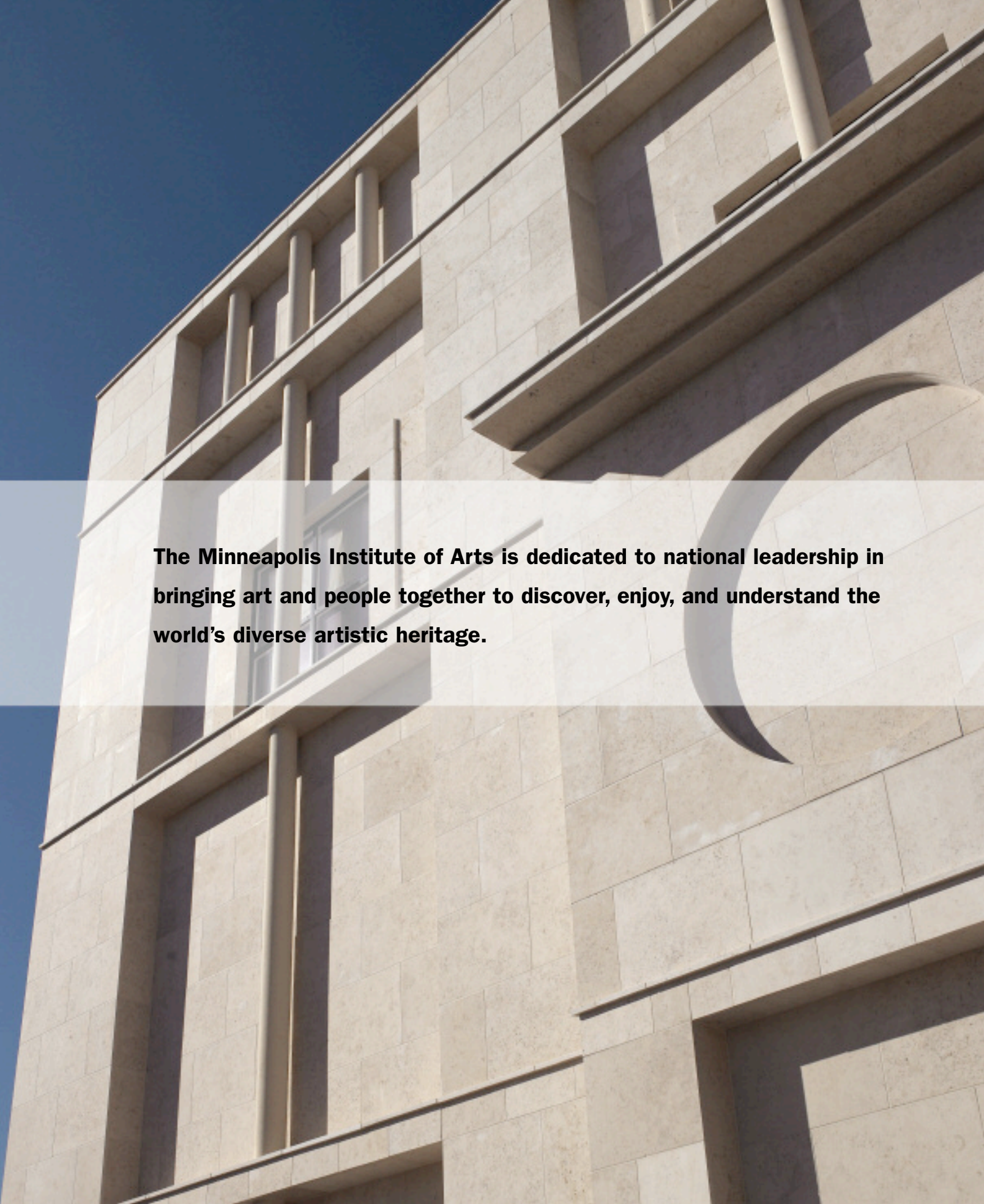
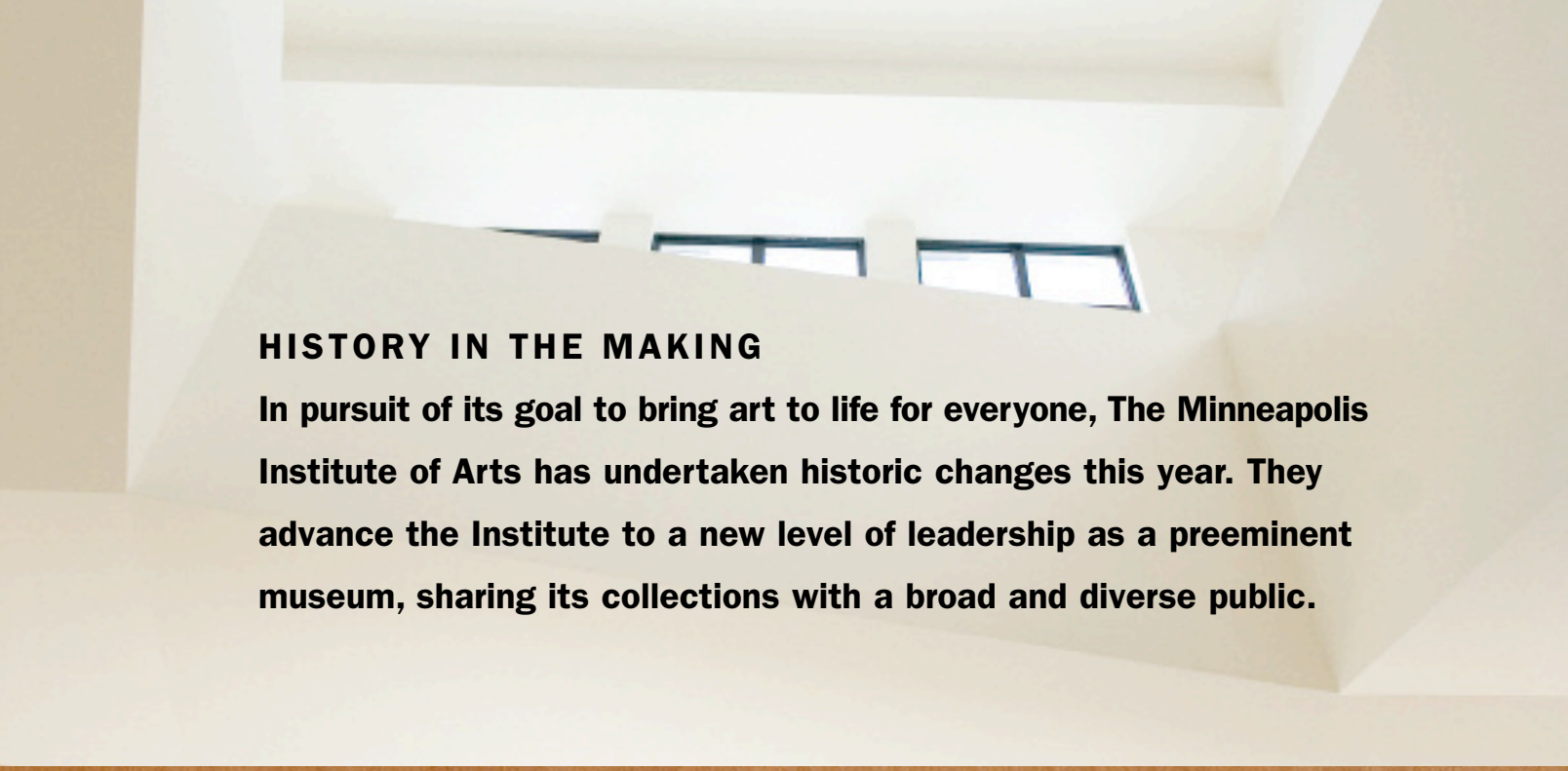
Annual Report 2004–2005

