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

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

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

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

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

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

Melanie Fales
Executive Director, 2009–10
MESSAGE FROM THE BOARD PRESIDENT

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

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

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

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

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

Esther Oppenheimer
Board President, 2009–10
Exhibitions & Installations

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

James Castle: Tying it Together
May 2 – September 27, 2009

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

Organized by the Boise Art Museum
Sponsored by the Charles Redd Center for Western Studies

Corrugated Sculpture by Ann Weber
May 23 – November 8, 2009

California artist Ann Weber transforms the ordinary medium of cardboard into impressive large-scale sculptures reminiscent of pods, gourds and organic spires. The sculptures have the appearance of large baskets woven into monumental forms with a rich patina created from layers of shellac applied to the surface. Visitors walked among and through the towering shapes, some as large as 16 feet tall, in an oversized wonderland of contoured forms. Weber, who began her career as a ceramic artist, started working with the lighter medium of cardboard in 1991 and finds great interest in the possibility of making beautiful objects from common and mundane materials. Weber received her BA from Purdue University and her MFA from the California College of Arts and Crafts where she studied with renowned ceramic sculptor Viola Frey.

Organized by the Boise Art Museum

Kid Stuff
June 6 – October 11, 2009

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

Organized by Boise Art Museum

Ann Weber
Wonderland, 2008, BAM installation view
cardboard, staples, shellac
Courtesy of the artist
Popcorn She and She
Drink Me Tulip Roots
Marmalade Wonderland
Happy Birthday Baby

Alexander Calder
Circus, 1975
lithograph
paintings, drawings, sculpture and photographs that are contemporary in outlook and non-traditional in format, scale and approach. Both stylized figures and real-life personalities were portrayed, and implied narratives suggested social or political content. Each work in the exhibition was selected to encourage questions about why or how the artist depicted a particular subject.

Organized by the Boise Art Museum

Devorah Sperber
Threads of Perception

June 20 – September 20, 2009

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

Organized by the Boise Art Museum
Sponsored by the Paul G. Allen Family Foundation.

Go Figure: Selections from the Permanent Collection

February 16, 2008 – August 2, 2009

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

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

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

August 29, 2009 – March 14, 2010

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

Organized by the Boise Art Museum

A Survey of Gee’s Bend Quilts
October 10, 2009 – January 17, 2010

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

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

Selections from the Permanent Collection
November 21 – May 9, 2010

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

Organized by the Boise Art Museum

The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States
January 30 – April 25, 2010

The Vogel Collection was started in the early 1960s and has grown to over 4,000 works of art. The Collection contains primarily drawings, with some significant works of painting and sculpture, and is best known for its holdings of minimal, post-minimal and conceptual art by primarily American artists whose careers developed after 1960. In 1992 the National Gallery entered into an agreement with the Trustees of the Vogel collection to acquire all or part of the thousands of works in the Collection for the benefit of the people of the United States. In 2008, under the umbrella of the National Gallery, the Vogels committed 2,500
works of art to be offered to institutions in fifty states. The Boise Art Museum is proud to be a recipient of this generous gift, which includes works by numerous well known artists such as Roy Lichtenstein, Willy Barnet, and Pat Steir.

Organized by the Boise Art Museum

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

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

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

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Richard Young and Cheryl Shurtleff
Mark Zimmerer and Susan Langley
Christian and Kathryn Zimmerman

FIRST Robotics Team’s Robots
February 6 – May 16, 2010

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

Organized by the Boise Art Museum, Sponsored by Micron Technology Foundation, Inc.
Robots: Evolution of a Cultural Icon
February 6 – May 16, 2010
Robots: Evolution of a Cultural Icon examined the development of robot iconography in fine art over the past 50 years. In 1920, the term robot was coined from a Czech word robota, which means tedious labor. Since then, the image and the idea of a robot have evolved remarkably from an awkward, mechanical creature to a sophisticated android with artificial intelligence and the potential for human-like consciousness. As robotic technology catches up with the wild imagination of science fiction novels, movies, and animation, dreams and fears anticipated in these stories may also become reality. Artists included in the exhibition have responded to the technological innovation with optimism, pessimism, and humor, presenting work that ultimately explored our attitudes toward robots.

