Art historian Kenneth Clark's phrase "masterpieces are many layers thick" summons the various activities and components (mission, vision and people) that comprise the uniqueness of BAM, Idaho's art museum.

The core of this layering is the quality of art that BAM presents and acquires. This past year, the Museum presented its first international exhibition, *Degas in Bronze: The Complete Sculptures*, and simultaneously presented a spectacular glass exhibition by William Morris, *Myth, Object, and the Animal*. BAM's curatorial team originated three exhibitions accompanied by catalogs: *John Grade: Sculpture and Drawings, The 2004 Idaho Triennial*, and *James Castle: Drawings, Constructions and Books from the Collection of the Boise Art Museum*. BAM acquired more than 50 new works of art for its permanent collection, including a Diego Rivera watercolor and 20 works by Northwest artists, including Morris Graves and Guy Anderson.

An equally important layer is the delivery of programs and the direct impact these programs have upon the lives of the Museum's many thousands of visitors that come from Boise, the Treasure Valley and neighboring states. This intersection of art and audience is extremely powerful, and last year more than 75,000 people visited the Museum. BAM's educational staff, accompanied by a cadre of 50 docents, provided hands-on educational programs to 11,000 school children via the Free School Tour program. An additional 3,100 students were the beneficiaries of BAM's ArtReach program that delivers the Museum experience directly to rural area classrooms. The importance of these programs is vital to the education of all Idaho students.

Naturally, there are many passionate people that constitute yet another layer of the masterpiece. Foremost, I thank my staff, truly a dedicated group of professionals. Secondly, I thank John Corddry, President, for his leadership, and the enormous amount of time, energy, and commitment he put forth. The Board of Trustees, individually and collectively, contributed immeasurably. I thank all of BAM's exhibit sponsors, individual donors, members, and affiliate groups, as well as the Beaux Arts Société. Lastly, I thank past Trustees, and the co-Chairs of the Museum's National Advisory Council, Paul and Charlotte Corddry, for their foresight in helping lead BAM into the future by generously awarding the Museum with a $250,000 challenge grant.

I think you will agree, masterpieces are many layers thick, and I thank you for contributing to BAM - Idaho's art museum.

Tim Close
Executive Director
This past year was a very exciting year at BAM. Tim Close, Executive Director, and his staff continue to push the level of programming at BAM to higher levels. Their dedication and hard work is a constant reminder of the Museum’s vision “to be a nationally recognized regional art museum.”

BAM once again raised the exhibition bar, showing Degas in Bronze and William Morris: Myth, Object and the Animal simultaneously during the summer of 2004. The combination of the two exhibitions was visually stunning.

The Museum continued with excellent exhibitions throughout the fall and winter, including two that were noted in Art in America magazine. Katy Stone’s installation Fall and John Grade’s Sculpture and Drawings both received accolades in an article written by local art critic Chris Schnoor. To open the John Grade: Sculpture and Drawings exhibition, the artist was on hand for a party for members and the public. After a short lecture on his work, John took a few hours to mingle with patrons and answer their questions. There were several other opportunities to hear guest speakers who visited BAM this past year, including collector Jordan Schnitzer, artist Katy Stone and philosopher Arthur Danto, just to name a few. This type of personal interaction is rarely found in larger museums, but has become a staple to BAM patrons. The Museum’s lecture series needs to be on your schedule. You will not be disappointed making an evening out of one of BAM’s lectures.

Art in the Park, BAM’s largest fundraiser, took place as always this past September. While the weather prevented AIP from achieving its budgeted numbers, it continued its long tradition of being one of the Valley’s premier fall outdoor events. Art in the Park remains a vital fundraiser for BAM, accounting for nearly 20% of our revenue.

September also brought the largest individual donation for operational funds in the Museum’s history, a $250,000 challenge grant put forth by Paul and Charlotte Corddry. The subsequent response to the challenge has been swift and impressive. To date, commitments of $133,000 have been made toward the challenge grant. The generosity of our community and its art patrons continues to amaze. The Beaux Arts Société continued their support of the Museum with signature events: The Holiday Sale in the winter and the annual Wine Festival in the spring. Both events were a great success, with the Museum receiving the proceeds. BAM thanks BAS for all their hard work and generosity that we depend upon.

Preparations for the Georgia O’Keeffe exhibit were beginning as our fiscal year was wrapping up and the summer was about to start. BAM will continue to bring top-notch exhibitions and programming in the upcoming years – get ready to be impressed. The only way this is possible is through the countless people who support BAM with their time and financial contributions. I would like to thank the patrons of BAM and the BAM auxiliaries for all of their continued support. Collectors Forum, Friends of Art, the Docents, and the National Advisory Council all enable BAM to function at the highest of levels.

I wrote this letter shortly after attending the 2005 Mayor’s Arts Awards, an annual event which recognizes a few of the artists, individuals and corporations that make Boise’s art scene tick. The banquet room at the Grove Hotel was sold out, and the audience got a glimpse of a few of the key players in our arts community. As I watched the event unfold, I could not help but think how fortunate we are to have the support of the City and the Arts Commission. Idaho is a great place to be involved in the arts.

Thank you for the honor and privilege of serving as BAM’s president this past year. Your Museum is truly a special place.

Very Sincerely,

John Corddry
President, 2004–2005
This exhibit offered a rare opportunity to view all 73 sculptures by French Impressionist artist Edgar Degas (1834-1917). Drawn from the collection of the Museu de Arte de São Paulo, Brazil— one of only four complete sets of Degas’ bronzes in existence—this stunning exhibition featured bronzes cast posthumously (under the auspices of Degas’ heirs) from the artist’s original wax and clay models of his celebrated bathers, horses, and dancers. In the 1870s, Degas emerged as a prominent member of the French Impressionists, a group of artists whose work captured a spontaneous, visual impression of a scene through light, color, or motion. Through his innovative compositions, skillful drawing, and perceptive analysis of movement, Degas was an acknowledged master at portraying the figure in motion.

Organized by Joseph S. Czestochowski, International Arts, Memphis, Tennessee, from the collections of the Museu de Arte de São Paulo Assis Chateaubriand, São Paulo, Brazil.


Media Sponsors: Boise Convention & Visitors Bureau, The Idaho Statesman, and Idaho’s NewsChannel 7

This exhibition was supported by an indemnity from the Federal Council on the Arts and the Humanities.