The Minneapolis Institute of Arts Annual Report to Our Members and the Community

THE MINNEAPOLIS INSTITUTE OF ARTS



The Minneapolis Institute of Arts is dedicated to national leadership in bringing art and people together to discover, enjoy, and understand the world's diverse artistic heritage.



HISTORY IN THE MAKING

In pursuit of its goal to bring art to life for everyone, The Minneapolis Institute of Arts has undertaken historic changes this year. They advance the Institute to a new level of leadership as a preeminent museum, sharing its collections with a broad and diverse public.

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This Annual Report is for the period from July 1, 2004, through June 30, 2005.

Please note: Art works appearing in this report may not always be on public view; these works and more are always on view on the museum's Web site, www.artsmia.org.

Front cover: View from second floor in the museum's new wing.
Back cover: Reading room in the museum's new library.

MESSAGE FROM OUR BOARD CHAIR

As an exciting year draws to a close, a bright future beckons. The 2004-05 fiscal year has proven to be one of great change and opportunity at The Minneapolis Institute of Arts. It has been a pivotal year in the history of the museum, a time when the vision embraced by the museum's leadership—Trustees, administration, and staff—has resulted in significant advancements that will guarantee the MIA's place in the very top tier of art museums around the world far into the future.

Thanks to the enthusiastic support of donors, the *Bring Art to Life* Campaign has recently surpassed 70 percent of its goal of $100 million. As we prepare to celebrate an exciting public announcement, we will rely on the *Bring Art to Life* Campaign volunteers, staff, and community to fully achieve these goals.

Fifty million dollars of the *Bring Art to Life* Campaign funds will be used to double the museum's art endowment, creating a permanent resource to purchase masterpieces for the collection. Fifty million dollars is devoted to the expansion and renovation project, which is proceeding with great success. Designed by leading architect Michael Graves, the new 113,000-square-foot wing expands the Institute's galleries by 40 percent and adds significant new public facilities. At the same time, existing galleries are being renovated and expanded. This renovation is the culmination of fifteen years of thoughtful planning and growth, and will significantly expand our ability to serve our diverse audiences.

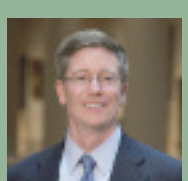
As construction and renovation progressed and the Campaign met with extraordinary support, the Institute continued to fulfill its ongoing mission with energy and imagination. The museum acquired exceptional art objects and mounted an impressive calendar of exhibitions. Additions to the collection this year included a Japanese folding screen from the sixteenth century and works by Man Ray, Charles Rennie Mackintosh, and Toulouse-Lautrec. Exhibitions such as "Currents of Change," "Beauford Delaney," and "Illuminating the Word" connected audiences with the finest artistic achievements from all time periods and cultures. Nearly 500,000 people visited the Institute this year, many of them to take advantage of educational and enrichment opportunities.

Of these, 80,000 were schoolchildren who visited the museum as participants in our tour programs. Hundreds of thousands of people deepened their knowledge through our many tour programs, and special events scheduled in conjunction with exhibitions provided opportunities for the community to connect with the museum's collection of art—and with each other.

The museum extends its sincere thanks to Evan M. Maurer, who announced his retirement as Director and President in January 2005. Under his leadership from 1988 to 2005, The Minneapolis Institute of Arts launched new programs, exhibitions, and initiatives that earned international accolades.

I want to extend my sincere thanks to the very capable interim team of Robert Jacobsen, Acting Associate Director of Collections and Exhibitions and Patricia Grazzini, Associate Director and Chief Operating Officer, who ably stepped in to manage the museum during this transition. And, I want to extend congratulations and a very warm welcome to new Director and President William M. Griswold. The beginning of his tenure on October 1, 2005, signals the beginning of an exciting new era in the history of The Minneapolis Institute of Arts.

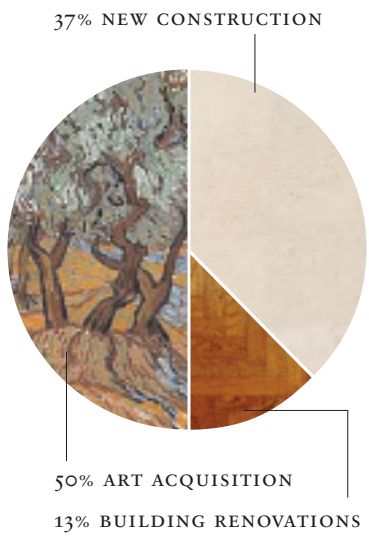
Ford W. Bell
Chair, Board of Trustees
The Minneapolis Institute of Arts



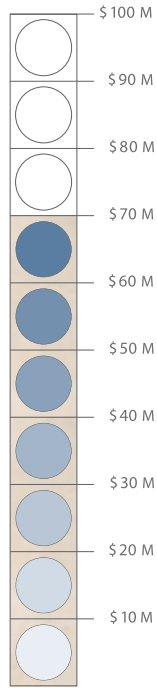
The Board of Trustees of The Minneapolis Institute of Arts announced July 21, 2005, the appointment of William M. Griswold as the Director and President of the museum. Since 2004, Griswold has served as the Acting Director and Chief Curator of the J. Paul Getty Museum and brings 24 years of experience as a scholar and administrator to The Minneapolis Institute of Arts.

BRING ART TO LIFE CAMPAIGN

$100 MILLION INVESTMENT FOR:



FUNDS RAISED TO DATE



BUILDING TOWARD A NEW LEVEL OF EXCELLENCE

Launching to the public in November 2005, the *Bring Art to Life* Campaign charts the most ambitious goals ever undertaken by The Minneapolis Institute of Arts. With a clear focus on solidifying the museum's leadership and excellence, the *Bring Art to Life* Campaign positions the Institute as a national and international leader among fine-arts museums for decades to come.