Robots: Evolution of a Cultural Icon was organized by the San Jose Museum of Art.
Sponsored by OfficeMax Boise Community Fund and URS Washington Division

Full Circle: Artwork from the Permanent Collection
April 1 – October 31, 2010
The circle is the most universal of all symbols. Artworks from BAM’s Permanent Collection were selected to examine how artists use the circle or sphere as an element in developing two-dimensional compositions and three-dimensional forms. A selection of new permanent collection artworks along with traditional favorites were presented in the exhibition. Artist whose works will be highlighted include Grace Knowlton, Robert Rauschenberg, Sam Francis, Ron Davis and Jeffrey Simmons.

Organized by the Boise Art Museum

Jeffrey Simmons
Janet’s Yellow, 1999
oil and alkyd on canvas, 61” x 60”
Collection of the Boise Art Museum, Gift of Ben and Aileen Krohn
More Than a Pretty Face
April 27 – June 13, 2010

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

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

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

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

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

Proceeds from the 17 commissioned artworks, unveiled April 24, 2010, as the centerpiece of the Boise Art Museum’s Annual Benefit Gala, supported both the local artists and the Boise Art Museum’s exhibition and education programs.

More Than a Pretty Face Particpants

Participating Artists
*denotes the artist was commissioned

Christine Barriettua
Chris Binion*
Cate Brigden
Divit Cardoza*
Michael Cordell
Kellie Costo
Dave Darrough
Fonny Davidson
David DeVillier
Jill Fitterer*
Lynn Fraley
Kirsten Furlong*
Charles Gill
Alma Gomez-Frith
Kathy Harrison Mahn
Molly Hill
Ward Hooper*
John Kilmaster
Anne Klahr
Geoffrey Krueger*
Susan Latta
Bill Lewis
Ben Love*
Shelley McCrll
Suele Mitchell*
Troy Passey
Bonnie Peach
Marcus Pierce
Lisa Pisciano
Christine Raymond*

Carl Rowe
Shantara Sandberg*
Dan Scott
Kevan Smith
Andrea Sparrow
Susan Valkioutte
Keith Walklet
Tarlo Watan
Anna Webb
Amy Westover*
Liz Wolf*
Karen Woods*

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

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

Gala Table Sponsors
Executive Level Table Sponsorship
Peter & Arlene Davidson with
Anita Kay Hardy & Gregory Ames Kaslo
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Lemley International
Oppenheimer Companies
Spink Butler, LLP

Corporate Table Sponsorship
Givens Pursley, LLP
Hawley Troxell, LLP
Holland & Hart, LLP
Key Bank
Mahn Investments LTD Partnership
Mountain West Bank
URS Corporation
Wells Fargo

Individual Table Sponsorships
Geoffrey Beard and Guy Plahn
Tom and Marilyn Beck
Bill Blahd and Liz Wolf
Jim and Gwen Brandstetter
Calvin R. and Macey P. Swinson
During fiscal year 2009-2010, more than 25,000 people from across the state participated in BAM-organized educational programs. In support of the Museum’s mission, BAM’s education programs provide visitors with opportunities for meaningful experiences with original works of art. Programs complement and extend the learning that takes place naturally in the galleries, advancing art as an integral component of personal expression and the human learning experience.

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

In fiscal year 2009–10, BAM’s education programs were supported in part through grants and sponsorships from:
- Anonymous
- BAM Docent Grant Fund
- Da Vinci Art Guild
- Charles and Victoria Feast
- Richard and Sondra Hackborn
- Harry W. Morrison Foundation
- Idaho Commission on the Arts
- Idaho Power
- Institute of Museum and Library Services
- Lutheran Good Samaritan Society
- MetLife Foundation
- Target
- US Bancorp Foundation
- Walter and Leona Dufresne Fund in the Idaho Community Foundation
- Wells Fargo Foundation
- Whittenberger Foundation

EDUCATION INITIATIVES

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

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

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

Special Programs with Visiting Artists
BAM’s Education Department provided special opportunities for visitors to interact with artists in conjunction with their exhibitions.

