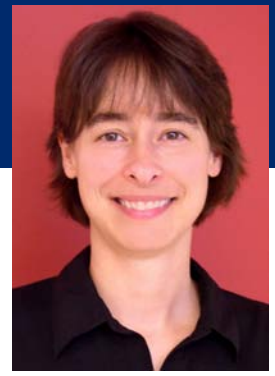




# BOISE ART MUSEUM





## MESSAGE FROM THE INTERIM EXECUTIVE DIRECTOR

FY 2006 marked a successful year for the Boise Art Museum. I am very proud of the staff for continually exceeding extremely high standards and maintaining a passion for the visual arts. Our ambitious exhibition and education programs set the Museum apart as the premier art institution in Idaho!

The exhibition *A Ceramic Continuum: Fifty Years of the Archie Bray Influence* provided an opportunity to showcase BAM's impressive ceramics collection alongside work from the groundbreaking artist-in-residence program at the Archie Bray Foundation for Ceramic Art in Helena, Montana. *Georgia O'Keeffe: Visions of the Sublime* exhibited this well-known American artist's paintings and drawings along with photographs by Alfred Stieglitz and Todd Webb. Educational programs related to O'Keeffe, including lectures, studio classes, teacher institutes and demonstrations, gave participants unique, first-hand experiences for understanding the works of art. Internationally recognized artist Hildur Bjarnadóttir of Iceland shared her cultural traditions and methods with teen Girl Scouts in a workshop focused on her exhibition, *Hildur Bjarnadóttir: Unraveled*. BSU faculty, students, and general BAM audiences attended a discussion with Hildur to learn about her contemporary interpretations of traditional craft forms. The exhibitions *The Daily News* and *Deborah Oropallo: Twice Removed* gave students and visitors opportunities to learn about contemporary art inspired by everyday objects such as newspapers, toys, vegetation and internet images. Throughout the year, BAM presented a wide variety of media: paintings in oil, acrylic, and watercolor; traditional and digital prints; photographs; pastel and charcoal drawings; ceramics; fiber; video; and wood and metal sculptures.

BAM received 169 gifts of art to the Permanent Collection, 77 of which were a gift of fine Asian ceramics from Clyde R. and Helen M. Bacon. The Bacons, Idaho natives, spent more than three decades assembling this magnificent collection, and we are grateful for their generous contribution to the Museum.

Among many noteworthy projects this year, the Museum is pursuing re-accreditation by the American Association of Museums (AAM), a multi-year process that includes a detailed study of BAM's exhibitions, programs, procedures, and governance. Staff members have spent the past eight months preparing the self-study, which is scheduled for completion in September 2006. Within the next two years, AAM will conduct a site visit and review to ensure that BAM continues to meet national standards.

The Museum also initiated development of a new strategic plan to be completed by the end of 2006 that outlines primary activities for the next ten years. The Board of Trustees spearheaded this project and spent many hours identifying BAM's goals and challenges, assisted by staff and community members. I am thankful for them and for their commitment to the Museum and its future.

Thank you also to Bill Selvage, President of the Board, for his leadership, and to all of BAM's Trustees, who volunteer countless hours to further the mission of the Museum. The National Advisory Council and all those who helped BAM fulfill the Corrdry Challenge grant have made valuable contributions to our success as well. And finally, I want to thank BAM's exhibition and education program sponsors, the Beaux Arts Société, private donors, grant funders, docents, interns, volunteers and Museum members for their support this past year. By working together, we are creating a synergy that will certainly lead to another rewarding year of achievement!

Sincerely,

A handwritten signature in black ink that reads "Melanie Fales". The script is fluid and cursive.

Melanie Fales  
Interim Executive Director



## MESSAGE FROM THE PRESIDENT

Over the past year, BAM continued its tradition of presenting world-class art and superb education programs. I commend Museum staff, Trustees and volunteers for their hard work, dedication and vision that make BAM a true gem in our community.

Once again, Museum staff demonstrated their talent when the summer exhibition, *Georgia O'Keeffe: Visions of the Sublime*, opened June 30, 2006, with strong reviews, high attendance and the first ever "tailgate party" in front of the Museum (courtesy of *Boise Naval Base* art collective)—complete with body paint spelling out "O'Keeffe!" Special programming during the exhibition included a presentation by Agapita Judy Lopez, Director of the Georgia O'Keeffe Foundation and personal assistant to O'Keeffe during the last years of the artist's life. Approximately 30,000 visitors viewed the exhibition and enjoyed O'Keeffe-themed education programs.

The year ended with two beautiful and very different exhibitions. California artist Deborah Oropallo explored the confluence of fine art and technology through her digitally-manipulated paintings in the exhibition *Twice Removed*. A grant from the Paul G. Allen Family Foundation enabled BAM to publish a 32-page catalog of the exhibition and conduct a special education program with students at Meridian Technology Charter High School. *Twice Removed* contrasted with *The Clyde R. and Helen M. Bacon Collection of Asian Art*, a display of exquisitely crafted Chinese and Japanese ceramics from the 17<sup>th</sup> through 19<sup>th</sup> centuries. This collection was gifted in FY 2006 to the Museum by Idaho natives Helen M. and the late Clyde R. Bacon. BAM is fortunate and proud to be the recipient of these important works. The Bacons' gift is but one example of the many generous contributions of art that help build the Museum's Permanent Collection.

At the end of FY 2006, Executive Director Tim Close announced that he had accepted a position as Director of *The Museum of Glass: International Center for Contemporary Art* in Tacoma, Washington. Tim came to BAM in 2000 and directed the Museum through six successful years and exhibitions including *Degas in Bronze* and *Georgia O'Keeffe: Visions of the Sublime*. I thank Tim for his leadership of BAM and wish him the best of luck in his new venture.

I would also like to thank BAM's members, patrons, donors and auxiliary groups for their continued support. The Museum is able to achieve its vision of greatness only with the generosity and commitment of these individuals and organizations. In particular, I offer my gratitude to Paul and Charlotte Corrdry, whose \$250,000 challenge grant has provided crucial operating support for the Museum, and to all the donors who contributed to the challenge and helped exceed our goal of raising \$250,000 to match the Corrdrys' grant funds.

As an architect, I am looking forward to the coming year, kicked off by an exhibition of Frank Lloyd Wright's furnishings and designs. Wright is considered to be one of the most influential American architects. His design philosophy extended from the ground and site work to the details of his chairs, lamps and windows. It is a treat to have another exhibition of such outstanding quality in Boise and Idaho.

It has been a privilege to serve as President of the Boise Art Museum. BAM is a valuable cultural resource in our community and I am honored to have been given the opportunity to support this wonderful institution.

Very sincerely,

Bill Selvage  
President, 2005-2006

# Exhibitions & Installations

## PRIMARY EXHIBITIONS

### ***A Ceramic Continuum: Fifty Years of the Archie Bray Influence***

*June 4 – July 31, 2005*

Since 1951, the Archie Bray Foundation for Ceramic Art in Helena, Montana, has broken ground through its ceramic artist-in-residence program. This exhibition, featuring eighty-five works by such artists as Rudy Autio, Ken Ferguson, Shoji Hamada, and Peter Voukos, celebrated the contribution of the Archie Bray Foundation to the world of ceramic art.

*This exhibition was organized by Smith Kramer Fine Art Services, Kansas City.*

### ***GEORGIA O'KEEFFE Visions of the Sublime***

*June 30 – September 19, 2005*

This extraordinary exhibition re-examined the work of one of America's most iconic artists. O'Keeffe was a visionary who provided us with new ways to view our surroundings and explore our inner selves. O'Keeffe said, "I have picked flowers where I found them – have picked up sea shells and rocks and pieces of wood. . . I have used these things to say what is to me the wideness and wonder of the world as I live in it." This comment connects O'Keeffe to the aesthetic concept of the sublime, with its sensation of infinite space and evocative color and light. The exhibition, spanning more than five decades, featured 32 paintings and one sculpture by O'Keeffe, together with 24 photographs by O'Keeffe's husband, Alfred Stieglitz, and 17 images of O'Keeffe by noted American photographer Todd Webb. Complementing these works were 17 paintings by earlier American artists that exemplify the concept of the sublime in landscape painting. Included were works by Albert Bierstadt, Martin Johnson Heade, and George Inness from the Hunter Museum of American Art and the Butler Institute of American Art.