A NEW ERA FOR THE MUSEUM

For more than a century, The Minneapolis Institute of Arts has been both a local treasure and a national presence. In 2001, the Trustees and museum leadership made plans for the next great era in the Institute's history. In order to sustain its growth and renew its efforts to acquire works representing the world's greatest art, the Trustees put in motion the *Bring Art to Life* Campaign, making it possible to display more art, attract future

Long-time Trustees of The Minneapolis Institute of Arts (pictured, from left) Ford Bell, Beverly Grossman, and Bob Ulrich, are Co-Chairs of the *Bring Art to Life* Campaign. They lend their experience and standing in the community to lead the volunteer effort driving the fund-raising initiative.

gifts of collections, and purchase masterpieces in a highly competitive marketplace.

Through the *Bring Art to Life* Campaign, The Minneapolis Institute of Arts will be poised for a truly exciting time of growth, change, leadership, and continued fulfillment of its mission.

EXPANDING THE BUILDING, BUILDING THE COLLECTION

The *Bring Art to Life* Campaign has dual goals, to raise funds both for the expansion and renovation of the building and for the growth of the museum's art endowment.

Designed by noted American architect Michael Graves, the Institute's building expansion culminates a fifteen-year plan to expand and improve the museum's physical spaces. The new wing will enhance the museum's ability to bring art to life for the community by expanding gallery spaces, and by adding important new public facilities where the community can gather, explore, learn, and celebrate the world's diverse artistic heritage.

Doubling the purchasing power of the Institute's art endowment is a second goal of the *Bring Art to Life* Campaign. This vital resource will enable the Institute to compete for art treasures that will enrich our collection for decades to come.

The first milestone in the *Bring Art to Life* Campaign on October 30, 2004, unveiled 20,000 square feet of newly expanded Chinese galleries.

100

The *Bring Art to Life* Campaign has 100 percent participation by the museum's Trustees.

Richard L. Simmons created the Institute's first endowment for the Textiles Department in December 2004.

EXTRAORDINARY SUPPORT FOR AN AMBITIOUS GOAL

Over the past two years, museum Trustees and volunteers have worked tirelessly to build support for the *Bring Art to Life* Campaign. In its first phase, the Campaign has met with enthusiastic support from individuals, corporations, and foundations. No public support is being sought for this campaign.

In November 2005, the *Bring Art to Life* Campaign publicly announces its goals and its achievement of more than $70 million in private contributions. Already the museum has secured $20 million more in gifts than any previous fund-raising effort, and has thus far received thirty-two gifts of $1 million or more. The museum is honored by the strong support of donors who have stepped forward at the leadership level. Through their generous gifts, more than 30 art purchase endowments have been created or augmented. Their gifts ensure there will be permanent resources to bring art to life for current and future generations.

Page 4
A view from Stevens Avenue of the new Michael Graves-designed addition to The Minneapolis Institute of Arts, fall 2005.

Pages 6 and 7, top row (from left to right):
Michael Graves's design for the new atrium in the Institute's addition.

The completed atrium, October 2005.

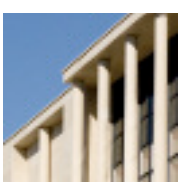
The *Kuan-yin* sculpture in the new Chinese galleries.

Ernst Ludwig Kirchner's *Seated Woman*, The John R. Van Derlip Fund, soon to be on view in the new 20th-Century Galleries.

Page 6, center: Sam McCullough, Siri Marshall, and Burt Cohen, active leaders in the *Bring Art to Life* Campaign.

As the new wing proceeds from the design stage to the actual building, we can see the *Bring Art to Life* Campaign support at work. New Asian and paintings installations in the remodeled third-floor galleries are already presenting signature works from the permanent collections for our growing public.

40 Increased gallery space throughout the third floor has allowed 40 paintings that were previously held in storage to be displayed.



The Michael Graves-designed columns, seen from Stevens Avenue, echo the classical McKim, Mead & White-designed columns on 24th Street.

30 More than 30 art purchase endowments have been created or augmented during the *Bring Art to Life* Campaign.

A BUILDING TAKES SHAPE

The Michael Graves-designed addition to The Minneapolis Institute of Arts, originally conceived as part of the Institute's five-year plan in 2000, has become a reality. The project has consistently been on time, on budget, and on plan. That is a remarkable feat for an endeavor of this size and scope.

The project consists of a new wing creating forty percent more gallery space, new public and educational spaces, technical and mechanical spaces, extensive remodeling in the existing building, and a total re-installation of the permanent collection throughout the expanded building complex. This "new" Minneapolis Institute of Arts will now encompass a total of 427,000 square feet of galleries and public spaces. It will open to the public on June 11, 2006.

"Thanks to an experienced, dedicated team—Michael Graves & Associates, RSP Architects, J.E. Dunn Construction, and the Institute staff—we are greatly expanding our service to the community, while continuing a tradition of cost-effective building expansion," says Patricia Grazzini, Associate Director and COO.

The *Bring Art to Life* Campaign began as a bold initiative designed to raise $100 million: half for the building project and half for the art endowment.

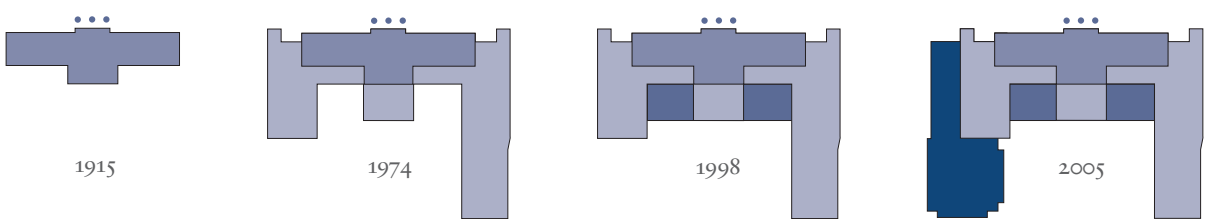
Celebrated American architect Michael Graves designed the addition to serve as an aesthetic bridge, respectfully combining the neoclassical elegance of the original 1915 McKim, Mead & White building with the minimalism of Kenzo Tange's 1974 addition. "I am delighted to create this new wing at The Minneapolis Institute of Arts," said Graves. "I believe our design is a fitting counterpoint to the museum's existing masterwork buildings—and that it carries this classical vision into the twenty-first century."