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

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

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

Free School Tour Program

BAM served more than 11,000 students and teachers through its free school tour program and more than 17,500 participants in its school-centered partnership programs including the free school tour program, teacher institutes and outreach. During the fiscal year 2009–10, BAM implemented engaging, interactive school tours followed by hands-on workshops based on the following three themes and exhibitions:

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

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

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

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

ArtReach Program Expansion

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

Studio Art Program

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

Public Programs

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

Regular Monthly Programs

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

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

Lectures

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

May 7, 2009  Garth Claassen discussed his exhibition at BAM

June 4, 2009  Artist Ann Weber shared information about her sculptures in Corrugated: Sculptures by Ann Weber

July 2, 2009  Keith Walklet, Photographer and writer discussed the optical masterpieces in Devorah Sperber: Threads of Perception

August 6, 2009  Kimberly Johnson-Loder, grand-niece of James Castle talked about the artist and the exhibition, James Castle: Tying it Together

September 3, 2009  Lee Ann Turner, Associate Professor of Art History, Boise State University discussed Devorah Sperber: Threads of Perception

October 1, 2009  BOSCO open studios partnership

November 5, 2009  Gee’s Bend artists shared their stories related to the quilts and prints in A Survey of Gee’s Bend Quilts

December 3, 2009  Sharon Tandy, Textile Conservator spoke about the historic quilts on display at BAM.

January 7, 2010  Artist Charles Gill gave step-by-step details about the printmaking process used by Gee’s Bend artists to create the prints in the exhibition A Survey of Gee’s Bend Quilts

February 4, 2010  Three local art collectors shared their stories about collecting in conjunction with the exhibition The Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States and Idea as Art: Contemporary Works on Paper

March 4, 2010  Special Panel Discussion - Local engineers, designers, artists, students, technical professionals and historians discussed current and future robot technology in conjunction with the exhibitions Robots: Evolution of a Cultural Icon and FIRST Robotics

April 1, 2010  JoAnne Northrup, Katie and Drew Gibson Chief Curator, San Jose Museum of Art, talked about the exhibition Robots: Evolution of a Cultural Icon

Free Admission for BSU Students

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

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

Internship Program

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

2009–10 Education Interns

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

Teen Volunteers

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

2009–10 Teen Education Volunteers

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

Boise State University Student Volunteers

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

2009–10 BSU Student Volunteers

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

Micron Technology Foundation’s First Robotics Teams present their artful machines.
2009–10 Office Volunteers
Boise Art Museum appreciates the hard work and efforts of the clerical volunteers who help us keep things running smoothly in the administrative offices.
Isabel Holt
Trish Ebsworth

Admissions Ambassadors
Ambassadors take admission and sell memberships, welcoming guests and providing information about BAM and its exhibitions and programs. We appreciate and value all of the volunteers who have assisted us over the last year at Boise Art Museum.
Patricia Angell
Sarah Bianchi
Stephanie Clarkson
Patti Cole
Jan Johns
Jean Kelsing
Joan Lindquist
Pat Spofford
Mary Alyce
Tierney

Store Volunteers
Store volunteers assist customers with merchandise in the BAM Store and also act as Admission Ambassadors.
Amber Clontz
Peggy Larsen-Garrett
Mary Ann Martini

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

Curatorial Volunteers
Lisa Flowers Ross
Sandy Shaw

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

3 Untitled Charcoal Drawings, 1991
29 3/4” x 22” each
Ceramic Plate #44
Ceramic Plate #61
Ceramic Plate #62
All plates average 22” x 22”

2009–10 Collectors Forum Leadership
Rick Clark and Liz Roberts, Co-Chairs
Gerry Cruser
Tom Dater
Arlene Davidson
Julia Davis
Lois Lenzi
Trudy Littman
Gayla Lyon
Barrie O’Neill
Charlene Ripke
Bob Sabin

Chris Jordan
Toothpicks, 2008
Pigmented ink-jet print, edition 3/6
60 x 96”
In addition, the CF membership also voted to support the costs of transporting and preparing for exhibition a gift of artwork from the estate of artist Dennis Gallagher to the Boise Art Museum.

