Traditionally, Boise Art Museum’s annual report represents an opportunity to look back on the accomplishments of the past year. Acknowledging that BAM achieved many successes during the last twelve months, from the growth of its educational programs and the presentation of exceptional exhibitions to its selection as a participant in the National Gift Program of the Dorothy and Herbert Vogel Collection, I would like to use this occasion to look forward.

In these times of economic turbulence and change, caution and uncertainty have become by-words for many nonprofit arts organizations. However, I see these challenges as an opportunity for BAM to renew its commitment to our community, strengthen its engagement with our audiences and reaffirm our shared values. We already are making progress in these efforts. Our refined Ambassador and Visitor Services program, staffed by dedicated volunteers, is encouraging greater involvement in the Museum and improving our communication with visitors. We are initiating new conversations with our members and audiences to assess the effectiveness of our programs and provide high quality membership benefits. Ongoing collaborations with educational institutions, nonprofit organizations and local artists are expanding our outreach to broad segments of the community and increasing access to BAM for those who normally may not have opportunities to participate in Museum programs. Our ArtReach program is serving more rural and low-income students than ever before, and our exhibitions are appealing to wider audiences by connecting with community interests in nature, technology and history.

We have much to be proud of, yet there is still more to be done. We recognize our responsibility to be thoughtful stewards of our community’s artistic heritage and to foster an appreciation of visual art among people of all ages, backgrounds and interests. In the coming year, BAM will expand its educational programs, present a range of captivating exhibitions and acquire works by acclaimed artists for our growing permanent collection. The vision and dedication of the Museum’s staff, trustees, volunteers and partners in achieving these goals continue to amaze and inspire. Together, we are working hard to provide our community with outstanding art experiences that enrich the soul, stir the intellect and bring joy to our lives.

Looking forward, we have optimism and hope for the future achievements of this great institution. Thank you for taking this journey with us.

Melanie Fales
Executive Director, 2008-09
MESSAGE FROM THE BOARD PRESIDENT

Over the past year, I have been reminded countless times of the many ways in which the Boise Art Museum improves the quality of life for people in our community. More than 50,000 visitors marveled at exhibitions featuring works by renowned artists such as Jun Kaneko, Frederic Remington and Ansel Adams. Approximately 22,000 children and adults participated in a BAM educational program, from school tours and artist lectures to drop-in studio programs and art lessons in rural classrooms. The Museum’s annual festival, Art in the Park, drew 250,000 people to BAM and downtown Boise for a celebration of the arts.

However, numbers alone do not adequately demonstrate the true impact of Boise’s oldest visual arts organization in our community. Boise Art Museum is a haven where children and adults may express their creativity and emotions without fear of failure or discrimination. BAM provides a venue for open discussions about issues of local importance as well as topics that apply to the global human experience. The Museum’s classes, lectures, events and galleries encourage communication, self-reflection and lifelong learning. The varied art forms explored in BAM’s exhibitions and educational programs challenge us to be more accepting of diverse viewpoints not only within the Museum, but also in our everyday lives, where acceptance of those who are different from ourselves matters most.

My tenure as President of the Museum has been wrought with challenges as well as successes. Changes in staffing, leadership and the economy each have left their mark on BAM. The Museum has faced these hurdles and emerged a stronger, more effective organization. I congratulate the staff, trustees and volunteers for their diligence and efforts in maintaining BAM’s position as a cornerstone of our community. It has been a tremendous honor to work and learn alongside these remarkable people. With their dedication, I know that the Museum will only succeed in the years to come.

Amy McDevitt
Board President, 2008-09
SELECTED EXHIBITIONS

FREDERIC REMINGTON
Adventures and Artistic Impressions
June 28 – August 24, 2008

Frederic Remington (1861-1909) was the most popular artist in America at the turn of the last century. America was introduced to him through his many illustrations for the popular magazines of the day: Harper’s, The Century, Collier’s and many more. Before Remington’s untimely death at the age of 48, he produced over 3,000 signed two-dimensional works, eight books, and 22 bronzes. His portrayals of the Wild West captured the hearts and imaginations of a nation.

This exhibition highlighted 50 prints that date nearly to the beginning of Remington’s illustration career, three fine silver recast sculptures and a bronze portrait of the artist.

Presented in honor of J.R. Simplot.