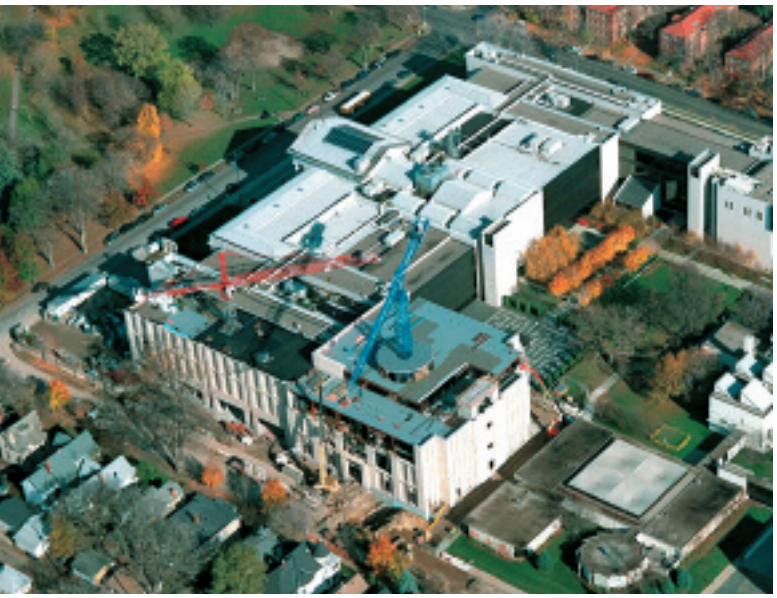
"I believe our design is a fitting counterpoint to the museum's existing masterwork buildings." —Michael Graves

Grazzini, who is serving as the project manager, puts forth some interesting statistics about the new construction:

- The new wing includes 113,000 additional square feet of space, bringing the museum's total square footage to 427,000.
- Thirty-four new galleries add 40 percent more exhibition space.
- The new wing is sheathed in 51,000 square feet of German Jura stone blocks, specifically quarried for the project.
- A specialty finishes firm from Phoenix, Arizona, created the Venetian plaster used in the interior.
- 400,000 square feet of gypsum board were used in the new addition alone.

THE MINNEAPOLIS INSTITUTE OF ARTS EXPANDING OVER TIME





• 10,000 cubic yards of concrete were poured.
• State-of-the-art climate control and backup systems will keep the museum at an optimum temperature of 72 degrees, with humidity at 45 percent.

Of course, there are many more staggering statistics to absorb, such as 2,700 new light fixtures, 5,400 lineal feet of track lighting, and 840 lineal feet of built-in cases for the display of art. Every detail of the new construction figures into the amazing result.

For the visiting public, the new construction means not only more galleries in which to view new collections and future gifts of art, but also additional classroom and meeting spaces, a new reception hall, a larger library, print study room, and photograph study room.

"This has been a three-phase project," Grazzini explains. The first phase created a new basement and first floor for the addition and was completed in July 2005. The second phase includes the second- and third-floor galleries of the new wing and is nearly complete.

With the new construction, The Minneapolis Institute of Arts will be far greater than the sum of its parts, enabling it to grow its collections and to display its art treasures—free of charge—for generations to come.

The expanded and re-installed Minnneapolis Institute of Arts will open to the public on June 11, 2006. East elevation from Target Park.

The new wing is sheathed in 51,000 square feet of German Jura stone blocks, specifically quarried for this project. Jura stone has been used for more than 500 years.

RSP Architects is the local firm working with Michael Graves's design on the new wing. RSP also worked on the 1998 renovation, providing team continuity as the Institute grows.

The third phase involves remodeling existing interior spaces and reinstallation of the permanent collection.

A signature space in the new wing is an atrium, topped on the third floor by a dramatic dome. This atrium dome is constructed of sixty-two separate pieces of Venetian plaster, all hung from a steel structure above, using heavy-gauge wire, then fused together, providing an impressive crown to the space, and echoing the Rotunda in the existing building.

Expanding public access, which was the first milestone in the *Bring Art to Life* Campaign, unveiled 20,000 square feet of newly expanded Chinese galleries on October 30, 2004. Improving educational facilities and increasing gallery space, the Michael Graves-designed wing continues on schedule.

The new Minneapolis Institute of Arts will comprise a series of beautiful new spaces for the museum's growing collection, and expanded access for current and future scholarship. The result will be far greater than the sum of the parts, enabling the Institute to grow its collections and to display these treasures for the public—free of charge—for generations to come.

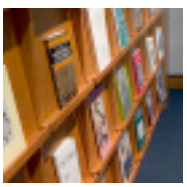
Page 8
Construction involved cranes, equipment, and hard-working contractors from 2003 to 2005.

Page 9, center
Michael Graves admires the completed exterior of the Institute's new wing, 2005.

Page 10, from left
An aerial view, summer 2005, shows the building complex, which will total 427,000 square feet when completed.

Renowned architect Michael Graves designed the Institute's new addition, its first architectural statement since the Kenzo Tange addition of 1974.

Above
New wing under construction, spring 2005, as seen from Stevens Avenue.



The new library will be one of the region's top research centers for art historical information, and a serene place to engage in contemplative study.

The Department of Photographs, encompassing 11,000 objects, such as this 1930 Edward Weston image, will offer public access by appointment to its important collections in the new wing.

The Modernism Collection, including this Limoges vase by Camile Fauré (donated to the Institute by Norwest Bank, Minnesota, now Wells Fargo), will be among hundreds of objects unveiled in two new galleries.

A COLLECTION GROWS

Why is The Minneapolis Institute of Arts building a new wing, adding to its art endowment, and searching the world markets for masterpieces? "In order to flourish as a fine arts museum, our job is to provide clarity and understanding of the great moments in cultural history," said Robert Jacobsen, Acting Associate Director of Collections and Exhibitions, and Curator of Asian Art. Not a small order, and certainly not a job that will ever be finished."Acquiring art is a long-term, ongoing process," he said. "We never stop. The permanent collection reflects the highest vision and quality for the larger community. Furthermore, the permanent collection largely determines the museum's reputation. Its primary purpose is to inspire audiences and provide the basis for the study and enjoyment of art."

That means being poised to act when a masterpiece comes to market. It also means filling in historical gaps within the collection to provide the fullest understanding of the history of art. And as time moves forward, it means collecting to encompass the entire twentieth century, a new focus for the Institute.

For that to happen, the museum needs to grow in both size and endowment. And that's exactly what's happening here today. "The permanent collection is the basis of an encyclopedic art museum," Jacobsen said. "It provides the platform for virtually everything the museum does: attracting members, enhancing collections, borrowing and lending art for international exhibitions, providing context for all manner of programs and educational outreach, encouraging collectors through the various councils, developing new and meaningful scholarship, and delighting and educating as many people as it can reach."

The more significant its permanent collection, the more the museum will be in a position to draw scholars, visitors, collectors, donors, and educators to its doors. In turn, other institutions will want to present their great exhibitions at The Minneapolis Institute of Arts, and show its best exhibitions to constituencies around the world.

The museum's curatorial staff and Trustees constantly strive to raise the bar in terms of artistic merit and quality. "The fundamental precept in seeking any work of art for the museum is, of course, quality," said Jacobsen. "The highest standards should always apply. Visual impact, condition, authenticity, rarity, and art historical importance are primary considerations."

Chinese, T'ang dynasty, *Pair of Camels and Driver*, late 7th–early 8th century, The John R. Van Derlip Fund.

Otto Dix, *Assault Troops Advance Under Gas*, from *Der Krieg*, 1924, The John R. Van Derlip Fund and gift of funds from Alfred and Ingrid Lenz Harrison and The Regis Foundation.

