SEATTLE ART MUSEUN

1993-199 ANNUAL REPOR



SEATTLE ART MUSEUM

1993-1994 NNII AL REPORT

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Commissioners	LE
Mrs. Betty Winskill,	D
Chair, Volunteers Associa-	D
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President, African,	
African-American, &	
Caribbean Arts Council	
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President, Asian Art	
Council	
Ms. Susan Singleton,	
President, Contemporary	
Art Council	
Mr. Herbert B. Hall,	
President, Decorative Arts	
Council	
Ms. Barbara Iliff,	
President, Native Arts of	
Americas and Oceania	
Council	
Ms. Jacqueline Barnett,	
President, Pacific North-	

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THE YEAR IN REVIEW

LETTER FROM THE PRESIDENT

Stability, it seems, is a state of grace often sought but seldom achieved. We resist change, and dread so-called periods of transition. But time and again, we find that these difficult times of change bring us to new levels of achievement and higher stages of wisdom. Change, in fact, is a sign of life, of vitality, and the Seattle Art Museum is a vital institution, a lively part of Seattle's vibrant community. A clear example of that vitality and the museum's critical community role came when we hosted the Asian Pacific Economic Conference (APEC) here in November. Heads of State of all of the key Asian nations, along with President Clinton, met in Seattle to discuss matters essential to the economic life of the Pacific Rim. The premiere ceremony of that conference took place, fittingly, at the soon-to-open Seattle Asian Art Museum.

Other important national events in which the Seattle Art Museum played a major role included the meeting of the American Association of Museums in April and the Association of Art Museum Directors in June. With our location downtown in the heart of Seattle, and the imminent reopening of our elegant 1933 building in Volunteer Park, the Seattle Art Museum was the ideal host for these events.

One of the changes of the past fiscal year came when the museum's director since 1987, Jay Gates, resigned in order to become Director of the Dallas Museum of Art. Selecting a new director is one of the most important tasks given any board of trustees, and Jim Hawkanson led the Search Committee in its efforts to find a replacement for Jay. Having Associate Director for Museum Services Gail Joice step in as Interim Director allowed us the time to search and deliberate until we found the right person—Mary Gardner Neill, former Director of the Yale University Art Gallery, who has taken hold of her job with tremendous energy, creativity, insight, intelligence, and a positive can-do attitude. It is fun and a pleasure working with Mimiwe are thrilled with our choice. In the transition, Gail provided strong leadership to see us through a year of preparing to open the Seattle Asian Art Museum in Volunteer Park and a year of tough decisions, ending with a balanced budget for the eighth consecutive year. I cannot say enough about my deep gratitude to Gail for her truly extraordinary service to the museum this past year.

The Development Division and the Board, along with the SAMS, deserve credit for a host of activities. Special thanks go to Katy Titcomb, this year's SAMS president, who led that group in a number of significant efforts to support the museum. The always enjoyable, and this year's outstanding, Nordstrom Fashion Show launched the fiscal year with another success, raising \$72,000. An Artists' Studio Tour in April raised \$28,000 and provided a great deal of fun in the process, as did the Estate of the Arts Sale.

The internationally known artist Dale Chihuly created a limited edition of spectacular blown-glass *Persians*, the sale of which benefitted the museum. This program was so successful that the first edition sold out immediately and Dale kindly created a second edition, all in all raising more than \$130,000 for museum endowment and operations. The Annual Fund, led by Jane Davis, secured almost \$700,000 to support the museum's most vital needs. The Board participated in a "phonathon" to help meet our Annual Fund goal and raised \$30,000. This event was hosted by Brooks Ragen, who made the evening of great benefit to the museum and an unexpected pleasure for those who participated. The museum's immensely popular second Black & White Ball, chaired by Sally Maryatt with co-chairs Vicki Griffin, Belle Maxwell, and Roberta Sherman, provided an evening of grand entertainment, despite a torrential downpour, while earning the museum a total of \$95,000.

Fundraising for the Seattle Asian Art Museum, led by Chairman Mary Robinson, provided the means to refurbish the interior and install state-of-the-art casework and mounts and also to begin to endow the operations of our Volunteer Park building. Co-Chairs Ann and John Hauberg and Nancy Alvord worked behind the scenes to make sure preparations for opening events would go smoothly. As part of the preparations for openingthe Seattle Asian Art Museum in Volunteer Park the museum forged new bonds with the Asian community in Seattle. A community-wide celebration of Asian art and culture involved more than thirty organizations hosting activities beginning in May 1994 and extending through October.

Following the leadership gifts made earlier by Evelyn Foster, the State of Washington, The McCaw Foundation, and Jean Radford, significant gifts to refurbish and endow the Seattle Asian Art Museum were made this year by the Kreielsheimer Foundation, The Boeing Company, Robert and Honey Dootson, Barbara and Lynn Himmelman, Mr. and Mrs. Morris J. Alhadeff, Microsoft Corporation, Mrs. Marcia H. Sanford, and in memory of Sarah Ferris Cowles, Gordon W. Ingham, and Amalia Partridge Ingham.

In addition to the special endowment created for Volunteer Park, the museum also received extraordinary commitments from the Foster Foundation and Trustee Ruth Nutt to endow our curatorial positions in Chinese and Decorative arts.

A significant milestone in community outreach and awareness was the formation of our Committee on Cultural Diversity. The committee was led by Dr. Michael Greer in its formative stages, its goals were incorporated into the overall institutional strategic plan, and it is now chaired by Pat Denny. Training on the important issue of cultural diversity was provided for volunteers and staff.

Finally, I want to acknowledge my deep sense of gratitude to my colleagues who served with me during my tenure as President of the Board of Trustees. Malcolm Stamper served as Chairman, and for the past two years, very sensitive and complex negotiations have taken place to settle various legal and financial issues relating to the construction of the museum building downtown. As I have said many times in the past, Mal deserves to be memorialized in bronze for his tenacious representation of the museum's interests in reaching a settlement of these matters. I wish also to acknowledge my inspired and inspiring executive committee: Nancy Alvord, Jane Davis, Pat Denny, P. Cameron DeVore, Bob Dootson, James Hawkanson, Betty Hedreen, C. Calvert Knudsen, David Maryatt, Belle Maxwell, John Moga, Brooks Ragen, Mary Robinson, Slim Sommerville, Malcolm Stamper, Jairus Stratton, Dean Thornton, Virginia Wright, and Ann Wyckoff.

Kudos to our most talented and dedicated staff-always an inspiration with their commitment to the Seattle Art Museum-and to our fabulous docents and volunteers. My admiration and deepest thanks for their hundreds of hours of volunteering-they do an excellent job educating and welcoming all our visitors. My thanks also for the support and commitment of all the museum members and other individuals, foundations, and corporations who share our belief that the Seattle Art Museum is an invaluable part of our lives. For the part that you all played in this exciting year-many thanks to each and every one of you.

It-has been challenging, exciting, and extremely rewarding—my deepest thanks to all of you who helped make my tenure as President end on a high note.

Face Sarkowsky

Faye Sarkowsky President

LEITER FROM THE CHAIRMAN

The Seattle Art Museum, during fiscal year 1994, was able to put to rest in an equitable and satisfactory manner to the museum, differences that arose between ourselves, the contractors, and architect in regard to the design and construction of the new museum, completed in December 1991.

In addition, discussions concerning financing plans and other matters affecting the museum and the city in respect to both the downtown and Volunteer Park buildings have been carried out in a cooperative and constructive manner, indicating that we should be able to arrive at mutually satisfactory financial arrangements in regard to timing and all other important respects.

Our representation on the Mayor's site planning committee for the location of the new Seattle Symphony building was useful in helping to decide on placing it across the street from SAM, thereby improving the location and impact for both organizations.

The smooth transfer of administrations between Jay Gates and Mimi Neill speaks well for the maturity and competence of the SAM staff, and especially for the management skill and expertise of our President, Faye Sarkowsky.

