

ANNUAL REPORT  
SEATTLE ART MUSEUM  
2001-2002

SAM

seattle art museum  
seattle asian art museum  
olympic sculpture park



## MISSION:

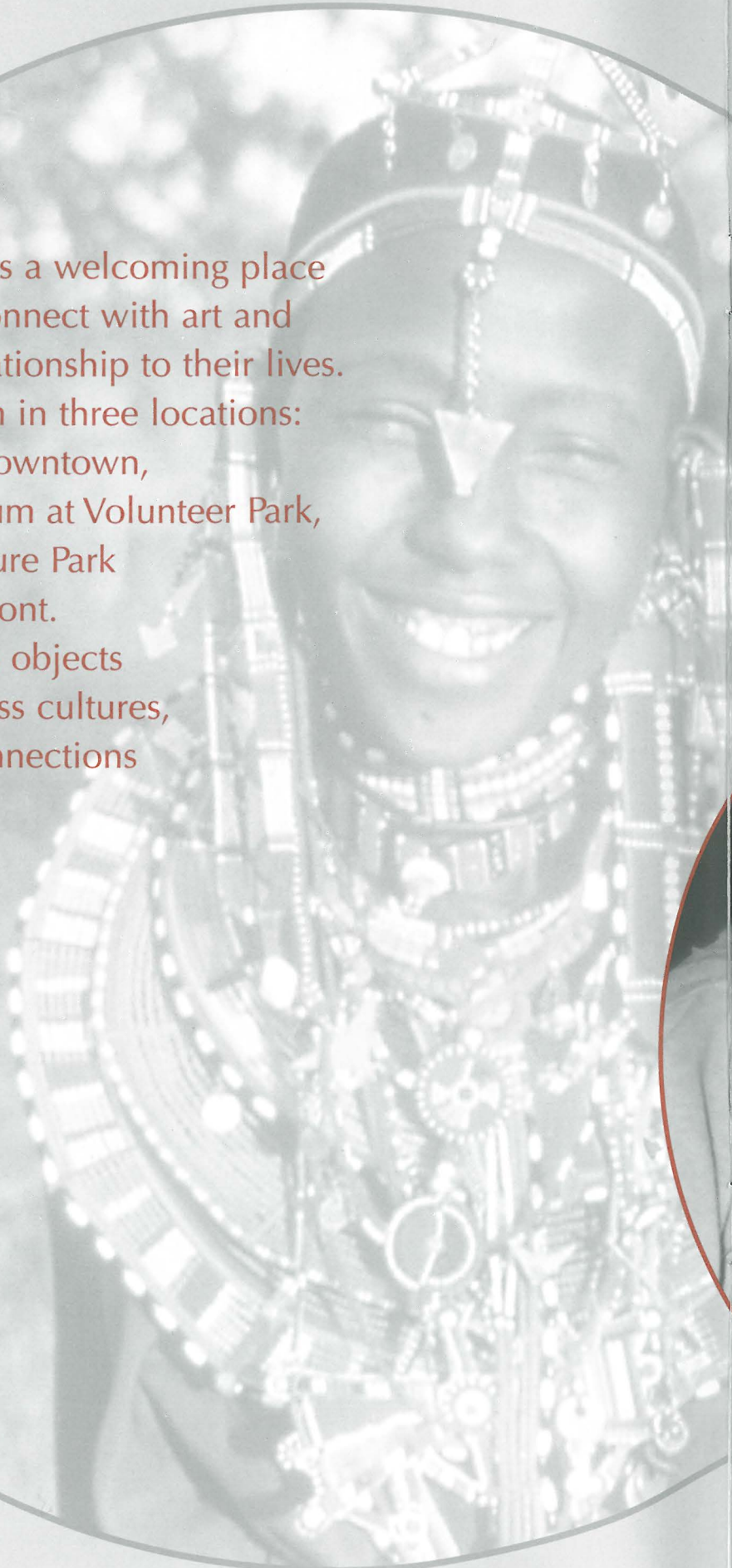
SAM provides a welcoming place for people to connect with art and to consider its relationship to their lives.

SAM is one museum in three locations:

Seattle Art Museum downtown,  
Seattle Asian Art Museum at Volunteer Park,  
and the Olympic Sculpture Park  
on the downtown waterfront.

SAM collects and exhibits objects from across time and across cultures, exploring the dynamic connections between past and present.

VISION: SAM connects art to life.



## LETTER FROM THE DIRECTOR

October 2002

Art has the extraordinary power to open new worlds, free us to see beyond ourselves, and make us view the realities of life differently. Not only are museums places for historical discovery and spiritual solace, we are also thought-provoking places full of surprise and wonder. This close relationship between the arts and our everyday lives is reflected in our new vision statement: *SAM Connects Art to Life*.

During the past year, cultural institutions across the United States faced unprecedented challenges. In response, the Seattle Art Museum reaffirmed the vital role it plays in the cultural fabric of our community. What is distinctive about SAM? A new mission statement defines the essential elements of our identity:

*SAM provides a welcoming place for people to connect with art and to consider its relationship to their lives. SAM is one museum in three locations: Seattle Art Museum downtown, Seattle Asian Art Museum at Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront. SAM collects and exhibits objects from across time and across cultures, exploring the dynamic connections between past and present.*

This year, the tenth anniversary of SAM downtown, we presented special exhibitions that ranged from *Annie Leibovitz: Women*, featuring seventy-five large-format photographs portraying women from all walks of life, to the innovative *Art from Africa: Long Steps Never Broke a Back*. SAM curator Pam McClusky brilliantly and imaginatively conceived and organized this remarkable exhibition, which included wall-sized videos, African music and film, and African voices telling compelling stories about cultural objects. A handsome publication, co-published by SAM and Princeton University Press, accompanied the exhibition.

As the fiscal year was ending, our summer exhibition *Corot to Picasso: European Masterworks from the Smith College Museum of Art* opened, featuring a choice selection of paintings—by artists such as Degas, Monet, Picasso, and Renoir—that traced the evolution of modernism. Other notable shows this year included *Morris Graves and Seattle*; *Kilengi: The Molly and Walter Bareiss Collection of African Art*, which focused on the art of central and eastern Africa; and *An American Sampler*, which featured the premier early American silver collection of trustee Ruth J. Nutt.

The Seattle Asian Art Museum continued to thrive. Talented curators and educators provided a rich array of constantly changing exhibitions and dynamic programs. The exhibitions *Harmonizing with the Infinite: Seattle Collects Chinese Art* and *A Thousand Years of Beauty: Japanese Art in Seattle* showcased Seattle's enviable collections of Asian art. *Wonders of Clay and Fire*, drawn from two preeminent private collections, highlighted the brilliance of Chinese ceramics.

Moving beyond the museum walls, in May, the unveiling of the stunning design concept for the Olympic Sculpture Park was a memorable event. Designed by Weiss/Manfredi Architects, the park will transform 8.5 acres of downtown waterfront from an industrial site into a vibrant green space in which to experience modern and contemporary art. Look for groundbreaking festivities in 2003.



Building the permanent collection remained a priority. Through gifts and purchases, 1,176 works of art were added to SAM's holdings. Highlights include a magnificent suite of early eighteenth-century chinoiserie tapestries; thirty-three works of cutting-edge contemporary art from the ContemporaryArtProject (CAP) Collection; and nearly one thousand African and Japanese works of art, a gift from The Christensen Fund.

Three new curators were among our finest acquisitions: Lisa Corrin, Deputy Director of Art/Jon and Mary Shirley Curator of Contemporary and Modern Art; Barbara Brotherton, Curator of Native American Art; and Yukiko Shirahara, John A. McCone Associate Curator of Asian Art. We also welcomed Robert Cundall as Chief Financial Officer.

Meanwhile, SAM's *Deepening the Dialogue* initiative, funded by the Wallace-Reader's Digest Fund, explored ways to increase diversity and community involvement at all levels through in-depth audience research. We held focus groups with visitors and nonvisitors from different community groups, surveyed visitors and members, and participated in community celebrations and festivals. The museum will incorporate what it has learned into future exhibitions and programming.

To streamline the upper-level membership and Annual Fund programs, SAM launched Contributors Circles. This new membership initiative, which offers excellent benefits, generated much-needed support for annual operations. We are most grateful to the more than 350 contributors who supported this program in its first year.

During the year, four valued supporters passed away: Evelyn Foster, John Hauberg, Jean Radford, and Mary Robinson. All were steadfastly committed to a bright future for the Seattle Art Museum. They have inspired us to move forward boldly.

I would like to acknowledge and heartily thank SAM's Board of Trustees. Under the strong leadership of Chairman Jon Shirley and President Susan Brotman, the trustees are dedicated to ensuring the museum's success. SAM's talented staff shares this same commitment. They too deserve high praise.

An annual report seeks to capture the spirit of an entire year. I am fortunate to be a part of this spirit everyday. Whether attending a sold-out public lecture, watching a school tour of elementary-aged students, or observing a young couple spending a quiet moment alone with art, I see the many ways that *SAM Connects Art to Life*. On behalf of the entire Seattle Art Museum, I thank you—the many donors, members, and volunteers who enable us to pursue this vision.

Mimi Gardner Gates  
The Illsley Ball Nordstrom Director

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As of June 30, 2002

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One of four Chinoiserie tapestries, *Audience of a Prince*, Flemish, Brussels, ca. 1715, woven in the workshop of Judocus de Vos (1661–1734), wool, silk, and metal threads (silver and white-gold), 146 1/2 x 58 1/4 in. Gift of Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, Anonymous, General Acquisition Fund, Mildred King Dunn, Richard and Betty Hedreen, Decorative Arts Acquisition Fund, Margaret Perthou-Taylor, Bill and Melinda Gates Foundation Art Acquisition Endowment Fund, Ann Bergman and Michael Rorick, and Mr. and Mrs. David E. Maryatt, 2002.38.4, photo courtesy of Galerie Chevalier



## EXHIBITIONS

### SEATTLE ART MUSEUM SPECIAL EXHIBITIONS

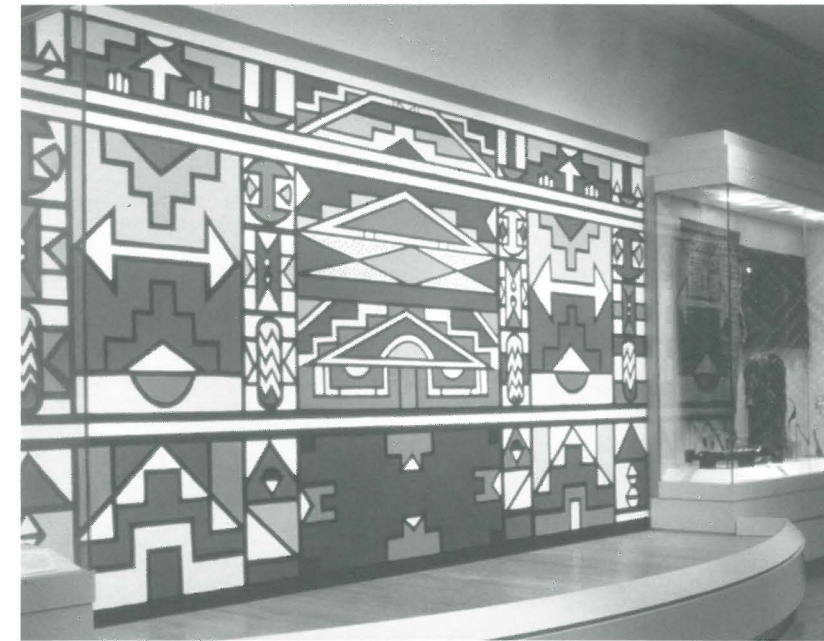
Annie Leibovitz: Women  
September 20, 2001–January 6, 2002  
Attendance: 152,060  
Seattle venue curated by Tara Young  
This exhibition was organized by the Corcoran Gallery of Art, Washington, D.C. The exhibition and tour were underwritten by Mercedes-Benz and *Vogue*.