One of the museum's finest acquisitions in 2005 was this *Highback chair*, 1897, by Scottish designer Charles Rennie Mackintosh, The John R. Van Derlip Fund and The William Hood Dunwoody Fund.

Art objects come into the museum's collection in three different ways: they are purchased with endowment funds, they are donated, and they are acquired with private gifts of funds. For The Minneapolis Institute of Arts, this means all works of arts are privately funded; no government funds or membership contributions are used to purchase art.

Mary Griggs Burke Foundation. From the T'ang dynasty in China (late seventh or early eighth century), a pair of earthenware *Camels and Driver* were purchased by The John R. Van Derlip Fund. A great series of prints by German artist Otto Dix (1891–1969) called *Der Krieg* (the War), was purchased with The John R. Van Derlip Fund and a gift of funds from

"The fundamental precept in seeking any work of art for the museum is, of course, quality."
—Robert Jacobsen, Asian Art Curator

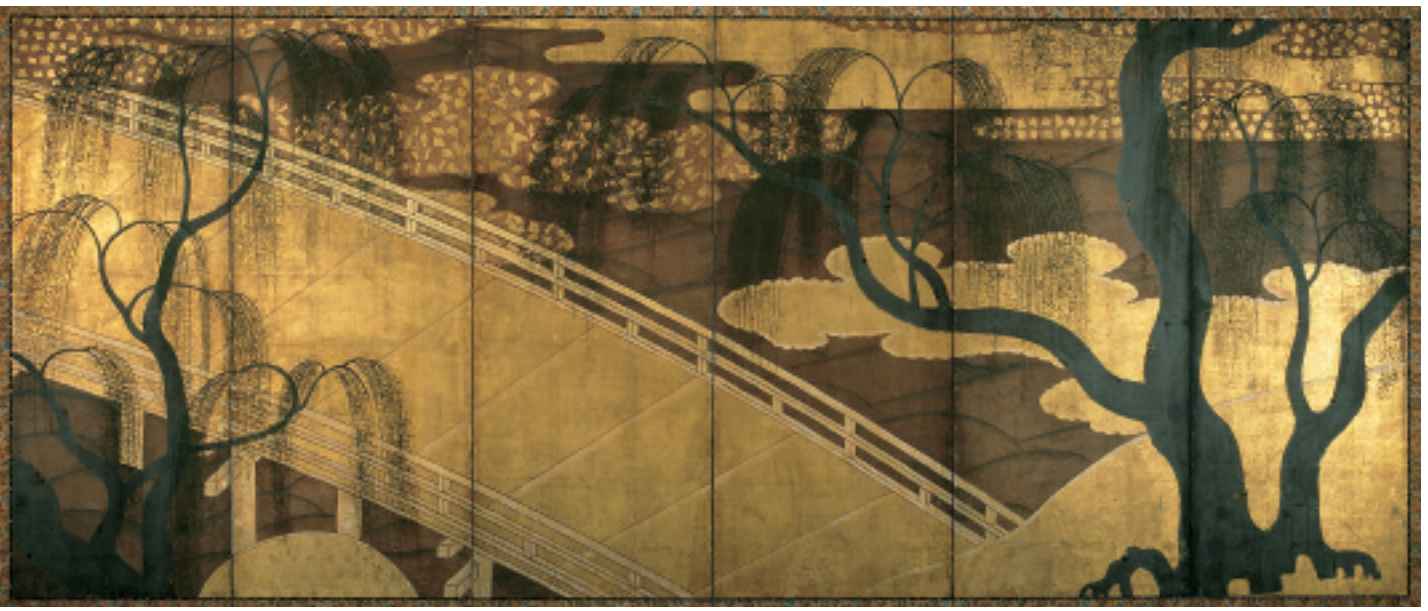
Given the impressive and growing collection the Institute maintains, this is a great tribute to regional philanthropy.

In the past year, Jacobsen said, several extraordinary objects came into the collection. A Japanese folding screen from the sixteenth century, *Uji Bridge*, was purchased by the Putnam Dana McMillan Fund and a gift of funds from the Mary Livingston Griggs and Alfred and Ingrid Lenz Harrison and the Regis Foundation. A Man Ray photograph, *Portrait of Lee Miller*, 1932, was purchased by The Alfred and Ingrid Lenz Harrison Fund. A chair by Scottish designer Charles Rennie Mackintosh, 1898, was purchased by The John R. Van Derlip and The William Hood Dunwoody Fund. An important blue-and-white moon flask and a lacquer cup from

China, Western Han dynasty, *Wine cup*, 2nd century B.C., The Ruth Ann Dayton Chinese Room Endowment Fund.

Man Ray, *Portrait of Lee Miller*, 1932, The Alfred and Ingrid Lenz Harrison Fund.

Chinese, Qianlong period, 1736–1795, *Moon Flask*, gift from Ruth and Bruce Dayton.



Ancient China were purchased for the museum by Ruth and Bruce Dayton. A collection of Uzbek embroideries from the nineteenth and early twentieth centuries was purchased for the museum by Aviva and Jack Robinson. A thirteenth-century North American *Effigy Pipe in the form of a Bound Prisoner* from the Mississippian culture was acquired by the Putnam Dana McMillan Fund.

So, once again, why is the museum collecting, expanding, and building? Jacobsen said, "We want to continually interpret through the academic process the great moments in art history, with the finest possible objects. We do this for our community and for our diverse public, now and into the future."

Page 12
Susan Rothenberg, American, born 1945, *Goat Over Dog*, 1991–92, gift of Darwin and Geri Reedy. This painting is part of a collection of 20th-century American works of art that will occupy new space in the Michael Graves-designed wing.

Page 13
Randolph Rogers, American, 1829–1904, *The Lost Pleiad*, modeled 1874, The Ethel Morrison Van Derlip Trust Fund. Because of permanent endowments, the Institute has come to own this work, which had been on loan since 1964.

Above
Japanese, *Uji Bridge*, 16th century, The Putnam Dana McMillan Fund and gift of funds from The Mary Livingston Griggs and Mary Griggs Burke Foundation. The museum's Asian art collection is one of America's greatest collections.

Left
Uzbekistan, Suzani, 19th century, gift of Jack A. and Aviva Robinson.

North America, United States, Great Plains Region, A'ani (Gros Ventre), *Pair of Moccasins*, c. 1890, The Irene Steiner American Western Art Fund.

North American, Oklahoma, Mississippi Valley Region, *Effigy Pipe in the Form of a Bound Prisoner*, 1200, The Putnam Dana McMillan Fund.

Man's *Aba* (coat), gift of Richard L. Simmons in memory of Roberta Grodberg Simmons.

A CALENDAR OF EXHIBITIONS ENGAGES

The overarching goal of the Institute's exhibition program is to orchestrate a diverse and rich series of meaningful exhibitions that will inspire the museum's audience of sophisticated art lovers.

"When we borrow works of art for an exhibition, we need to justify the inherent risk in moving them from place to place," says Curatorial Chair Patrick Noon, the Patrick and Aimée Butler Curator of Paintings and Modern Sculpture. "You must have an exciting and original thesis that they will illuminate."