*Curated by Elizabeth Hutton Turner, Marjorie P. Balge-Crozier, and Joseph S. Czestochowski.  
Organized by International Arts, Memphis, TN.*

*The exhibition was made possible by the assistance of the Georgia O'Keeffe Foundation, Abiquiu, New Mexico; George Eastman House, Rochester (Alfred Stieglitz Collection); and the Museum of New Mexico, Museum of Fine Arts, Santa Fe, New Mexico (Georgia O'Keeffe Collection).*

*The exhibition catalogue included essays by Charles C. Eldredge, Eugenia Parry, Marjorie Balge-Crozier, Therese Mulligan, Barbara Novak, Robert Rosenblum, James Turrell, Sharyn R. Udall, and John Wilmerding.*



*Presenting Sponsor:*

*Additional Support: Albertsons Inc., Beaux Arts Société, J.A. & Kathryn Albertson Foundation, Washington Group International, Hardy Foundation, BAM Exhibition Guild (BEG), Southwest Airlines, La Posada de Santa Fe, and The Georgia O'Keeffe Museum*

*Media Sponsors: KTVB Idaho's NewsChannel 7 and The Idaho Statesman*

This exhibit was also supported by the following individuals, foundations, and corporations who sponsored a specific work of art in the exhibit:

*Chuck and Susan Carlise  
John and Amanda Corddry  
Sam and Yolonda Crossland  
Chris Davidson and Sharon Christoph  
Peter and Arlene Davidson  
John and Dee Fery  
Bev and George Harad  
The Hardy Foundation  
Ardis Hewitt and Chris Bodily*



Georgia O'Keeffe, *Waterfall No. III 'Iao Valley*, 1939  
oil on canvas, 24" x 20"  
Honolulu Academy of Arts, Honolulu  
Gift of Susan Crawford Tracy

Joel and Marianne Hickman  
Howard and Dottie Goldman  
Perkins Coie LLP  
Maggie and Bill Selvage  
Tom and Carol Smith Family  
Jeri L. Waxenberg Foundation  
Bill and Gini Woolley

***Northwest Perspectives***  
***Hildur Bjarnadóttir: Unraveled***

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November 26, 2005 – March 12, 2006

This exhibit featured sixteen new and recent works by Portland artist Hildur Bjarnadóttir. A native of Iceland, Bjarnadóttir is internationally recognized for her contemporary interpretations of traditional craft forms such as weaving, needlework, and crochet. The relationship between textiles and painting forms a central theme throughout Bjarnadóttir's work, which questions traditional notions of "high" and "low" art, gender, and technique. Bjarnadóttir's artwork embodies both old and new, compelling audiences to examine the ways in which cultural traditions continue to inform contemporary values and forms of artistic expression.

*Sponsored in part by a grant from the Idaho Commission on the Arts*

***The Daily News***

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December 3, 2005 – March 19, 2006

*The Daily News* featured the work of eleven American-based artists who appropriate the form and content of newspapers in their art. The newspaper gives artists a visual language in which they can comment on everything from war, poverty, health, and entertainment to political, environmental, and technological issues.

*Organized by the Salt Lake Art Center. This exhibition was made possible by a gift from the Friends of Contemporary Art and by grants from The Andy Warhol Foundation for the Visual Arts, Alternative Visions, and the Cultural Vision Fund.*

***Deborah Oropallo: Twice Removed***

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April 8, 2006 – June 18, 2006

This exhibition presented 33 new and recent works by California artist Deborah Oropallo. In her recent work, Oropallo combines the mediums of traditional painting, computer technology, and photography to create large-format digital prints on the forefront of



Deborah Oropallo, *Snow White*, 2005  
permanent pigment print and acrylic on canvas  
57" x 77", edition of 3  
Courtesy of the artist

new art media. She reveals the intense beauty and meaning inherent in everyday objects by producing stunning large-scale works using images of common objects drawn from her surroundings. Deborah Oropallo was a 2006 recipient of the Pollock-Krasner Foundation Grant Award.

*Sponsored by* THE PAUL G. ALLEN  
FAMILY foundation

*Additional catalogue support provided by Gail Severn Gallery, Ketchum, Idaho, and Stephen Wirtz Gallery, San Francisco, California.*

**PERMANENT COLLECTION**

***The Blur Purlieu Portfolio***

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June 18 – October 16, 2005

Donated to the Boise Art Museum in 2004, *Blur Purlieu* is a print portfolio comprised of works by 19 artists who either live or have lived in Idaho. The works in this portfolio examine the evolution of community through its changing cultures. The exhibit's title (a combination of English and French words), inspired the participating artists to create works that confuse or blur the cultural boundaries created by groups of people.

***Contemporary Northwest Art***  
**Permanent Collection Selections**

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August 13, 2005 – ongoing

Art and artists of the Northwest region and Idaho have been a primary focus of exhibition and collecting programs throughout the history of Boise Art Museum. Over the years, the collection has grown through the support of *Collectors Forum*, Museum purchases, and substantial gifts

from generous donors. This exhibit highlights some of the Museum's more recent acquisitions, including paintings, sculpture, ceramics, and glass by artists working in the Northwest today. Spectacular artworks by Hung Liu, Kerry Moosman, Lucinda Parker, Kumi Yamashita, and Darren Waterston are among the selections on view.

### ***Vantage Point Selections from the Gary Bettis Collection***

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*November 26, 2005 – March 12, 2006*

Featuring works from the Gary Bettis Collection, *Vantage Point* focused on contemporary photographs and prints that are distinguished by the unusual viewpoint chosen by each artist. From Vija Celmin's upward vision of the night sky to Edward Burtynsky's downward view into a quarry pit, each work depicts an interesting vantage point. For nearly 20 years, Boise resident Gary Bettis assembled a collection of 19th- and 20th-century photographs and prints that is considered to be one of Idaho's most significant private collections. In 2001, Mr. Bettis donated 89 works by 58 artists to the Museum. His promised gift to the Museum includes nearly 200 more works by internationally known artists from the Americas, Europe, and Asia.



*Ginger Jar and Cover with Famille-Verte Enamels depicting a kneeling official and his attendants, and a woman and a baby with her maid*  
Chinese, Qing dynasty, Kangxi period, c. 1680  
porcelain, 9 5/8" x 7 1/2" diameter  
Collection Boise Art Museum, Gift of Clyde R. and Helen M. Bacon

### ***The Clyde R. and Helen M. Bacon Collection of Asian Art***

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*December 17, 2005 – June 18, 2006*

This fine collection of Asian ceramics, primarily consisting of Chinese porcelains from the Qing dynasty, is the generous gift of Helen M. and the late Clyde R. Bacon to the Boise Art Museum. The Qing dynasty of the 17th, 18th, and 19th centuries represents the culmination of Chinese ceramic art. The greatest achievement was in the field of over-glaze enamels in which pictorial art is painted on elegant vases, bowls, and plates in subtle and varied coloration. Many of the porcelains are decorated with finely drawn landscapes, birds, flowers, and genre paintings. The 77 works on view included elegant examples of Chinese imperial porcelains, objects of daily use, and Chinese export ware. The Bacons, Idaho natives, spent more than three decades assembling this magnificent collection.

### ***Sculpture Selections from the Permanent Collection***

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*December 24, 2005 – September 17, 2006*

Presented in the Museum's spacious *Beaux Arts Société Sculpture Court*, this exhibition addresses notions of dimensionality in selected works of sculpture from BAM's permanent collection. Included are works by Deborah Butterfield, Charles Arnoldi, Joan Livingstone, and Jun Kaneko.

### ***Native Perspectives on the Trail A Contemporary American Indian Art Portfolio***

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*March 18 – June 4, 2006*

This exhibit displayed 15 original prints created by contemporary Native American artists in response to themes surrounding the Lewis & Clark Bicentennial commemoration. The work in this exhibition challenged accepted artistic and social histories, and replaced cultural conventions with insightful humor and energy. The artists hail from First Nations around the country.

*This exhibition was organized by the Missoula Art Museum, Missoula, Montana, with support from the United States Forest Service, USDA. Sponsored by the Idaho Governor's Lewis and Clark Trail Committee and the National Park Service.*

*This print collection was purchased and the exhibition was organized with a grant from the Idaho Governor's Lewis and Clark Trail Committee.*

## EDUCATION INITIATIVES

During fiscal year 2005 - 06, more than 20,000 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.

BAM's Education Department strives to make art accessible to the public through direct interaction with students both in and out of the classroom, 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 2005 - 06, BAM's Education Programs were supported in part through grants from the *Idaho Commission on the Arts, BAM Docent Grant Fund, Greater Boise Rotary Foundation, Harry W. Morrison Foundation, Idaho Power, Idaho Women's Charitable Foundation Members' Philanthropic Gift Fund, Lutheran Good Samaritan Society, Da Vinci Art Guild, Target Stores, U.S. Bancorp, and Whittenberger Foundation.*

### **Teen Art Lab Crossroads Middle School**

*May 17 - 25, 2006*

*Teen Art Lab* is an educational partnership with *Crossroads Middle School*, an alternative school for at-risk teens in the Meridian School District. The program is in its 5th year.

Objectives include:

- Providing participants with solid communication skills enabling them to voice their ideas, opinions, emotions, and values through the visual arts
- Widening the pool of resources, expertise, and activities available to students

- Fostering productive connections between students and the world beyond the classroom
- Encouraging personal responsibility, problem-solving, team work, and learning of diverse perspectives

This year's program focused on the concept of responding. The group of 16 students met weekly February - April and viewed and discussed examples of artwork on display at BAM that exemplified artists' responses to their world. They then participated in hands-on art

activities related to the artwork, and created their own visual responses in preparation for a professional-quality exhibition of their artwork. This year the *Teen Art Lab* exhibition was held at *Framed!* in Meridian. Special thanks to Crossroads Middle School teacher Jean Uebelacker for co-facilitating the program along with BAM's Associate Curator of Education, Terra Feast.