Art from Africa:  
Long Steps Never Broke a Back  
February 7–May 19, 2002  
Attendance: 74,153  
Curated by Pam McClusky and Carol Hermer

The exhibition was organized by the Seattle Art Museum. Washington Mutual contributed major funding with generous support also provided by the *Seattle Post-Intelligencer*, the Seattle Arts Commission, the National Endowment for the Arts, PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations), and The Rockefeller Foundation. Additional support was provided by American Express, The Allen Foundation for the Arts, Nesholm Family Foundation, and contributors to the Annual Fund. *Deepening the Dialogue*, an initiative funded by the Wallace-Reader's Digest Funds, was a key component of this exhibition, strengthening SAM's programming and community partnerships.



Annie Leibovitz, Marilyn Leibovitz, Photographer's mother; Clifton Point, Rhinebeck, New York, iris print, 46 x 46 in., Courtesy of the artist, © Annie Leibovitz



Wall Painting and Beadwork  
from an Ndebele Community  
July 22, 2001–ongoing  
Curated by Pam McClusky and Carol Hermer  
Nyathela Nghodela and her daughter, Zodwa, came from Mpumalanga, South Africa, to create a wall painting for SAM.

From *Wall Painting and Beadwork from an Ndebele Community*:  
Nyathela Nghodela, Zodwa Mahlangu, and Steven Mmako, South African,  
**Ndebele Wall Painting**, 2001, latex paint, Commissioned by  
the Katherine White Support Fund, photo: Paul Macapia

Corot to Picasso: European Masterworks  
from the Smith College Museum of Art  
June 20–September 22, 2002  
Attendance: 116,675

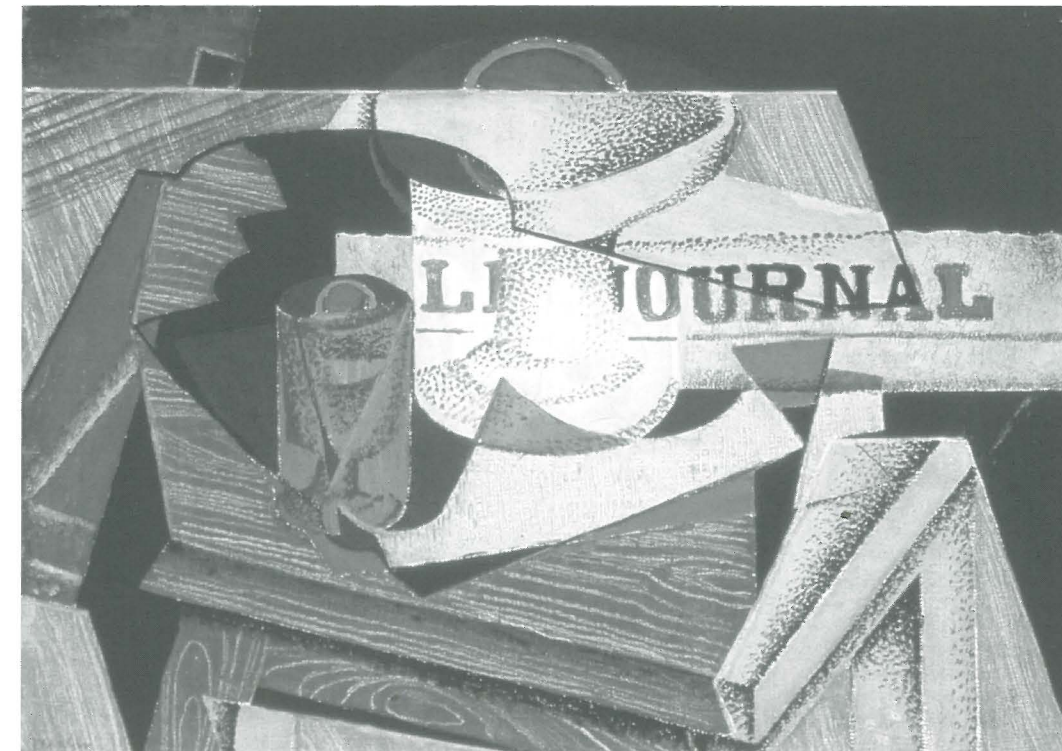
Seattle venue curated by Chiyo Ishikawa  
The exhibition was organized by the Smith College Museum of Art, Northampton, Massachusetts. In Seattle, generous support provided by The Boeing Company, Starbucks Coffee Company, and PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations). Additional support provided by Preston Gates & Ellis LLP, and contributors to the Annual Fund.

SAM PROVIDES A WELCOMING PLACE FOR PEOPLE TO CONNECT

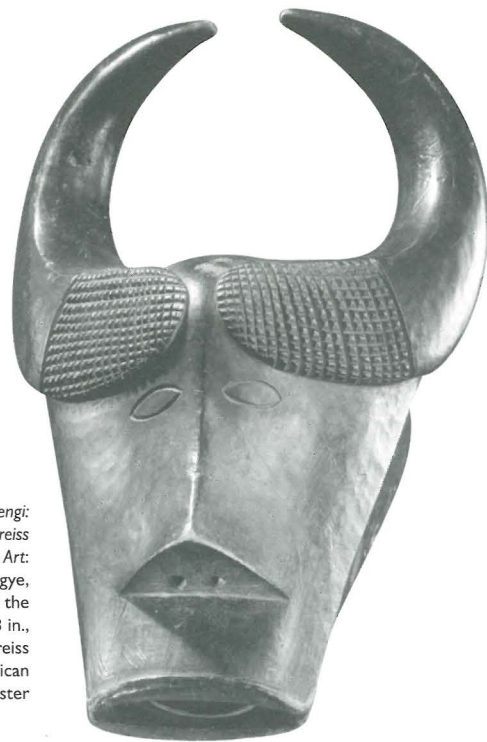
WITH ART AND TO CONSIDER ITS RELATIONSHIP TO THEIR LIVES.



From *Art From Africa: Long Steps Never Broke a Back*: Seattle Art Museum, photo: Paul Macapia



From *Corot to Picasso: European Masterworks from the Smith College Museum of Art*:  
Juan Gris, Spain,  
active in France, 1887–1927,  
**Fruit Dish, Glass, and Newspaper**,  
1916, oil on canvas, 13 x 18 1/4 in.,  
Gift of Joseph Brummer, 1923:2-1



From Kilengi:  
The Molly and Walter Bareiss  
Collection of African Art:  
**Buffalo mask**, Songye,  
Democratic Republic of the  
Congo; wood, h. 25 5/8 in.,  
The Molly and Walter Bareiss  
Family Collection of African  
Art, photo: George Meister

Documents Northwest:  
The PONCHO Series  
anna skibska's con.

August 9, 2001–February 17, 2002

Curated by Tara Young

The *Documents Northwest* exhibition series is made possible through the ongoing generous support of PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations).

Kilengi: The Molly and Walter Bareiss  
Collection of African Art

October 13, 2001–July 7, 2003

Curated by Carol Hermer

Two galleries present contrasts in scale and style in this display of art from central and eastern Africa.

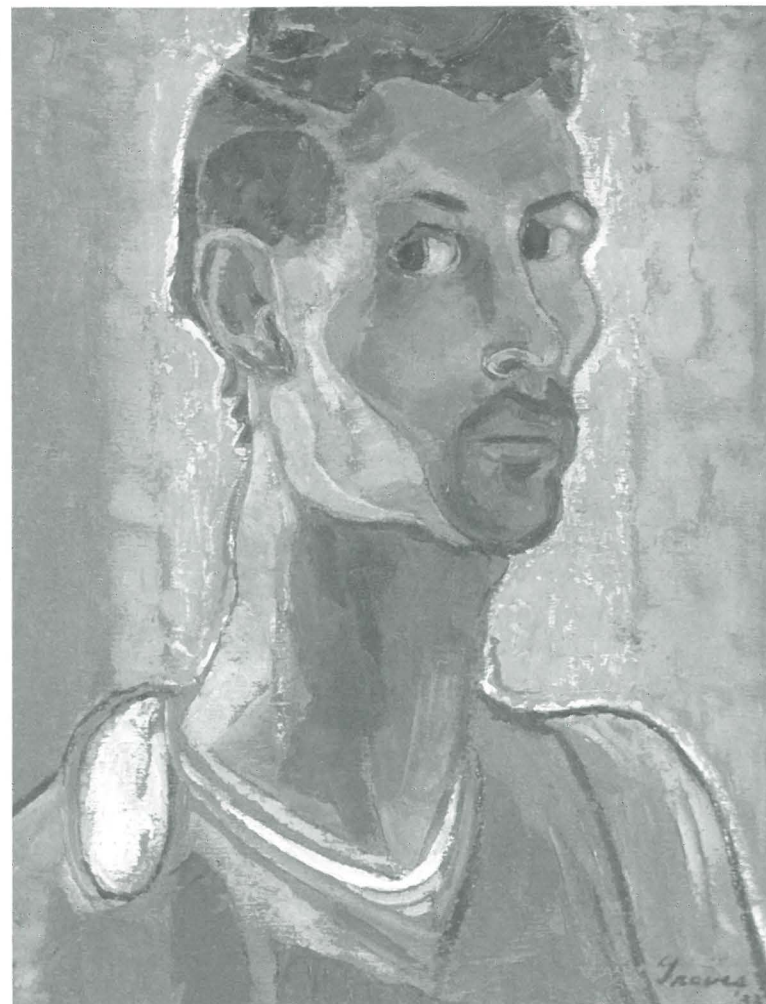
Morris Graves and Seattle

November 1, 2001–October 20, 2002

Curated by Tara Young and Chiyo Ishikawa

The exhibition was organized by the Seattle Art Museum and generously supported by the Herman and Faye Sarkowsky Endowment Fund.