GERRI SAYLER: Ad Infinitum
June 14 – October 5, 2008

Idaho artist Gerri Sayler’s first solo museum exhibition, Ad Infinitum, was awarded as part of the top prize in Boise Art Museum’s 2007 Idaho Triennial exhibition. Sayler’s installation, designed especially for BAM’s spacious and sunlit Sculpture Court, consisted of nearly 1,000 glistening strands of sculpted hot glue suspended from the 26-foot ceiling. These sheer filaments resembled spun sugar or intricate blown glass and cascaded in panels that encompassed the visitor. Sayler’s repetitious creation of the glue strands references and honors the long history of fiber craft traditions associated primarily with women, such as spinning and weaving.

Supported in part by Jack and Pamela Lemley

MK GUTH
Ties of Protection and Safekeeping
July 19 – September 14, 2008

An impressive single work of art, Ties of Protection and Safekeeping consisted of 1,500 feet of braided synthetic hair entwined with red “ribbons” that illustrated answers to the question, “What is worth protecting?” Artist MK Guth visited Boise Art Museum in December of 2007, asked more than 200 visitors to record on strips of fabric their responses to her timely question, and wove the results into the braid as participants watched. The interactive artwork traveled to several other U.S. cities, growing and changing in the same fashion on the way to its ultimate destination – the Whitney Museum of American Art’s 2008 Biennial art exhibition in New York City. BAM was proud to be the next venue to display the finished artwork. Fittingly, it was suspended in BAM’s entryway, which in itself embodies “something worth protecting.” The original Art Deco façade of BAM (a Works Progress Administration Project) has been preserved and integrated into the Museum’s current architecture.

Supported in part by a grant from the Idaho Commission on the Arts, with additional support from Shirley Hurley and Cardinale’s Hair Salon, Aileen Krohn, and Anne Veigel

CATHERINE CHALMERS:
American Cockroach
July 12 – November 7, 2008

In her American Cockroach project, Catherine Chalmers recorded the half-imaginary life of the domestic pest known as the cockroach through photographs, sculpture, and video. Her work explored not only humanity’s relationship with the insect world at large, but also what it means to be human, and the intrinsic dignity of all life. Her artwork theatrically dissected the life of this most maligned of all insects through imaginatively constructed vignettes grouped by three series. The Impostors series elaborately disguised cockroaches as “prettier” or “safer” bugs. Residents anthropomorphized the creatures, placing them in human habitats with human habits. The Execution series depicted the insects’ destruction via methods usually reserved for human convicts.

Funded in part by the Beaux Arts Société and a grant from the Idaho Commission on the Arts, with additional support from Jamie MacMillan, and in-kind support from Peter and Arlene Davidson. Exhibition media sponsorship by Boise Weekly. Media sponsorship for “Cockroaches & Cowboys” opening reception by Impact Radio Group.
Charles Lindsay’s photographs and videos are a visual exploration of nature in an abstract sense, influenced by space and scientific imagery. In his own words, Lindsay states, “I am interested in man’s primitive connection to the natural world. In this body of photographs, fly-fishing is my means of contact. I read the water, follow the seasons, and explore the ancient relationship between predator and prey.” With his mud-splashed camera, Charles Lindsay waded into nature to capture the energy and intensity of the environment around him. Several of the photographs in the exhibition were taken in central Idaho, where Lindsay resides for part of the year.

Sponsored in part by the Wells Fargo Foundation
Additional support provided by Sylvan Creek Foundation and MWH Americas, Inc., and in-kind support from Peter and Arlene Davidson

JUN KANEKO
November 29, 2008 – February 8, 2009
Internationally renowned Japanese-American artist Jun Kaneko is best known for creating imposing, slab-built rounded forms called Dangos (from a Japanese word for “rounded form”). These impressive sculptures are as tall as eleven feet and weigh up to 1,000 pounds or more. Kaneko is one of the few artists in modern history to attempt clay works of such magnitude. This exhibition featured an extensive representation of Jun Kaneko’s work in ceramic sculpture, drawing, and painting over the past two decades. Showcased were 25 ceramics, including a 6-foot-tall head and eight Dangos which varied in form from low boulders and broad-shouldered triangular shapes to tall and elegant pods.
Organized by Jun Kaneko Studio, Omaha, Nebraska
Tour Development by Smith Kramer Fine Art Services, Kansas City, Missouri
Sponsored by Holland & Hart, LLP, and OfficeMax Boise Community Fund, with additional support provided by Sylvan Creek Foundation, and Skip and Esther Oppenheimer

BAM also thanks the following patrons who sponsored individual objects within the exhibition:
Paul and Margie Baehr
Lee and Nancy Bondurant
Christopher and Sharon Davidson
Bill and Carol Deasy
Kay Hardy and Gregory Kaslo
Jeri Waxenberg