The restructuring of the Board of Trustees to a more efficient and effective design should aid us in continuing the growth of what is becoming a truly world-class museum here in the Northwest.

Malcolm Stamper

Chairman

LETTER FROM THE NEW DIRECTOR

It is a great honor to be appointed the new Director of the Seattle Art Museum. In mid-May, just six weeks before the fiscal year came to a close, I moved from Long Island Sound to Puget Sound, from New Haven, Connecticut, where I had directed the Yale University Art Gallery for seven and a half years, to Seattle's Art Museum. The welcome I received from everyone in the museum family—staff, board, members, and the community—was overwhelming. Already I feel very much at home and am exhilarated at the prospect of working with all of you to shape the museum's future.

In the period between Jay Gates's departure and my arrival, two people in particular assured a smooth transition: Gail Joice, Interim Director, and Faye Sarkowsky, President of the Board of Trustees. Heading a team of senior managers, Gail Joice, Interim Director and Associate Director for Museum Services, guided the museum throughout the year, displaying a strong sense of responsibility, good judgment, and graciousness. Working side by side with Gail was Board President Faye Sarkowsky. Faye's intelligence, passion for art, depth of commitment, and good-humored enthusiasm make her a distinguished leader of SAM and its Board. My only regret is that she is stepping down as President in October 1994, so soon after my arrival.

As President of the Board, Faye Sarkowsky was the master of ceremonies, presiding over the opening celebrations of the Seattle Asian Art Museum in Volunteer Park, the main cultural event in Seattle in the summer of 1994. The completion of the refurbishing of the Volunteer Park building marks the beginning of a new chapter in the museum's history. Now, and in the future, Seattle will have the benefit of two SAM locations: the downtown building designed by Robert Venturi and opened in December 1991, and the Seattle Asian Art Museum situated in Volunteer Park in the serene art moderne structure created by Carl Gould in 1933.

The Seattle Art Museum is a forward-looking institution; our priorities include: creating a compelling artistic program with focused, thematic shows as well as traveling exhibitions of the highest caliber; enhancing educational and programmatic initiatives in accord with the interests of the broad community, especially schools and the disadvantaged; using state-of-the-art technology to stimulate a passion for the visual arts in new audiences; and building endowment substantially to guarantee SAM's financial health as we enter the twenty-first century.

In the next century Seattle will come into its own as a cosmopolitan urban center of world renown, a city with a vibrant cultural core. And the Seattle Art Museum will be an ever more vital part of the life of this community, a place which celebrates mankind's great creative achievements of past and present, the artists of the Pacific Northwest, and art worldwide.

The years ahead promise to be exciting and challenging for the Seattle Art Museum. I am delighted to be a part of such a fine institution, and thank you all for your continuing support.

Mary Gardner Neill

The Illsley Ball Nordstrom Director



The Boeing Company provides a second year of underwriting for Free First Tuesdays. Attendance at the monthly Free Tuesdays averages more than 2,700.

More than 400 friends of the museum gather at Volunteer Park to celebrate the Seattle Art Museum's sixtieth anniversary and the twentieth anniversary of the Asian Art Council. Director Jay Gates announces the establishment of the Richard E. Fuller Memorial Endowment Fund to support operations at the Seattle Asian Art Museum.

The Volunteer Park
Renovation Project receives
a \$260,000 leadership gift
from the McCaw
Foundation.

Documents Northwest: The PONCHO Series: Art Chantry opens with a slide lecture by the artist.

Jay Gates announces his acceptance of the directorship at the Dallas Museum of Art. He had been director of the Seattle Art Museum since 1987 and led the museum through its capital campaign for the downtown building. Gail Joice, Registrar and Associate Director for Museum Services, becomes Interim Director.

The photography exhibition Women at Work: Helen Levitt and Mary Ellen Mark opens, and Mary Ellen Mark discusses her work in a presentation sponsored by the Photography Council.

The third anniversary of the Legacy Club is celebrated at the Tacoma home of Bill and Bobby Street.

An installation of two of the Northwest's most revered artists, Morris Graves and Mark Tobey, is presented on the Fourth Floor.

Conservator Paul Jett, lacquer specialist from the Freer Gallery, Smithsonian Institution, is in residence at SAM for a two-week National Endowment for the Arts conservation grant project.

SEPTEMBER/OCTOBER

Honey and Bob Dootson give the Volunteer Park Renovation Project a leadership gift of \$250,000.

The SAM-organized exhibition Beyond the Tanabata Bridge: A Textile Journey in Japan begins its national tour at the Textile Museum in Washington, D.C.

In conjunction with the World Affairs Council, the African, African-American, and Caribbean Arts Council hosts a special tour of the museum for visiting African dignitaries.

The General Electric
Foundation announces a
two-year grant to support
SAM Goes to Middle
School, a multiyear pilot
project to test the
effectiveness of in-depth
curriculum-based art
education in Asian and
African art, which begins
with McClure Middle
School.

SAM Trustees John and Ann Hauberg open their stunning new home on two evenings to the museum's Governors, Regents, and Friends membership groups, for private tours of the Haubergs' outstanding art collection.

SAM staff members Jack Mackey and B.J. Farrar preparing art for installation in the Seattle Asian Art Museum.



At the Textile Museum in Washington, D.C., a record-setting crowd attends the opening of the SAM-organized tour of an exhibition of Japanese textiles.



Students from McClure Middle School explore the world of the Chinese scholar, as part of a pilot project in art education.





The work of Lisa Gray is featured in a Documents Northwest: PONCHO Series exhibition with the work of Carolyn Kreig.



President Clinton and SAM Board President Faye Sarkowsky greet each other during the APEC meetings held in Seattle.



This box (Untitled, bird habitat) by Joseph Cornell is part of a gift to SAM from the Cornell Foundation.

The Estate of the Arts Sale, the museum's classy "jumble sale," nets the museum \$10,000.

Ingrid Lahti wins the 1993 Betty Bowen Award. Special Recognition Awards go to Josiah McElheny and Pamela Gazale.

Aileen Dawson, from the British Museum, London, lectures on the British Museum's glass collection, sponsored by the Decorative Arts and Painting Council.

NOVEMBER/DECEMBER

A retrospective exhibition of the work of Susan Rothenberg opens in the Special Exhibition Gallery. President Clinton and heads of the major Asian nations attend a reception at the Seattle Asian Art Museum in Volunteer Park. The museum's role in hosting the Asian Pacific Economic Council engenders significant gifts to the collection from Korea, Indonesia, the People's Republic of China, and Taiwan.

The position of Associate Curator of Chinese Art is endowed by the Foster Foundation.

The Rental/Sales Gallery 13th Annual Print Show opens. The museum acquires important examples of Northwest Coast Native basketry and a model canoe.

The Native Arts of the Americas and Oceania Council and El Centro de La Raza present *El Nino Diego*, a bilingual theater performance by Teatro Milagro.

The museum and the law firm Davis Wright Tremaine host a seminar on "The New 1993 Tax Act and Charitable Giving."

For the fourth year, the Contemporary Art Council provides support for World AIDS Day programs and installation at the museum. A gift from the Joseph and Robert Cornell Memorial Foundation forms the core of a Fourth Floor installation of the work of Joseph Cornell.

JANUARY/FEBRUARY 1994

Documents Northwest: The PONCHO Series: Lisa Gray and Carolyn Krieg opens.

The initial goal for the Volunteer Park Renovation Project of \$5.2 million is reached. Fundraising continues for the Richard E. Fuller Endowment to ensure lasting support for activities at the Seattle Asian Art Museum.

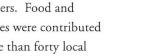
The drawings and paintings of Susan Rothenberg fill the Special Exhibition Gallery.

SAM staff members' installation on the Grand Stairway to acknowledge World AIDS Day.





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11

Calvin Hunt carves a feast



Lorca Fitschen, SAM's one-millionth visitor downtown, and Interim Director Gail Joice.

World-renowned scholar Robert Farris Thompson leads a tour of the special exhibition Face of the Gods: Art and Altars of Africa and the African Americas.