In fact, when Noon arrived at the Institute in 1997, his first assignment was to build an attractive program of paintings exhibitions. To this end, he has worked to

The overarching goal of the Institute's exhibition program is to present a series of meaningful exhibitions that will inspire the museum's audience.

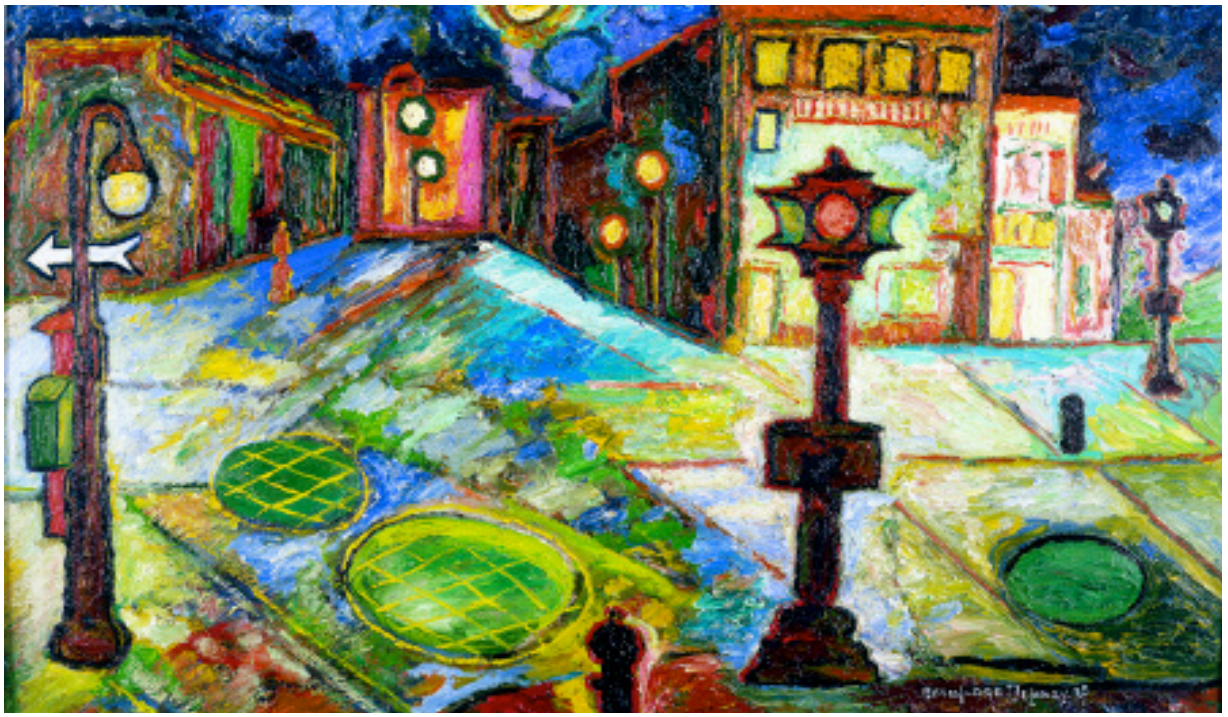
display treasures in the museum's permanent collection as well as to lend to, and borrow from, collections internationally. The new spaces will facilitate the presentation of major traveling exhibitions such as "Francis Bacon" (1999), "Degas & America" (2001), and "American Sublime" (2002). Extra space in the Target Special Exhibition Galleries will also better accommodate sprawling popular exhibitions, such as "Eternal Egypt" (2003) and this past year's well-attended "Illuminating the Word: The Saint John's Bible."

The U.S. Bank Gallery will continue to host major in-house and loan exhibitions, such as "Hot & Cool,"

In this detail from *Le Hibou*, Félix Buhot presents a double self- portrait, from "Félix Buhot, Master Etcher of the 19th Century," April 10 through October 10, 2004.

Giovanni Francesco Barbieri ("Il Guercino"), *Erminia and the Shepherds*, 1648, The William Hood Dunwoody Fund, from "Restoring a Masterwork II," August 7 through October 31, 2004.

High technology solved the mystery, "Who was the Master of the Embroidered Foliage?" January 22 through May 1, 2005.



a selection of jazz posters by designer Niklaus Troxler, donated to the Institute by Wells Fargo Minnesota, and "Untamed Beauty: Tigers in Japanese Art," a show of Japanese painted scrolls and screens from the collection of Edson Spencer, which will travel to three other museums this year. The Minnesota Artists Exhibition Program (MAEP) moves to larger galleries in the new addition where it will continue its program of artist-selected exhibitions of contemporary art, of which "Alec Soth: Portraits" was an outstanding example this year.

Smaller, more focused projects employing new technology and scholarship to plumb the secrets of old masterworks have been tremendously successful, and Noon expects to see more of these dossier shows in the future. Giovanni Castiglione's *Immaculate Conception* altarpiece was restored in full public view in 1999, as was Guercino's *Erminia and the Shepherds* last year. The elusive "Master of the Embroidered Foliage" was revealed, in 2004, to be several different artists working in concert in the same medieval shop.

Original scholarship, a driving force behind exhibitions, flourishes at the museum, with much new material on the horizon. Every curator pursues creative research, according to Noon. Some recent results have been seminal exhibitions like "Crossing the Channel (2003)," "Currents of Change (2004)," "Beauford Delaney (2004)," and "Beauty, Honor and Tradition (2004),"

Niklaus Troxler, *Third Kind of Blue*, 1980, Gift of Wells Fargo Minnesota, from "Hot & Cool: The Jazz Posters of Niklaus Troxler," November 20, 2004, through February 6, 2005.

"Plastics and the Cool Factor" was the 16th successive Modernism exhibition presented in our ancilliary gallery space at Wells Fargo Center in downtown Minneapolis.

Ferdinand Richardt, *View of the Mississippi River*, 1857, Minnesota Historical Society, from "Currents of Change: Art and Life Along the Mississippi River, 1850–1861."

in addition to permanent collection rotations of prints and drawings, textiles, and photographs.

In addition to creating more galleries for permanent and temporary installations, the museum's ongoing *Bring Art to Life* Campaign is also building an endowment fund for purchasing artworks that will form the core of special exhibitions far into the future.

As for the coming year, Noon notes, "We have some brilliant exhibitions scheduled." In December 2005 the Institute will host "Villa America," a selection of early modern American paintings from what Noon describes as "one of the finest private collections in the

Alison Rossiter, *Trees Every Child Should Know, Julia D. Roberts*, 1997, courtesy of Sarah Morthland Gallery, New York, from "Light Bound: Photographers Regard the Book," March 6 through July 11, 2004.

38

There were 38 outgoing loans from our collection last year, consisting of 133 objects.