*Teen Art Lab students*

*Sponsored in part by Individual Member Contributions, Idaho Women's Charitable Foundation.*

### **Idaho Art Education Association**

BAM's Education Department and a group of teachers attending the Idaho Arts Education Association (IAEA) conference (October 6-7, 2005) partnered with the Boise City Arts Commission to create a mural that concealed the Main Street side of the Boise Tower construction site. Measuring 142 ft. x 8 ft., the Boise Community Fence depicted images of Idaho-specific pictographs and petroglyphs. The mural was designed by artist, Blackfoot High School art teacher, and IAEA President Shawn Phelps. BAM's Education Department developed, organized, and oversaw this public art project that enabled teachers at the IAEA conference to gain hands-on art experience and foster a sense of community among art teachers from throughout the state.

*The project was funded in part by Countrywide Home Loans, Franklin Building*

Supply, Premier Signs, and A-Core Concrete. Painting supplies were provided through a grant to the Idaho Art Education Association from the Idaho Commission on the Arts. The project was facilitated with assistance from ACHD and the Boise City Arts Commission.



Teachers paint the Boise Community Fence mural.

### Journeys to Art/Viajando Al Arte

In its second year and funded in part by a grant from the Whittenberger Foundation, the *Journeys to Art* program offered free transportation from the Hispanic Cultural Center for Canyon County residents wishing to participate in *Family Art Saturday* activities at BAM. A bilingual docent conducted tours and provided instructions for accompanying hands-on projects. BAM also developed bilingual exhibition handouts to increase understanding of the artwork on display. BAM partnered with the Hispanic Cultural Center (HCC) to advertise the program and increase awareness among Hispanic populations about the Museum, its education programming, and enhanced offerings for non-native English speakers. Access to the Museum as a community organization was improved for underserved Hispanic residents in Canyon and Ada Counties.

### Line-by-Line Drawing Course

In February and March 2006, BAM's Education Department designed and facilitated a five-week drawing program at BAM for BSU *Renaissance Institute* members. The *Line by Line* course provided drawing experiences through discussion and practice in a comfortable environment. Twenty adult participants had intimate viewing opportunities with a sampling of drawings in BAM's Permanent Collection and practiced drawing techniques using a variety of media. This partnership between BAM and BSU's *Renaissance Institute* served the adult community with continuing learning encounters offered to stimulate intellectual discussion and deepen understanding as well as strengthen technical drawing skills.

### Teachers' Night Out

As a founding member of the *Cultural Network*, BAM's Education Department participated in a new initiative, *Teachers' Night Out*. At the beginning of the academic year, *Cultural Network* members organized an appreciation event held at the Idaho Historical Museum. Teachers were treated to a special evening with information from participating educational and cultural institutions and prizes donated by community businesses. 450 teachers participated in this pilot year program. The *Cultural Network* is a consortium of museums, libraries, educational institutions and service organizations collaborating to share information on projects and programs, develop partnership opportunities, and implement group activities.

### VSA Conference

VSA extended a special invitation for Curator of Education Melanie Fales to attend a national conference at the Cummer Museum of Art in Jacksonville, Florida. The conference provided invaluable insights into making museum programs and exhibitions accessible to audiences with varied abilities and will guide future program planning, adaptations, and accommodations.

### Western Museums Association

In September 2005, Melanie Fales, Curator of Education, presented a session at the Western Museums Association conference in Pasadena, CA, on the topic of *Collaborative Camps*.



## BAM School Program

During fiscal year 2005 - 06, BAM's Education Department implemented engaging, interactive tours followed by hands-on workshops based on the following exhibitions and themes: *Art and Science of Collecting*, *Daily News* and *Common Objects*. BAM served more than 14,000 students and teachers through its free school tour program, teacher institutes, outreach, and school-centered partnership programs. More than 3,290 students participated in the *ArtReach* program for rural schools outside of Ada County within a 50-mile radius of the Museum.

## Studio Art Program

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 clay, painting, photography, and mixed media to wildflower walks, plant painting, drawing, clay, and photography workshops for adults. BAM offered 19 classes serving 243 students.

## Public Programs

BAM provided an enriching array of public programs and tours for the community. The Museum offered the following programs with a cumulative attendance of more than 6,700 people. The regular monthly programs invite return visitation and build consistent audiences. They also encourage newcomers to the Museum each year.

### Regular Monthly Programs

BAM created a full menu of regular monthly programs serving all age levels, including *Art Breaks*, *ART TALK*, *Especially for Seniors*, *Family Art Saturday*, *First Sunday Art Tours*, *Toddler Wednesday* and *Studio Art Exploration*. The schedule was enhanced with bi-monthly painting demonstrations during the Georgia O'Keeffe exhibition.

### Lectures

BAM featured art talks and lectures by artist Katy Stone; Agapita Judy Lopez, director of The Georgia O'Keeffe Foundation and personal companion to the artist; Dr. Janice L. Neri, BSU art history professor; international artist Hildur Bjarnadóttir; curators Jim Edwards and Stephen Glueckert; and BSU associate dean Dr. Shelton Woods.

## Partnerships

During fiscal year 2005 - 06, 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. One of the highlights was the Museum's partnership with Boise State University, which was expanded this year to provide the following educational opportunities:

In September 2005, **Dr. Janice L. Neri**, Assistant Professor of Art History at BSU, spoke on the subject of *Art, Science and O'Keeffe* as part of BAM's monthly ART TALK program. This talk examined the work of Georgia O'Keeffe in the context of women's notable contributions to botanical art.

In October 2005, artist **Katy Stone** conducted a lecture about her working methods and artistic career, and a question and answer session for professors and students. Stone also met with BSU fine arts students for individual and group critiques and conducted a hands-on workshop for Boise area teachers.

In February 2006, as part of BAM's Docent Training Program and in conjunction with *The Daily News* exhibition, **Jennifer Wood**, Assistant Professor, Graphic Design, BSU, delivered a presentation on newspaper design, aesthetics, and layout.

In March 2006, **Shelton Woods**, Ph.D., Associate Dean, College of Social Sciences and Public Affairs, BSU, shared his expertise on Chinese history and culture through a discussion of *The Clyde R. and Helen M. Bacon Collection*.

Based on her experience teaching educators to incorporate visual art into their classroom curricula, Curator of Education **Melanie Fales** was invited by BSU's Department of Art Education to teach *Elementary Art Methods for Classroom Teachers*. This bi-weekly evening course helped prepare 17 future teachers through skills, awareness, theories, and practices in K-8 art education, for the benefit of future Idaho students.

In April 2006, BSU's Visual Arts Center and BAM partnered to bring **Richard Vine**, Managing Editor of *Art in America*, to Boise. Vine's talk, "Why is Contemporary Art So Weird?", addressed the historical, socio-economic, psychological, and philosophical factors that make the most creative works of today so challenging. The lecture hall held 200 and was sold out.

# Education Volunteers

## Docents

Docents are one of the cornerstones of BAM's successful *School Tour Program*. During the 2005 - 06 academic year, BAM Docents provided more than 5,000 hours of service educating Idaho students and making connections between 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*, *Especially for Seniors*, and daily tours of the Georgia O'Keeffe exhibit during *Art in the Park*. Docents also traveled to Chicago to learn about Frank Lloyd Wright and other architects and artists.

## 2005 - 06 Docents

Marti Agler	Heidi Layer
Jackie Ayers	Gayla Lyon
Jean Baker	Mary Mandell
Kathy Carney	Eve Marostica
Barbara Chattin	Lyndon Marquez
Helen Copple-Williamson	Morgan McHaley
Joan Cox	Bob Olson
Luanne Crump	Esther Oppenheimer
Gerry Cruser	Mary Lou Orndorff
Roz Cusack	Bonnie Peacher
Nancy Ellenberger	Carolyn Perkins Duvall
Helga Fast	Suzanne Pollock
Linda Fleming	Knibbe
Tere Foley	Lody Reeves
Heidi Grover	Sally Richards
Sue Claire Hebert	Sue Rourke
Nancy Lynd Jacobs	Ana Maria Schachtell
Renee Johnson	Katherine Schroeder
Mikie Joyce	Martha Shamy
Tatania King	Lois Shaw
Mary Ann Kriss	Jan Stewart
Danielle Krouth	Terry Veasy
Besse LaBudde	Margo Walter
	Ruth Wright

## Education 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 mission of the Museum. Our 2005 - 06 Education Department Intern was Brittany Bishop (Albertson College of Idaho).

## Teen Volunteers

Teen volunteers assist with preparation of materials for studio classes and serve as teaching assistants. Our 2005 - 06 Teen Education Volunteers were Kim Clements, Kate McNearney, Chelsey Mandell, Riley Retzlaff, Samuel Ruigu, Haley Snook, and Adrienne Wilburn.