Jean Radford, the Dorothy C. Malone award recipient, with Dotty Malone, the award's namesake.

SAM welcomes the onemillionth visitor to the downtown building, which opened in December 1991.

Face of the Gods: Art and Altars of Africa and the African Americas opens. Robert Farris Thompson presents a lecture on the cross-cultural exchange that has occurred between the peoples of the African continent and their descendants in the Americas.

MARCH/APRIL

The Art of Jazz series begins its second season with an allstar line up.

The biennial Seattle Art Museum Supporters' Artists' Studio Tour attracts more than 1,000 participants for a behind-the-scenes encounter with local artists and their work.

A Haida canoe model on loan from John Muir Elementary School is installed at SAM.

The Seattle Parks Department begins its project for stabilizing and cleaning the Volunteer Park building facade.

William Gerdts, leading authority on American impressionism, lectures to a standing-room-only audience as part of the American Art Study Group program series.

President of Colnaghi, USA, Nicholas Hall, speaks to the Connoisseurs' Forum on collecting in America.

The Asian Art Council contributes \$15,000 to the Richard E. Fuller Memorial Fund.

Two striking works of contemporary African art are acquired and installed in the Third Floor galleries.

Sculptor James Washington, Ir., lectures on his work, much of which is in public art collections. The lecture is sponsored by the African, African American and Caribbean Arts Council and the Committee for Cultural Diversity.

Works of art from SAM's Japanese collection are included in the 1200th Anniversary of Kyoto Exhibition of the Kyoto National Museum.

SAM hosts 4,000 colleagues at a reception during the American Association of Museums national meeting, held in Seattle this year. A pilot of the newly completed Gallery Guide (an audio CD-ROM guide to SAM's permanent collection) is previewed.

SAM Board President Faye Sarkowsky (right of center) accepts the loan of a model Haida canoe from the John Muir Elementary School.



The installation of a painting by Cheri Samba and a Mercedes Benz coffin by Kane Kwei. both made in 1991, expands the chronology of African art on the Third Floor.





A welcoming ceremony on Seattle's waterfront heralds the opening of an exhibition on the enduring practice of the Kwakwaka'wakw potlatch. Photo by Debra LaCoppola



SAM's new Director Mary Gardner Neill and Microsoft's Bill Gates at a museum dinner, which opens this year's meeting of the Association of Art Museum Directors.

SAM's Board of Trustees honors all museum volunteers at a festive reception that opens National Volunteer Week. Jean Radford receives the Dorothy C. Malone Honored Volunteer Award.

MAY/JUNE

Mary Gardner Neill begins her tenure as The Illsley Ball Nordstrom Director of the Seattle Art Museum.

Chiefly Feasts: The Enduring Kwakiutl Potlatch opens with a waterfront ceremony in which representatives of Native peoples of Puget Sound welcome Kwakwaka'wakw elders.

MacMillan Bloedel Limited of Vancouver, British Columbia, funds free exhibition ticket distribution to Native communities in B.C.

Members of the Board of Trustees participate in a "phonathon" at the offices of Ragen MacKenzie, raising \$30,000 for the Annual Fund, which ended the year with \$695,000, \$150,000 over goal.

From May through October a community-wide celebration of Asian art sets the stage for the opening of the Seattle Asian Art Museum in Volunteer Park.

The Seattle Asian American Film Festival showcases the films of America's leading Asian American filmmakers. Cosponsored by the International Examiner, KingStreet Media, and the Seattle Asian Art Museum.

The Pacific Northwest Arts Council sponsors the second annual tour of Seattle-area artists' gardens.

Seattle hosts the Association

of Art Museum Directors meeting, which focuses on technology and the future of museums. Microsoft founder Bill Gates delivers the keynote address.

provides an evening of grand entertainment for 2,500 partygoers. Food and beverages were contributed by more than forty local restaurants and suppliers.

The Black & White Ball

dish for display in Chiefly Feasts. The dish is also a gift to the museum's permanent collection.

SAM Trustee Ruth Nutt endows the position of Associate Curator of Decorative Arts.

FY94 ends on June 30 with museum membership totaling 23,180.

Dave and Sally Maryatt on the evening of the Black & White Ball. Sally's dynamic leadership contributed greatly to the event's success. Photo by Jeff Schmitt



The Kwakiutl carver Calvin Hunt creates a feast dish in conjunction with the exhibition Chiefly Feasts.



Calvin Hunt's feast dish, a gift to the museum, is installed at the entrance to



The museum's collections are central to its stature and mis-

sion. Additions by purchase, gifts, bequest, or exchange of

works of art to the collection are endorsed because of their

high quality, cultural diversity, and capacity to expand the

museum's artistic and scholarly standards of excellence and are

vital to the preservation of the cultures of the world. Working

with the museum's Committee on the Collection, comprising

members of the board and community representatives, the cu-

ratorial staff and the director are responsible for developing

the collection and establishing the priorities for acquisitions.

The curators select and help coordinate the presentation of

the collection and changing exhibitions, write related interpre-

tive material, and lecture about the collection and exhibitions.

The opening of a new facility has occasioned substantial col-

lection growth and reordering of prioritities to respond to col-

lections that in some cases are on permanent view for the first

time. The generosity of donors has dramatically increased the

museum's holdings and given the museum's public the cultur-

ally diverse and distinctive collections that have drawn record

attendance. The museum is a collection of collections, and

private support and initiative continue to be essential to its

African; Nigeria; Yoruba

Kane Kwei (1924-1993)

93.163

Textiles

Uganda

Bark cloth, c. 1968

Sausalito, CA, 94.24

Mercedes Benz Coffin, 1991

Wood, paint, 25 x 101 x 35"

Purchased gift of Oliver and Pamela

Bark, natural pigments, 88 x 70"

Gift of Barbara and Robert C. Ray in

memory of Rainer Arnhold, MD. of

Cobb and Mark Groudine and Cynthia

Putnam in honor of Pamela McClusky.

Putnam, 93.157

House of the Head (Ile Ori)

Cloth, cowrie shells, 231/2 x 91/2 x 8"

Gift of Mark Groudine and Cynthia

Kane Kwei, Mercedes Benz Coffin, 93,163

public's understanding of art. Acquisitions assert the

Art of Africa

growth.

Cameroon; Bamileke Elephant Mask Cloth, indigo dye, beads, glass, 50 x 25" Gift of Mark Groudine and Cynthia Putnam, 93,156

Mali; Dogon Bede mask depicting a Peul woman Plant fiber, wild cowrie shells, 36 x Gift of Mark Groudine and Cynthia Putnam, 93.160

Mali; Dogon Bede mask depicting Sagatara Plant fiber, wild cowrie shells, 171/2 x 61/4 x 13" Gift of Mark Groudine and Cynthia Putnam, 93.161

Painting

Cheri Samba (b. 1956) Les Annees 90, 1991 Acrylic on canvas, 59 x 77 x 11/2" Purchased with funds from the Margaret E. Fuller Purchase Fund, 93.81



Cheri Samba, Les Annees 90, 93,81

Art of Oceania and Indonesia

Melanesia; West Irian Jaya; Asmat Ancestor figure Wood, lime, 191/4 x 31/2 x 41/4" Gift of Mark Groudine and Cynthia Putnam, 93.158

Melanesia; Papua New Guinea; Papuan

Ancestor board (Gope) Wood, pigment, 461/4 x 83/4 x 1" Gift of Mark Groudine and Cynthia Putnam, 93 159

Melanesia; Papua New Guinea; Middle Seepik Province; Iatmul Masquerade costume

Basketry, boar tusk, clay, lime, nassa shells, conus shells, cowrie shells, 74" Gift of Mark Groudine and Cynthia



Masquerade costume, 93.162

Flores Island; Larantuka Cloth, 20th Century Cotton, rayon, ikat, 521/4 x 251/4" Gift of Georgia Penfield, 94.23

Art of The Andes

Textile

Child's poncho, c. 1000-1470 Yarn, wool, alpaca, dye, 29 x 28" Gift of John H. Hauberg, 93.83