## THE MUSEUM COLLECTS AND EXHIBITS OBJECTS



From *Morris Graves and Seattle*:  
Morris Graves, U.S.A., 1910–2001  
**Self-Portrait**, 1933,  
oil on canvas, 25 1/2 x 19 3/4 in.,  
Gift of Florence Weinstein  
in memory of Max Weinstein,  
85.268, photo: Paul Macapia



From *Expressions of the Brush*:  
*Paintings by Dutch and British Masters*:  
Frans Hals, Holland, ca. 1581–1666,  
**Portrait of a Seated Woman Holding a Fan**,  
ca. 1650, oil on canvas, 43 1/4 x 32 1/2 in.,  
Bequest of Charles Phelps and Anna Sinton Taft,  
Taft Museum of Art, Cincinnati, Ohio, 1931.455

## FROM ACROSS TIME AND ACROSS CULTURES,

Expressions of the Brush:  
*Paintings by Dutch and British Masters*

December 22, 2001–March 9, 2003

Curated by Chiyo Ishikawa

This exhibition is made possible by the Museum Loan Network—a national collection-sharing program funded by the John S. and James L. Knight Foundation and The Pew Charitable Trusts, and administered by MIT's Office of the Arts.

Documents Northwest:

The PONCHO Series

Gloria Bornstein: Still Life

March 16–October 20, 2002

Curated by Tara Young

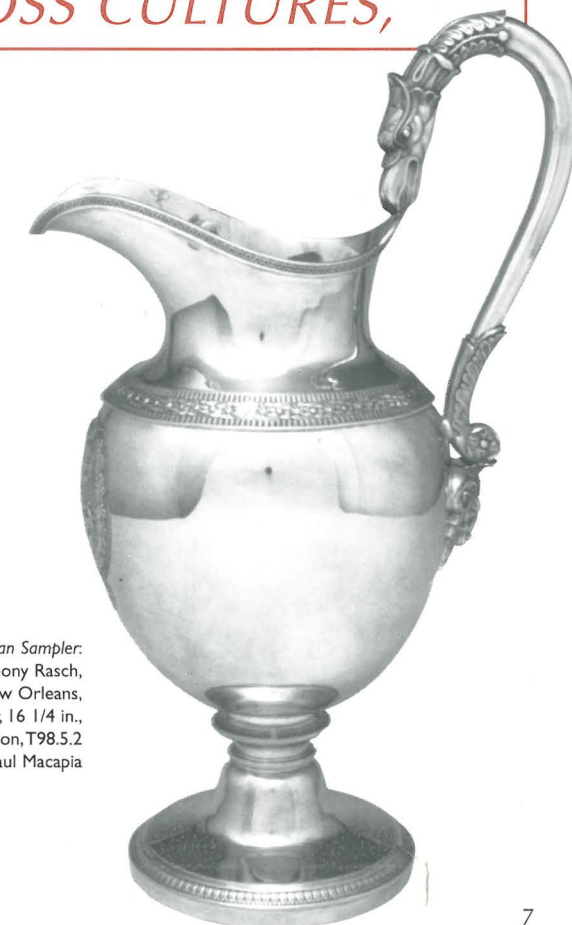
The *Documents Northwest* exhibition series is made possible through the ongoing generous support of PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations).

An American Sampler

May 18, 2002–July 2004

Curated by Julie Emerson

Early American silver, furniture, needlework, Chinese export porcelain made for the American market, and paintings from the collection of Ruth J. Nutt.



From *An American Sampler*:  
**Ewer**, 1825, Anthony Rasch,  
Philadelphia, w. 1807–22, New Orleans,  
w. 1822–57, silver, 16 1/4 in.,  
Ruth J. Nutt Collection, T98.5.2  
photo: Paul Macapia



From *Harmonizing with the Infinite: Seattle Collects Chinese Art*:  
Chen Hengke, Chinese, 1876–1922, **Sunflower**, early 20th century  
Ink and color on paper, overall 80 x 22 in., image 46 3/4 x 16 1/2 in.  
Collection of J. F. L. Chang, T2001.49.3, photo: Paul Macapia

## SEATTLE ASIAN ART MUSEUM SPECIAL EXHIBITIONS

Harmonizing with the Infinite:  
Seattle Collects Chinese Art

Part I: July 5–October 28, 2001

Part II: November 15, 2001–April 7, 2002

Curated by Jay Xu and Jerome Silbergeld

The exhibition was organized by the Seattle Art Museum and curated in collaboration with the University of Washington. Generous funding provided by Bank of America, the King County Arts Commission, and *Seattle Homes and Lifestyles*. Additional support provided by the Asian Art Council and contributors to the Annual Fund. *Deepening the Dialogue*, an initiative funded by the Wallace-Reader's Digest Funds, was a key component of this exhibition, strengthening SAM's programming and community partnerships.

Wonders of Clay and Fire:  
Chinese Ceramics through the Ages (Part III)

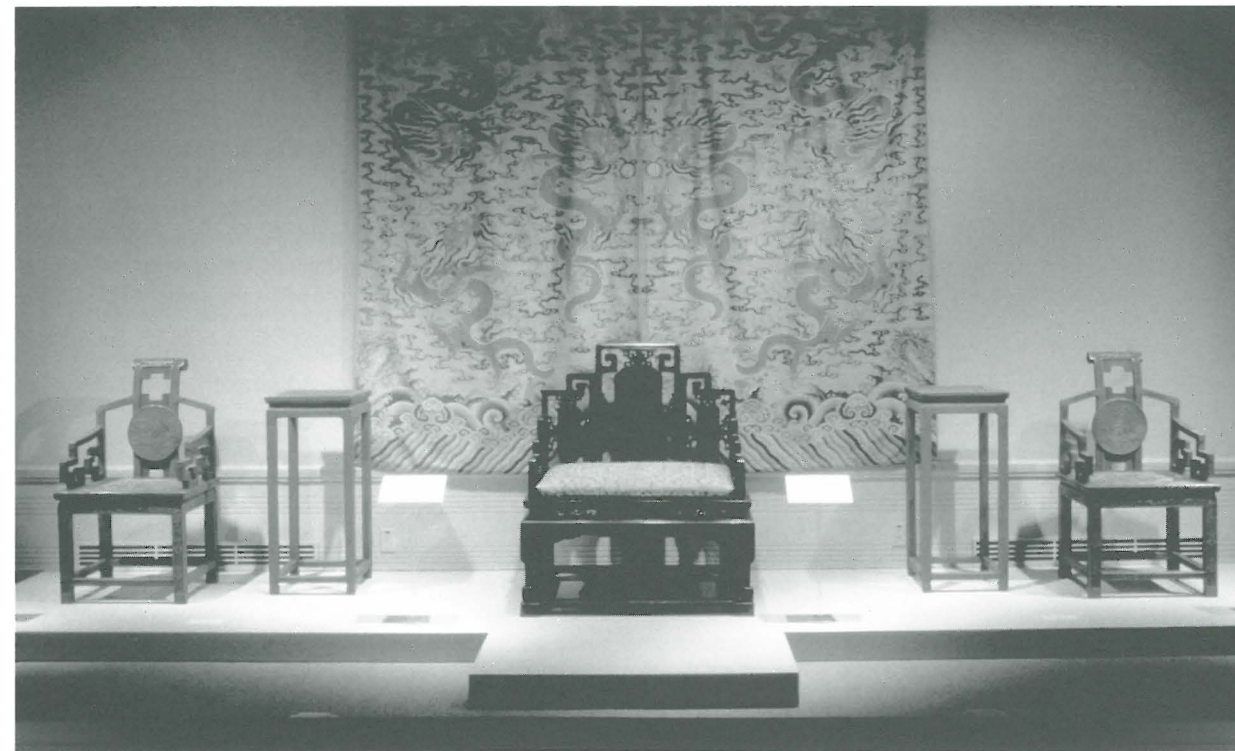
July 5, 2001–August 11, 2002

Curated by Jay Xu

Chinese ceramics from the Neolithic period through the Ming dynasty (5th millennium B.C. to 17th century A.D.)



From *Timeless Grandeur: Art from China*:  
**Monk at the Moment of Enlightenment**  
China, late Yuan–early Ming dynasty, 14th century,  
wood with polychrome decoration, h. 41 in.,  
Eugene Fuller Memorial Collection, 36.13



From *Tangible Grace* at the Seattle Asian Art Museum. photo: Paul Macapia

EXPLORING THE DYNAMIC

CONNECTIONS BETWEEN PAST AND PRESENT.

### INSTALLATIONS FEATURING THE PERMANENT COLLECTION

Along with the following special installations, SAM's galleries featured highlights from the museum's collections of art from Africa, Asia, and Europe, and Native American art of the Northwest Coast. SAAM had ongoing exhibitions from its collections of art from China, Japan, Korea, and Southeast Asia.