Dennis Gallagher
Untitled Ceramic Sculpture, 2002
71” x 48” x 20”
Untitled Ceramic Sculpture, 2006
39 1/2” x 26” x 11”
3 Untitled Mixed Media Drawings, Date Unknown
29 3/4” x 22 1/4” each

Collectors Forum members during the 2010 trip to Phoenix
Financial Overview

STATEMENT of FINANCIAL POSITION
April 30, 2010

<table>
<thead>
<tr>
<th align="right">ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td align="right">Cash and Cash Equivalents</td>
<td>$662,810</td>
</tr>
<tr>
<td align="right">Investments</td>
<td>1,328,612</td>
</tr>
<tr>
<td align="right">Interest and Accounts Receivable</td>
<td>4,477</td>
</tr>
<tr>
<td align="right">Grants and Pledges Receivable</td>
<td>2,884</td>
</tr>
<tr>
<td align="right">Prepaid Expenses</td>
<td>17,427</td>
</tr>
<tr>
<td align="right">Prepaid exhibits</td>
<td>23,250</td>
</tr>
<tr>
<td align="right">Merchandise Inventory</td>
<td>17,389</td>
</tr>
<tr>
<td align="right">Furniture and Fixtures, net of Accumulated depreciation of $323,539</td>
<td>78,642</td>
</tr>
</tbody>
</table>

Note: Art Collection not Capitalized

TOTAL ASSETS | $2,135,491

LIABILITIES and NET ASSETS

<table>
<thead>
<tr>
<th align="right">LIABILITIES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td align="right">Accounts Payable and accrued expenses</td>
<td>$133,373</td>
</tr>
<tr>
<td align="right">Deferred revenue</td>
<td>164,228</td>
</tr>
</tbody>
</table>

TOTAL LIABILITIES | 297,601

NET ASSETS

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

TOTAL NET ASSETS | $1,837,890

TOTAL LIABILITIES AND NET ASSETS | $2,135,491

CONDENSED STATEMENT of ACTIVITIES
Year ended April 30, 2010

| TOTAL SUPPORT and REVENUES | $2,077,120 |

EXPENSES

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

TOTAL EXPENSES | $2,069,190

CHANGE in NET ASSETS BEFORE OTHER ITEMS | 7,930
CHANGE in UNREALIZED GAIN on INVESTMENTS | 69,369
COLLECTION ITEMS PURCHASED but NOT CAPITALIZED | (52,782)

NET ASSETS, BEGINNING of YEAR | $1,813,373
NET ASSETS, END of YEAR | $1,837,890

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

ART IN THE PARK 2009

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

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

We are also grateful to the hundreds of volunteers who assist with Art in the Park each year, making it possible for the Boise Art Museum to present a successful event of this scale.

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

Guests enjoy Art in the Park
Gifts

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

Beth Van Hoesen

Sunflower, 1982
lithograph on paper printed in 8 colors
20 3/4" x 16 1/2"
2010.007.001

Beth Van Hoesen
Flowers, Flowered Vase, 1992
lithograph on paper printed in 18 colors
22 1/4 x 17 1/4"
2010.007.002

Beth Van Hoesen
Flowers, White Vase, 1993
lithograph on paper printed in 15 colors
21 13/16" x 16 5/8"
2010.007.003

Beth Van Hoesen
Poppies in Oriental Bowl, 1981
lithograph on paper printed in 5 colors
16" x 9"
2010.007.004

Beth Van Hoesen
Striped Towel, 1982
aquatint and drypoint with watercolor on paper
12 7/8" x 10 7/8"
2010.007.005