This exhibit was also supported by the following individuals and corporations who chose to sponsor a work of art in the exhibit:

Art Idaho Magazine
Chris & Cynda Beeson
Lee & Jay Buddecke
Susan & Chuck Carlise
Tim Close & Jeana Hawkes
Helen Copple-Williamson & Gordon Williamson
John & Amanda Corddry
Sam & Yolonda Crossland
Chris Davidson & Sharon Christoph

Edgar Degas, *Little Dancer, Aged Fourteen, OR Ballet Dancer, Dressed* date unknown bronze, 110 x 50.5 x 49.5 cm courtesy Museu de Arte de São Paulo, Brazil

Arlene & Peter Davidson
Sandra & Brent Fery
John B. & Delores C. Fery
Clark & Sydney Fider
Howard & Dottie Goldman
Diane Plastino Graves & Ron Graves
Bev & George Harad
Artis Hewitt & Chris Bodily
John Grade
Sculpture and Drawings
July 10 – December 19, 2004

John Grade’s intricate sculptures have their conceptual roots in the exploration of mortality. Made from wood, resin, and rubber, Grade’s sculptures are often large in scale, consisting of smaller interlocking elements. The detailed surfaces of his sculptures emulate the beauty, patterns, and structural elegance found in nature such as skins, shells, skeletal structures, or the effects of natural decay in animals and insects. The artist also links diverse cultural perceptions of death with his own interests in the decaying process, funerary structures, cemeteries, and burial mounds. Grade has traveled widely to research and investigate human funerary practices in Asia, Africa, and South America. Featuring recent sculptures and drawings by Grade, this exhibition was accompanied by the first catalog on this emerging Northwest artist’s work, published by the Museum. This exhibit was reviewed by art critic Chris Schnoor in the September 2005 issue of Art in America, one of the nation’s leading art magazines. In 2005, John Grade was a recipient of the prestigious Pollock-Krasner Foundation Award, established by the late Lee Krasner, artist and wife of Abstract Expressionist Jackson Pollock. Sculptures and drawings presented courtesy of the artist and Davidson Galleries, Seattle, Washington, and private lenders.

Supported in part by a grant from The Andy Warhol Foundation for the Visual Arts, Inc. and by Driek and Michael Zirinsky.

Keys to the Koop
Humor and Satire in Contemporary Printmaking from the Collections of Jordan D. Schnitzer and his family foundation

November 27, 2004 – February 27, 2005

Keys to the Koop featured the work of 16 printmakers who find humor and satire in contemporary art, fashion, food, religion, politics, and other aspects of popular culture. Included in the exhibit were works by Mark Bennett, Enrique Chagoya, Roy DeForest, Tony Fitzpatrick, Ellen Gallagher, David Gilhooly, Red Grooms, Damien Hirst, Jeff Koons, Roy Lichtenstein, Gene Gentry McMahon, Claes Oldenburg, Tad Savinar, Lorna Simpson, Kara Walker, and William Wegman.

Co-organized by The Art Gym, Marylhurst, Oregon, and the Hallie Ford Museum of Art, Salem, Oregon.
2004 Idaho Triennial
December 18, 2004 – March 13, 2005

Held every three years, the Triennial is a statewide, juried art exhibition that reflects the quality and diversity of artwork being created in Idaho. This year’s guest juror was Arthur C. Danto, one of America’s most inventive and influential art critics and philosophers. Mr. Danto is Professor Emeritus of Philosophy at Columbia University and art critic for The Nation. He is a past president of the American Philosophical Association and author of several books on art criticism. Danto traveled to Boise to conduct a gallery tour of the exhibit. The 2004 Idaho Triennial is documented with a color catalog and toured to the Prichard Gallery, University of Idaho, Moscow, and the Herrett Center for Arts & Science, College of Southern Idaho, Twin Falls.


Katy Stone
FALL
January 8 – October 16, 2005

Seattle artist Katy Stone created a new, site-specific installation for the Museum’s sculpture court. The new artwork, created from several thousand streams of hand-painted acetate, was accompanied by smaller, thematically related pieces. The artist’s work is an intriguing coalescence of drawing, painting, and sculpture. Using acrylics, she first paints images on clear acetate, then cuts the images to shape, and installs them in various formations to be viewed as a sculpturally projected painting. The delicate acetate interacts with light and air to produce shimmering, biomorphic reflections as well as deep shadows. Stone’s inspiration comes from the forms and forces of nature, and her work revolves around themes that recur in nature – the vital fluids of water and blood, physical states of falling or sprouting, and impressions of lightness and weight. This exhibit was reviewed by art critic Chris Schnoor in the September 2005 issue of Art in America.

Works were presented courtesy of the artist, Greg Kucera Gallery, Seattle, Washington, and Heidi Neuhoff Gallery, New York

James Castle
Drawings, Constructions and Books
Collection of the Boise Art Museum
March 26 – June 5, 2005

Since first displaying his art in 1963, the Boise Art Museum has collected the work of Idaho artist James Castle (1900-1977) through purchase and donation. The Museum now houses the largest collection of Castle’s work. This exhibit featured all 90 works from the Museum’s permanent collection and a selection of 41 works on loan from J Crist Gallery and private lenders. The exhibition was accompanied by a scholarly catalog published by Boise Art Museum. This was the first time the Museum’s collection was exhibited and documented in its entirety. James Castle, a self-taught artist, was born deaf and never learned to read, write, or use sign language. He did, however, develop a highly sophisticated means of communication through his art and devoted a lifetime to the creation of his unique images. He produced drawings, assemblages, and books representing landscapes, interiors, and fantasy forms. Castle ignored traditional drawing materials in favor of discarded cardboard, scraps of paper, and homemade charcoal and dyes.

Supported by exhibition and publication grants from The Andy Warhol Foundation for the Visual Arts, Inc., the Judith Rothschild Foundation and the Corddry Foundation. Additional support provided by MWH Americas, Inc., J Crist Gallery and Steve Welsh Studios.

BAM gratefully acknowledges recent gifts from the A.C. Wade Castle Collection that were included in this exhibition.

PERMANENT COLLECTION
Artists of the Northwest
Highlights from the Wells Fargo Gift and Permanent Collection
October 31, 2004 – May 15, 2005

Wells Fargo is supportive of the Boise Art Museum through generous sponsorships and in 2004 through an outstanding donation of twenty works of art, primarily from the Northwest, created from the 1960s to the 1990s. Important artworks by Northwest masters Morris Graves, Guy Anderson, Kenneth Callahan, Paul Horiuchi, Margaret Tomkins and George Tsutakawa were among the significant works gifted to the collection and featured in this exhibition. BAM selected paintings and sculpture from its growing
Northwest Collection to augment and complement these Wells Fargo gifts. The distinctive quality of the Northwest is demonstrated in themes of regeneration and transformation and the relationship of man to his environment. Other works from the Wells Fargo gift were also exhibited during the winter, including prints by Sam Francis, Andy Warhol, and Nancy Graves.