SAM

Spring and Summer in Japan

February 28–October 13, 2002

Curated by Yukiko Shirahara

SAAM

Tangible Grace:

Chinese Furniture from the Museum Collection

July 5, 2001–ongoing

Curated by Jay Xu

A Thousand Years of Beauty:

Japanese Art in Seattle

Part I: July 26, 2001–February 11, 2002

Part II: February 15–November 17, 2002

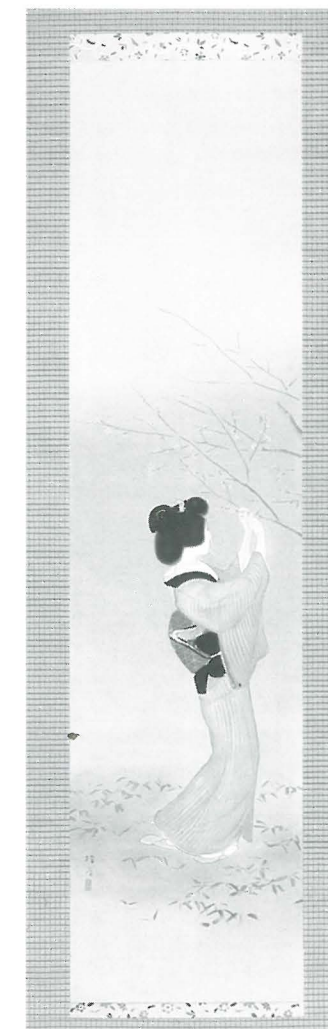
Curated by Michiyo Morioka

Timeless Grandeur:

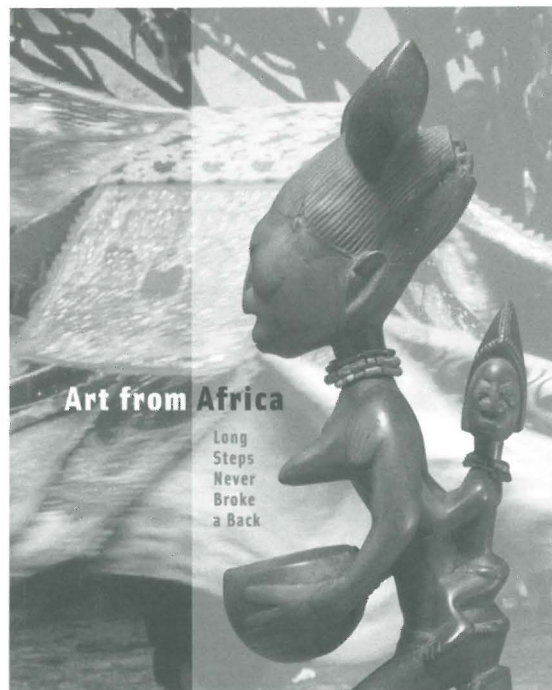
Art from China

April 25, 2002–ongoing

Curated by Jay Xu



From *A Thousand Years of Beauty*:  
Kainosho Tadaoto, Japan, 1894–1978,  
**Fragrance of Plum Blossoms**,  
1920s, hanging scroll,  
ink and color on silk,  
43 3/4 x 10 5/8 in.,  
Gift of Laura Elizabeth Ingham  
in honor of Amalia Partridge Ingham  
94.150, photo: Paul Macapia



Art from Africa: Long Steps Never Broke a Back  
Catalogue hardcover, first edition, 308 pages, © 2002

## PUBLICATIONS

### Art from Africa: Long Steps Never Broke a Back

Published by the Seattle Art Museum and Princeton University Press in conjunction with the exhibition of the same name, with European distribution by Lund Humphries. Written by Pamela McClusky, Curator of African and Oceanic Art, with a contribution by Robert Farris Thompson. The authors draw on personal memories, interviews, and oral narratives to present twelve case histories of objects in SAM's permanent collection.

Upcoming projects include a publication featuring contemporary art from the permanent collection and a catalogue to accompany an exhibition of Northwest Coast Salish art.

## CONSERVATION

SAM's new Conservation Department was established in 2001 under the direction of Nicholas Dorman, Chief Paintings Conservator. In the last year, the Conservation staff has been concerned with the preservation of works of art from the collection, and the development of plans for the construction of the new conservation studio in SAM's downtown museum building.

Working with Leavengood Architects of Seattle to finalize plans for the facility, the construction work will be complete by February 2003. The plans include flexible studio workspace, as well as a spray room, and examination and microscopy facilities.

SAM continues to work closely with conservation experts in private practice and at other institutions. This year approximately ninety artworks were treated by outside conservators and SAM staff.

Current projects include a collaboration with San Francisco conservator J. William Shank and SAM's web design team that will produce a conservation-oriented web site for the *Mexican Modernism* exhibition; preparations for conservation treatment of several of SAM's masterpieces of Japanese painting with support from the National Research Institute for Cultural Properties in Tokyo; and refinement of the museum's integrated pest management program.

Finally, in the course of preparing Morris Graves's painting *Ancient Anthem* (36.32) for loan to a traveling exhibition, a fascinating and previously unknown still life was discovered on the back of the canvas (*image to left*).

Conservation at SAM would not be possible without the generous support of The Andrew W. Mellon Foundation with matching contributions from The Bill and Melinda Gates Foundation, Sally and Bill Neukom, and Charles Simonyi.

Construction of the Neukom Conservation Studio is being funded by Charles Simonyi, The King County Arts Commission Hotel/Motel Tax Fund, The Andrew W. Mellon Foundation, The Norman Archibald Charitable Foundation, The Seattle Foundation, and The Clowes Fund.



Untitled still life by Morris Graves (reverse of 36.32), photo: Paul Macapia

## ACQUISITIONS

### ANCIENT ART

Medusa antefix  
Greek, South Italy, 6th century B.C.  
Terracotta  
6 1/4 x 10 in.  
Gift of Torkom Demirjian in memory of Dr. Felix Burda, Munich, Germany and Seattle, Washington, 2002.40



Medusa antefix, Greek, sixth century B.C., terracotta, 6 1/4 x 10 x 3/4 in., Gift of Torkom Demirjian in memory of Dr. Felix Burda, Munich, Germany and Seattle, Washington, 2002.40, photo: Paul Macapia

### ART OF AFRICA AND OCEANIA

Four hundred eighty-three works of African art, featuring a full range of media and functional sculpture from the Kuba kingdom, Democratic Republic of Congo.  
Gift of the Christensen Fund, 2001.39-993

Magdalene Anyango Namakhiya Odundo  
England, born Kenya, 1950  
Vessel, 2001  
Earthenware and carbonated terracotta  
Margaret E. Fuller Fund, 2002.41

Ladder  
Africa, Mali, Dogon  
Wood  
80 x 15 x 3 1/2 in.  
Gift of Dr. Oliver and Pamela Cobb, 2002.1

Mask  
Africa, Cameroon Grasslands, Kom Kingdom style, 20th century  
Wood  
13 1/2 x 11 1/4 x 7 in.  
Gift of Dr. Oliver and Pamela Cobb, 2001.1057



Mulyeem Mask, Africa, Kuba, Bushong, Raffia, skin, fabric, cowrie shells, and beads, Gift of the Christensen Fund, 2001.44, photo: Paul Macapia

Bracelet  
Africa, Cameroon, 18th-19th century  
Brass  
d. 6 1/2 in.  
Gift of Dr. Oliver and Pamela Cobb, 2001.1058

Female Figure  
Africa, Tanzania, Kwere culture, 20th century  
Wood  
10 1/2 x 2 1/2 x 2 1/2 in.  
Gift of Dr. Oliver and Pamela Cobb, 2001.1059

Female Comb  
Africa, Ghana, Akan, ca. 19th century  
Wood  
11 in.  
Gift of Dr. Oliver and Pamela Cobb, 2001.1060

Mask with pelele  
Africa, Mozambique, Makonde, ca. 1900-10  
Wood, hair, and iron  
9 13/16 x 7 1/6 x 11 in.  
Gift of Donal and Paula Brody, 2001.1079

Mask of Portuguese overseer  
Africa, Mozambique, Makonde, 1938  
Wood and paint  
8 1/4 x 7 1/16 x 9 13/16 in.  
Gift of Donal and Paula Brody, 2001.1080

Psalter in the Ge'ez language  
Africa, Ethiopia, 15th, 17th, and 19th centuries  
Wood boards with 175 leaves  
7 5/8 x 6 7/8 x 3/8 in.  
Gift of Donal and Paula Brody, 2001.1081

Magdalene Anyango Namakhiya Odundo  
England, born Kenya, 1950  
Vessel, 2001, earthenware and carbonated terracotta, General Acquisitions Fund, 2002.41, photo: Paul Macapia

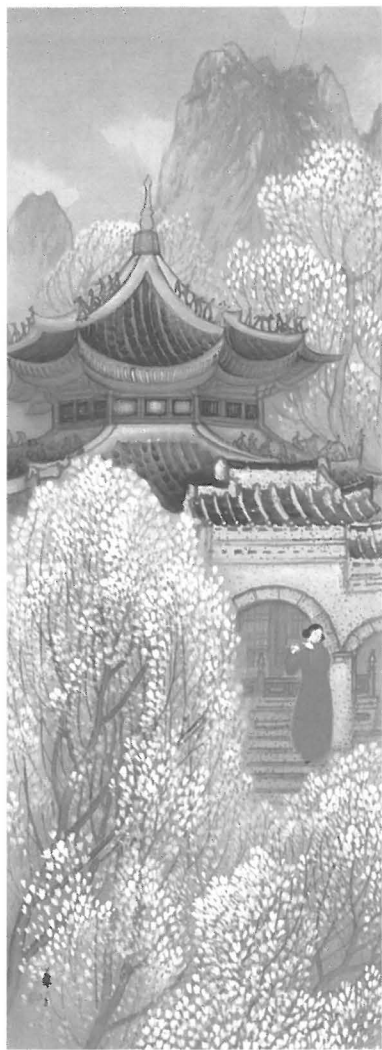


### ART OF CHINA AND SOUTHEAST ASIA

Forty-seven works of art from Central Asia including sculptures, metalwork, and ceramics  
Bequest of Marjorie Schwarz, 2001.994-1023 and SC2001.1024-1046

Model of a fantastic rock  
China, 17th century, Ming dynasty (1368-1644)  
Bronze on wood stand  
h. 4 1/8 in.  
Gift of Thomas and Joann Loehr in memory of Max Loehr, 2001.1069

Landscape rock for the scholar's table  
China, ca. 18th-19th century, Qing dynasty (1644-1911)  
Rock on fitted wood stand  
h. 2 3/4 in., l. 8 7/8 in.  
Gift of Thomas and Joann Loehr in memory of Max Loehr, 2001.1070



Tsuji Kako, Japan, 1870-1931, **Quiet Garden in Spring**, ca. 1920-21, ink and color on silk, Overall: 87 3/4 x 28 1/2 in., Gift of the Asian Art Council in honor of Michiyo Morioka, 2002.2, photo: Paul Macapia

Clear rock crystal brush rest  
China, 19th century,  
Qing dynasty (1644-1911)  
Rock crystal on wood stand  
h. 2 3/4 in., l. 4 3/4 in.  
Gift of Thomas and Joann Loehr  
in memory of Max Loehr,  
2001.1071

Scholar's rock  
China, 19th century,  
Qing dynasty (1644-1911)  
Malachite on wood stand  
h. 2 3/4 in., w. 1 15/16 in.  
Gift of Thomas and Joann Loehr  
in memory of Max Loehr,  
2001.1072

Bowl molded with petal motifs  
China, 14th century,  
Yuan dynasty (1279-1368)  
Porcelain, folk kiln in Fujian  
d. 5 7/8 in.  
Gift of Thomas and Joann Loehr  
in memory of Max Loehr,  
2001.1073

Standing figure of  
the Bodhisattva Guanyin  
China, 675 A.D.,  
Tang dynasty (618-906)  
Gilt bronze  
h. 3 7/16 in.  
Gift of Thomas and Joann Loehr  
in memory of Max Loehr,  
2001.1074

Ritual cong tube  
China, Shang-early Western  
Zhou period, ca. 1500-1000 B.C.  
Marble  
h. 6 7/8 in.  
Purchased with the Robert Arnold  
Chinese Art Fund, the Trubner Worsh  
Asian Purchase Fund, and  
the Sara Farris Fuller Memorial Fund,  
2001.1075