Native Art of the Northwest Coast Basketry

Okanogan Basket, c. 1890s Cedar root, bear grass, horsetail root, dyed cedar bark, hide, 15" Gift of Dorothy and Morris Hutchison, Puget Sound Salish Oval basket, c. 1890s Cedar root, bear grass, horsetail root, cedar bark, 11" Gift of Dorothy and Morris Hutchison,

Mother basket, c. 1890s Cedar root, dyed cedar root, bear grass, horsetail root, 9" Gift of Dorothy and Morris Hutchison,

Daughter basket, c. 1890s Cedar root, grass, horsetail root, 6" Gift of Dorothy and Morris Hutchison,

Twana; Skokomish Basket (T'cayas), c. 1890 Red cedar bark, bear grass, cattail leaf, Gift of John and Grace Putnam, 94.28

Sculpture

Plateau; Plains Cradleboard doll, late 1800s Pine, skin, velvet, seed beads, pony beads, metal sequins, hair, silk ribbon, 2311/16 x 71/4 x 43/4" Gift of Irving and Paula Sarkowsky,

Makah; Nuu'chah'nulth Yellow cedar bark beater, 19th century Whalebone, 1113/16 x 2 x 111/16" Purchased with funds from the Margaret E. Fuller Purchase Fund and the General Acquisition Fund, 93.79

Canoe model, late 18th-early 19th cen-Alder, paint, nails, 38 x 71/4 x 71/4" Purchased with funds from the Marga-

ret E. Fuller Purchase Fund and the General Acquisition Fund in honor of Jay and Susan Gates, 93.80



Canoe model, 93.80

Bent-corner box, c. 1860 Yellow cedar, 111/2 x 9 x 87/8" Gift of John H. Hauberg, 94.33

Haida, probably High-ended dish, c. 1870 Birch, 43/4 x 83/4 x 81/4" Gift of John H. Hauberg, 94.34

Seal dish, c. 1860 Spruce, 35/8 x 103/4 x 61/4" Gift of John H. Hauberg, 94.35

Octopus bag, c. 1900 Trade cloth, beads, seed beads, buttons, Gift of David Helgeson, 93.68

Plateau Vest, 19th century Seed beads, canvas, satin, 1913/16 x 1711/16" Gift of Irving and Paula Sarkowsky,

Art of Europe

Ceramics

English; Derby Figure of Britannia, c. 1765 Soft-paste porcelain, enamel, 103/4 x 51/4 x 41/4" Gift in memory of Katherine McCollister (Bunny) Eggers by the Seattle Ceramic Society, Unit II and Dr. Harold E. Eggers, 93.70

Prints

Spanish Joan Miro (1893-1983) Catalonian Sun, probably late 1960s or Serigraph, 14 x 191/2" Gift of Lucille C. Fuller, SC93.84

Photography

Jan Saudek (b. 1935)

Gifts of Karin Webster

Hey Joe Place Thirty Years Later #67, April 1991 Gelatin silver print, hand-colored, 153/4 x 113/4" 93.121

Burden #348, September 1987 Gelatin silver print, hand-colored, 151/2 x 12" 93 122

Horn of Plenty #805, 1990 Gelatin silver print, hand-colored, 157/8 x 115/8" 93.123

Kiss of Death, June 1990 Gelatin silver print, hand-colored, 157/8 x 111/4" 93.124

Pieta #2, #414 Gelatin silver print, hand-colored, 151/2 x 113/4" 93.125

I've Lost You, I've Lost You, Can't Reach You Anymore, #154-III, March Gelatin silver print, hand-colored,

155/8 x 115/8" 93 126 Czechoslovakia Nov. 17, 1989, #896,

June 1990 Gelatin silver print, hand-colored, 113/4 x 157/8" 93,127

Jakub #68, October 1989 Gelatin silver print, hand-colored, 113/4 x 151/2" 93.128

Portrait of a Famous Man #388, October 1989 Gelatin silver print, hand-colored, 12 x

#143 (No title), (Single, wet cloth), October 1989 Gelatin silver print, hand-colored, 115/8 x 157/8" 93.130

93.129



Jan Saudek, #143, 93, 130

#359 (No title), (Double, wet cloth), Gelatin silver print, hand-colored, 111/8 x 155/8" 93.131

#881 Choreographer, June 1991 Gelatin silver print, hand-colored, 151/2 x 111/8" 93.132

Chains of Love #355, February 1988 Gelatin silver print, hand-colored, 113/4 x 155/8" 93 133

The Flame #297, June 1990 Gelatin silver print, hand-colored, 12 x 151/2" 93 134

The Sisters, October 1989 Gelatin silver print, hand-colored, 153/8 x 113/4'

#139 (No title), (Two women, pearls, cigarette), July 1986 Gelatin silver print, hand-colored, 113/4 x 151/4"

New York, New York, October 1990 Gelatin silver print, hand-colored, 113/4 x 153/4" 93.137

Hey Joe #134, February 1986 Gelatin silver print, hand-colored, 113/4 x 153/4"

Bashful Woman, February 1993 Gelatin silver print, hand-colored, 155/8 x 113/4"

Tango #853, May 1993 Gelatin silver print, hand-colored, 111/2 x 151/2" 93.140

Ron/Rod #120, 1978/1985 Gelatin silver print, hand-colored, 113/4 x 155/8" 93 141

#276 Untitled (Flying), October 1986 Gelatin silver print, hand-colored, 113/4 x 151/2" 93 142

#357 (No title), (Blue double with rope), October 1988 Gelatin silver print, hand-colored, 115/8 x 157/8" 93.143

#108 Young Man Milan, 1975 Gelatin silver print, 113/8 x 143/8" 93 144

My Father #25, April 1975 Gelatin silver print, 87/8 x 117/8"

Where Have All the Soldiers Gone, 1967/1983 Gelatin silver print, 113/4 x 93/8"

The Beggar, July 1985 Gelatin silver print, hand-colored, 101/8 x 8"

My Mother #140, 1984 Gelatin silver print, hand-colored, 67/8 x 85/8"

#1 The First Kiss to My Little Brother, July 1985 Gelatin silver print, 151/2 x 113/4"

Bath (diptych), October 11, 1993 Gelatin silver print, hand-colored, 115/8 x 151/2"

Two Big Four U #295, 1981 Gelatin silver print, hand-colored, 111/8 x 14" 93 151

93 150

Oh, Those Beautiful Ollok People, May 1985 Gelatin silver print, hand-colored, 155/8 x 111/2"

Knife, September 1983 Gelatin silver print, hand-colored, 151/4 x 115/8"

Where Have All the Soldiers Gone, Gelatin silver print, 113/4 x 157/8" 93.154

Ballet Czech-Style-Olga and Hans (Subsequently retitled: A Tribute to Mr. Mapplethorpe, Olga 23; Hans 46), 1980 Gelatin silver print, hand-colored, 157/8 x 12" 93,155

Silver

Gifts of Ruth M. Coffin

English

Oval salt, 1788 Silver, 27/8 x 41/4 x 21/2" 94.3.1

Oval salt, 1788 Silver, 27/8 x 41/4 x 21/2"

Brandy saucepan, 1729 Silver, wood, 17/8 x 2 x 53/4"

Two handled orange or lemon strainer, Silver, 11/8 x 55/8 x 27/8"

Caster (for pepper), 1766 Silver, 5 x 13/4"

Bun pepper, 1750

Silver, 31/2 x 13/4"

Salver, 1739 Silver, 5/8 x 61/4" Salver, 1739 Silver, 5/8 x 61/4" SC94.10.2

Salver, 1740 Silver, 1 x 63/4" 94.11

Trencher salt, 1725 Silver, 1 x 3 x 25/8" 94 12

Trencher salt, 1763 Silver, 1 x 3 x 25/8"

Teapot, 1824 Silver; ivory , 6 x 111/2 x 63/4"

Square salver, 1736 Silver, 7/8 x 6 x 6"