**Sweepings**

January 15 – October 23, 2005

Sweepings consists of floor debris and some personal notes from the studios of 32 well-known artists, solicited, collected and mounted as an exhibition by Northwest artist Jack Dollhausen and his students at Washington State University, Pullman. According to Dollhausen, the idea that led to Sweepings’ inception was that “Before… Pullman had a museum of art, it was impossible to attract the big names from the art world…. Someone even sarcastically stated, ‘Big Names wouldn’t show their floor sweepings in Pullman.’ In the fall of 1972, the Graduate Seminar in Fine Arts researched that presumption, sending letters and collection kits to prominent artists requesting they return their floor sweepings for display.” Shown in conjunction with Sweepings were 12 works of art from the Museum’s permanent collection by some of the artists who obliged, including Joseph Raffael, Ed Ruscha, Richard Diebenkorn, Jasper Johns, and Ed Kienholz.
During FY 2004–05, more than 20,000 people from across the state participated in BAM-organized educational programs. In support of its mission, the Museum’s education programs provide visitors with opportunities for meaningful experiences with artwork in the galleries. 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 philosophy encourages the examination and discussion of the visual arts through a holistic approach to art education. Programs support the development of critical thinking skills, visual analysis, exploration and understanding of art techniques, as well as the investigation of cultural contexts, art as a form of communication, and multidisciplinary connections.

BAM’s Education Department strives to make art accessible to the public through direct interaction with students both in and out of the classroom, teacher training, classes, lectures, online programs, publications, and innovative projects and partnerships designed to encourage public participation and engagement.

BAM’s Education Programs were supported in part through grants from the Idaho Commission on the Arts, US Bank, Greater Boise Rotary Foundation, Target Stores, Gannett Foundation, Intermountain Gas Company, MetLife Foundation, Jordan Schnitzer Family Foundation, Idaho Power, Da Vinci Art Guild and Lutheran Good Samaritan Society.

EDUCATION INITIATIVES

ARTexperienceGallery

In conjunction with a new installation of ceramics in the Permanent Collection galleries, a mini-Permanent Collection ceramics exhibition was created in the ARTexperienceGallery. Displayed at child’s-eye level, the exhibition included a large pedestal with multiple works from the Permanent Collection as well as a didactic display with a hands-on experience to sort images of artwork into categories of functional or decorative. BAM’s ARTexperienceGallery is an interactive space designed especially for children ages 12 and under, accompanied by adults, and is enjoyed by visitors of all ages. This innovative space enables children to investigate how art is made, who makes it and the ways in which ideas, feelings, creative approaches and meanings are communicated through visual forms.

Audio Tour

BAM’s Education Department worked with Acoustiguide® to develop an audio tour for the Degas in Bronze exhibition, providing visitors with an auditory avenue for learning more about selected works of art.

Distinguished Educator Program

With funding through a grant from the MetLife Foundation, BAM partnered with Foothills School of Arts and Sciences to provide Making Children’s Voices Visible, a multi-faceted program designed for pre-primary teachers. Chuck Schwall, pre-primary studio teacher at St. Michael School in St. Louis, contributing author of Next Steps Toward Teaching the Reggio Way, and co-editor of In the Spirit of the Studio: Learning from the Atelier of Reggio Emilia, conducted a hands-on materials exploration session for teachers. He also conducted an interactive evening program, attended by 136 teachers, highlighting the importance of including the arts in early childhood education.
Journeys to Art/Viajando Al Arte

In the new Journeys to Art program, funded in part by a grant from the Idaho Commission on the Arts, free transportation to the Museum from the Hispanic Cultural Center in Nampa, Idaho, was provided for over 150 participants who enjoyed existing programs Family Art Saturday and First Sunday Art Tour. BAM partnered with the Hispanic Cultural Center to publicize the program. A bilingual docent conducted tours and provided instructions for accompanying hands-on programs. Bilingual handouts were developed to increase understanding of the artwork on display, and were met with positive feedback from participants. The program increased awareness among Hispanic populations about BAM and its education programming, enhanced programming available for non-native English speakers, and increased access to the Museum as a community organization for underserved Hispanic residents in Canyon and Ada Counties.

Western Museums Association Presentation

In fiscal year 2004–05 Melanie Fales, Curator of Education, presented a session at the Western Museums Association conference in Tacoma, WA, on the topic of Using Digital Technology in Museum-School Partnerships, which specifically focused on BAM’s ArtReach program and online educational resources for teachers.

BAM School Programs

During the fiscal year 2004–05, BAM’s Education Department implemented engaging, interactive tours followed by hands-on workshops based on the following exhibitions and themes: Bubbles, Spheres and Inflatable Structures; Myth, Object and the Animal; Humor in Art; Artists of the Northwest and James Castle. BAM served more than 14,000 students and teachers through its free school tour program, teacher institutes, outreach and school-centered partnership programs. This includes more than 3,100 students served through its ArtReach program to 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 clay and mixed media workshops and children’s art camps to glass art, sculpting, book making and French language/culture for adults. BAM offered 31 classes serving 304 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 6,620 people.

Regular Monthly Programs

BAM created a full menu of regular monthly programs targeting all age levels, including Art Breaks, ART TALK, Especially for Seniors, Family Art Saturday, First Sunday Art Tours, Toddler Wednesday and Studio Art Exploration, and augmented the programming with demonstrations and performances for the Edgar Degas and William Morris exhibitions. Glass, horse and figural sculpture techniques were demonstrated by local artists. Balance Dance Company and Eagle Repertoire Ensemble performed works specially choreographed for the Edgar Degas exhibition. In addition, Ballet Idaho performed at the Degas in Bronze exhibition opening celebration.

Lectures

BAM featured art talks and lectures by curator Steven Kem, art critic James Yood, art history professor Nick Newman, consulting curator to the Royal Academy Ann Dumas, archaeologist Lee Ann Turner, artist John Grade, collector Jordan Schnitzer, independent writer and curator Lois Allan, and gallery owner Jacque Crist. Other presentations included a panel discussion with choreographers from Balance Dance Company, Drop Dance Collective, Idaho Dance Theatre and Ballet Idaho.

Partnership

During fiscal year 2004–05, 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 a partnership with Boise State University to bring artist John Grade to Boise for a series of programs designed for specified audiences including teens, artists, professors and university students. BAM’s Education and
PARTNERSHIP (continued)
Curatorial Departments partnered with Boise State University to provide ART TALK in which 300 participants learned more about John Grade’s artwork directly from him; Artist at Work in which 100 professors and students were able to ask questions during a moderated discussion with the artist at BSU; and a hands-on weekend workshop for 20 teens to create artwork emulating the artist’s methods. During the partnership, John Grade also met with BSU fine arts students for individual and group critiques.