Beth Van Hoesen
Buster, 1982
spit-bite aquatint, drypoint, and etching with watercolor on paper
19 7/8" x 17 3/4"
2010.007.011

Beth Van Hoesen
Three Ducks, 1987
aquatint and drypoint with watercolor on paper
8 3/8" x 11 7/8"
2010.007.012

Beth Van Hoesen
Dürer Can, 1981/1982
Aquatint, drypoint, and etching with watercolor on paper
15 7/8" x 13 1/4"
2010.007.007

Beth Van Hoesen
Cornflowers, 1959
Engraving with drypoint on paper, 2d. edition
9 3/8" x 7 1/2"
2010.007.008

Beth Van Hoesen,
Peaches, 1981
aquatint and drypoint on paper
15 7/8" x 12 3/4"
2010.007.009

Beth Van Hoesen
Black Bear, 1985
lithograph on paper printed in 5 colors
15" x 13 1/8"
2010.007.010
Beth Van Hoesen
Maharani, 1988
aquatint, etching and drypoint with watercolor on paper
15 1/2" x 13"
2010.007.013

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

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

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

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

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

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

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

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

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

Gift of Jacqueline Ann and Floyd Ayers
Robert DeVoe
Summer Brass, circa 2000-2004
watercolor on paper
31" x 20 5/8"
2009.024.001

Gift of M. Gary Bettis
Geoffrey Krueger
Untitled (1001 N. 22nd St.), 2002
oil on canvas
20" x 30"
2010.003.001

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

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

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

Gift of M. Gary Bettis in Memory of Tom Trusky
Jan Boles
Snake River Near Plum Road, January 1994
selenium silver black & white photograph montage, I/II
6 1/4" x 67"
2010.004.001

Gift of Janet and Roger DeBard
Brad Rude
Reflection Grounded, 1998
oil enamel, lithography crayon, and shellac on paper
36" x 42"
2009.009.001
Gift of B. W. Drewes and D. L. Drewes
Werner Drewes, Spinning #1535, 1984
oil on canvas
24" x 26"
2009.010.001

Gift of the Family of R. Reed and Dorothy Fife
Pablo Picasso
La Célestine, from the series “347 Gravures,”
1968, 45/50
etching and aquatint on paper
3 1/2" x 4 7/8"
2010.001.001

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

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

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

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

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

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

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

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

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

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

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

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

Ando Hiroshige
Scene from Chapter 5 of Chushingura (The 47 Ronin), circa 1850
color woodblock print on paper
9 1/2" x 13 3/4"
2009.023.014
Japanese Calligraphy Manuscript Page
Late Edo Period, 1800s
sumi ink on paper
10 3/8" x 7 3/8"
2009.023.015

Pair of Japanese Calligraphy Manuscript Pages
Late Edo Period, 1800s
sumi ink on rice paper
10 1/2" x 7 3/4" each sheet
2009.023.016a,b

Artist unknown, Japan
Lakeside scene, pavilions with scholars
Late Edo Period, 1800s
watercolor on paper
12" x 8 3/4"
2009.023.017

Artist unknown, Japan
Landscape with mountains and nestled buildings
Edo/Meiji period, 19th century
watercolor on rice paper
11" x 15 3/8"
2009.023.018

Artist unknown, Japan
Seated frog
Edo/Meiji period, circa 19th century
ink on paper
10 1/4" x 10 1/4"
2009.023.019

Artist unknown, Japan
Street scene
Edo/Meiji period, circa 19th century
ink on rice paper
11" x 15"
2009.023.020

Japanese Pot Hook (Jizai Kagi)
Edo/Meiji period, 19th century
lacquered Japanese Zelkova wood
10" x 12"
2009.023.021

Japanese Tea Kettle
Meiji period, 1868-1912
cast iron
8 3/4" x 7"
2009.023.022a,b

Japanese Tea Kettle
Edo/Meiji period, 19th century
cast iron
9 1/2" x 8 1/2"
2009.023.023a,b