AN-MY LÊ: Small Wars
November 29, 2008 – March 1, 2009
This exhibition examined two modern military conflicts: the war in Vietnam and the current war in Iraq and Afghanistan. Lê’s photographic series Small Wars (1999 - 2002) depicts men who spend weekends in the forests of Virginia reenacting battles from the Vietnam War, 29 Palms (2003 - present) documents activities at the military base of the same name, where soldiers train in the California desert before being deployed to Iraq or Afghanistan. These dramatizations of war—one a reenactment, one a rehearsal—allow Lê to create unique imagery that is unexpected, removed, and revealing.
Organized by art2art Circulating Exhibitions
Sponsored by KeyBank
Media sponsor: Boise Journal Magazine

GARTH CLAASSEN
Bloated Floaters, Snouted Sappers, and the Defense of Empire
March 14 – May 31, 2009

This new body of drawings by Idaho artist and College of Idaho professor Garth Claassen grew out of his series The Heavy Dancers, which was begun in 2003 during the build-up to the invasion of Iraq. His Dancers were chunky, blundering titans seeking to confront an illusive enemy. The figurative works in Bloated Floaters, Snouted Sappers, and the Defense of Empire have evolved as a visual satire on the foibles of politics and the human condition.

Sponsored by the J. R. Simplot Company Foundation

FLORA
June 21 – December 1, 2008

The exhibition Flora highlighted floral and botanical images selected from Boise Art Museum’s Permanent Collection. The details of nature were represented in a range of painterly styles by artists who use a variety of contemporary approaches — from exaggerated scale to meticulous definition. Working both from imagination and from their own observations, the featured artists focused on the importance of ordinary plants and intimate scenes.

Sponsored by the J. R. Simplot Company Foundation

SUSAN VALIQUETTE
Let Me Be Brave: Portraits of Courage
December 6, 2008 – March 1, 2009

Idaho artist Susan Valiquette has photographed Idaho Special Olympic athletes at their games for the past six years. As the mother of a participating athlete, her interest in the competitors and events is intensely personal as well as professional. Valiquette’s Portraits of Courage, which was her first solo museum exhibition, featured over 30 black and white portraits of Idaho Special Olympic athletes of all ages, interests, and abilities. Some of the featured athletes competed in the Special Olympics World Winter Games held in Boise, Idaho, February 7 – 13, 2009. Valiquette, who studied with renowned photographer Emmet Gowin, “seeks to capture the unique beauty” that resides in each of her subjects and in doing so, “communicate the transcendent nobility of humankind.” Valiquette’s work was previously displayed at BAM in the 2004 Idaho Triennial exhibition, which was juried by one of America’s most influential art critics, Arthur C. Danto.

Sponsored by URS Washington Division

ANSEL ADAMS: Early Works
February 28 – May 24, 2009

The original vintage Ansel Adams photographs in this exhibition followed the transition of Adams’ art from pictorialism to straight photography and provided a fresh look at this celebrated master of the American landscape. The collection focused on the masterful, small-scale prints made by Adams from the 1920s into the 1950s and included vintage prints and rare examples of the artist’s work. The exhibition was complemented by a 100-minute video about the artist, his work and his life.

Dan Mihalyo and Annie Han of Lead Pencil Studio speak to visitors about their BAM installation during Art Talk

Funding for this exhibition was provided by the Lannan Foundation. The exhibitions, presentations, and related programs of the Museum of Contemporary Photography (MoCP) are sponsored in part by the Institute of Museum and Library Services; the National Endowment for the Arts; the Illinois Arts Council, a state agency; the City of Chicago Department of Cultural Affairs/After School Matters; the Lloyd A. Fry Foundation; The Elizabeth F. Cheney Foundation; The Mayer and Morris Kaplan Family Foundation; US Bank; Epson American; American Airlines, the official airlines of the MoCP, and MoCP’s members.
During fiscal year 2008-09, more than 26,000 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 engagements in BAM’s educational activities and exhibitions.


EDUCATION INITIATIVES

HIGHER GROUND
Fifth Biennial Juried Exhibition for High School Students

March 14 – April 26, 2009

Organized every two years by the Museum’s Education Department, Higher Ground is a juried art exhibition showcasing artwork by students in the Boise and Meridian school districts. Higher Ground provides an unparalleled professional exhibition opportunity for these young artists. BAM is proud to have a part in encouraging creativity and artistic risk-taking in our community’s youth. The artists were honored at a Museum reception on March 19, 2009, and the following awards were presented:

Aerin Truskey, 12th grade, Timberline High First Place Scholarship Award for Side Effects May Include, But Are Not Limited To...