The Grand Salon from the Hôtel Gaillard de La Bouëxière, a gift of Carolyn and Franklin Groves and The Groves Foundation, joined the museum's 14 other Period Rooms.

country, connected to someone near and dear to our hearts, Life Trustee Myron Kunin." Coinciding with the Grand Opening June 11, 2006, will be "The Surreal Calder," a stunning exploration of the artistic roots of one of America's outstanding sculptors. The internationally renowned ceramist, Ruth Duckworth, is the subject of a retrospective next spring. Two notable exhibitions of prints and drawings, "Treasures on Paper: The Enduring Legacy of Herschel V. Jones" and "Vermillion Editions Limited 1977–1992," will showcase collections from the museum's permanent holdings with accompanying catalogues compiled by Institute curators. The Department of Photographs will feature masterpieces from their Alfred and Ingrid Lenz Harrison Collection.

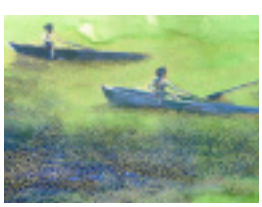
Further along, "there will be a Georgia O'Keeffe exhibition, one on Nordic landscape paintings from the four National Galleries of Scandinavia, and a powerful array of American decorative arts from the Winterthur Museum," Noon says. The Institute will also unveil original research on the French artists Paul Gavarni and Marc Riboud, as well as on Uzbek embroideries. Noon also promises that the new wing will be the impetus for the Institute to more fully explore modern and contemporary artists, expanding their presence in the collections and programming, while relating them to their historical antecedents, for which the Institute is justly celebrated.

Page 16
Chris Tomlin with Donald Jackson, *Milkweed and Butterfly*, from the popular exhibition, "Illuminating the Word: The Saint John's Bible," April 10 through July 3, 2005.

Page 17
Beauford Delaney, *Untitled* (Night Scene), c. 1944, private collection, from "Beauford Delaney: From New York to Paris," November 21, 2004, through February 20, 2005. This exhibition introduced original scholarship and went on to other venues.

Page 18
Kishi Chikudo, 1826–97, *Sitting Tiger*, from "Untamed Beauty: Tigers in Japanese Art," March 5 through May 22, 2004, on loan from Harriet and Edson Spencer. This loan gave visitors a chance to see the collection of a man born "in the Year of the Tiger."

Above
Alec Soth, *Sydney, Tallahassee, FL*, 2004, from "Alec Soth: Portraits," The Minnesota Artists Exhibition Program exhibition, March 4 through June 19, 2005. MAEP brings the work of Minnesota artists to an internationally acclaimed fine-art museum.



A traveling exhibition of May Stevens water paintings, such as *Three Boats on a Green Green Sea*, was made possible with generous support from U.S. Bank.

Photographer Richard Avedon, who died October 1, 2004, was honored with a spotlight showing of his picture, *Dovima with Elephants, Evening Dress by Dior, Cirque d'Hiver, Paris*, 1955, an Art Quest purchase.

A rare English silver-gilt toilette set was the focus of a "Recent Acquisitions" exhibition in the fall of 2004.

BUILDING CONNECTIONS WITH THE COMMUNITY

Free admission is the most visible way that The Minneapolis Institute of Arts serves the community, but it is just one piece of a rich and interconnected approach to reaching out to the public. The museum serves more and more people every year with extensive educational opportunities for both children and adults, tour guide training programs that are recognized nationally for their innovative techniques, public programs that create opportunities for people to connect with each other and the museum's resources, and interactive tools that extend the museum experience far beyond its physical walls.

The future promises exciting new opportunities to serve the community. New and renovated spaces will provide classroom space with state-of-the-art technology, improved access to prints and drawings, new access to the photographs collection, and more public space for special events. As the increased art endowment expands the Institute's collection of masterworks, a growing and increasingly diverse audience will find new and meaningful connections to the collection.

INVESTING IN THE FUTURE THROUGH EDUCATION

As schools experience reduced funding for the arts, The Minneapolis Institute of Arts continues to provide vitally important arts education that is not offered by any other source. In Fiscal Year 2004-05, more than 100,000 students were served by the museum's Art Adventure Program in the schools, more than 4,000 teachers and Art Adventure volunteers were given training, and nearly 6,000 parents chaperoned 80,000 kindergarten through Grade 12 students through the museum.

HELPING MORE PEOPLE FIND CONNECTIONS WITH ART

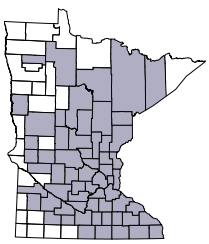
More than 151,000 people discovered the museum through tours led by skilled volunteers or independently through self-guided tours. Every tour offered the opportunity for discovery, understanding, and connection between cultures, people, and art.

"Our Visual Thinking Strategies educational program in partnership with The Minneapolis Institute of Arts...has given our students an appreciation of art from diverse cultures, places, and times."

—Armando Camacho, Principal, Whittier Community School for the Arts

The tour programs rely on the extraordinary gift of time and energy given by hundreds of volunteers. The Collection in Focus Guide Program, the Art Adventure Guide Program, and the Docent Program all train committed arts enthusiasts to help visitors discover what art can mean to them. In Fiscal Year 2004-05, 331 dedicated Museum Guide Program volunteers gave thousands of hours to the Institute and the community.

The Institute's family-friendly Art Carts allow visitors to touch and hear and smell and see objects related to the permanent collection—up close.



The Minneapolis Institute of Arts is a resource for the entire state. In Fiscal Year 2004-05, residents of 61 counties took tours.

Last year, the Institute's Art Adventure Program trained more than 2,300 parent volunteers to present art in their children's classrooms.

SERVING MEMBERS OF THE COMMUNITY WHERE THEY LIVE

Putting art in context and engaging people of all ages and abilities with activities that make art come alive, public programs at the museum increased its reach by nearly 10 percent in Fiscal Year 2004-05.

Classes, lectures, family days, seminars, studio activities, performances, films, and other special events offered audiences an impressive variety of opportunities to engage with art and with each other. Highlights included serving the extraordinary number of people who attended the "Illuminating the Word" exhibition with lectures, tours, and events that provided a behind-the-scenes look at the progress of the Saint John's Bible. Family days throughout the year offered chances for children—and their parents—to enjoy music and dance performances, artist demonstrations, gallery activities, and hands-on art activities.

In cooperation with the Minneapolis Park and Recreation Board, the museum offers Art in the Park, a free program that provides classes in the Minneapolis city parks and includes visits to the museum. The program grew with the addition of forty-six sessions in local parks and an increase in attendance of nearly three thousand people.

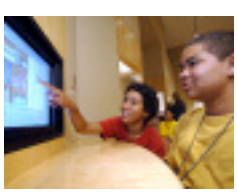
DEEPENING UNDERSTANDING THROUGH TECHNOLOGY

Advances in technology and the innovative use of interactive media have made the museum's vast resources available and useful to a greater number of people. In support of the Institute's mission, technology offers free access to the museum's collections and helps individuals connect with art in new and exciting ways.