Pair of oblong panels  
China, late 19th-early 20th century  
Embroidered satin  
22 5/8 x 4 3/4 in.  
Gift of Charlotte Hutchinson,  
2002.39.1-2

Cluster of porcelain fragments  
and coral from a shipwreck  
China, ca. 17th or early 18th century  
Pocillopora coral, porcelain, and  
Melithaeidae (Gorgonacea) coral  
8 3/4 x 8 1/2 x 7 in.  
Gift of the U.S. Fish and Wildlife  
Service, Anchorage, Alaska,  
SC2002.3

ART OF JAPAN AND KOREA  
Five hundred fifty-eight works  
of Japanese art, including textiles  
and works on paper  
Gift of the Christensen Fund,  
2001.39-993

Tsuji Kako  
Japan, 1870-1931  
**Quiet Garden in Spring**, ca. 1920-21  
Ink and color on silk  
55 1/2 x 20 1/4 in., overall h. 88 1/2 x 26 in.  
Gift of the Asian Art Council  
in honor of Michiyo Morioka,  
2002.2

Sang-Ho Shin  
Korea, born 1936  
Vase, 1990  
Porcelain with celadon glaze  
h. 24 1/2 in.  
Gift of the Korean government,  
2002.42

Noshime, Kyogen costume  
Japan, 18th century, late Edo period  
Silk  
59 x 50 in.  
Gift of William Jay Rathbun,  
2001.1061

#### DECORATIVE ARTS

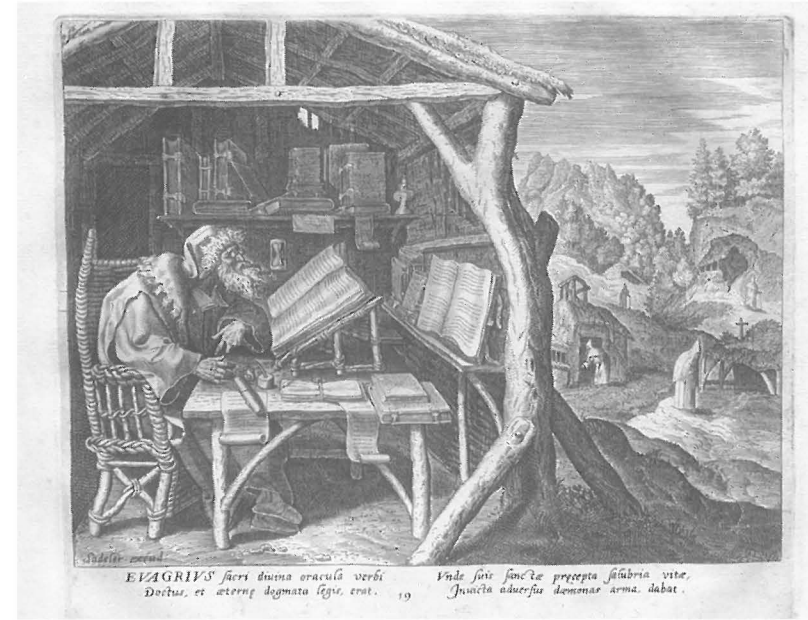
Four chinoiserie tapestries  
Brussels, ca. 1715  
Workshop of Judocus de Vos, Flemish  
(1661/62-1734), active Brussels 1700-25  
Woven in wool, silk, and metal threads  
(silver and white gold)  
Three: 105 1/2 x 85 1/16 in.;  
One: 146 1/2 x 58 1/4 in.  
Gift of Guendolen Carkeek Plestcheeff  
Endowment for the Decorative Arts,  
Anonymous, General Acquisition Fund,  
Mildred King Dunn, Richard and Betty  
Hedreen, Decorative Arts Acquisition  
Fund, Margaret Perthou-Taylor, Bill  
and Melinda Gates Foundation Art  
Acquisition Endowment Fund, Ann  
Bergman and Michael Rorick, and  
Mr. and Mrs. David E. Maryatt,  
2002.38.1-4

Garniture of three vases  
U.S.A., ca. 1828-38  
Tucker factory, Philadelphia, 1826-38  
Porcelain, polychrome decoration, and gilding  
Two: h. 5 3/8 in., d. 5 in.;  
One: h. 6 3/8 in., d. 5 5/8 in.  
Gift of Ruth J. Nutt,  
2001.1047.1-3

Plate (*assiette à cordonnet*)  
France, Vincennes, ca. 1751-52  
Soft-paste porcelain  
Gift of Paula Wolf Dillon, Dr. Mary  
Gardys van den Berg, and Martin Wolf in  
memory of their mother Mary Alice Wolf,  
2001.1062



Cluster of porcelain fragments and coral from a shipwreck, China, ca. 17th or early 18th century Pocillopora and Melithaeidae (Gorgonacea) coral and porcelain, 8 3/4 x 8 1/2 x 7 in., Gift of the U.S. Fish and Wildlife Service, Anchorage, Alaska, SC2002.3, photo: Paul Macapia



Johannes Sadeler I, 1550-1600, **Evagrius, No. 19** (after the drawings by Martin de Vos), engraving, plate size 6 5/8 x 8 in., sheet 9 x 10 in., Gift of Dorothea Schottlander, 2001.1086.12

#### EUROPEAN PAINTING AND SCULPTURE

Eighteen engravings by Johannes  
Sadeler I (1550-1600)  
Gift of Dorothea Schottlander,  
2001.1086.1-18

Francesco Bartolozzi  
Italy, 1727-1815  
Five prints from *Imitations of Original Drawings by Hans Holbein in the Collection of His Majesty*, published by John Chamberlaine, 1792-1800  
Stipple engraving  
Gift of Ralph J. and Virginia L. Wedgwood, 2001.1049-1053  
1. Lady Borow, Feb. 22, 1796, 11 3/8 x 7 1/2 in.  
2. Sir Richard Southwell, April 1, 1795, 14 5/8 x 10 1/2 in.  
3. Lady Audley, Oct. 1, 1793, 11 3/8 x 8 1/8 in.  
4. Edward Stanley, Nov. 1, 1793, 10 5/8 x 7 5/8 in.  
5. William Warham, Archbishop of Canterbury, Sept. 12, 1795, 17 1/4 x 11 7/8 in.

#### MODERN, CONTEMPORARY, AND AMERICAN ART

Thirty-three works of contemporary art including paintings, photographs, and prints.  
Gift of the Contemporary Art Project, LLC, 2002.5-37

Works by: Ghada Amer, Chiho Aoshima, Charles Avery, Cecily Brown, Delia Brown, Kristin Calabrese, Will Cotton, Karin Davie, Sue de Beer, Kim Dingle, Inka Essenhigh, Anna Gaskell, Jitka Hanzlová, Zhang Huan, Brad Kahlhamer, Karen Kilimnik, Justine Kurland, Malerie Marder, Cameron Martin, Julie Mehretu, Deborah Mesa-Pelly, Muntean/Rosenblum, Laura Parnes, Pipilotti Rist, Ruth Root, Sue Williams, and Lisa Yuskavage

Sue de Beer, U.S.A., born 1973, **Twins**, 1998, color digital C-print, Overall: 35 13/16 x 49 3/8 in., Edition of 5, Partial and promised gift of the Contemporary Art Project, Seattle, 2002.15



Anne Appleby  
U.S.A., born 1954  
Autumn Aspen, 2000  
Aquatint with burnishing  
Edition of 35,  
published by Crown Point Press  
25 1/2 x 32 in.  
Gift of Greg Kucera and Larry Yocom in  
memory of Frank Okada (1931-2000),  
2001.1084

Jaroslava Brychtová  
and Stanislav Libenský  
Czech Republic: Brychtová born 1924,  
Libenský 1921-2002  
Step Back Table, 1990  
Glass  
20 3/4 x 33 x 16 1/2 in.  
Gift of Jon and Mary Shirley,  
2002.4

Louis Bunce  
U.S.A., 1907-1983  
Garden #1, 1945  
Gouache on paper  
17 x 12 1/2 in.  
Gift of Peter Bracher in memory of his  
parents Mr. and Mrs. Edwin Bracher,  
2001.1055

Leonora Carrington  
England, born 1917  
Luna Grande, Luna Blanca, 1951  
Wood, wax, metal, paint, and string  
35 x 31 in.; 27 in. diameter central piece  
Gift in honor of Dale and Lumen Schilling,  
2001.1063

Eric Fischl  
U.S.A., born 1948  
Untitled, 1985  
Oil on paper  
24 x 16 in.  
Gift of Lyn and Jerry Grinstein,  
2001.1066

Marsden Hartley  
U.S.A., 1877-1943  
Painting No. 49, Berlin (Portrait  
of a German Officer), 1914-15  
Oil on canvas  
47 x 39 1/2 in.  
Partial and promised gift of Mr. and  
Mrs. Barney A. Ebsworth,  
2001.1067

John Frederick Kensett  
U.S.A., 1816-1872  
The Coast at Narragansett,  
Rhode Island, 1861  
Oil on canvas  
14 x 24 in.  
Partial and promised gift  
of an anonymous donor,  
2001.1054





Marsden Hartley, U.S.A., 1877–1943, **Painting No. 49 Berlin, (Portrait of a German Officer)**, 1914–15, oil on canvas, 47 x 39 1/2 in., Partial and promised gift of Mr. and Mrs. Barney A. Ebsworth, 2001.1067

Richard Long  
England, born 1945  
Puget Sound Mud Circle, 2002  
Filtered mud on black paint  
Gift of Jeffrey and Susan Brotman,  
2001.1056

David McCosh  
U.S.A., 1903–1981  
Sun Bleached, 1949  
Oil on canvas  
29 5/16 x 39 1/2 in.  
Bequest of Anna Kutka McCosh,  
2002.3

Jeffrey Mitchell  
U.S.A., born 1958  
Geometry Park, 1989  
Glassine  
22 x 48 x 48 in.  
Gift of Bev McDevitt,  
2001.1065

William S. Pierson  
U.S.A., born 1951  
Portfolio of The Rock, 2001  
Seven gelatin silver prints  
Each: 8 3/4 x 11 in.  
Gift of Marshall Hatch and  
William S. Pierson,  
SC2001.1068.1–7

Robert Rauschenberg  
U.S.A., born 1925  
Soviet/American Array IV, 1988  
Seven color intaglio photogravure  
88 x 53 in.  
Gift of Greg Kucera and Larry Yocom,  
2001.1083

Mark Tobey  
U.S.A., 1890–1976  
Untitled, 1928  
Ink on paper  
11 x 8 in.  
Gift of Janis Conner and Joel Rosenkranz,  
2001.1064