Aaron Willard, 11th grade, Boise High Second Place Scholarship Award for Fire Escape

Trinda Taggart, 12th grade, Bishop Kelly High Third Place Scholarship Award for Wunder Bread

Jalicia A. Blakley, 10th grade, Dennis Blakely Publication Award for First Date

Rusty Rehl, 11th grade, Borah High Honorable Mention Award for A Deadly Tongue of Murderous Satire

This educational exhibition was sponsored in part by Intermountain Gas Industries Foundation, Inc. and Boise Weekly.

BOISE Weekly

Teen Portfolio Workshop

Area high school students participated in BAM’s first portfolio workshop for teens on Saturday, April 18, 2009. 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.

Teacher Institutes

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 2008, the Teacher Institutes were planned in conjunction with the following exhibitions: Catherine Chalmers: American Cockroach; Gerti Sayler: Ad Infinitum; and Frederic Remington: Adventures and Artistic Impressions.

Free School Tour Program

BAM served more than 19,000 students and teachers through its free school tour program, teacher institutes, outreach and school-centered partnership programs.

During the fiscal year 2008-09, BAM implemented engaging, interactive school tours followed by hands-on workshops based on the following three themes and exhibitions:
Specimen:
This tour focused on the art and science of bugs and the relationship between humans and insects. Students viewed and discussed works of art in two exhibitions, Catherine Chalmers’ American Cockroach and Charles Lindsey’s Upstream: Fly Fishing in the American West.

Size, Scale and Shape:
This tour examined the works of renowned ceramic artist Jun Kaneko. Students discussed the technical and artistic aspects of this artist’s clay sculptures, drawings and paintings.

Ansel Adams:
Students viewed photographer Ansel Adams’ early works and created their own works of art inspired by this legendary artist.

ArtReach Program Expansion
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 7 instructors and increased the program to serve 6,000 students. BAM plans to serve 7,800 students each year by the end of the three-year grant in August 2010.

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 painting, printmaking, drawing, photography, abstract art, insect and animal art, to artist sketchbooks and scientific illustration workshops for adults. BAM offered 32 classes serving 358 students.

Public Programs
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 7,000 people. The regular monthly programs encourage return visitation and build consistent audiences. They also attract newcomers to the Museum each month.

Regular Monthly Programs
BAM hosted a full menu 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 painting, drawing and photography demonstrations related to the summer exhibitions.

Lectures
BAM featured the following Art Talks and lectures in 2008 - 09:

May 1, 2008
Artist Andrea Merrell talked about her BAM exhibition.

June 5, 2008
Artist Gerri Sayler worked on her installation in the Sculpture Court and answered visitors’ questions as she assembled the artwork.

August 7, 2008
Artist Catherine Chalmers shared insights into her American Cockroach exhibition.

October 2, 2008
Artist Charles Lindsay discussed his photography exhibition Upstream: Fly Fishing in the American West.

November 6, 2008
Artist/Architects Annie Han and Daniel Mihalyo of Lead Pencil Studios conversed about their BAM installation.

December 4, 2008
Daniel A. Siedell, PhD, Assistant Professor of Modern and Contemporary Art History, Theory and Criticism at the University of Nebraska at Omaha, discussed the Jun Kaneko ceramics on display at BAM.

February 5, 2009
Artist Susan Valiquette shared information about her photographic portraits of Idaho Special Olympics athletes.

March 5, 2009
Keith Walklet, photographer and writer, and instructor for the Ansel Adams Gallery in Yosemite, California, discussed the Ansel Adams exhibition.

April 2, 2009
Drew Johnson, Curator of Photography at the Oakland Museum of California, talked about the Ansel Adams exhibition.

Partnerships
During fiscal year 2008-09, 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 the Basque Museum, Boise City Department of Arts and History, Boise State University, The Cultural Network, Discovery Center of Idaho, Idaho Botanical Garden,
In February, BAM requested and received a grant from the Sara Maas Fund of the Idaho Community Foundation and partnered with Boise State University’s Visual Arts Department and Department of Literacy, the Idaho Black History Museum and the Lee Pesky Learning Center to bring internationally known artist Faith Ringgold to Boise for an Art Talk, book signing and other related programs. The artist was so moved by her experience in our community that she decided to create a limited-edition print for a collaborative fundraiser benefiting the Idaho Black History Museum and the Boise Art Museum.