## Boise State University Student Volunteers

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

## 2005 - 06 BSU Student Volunteers

Antoinette Barrera	Tiffany Kimball
Kellie Cook	Carissa Parkhurst
Karelia Dukowski	Jay Pidgeon
Dave Earnhart	Lindsey Ransley
Kristine Hymas	Lindsey Shepard



Elementary school students participate in a gallery tour

# Financial Overview

## STATEMENT of FINANCIAL POSITION

April 30, 2006

### ASSETS

Cash and cash equivalents	\$241,773
Investments	1,757,259
Interest and accounts receivable	4,656
Grants and pledges receivable	310,144
Prepaid expenses	33,488
Prepaid exhibits	91,469
Merchandise inventory	32,186
Furniture and fixtures, net of accumulated depreciation of \$267,401	82,167

**TOTAL ASSETS** **\$2,553,142**

### LIABILITIES and NET ASSETS

#### LIABILITIES

Accounts payable and accrued expenses	\$55,028
Deferred revenue	185,559

**TOTAL LIABILITIES** **\$240,587**

#### NET ASSETS

Unrestricted	\$1,180,437
Temporarily restricted	127,118
Permanently restricted	1,005,000

**TOTAL NET ASSETS** **\$2,312,555**

**TOTAL LIABILITIES and NET ASSETS** **\$2,553,142**

## CONDENSED STATEMENT of ACTIVITIES

Year ended April 30, 2006

**TOTAL SUPPORT and REVENUES** **\$2,536,298**

### EXPENSES

Supporting services	787,918
Program services	1,609,555

**TOTAL EXPENSES** **\$2,397,473**

**CHANGE in NET ASSETS before OTHER ITEMS** **\$138,825**

**CHANGE in UNREALIZED GAIN on INVESTMENTS** **142,437**

### COLLECTION ITEMS PURCHASED

**but NOT CAPITALIZED** **(151,339)**

**CHANGE in NET ASSETS** **129,923**

**NET ASSETS at BEGINNING of YEAR** **\$2,182,632**

**NET ASSETS at END of YEAR** **\$2,312,555**

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

BAM's biggest annual fundraiser, *Art in the Park*, celebrated 51 successful years of operation in 2005. Once again, *Meridian Ford* sponsored a lease on a new vehicle as an added attraction. *Art in the Park* is the largest event of its type in the region, featuring over 265 artists and 35 food vendors, and attracting 225,000 visitors from all over Idaho and the Northwest.

## The Corddry Challenge

In 2005, Paul and Charlotte Corddry, Co-Chairs of BAM's National Advisory Council and former BAM Trustees, donated a \$250,000 challenge grant to the Museum, BAM's largest single gift ever. The Corddrys pledged to award the grant in annual installments over a five-year period, contingent upon Boise Art Museum's raising an equal amount.

Fueled by contributions from every member of the Board of Trustees, BAM exceeded the challenge goal, raising \$274,848 in pledges and

donations to match the Corddrys' grant. These funds will support activities crucial to fulfilling BAM's mission, including education programs, staffing, collection enhancements, and major exhibitions.

BAM is grateful for the generosity of its Board of Trustees, members, and all those who contributed to *The Corddry Challenge*. Their support will ensure that Idahoans continue to have access to world-class art, diverse cultural experiences, and unique educational opportunities at Boise Art Museum.



Visitors shop Art in the Park

# Volunteer Support

## BEAUX ARTS SOCIÉTÉ

### Role & Mission

The Beaux Arts Société (BAS) is a volunteer organization which raises funds to financially support Boise Art Museum's exhibitions, general operating and administrative expenses, and educational experiences. These volunteers conduct periodic fundraising events such as the popular *Beaux Arts Wine Festival* each spring and the *Holiday Sale* each fall. Through this financial support, BAM is able to fulfill its mission of championing excellence in the visual arts through exhibitions, collections, and educational experiences. Moreover, through fundraising events and semi-annual membership luncheons, BAS encourages participation in the cultural venues offered through membership in BAM. Beaux Arts Société welcomes as members all those interested in perpetuating the visual arts within the community.

In 2005 – 06, the Beaux Arts Société was a major sponsor of the Georgia O'Keeffe exhibit, *Visions of the Sublime*.

### 2005 – 06 BAS Board Members

Susan Delana, Co-President  
Ellen Suchar, Co-President and Cookbook  
Sue Clements, Past President and  
Wine Festival Co-Chair  
Jennifer Johnson, President-Elect  
Jan Williams, Secretary  
Sally Young, Treasurer  
Robin Cook, Assistant Treasurer  
Yvonna Rowett, BAS Co-Coordinator and  
Holiday Sale Co-Chair  
Julia Elzie, Holiday Sale Co-Chair  
Diana Anderson, Holiday Sale Jury  
Clare Baxter, Wine Festival Co-Chair  
Heather Messenger, Publicity  
Donna Bari, Membership  
Jan Biggs, Volunteer Coordinator and  
Children's Art Festival  
Michelle Walsh, BAS Co-Coordinator

### AMBASSADORS

Ambassadors are the visitors' services volunteers at BAM. In addition to taking admission and selling memberships, Ambassadors warmly welcome guests and provide information about BAM and its exhibits.

### 2005 - 06 Ambassadors

Jack Angell	Alma LeCavalier
Patricia Angell	Lyndon R. Marquez
Camille Archibald	Greta Day Pate
Lindsay Blackford	Beth Peshman
Gerri Doherty	Mary Peterson
Dottie Harrington	Evelyn Savelle
Harriet Hayes	Lois Shaw
Rena Hoff	Patricia Spofford
Jean Keisling	Dan Wertz
Molly Kumar	JoAnne Wertz



Georgia O'Keeffe, *Dark and Lavender Leaf*, 1931  
oil on canvas, 20" x 17"  
Museum of New Mexico, Museum of Fine Arts,  
Santa Fe, NM  
Gift of the Georgia O'Keeffe Foundation

## BAM CURATORIAL INTERNSHIP PROGRAM

Curatorial Interns complete a three-month program that trains them for a professional museum environment while providing staff with valuable assistance. Our 2005 - 06 Curatorial Interns were Melody Sky Eisler and Mardie Stone.

## FRIENDS OF ART

*Friends of Art (FOA)* is a Boise Art Museum auxiliary group comprised of individuals who desire to promote Museum accessibility and raise funds to support the Boise Art Museum.

*FOA* hosted several gallery tours this year, led by the Museum's Executive Director, Tim Close. Featured exhibits were *Georgia O'Keeffe: Visions of the Sublime* and *The Daily News*. In June 2005, the group co-hosted a reception at BAM for the *BOSCO* (Boise Open Studios Collective Organization) kick-off. In April 2006, they hosted the first annual *Tour d'Art*, a collaboration with the Boise City Arts Commission to conduct a guided bicycle tour of downtown Boise public art. One lucky person won a new cruiser, courtesy of sponsor *Bikes2Boards*. Other sponsors of this very successful event were *PromoShop* and *TableRock BrewPub and Grill*. We thank them for their support of *Friends of Art* and this unique and successful event.

## 2005 – 06 Friends of Art Board

Jamie Scott, President  
Angie Wood, President-Elect  
John Corrdry, Treasurer  
Edelene Ohman, Secretary  
Karen Fernand, Publicity

## COLLECTORS FORUM

*Collectors Forum (CF)* comprises dedicated art collectors and Museum patrons who generously support BAM acquisitions for the Northwest collection. At their 2006 Annual Meeting, *Collectors Forum* members voted to purchase, on behalf of Boise Art Museum, the Robert Colescott oil painting, ***Awakening: Wake Up and Smell the Coffee***. This acquisition was made possible through the additional generosity of *CF* members Dick and Sondra Hackborn and Howard and Dottie Goldman, and brought to fruition an ambitious *CF* goal of acquiring a work of art by a Northwest artist of international renown. In addition to his many other accomplishments, Robert Colescott represented the United States at the 47th Venice Biennale in 1997.

Educational art excursions are another focus of *Collectors Forum*. In the fall of 2005, the destination was Chicago, Illinois. Members viewed spectacular art, architecture, and botanical gardens, as well as four world-class art collections in private homes. Trips to Santa Fe, New Mexico, and London, England, are scheduled for 2006 - 07.

Members' homes were the venue of choice for *CF* programs this year. We thank each of these couples for graciously inviting the group into their residences: Bev and George Harad, Carol MacGregor and Gayle Brian Allen, Lee and Nancy Bondurant, and Ken and Betsy Pursley.