Docents
Docents are one of the cornerstones of BAM’s successful School Tour Program. During 2004–05, BAM Docents provided more than 5,000 hours of service educating Idaho students and making connections between the artwork and the students’ lives by conducting exhibition tours and facilitating related hands-on studio activities. In addition, docents guided public tours for Art Breaks, First Sunday Art Tours, and Especially for Seniors.

2004–05 Docents
Jacquie Ayers
Jean Baker
Kathy Carney
Barbara Chattin
Helen Copple-Williamson
Joan Cox
Luanne Crump
Gerry Cruser
Roz Cusack
Nancy Ellenberger
Helga Fast
Terre Foley
Annie Gigray
Jean Grosz
Sue Claire Hebert
Karen Svea Johnson
Renée Johnson
Mikel Joyce
Mary Ann Kiss
Danielle Krouth
Besse LaBudde
Gayla Lyon
Mary Mandell
Eve Mariostica
Lyndon Marquez
Yvonne McCoy
Morgan McHaley
Chela Mullins
Bob Olson
Esther Oppenheimer
Mary Lou Omdorf
Bonnie Peacher
Carolyn Perkins
Duvall
Suzanne Pollock
Knibbe
Lady Reeves
Sue Rourke
Ana Maria
Schachtell
Katherine Schroeder
Martha Shamy
Lois Shaw
Joy Soderquist
Jan Stewart
Terry Veasy
Margo Walter
Ruth Wright

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

Our 2004–05 interns were Alex Biancavilla (Boise State University), Lauren Kaiser (Meridian Charter High School), and Anna K. (Kristi) Sandven (Lawrence University).

Education Department Teen Volunteers
Teen volunteers assist with preparation of materials for studio classes and serve as teaching assistants.

Our 2004–05 teen volunteers were Solomon Lutze, Kate McNeamey, Sean McNeamey, Lulu Quinn, and Ashlee Talich.
COMMUNITY CONNECTIONS

Higher Ground
Third Biennial Juried Show for High School Students
March 12 – May 22, 2005

Higher Ground provides an unparalleled professional exhibition opportunity for area high school students by allowing them to submit entries for a juried exhibit, and then prepare, mat and install their work under the tutelage of Museum staff. Jurors Lorin Humphreys, a professional artist, and Dr. Kathleen Keys, Director of Boise State University’s Visual Arts Center, reviewed personal artist statements from 165 students from nine high schools in Boise and Meridian and over 300 slides of student artwork before selecting the 78 works of art by 69 artists for display in this 3rd anniversary exhibition. The following artists and their work were honored at a reception in March:

Lauren Bruning, 11th grade, Eagle High School for Kyle $500 Cash Scholarship

Quentin Doperalski, 10th grade, Bishop Kelly High School, for Bound in Conformity $250 Cash Scholarship

Chrystal Sigler, 11th grade, Timberline High School, for Self-Portrait $250 Cash Scholarship

Seniors Tara Huston (Borah High School, Common Ground) and Bailey Wood, (Timberline High School, DAZE) each received Honorable Mention.

Higher Ground 2005 was sponsored by Intermountain Gas Industries Foundation Inc.

Teen Art Lab
Crossroads Middle School
April 23 – June 5, 2005

Teen Art Lab is an educational partnership with Crossroads Middle School, an alternative school for at-risk teens in the Meridian School District. 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 diverse perspectives

The group of 16 students met weekly January through April to view and discuss the artwork on display at BAM, create their own art in the Museum’s studios, and organize and hang a professional-quality exhibition of their work.

Sponsored in part by Lutheran Good Samaritan Society.
### Financial Overview

#### Statement of Financial Position

**April 30, 2005**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
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<tr>
<td>Investments</td>
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<td>Interest and accounts receivable</td>
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<td>Grants receivable</td>
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<td>Prepaid expenses</td>
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<td>Prepaid exhibits</td>
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<td>Merchandise inventory</td>
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<tr>
<td>Furniture and fixtures, net of accumulated depreciation of $257,208</td>
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<tr>
<td><strong>Total Assets</strong></td>
<td><strong>$2,241,910</strong></td>
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**Liabilities and Net Assets**

<table>
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<tr>
<th>Liabilities</th>
<th>Amount</th>
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<tr>
<td>Accounts payable and accrued expenses</td>
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<td>Deferred revenue</td>
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<td><strong>Total Liabilities</strong></td>
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<table>
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<tr>
<th>Net Assets</th>
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<tr>
<td>Unrestricted</td>
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<td>Permanently restricted</td>
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<tr>
<td><strong>Total Net Assets</strong></td>
<td><strong>$2,182,632</strong></td>
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**Total Liabilities and Net Assets**

<table>
<thead>
<tr>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>$2,241,910</td>
</tr>
</tbody>
</table>

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

#### Condensed Statement of Activities

**Year ended April 30, 2005**

<table>
<thead>
<tr>
<th>Total Support and Revenues</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>EXPENSES</td>
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<td>Supporting services</td>
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<td>Program services</td>
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<td><strong>Total Expenses</strong></td>
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<td>Change in Net Assets before Other Items</td>
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<tr>
<td>Change in Unrealized Gain on Investments</td>
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<tr>
<td>Collection Items Purchased but NOT Capitalized</td>
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<td><strong>Net Assets at Beginning of Year</strong></td>
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<tr>
<td><strong>Net Assets at End of Year</strong></td>
<td>$2,182,632</td>
</tr>
</tbody>
</table>

BAM’s biggest annual fundraiser celebrated 50 years with a 50-item raffle, including a 2-year lease on a new Ford Explorer courtesy of Meridian Ford and Jackson’s Food Stores.
Volunteer Support

**BEAUX ARTS SOCIÉTÉ**

**Role & Mission**

The Beaux Arts Société 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.

The Beaux Arts Société has sponsored, in part, three major exhibitions this year: Degas in Bronze: The Complete Sculptures, William Morris: Myth, Object and the Animal, and the 2004 Idaho Triennial.