Set of 5 Japanese Sake Jars
Japanese, 20th century
glazed stoneware
10 1/2"-11 1/2 h x 4" diameter each
2009.023.024 - .028

Rick Bartow
Thin Air and Empty Shadows, 1992
mixed-media book on handmade paper
11" x 11 1/2"
2009.023.029
Suzanne Caporael
Wave Study #1 - #2 - #3, 1988
lithographs on chine collé, 8/30
26 1/2" x 30" each
2009.023.030-031-032

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

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

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

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

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

Gary Nisbet
Club Cups, 1994
acrylic and collage on paper19" x 21"
2009.023.042

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

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

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

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

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

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

Helen Hart
Davis Brothers Store, circa 1960
oil on canvas board
7 1/2" x 9 1/2"
2009.023.038
Helen Hart  
*Idaho House in Clearing*, circa 1960  
oil on canvas board  
9" x 12"  
2009.023.039

**Gift of Anita Kay Hardy in Memory of John Takehara**  
raku-fired stoneware  
3 1/2" x 4 7/8" x 5"  
2009.012.001

**Gift of the Earl Hardy Box Canyon Nature Preserve in Honor of the 75th Anniversary of Boise Art Museum**  
Jim Kraft  
*Lichen Keep*, circa 2007  
hand-built ceramic  
29 1/2" x 14" x 13"  
2010.006.001

**Gift of Sally and Wynn Kramarsky, New York**  
William Anastasi  
*Untitled (Subway Drawing)*, 2005  
pencil on paper  
7 5/8" x 11 2/8"  
2009.021.001

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

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

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

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

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

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

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

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

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Eve Aschheim  
*Origin*, 1998  
graphite, ink, charcoal, Koh-i-noor negro lead on duralene  
12" x 9"  
2009.021.002
Nancy Haynes
TPP/NH12, 1998
monoprint on handmade paper
9 3/4" x 12"
2009.021.011

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

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

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

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

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

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

Julia Mangold
graphite on paper
2 panels, 11 3/8" x 8 3/4" each
2009.021.019

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

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

Andrew Topolski
Second Volume, 1998-99
mixed media on paper with sandblasted glass19"
x 16 1/2"
2009.021.022

Gerrit Verstraete
Chambered Nautilus, 2006
silver enamel, gesso, silverpoint, acrylic glaze, acrylic tints, metal powder on paper
11 1/8" x 11 1/8"
2009.021.023
Gift of Dr. William and Lois Lenzi
William Cumming
Orange Sky (Orange Cloud), 1991
acrylic on masonite
23 3/8" x 23 3/8"
2010.005.001

Gift of Alma Love
2009.013.001

Gift of Terry Melton
Frances Senska
Quail, circa 1978
glazed stoneware
4 1/2" x 4 3/4" x 3"
2009.014.001

Gift of Caroline Morris
Grace Knowlton
Sphere, 1995
copper with patina
7 1/2" x 9 1/4" x 8 1/2"
2009.015.001

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

Gift of the Estate of John Takehara
Attributed to Dorothy Bearnson
Lidded Vessel, date unknown
glazed stoneware
8" h x 7" diameter
2009.020.001

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

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

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

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

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

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

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

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

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

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

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

Gift of Evelyn Twigg-Smith
Deborah Oropallo
Fallen, 2004
permanent pigment ink and acrylic
on canvas, A/P
58" x 58"
2010.002.001
The Dorothy And Herbert Vogel Collection: Fifty Works For Fifty States, a joint initiative of the Trustees of the Dorothy and Herbert Vogel Collection and the National Gallery of Art, with generous support of the National Endowment for the Arts and the Institute of Museum and Library Services

Will Barnet
*Untitled*, 1984
charcoal on vellum paper with masking tape
25 3/4" x 14 1/8"
2009.022.001

Robert Barry
*Untitled*, 1975
black felt-tip pen, transfer type and ink on paper
8" x 8"
2009.022.002