## 2005 – 06 Collectors Forum Board

Jim Trounson, Chair  
Marilyn Beck, Past-Chair  
Christine Raymond, Chair-Elect  
Becky Langhus, Secretary  
Tom Ripke, Treasurer  
Meredith & Doug Carnahan, Travel  
Trudy Littman, Programs  
Suzanne Pollock Knibbe, Programs  
Gayla Lyon, Events  
Kay Hardy, Art Acquisitions  
Carol MacGregor, Historian  
Sally Richards, Membership  
Carol Deasy, Nominations  
Dee Fery, Founding Member  
Glenn Janss, Founding Member

## NATIONAL ADVISORY COUNCIL

The mission of Boise Art Museum's National Advisory Council (NAC) is to:

- Support BAM's vision of becoming a nationally recognized regional art museum
- Establish a national network of Museum supporters
- Establish and maintain partnerships with donors and other museums
- Provide counsel to the BAM Board of Trustees
- Increase the Museum's resources and funding

National Advisory Council members possess significant museum and non-profit experience and are well suited to represent BAM on a national level. They also are longtime Museum supporters with a history of involvement as former Trustees, art donors, and exhibition sponsors. The Council is an important resource contributing to BAM's growth and sustainability.

## 2005 – 06 NAC Members

Paul & Charlotte Corrdry, Co-Chairs	<i>Trustee Representatives</i>
Ruth Bloom	Bill Selvage, Board President
Joseph Carroll	John Corrdry, Past President
Dee Fery	Joel Hickman, President-Elect
Henry Hopkins	
Glenn Janss	
Ira Spanierman	
Jeri Waxenberg	
Virginia Wright	



Robert Colescott  
***Awakening: Wake Up and Smell the Coffee***, 1990  
acrylic on canvas, 84" x 72"  
Collection Boise Art Museum  
Collectors Forum purchase

# Acquisitions

## ACCESSIONS FISCAL YEAR 2005 – 06

### Anonymous Gift

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2005.009.001

**James Castle**

*Living Room Doorway, verso- farmyard*, 20th century  
soot, paper, 8" x 9 7/8"

2005.009.002

**James Castle**

*Deconstructed house, verso- front of house  
with three windows*, 20th century  
soot, found paper, 7 3/4" x 10 1/8"

2005.009.003

**James Castle**

*"Jap Labor"*, 20th century  
found paper (newsprint), flour paste  
2 1/2" x 3 3/4"

2005.009.004

**James Castle**

*"Style"*, 20th century  
found paper (newsprint), flour paste, 1" x 2"

2005.009.005

**James Castle**

*Untitled (Two-Sided Figure with Yellow  
Jacket, Striped Pants)*, 20th century  
found paper, color of unknown origin, flour paste  
4 3/4" x 2"

2005.009.006

**James Castle**

*Line-up of Figure Constructions, verso- room with  
figures and gramophone*, 20th century  
found paper, color of unknown origin, soot  
6" x 10 3/4"

### Gift of the A.C. Wade Castle Collection

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2005.009.007

**James Castle**

*4 boxes of ephemera  
including a wood block sculpture, Ranch Way  
Feed Sack, 3 storage boxes made by James Castle  
1900 -1977*

### Anonymous Gifts

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2005.010.001

**James Castle**

*Man in Green Jacket*, 20th century  
colored pigment, soot on carton  
3 1/2" x 4 3/4"

2005.010.002

**James Castle**

*Man, woman facing each other in a room, verso-  
White Satin Sugar*, 20th century  
soot on paper, 3 15/16" x 6 13/16"

2005.010.003

**James Castle**

*Horse-drawn Sleigh*, 20th century  
colored pigment on paper, 3 1/8" x 6 11/16"

### Gift of Sydney and Clark Fidler

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2005.011.001

**Friedel Dzubas**

*Untitled*, 1984  
oil on paper, 30" x 30"

### Gift of Terry Melton

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2005.012.001

**Meridel Rubenstein**

*Edith's House*, 1993  
palladium print, 11 3/8" x 11"



James Castle, *Deconstructed house, verso- front of house  
with three windows*, 20th Century  
soot, found paper, 7 3/4" x 10 1/8"  
Collection Boise Art Museum, Anonymous gift

2005.012.002

**Toshiko Takaezu**

*Bowl with black glaze*, 1978  
glazed stoneware, 3" x 5 1/2" x 5 1/4"

2005.012.003

**Akio Takamori**

*Vessel in the form of a head and face*, circa 1980-1985  
glazed and incised stoneware, 4" x 3 1/2" x 3 3/4"

2005.012.004a,b

**Kurt Weiser**

*Lidded Vessel*, 1977  
stoneware, 10" x 10" x 10"

### Gift of Howard and Dottie Goldman

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2005.013.001

**Diego Maria Rivera**

*Untitled (woman with red bouquets)*, 1957  
watercolor on laid paper, 15 1/8" x 10 3/4"

### Gift of Lloyd and Thedora Lafot

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2005.014.001

**Lowell Birge Harrison**

*October*, 1887  
oil on canvas, 23" x 29"

2005.014.002

**Robert W. Wood**

*Sierra Gold*, circa 1964  
oil on canvas, 24" x 36"

2005.014.003

**John Farquharson**

*Landscape in Snow*, circa 1880 -1920  
oil on canvas, 21" x 30"

2005.014.004

**Alexander Dzigurski**

*Big Sur*, circa 1965  
oil on canvas, 24" x 48"

2005.014.005

**Achille François Oudinot**

*Brittany Landscape*, 19th century  
oil on canvas, 18 1/4" x 15"

2005.014.006

**Dedrick Stuber**

*Sunny Morning*, circa 1920-1950  
oil on wood, 16" x 20"

2005.014.007

**Dedrick Stuber**

*The Poetic Hour*, circa 1920-1950  
oil on wood, 16" x 20"

2005.014.008

**Jules Dupré**

*Untitled Landscape with Poplars*, 19th century  
oil on canvas, 10" x 14"

2005.014.009

**Oliver Dennett Grover**

*Moonlight Marine*, circa 1880-1900  
oil on canvas, 13 1/2" x 22"

**Purchase from the 2004 Idaho Artists Triennial**

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2005.015.001

**Lori Dagley**

*Farms on the Snake River, Southern Idaho, March 24th, 2004*  
gelatin silver print, 11" x 14 3/4"

**Gift of Howard and Dottie Goldman and Richard and Sondra Hackborn**

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2005.016.001

**Charles Gill**

*Jason*, 2004  
oil on canvas, 60" x 48"

**Collectors Forum Purchases**

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2005.017.001

**Charles Gill**

*Dancing Practice*, 2004  
oil on canvas, 60" x 48"

2005.017.002

**John Grade**

*Caudex (Vertical)*, 2004  
bamboo wood, resin, 186" x 24" x 22"

2005.017.003

**Geoffrey Krueger**

*Shotgun*, 2002  
oil on canvas, 60" x 60"

**Gift of Shawn Records**

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2005.018.001

**Shawn Records**

*Yearling*, from the series *La Playa*, 2001  
Type C print, 36 7/8" x 29 1/8"

2005.018.002

**Shawn Records**

*Jen Planting, Fairfield, Idaho*, from the series *La Playa*, 2001  
Type C print, 18 1/8" x 22 1/2"

**Gift of Gretchen A. Smith**

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2005.019.001

**Chris Hawthorne and James Nowak**

*Tidal Pool*, 1990  
blown glass, 10 1/4" x 24 7/8" x 21"

**Gift of Helen M. Bacon**  
*The Clyde R. and Helen M. Bacon Collection of Asian Art*

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*All works are in porcelain unless otherwise noted*

2005.020.001

*Leaf Shaped Bowl with Famille-Verte Enamels*  
*Decorated with the eight precious objects*  
Chinese, Qing dynasty, Kangxi period, circa 1680

2005.020.002

*Cup and Saucer with Rust-red and Gold Enamels*  
*With design of peony, chrysanthemum, plum*  
Chinese, Qing dynasty, Yongzheng period, 1720

2005.020.003

*Libation Cup with Famille-Verte Enamels*  
*In the form of an ancient bronze wine cup*  
Chinese, Qing dynasty, Kangxi period, circa 1680

2005.020.004

*Water Cup or Sauceboat with light green celadon glaze*  
*In the form of a leaf*  
Chinese, Qing dynasty, Yongzheng period, circa 1730

2005.020.005a,b

*Ovoid Jar and Cover with Famille-Verte and Rust-red Enamels*  
*With designs of peony sprays, clouds, lotus scrolls*  
Chinese, Qing dynasty, Kangxi period, circa 1700

2005.020.006

*Palace Bowl with Famille-Verte and Rust-red Enamels*  
*With design of plum, peony, lotus and chrysanthemum*  
Chinese, Qing dynasty, Kangxi period, circa 1680

2005.020.007

*Plate with Famille-Rose Enamels*  
*Depicting a woman reading a scroll*  
Chinese, Qing dynasty, Kangxi period, circa 1700

2005.020.008

*Bowl with Tou-Ts'ai (contrasting) Enamels*  
*Decorated with passionflower blossoms and vine*  
Chinese, Qing dynasty, Yongzheng period, 1723-1735

2005.020.009a,b

*Pair of Octagonal Vases with Famille-Verte Enamels*  
*In the form of vertical bamboo stems with lotus and floral decoration*  
Chinese, Qing dynasty, Kangxi period, circa 1680