**2004 – 05 BAS Board of Directors**

Sue Clements, President  
Susan Delana, President-Elect  
Julene Reed, Past President  
Bonnie Breiner, Secretary  
Bonnie Hiatt, Treasurer  
Brandy Stemmler, Holiday Sale  
Amy Salber, Holiday Sale  
Tonia Ginkel, Wine Festival  
Heather Messenger, Wine Festival  
Jeanie Brown, Wine Solicitation  
Sally Long, Publicity  
Jill Hampton, Newsletter  
Donna Bari, Membership/Marketing  
Jennifer Montalbano, Volunteer Coordinator  
Merita Nate, Mailing  
Phylis Keith, Luncheons/Hospitality  
Julene Reed, Ways & Means/Sponsorship  
Eilen Sauter, Cookbook  
Jan Biggs, Children's Art Festival Chair (Art in the Park)  
Yvonna Rowett, Children’s Art Festival  
Jennifer Johnson, Salmon Dinners  
Michele Walsh, Beaux Arts 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.

**2004 – 05 Ambassadors**

Sarah Amett  
Patricia Angell  
Camille Archibald  
Lindsay Backford  
Kelly Haberkom  
Dottie Harrington  
Harriet Hayes  
Renee Hoff  
Jean Keeling  
Johanna Kirk  
Frankelee Knight  
Molly Kumar  
Bese LaBudde  
Alma LeCavalier  
Lyndon R. Marquez  
Deb Morgan  
Greta Day Pate  
Emily Peeso  
Beth Peshman  
Evelyn Savelle  
Lois Shaw  
Patricia Spofford  
Parry Valk  
Dan Wertz  
JoAnne Wertz

**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 in the curatorial department.

**2004 – 05 Curatorial Interns**

Melody Sky Elder  
Molly Green  
Sarah Ludwick  
Annie Murphy

**Friends of Art**

Friends of Art (FOA) is a Boise Art Museum auxiliary comprised of individuals whose mission is to help young adults develop an interest in art, raise funds to support BAM, and add enrichment to the community.
FRIENDS of ART (continued)
FOA hosted several gallery tours this year led by the Museum’s Associate Curator of Art Heather Ferrell – featured exhibits were the Edgar Degas and William Morris shows in June, John Grade in October, and in February 2005, the Idaho Triennial, with guest speakers/participating artists Ted Apel and Tara McElhose-Eiguren. The group hosted a reception honoring artist John Grade and the opening of his first museum exhibition in July. Grade later became a recipient of the coveted Pollock-Krasner Foundation Award. In September 2004, acclaimed local author (and FOA member) Tony Doerr read to a standing-room-only crowd from his latest novel, About Grace. A reception and book signing followed, co-sponsored by FOA and the Log Cabin Literary Center, where Doerr is a Board member. Tony Doerr is a recipient of the Fellowship at the American Academy in Rome.

2004 – 05 Collectors Forum Board

President, Jamie Scott
Members-at-Large
Drew Cadwell
Amanda Coddrey
John Coddrey
Edelene Ohman
Denise Smith
Angela Wood

COLLECTORS FORUM

Collectors Forum is comprised of dedicated art collectors and Museum patrons who generously support BAM acquisitions for the Northwest collection. During fiscal year 2004–05, Collectors Forum members voted to purchase, on behalf of Boise Art Museum, the following works of art:

John Grade’s resin and wood sculpture Caudex, 2004

Charles Gill’s oil painting Dancing Practice, 2004

Geoffrey Kueger’s oil painting Shotgun, 2002

In addition, CF members Howard & Dottie Goldman and Dick & Sondra Hackborn were inspired to contribute the funds to buy a second Charles Gill oil painting, Jason, 2004. We thank them for this wonderful gift.

CF enjoyed an art excursion to New York City this year and hosted several receptions for BAM visitors, including exhibiting artist John Grade, Portland collector Jordan Schnitzer (lender of the Keys to the Koop exhibit), and 2004 Idaho Triennial juror and art critic Arthur C. Danto and the Triennial’s participating artists. Members enjoyed a reception and recap of the New York trip at the home of Jim and Julie Trounson. Collectors Forum hosted educational video lectures focusing on artists Chuck Close and Georgia O’Keeffe and The Shock of the New series narrated by art critic Robert Hughes. Each session was moderated by Norman Weinstein, published poet, critic and professor at Boise State University.

2004 – 05 Collectors Forum Board

Marilyn Beck
Chair
Dianne & Chuck Robertson
Past-Chairs
Jim Trounson
Chair-Elect
Dottie Goldman
Secretary
Tom Ripke
Treasurer
Patsy Lodge
Travel
Chistine Raymond
Programs
Kay Hardy
Programs
Heather Jauregui
Events

Carol Smith
Events
Esther Oppenheimer
Art Acquisitions
Skip Oppenheimer
Art Acquisitions
Carol MacGregor
Historian
Shannon Davis-Jones
Membership
Jane Lloyd
Nominations
Dee Fery
Founding Member
Glenn Janss
Founding Member

John Grade, Caudex, vertical half, 2004 resin and wood
Collection of the Boise Art Museum
Collectors Forum purchase
BAM EXHIBITION GUILD (BEG)

Boise Art Museum's Exhibition Guild, also known as BEG, represents a partnership of individuals in support of BAM's vision to become a nationally recognized regional art museum. BEG provides funding towards the Museum's premier exhibitions, such as the Edgar Degas and Egyptian art exhibits, and 2001's phenomenally successful Dale Chihuly blown glass exhibit.

Because of the lengthy process involved in planning exhibits of this magnitude, membership in BEG is a two-year commitment of $1,000 for an individual ($500/year), or $2,000 for a couple ($1,000/year). BEG funding, which demonstrates BAM's strong financial support from its members, has been instrumental in the Museum's successful bid for other grants and awards in support of these exhibits. We owe a debt of gratitude to the members of BEG for their generous, enthusiastic support of the Museum and its programs.

BEG MEMBERS 2004 – 05
Mary Abercrombie
Chuck & Susan Carlise
Bee Comstock
John & Amanda Corddry
Chris Davidson & Sharon Christoph
Roy & Frances Ellsworth
Brent & Sandra Fery
Clark & Sydney Fidler
Howard & Dottie Goldman
Ron Graves & Diane Plastino Graves
Richard & Sandra Hackborn
Norm Halliday
Nancy Halliwell
George & Bev Harad
Jeana Hawkins & Tim Close
Peter & Vicki Helming
John Jackson
Don & Mary Kayser
J. Pat & Lisa McMurray
Jane Falk Oppenheimer
Dick & Susan Parish
Ken & Elizabeth Pursley
Linda Payne Smith & Jeffrey Smith
Tom & Carol Smith
Bea Solis
Jean Sullivan
Fred & Joan Thompson
Gini & Bill Woolley
Tom & Liz Zemlicka

NATIONAL ADVISORY COUNCIL

Boise Art Museum's National Advisory Council (NAC) was formed in 2001 in order to benefit the Museum and to fulfill an action item of the Long Range Plan.