Robert Barry
*Untitled*, 1975
graphite and blue ink on paper cardstock
12" x 12"
2009.022.003

Loren Calaway
*Untitled Sculpture*, 1984
wood, metals, paper, graphite, fabric, masonite
29 1/4" x 12 1/5" x 11 1/8"
2009.022.004a,b

Charles Clough
*Tenth of November*, 1979
enamel on paper
42" x 34 1/2"
2009.022.005

Charles Clough
*#4*, 1979
enamel on offset lithograph paper
35" x 23 1/8"
2009.022.006

R. M. Fischer
*Doctor’s Lamp*, 1979
steel, flexible metal tubing, light bulbs, sockets and wiring
76” x 20”
2009.022.009

Richard Francisco
*Eclipse (Quarters)*, 1981
watercolor on paper
8” x 6 3/4” x 5/8”
2009.022.010

Michael Goldberg
*Codex Morales Braccio Sermugnano*, 1981
chalk on pastel fixative on paper
43 7/8” x 31”
2009.022.011

Don Hazlitt
*Untitled*, 1982
pastel, oilstick, and collage on paper
24 1/2" x 22
2009.022.012

Jene Highstein
*Installation Drawing for Black Mound*, 1996
bone black pigment and pencil on graph paper
17” x 21 3/4”
2009.022.013
Bryan Hunt
*Drawing on Drawing, May 1979*
oil stick and ink on paper
12" x 8 5/8"
2009.022.014

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

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

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

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

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

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

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

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

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

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

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

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

Richard Nonas
*Slot Series (3), 1973*
wood
1 1/8" x 31 1/2" x 2 7/8"
2009.022.027a,b,c,d
Lucio Pozzi
Sky Dogs, 1982
oil on canvas on wood
16 1/8” x 16 1/8”
2009.022.028

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

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

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

Lucio Pozzi
The Floating and Flotsam, 1996
oil and sandpaper mounted on wood
7 1/2” x 7 1/2”
2009.022.030

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

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

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

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

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

Stephen Rosenthal
Abril, 1974
oil or India ink on canvas
24 1/2” x 21”
2009.022.038

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

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

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

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

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

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

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

John Grade
Caudex (horizontal), 2004
bamboo wood, resin
23” x 83” x 19”
2009.018.001
Gift of Driek and Michael Zirinsky in Honor of Jackie and Floyd Ayers

Babs Haenen
In Arcadia, 2002
hand-built colored porcelain
15 1/2" x 14 1/2" x 10"
2009.019.001

Anonymous Gift

Craig Cully
Swag, 2008
oil on masonite
23 7/8" x 26"
2009.011.001

PURCHASES

Collectors Forum Purchases, May 13, 2009

Ansel Adams
Tree, Stump, and Mist, 1958 (printed 1976)
gelatin silver print
15" x 19"
2009.007.001

Shoji Hamada
Plate, circa 1960
stoneware with tenmoku glaze and kaki glaze poured decoration
2 1/8" h x 11 1/8" diameter
2009.008.001

Shoji Hamada
Plate, circa 1955-1970
stoneware with tenmoku glaze and kaki glaze poured decoration
2" h x 11" diameter
2009.008.002

Museum Purchase with funds donated by the BAM Board of Trustees

Faith Ringgold
Idaho Black History Museum, 2008
screen print 30/100
20" x 26"
2009.003.001

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

Ann Weber
Tiny Dancer, 2006
cardboard, staples, shellac, steel base
108" x 51" x 38"
2009.004.001

Museum Purchase with funds donated by Gary Bettis

Eirik Johnson
Freshly Felled Trees, Nemah, Washington, 2007
pigment print
40" x 50"
2009.005.001

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

Mary Lee Bendolph
Passing By, 2006
color soft ground and spitbite aquatint etching on paper with chine collé
39" x 43"
2009.006.001
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Cover art: Mary Lee Bendolph  Passing By, 2006
color soft ground and spitbite aquatint etching on paper with chine collé, 39” x 43”
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