The printing was supported in part by a grant to the Idaho Black History Museum from the Idaho Humanities Council. Curlee Holton and The Experimental Printmaking Institute at Lafayette College produced the 100-print limited-edition serigraph. Melissa Brodt at The Art of Framing-Galerie Belle Ame in Eagle, Idaho, and Larson Juhl Frames donated the matting and framing of the display prints. The Idaho Black History Museum hosted a public premiere of the print at the Boise Art Museum on January 21, 2009.

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 27, 2008, through August 27, 2009, 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.

Art Insight / ALEXIS ROCKMAN

Alexis Rockman, The Neozoic Era, 2000

Through the collaborative efforts of several local organizations, including the Boise Art Museum, nationally known artist Alexis Rockman traveled from New York City to visit our community. He presented a public lecture on his art at Boise State University on April 30, 2009. Alexis Rockman, (born 1962), is known for his contemporary paintings depicting the precarious relationship between man and nature. His artworks are information-rich portrayals of how our culture perceives and interacts with plants and animals, and the role culture plays in influencing the direction of natural history.

Sponsored by the Boise State University College of Arts and Sciences, the Art Department, and the Visual Arts Center in partnership with the Boise Art Museum, and the Boise City Department of Arts and History

FAITH RINGGOLD LIMITED-EDITION PRINT

Students explore black and white artwork in BAM’s Spring Break Camp
Docents

Docents are one of the cornerstones of BAM’s successful School Tour Program. During the 2008–09 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, and Especially for Seniors. Docents also traveled to Omaha, Nebraska, and visited the studio of artist Jun Kaneko. Other highlights of the trip included tours of the Bemis Center for the Contemporary Arts, the studio of artist Therman Statom, the Joslyn Art Museum, and the Durham Western Heritage Museum. BAM welcomed 4 new docents into the docent corps in January this year.

2008 – 09 Docent Corps Members

- Marti Agler
- Jackie Ayers
- Jean Baker
- Sue Barkis
- Nancy Bondurant
- Kathy Carney
- Barbara Chatlin
- Helen Copple-Williamson
- Joan Cox
- Gerry Cruser
- Razz Cusack
- Janet Dickey
- Sharlee Dougherty
- Nancy Ellenberger
- Helga Fast
- Connie Sech Redderjohann
- Tere Foley
- Tim Gleason
- Pat Hazard
- Sue Claire Hebert
- Linda Hendrick
- Nancy Jacobs
- Renee Johnson
- Danielle Krouth
- Besse LaBudde
- Pat Machacek
- Adelaide Mast
- Yvonne McCoy
- Barry Moore
- Bob Olson
- Esther Oppenheimer
- Mary Lou Omdorff
- Bonnie Peachter
- Carolyn Perkins Duvall
- Lolly Reeves
- Ana Maria Schachtell
- Katherine Schroeder
- Lois Shaw
- Carroll Sims
- Christin Steele
- Jan Stewart
- Ronna Sundell
- Joyce Taylor
- Larry Tierney
- Linda Woehl

2008 – 09 Education Interns

- Casey Pound, Boise State University
- Kimberly Clements, College of Idaho
- Ben Love, Boise State University

2008 – 09 Technology Intern

- Alina Trimble, Meridian Technical Charter High School

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 our program, these students, who are often 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.

2008 – 09 Teen Education Volunteers

- Brooke Nayden
- Jenaya McKeel-Fowler
- Sydney Phetmisay
- Hayden Freedman
- Richie Talboy

Teen Advisory Committee

New in 2008, the Teen Advisory Committee was developed to organize, publicize and participate in BAM’s inaugural Teen Night program. Teens offered insights into future programs designed especially to engage the typically underserved teen museum audience.

2008 – 09 Teen Advisory Committee

- Babette Barnett
- Alex Claar
- Kat Davis
- Emily Druss
- Tristen Grant
- Alex Guth
- Olivia Lewis
- Kaiiltan Longbottom
- Kinsey Lundquist
- Lauren McCurdy
- Jenaya McKeel-Fowler

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.

2008 – 09 BSU Student Volunteers

- Michael VanArtsdelen
- Jackie Nelson
- Bev Chick
- Lacey Allen

Docent Trip to Omaha, October 2008
**STATEMENT of FINANCIAL POSITION**

April 30, 2009

**ASSETS**
- Cash and cash equivalents $448,890
- Investments 1,320,670
- Interest and accounts receivable 5,725
- Grants and pledges receivable 75,564
- Prepaid expenses 18,623
- Prepaid exhibits 6,757
- Merchandise inventory 26,076
- Furniture and fixtures, net of accumulated depreciation of $303,315 and $290,532, respectively
- Art collection not capitalized