2005.020.010a,b

*Pair of Plates with Famille-Verte Enamels*  
*Decorated with peony and magnolia branches and two Chinese phoenix*  
Chinese, Qing dynasty, Kangxi period, circa 1700



Charles Gill, *Jason*, 2004  
oil on canvas, 60" x 48"  
Collection Boise Art Museum  
Gift of Dottie and Howard Goldman and  
Sondra and Dick Hackborn

- 2005.020.011  
*Bowl with Famille-Verte Enamels*  
*Decorated with chrysanthemum flowerheads and floral sprays*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.012  
*Cylindrical Brushpot with Famille-Verte Enamels*  
*Depicting a scholar waving to a departing figure holding a qin (musical instrument)*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.013a,b  
*Ewer or Wine Pot with Famille-Verte Enamels*  
*With handle, body and spout imitating bamboo stems*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.014  
*Cylindrical Rouleau Vase with Red and Turquoise Enamels*  
*Decorated with baby dragons and flowers*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.015  
*Reticulated Hexagonal Brushpot with Famille-Verte Enamels*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.016  
*Plate with Famille-Verte Enamels*  
*Depicting a woman holding the hand of a small boy*  
 Chinese, Qing dynasty, Kangxi period, circa 1700
- 2005.020.017a,b  
*Pair of Hexagonal Vases with Purple, Black, and Famille-Verte Enamels*  
*Decorated with lotus petals, plaintain leaves and flowerheads*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.018  
*Figure of a Youthful Scholar with Famille-Verte Enamels*  
*Wearing a robe of plum blossoms on cracked ice*  
 Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.019  
*Square Bowl with Tapering Sides, Famille-Verte Enamels*  
*Depicting scholars, an official, and servants*  
 Chinese, Qing dynasty, Kangxi period, circa 1680

- 2005.020.020  
*Ginger Jar with Famille-Verte Enamels*  
*Depicting a Chinese phoenix and smaller birds*  
 Chinese, Qing dynasty, Kangxi period, 1680-1700
- 2005.020.021  
*Bowl with Famille-Rose Enamels*  
*Decorated with landscape panels and dragons amid clouds and leaves*  
 Chinese, Qing dynasty, Kangxi / Yongzheng period, circa 1720-1740
- 2005.020.022  
*Blanc-de-Chine Censer from Fujian Province*  
*In the shape of a ting (ritual food vessel) with elephant-head handles and legs molded with monster masks*  
 Chinese, Qing dynasty, Qianlong period, 1736-1796
- 2005.020.023  
*Rectangular Seal Box with Famille Rose Enamels*  
*Depicting General Kuo Tz'u-I (Guo Cui), a legendary figure of the Han Dynasty*  
 Chinese, Qing dynasty, Daoguang period, circa 1825
- 2005.020.024  
*Bowl with Monochrome Yellow Glaze*  
 Chinese, Qing dynasty, Kangxi period, 1662-1722
- 2005.020.025  
*Seal Box with Peachbloom Glaze*  
 Chinese, date unknown, in the style of the Kangxi period, 1662-1722
- 2005.020.026  
*Water Dropper with Blue and White Glaze*  
*In the form of a lotus seedpod*  
 Chinese, Qing dynasty, Daoguang period, circa 1850
- 2005.020.027  
*Kendi (Wine Pot)*  
*Decorated with peonies, lotus and flower sprays*  
 Chinese, Qing dynasty, Shunzi period, circa 1660
- 2005.020.028a,b  
*Pair of Bowls with Turquoise-Blue Wash and Famille-Rose Enamels*  
*Depicting boys playing with various toys*  
 Chinese, Qing dynasty, Jiaqing period, 1796-1821



***Ewer or Wine Pot with Famille-Verte Enamels, with handle, body and spout imitating bamboo stems (17.2cm x 14cm), and Reticulated Hexagonal Brushpot with Famille-Verte Enamels (13cm x 10.2cm)***  
 Chinese, Qing dynasty, Kangxi period, circa 1680, porcelain  
 Collection  
 Boise Art Museum  
 Gift of Clyde R. and Helen M. Bacon



- 2005.020.029  
*Plate with Turquoise-Blue Wash and Famille-Rose Enamels*  
*Depicting boys playing with various toys*  
Chinese, Qing dynasty, Jiaqing period, 1796-1821
- 2005.020.030  
*Bowl and Domed Cover with Famille-Verte Enamels*  
*Decorated with butterflies and branches of peony and magnolia*  
Chinese, Qing dynasty, Kangxi period, 1662-1722
- 2005.020.031  
*Small Round Box with Domed Lid, Underglaze Cobalt-Blue*  
Chinese, Ming dynasty, Jiajing period, circa 1550
- 2005.020.032  
*Snuff Bottle with Jadeite Stopper*  
*Decorated with green enamel dragons*  
Chinese, Qing dynasty, Daoguang period, 1821-1851  
porcelain and jadeite
- 2005.020.033  
*Snuff Bottle with Nephrite Stopper*  
*Decorated with cobalt-blue and copper-red mountainous landscape: shoulder of the bottle with plum blossoms on cracked ice*  
Chinese, Qing dynasty, after 1850  
porcelain and nephrite
- 2005.020.034a,b,c,d  
*Partial Export Tea Service: Teapot, Teacaddy, and Sugar Bowl*  
*Decorated with green, black and gold enamels*  
Chinese, circa 1770
- 2005.020.035  
*Oval Export Barber's Bowl with Rust-red, Gold and Colored Enamels*  
*With design of rock, peony sprays, scroll with landscape, bowl of fruit*  
Chinese, circa 1760
- 2005.020.036a,b  
*Pair of Export Plates with Orange Enamels*  
*Decorated in the Fitzhugh pattern*  
Chinese, circa 1810
- 2005.020.037a,b  
*Export Teapot with Gold, Black and Rust-red Enamels*  
*Depicting two screens with vases of flowers*  
Chinese, circa 1750
- 2005.020.038a,b  
*Pair of Export Plates in Gold and Colored Enamels*  
*With the Arms of Maule, Earl of Panmure*  
Chinese, circa 1770
- 2005.020.039  
*Export jug with Pearform Body*  
*With landscape in black enamels within a gold and red irregular border*  
Chinese, circa 1775
- 2005.020.040  
*Export Sauceboat with Red, Gold, Black, and Gray Enamels*  
*In the shape of a leaf, with landscape scenes and birds on branches*  
Chinese, circa 1780
- 2005.020.041  
*Export Mug with Famille-Rose Enamels*  
*Depicting figures around two tables*  
Chinese, circa 1770
- 2005.020.042  
*Export Bowl with Deep Coral Enamels*  
*With pomegranate and floral sprays*  
Chinese, circa 1780
- 2005.020.043  
*Export Bowl with Famille-Rose Enamels*  
*Depicting butterflies, flowers, goldfish and waterweed*  
Chinese, circa 1770
- 2005.020.044a,b  
*Export Pearform Lidded Jug with Deep Coral Enamels*  
*Showing landscape scenes, the lid topped with a peach spray*  
Chinese, circa 1750
- 2005.020.045  
*Export Helmetform Jug with Colored Enamels*  
*With bamboo and floral sprays, ducks, and a crane in flight*  
Chinese, circa 1770
- 2005.020.046  
*Export Silver-Mounted Jug with Famille-Rose Enamels*  
*With landscapes, peony sprays and goldfish*  
Chinese, circa 1820
- 2005.020.047  
*Hexagonal Export Teapot Stand with Famille-Rose Enamels*  
*Depicting a rooster on a rock*  
Chinese, circa 1770
- 2005.020.048a,b  
*Octagonal Export Cup and Saucer with Famille-Rose Enamels*  
*Depicting floral sprays and insects*  
Chinese, circa 1770
- 2005.020.049  
*Round Export Seal-Paste Box with Rust-red Enamels*  
*With lotus scrolls and symbols of longevity (Shou Character and a single bat)*  
Chinese, circa 1800
- 2005.020.050  
*Export Pearform Pitcher with Famille-Rose Enamels*  
*Depicting a woman dreaming of herself with an official in a garden*  
Chinese, circa 1770
- 2005.020.051  
*Round Box with Underglaze Cobalt-Blue Design*  
*Showing a landscape*  
Vietnamese, later Le dynasty, circa 1480
- 2005.020.052a,b  
*Export Cup and Saucer with Famille-Rose Enamels*  
*Depicting archers*  
Chinese, circa 1770
- 2005.020.053  
*Four-Case Inro with Ivory Ojime and Rosewood and Lacquer Netsuke*  
*With columns of seal script on one side and two Chinese figures and a servant holding a qin (musical instrument) on the other*  
Japanese, Meiji period, circa 1900, Somada School  
black lacquer, gold wire, gold and silver flakes and powder, mother-of-pearl (abalone shell), ivory, rosewood, silk cord
- 2005.020.054  
*Five-Case Inro with Gold/Copper Ojime and Staghorn and Copper Netsuke*  
*Depicting a woman holding a translucent fan, sleeping and having the auspicious dream shown on the other side, a hawk in flight, eggplants, and Mt. Fuji*  
Japanese, Edo (Tokugawa) period, 19th century, signed Koma Kansai  
gold lacquer, gold powder, gold leaf, mother-of-pearl (abalone shell), gold-copper alloy, staghorn, sheet copper, silk cord