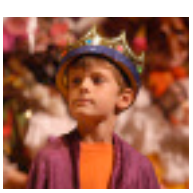
ArtsConnectEd, a joint online educational resource of The Minneapolis Institute of Arts and the Walker Art Center, was accessed more than a million times in the past year. A free monthly resource for teachers, Teaching the Arts Online Newsletter gave instructors innovative ideas for using art in the classroom.

Rich, extensive, and easy-to-use online resources give people around the world the opportunity to view and learn about the art objects in the collection. Visitors to the Institute can take advantage of the interactive learning stations throughout the galleries. These resources help make art relevant to more people by providing context, background, and alternate ways of learning.

An interactive directory provides practical information and exhibition and event details, and its Art



These teens enjoy the Interactive Learning Stations in the galleries, where they can learn more on their own about each collection.



Every Sunday, Ford Free Sundays offers music, art, theater, and hands-on experiences for children and their families.

Interactive directories throughout the building tell what is happening at the museum each day, and how to locate specific works of art.

Finder function helps visitors locate works of art in the expanding museum environment.

Quick Stops audio guides, featuring brief descriptions of hundreds of works of art in the museum's permanent collection, were improved and expanded with additional recorded stops. More people than ever enjoyed this easy, friendly way to gain meaningful insights into the collection.

Page 20
Ford Free Sundays Family Days offer music, art, and dance experiences for children and their families as a way of reaching out to the community.

Page 22, center
Thanks to continued generous funding, the Ford Free Sundays program invites all ages to enjoy hands-on art activities each week.

Pictured below, clockwise from top left:
Art in the Park is a program cosponsored by the Minneapolis Park and Recreation Board that brings art into the communities; classes for all ages are offered throughout the year and registration is available online; last year volunteer tour guides served more than 120,000 visitors; Quick Stops audio guide tours give visitors an enhanced museum experience.

CREATING A LASTING LEGACY

The programs and activities of The Minneapolis Institute of Arts, as well as its free general admission policy, are supported through the generosity of thousands of organizations and individuals who care deeply about our work. In the pages that follow we acknowledge these donors and their depth of commitment that sustains our many activities within the museum's walls and in the community beyond.

In particular, we acknowledge the citizens of Hennepin County through the Park Museum Fund, the Minnesota State Arts Board supported by an appropriation by the Minnesota State Legislature, the Institute for Museum and Library Services, and the National Endowment for the Arts.

More than 23,000 member households represent more than 50,000 individuals in our region, and reflect the diversity of our community and the reach of our services. Each donor is vitally important to us, and to the hundreds of thousands of children and adults who benefit from our exhibitions and school programs. The Minneapolis Institute of Arts thanks these individual and family members, and corporate and foundation donors, for helping us to fulfill our mission in the community.

Today, the Institute stands at the threshold of a new era of growth and excellence. In this report, we also publicly recognize the many generous donors to the *Bring Art to Life* Campaign, whose gifts will take The Minneapolis Institute of Arts to the next level of greatness in its facilities and its collections. We thank these donors for supporting this dynamic vision, and we share their excitement at the transformation to come in the years ahead.

Joan Grathwol Olson
Director of Development

Left column, top to bottom:
Hap Fauth and Ingrid Lenz Harrison enjoy the opening of "Beauford Delaney: From New York to Paris" at the Patrons' Circle preview party.

Bob Ulrich, Jill Dahlin, Bruce Dayton, Amy Bell and Ford Bell gather in the Sit Gallery during a special preview dinner to unveil the new Chinese Galleries October 30, 2004.

Japanese and Korean Art Curator Matthew Welch leads a gallery tour of Arts Circle members through the "Untamed Beauty" exhibition.

Right column, top to bottom:
Collectors and lenders Harriet and Edson Spencer celebrate the preview opening of "Untamed Beauty: Tigers in Japanese Art."

Patrons' Circle members Craig and Larey Swanson host Kim and Rusty Field at the "Love and Scandal" party February 10, 2005.

Employees from businesses that support the Institute's Corporate Council enjoy preview showings of special exhibitions.

BRING ART TO LIFE COMMITMENTS

The following community leaders have provided early and significant support for the* Bring Art to Life *Campaign through June 30, 2005.

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We recognize the following donors with a permanently named space for commitments to the *Bring Art to Life* Campaign.

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ART ENDOWMENTS

The following endowments have been created or increased through gifts and pledges to the *Bring Art to Life* Campaign.

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Ruth B. Anderson Memorial Endowment for Asian Art
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ºDonor for ten consecutive years or more

GIFTS OF $10,000 AND MORE

The generosity of the donors on these two pages has sustained the museum's collections, programs, and services throughout the 2004–2005 fiscal year. We acknowledge them for their leadership and depth of commitment to those we serve.

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(Additional Patrons' Circle Gifts continued on page 30)

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(Additional Gifts of Works of Art and Funds for Art Acquisition continued on page 34)

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(Continued from page 28)

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FINANCIAL STATEMENTS

The Minneapolis Institute of Arts

Condensed Statement of Financial Position

As of June 30, 2005

Assets	
Cash and cash equivalents	$ 18,537,571
Accounts receivable	7,508,252
Inventories and other assets	370,074
Restricted cash	1,070,631
Loan escrow fund	8,434,437
Pledges receivable	16,946,047
Investments and funds held in trust	155,653,040
Land, buildings, and equipment, net	70,628,598
Total assets	$ 279,148,650
Liabilities and Net Assets	
Payables	$ 7,579,976
Deferred revenue	5,156,984
Notes payable	23,630,949
Total liabilities	36,367,909
Total net assets	242,780,741
Total liabilities and net assets	$ 279,148,650

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Condensed Statement of Operations

For the Year Ended June 30, 2005

Operating Revenue	
Private contibutions	$ 5,720,642
Government support	8,703,548
Program activities	1,695,309
Endowment draw for operations	3,907,687
Other income	1,172,131
Net assets released from restrictions for operations	933,837
Total operating revenue	$ 22,133,154
Operating Expenses	
Curatorial and exhibitions	$ 11,967,888
Administration and development	8,302,131
Depreciation	865,000
Other	876,069
Total operating expenses	$ 22,011,088
Net income before board-designated transfers for strategic initiatives	122,066
Board-designated transfer for strategic initiatives	(79,235)
Net income after board-designated transfers for strategic initiatives	$ 42,831

The condensed statement of financial position and the condensed statement of operations are derived from the Institute's financial statements as of June 30, 2005, which have been audited by KPMG LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements. A copy of the full audit report is available from the Institute's finance department.

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Annual Report

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11 A.M. to 5 P.M. Sunday

Closed Monday

The museum's 24th Street grand entry is open during the summer months.

Museum Shop
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Purcell-Cutts House
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The Minneapolis Institute of Arts is a free museum operated for the benefit of the general public.

This report is also available on the museum's Web site, www.artsmia.org

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