**TOTAL ASSETS** $1,982,011

**LIABILITIES and NET ASSETS**

**LIABILITIES**
- Accounts payable and accrued expenses $76,799
- Deferred revenue 91,839

**TOTAL LIABILITIES** $168,638

**NET ASSETS**
- Unrestricted $756,894
- Temporarily restricted 51,479
- Permanently restricted 1,005,000

**TOTAL NET ASSETS** $1,813,373

**TOTAL LIABILITIES and NET ASSETS** $1,982,011

**CONDENSED STATEMENT of ACTIVITIES**

Year ended April 30, 2009

**TOTAL SUPPORT and REVENUES** $2,177,834

**EXPENSES**
- Supporting services $900,129
- Program services 1,403,227

**TOTAL EXPENSES** $2,303,356

**CHANGE in NET ASSETS before OTHER ITEMS** $(125,522)

**CHANGE in UNREALIZED GAIN on INVESTMENTS** $(312,809)

**COLLECTION ITEMS PURCHASED but NOT CAPITALIZED** (73,056)

**CHANGE in NET ASSETS** $(511,387)

**NET ASSETS at BEGINNING of YEAR** $2,324,760

**NET ASSETS at END of YEAR** $1,813,373

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 2008**

BAM’s single largest annual fundraiser, Art in the Park, celebrated 54 successful years of operation in 2008. The three-day festival was held September 5 – 7, with proceeds of more than $345,000. Art in the Park is the largest event of its type in the region, featuring 265 artists (including over 60 new artists in 2008) and 35 food vendors, and attracting 250,000 visitors from all over Idaho and the Northwest. Its popularity grows each year. Patrons enjoyed unwinding with Jazz in the Garden on Saturday evening, with light fare and beverages from TableRock BrewPub and performances by local musicians, The Otni Trio, in the BAM Sculpture Garden. BAM appreciates the generous support of TableRock BrewPub for their many years of providing their signature hand-crafted beer during Art in the Park. 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.


We would also like to thank all of the accounting volunteers who are employed at or volunteer for the following community organizations:

- Idaho Banking Company
- Mountain West Bank
- Boise Open Studios Collective Organization
- Wells Fargo
- Washington Mutual
- KeyBank
- Zions Bank
- Boise State University Volunteers Services Board

The artist checkout process is made possible by their competent work.
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 of Boise Art Museum.

2008 – 09 Ambassadors
Patricia Angell  Jean Keisling
Sarah Arnett  Annie Mannschreck
Sarah Bianchi  Robert Mazzaferrro
Lavonne Bierle  Joan Pariseau
Mary Ann Bowen  Sheryl Perry
Mark Cambell  Beth Pashman
T.J. Carney Jr.  Aled Roberts
Stephanie Clarkson  Eliel Roberts
Emma Clement  Maria Sabo
Diana D’Amelio  Patricia Spottford
Patricia Dinger  Randy Stamm
Tom Fish  Calvin Swinson
Jan Johns  Mara Truslow

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.

2008 – 09 Office Volunteers
Isabel Holt
Trish Ebsworth

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.

2008 – 09 Curatorial Interns
Nicole Hedren  Harry Schnoor
Benjamin Love  Sandra Shaw

The Beaux Arts Société (BAS) is a volunteer membership group which raises funds to help financially support Boise Art Museum’s exhibitions, general operating and administrative expenses, and educational experiences. 2008 was a year of transition, marked by the integration of the Beaux Arts Société, which had been a separate 501(c)(3) organization, with the Boise Art Museum. This step streamlined fundraising operations for the two entities while optimizing staff and volunteer resources.

The Beaux Arts Société volunteers along with BAM staff and trustees conducted the popular 22nd annual Beaux Arts Société Wine Festival. This fundraising event was held March 29 – April 4, 2009. Proceeds from this event enable BAM to further its mission of championing excellence in the visual arts through exhibitions, collections, and educational experiences.

In 2008-09, the Beaux Arts Société was also a sponsor of the exhibition Catherine Chalmers: American Cockroach.

2008 – 09 Beaux Arts Société Steering Committee
Tonia Ginkel
Sue Clements
Heather Messenger Schultz
Marta Paulson
Robin Cook
Jan Williams
Zona O’Neal
Sandee Hall
Susan Evans
Chistin Steele
Jennifer Johnson
Pattie O’Leary
Bev Fraser
Andrea Thornton-Rothstein
Donna Bari
Susan Platt
Susie MacKinnon

Catherine Chalmers
Ladybugs, 2002
C-print 30”x45”
Courtesy of the artist

Catherine Chalmers
Pop Beetles, 2000
C-print 30” x 45”
Courtesy of the artist

Docent Larry Tierney discussing the exhibition
Catherine Chalmers: American Cockroach with students
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 development and acquisition of Northwest art for its Permanent Collection.