Mug, 1713 Silver, 31/2 x 41/4"

Small handleless cup, 1769 Silver, 13/4 x 21/8" 94.14

Strainer, 1773 Silver, 65/8 x 4"

Toddy ladle, 1783 Silver, wood, 1 x 15 x 33/8"

Soup ladle, 1802 Silver, 14 x 33/4" SC94.17

Straining spoon, 1816 Silver, 121/8 x 21/8"

Painting

Guy Anderson (b.1906) Martyrdom of St. Sebastian, 1950 Oil on board, 31 x 11" Gift in memory of Eunice P. Clise from her children, 93.78

Ken Kelly (b. 1955) Secret Blood, 1987 Oil on canyas 78 x 108" Purchased with funds from the Northwest Purchase Fund, 93,101



Fred Wilson, Portrait of S.A.M., 93.85

In the Superexpress Station, Atami, Kodak Type C print, 20 x 24" 93.88

On a Flight to Pagan, Burma, 1980

Above a Back Street, Shinjuku, 1984

In the Bar of the Peking Hotel, 1983

A Watch Repairer's, Chungking, 1984

On the Breakwater at Kenceran Beach

during Idul Fitri, Surabaya, 1982

In an Allev near the Banjir Canal,

Kodak Type C print, 20 x 24"

Kodak Type C print, 20 x 24"

A Cafe Table, Bangkok, 1987

Kodak Type C print, 20 x 24"

Girls, Badlands, South Dakota, 1987

Tom Patton (b.1954)

Gift of the artist, 93.97

Color. 16 x 20"

Kodak Type C print, 20 x 24"

93.89

93 92

93 93

93 94

Jakarta, 1987



Ken Kelly, Secret Blood, 93.101

Clayton S. Price (1874-1950) In the Mountains, c. 1943 Oil on canvas, 301/2 x 34" Fractional interest gift of Mary Cooke Dillingham, 93.117

Robert Helm (b. 1943) Sleeping on Trains, 1992 Oil, inlay, fiberboard, inlay, ash, 14 x 12 x 11/2" Gift of an anonymous donor, 94.36

Photography

Mary Ellen Mark (b. 1940) Acrobats Rehearsing, Great Golden Circus, Aamenabad, India, 1990 Black and white, 2315/16 x 1913/16" Purchased with funds from the Modern Art Acquisition Fund, the Margaret E. Fuller Purchase Fund and the Photography Purchase Fund, 93.82

Leo Rubinfien (b. 1953)

Gifts of Lee Friedlander

An Independence Day Mural in an Alley, Jakarta, 1987 Kodak Type C print, 20 x 24" 93.86

In the Entrance to a Fish Restaurant off Jordan Road, Kowloon, HK, 1983 Kodak Type C print, 20 x 24" 93.87

Mnemotic Anxiety, 1994 Gelatin silver print, 133/4 x 103/4" Purchased with funds from the Print Purchase Fund, 94 30

Martina Lopez Untitled, 1993 Cibachrome, 113/4 x 191/2" Gift of an anonymous donor, 94.32

Barbara de Genevieve (b. 1936)

Roy Lichtenstein (1923-1989) Foot Medication, 1962 Off-set lithographic print, 23 x 17" Gift of Patterson Sims and Katy Homans, 93 96

From the Pounding Waves Print Portfolio Gifts of Alfred Harris and the artists of the Pounding Waves Collective

Linda Beaumont (20th century) Lead a Horse to Water, 1989 Intaglio, 111/4 x 63/4" 93.102.1

Tim Bennett (20th century) Puberty, 1989 Intaglio, 63/4 x 53/4" 93.102.2

Lisa Buchanan (20th century) Ped. 1989 Intaglio,. 9 x 57/8" 93.102.3

Michael Ehle (20th century) Singing Bowl, 1989 Intaglio, 9 x 57/8" 93.102.4

Alfred Harris (20th century) Guard, 1989 Intaglio, 7 x 57/8" 93.102.5

Kevin Harvey (20th century) Yellow Roses, 1989 Intaglio, 9 x 57/8" 93.102.6

Jimmy Jet (20th century) Untitled, 1989 Intaglio, 57/8 x 37/8" 93.102.7

Fay Jones (b. 1936) Untitled, 1989 Intaglio, 47/8 x 8" 93.102.8

Mark Ruwedel (b.1954)

A Spatter Cone, Craters of the Moon, 1989-1990 Gelatin silver print, 15 x 187/8" Purchased with funds from the Margaret E. Fuller Purchase Fund, 93.98

Inferno Cone, Craters of the Moon, Idaho, 1989-1990 Gelatin silver print, 141/2 x 181/2" Purchased with funds from the Margaret E. Fuller Purchase Fund, 93,99

Diane Kornberg (b.1945) Seven Cats, 1992 Gelatin silver print, 52 x 42" Purchased with funds from the Prints Purchase Fund, 93.100

William Clift (b. 1944)

From the portfolio, NEW MEXICO, 30/100, 1975. Gifts of Katy Homans

Swing, 1973 Gelatin silver print 93.120.1

Coral, Hondo Valley, 1972 Gelatin silver print 93 120 2

Charis, Bandelier, 1974 Gelatin silver print 93.120.3

Apple Blossoms, Vearde, 1973 Gelatin silver print 93.120.4

Aspens, Hyde Park, 1972 Gelatin silver print 93.120.5

Peter Hurd Home, San Patricio, 1972 Gelatin silver print 93.120.6

Black Mesa, San Ildefonso, 1973 Gelatin silver print 93 120 7

Landscape, 1973 Gelatin silver print 93.120.8

Tom Patton (b. 1954) Video Taping Yellowstone Valley, Wyoming, 1987 Color, 16 x 20" Gift of Robert and Sandra LaRouche,

Theory of Haircuts, 1989

Jeffry Mitchell (b. 1958) Untitled, 1989 Intaglio, 5 x 33/4" 93.102.10

Intaglio, 9 x 63/8"

93.102.9

Lorna Jordan (20th century)

Jill Reynolds (b. 1956) Geophage, 1989 Intaglio, 87/8 x 53/4" 93.102.11

Joellyn Rock (20th century) Penelope Pays the Phone Bill, 1989 Intaglio, 83/4 x 53/4" 93.102.12

Carl Smool (20th century) Unseen World, 1989 Intaglio, 9 x 6" 93.102.13

Ron Fundingsland (b. 1947)

Natura, 1990 Intaglio, color, 177/8 x 97/8" Gift of Susan Streeper, 93.118

Cross Bearings, 1990 Intaglio, color, 18 x 117/8" Gift of Susan Streeper, 93.119

Eric Fischl (b. 1948) Boy, Woman, Dog, 1992 Solar plate intaglio, hand-colored; paper, 30 x 221/4" Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher,

Betts and Symons Funds 1994, 94.2

Paul Berger (b. 1948)

CAST01, 1992 Inkjet print, 16 x 201/2" Purchased with funds from the Print Purchase Fund and a gift from Seattle Central Community College art students, 1994, 94, 22

16 Cards, 1992 Inkjet print, 211/2 x 161/4" Purchased with funds from the Print Purchase Fund, 94.29

Fav Jones (b. 1936) Lotus Eaters, 1994 Intaglio; eleven color, 233/4 x 357/8" Purchased with funds from the Print Purchase Fund, 94.31

Robert Helm Sleeping on Trains, 1993 Photogravure, black and white, 11 x 87/8" Gift of Beta Press and Robert Helm, 94 37

Elizabeth Sandvio

Dreamer and Bird Nest, 1988 Monotype, linocut, 24 x 18" Purchased with funds from the Northwest Purchase Fund, 94,38

Soaring, 1993 Monotype, 23 x 17" Purchased with funds from the Northwest Purchase Fund, 94,39

Barbara Noah (b. 1949)

Big, 1988 Etching, hand-colored paper, 19 x 77/8" Purchased with funds from the Northwest Purchase Fund, 94.40