Darren Waterston  
U.S.A., born 1965  
Swan Song, 1998  
Nine color etching  
Edition/40,  
published by Experimental Workshop  
31 3/4 x 25 in.  
Gift of Greg Kucera and Larry Yocom in  
memory of Michael Ehle (1953–1999),  
2001.1085

**Basket**, Muckleshoot, 19th century,  
coiled cedar root imbricated with bear grass,  
horsetail root, and leather, 5.5 x 6.75 in.,  
Gift in memory of John Putnam from the  
Native American and Oceanic Council and Friends,  
2001.1048, photo: Paul Macapia



John Frederick Kensett, U.S.A., 1816–1872, **The Coast at Narragansett, Rhode Island, 1861**, oil on canvas, 14 x 24 in. Partial and promised gift of an anonymous donor, 2001.1054

**NATIVE AMERICAN AND  
MESOAMERICAN ART**

Joe Feddersen  
Native American, Colville, born 1953

1. Pinwheel, 1998  
Relief print (lino block and zinc plates)  
19 1/2 x 25 in.  
Gift of Verizon Wireless,  
2001.1077

2. Tama I, 2001  
Collagraph, stencils and stamps on paper  
22 x 30 in.  
General Acquisition Fund,  
2001.1078

Dorothy Grant and Robert Davidson  
Canadian, First Nations, Haida:  
Grant born 1955, Davidson born 1946  
Jacket with bear design, ca. 1995  
Leather  
Approx. 30 x 25 in.  
Gift of Howard S. Berglund,  
2001.1076

James Schoppert  
Native American, Tlingit, 1948–1992  
Seal Spirit, 1983  
Wood, acrylic, fur, feathers, and walrus gut  
34 x 21 x 7 in.  
Gift of Douglas H. and Arlene F.  
Hudson of Bellingham, Washington  
and Ketchikan, Alaska,  
2001.1082



Basket  
Native American, Muckleshoot,  
19th century  
Coiled cedar root; imbricated with  
bear grass, horsetail root, and leather  
5 1/2 x 6 3/4 in.  
Gift in Memory of John Putnam  
from the Native Art of the Americas  
and Oceania Council and Friends,  
2001.1048

Beaded regalia pieces  
Native American, Tlingit, dates unknown  
Gift of Christine Young Nicolov,  
SC2002.1–5 and SC2002.2

1. Two Hem Pieces  
Wool, cotton cloth, and beads  
Each 27 1/2 x 7 1/4 in.
2. Two Shoulder Pieces  
Wool, cotton cloth, and beads  
14 1/4 x 4 1/4 in., 14 x 4 1/4 in.
3. Neck Piece  
Wool, cotton cloth, and beads  
21 1/2 x 5 1/2 in.
4. Belt  
Wool, cotton cloth, and beads  
26 x 2 1/4 in.

The Seattle Art Museum thanks donors  
of additional fractional interest on works  
of art:  
Anonymous  
Edward L. Cushman

The Seattle Art Museum thanks donors  
of gifts made in support of the collection:  
Estate of Susan Crofut  
William and Dorothy Lahr

For a full list of SAM's recent acquisitions please contact  
SusanB@seattleartmuseum.org or call (206) 344-5269

## DEEPENING THE DIALOGUE: ART AND AUDIENCE

In 2001, SAM successfully completed the first year of an important four-year initiative titled *Deepening the Dialogue: Art and Audience*. Established through the generous support of the Wallace-Reader's Digest Fund, the program promotes ethnic diversity throughout the museum staff, trustees, volunteers, and audience. A key priority for the initiative is to engage a diverse audience, to first visit the museum, and then become actively involved, from becoming a volunteer to sitting on an exhibition committee to becoming a trustee. The new mission statement, *SAM Connects Art to Life*, reflects the change.

The Board of Trustees also embraced the goals of *Deepening the Dialogue* and made a firm commitment to increase its own diversity. In the last year, 50 percent of the new trustees have been people of color, increasing the overall diversity total to 13 percent.

To achieve the initiative goals, SAM strengthened ongoing efforts to become more audience-centered while planning exhibitions and other public programs, beginning with *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan* last summer. A Chinese American Advisory Committee worked closely with museum staff to ensure the needs of the Chinese community would be addressed. Marketing and promotion efforts were expanded to reach a broader audience, including Chinese Americans. Asian Americans made up 10 percent of the total visitorship attending the exhibition, up from 7 percent before the initiative.



PHOTO: VICTORIA MORELAND

An excited Tibetan festival goer enters to win a SAM family membership



Trustee, Gerard Tsutakawa (middle) with daughter Kaila (left) and guest at *Long Steps* opening

The innovative exhibition *Art from Africa: Long Steps Never Broke a Back* offered tremendous opportunities to work with communities. The curatorial premise, to bring the voice of contemporary African culture to America through art, was the product of intense collaboration. This was the ideal exhibition to pique the interest of a new African American audience. Interpretive programs and collaborations with other cultural institutions were planned with extensive community involvement, and audience participation was center stage early in project development. African American attendance at the exhibition exceeded 12 percent, up from 2 percent of total regular attendance.



PHOTO: MARIANNE MCCOY

Washington Mutual African Art Festival for Families



PHOTO: RICHARD NICOL

*Art from Africa: Long Steps Never Broke A Back* Teachers Evening

A critical step to reaching a broader audience has been to find out what keeps people from attending the museum or from coming back. Identifying these barriers to the museum—whether perceived or actual—is the first step to overcoming them. Toward that end, SAM recently concluded a twelve-month comprehensive research effort, the most rigorous in museum history.

## SAM CONNECTS ART TO LIFE.

Working with a consultant, research included in-gallery intercept surveys, focus-group sessions with visitors and nonvisitors, and consultations with leaders in the arts community. SAM has compiled the research data, and the document will serve as a touchstone as we identify needed areas of change. In the future, SAM will conduct research on an ongoing basis to evaluate whether exhibitions and programs are successfully meeting audience needs.

A revitalized Community Advisory Committee, comprised of civic and community leaders who represent a variety of ethnicities and community constituencies, now guides staff and trustee efforts in the planning of major collaborative events, such as the



PHOTO: HOWARD GISKE

Art Without Limits! Family Festival, SAM downtown

first SAM-sponsored Forum on Race, held at the museum. Dr. David Driskell discussed *The Importance of Collecting Art: Preserving Cultures*; the event was attended by more than 250 people, 41 percent of whom were African American, and 10 percent of whom were Asian American.

The unequivocal support for this initiative, given by the museum staff, board, and Community Advisory Committee, has been a crucial element in the successful implementation of *Deepening the Dialogue* in its first year. SAM looks to the evolving experience of our audience to inform our efforts and increase our visibility in the community for support of our upcoming plans.

# EDUCATION

## Adult Programs

A broad range of programming was offered this year at both museum locations, adding dimension to SAM's special exhibitions and permanent collections. Lectures, lecture series, performances, demonstrations, and contemporary art talks were presented by scholars and artists from as near as the University of Washington and as far away as Africa and China. One such speaker who came to SAM during the *Long Steps* exhibition was Magdalene Odundo. A Nigerian-born ceramic artist, she spent over a week in Seattle presenting to the Microsoft community, University of Washington Ceramic Department, and the ceramic students at Seward Park Art Studio.

Images of women—past, present, and future—were considered through a variety of programming during the *Annie Leibovitz: Women* exhibition. The Silk Road Lecture Series, held collaboratively with the University of Washington Simpson Center for the Humanities, filled the house for six evening talks featuring international Silk Road experts.

Artists' demonstrations included calligraphy, Japanese ceramics, Chinese tea, and a painting demonstration by celebrated Taiwan artist Chu Ko.

## Community Partnerships

This year the museum continued to build relationships with community art and humanities organizations by partnering with 59 groups to offer 84 programs and related events in conjunction with special exhibitions.

## Youth and Family Programs

African and African-American music, drumming, and dancing were highlighted and enjoyed by over 2,200 family members of all ages during the two-day family festival for the *Long Steps* exhibition. Partnership with community organizations resulted in the success of the Filipino-American *Flores de Mayo* celebration and Girls' Day, a Japanese celebration organized collaboratively with the Hyogo Cultural Center. SAM's Summer Art FUNDamentals day camp was once again sold out with more than 180 children discovering and learning about art in six one-week-long camp sessions.

## Films

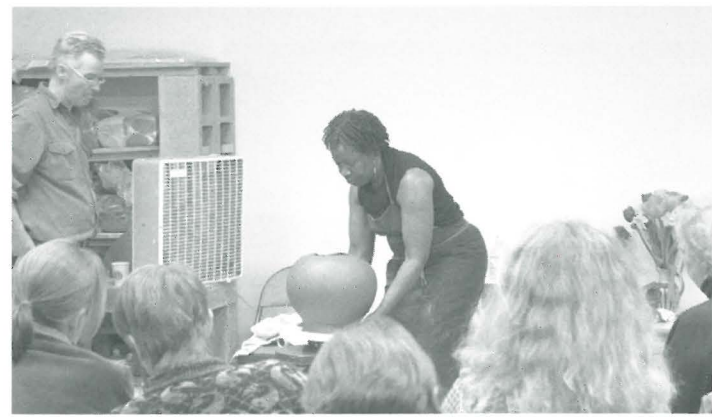
The film program saluted the comic genius of Cary Grant, presented its 24th annual film noir series, celebrated Seattle, Northwest, and California independent filmmakers with special events, and offered a series that explored classic and recent films from Africa, Great Britain, Japan, France, Ireland, India, and Iran. Kids and parents were treated to an eight-month series of free family films.

## New Media

*Seattle Collects Chinese Art* and *Art from Africa: Long Steps Never Broke a Back* exhibitions included in-gallery access to video recorded interviews with artist and community members. Computers with wireless Internet access were added to the Knudsen Please Touch Room on the Third Floor and the Fourth Floor Reading Room, allowing visitors to explore SAM's web site and access research materials via the Internet.

## Rental/Sales Gallery

The Rental/Sales Gallery enjoyed their most successful year ever in 2002, with a record-setting 264 sales and 1,726 rentals. The gallery presented four major exhibitions and an additional four rotating shows in the Focus Gallery.



Magdalene Odundo at Seward Park

## School and Teacher Programs

As part of our continuing efforts to collaborate with educators to develop dynamic programs for students and teachers, SAM staff met regularly with 50 educators from around Washington to participate in our Educator's Advisory Committee. SAM hosted nine professional development programs for teachers at the museum. These included evening previews for special exhibitions; a workshop for teachers on African and African-American cultures; and Teachers as Scholars seminars, co-sponsored with Seattle Arts and Lectures and the UW Simpson Center for the Humanities.