At their May 2009 Annual Meeting, Collectors Forum members voted to purchase, on behalf of the Boise Art Museum, the following works of art:

ANSEL ADAMS
Tree, Stump, and Mist, 1958
Morning mist, Cascade Pass, Northern Cascades, Washington
gelatin silver print (1976), 15" x 19"
Signed by the artist

SHOJI HAMADA
Pair of Tenmoku glaze plates, c. 1955 – 70
glazed stoneware, 12.4" and 11" across
Each accompanied by a wooden box stamped with the artist’s seal and signed by his son, Shinsaku Hamada

Will Barnet
Robert Barry
Loren Calaway
Charles Clough
R.M. Fischer
Richard Francisco
Michael Goldberg
Don Hazlitt
Jene Highstein
Bryan Hunt
Martin Johnson
Steve Keister
Mark Kostabi
Roy Lichtenstein
Michael Lucero
Forrest Myers
Richard Nonas
Lucio Pozzi
Edda Renouf
Edward Renouf
Stephen Rosenthal
Christy Rupp
Pat Steir
Daryl Trivieri
Richard Tuttle

The artists whose works are being gifted to BAM include:

The Dorothy and Herbert Vogel Collection
Fifty Works for Fifty States
Boise Art Museum is honored to have been chosen in 2008 to participate in a National Gift Program of the Dorothy and Herbert Vogel Collection, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Endowment for the Arts and Institute of Museum and Library Services.

In 1991 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. Under the umbrella of the National Gallery, 2,500 works of art were offered to institutions in fifty states in a program entitled The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States.

Herbert Vogel (b. 1922) spent most of his working life as an employee of the United States Postal Service, and Dorothy Vogel (b. 1935) was a reference librarian at the Brooklyn Public Library. Setting their collecting priorities above those of personal comfort, the couple used Dorothy’s salary to cover the expenses of daily life and devoted Herbert’s salary to the acquisition of contemporary art. The Vogels started their collection in the early 1960s and it grew to over 4,000 works, primarily drawings, with some significant works of painting and sculpture. The Collection is best known for its holdings of minimal, post-minimal and conceptual art by primarily American artists whose careers developed after 1960.

Packing and shipping was provided by funds from the Institute of Museum and Library Services, along with complimentary copies of the full-color catalog documenting the program. The Vogels have specified that each recipient institution must agree to present an exhibition of all works in the gift within five years. The artworks are unframed and BAM is currently raising money to frame them. The art arrived at BAM in June 2009, and is scheduled to go on display in January 2010.
ACCESSIONS FISCAL YEAR 2008–09

Gift of G. William Avery

Rick Bartow
*Crow Tale*, 2001
pastel, graphite and charcoal on paper
40” x 26”

Gift of Wilfred Davis Fletcher

Robert Motherwell
*Lament for Lorca*, 1981-82
color lithograph
40” x 56”

Robert Motherwell
*Yellow Flight*, circa 1982-86
aquatint etching
9 3/4” x 23 3/4”

Beth Mueller
*Teapot*, late 20th century
glazed porcelain
7” x 9” x 1 3/4”

Gwynn Murrill
*Coyote*, late 20th century
cast bronze, river rock
coyote sculpture 6 1/2” x 9” x 1 3/4”
rocks 3 3/4” x 7” x 4”, 3 3/4” x 6” x 4”

Bruce Nauman,
*Knot at the end of my rope*, 1995
drypoint etching
10 3/4” x 13 3/4”

Manuel Neri
*Piçano No. 69*, 1982-85
mixed media on paper
16 1/2“ x 12”

Gary Nisbet
*Blue Mug*, 1994
paint, chalk, collage on paper
12 1/2“ x 14”

Manuel Neri
*Pisano No. 69*, 1982-85
mixed media on paper
16 1/2“ x 12”

Kenneth Noland
*Circle Series II*, 1978
monotype on handmade paper
15 1/2“ x 19 1/2”

Fred Ochi
*Idaho Shack*, 1970s-1980s
watercolor on paper
21 1/4” x 29 1/4”

Joseph Raffael
*Journey*, 1984
color lithograph
39” x 16 3/4”
Joseph Raffael
*Pink Lily Light*, 1984
monotype
64" x 42 1/2"

Robert Rauschenberg
*Witness — Speculations*, 1996
20-color screen print
68 3/4" x 31 3/4"