TaDa!, 1992 Etching, hand-colored paper, 16 x 81/2" Purchased with funds from the Northwest Purchase Fund, 94.41

Sculpture

Deborah Butterfield (20th century) Pascal, 1991 Steel, iron, 841/2 x 109 x 45" Purchased with funds from the Margaret E. Fuller Purchase Fund; Jon and Mary Shirley; the Northwest Purchase Fund; Betty and Dick Hedreen; Ann H. Hauberg; Gull Industries, Inc.; Faye and Herman Sarkowsky; Greg Kucera and Larry Yokum; the Contemporary Acquisition Fund; Stuart M. Sloan; Judy Dayton; and Laila and Thurston Twigg-Smith, 93.71

Joseph Cornell (1903-1972)

Gifts of The Joseph and Robert Cornell Memorial Foundation

Untitled (sun face, "Boule d'Or," "Hotel de l'Etoile"), c. 1954 Box, 1413/16" x 91/8 x 31/2



Joseph Cornell, Untitled, 93.107

Untitled ("Ligne Ostende - Douvres"), c. 1956 Box, 61/2 x 131/2 x 35/8" 93 108

Untitled (bird habitat, orange glass), c. 1960 Box, light, 125/8 x 93/16 x 5"

93,109

Untitled (ballet case with blue glass/ Taglioni souvenir case), c. 1942 Box, assemblage, 11/4 x 53/8 x 3" 93 110

Cherubino Switch - the Ineffable, 1965 Collage, 171/8 x 133/16" 93.111

L'Existentialiste, c. 1962 Collage 93.112

Daphne, 1963 Collage 93.113

Chatte Emaillore, 1962, 1964 Collage 93.114

The Mushrooom Omelette (Robert Cornell modification), c. 1970 Collage 93.115

Moment of Clearing, 1967 Collage 93.116

Art of China

Jade

Belt buckle, 18th-early 19th century Nephrite, white Gift of John and Mary Robinson in memory of Mimi Robinson Arnold, 93.106

Furniture

Cabinet, pair, late Ming - early Qing dynasty, 17th century Rosewood, yellow; huanghuali, 104 x 56 x 215/8" Fractional interest and promised gift of Kenneth Pierce, 94.27.1, 94.27.2

Sculpture

Ju Ming (b. 1938) Taichi Single Whip, 1991 Bronze, 403/16 x 207/8 x 153/4" Gift of Lee Teng-hui, Chinese Taipei/ Republic of China, 94.21

Art of Korea

Lacquer

18th-early 19th century Lacquer, black wood, cloth, mother-of-Purchased with funds from the estate of Pauline King Butts, 93.165

Covered box, Choson dynasty, late

Painting

Mi-Kyung Lee (b. 1918) Poems of the Four Seasons (Hangul script), 20th century Ink, paper, 131/2 x 513/4" Gift of the artist, 93.104

Textile

Pojagi (gift cover), early 20th century Cloth, ramie, silk, cotton, patchwork, 303/4" x 331/4" Purchased with funds from the estate of Pauline King Butts, 93.164

Art of Japan

Ceramics

Jar, Middle Jomon period, c. 2500 B.C. Earthenware, 113/8 x 101/4" Gift of Robert R. and Nadine M. Conklin in honor of Sakan Yanagidaira, 93.69



Jar. 93.69

Large bowl (obachi), Edo period, 17th Porcelain, decoration, cobalt, underglaze, 193/4 x 37/8" Gift of Ikune Sawada in honor of W.J. Rathbun, 94.25

Serving plate (uma-no-me-zara), Edo period, 19th century Stoneware, decoration, iron brown, underglaze, 103/4" Gift of Ikune Sawada in honor of Neil Meitzler, 94.26



Covered box, 93.165

Gift of Mr. and Mrs. Jack A. Benaroya, 93.103

Tomioka Tessai (1836-1924)

Landscape painting, Meiji period, 19th century
Ink, color, silk, 5013/16 x 1615/16"
Gift of Lucy Y. Sato in memory of Mr. and Mrs. Motosuke Hayasaka, 93.105



Shrine horse, 94.20

Sculpture

Shrine horse (shimme or kami koma), Edo period, 19th century Wood, papier mache, chalk, glass, silk, paper, bronze, brass, wood, lacquered inlay, mother of pearl, horse hair, 21³/₄ x 28¹/₂"

Gift of Marvel, Suzanne and Philip Stewart, Jr. in memory of Philip Alan Stewart, Sr, 94.20

Textile

Undergarment with calligraphy, Edo period, early 19th century
Fabric, asa, applique, 36 x 24"
Purchased with funds from the estate of
Pauline King Butts, 93.166



Undergarment with calligraphy, 93.166

This photograph by
Mary Ellen Mark,
Acrobats Rehearsing,
was the signature
image for the exhibition
of the artist's work as
well as an important
addition to the
museum's collection
in 1993.



EXHIBITIONS

From panoramic pictures of galloping horses to a re-creation of an Umbando altar of sand and candles on Rio's Copacabana beach, diverse and exhilarating artistic expressions filled the large Second Floor Special Exhibition Gallery at the downtown Seattle Art Museum. In addition to the retrospectives of Susan Rothenberg's paintings and drawings and Face of the Gods: Art and Altars of Africa and the African Americas, the museum's public had the opportunity to see the most extensive display of Dutch and Flemish art that has ever appeared in the Northwest. Women at Work: 60 Years of American Photography by Helen Levitt and Mary Ellen Mark brought together two much-heralded solo exhibitions and provided insights into the changing definition of documentaty photography. These paired surveys also attracted the year's record number of visitors during their eight-week run. The year's other major changing exhibition returned treasures of Northwest Coast Native art to the area from New York's Museum of Natural History and revealed fresh perspectives into the enduring potlatch tradition.

Smaller exhibitions were held in the Fourth Floor Photo and Print Gallery and the two adjacent Northwest galleries, where displays of early twentieth-century, non-Native Northwest American art and contemporary art are rotated. The museum's *Documents Northwest* series, begun in 1983, presented its fortieth and forty-first projects. The museum's internationally known holdings of the works of the Northwest masters Mark Tobey and Morris Graves were juxtaposed with selections of Tobey's white writing motif and Graves's depictions of birds. The museum's extensive print and photography holdings were used to set up an interplay between the centuries that separate – and the satire that unites – the art of Goya

and Robert Heinecken. Rotating pieces for conservation purposes, replacing works requested for loan to other museums or returned to the local private collectors who had made them available for the opening installation of the new facility, the museum continued to reconfigure and reinstall its permanent collection galleries.

Initiating its U.S. and European tour, selections from the museum's comprehensive collection of Japanese textiles were shown in Washington, D.C., at The Textile Museum. *Beyond the Tanabata Bridge: A Textile Journey in Japan* was the first exhibition of Japanese textiles to ever have been held at this important national center for the study and preservation of textiles.

These exhibition projects and reinstallations were organized or overseen by the curators and Director Jay Gates and Interim Director Gail Joice. The curators wrote interpretative materials and lectured about these changing exhibitions and the museum's extensive installations of its permanent collection.