The mission of the NAC is to
• Support BAM's vision of becoming a nationally recognized regional art museum
• Establish a national network of Museum supporters
• Establish partnerships
• Provide counsel
• Increase resources

Individually and collectively, members of the NAC possess an enormous amount of talent, experience, and extensive governance experience in both the for-profit and non-profit sectors. All have broad museum and non-profit experience, extensive national contacts, a passion for the arts and the capacity to provide objective feedback. Recent gifts from NAC members have included wonderful art as well as funding, most notably a $250,000 challenge grant from NAC Chairs Paul and Charlotte Corddry. This represents an unprecedented opportunity for BAM and the community to match these funds over the next five years and propel the Museum into its next stage.

2004 – 05 NAC Members
Charlotte Corddry, Co-Chair
Paul Corddry, Co-Chair
Dee Fery, Past Chair
Ruth Bloom
Joseph Carroll
Henry Hopkins
Glenn Jains
Dick Hackborn
Ira Spanieman
Jeri Waxenberg

Trustee Representatives
John Corddry, President
Sandy Fery, Past President
William Selvage, President-Elect
Acquisitions

FISCAL YEAR 2004–05

GIFTS

Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts And Symonds Funds, 2003

Susan Shatter
Wave Change, 2002
oil on wood
12” x 24”
2004.019.001

Gift of the Angleton Family in Memory of Carmen M. Angleton

Polychrome funerary box (Cinerarium) with decorated lid
10” x 11 1/8” x 5 1/2”
2005.004.001

Mesopotamian Female Figure
circa 900 BCE
12 7/8” x 3 5/8” x 2 1/4”
2005.004.002

Roman Glass Bowl
1 3/4” x 6” x 6”
2005.004.003

Roman Glass Dual Container (Balsamarium) with Handle
7” x 2 1/2” x 2 3/8”
2005.004.004

Roman Glass Cup with Handle
6” x 3 1/2” x 3 1/4”
2005.004.005

Roman Glass Liquid Container / Vial
6 1/2” x 2” x 2”
2005.004.006

Glass bracelet
1/4” x 2 3/4” x 2 3/4”
2005.004.007

Glass bracelet
7/16” x 3 1/2” x 3 1/2”
2005.004.008
Roman terra-cotta votive figure
7 1/2" x 2 1/2" x 1 3/4"
2005.004.009

Roman terra-cotta lamp
2" x 4 1/2" x 3 3/8"
2005.004.010

Egyptian Painted Figure on Board, Offering
6 1/16" x 3" x 3/4"
2005.004.011

Egyptian wooden bird, Horus
5 1/2" x 6 3/4" x 1 7/8"
2005.004.012

Bronze handle with ring
3 11/16" x 4" x 7/8"
2005.004.013

Etruscan Earthenware Handled Bowl
2" x 6" x 7 1/4"
2005.004.014

Terra-cotta painted figure
5 1/4" x 2 3/4" x 2 1/4"
2005.004.015

Roman Earthenware Small Bowl with Perforations
2" x 2 7/8" x 2 7/8"
2005.004.016

Earthenware Banded Bowl with Pouring Spout and Two Handles
2 1/2" x 5 5/8" x 5 3/4"
2005.004.017

Anonymous Gift To Remember Cammy Potter
Richard Young
Florida, 1996
17" x 21-7/8"
2004.017.001

Gift of the artists
Blur Purlieu, 2003
Portfolio of 19 prints by 19 artists
15" x 11" each sheet
2004.026.001 – .019

Gift of Matthew Barney
etchings 15 3/4" x 10 3/4" each, table 38" x 48" x 36"
2004.023.001 a-h

Gift of Wilfred Davis Fletcher
Doris Chase
Untitled Sculpture, 1965
carved stained laminated oak
12 1/2" x 6" x 2 7/8", 7 nesting components
2004.025.001

Doris Chase
Venice Remembered, 1962
gouache, sumi and pencil on paper
20 1/2" x 13 1/2"
2004.025.002

Gift of Tom Dater
Jack Roth
Untitled, circa 1980
acrylic on canvas
79" x 79"
2004.028.001

Gift of Wilfred Davis Fletcher
John Takehara
Platter, circa 1980s
porcelain
2 1/2" h x 17" diameter
2004.021.001

Ellsworth Kelly
Blue Curve, 2000
color lithograph
24" x 18"
2005.006.001

Terence La Noue
Castle of the Wind Series: VII, 1989
paint and collage on handmade paper
53" x 59-1/2"
2005.006.002
Eduardo Ramírez Villamizar
Exagono, 1973
aluminum, 43” x 50”
Collection Boise Art Museum
Gift of Jerome and Ida Rubin

Agnes Martin
Untitled #3, 1998
screenprint
9-3/4” x 10”
2005.006.006

Gift of Sandy Harthorn and Ed Cryer

Paul Berger
Mathematics #1, 1976
gelatin silver print
10-7/8” X 13-5/8 paper size
2004.020.001

Kitagawa Utamaro
Courtesan with a Pipe
1796-1798
color woodcut with mica background
14 7/8” x 9 3/4”
2005.003.001

Gift of David and Mary Jane Hill

Howard Huff
Untitled, circa 1970
acrylic on canvas
48-1/8” x 37 1/2”
2004.018.001

Gift of Henry Hopkins

Lany Bell
S 173, 1991
mylar, paper, laminant film, aluminum and silicon monoxide
on canvas
30 1/4” x 30 1/4”
2004.027.001

Roy Lichtenstein
Wallpaper with Blue Floor Interior, 1992
wallpaper, 9-color screenprint on 5 panels
102” x 150”
2005.006.003

Roy Lichtenstein
Two Paintings: Sleeping Muse, 1984
15-color woodcut, lithograph and screenprint
34-1/2” x 45-3/4”
2005.006.004

Mark William List
Cowboys and Indians
suite of seven images, circa 1990
Polaroid photographic images transferred to paper, colored pencil
4” x 3” or 3” x 4”
2005.006.005a-g

Billy Al Bengston
Untitled, from the Dentos Series, 1969
spray paint on aluminum sheet
36” x 34”
2004.027.002