- 2005.020.055  
*Lacquer Box*  
*In the form of a partly unfolded four-panel screen with landscape images*  
Japanese, Meiji period, late 19th century  
gold lacquer, gold flakes, gold and silver and powder, mother-of-pearl (abalone shell)
- 2005.020.056  
*Four-Case Inro with Carnelian Ojime and Ivory Netsuke*  
*Showing a mandarin duck in a cherry tree, with its mate swimming in a stream*  
Japanese, Edo (Tokugawa) period: the inro circa 1780, the ojime and netsuke, 19th century  
gold lacquer, gold flakes, gold and colored metal powder, carnelian, ivory, silk cord
- 2005.020.057  
*Four-Case Inro with Turquoise Glass Ojime and Rosewood Netsuke*  
*Showing figures by a riverbank washing lengths of cloth*  
Japanese, Edo (Tokugawa) period, circa 1850, signed Kajikawa  
gold and silver lacquer, gold flakes, gold and colored metal powder, glass, rosewood
- 2005.020.058  
*Octagonal Imari Dish with Openwork Border*  
*Decorated with flowers, cherry and peony sprays and a Japanese phoenix*  
Japanese, Edo (Tokugawa) period, circa 1700
- 2005.020.059  
*Large Imari Bowl or Charger*  
*Decorated with double blue dragons and three panels depicting a beautiful woman and a servant with a parasol*  
Japanese, Edo (Tokugawa) period, circa 1750
- 2005.020.060  
*Imari Incense Burner (koro)*  
*Decorated in colored enamels in the form of a circular tasseled box*  
Japanese, Edo (Tokugawa) period, circa 1800
- 2005.020.061  
*Octagonal Hirado Sake Bottle (tokkuri)*  
*Decorated with a landscape in underglaze cobalt-blue, red, and gold enamels*  
Japanese, Edo (Tokugawa) period, circa 1780
- 2005.020.062  
*Square Kutani Style Bowl with Colored Enamels*  
*The interior decorated with flowers, leaves and feathers, the exterior with octopus-tentacle scrolls, horses, phoenix*  
Japanese, Edo (Tokugawa) period, circa 1850
- 2005.020.063  
*Kakiemon Style Imari Plate with Colored Enamels*  
*Showing a rocky promontory with chrysanthemum sprays and vines*  
Japanese, Edo (Tokugawa) period, circa 1650
- 2005.020.064a,b  
*Pair of Hexagonal Kakiemon Style Bowls with Colored Enamels*  
*Decorated with flowers, bamboo and phoenix*  
Japanese, Edo (Tokugawa) period, circa 1780
- 2005.020.065  
*Imari Bowl, Kenjo or "Presentation" Type, with Colored Enamels*  
*Decorated with a seal script character, dragons, phoenix, and flowers*  
Japanese, Edo (Tokugawa) period, 19th century
- 2005.020.066  
*Kutani Dish with Colored Enamels*  
*Depicting a storyteller, his servant, and a standing crane*  
Japanese, Edo (Tokugawa) or Meiji period, circa 1868-1875
- 2005.020.067  
*Carved Head of Buddha*  
Thai, circa 1200  
stucco
- 2005.020.068  
*Fingernail Protector*  
*Decorated with lemon and pomegranate sprays*  
Chinese, Qing dynasty, circa 1850-1890  
silver with blue enamel
- 2005.020.069  
*Chinese-red Lacquered Pigskin Box*  
Chinese, 19th century  
lacquered pigskin, brass lockplates; painted with gold and black lacquer
- 2005.020.070  
*Tobacco Box with Glass Ojime and Engraved Rosewood Netsuke*  
Japanese, Edo (Tokugawa) period, circa 1840  
wood, glass
- 2005.020.071  
*Ginger Jar and Cover with Famille-Verte Enamels*  
*Depicting a kneeling official and his attendants, and a woman and baby with her maid*  
Chinese, Qing dynasty, Kangxi period, 1660-1680
- 2005.020.072  
*Imari Platter with Piecrust Rim, Underglaze Cobalt-blue and Enamels*  
*Decorated with Japanese phoenix and peonies, birds and plum branches, the rim decorated with phoenix*  
Japanese, Edo (Tokugawa) period, circa 1880
- 2005.020.073a,b  
*Imari Bowl and Domed Lid with Underglaze Cobalt-blue and Overglaze Enamels*  
*Decorated with pomegranate, chrysanthemum, floral sprays, phoenix*  
Japanese, Edo (Tokugawa) period, circa 1850
- 2005.020.074a,b  
*Pair of Dishes with Famille-Verte Enamels*  
*Showing a landscape with birds in flight*  
Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.075  
*Export Potiche and Cover with Famille-Verte Enamels*  
*Decorated with baskets of flowers, peony, roses, butterflies*  
Chinese, circa 1680
- 2005.020.076  
*Pair of Canton Enamel Dishes*  
*Decorated with birds, butterflies, peony and plum*  
Chinese, Qing dynasty  
Qianlong period, circa 1750  
enamel on metal
- 2005.020.077  
*Dish with Famille-Verte Enamels*  
*Decorated with peony blossoms, leaves and branches*  
Chinese, Qing dynasty, Kangxi period, circa 1680
- 2005.020.078a,b  
*Pair of Octagonal, Double Gourd Sake Bottles (tokkuri)*  
*Decorated with enamel floral sprays and rust-red and gold hatching*  
Japanese, Taisho period, circa 1925  
signed Kutani Kizen

2005.020.079

*Imari Square Plate with Underglaze Cobalt-blue and Colored Enamels*  
Depicting two shishi (guardian lions/dogs) with a ball, flowers and phoenix  
Japanese, Meiji period, circa 1880

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### Gift of Gail Severn

2005.021.001

**James Cook**  
*Vienna*, 1997  
oil on linen, 56" x 208" (diptych)

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### Gift of Elaine and Steve Wynn

2005.022.001

**Bruce Beasley**  
*Ally II*, 1998  
cast bronze, 108" x 52" x 33"

---

### Gift of Driek and Michael Zirinsky in Honor of Ruthann and John Caylor

2006.001.001

**Fonny Davidson**  
*Eagle Creek from South Side of River*, 2000  
oil on board, 10" x 16"

---

### Gift of Gary Bettis

2006.002.001

**Walker Evans**  
*Bethlehem Graveyard*, 1935  
printed digitally 2005  
gelatin silver print, 16" x 20"

2006.002.002

**Marion Post Wolcott**  
*Woodstock, Vermont, March 1940*, 1940  
printed digitally 2005  
gelatin silver print, 11" x 14"

2006.002.003

**Russell Lee**  
*Milk Cans at the Dairymen's Cooperative Creamery, Caldwell, Idaho, June 1941*, 1941  
printed digitally 2005  
gelatin silver print, archival paper, 11" x 14"

2006.02.004

**Russell Lee**  
*Milk Cans at the Dairymen's Cooperative Creamery, Caldwell, Idaho, June 1941*, 1941  
printed digitally 2005  
gelatin silver print, resin-coated paper, 11" x 14"

---

### Gift of Ed Cryer and Sandy Harthorn

2006.003.001

**Utamaro Kitagawa**  
*Geisha with a Handkerchief*, circa 1800  
color woodblock print with powdered mica background  
14 7/8" x 9 3/4"

2006.003.002

**Utamaro Kitagawa**  
*Geisha*, circa 1800  
color woodblock print with powdered mica background  
14 7/8" x 9 11/16"

---

### Anonymous Gift

2006.004.001

**David Airhart**  
*Portrait*, 2004  
oil on board, 19" x 16 1/2"

---

### Gift of the Glenn C. Janss Collection

2006.005.001

**Sidney Goodman**  
*Standing Woman in Profile*, 1983-84  
charcoal and pastel on paper, 29" x 23"

2006.005.002

**Red Grooms**  
*Still Life*, 1983  
watercolor on paper, 23 7/8" x 18"

2006.005.003

**Jane Freilicher**  
*Peonies*, 1988  
charcoal and pastel on paper, 29 7/8" x 22 1/8"

2006.005.004

**Jane Freilicher**  
*Daffodils*, 1979  
pastel on paper, 19 5/8" x 25 1/2"

2006.005.005

**Catherine Murphy**  
*Nature Preserve*, 1983  
pencil on paper, 11" x 13 3/4"

2006.005.006

**Bill Richards**  
*Variation III*, 1989  
graphite on paper, 19" x 17"

---

### Gift of Anita Kay Hardy in Loving Memory of Her Parents, Earl M. and LaVane M. Hardy

2006.006.001

**Hung Liu**  
*Mandarin Ducks*, 2005  
oil on canvas, 80" x 80"

---

### Gift of Jim Budde

2006.007.001

**Jim Budde**  
*Rushmore*, 2003  
stoneware with low-fire glazes, 21 1/2" x 20" x 13"

---

### Gift of Kerry Moosman

2006.008.001

**Warren McKenzie**  
*Tea Bowl*, circa 1974  
stoneware, 2 5/8" x 3 3/4" x 3 3/4"



Jane Freilicher, *Daffodils*, 1979  
pastel on paper, 19 5/8" x 25 1/2"  
Collection Boise Art Museum  
Gift of the Glenn C. Janss Collection