School and teacher programs at the Seattle Art Museum are made possible by a challenge grant from the National Endowment for the Humanities and by contributions from the Century Circle Endowment, the Patrice and Kevin Auld Education Endowment, the Vicki and Tom Griffin Education Endowment, the William Randolph Hearst Endowed Fund for Education Programs, the C. Calvert Knudsen Education Endowment, the Bonnie and Gaither Kodis Education Endowment, the Barbara and Michael Malone Education Endowment, the Seattle Art Museum Supporters (SAMS) Education Endowment, the Volunteer Association/Rental Sales Gallery Education Endowment, the Richard L. Weisman Education Endowment, the Ann P. Wyckoff Education Endowment, contributors to the Annual Fund, and operating support from the Washington State Arts Commission.

## Tours

25,776 school students participated in docent-led or self-guided tours, and SAM's docents led 13,829 adult and family visitors in public and private tours. As part of our continuing effort to diversify our volunteer base, 14 tour guides from the African and African-American communities gave public tours of the *Long Steps* exhibition. Similarly, Japanese speaking volunteers were trained to give tours at both museum locations.

## Volunteers

Led by Volunteer Association chair Mary Rae Mattix, 630 volunteers on 13 committees contributed nearly 30,000 work hours to the museum.

## Wyckoff Teacher Resource Center

The Ann P. Wyckoff Teacher Resource Center membership continues to grow with 2,424 active borrowers (up 18 percent from last year). These educators represent 167 different school districts and 27 Washington counties. Educators have free access to over 2,200 resource materials including 22 outreach suitcases based on the permanent collection and lesson plans accessible from SAM's website. The Teacher Resource Center was created through the support of The Pew Charitable Trusts; M. J. Murdock Charitable Trust; Microsoft Corporation; National Endowment for the Arts with the H.J. Heinz Company Foundation; The Coca-Cola Foundation; The Discuren Charitable Foundation; PONCHO and the D.V. and Ida J. McEachern Charitable Trust. Ongoing support is provided by a National Endowment for the Humanities challenge grant and the generous contributions of matching donors, especially the Ann P. Wyckoff Education Endowment.

## Libraries

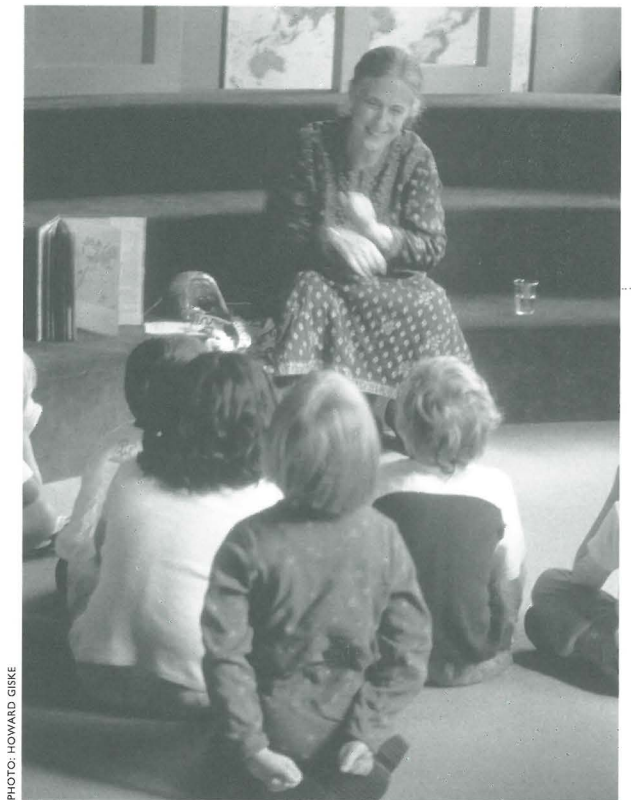
The library collections increased by 330 volumes, bringing the combined total in both libraries to 22,615. Generous gifts were received from Dr. and Mrs. Ellsworth C. Alvord, the Asian Art Council, the Decorative Arts and Paintings Council, Mr. and Mrs. Elliott Mittler, the estate of John Putman, the estate of Carlotta Smith, the West Seattle Art Club, and Mrs. Neva Wiseman.

## Fiscal Year 2002 Program Statistics

	Total Number	Attendance	
<b>Adult Programs</b>	861	46,215	
Adult Guided Tours	700	13,829	
Council Programs	29	1,536	
Film Series	27	19,802	
First Friday Lectures	9	946	
Gallery Talks	8	184	
Guild Programs	10	468	
Lectures	22	2,777	
Lecture Series	2	1,310	
Performances/Demonstrations	32	4,228	
Symposia	2	775	
Workshops/Discussion Groups	2	90	
Tea Ceremony Demonstrations	18	270	
<b>Youth and Family Programs</b>	21	20,831	
Art Camps	6	183	
Family Festivals and Workshops	14	7,748	
Learning Galleries	1	12,900	
<b>Community Partner Programs</b>	57	5,467	
Festal Seattle Center	5	3,018	
Self-guided Tours	52	2,449	
<b>School Tours and Activities</b>	1,214	33,196	
Guided Tours	475	13,848	
Self-guided Tours	476	11,928	
Art Studio Sessions	251	7,127	
African Performance	6	180	
Tea Ceremony	6	113	
<b>Teacher Programs</b>	32	3,439	
Workshops	5	220	
TRC Open Houses	2	183	
Teacher Evenings	2	621	
Outreach Events	23	2,415	
<b>Wyckoff Teacher Resource Center</b>	4,500	498,772	
Registered Borrowers	2,424	280,371	
Curriculum Resource Units Sold	139	15,718	
Curriculum Resource Units Given	193	7,248	
Suitcases Loaned	308	30,300	
TRC Materials Loaned	1,436	165,135	
<b>Libraries</b>	330 volumes added, 22,615 total		
	Exhibits	Sales	Rentals
<b>Rental/Sales Gallery</b>	8	264	1,726
<b>Total Number of Programs and Audience Reached</b>	6,683	607,920	



PHOTO: REBECCA SULLIVAN



Art Without Limits! Family Festival, SAM downtown

## 2002 VOLUNTEER HONOREES

**Dorothy C. Malone Award:**  
Nancy Alvord

**Committees**  
Docents: Irmgard Wachter  
Ikebana International:  
Clarice Nerseht  
Membership: Agnes Sherman  
Rental/Sales Gallery:  
Susanne Werner  
SAMS: Gerlinde Whetzell  
and Gaylene Vaden  
Southwest Guild: Neal Jacques  
Volunteer Association: Faye Lovvorn

## Art Councils

African Art Council: Peter Masundire  
Asian Art Council: Scott Goodrich  
Contemporary Art Council: Alex Muse  
Council of American Art: Michael Hill  
Decorative Arts and Paintings Council:  
William Bowden  
Native Arts of the Americas  
and Oceania Council: Paula Tharp  
Photography Council: Earl Olsen

## Divisions/Departments

Admissions/Information Desk:  
Marilyn Sorenson  
Admissions/Visitor Services: Ruth Johnson  
Art Studio: Shirley McCabe  
Development/Administration: Debby Haverty  
Development/Leadership: Betty Hedreen  
Education/Councils Office: Margot Saharic  
Please Touch Room: Eileen Ronsheim  
Wyckoff Teacher Resource Center: Ellen McDermott  
VP Activities Room: Larry Folkerts

## Volunteer Association Executive Committee

Chair: Mary Rae Mattix  
Vice Chair: Marilyn Eldrenkamp  
Secretary: Sally McDonough  
Treasurer: Anne Lipner  
Barbara Alsdorf  
Marilyn Burns  
Marilyn Clarke  
Sally Hirst  
Ayesha Khan

Joan Larson  
Shirley Loper  
Faye Lovvorn  
Joe Pepia  
Eileen Ronsheim  
Peg Settles  
Carole Shankland  
Winifred Stratton  
Patricia Zeisler

## COUNCILS

**African Art Council**  
President: Paul Toliver

**Asian Art Council**  
President: Shirley Younglove  
Vice President: Jim Bergstrom  
Treasurer: Lee Atherton  
Secretary: John Pehrson

## Council of American Art

President: Ann Barwick  
Vice President: Mary Kollar  
Treasurer: Michael Hill  
Secretary: Jean Koskie

## Contemporary Art Council

President: Billy Howard  
Vice President: Jeffrey Simmons  
Treasurer: Joseph Park  
Secretary: Deborah Bell

## Decorative Arts and Paintings Council

President: Elizabeth Rummage  
Vice President: Suzanne Price  
Treasurer: Herbert Hall  
Secretary: Judith Miller

## Native Arts of the Americas and Oceania Council

President: Katie Bunn-Marcuse  
Vice President: Paula Tharp  
Treasurer: Gloria Lobb  
Secretary: Anna Strankman

## Photography Council

President: Christine Burgoyne  
Vice President: Polly Purvis  
Treasurer: Earl Olsen  
Secretary: Ineka DeLange

## OLYMPIC SCULPTURE PARK

Proclaiming "Art Needs Room to Breathe," banners installed around the perimeter of the Olympic Sculpture Park (OSP) this spring, boldly identified the boundaries of the future 8.5 acre urban park and art space. This milestone was one of many this year as SAM unveiled its third exciting venue to connect art to life.

Construction of the \$60 million park is currently expected to begin in mid-2003, with a projected opening date in late summer 2004, contingent upon the final route selection and funding for the Alaskan Way Viaduct replacement. With strong endorsements by the public sector, the OSP project has nearly two-thirds of funding already secured.

As a public/private venture, the Olympic Sculpture Park will transform a former industrial site into an urban oasis and cultural destination, accessible to all and free to the public. Responding to SAM's goal of creating a new model for a sculpture park, lead designers Marion Weiss and

Michael Manfredi of Weiss/Manfredi Architects, New York, unveiled the design concept in May.