Dutch and Flemish 17th Century Paintings: The Harold Samuel Collection June 3 - July 25, 1993

Attendance: 65,440

Sponsored by the Embassy of the Netherlands, an indemnity from the Federal Council on the Arts and Humanities, and British Airways Cargo, with local support from the Seattle Art Museum Supporters (SAMS), AGN AMRO BANK N.V., Classic KING FM 98.1, and PACCAR, Inc.
Organized by Arts Services International, Alexandria, Virginia; Chiyo Ishikawa, resident curator

Women at Work: 60 Years of American Photography by Helen Levitt and Mary Ellen Mark

August 19 - October 24, 1993

Attendance: 74,244

Sponsored by The Chase Manhattan Bank, the National Endowment for the Arts, and the National Endowment for the Humanities (Helen Levitt), with local support by PONCHO and the King County Arts Council

Organized by SFMOMA (Levitt), and the International Museum of Photography at George Eastman House, NY (Mark); Vicki Halper, resident curator

Susan Rothenberg: Paintings and Drawings November 18,

1993 - January 17, 1994

Attendance: 54,000

Sponsored by the National Endowment for the Arts and the New York State Council on the Arts, with local support by PONCHO, Eagle Hardware and Garden, SAM Collector's Forum, Opening Benefit of ArtFair/Seattle, the Mnuchin Foundation, David and Bette Sprague Endowment Fund, and the Corporate Council on the Arts

Organized by the Albright-Knox Museum, Buffalo, NY; organizing curator Michael Auping; Patterson Sims, resident curator

Face of the Gods: Art and Altars of Africa and the African Americas February 17 - April 17, 1994

Attendance: 63,000

Sponsored by the National Endowment for the Arts and the National Endowment for the Humanities, with local support by Washington Commission for the Humanities, the Seattle Art Museum Supporters, and the Seattle Arts Commission Organized by The Museum of Africa Art, New York City; Pam McClusky, resident curator

Chiefly Feasts: The Enduring Kwakiutl Potlatch

May 26 - August 14, 1994

Attendance: 73,308

Sponsored by the National Endowment for the Arts the New York State Council on the Arts, and the John Ben Snow Memorial Trust, with local support by SAFECO, the Government of Canada (Canadian Consulate), and MacMillan Bloedel, Ltd.

Organized by the American Museum of Natural History, New York City; Steve Brown, resident curator

Documents Northwest: Art Chantry Posters

July 15 - November 21, 1993

Sponsored by the National Endowment for the Arts and PONCHO; Patterson Sims, curator

Documents Northwest: Lisa Gray and Carolyn Krieg

Ianuary 13 - June 26, 1994

Sponsored by the National Endowment for the Arts, and PONCHO; Rod Slemmons, curator

Permanent Collection Reinstallations (as exhibitions)
Caprichos (Prints by Francisco Goya and Photographs by
Robert Heinecken) May 8, 1993 - January 2, 1994
Rod Slemmons, curator

Early Modern Art of the Northwest/Women Artists 1920-

1950 January 21 - September 19, 1993

Vicki Halper, curator

Mark Tobey and Morris Graves

October 7, 1993 - June 26, 1994 Vicki Halper, curator

Vista and Visage December 16, 1993 - July 17, 1994 Vicki Halper, curator

Traveling Exhibitions Developed by SAM

Beyond the Tanabata Bridge: A Textile Journey in Japan

Venues: The Textile Museum, Washington, D.C. (September, 1993 - February, 1994); the Birmingham Museum of Art, Alabamba (April, 1994 - June, 1994)

MUSEUM SERVICES REPORT

The division's activities this year focused on preparing the Seattle Asian Art Museum in Volunteer Park for reopening in the summer of 1994. Thousands of hours were directed to the installation design and mountmaking and cleaning of objects in preparation for their long-awaited move from storage to display in the newly refurbished galleries. Private conservator Patricia Leavengood provided treatment for many Asian art objects selected for display, and a team of professional mountmakers was hired for the year to help SAM Exhibition Department staff members make seismic safety mounts for the collection.

The Registrars Department managed two important traveling exhibitions, Beyond the Tanabata Bridge: A Textile Journey in Japan and A Gift to America: Masterpieces of European Paintings from the Kress Collection on their U.S. tours, in addition to handling a large number of national and international loans from the collection. Phil Stoiber served ably as Acting Registrar and Lauren Tucker served as Acting Associate Registrar during the tenure of division head Gail Joice as Interim Director, from August 1993 to May 1994.

Security and Maintenance staff rose to the challenge of preparing for the operation of two museum facilities with the reopening of the Volunteer Park building. Jim Haarsager, Seattle Asian Art Museum Maintenance Supervisor, was SAM project director for the successful facade stabilization and cleaning project in coordination with the Seattle Parks and Recreation Department.



An installation of Qing-dynasty art in the newly refurbished galleries at the Seattle Asian Art Museum.

Loans to Other Institutions

One hundred twenty-two objects from the permanent collection were lent to twenty-six institutions.

Museum of Contemporary Art August 2, 1993-March 1996,

Rolywholyover A Circus, 2

Museum of Contemporary Art, Los
Angeles
Menill Collection, Houston
Guggenheim Museum, New York
Mito Art Tower, Japan
Philadelphia Museum of Art
IVAM Centre Julio Gonzalez,
Valencia, Spain
Pompidou Centre, Paris

Yale University Art Gallery

August 17, 1993-September 1994, South of the Border: Mexico in the American Imagination, 1914-1947, 1 Yale University Art Gallery Phoenix Art Museum New Orleans Museum of Art

Museo de Monterrey Seattle Art Museum

August 19, 1993-March 1994, Beyond The Tanabata Bridge: A Textile Journey in Japan

The Textile Museum, Washington, D.C.

Birmingham Museum of Art, Alabamba

Presentation House

August 23-October 20, 1993, *Robert Frank and the Everyday*, 4
Presentation House, Vancouver, B.C.

Kimbell Art Museum

August 25, 1993-January 19, 1994, Giambattista Tiepolo: Master of the Oil Sketch, 1

Kimbell Art Museum, Fort Worth

Museum of Fine Arts

August 30, 1993-May 5, 1994, *The Age of Rubens*, 1

Museum of Fine Arts, Boston

Toledo Museum of Art

Henry Art Gallery

September 2-December 1, 1993, Modern Masters and the Figure, 4 Henry Art Gallery, Seattle

Worcester Art Museum

September 7-December 14, 1993, Judith Leyster: A Dutch Master of the Golden Age, 1

Worcester Art Museum, Mass.

SAFECO

October 11-November 29, 1993, Wendell Brazeau, Still Life Variations 1932-1974, 1

Safeco Collection, Seattle

Whatcom Museum of History and Art

October 13, 1993-February 4, 1994, Michael Lawson: The Seattle Years, 1 Whatcom Museum of History and Art, Bellingham, Wash.

Musee Dapper Pour Les Arts Africains November 15, 1993-September 1994,

Art Luba, 1

Musee Dapper Pour Les Arts

Africains, Paris

Africains, Paris Etnografisch Museum of Antwerp

Lidtke Fine Art

November 29, 1993-January 20, 1994, Mark Tobey: Five Decades, 3 Lidke Fine Art, Seattle

Foster/ White Gallery

December 29, 1993-February 7, 1994, *George Tsutakawa*, 1 Foster/White Gallery, Seattle

Seattle Art Museum, The Museum of Fine Arts, Houston, North Carolina Museum of Art, The Fine Arts Museums of San Francisco, California Palace of the Legion of Honor

January 1994-April 1995, A Gift To America: Masterpieces of European Painting From The Samuel H. Kress Collection. 6

North Carolina Museum of Art, Raleigh

The Museum of Fine Arts, Houston Seattle Art Museum The Fine Arts Museums of San

Gagosian Gallery

January 6-March 16, 1994, Arshile Gorky: A Ninetieth Birthday Commemoration, 1

Gagosian Gallery, New York

Solomon R. Guggenheim Museum

January 20-May 1994, Robert Morris: The Mind/Body Problem, 1 Guggenheim Museum, New York Deichtorhallen, Hamburg Centre Georges Pompidou, Paris

Wright State University Art Gallery

February 8-April 14, 1994, One Hundred Years of Street Photography, 3 Wright State University, Dayton

Tacoma Art Museum

March 4-September 8, 1994, What Is Real? American Art 1960-75, 4 Tacoma Art Museum, Washington

Kyoto National Museum

April 4-May 26, 1994, Art of the Court, 2 Kyoto National Museum

Nagoya City Museum

Pierpoint Morgan Library

April 12-May 25, 1994, Beauty of Rimpa,

Nagoya City Museum, Nagoya

April 18-November 1994, Illumination from the East: Armenian Manuscripts in American Collections, 1

Pierpont Morgan Library, New York Walters Art Gallery, Baltimore

Valley Museum of Northwest Art

June 8-September 6, 1994, Summer exhibition, works by Kenneth Callahan, 7
Valley Museum of Northwest Art,
LaConner, Wash.