Don Reitz
*Platter*, circa 1990
wood-fired glazed porcelain
5 3/4" h x 15 3/4"

**Gift of Sue Greenwood Fine Art**

Terry Turrell
*A Lot to Remember*, 2007
wood, oil paint, glass, enamel
15" x 11" x 9 1/2"

**Gift of Kay Hardy and Gregory Kaslo**

Alden Mason
*Burpee Surprise Package*, 1972
oil on canvas
71 1/2" x 86 1/4"

Koichi Yamamoto
*Die Bunker*, 1998
relief print
48" x 32"

**Gift of the Idaho Botanical Garden**

Michael Spafford
*Untitled (male figure)*, 1959
pencil, india ink, white tempera, shoe polish
15" x 23 3/4"

Federico Cantú
*Horse*, 1951
etching (18/300)
7" x 5"

Jesus Guerrero Galván
*Girl with Jug*, 1939
pencil on paper
17 3/4" x 13 3/4"

Unknown artist,
*Graphic Design for Betty Kirk*
mid-20th century
etching
14" x 10 1/8"

Carlos Mérida
*Woman*, 20th century
ink on paper
15 1/8" x 13 1/8"

Roger Von Gunten
*Chivo*, 1956
charcoal on paper
15 7/8" x 14 7/8"

Roger Von Gunten
*Desnudo gracioso*, 1962
black wax crayon on paper
18 1/4" x 13 3/8"

Roger Von Gunten
*Don Quixote*, 1957
charcoal on paper
15 1/2" x 22 3/4"

Roger Von Gunten
*Hombre barbudo*, 1965
black wax crayon on paper
12" x 16 3/4"

Héctor Xavier
*Reclining Deer*
20th century
pencil or silverpoint on paper
11" x 14"

Héctor Xavier,
*Reclining Stag*, 20th century
pencil or silverpoint on paper
10 1/2" x 13 1/2"
Héctor Xavier
Two Llamas, 1958
pencil on paper
10 7/8" x 13 7/8"

Héctor Xavier,
Nude Male Figure Study, 1959
pencil on paper
14" x 11"

Héctor Xavier
Man with Raised Arm, 1949
ink on paper
26" x 19 1/2"

Héctor Xavier
Cheine Jy-Van, 1953
ink and wash on paper
26" x 20"

Héctor Xavier
Man’s Head in Profile, 1953
lithograph
19 3/4" x 25 3/4"

Héctor Xavier
Blue Fish, 1959
watercolor and ink on silk
24 5/8" x 14"

Gift of The Jokers, Amy Westover and Jennifer Wood

The Deal—Boise, 2008, 2008
laminated printed cards
108 cards in set

Gift of Tim Keegan

Vivika and Otto Heino
Platter, pre 1995
stoneware
3" x 15 7/8" x 16"

Otto Heino
Platter, 2002
stoneware
1 1/2" x 16 1/2" diameter

Jim Romberg
Cut-edge Platter, circa 1980s
raku-fired earthenware
3 1/2" x 16 3/4" diameter

John Takehara
Deep Platter, late 20th century
glazed porcelain
3 3/4" x 21" diameter

Gift of Terry Melton

Verna Nahee
Pot, circa 1976
painted earthenware
5 3/4" high x 6 1/2" diameter

Ben Sams
Cup, circa 1971
glazed earthenware
3 1/4" x 4 1/2" x 3"

Richard Swanson
Cup, circa 1981
stoneware
3 3/8" x 4 1/8" x 2 3/8"

Gift of Driek and Michael Zirinsky

Anne Appleby
Luna, 2002
oil and wax on wood panel, 4 panels
45" x 45" installed

Andrea Merrell
Day and Night Are One I, 1999
egg tempera on gessoed board,
suite of 10 panels
installation size approx. 100" long
Collectors Forum Purchases, May 14, 2008

Michael Brophy
Beaver Trade, 2002
oil on canvas
78" x 84"

Todd Hido
Untitled #6097 (Palouse Series), 2006
chromogenic darkroom print, 2/3
38" x 48"

Rudy Kovacs
Oaxaca Memories #5, 2007
cotton, linen, and silk
64 3/4" x 45 1/2" x 3/4"

Katy Stone
Edge of a World (wind), 2007
etched and lacquered steel
122" x 172"

Museum Purchase with donated funds

Roger Shimomura,
American Infamy #2, 2006
acrylic on canvas
72" x 120"

Special thanks to the generous donors who supported the purchase of this artwork by contributing to the Roger Shimomura Acquisition Fund. We gratefully acknowledge:

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