Gift of Terry Melton

Erik Gronborg
Twist, 1968
glazed porcelain
8” x 6 1/2” x 6 3/4”
2004.024.001

Gift of Gail Severn

Jim Romberg
Temple Sculpture, 1988
raku-fired stoneware
27 1/4” x 16 1/2” x 5”
2005.001.001
<table>
<thead>
<tr>
<th>Gift of Martha and Richard Ripple</th>
<th>Gift of Wells Fargo</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kerry Moosman</td>
<td>Kathleen Gemberling Adkison</td>
</tr>
<tr>
<td>Black Vessel, circa 1990</td>
<td>Winter Spector, date unknown</td>
</tr>
<tr>
<td>burnished earthenware</td>
<td>oil on canvas</td>
</tr>
<tr>
<td>19” x 22” diameter</td>
<td>50” x 40” x 2”</td>
</tr>
<tr>
<td>2005.008.001</td>
<td>2004.015.001</td>
</tr>
</tbody>
</table>

| Nancy Graves                     | Rimas Tadas VisGirda  |
| Untitled, 1980                   | The Black One Facing Night, 1985 |
| screenprint                      | ceramic               |
| 23 1/2” x 30 1/4”                | 37” x 16” x 11”       |
| 2005.008.002                     | 2005.005.004          |

| Ann Thomycroft                   | James R. Shrosbree    |
| Untitled 7, 1985                 | Figural Vessel, 1984  |
| watercolor/gouache on paper      | ceramic               |
| 29 3/4” x 22 1/4”                | 14” x 8 1/2” x 2 1/2”|
| 2005.008.003                     | 2005.005.005          |

| Gift of Jerome and Ida Rubin     | Clarice Dreyer        |
| Eduardo Ramirez Villamizar       | Untitled, 1993        |
| Gran Pectoral Precolumbino, 1970 | cast aluminum         |
| wood                             | 20 1/2” x 19” x 3”    |
| 66 “ x 90” x 27”                 | 2005.005.006          |

| Eduardo Ramirez Villamizar       | Gift of Jack Shainman Gallery and Till Freiwald |
| Exagono, 1973                    | Till Freiwald          |
| aluminum                         | Portrait Study, 2003   |
| 43” x 50”                        | watercolor on paper    |
| 2005.007.002                     | 26” x 18”              |

| Gift of Jack Shainman Gallery and Till Freiwald | Gift of Earlene and John Taylor |
| Till Freiwald                       | James Monis            |
| Portrait Study, 2003               | The Going Rate, 1989   |
| watercolor on paper                | ceramic                |
| 26” x 18”                          | 10 1/2” x 9” x 8”     |
| 2004.016.001                       | 2005.005.001           |

| Gift of Earlene and John Taylor   | Michael Gross          |
| James Monis                       | Three-Breasted Woman, 1986 |
| The Going Rate, 1989              | ceramic                |
| ceramic                           | 15” x 12” x 12”        |
| 2005.005.001                      | 2005.005.002           |

| Bennett Bean                      | Clarice Dreyer         |
| Untitled, 1985                    | Untitled, 1993         |
| pit-fired earthenware             | cast aluminum          |
| 13 3/4” x 7” x 7”                 | 20 1/2” x 19” x 3”    |
| 2005.005.003                      | Collection Boise Art Museum |

| Clarice Dreyer, Untitled, 1993    | Gift of Earlene and John Taylor |
| Collection Boise Art Museum      |                                |
| Gift of Earlene and John Taylor  |                                |
Guy Anderson
Flying Figures, 1983
oil on paper mounted on board
18 3/4” x 72 1/2” x 1 1/2”
2004.015.002

Kenneth Callahan
Multitudes on the Mountain, 1968
tempera and oil on gesso, mounted on board
48” x 96 1/2”
2004.015.003

William Clutz
Toward the Beach, 1990
pastel on paper
29 1/2” x 40
2004.015.004

William Cumming
Untitled, 1969
acrylic on board
39” x 51” x 1 1/2”
2004.015.005

Sam Francis
Cut Throat, 1971
color lithograph, 29/62
45 1/4” x 31 1/4”
2004.015.006

Morris Graves
Vessel Seeking to Achieve Its Ideal Image Form, 1943
watercolor and tempera on paper
47 3/16” x 24 9/16
2004.015.007

Nancy Graves
Sabine Region from Lunar Maps Suite, 1972
color lithograph
22 1/2” x 30”
2004.015.008

Paul Horiuchi
Prelude to Winter, date unknown
mixed media, collage on paper
43 3/4” x 33 1/4”
2004.015.009

Paul Horiuchi
Esthetic Continuity, date unknown
torn Japanese paper
72” x 147” (6-panel screen)
2004.015.010

Carl Morris
Untitled Abstract, date unknown
acrylic on canvas
62 1/2” x 38 1/2” x 2”
2004.015.011

Gary Nisbet
Modern Paint, 1989
oil, pastel, gold leaf on paper
34” x 26”
2004.015.012

Ann Thonycroft
Untitled #65, 1988
watercolor on paper
30” x 22”
2004.015.013

Ann Thonycroft
Untitled #76, 1987
watercolor on paper
30” x 22”
2004.015.014

Ann Thonycroft
Untitled #117, 1987
watercolor on paper
30” x 22”
2004.015.015

Ann Thonycroft
Untitled #32, 1992
gouache on paper
30” x 22”
2004.015.016

Margaret Tomkins
Untitled Abstract, 1962
painting on canvas
75” x 109” x 2”
2004.015.017

George Tsutakawa
Aftermath #7, 1982
sumi on mulberry paper
26 1/2” x 39 3/4” sight
2004.015.018

Andy Warhol
SAS Passenger Ticket, 1968
screenprint
27” x 49”
2004.015.019

 kunisada, utagawa (1786-1865)
Kabuki scene, date unknown
color woodblock prints (triptych)
20” x 37”
2004.015.020
Gift of Virginia and Bagley Wight

Bing Wright
Rain Window II, 1989
Type C print
71 1/2" x 48 1/4"
2005.002.001

PURCHASES

Collectors Forum Purchases

Chuck Close
Lyle, 2003
149-color silk screenprint (25/80)
65 1/2" x 54"
2004.022.001

Sonya Blomdahl
Citrus Amber, 2002
blown glass
6 1/2" h x 32" diameter
2004.022.001
MEMBERS & CONTRIBUTORS

INDIVIDUAL DONORS

$250,000
* Paul and Charlotte Cordy

$10,001 - $25,000
* Chuck and Susan Carleese
* Anita Kay Hardy and Gregory Arnes Kado
* A.F. (Skip) and Esther Oppenheimer
* Michael and Dilk Zimsky

$5,001 - $10,000
Geoff Beard
* Dr. Tom and Marilyn Beck
* Richard and Sondra Hackbohm
* George and Bev Harad
Gni and Bill Wooley

$2,501 - $5,000
Mary Abercrombie
Dr. Gordy Williamson and Helen Cupple-Williamson
* John and Amanda Corddry
Sam and Yolonda Crossland
John B. and Dee C. Ferry
* Glenn J. lane
Winston C. Mitchell
J. R. and Esther Simplot

