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.
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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.

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

MESSAGE FROM OUR BOARD CHAIR

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.
$100 MILLION INVESTMENT FOR:

- 37% NEW CONSTRUCTION
- 50% ART ACQUISITION
- 13% BUILDING RENOVATIONS

Funds Raised to Date:

- $100 M
- $90 M
- $80 M
- $70 M
- $60 M
- $50 M
- $40 M
- $30 M
- $20 M
- $10 M

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 donors, and build a new level of excellence.

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 fundraising initiatives.
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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.

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.
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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.

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.

“I believe our design is a fitting counterpoint to the museum’s existing masterwork buildings.”

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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.”

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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.

**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 2003. The second phase includes the second- and third-floor galleries of the new wing and is nearly complete.

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 40,000 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.

**1,000 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 4,700 new light fixtures, 3,400 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 2003. The second phase includes the second- and third-floor galleries of the new wing and is nearly complete.

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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.”
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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 art are privately funded; no government funds or membership contributions are used to purchase art.

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—Robert Jacobsen, Asian Art Curator

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 Fund and a gift of funds from the Robert and Ruth Robinson. A thirteenth-century Chinese Room Effigy Pipe was purchased for the museum by The Michael Graves-designed firm.

Ancient China were purchased for the museum by The Irene Steiner Fund. The museum collection is one of America’s greatest collections.

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.”

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Hank Kogon, American, 1823–1904, The Last Peel, modeled 1876, 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 painting is part of a series of prints by German artist Otto Dix (1891–1969) called Der Krieg (the War), was purchased by The John R. Van Derlip Fund and a gift of funds from Ruth and Bruce Dayton. A collection of Uzbek embroideries from the nineteenth and early twentieth centuries was purchased for the museum by Avva 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.”
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 art are privately funded; no government funds or membership contributions are used to purchase art.

“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. A chair by Scottish designer Charles Rennie Mackintosh, 1898, was purchased by The John R. Van Derlip and The Alfred and Ingrid Lenz Harrison Fund. A thirteenth-century thombe of America, 1200, that will occupy new space in the Michael Graves–designed wing.

Ancient China were purchased for the museum by Ruth and Bruce Dayton. A collection of Uzbek embroidery 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.

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Hankog Borges, American, 1820–1904, The Lost Petal, modeled 1874, The Ethel Morrison Van Derlip Trust Fund. Because of permanent endowments, the Institute has come to own this work, which has 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 Robert Jacobsen, Asian Art Curator

Below: North American, thombe of America, 1200, that will occupy new space in the Michael Graves–designed wing.

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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 display treasures in the museum’s permanent collection as well as to lend 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,” 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),”...
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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 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, “Treasurers on Paper: The Enduring Legacy of Heschel 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.
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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 15,000 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.

BUILDING CONNECTIONS WITH THE COMMUNITY

“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 Art Cart allows visitors to touch and hear and smell and see objects related to the permanent collection—up close.
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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 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 enriched museum experience.

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 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.

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 enriched museum experience.

Three 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, and dance experiences for children and their families.

Interactive directories throughout the museum tell what is happening at the museum each day, and how to locate specific works of art.
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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 40,000 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 Grathwohl Olson
Director of Development

CREATING A LASTING LEGACY

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

Above $5,000,000
Target Corporation

$2,000,000–$5,000,000
Sydney P. Anderson
Ruth and Bruce Dayton
N. Bud and Beverly Grossman Foundation
Alfred and Ingrid Lenz Harrison
Cargill and Donna MacMillan
Bob Ulrich and Jill Dahlin

$1,000,000–$1,999,999
The James Ford Bell Foundation
Best Buy Children’s Foundation
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Martha and Bruce Atwater
The Cargill Foundation
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The Medtronic Foundation
Robert and Carolyn Nelson
Douglas and Mary Olson
The Lawrence and Linda Perlman Family Foundation

$100,000–$249,999
Anonymous (2)
Kim and Gloria Anderson
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The Southways Foundation
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The Minneapolis Foundation
Deborah A. Davenport and
Stewart R. Stender
Supervalu Foundation on behalf of
Supervalu Inc. and Cub Foods
Joanne and Phil Von Blon
Irving and Marjorie Weiser
Mr. and Mrs. F.T. Weyerhaeuser

Up to $100,000
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Frank and Leslie Altman
Mr. John E. Andrus III
*Barbara Bemis
Madeline Betsch
David and Shari Boehnen
Mary S. Bowman
*Mary Stewart Brink
Carolyn Foundation
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Lisa A. Ferris
Gary and JoAnn Fink
*Mrs. Dorothy Fobes
Bill and Katherine Fox Foundation
Kelly and Geoffrey Gage and the
Curtis L. Carlson Family Foundation
Bernard M. Granum
Tom and Pat Grossman in honor of
Beverly and Bud Grossman
Jerry and Kathie Grundhofer
Roger Hale and Nor Hall
*Mr. and Mrs. Philip B. Harris
Don and *Arlene Helgeson
John and Karen Hime and
Hime Horner, Inc.
Susan and Duane Hoff in memory
of Sandra J. Schulze
Orville C. Hognander
Hubbard Broadcasting
Lana Isaacson and Tom Bogaert
*Frank E. Johnson

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

Josie R. Johnson
Jundt Family Foundation
Mary D. Keating
Miriam and Erwin Kelen
*Ruth Kincaid
*John Harold Kittleson
*Paul and *Gisela Konopka
KPMG Foundation
Myron and Anita Kunin
David and Randy Lebedoff
Marbrook Foundation
Marguerite S. McNally
*Jeanne E. Michener
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Walter F. and Joan Mondale
Clinton Morrison
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Barry Murphy and Rosemary Dunbar
National Endowment for the Arts
27
Jane and Thomas Nelson
James and Jo Ann Nordlie
Moe and Lois Nozari
Stephen Oesterle
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Steve and Tamrah Schaller O’Neil
Brian and Julia Palmer
Michael and Gloria Plautz
Anne Rosenberg
Marcy and Bruce Shilling
David and Cathryn Sussman
Tennant Foundation
*Thyra Tyrrel
Valspar
Mary W. Vaughan
Ruth and David Waterbury
Betsy and David Weyerhaeuser
*John R. and Renata R. Winsor

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

Anonymous (3)
Ruth B. Anderson Memorial Endowment for Asian Art
Ford and Amy Bell Endowment for Decorative Arts
James Ford Bell Foundation
Endowment for Art Acquisition
Marilyn C. Benson Endowment for Art Acquisition
Mary S. Bowman Endowment for Art Acquisition
David and Sandra Brown Endowment for Paintings
Driscoll Art Accessions Endowment Fund
C. Curtis Dunnavan Endowment for Asian Art
Jane and James Emison Endowment for Native American Art
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THE MINNEAPOLIS INSTITUTE OF ARTS

Condensed Statement of Financial Position

As of June 30, 2005

Assets
Cash and cash equivalents $18,337,571
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

Condensed Statement of Operations

For the Year Ended June 30, 2005

Operating Revenue
Private contributions $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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The museum's 24th Street grand
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The Minneapolis Institute of Arts is
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This report is also available on
the museum's Web site,
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