitled*, 1976  
graphite on paper  
25 1/2" x 19 3/4"  
2009.022.036

Edward Renouf  
*Untitled*, 1976  
graphite on paper  
25 1/2" x 19 3/4"  
2009.022.037

Stephen Rosenthal  
*Abrl*, 1974  
oil or India ink on canvas  
24 1/2" x 21"  
2009.022.038

Christy Rupp  
*Cow*, 1980  
acrylic and plaster  
6 1/2" x 9" x 3 3/4"  
2009.022.039



Pat Steir  
*Little Payne's Gray Brushstroke on a Payne's Gray Background*, 2000  
oil on canvas  
23 1/8" x 23 1/4"  
2009.022.040

Daryl Trivieri  
*Tile Paintings #1-#2-#3-#4*, 1989  
acrylic on canvas with glass polymer varnish  
9" x 12" and 11" x 14"  
2009.022.041a-d

Daryl Trivieri  
*Six Studies Toward Painting of "Chipmunks and Hedgehog," and cover sheet handwritten by the artist*, 1990  
ink on paper  
11 7/8" X 18" each  
2009.022.042a-g

Richard Tuttle  
*Sticks*, 1977,  
watercolor on paper  
13 1/2 x 10 3/4"  
2009.022.043

Richard Tuttle  
*Loose-Leaf Notebook Drawings*, 1980-82  
watercolor on lined notebook paper  
51 drawings, 8" x 10 1/2" each  
2009.022.044 - .050

***Gift of Driek and Michael Zirinsky  
in honor of Betty, Martin and  
Thomas Haggemacher***

---

John Grade  
*Caudex (horizontal)*, 2004  
bamboo wood, resin  
23" x 83" x 19"  
2009.018.001

**Gift of Driek and Michael Zirinsky in Honor of Jackie and Floyd Ayers**

Babs Haenen

*In Arcadia*, 2002

hand-built colored porcelain

15 1/2" x 14 1/2" x 10"

2009.019.001

**Anonymous Gift**

Craig Cully

*Swag*, 2008

oil on masonite

23 7/8" x 26"

2009.011.001

**PURCHASES**

*Collectors Forum Purchases, May 13, 2009*



Ansel Adams

*Tree, Stump, and Mist*, 1958 (printed 1976)

gelatin silver print

15" x 19"

2009.007.001

Shoji Hamada

*Plate*, circa 1960

stoneware with  
tenmoku glaze and  
kaki glaze poured  
decoration

2 1/8" h x 11 1/8"

diameter

2009.008.001



Shoji Hamada

*Plate*, circa 1955-1970

stoneware with tenmoku glaze and kaki glaze  
poured decoration

2" h x 11" diameter

2009.008.002

**Museum Purchase with funds donated by the BAM Board of Trustees**

Faith Ringgold

*Idaho Black History Museum*, 2008

screen print 30/100

20" x 26"

2009.003.001

**Museum Purchase with funds donated to the Docent Grant Fund in Memory of Jacqueline Ann Ayers**



Ann Weber

*Tiny Dancer*, 2006

cardboard,  
staples, shellac,  
steel base

108" x 51" x 38"

2009.004.001

**Museum Purchase with funds donated by Gary Bettis**

Eirik Johnson

*Freshly Felled Trees, Nemah, Washington*, 2007

pigment print

40" x 50"

2009.005.001

**Museum Purchase with a grant from the A. Kay Hardy and Gregory A. Kaslo Philanthropic Gift Fund in the Idaho Community Foundation**

Mary Lee Bendolph

*Passing By*, 2006

color soft ground and spitbite aquatint  
etching on paper with chine collé

39" x 43"

2009.006.001

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Cover art: **Mary Lee Bendolph** *Passing By, 2006*  
color soft ground and spitbite aquatint etching on paper with chine collé, 39" x 43"  
Purchased with a grant from the A. Kay Hardy and Gregory A. Kaslo  
Philanthropic Gift Fund in the Idaho Community Foundation