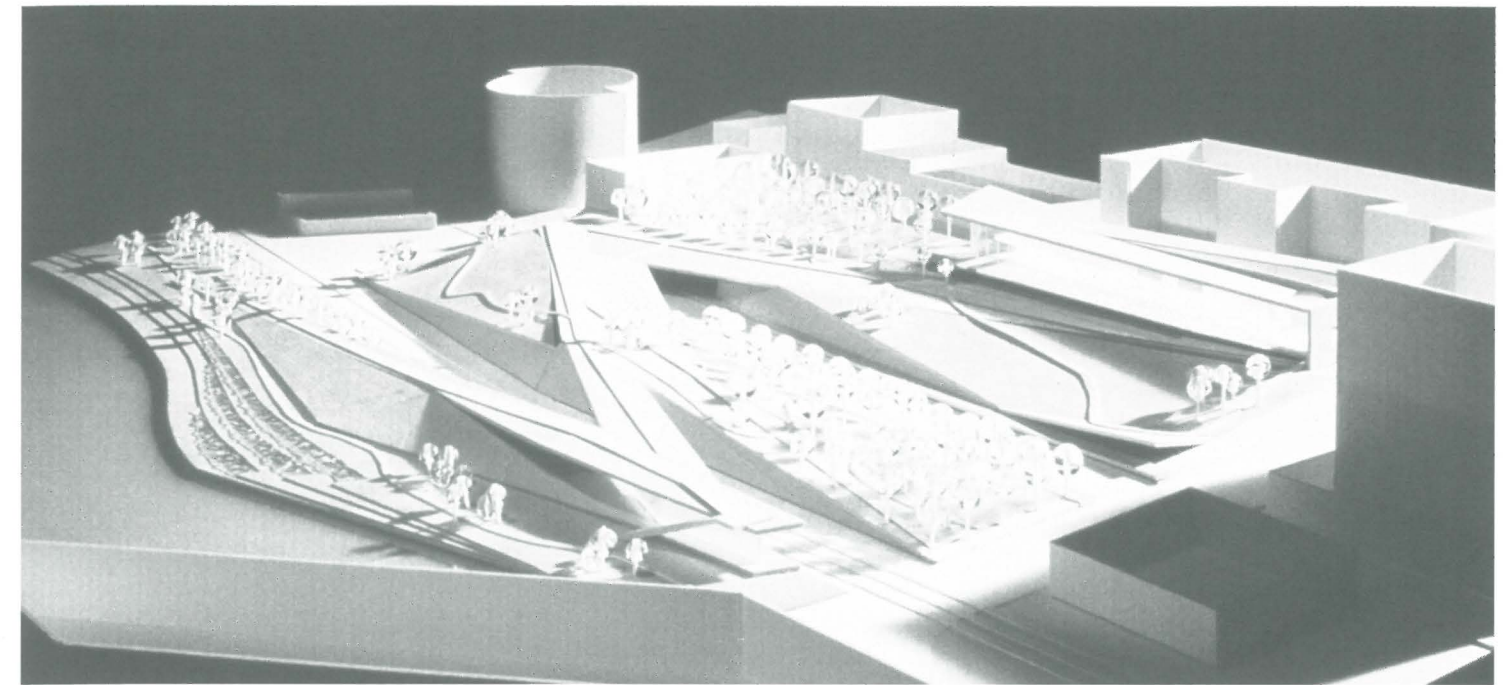
More than seven hundred SAM supporters, community residents, and elected officials, including Mayor Greg Nickels, King County Executive Ron Sims, and City Council President Peter Steinbreuck, attended a special public presentation at Town Hall of the park's design, which revealed a multi-textured landscape for art with a range of open spaces for the evolving medium of sculpture. The unique Z-shaped design joins art, city, and sound into one uninterrupted form, connecting three disparate sites that are currently separated by train tracks and roadways.

The OSP will feature an international exhibitions program incorporating works by regional artists that will engage visitors through the elements of surprise. The park will also present rotating works and commissions redefined by the changing seasons, time of day, and weather. The park will feature works from the Seattle Art Museum's

permanent collection, such as Alexander Calder's monumental sculpture *Eagle* (1971), loaned works, and special exhibitions, as well as artists' commissions and ephemeral installations that draw on the urban texture and regional environment.

To date, the project has been the fortunate recipient of a number of public grants, most notably funding this year from the Washington State Department of Ecology for the environmental remediation at the former industrial site. King County also awarded a second facilities grant to help with design and site development. Other grants are now pending in the U.S. Congress and through the State Buildings for the Arts Program. An OSP Campaign Committee, led by Jon Shirley and Virginia Wright has begun the work of raising the remaining \$25 million necessary to construct the park.

The Olympic Sculpture Park model is now on view at SAM Downtown or at [www.seattleartmuseum.org](http://www.seattleartmuseum.org).



**"WITH THE SCULPTURE PARK'S CONCEPT SO WELL DESIGNED AND THE PUBLIC ENTHUSIASM SO HIGH, OUR ADVICE TO SAM IS: BUILD IT NOW."**

*Seattle Post-Intelligencer* Editorial, May 22, 2002, on the Olympic Sculpture Park

**"SEATTLE HAS WAITED A LONG TIME FOR SOMETHING AS GOOD AS THIS, AS SIGNIFICANT**

*Seattle Times* Editorial, May 14, 2002, on the Olympic Sculpture Park

**AND INTELLIGENTLY DESIGNED AS THIS, FOR THE BENEFIT OF THE COMMUNITY."**



**"WE ARE DELIGHTED WITH WEISS/MANFREDI'S DYNAMIC DESIGN FOR THE OLYMPIC SCULPTURE PARK, WHICH WILL PROVIDE AN ACCESSIBLE PLACE FOR PEOPLE TO CONNECT WITH ART. IT HAS LONG BEEN PART OF SAM'S MISSION TO BREAK DOWN THE BARRIERS OF THE MUSEUM WALLS, AND THE OLYMPIC SCULPTURE PARK IS MAKING THIS A REALITY."**

Mimi Gardner Gates, The Illsley Ball Nordstrom Director

# CONTRIBUTORS CIRCLES

Developed to provide SAM's most generous donors with the deepest level of involvement and the highest caliber of programming, the Contributors Circles program encompasses all members who support SAM with a minimum membership gift of \$1,000. Members at this level have a more intimate museum experience through private events, VIP tours, and travel opportunities. In its inaugural year, more than 350 members participated in the Contributors Circles membership program, contributing more than \$1,800,000 to SAM's operating fund.

## Chairmans Circle

*\$50,000 and above*  
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### TRUSTEE EVENTS

**SAMdango**  
On July 20, 2001, guests attended SAMdango, SAM's biennial board gala, at the home of Jeffrey and Susan Brotman, raising more than \$225,000. Partygoers were treated to a festive party with a Latin flair, including lush decorations complete with banana and palm trees, an elegant seated dinner, and dancing under the big top. SAM wishes to thank the evening's presenting sponsors; The Commerce Bank of Washington and Bessemer Trust Company, with additional support from Columbia Winery and Team Photogenic, and the SAMdango Committee: Susan Brotman, Pamela Ebsworth, Lyn Grinstein, Barbara Malone, Sally Maryatt, and Roberta Sherman. A very special thank-you goes to Jeffrey and Susan Brotman for graciously opening their home for this special evening.



John and Burdett McClelland enjoying SAMdango

### SAM Goes Black, White...& Blue

Nearly three hundred guests attended SAM Goes Black, White...& Blue on June 1, 2002. Acrobats dressed in white performed on the Grand Staircase during the cocktail hour. In the Gates Gallery guests enjoyed a five-course dinner. The entertainment for the evening had something for everyone, including featured legendary entertainer Ernestine Anderson who kept guests dancing into the wee hours of the morning. This year's event co-chairs, Scott and Abbie Morris, truly outdid themselves and we thank them for their time, talent, and energy. SAM also wishes to send a huge "thank you" to special events guru Roberta Sherman. Generous sponsorship provided by Citigroup Private Bank and Sotheby's. Additional support provided by Columbia Winery, Team Photogenic, Tiffany & Co., and Western Washington Beverage/Spirits West.

### SAMS EVENTS

#### Nordstrom Designer Preview

On July 26, 2001, in conjunction with Nordstrom, the SAMS transformed a Sand Point naval hangar into a dramatic stage set for the 16th Annual Nordstrom Designer Preview. Guests enjoyed a lovely reception and runway preview of the season's hottest European and American designer fashions. The sold-out show raised \$110,000 in support of *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan*. SAM would like to thank the talented co-chairs, Gaylene Vaden and Gerlinde Whetzell, as well as Nordstrom for its continued and overwhelming generous support. SAM would also like to thank 95.7 The Beat, Argyle Wines, Beefeater Gin, Bushmills Whiskey, Courvoisier Cognac, Covey Run, Entercom, Plantscapes, Rainier Nursery, Redhook Ale Brewery, Stolichnaya Vodka, Talking Rain, Team Photogenic, and United Parking.

### Gardens of Art

Guests enjoyed a spectacular tour followed by an elegant seated luncheon at Gardens of Art on May 7, 2002, at the Seattle Asian Art Museum in Volunteer Park. Nearly fifty artists provided sculptures, textiles, and glass art, creating a dynamic sculpture garden in the park and adjoining conservatory. Proceeds from Gardens of Art benefit the exhibition *Frida Kahlo, Diego Rivera, and Mexican Modernism: The Jacques and Natasha Gelman Collection*. Thank you to committee chair Andria Pinkowski, the entire Gardens of Art Committee, and event sponsors Marsh USA and Merrill Lynch, and all the artists who participated. Additional support was provided by Arbour, Artech, Beat of All Worlds, Bella Rugosa, Café Juanita, Columbia Winery, Dee Mcquesten-Carroll, Donald M. McElroy, Estate Interiors, Fiori Floral and Garden, La Vassar Florists, Martha E. Harris Flowers and Gifts, Maxine's Picky Patch, Megan Mary Olander, PartyLite Gifts, Spa de Lago, Starbucks Coffee Company, Susan Foster Flowers, Talking Rain, Team Photogenic, Tiffany & Co., and US Clubhouse.



Guests at Gardens of Art

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### OTHER EVENTS

#### Masquerade Ball

On October 13, 2001 the fifth annual Masquerade Ball hosted six hundred partygoers, dancing the night away dressed as their favorite Hollywood stars. Proceeds will be used for a new acquisition for SAM's permanent collection. Special thanks to the Masquerade Ball Committee: Colin Chapman, Casey Cochran, Richard Mancino, Dawn Torvik, and Marilyn Valentine. Generous support for the Masquerade Ball was provided by Huling Bros. and Davis Wright Tremaine. Additional support was provided by Chinoise, Covey Run, Evian, Full Sail Brewing Company, Marcha, Pearl Vodka, *Seattle Weekly*, Starbucks Coffee Company, and Team Photogenic.

#### Sunday in the Park—Halloween

The second annual Sunday in the Park—Halloween took place on October 28, 2001, at the future site of the Olympic Sculpture Park. Families enjoyed a full day of fun that included pony rides, art-making activities, music, puppet shows, giant pumpkin carving, and tasty Halloween treats. Guests also worked with local artists to create on-site sculptural installations. Sunday in the Park—Halloween was generously sponsored by Unocal Corporation and supported by Diamond Parking Service. Additional sponsors were Evian, Starbucks Coffee Company, and Trader Joe's.

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SAM recognizes the following donors, whose combined giving to membership, annual giving programs, special events, and acquisitions made our success possible this past year.

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