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Chris Davidson and Sharon Christoph
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Dieutram and Pauline Kuth
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Jim and Julie Trunson
Kathy Trounere
Marcia Wing and Greg Garlick
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Mary-Gea
* Joel and Marianne Hickman
James and Betty Kelly
Carol MacGregor PhD and Gayle
Bill Allen
Dr. Robert and Nancy Montgomery
George and Mildred Rehlau
Robert and Joan Rice
Lee and Tni Roberts
Mike and Gloria Shirley
Linda Payne Smith and Jeff Smith
Wendy R. Thompson
Anne P. Veigel and Greg Patterson
Chrisian and Kathryn Zimmerman

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John and Edwina Allen
Robert and Meredith Allis
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Jeannette Bowman and John Barnett
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Laura Bettis and Ben Ryal
Sue and Bill Bohner
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Russell and Sandra Bruce
Caroline Spencer Burke
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Jim and Jacqueline Cleson
Luanne Crump
Mark and Vickie Daly
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William J. and Christline Farnel
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Lawre Flacker
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Leo and Pauline Hart
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Jess and Neil Hawley
Mr. and Mrs. Thomas G. Heinrich, Jr.
Larry and Paula Hubsch
Charles and Lisa Hummel
Leslie Hunt and John Severson
Larry Hyatt
Waren and Renee Johnson
Elizabeth W. Jones
Elk and Lynde Jones
Don and Kelly Jones
Rory R. Jones and Lisa Wagner
Junes
Carmen Jorde
Sondra and George Juetten
Rod Kagan
CORPORATE & FOUNDATION SUPPORT

$100,001+
Beaux Arts Société
City of Boise

$50,000 - $100,000
Wells Fargo Northwest N.A.

$25,001 - $50,000
Albertsons, Inc.
Collectors Forum
Idaho Commission on the Arts
The Idaho Statesman

$10,001 - $25,000
BAM Exhibition Guild (BEG)
Idaho's NewsChannel 7
J.A. & Kathryn Albertson Foundation
Paul G. Allen Family Foundation

$5,001 - $10,000
Boise Weekly
Hackborn Foundation
Martha Daura Foundation
Piper/Stafford
US Bancorp
Washington Group International

$2,501 - $5,000
Hardy Foundation
Gannett Foundation
Greater Boise Rotary Foundation
Idaho Media Corporation
Jordan Schnitzer Family Foundation
Micron Technology Foundation
MWH Americas
Target Stores

$1,001 - $2,500
FM Global Foundation
Givens Pursley LLP
Greg Kucera Gallery
Idaho Power
Intermountain Gas Industries Foundation, Inc.
Jackson Food Stores
Key Foundation

$501 - $1,000
Alturas Foundation
Da Vinci Art Guild
Friends of Art
H.J. Heinz Company Foundation
Perkins Coie LLP
Technology Law Group LLC
Jeri L. Waxenberg Foundation Inc.

$251 - $500
Carol's Design House
Flying M Coffeehouse
Idaho Community Foundation
Lutheran Good Samaritan Society

* Includes Corddry Challenge Grant gifts and pledges through April 2005

Guy Anderson, *Flying Figures*, 1983
oil on paper mounted on board, 18 3/4" x 72 1/2" x 1 1/2"
Collection Boise Art Museum, Gift of Wells Fargo
Boise Art Museum

2004 – 2005 EXECUTIVE COMMITTEE

J o h n C o r d d r y  President
S a n d r a F e r y  Past President
B i l l S a l v a g e  President-Elect
J i m T e r n e y  Treasurer
B e a S o l s  Secretary
B e v N a r a d  Member-at-Large
J o e l H i c k m a n  Member-at-Large
D r i e k Z i r i n s k y  Member-at-Large
T i m C l o s e  Executive Director

T R U S T E E S

M a r y l i n B e c k
D i v i t C a r d o z a
S u s a n C a r l i s e
S u z e C l e m e n t s
J o a n C o x
A n n e t t e E g
R o y E l b o w s t o m
C l a r k F i d l e r
D i a n e P l a t d i n o G r a v e s
D i c k H a c k b o r n
K a y H a r d y
R a m o n a H i g e r
L e s l i e H u n t
J o h n J a c k s o n
R e n e l y J o h n s o n
P a m L e m l e y
A m y M c D e v i t t
J e n n i f e r M c C h e e t e e
J i m N e l s o n
E s t h e r O p p e n h e m e r
P a m P a k e r
K e n P u s k y e
C h l i d n e R a m o n d
J a m i e S c o t t
A n n e V e i g e l

MUSEUM STAFF

Tim Close, Executive Director

Administration
F a y o n n e A f f a r o , Membership Manager
S a m a n t h a B e e t , Events & Marketing
K a t h e C o t é , Receptionist/Data Entry Clerk
K r i t i n D u n n , Events Support
E l i n K e n n e d y , Development Director
D o m a n a M c N e a m e y , Assistant to the Director
M a r y S c h a e f e r , Financial Manager
M i c h e l l e W a l c h , Art in the Park Coordinator

Education
M e l a n i e F a l e s , Curator of Education
T e e r a F e a d t , Associate Curator of Education

Collections and Exhibitions
K a t h y B e t t s , Registrar
H e a t h e r F e r r e l l , Associate Curator of Art
S a n d y H a r t h o m , Curator of Art
C a t h e r i n e R a k o w , Curatorial Assistant/Museum Store Manager
L i a F l o w e r s R o s s , Curatorial Assistant
R o n W a l k e r , Chief Preparator

Museum Store
F r a n k G o t l i a , Sales Associate
U n d i a y G r e e n , Sales Associate
C h r i s t i n e H a n t s , Sales Associate
M i s y M a r t i n e l l , Assistant Store Manager
C a t h e r i n e R a k o w , Museum Store Manager/Curatorial Assistant
M a r t h a S h a n n y , Sales Associate
S a u n a V a n k l e e k , Sales Associate
J e a n N a m e y , Sales Associate

Security
R i c h C a r d e l l
S t u a r t G o w a n s
B i l H o f s t r a
C r i g L a w s o n
I s a c L u t z
O r v i l l e R e d d i n g t o n

B a i m 2004

2005 EXECUTIVE COMMITTEE

M u s e u m S t a f f


Not Pictured: Rich Cardell, Kritin Dunn, Melody Eisler, Frank Gotlia, Stuart Gowans, Lindsay Green, Bil Hofstra, Craig Lawson, Shauna VanKleek, Michelle Walsh.

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