Hung Liu  
**Mandarin Ducks**, 2005  
 oil on canvas, 80" x 80"  
 Collection Boise Art Museum  
 Gift of Anita Kay Hardy in  
 loving memory of her parents,  
 Earl M. and LaVane M. Hardy

2006.008.002

**Larry Elsner**

*Sculpture*, circa 1976

stoneware, 4 3/4" x 4 1/2" x 4 1/2"

**Purchased with Grant Funds from the Idaho Governor's Lewis and Clark Trail Committee**

*Native Perspectives on the Trail: A Contemporary American Indian Art Portfolio commissioned by the Missoula Art Museum in the context of the 200th anniversary of the Lewis & Clark Expedition*

2006.009.001

**Neal Ambrose-Smith** (Salish)

*šey lu pn sq'llu (Now That's a Coyote Story)*, 2004

screen print, monotype, 26" x 17 3/4"

2006.009.002

**Dwight Billedeaux** (Blackfeet)

*Lewis & Clark Back to the Earth*, 2004

monoprint, 14" x 22"

2006.009.003

**Melissa Bob** (Lummi)

*Ways of Seeing, Ways of Being -- Then and Now*, 2004

screen print, chine collé, 18" x 12"

2006.009.004

**Damian Charette** (Crow)

*Strokes of Truth*, 2004

collagraph, 16" x 24"

2006.009.005

**Corwin Clairmont** (Salish Kootenai)

*Indian Country Passage Denied*, 2005

collagraph, chine collé, 15" x 18"

2006.009.006

**Jason Elliot Clark** (Algonquin)

*Jefferson's Saints Surveying the Real Estate*, 2004

relief print with hand-painted gold leaf, 15" x 21"

2006.009.007

**Joe Feddersen** (Colville)

*Untitled*, 2004

lithograph, screen print, 20" x 15"

2006.009.008

**Jeneese Hilton** (Blackfeet)

*1803 - 1806 to 2004 (via GW Bush)*, 2004

etching, 15" x 22"

2006.009.009

**Ramon Murillo** (Shoshone Bannock)

*Dancing on the Lewis and Clark Trail*, 2004

two-plate intaglio, 24" x 17"

2006.009.010

**Molly Murphy** (Oglala Lakota Sioux)

*Market Imperialis*, 2004

hand-colored linocut, 11" x 9"

2006.009.011

**Neil Parsons** (Southern Pikuni)

*Meriwether's Dilemma*, 2004

lithograph, monoprint, 16" x 22"

2006.009.012

**Lillian Pitt (Yakama)**

*Living with the Ancient Stories*, 2004

etching, 15" x 19"

2006.009.013

**Jaune Quick-to-See Smith** (Flathead/Cree/Shoshone)

*I See Red*, 2005

stencil screen print, 11" x 17"

2006.009.014

**Gail Tremblay** (Onondaga/Mi'kmaq)

*A Note to Lewis & Clark's Ghosts*, 2004

screen print, letter press, 19" x 14"

2006.009.015

**Melanie Yazzie** (Navajo)

*Honoring Her*, 2004

screen print, 12" x 12"

---

**Gift of Kellie Cosho**

2006.010.001

Africa, Ghana, Ashanti

*Fertility Figure #26*, 20th century

wood, 18 3/4" x 6" x 2 1/2"

2006.010.002

Africa, Ghana, Ashanti

*Fertility Figure #26-C*, 20th century

wood, 15" x 6" x 2"

2006.010.003

Africa, Bamana

*Mask with Knobs on Forehead*, 20th century

wood, metal, 23" x 9" x 6 1/4"

2006.010.004

Africa, West Africa, Dan

*Staff with Snake*, 20th century

wood, paint, 32" x 2 1/4" diameter

2006.010.005

Africa, Nigeria, Yoruba

*Beaded Sheath*, 20th century

fabric, beads, 62 1/4" x 8"

2006.010.006a-b-c-d

Africa, Tanzania, Turkana

*4 Clay Figures (2 humans, lion, elephant)*, 20th century

clay, 5 1/2" x 2 1/4" x 2 1/2"; 6 3/8" x 3 1/4" x 1 1/2";

4 1/2" x 2 1/4" x 3"; 4 1/4" x 1 3/4" x 2 1/2"

2006.010.007

Africa, Kenya, Turkana

*Milk Gourd*, 20th century

wood, 12 3/4" x 3 1/2" diameter

2006.010.008

Papua New Guinea

*Food Hanger*, 20th century

wood, shells, 20 1/4" x 6" x 1 1/4"

2006.010.009

Papua New Guinea

*Female Cult Figure with Bird*, 20th century

wood, 18 1/4" x 2" diameter

2006.010.010

Papua New Guinea, Kamambit, Sepik River

*Double Mask, Wall-hanging*, 20th century

tortoise shell, clay, fiber, cassowary feathers

cowrie shell

31 1/2" x 10 1/2" x 3 1/4"

2006.010.011

Papua New Guinea

*Mask, #25-34*, 20th century

coconut shell, fiber, 10" x 7" x 3 1/2"

2006.010.012a

Papua New Guinea, Upper Sepik River

*Small Wall-hanging Mask*, 20th century

wood, cowrie shell, shell, clay slip, 9" x 4 1/4" x 1 1/4"

2006.010.012b

Papua New Guinea, Upper Sepik River

*Small Wall-hanging Mask*, 20th century

wood, cowrie shell, shell, clay slip,

10 1/2" x 3 1/2" x 1 1/2"

2006.010.013

Papua New Guinea

*Woven Pouch with Handles*, 20th century

dyed fiber, 26" x 17"

2006.010.014

Philippines, Bontoc

*Bracelet for Upper Arm*, 20th century

wood, boar's teeth, hair, 5 1/2" x 6 1/4" x 4 1/2"

2006.010.015

Philippines, Bontoc

*Headdress*, 20th century

fiber, cloth, feathers, animal jaw, 11" x 7 1/2" x 6 5/8"

2006.010.016

Philippines, Igorot

*Necklace with Boar Teeth*, 20th century

fiber, boar teeth, 18 1/4" x 8"

2006.010.017

Philippines, Igorot

*Necklace with Boar Teeth and Monkey Bone*

20th century

fiber, boar teeth, monkey bone, 18 1/4" x 6 3/4"

2006.010.018

Mexico, Guerrero

*Mask, Man with Moustache*, 20th century

leather, paint, fabric lining, 8" x 9 1/2" x 3 3/8"

2006.010.019

Mexico, Guerrero

*Mask, Man with Beard*, 20th century

leather, paint, fabric lining, 7 1/2" x 9 1/2" x 4 3/4"

---

**GIFT of GREGORY and KAY HARDY KASLO**

2006.011.001

**Jun Kaneko**

*Untitled Dango 01-04-03*, 2001

glazed ceramic, 81 1/2" x 29" x 17 1/2"



Jun Kaneko, *Untitled Dango 01-04-03*, 2001

glazed ceramic, 81 1/2" x 29" x 17 1/2"

Collection Boise Art Museum

Gift of Gregory and Kay Hardy Kaslo

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Papua New Guinea  
*Food Hanger*, 20th century  
 wood, shells  
 20 1/4" x 6" x 1 1/4"  
 Collection Boise Art Museum  
 Gift of Kellie Cosho



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Terra Feast, *Associate Curator of Education*



BOISE ART MUSEUM

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Photo credit: Kathy Bettis

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*Front Row, seated:* Mary Schaefer, Financial Manager; Melanie Fales, Interim Executive Director/Curator of Education; Erin Kennedy, Development Director; Kathy Bettis, Registrar; Terra Feast, Associate Curator of Art.  
*2nd Row:* Stephanie Almeida, Membership Coordinator; Donna McNearney, Assistant to the Director; Kathe Coté, Receptionist/Data Entry Clerk; Samantha Brett Fredrickson, Events and Marketing Coordinator; Sandy Harthorn, Curator of Art. *3rd Row:* Ron Walker, Chief Preparator; Todd Newman, Assistant Preparator; Catherine Rakow, Museum Store Manager/Curatorial Assistant; Leslie Jacobs, Associate Museum Store Manager.  
*Not Pictured:* Amy Pence-Brown, Associate Curator of Art.

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Cover photos by Kathy Bettis (top and bottom) and Ron Walker (middle)



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