FOUCATION REPOR

The Education Division staff works with the curators, the Volunteers Association, and the Education Committee, comprising members of the Board and community representatives, to develop programs and resources that provide an environment for learning about the museum's collections and changing exhibitions. The division supports the museum's scholarly activities through the production of publications and through the growth and management of art reference and collection documentation resources, such as the library, slide library, and photographic files. Additionally the division and the Volunteers Association manages the recruitment, training, and placement of volunteers throughout the museum.

PUBLIC EDUCATION PROGRAMS

Public education programs at the museum include films, classes, demonstrations, lectures, gallery talks, and performances designed to appeal to adults, children, and family audiences. Among the museum's many programs is Second Saturdays for Families, a regular feature of the downtown museum. Each month visitors are introduced to works of art from different areas of the collection through storytelling, music, demonstrations, or art-making activities. "Born to be Bad," the 16th annual series of the film noir style of the 1940s and 1950s American cinema, was presented to a sold-out crowd. In FY94 the education and curatorial staffs, in conjunction with Antenna Audio Tours, completed audio recordings for the Gallery Guide, a portable CD-ROM player that holds over 13 hours of interpretation on the museum's collection. The Seattle Art Museum's prototype will be the worldwide debut for the Gallery Guide.

SCHOOL PROGRAMS

The School Services Program seeks to strengthen an understanding and love of the arts and humanities in the school children and teachers of the Northwest through the imaginative and effective use of the museum's resources. This popular program includes curriculum-based tours of the museum's permanent collections and special exhibitions, art classes in the Art Studio, teacher workshops, and curriculum resource units. Approximately 400 units – which include slides and a book of lesson plans designed for discussing art and creating links with other areas of the curriculum – were sold this year.

SAM Goes to Middle School, an in-depth, multiyear program to develop a curriculum for sixth grade students, was launched with McClure Middle School. Components of the program include teacher training, multiple museum visits, artists-in-residence, classroom activities, and studio art activities.

TOUR

Dedicated volunteer museum educators – 122 docents and 7 African Art Interpreters – gave tours of the museum's collections and exhibitions nearly every day the museum was open. Docents, specializing in tours of the museum's collections and special exhibitions, and African Art Interpreters, focusing their teaching in the African art galleries and *Face of the Gods: Art and Altars of Africa and the African Americas*, prepared for their tours by attending lectures, workshops, and gallery talks presented by curators, museum educators, and community advisers and scholars. Nineteen new docents completed a year-long evening training class to prepare for teaching weekends and evenings in the permanent collection.

FY94 PROGRAM STATISTICS

Education and Council Programs	# of Programs	Attendance
Art Studio Classes	20	217
Council Programs	64	4,725
Film Series	14	13,251
Film & Video	9	1,008
Gallery Talks	28	768
Gallery Demonstrations	6	1,250
Lecture Series	12	2,426
Lectures	6	1,312
Music and Dance Performances	7	1,765
Second Saturdays	12	639
Tea Ceremony	16	226
School Programs		
Teacher Workshops	2	61
Curriculum Units sold	399	89,000
School Tours		
Docent-led Groups	362	10,879
Self-guided Groups	250	7,500
Art Studio Sessions	195	5,860
Tours		
Adult Public Tours	793	10,511
Audio Tours	1	3,162
Volunteers Association Programs		
Art Talks	16	1,910
Senior Day	9	1,149
Southwest Guild	8	248
R. E. Fuller Guild	8	305
Metropolitan Guild	4	300
TOTALS:	2,241	158,472
TOTAL attendance at programs less curriculum unit distribution	1,842	69,472

^{*}These numbers do not reflect the viewing of videotapes that are available in the Educational Resource Rooms for use during special exhibitions.

Mr. Mambo Emedi, President Mr. Anthony Butler, Vice President for Programs Ms. Marcia Caldirola, Treasurer

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The museum won two awards for design this year from the American Association of Museums: Lisa Pettit designed the poster for Art of the American Indian Frontier, and Anne Traver, Traver Design, designed the catalogue of the Bagley and Virginia Wright collection of Japanese textiles, which complemented SAM's traveling exhibition.

THE DOROTHY STIMSON BULLITT LIBRARY

The Art Reference Library provides materials for staff and docents researching and writing about the collection and preparing lectures and gallery tours on exhibitions. This non-circulating collection is also available as a resource for museum members and the general public. In FY94 the library holdings, including books and catalogs, totaled 16,415. Three hundred thirty-five titles were added to the collection. Seventy-seven books were purchased; 58 books were received as gifts; and 200 previously uncatalogued materials were added by means of access to the Online Computer Library Center, a national database. Donors to the library in FY94 were: Mrs. Ellen Baldinger, Ruby Carmichael, the Decorative Arts and Paintings Council, Mr. & Mrs. Robert Dootson, La Mar Harrington, Elliott Mittler, Mrs. Ruth Nutt, Seattle Times, Welles R. Wiley, and the West Seattle Art Club.

MEDIA AND PUBLICATIONS

In anticipation of the opening of the Seattle Asian Art Museum, the Publications and Media Department edited and produced 800 gallery labels and text panels, while maintaining services to the downtown building. Signs, cards, maps, banners, full-color posters, advertisements, and invitations were created for special exhibitions and opening events. In addition, a poster, billboard, invitations, and advertisements for the Black & White Ball were designed and produced. Television advertisements were created in-house for the exhibitions Face of the Gods: Art and Altars of Africa and the African Americas and Chiefly Feasts: The Enduring Kwakiutl Potlatch, and two in-house videos provided additional support for special exhibitions. Two booklets, The Museum: Mixed Metaphors and A Gift to the City: A History of the Seattle Art Museum and the Fuller Family, were published, and the awardwinning book, Beyond the Tanabata Bridge: Traditional Japanese Textiles, was reprinted. Four issues of the Members News/ Program Guide and two brochures for the Documents Northwest: The PONCHO Series were produced. Audio-visual support was provided for 244 lectures, concerts, and museum events. The renovation and installation of the Seattle Asian Art Museum in Volunteer Park occasioned more than 228 new photographs. In SAM downtown, photographs were taken of special exhibitions, gallery changeovers, new accessions, and special programs and events. A total of 156 museum collection photographs were published in national and international books and journals. The slide library, which was closed to the public in January 1994, has remained a valuable resource for museum curators, educators, and other staff.

VOLUNTEERS

Volunteering at SAM is an excellent way to learn more about the museum's activities, while providing valuable support. The program requires a six-month commitment and offers a variety of placements. Five hundred volunteers contributed more than 30,000 work-hours, assisting with special events, staffing the information and coat check areas during public hours, supporting 20 departments with clerical and research services, providing gallery tours to more than 21,000 visitors, assisting staff in the Art Studio and Rental/Sales Gallery, and publishing VIP, the volunteer newsletter.

The Volunteers Association regularly sponsors education programs for the volunteers, museum members, and the general public. The first workshop of the Volunteer Cultural Diversity Subcommittee focused on new audiences to the museum and encouraged cultural diversity throughout the institution. The Volunteers Association and the docents, through The Martha Atlas Memorial Fund, donated funds to purchase new furniture for the Seattle Asian Art Museum and custommade benches for the museum downtown.

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JEAN RADFORD, 1994 DOROTHY C. MALONE AWARD RECIPIENT

Each year at the Annual Volunteer Reception, the Dorothy C. Malone Award is given to the volunteer who has made the most outstanding contributions during the previous year. The 1994 award was made to Jean Radford for a lifetime of service to the Seattle Art Museum. Jean joined the Volunteers Association in 1958 during a Van Gogh exhibit, where she met a descendant of Theo Van Gogh, Vincent's brother. In 1959, she became a docent and, after serving for many years, is now a docent laureate. Since 1973, she has been on the SAM Board of Trustees, serving as Vice President and as a member of various committees. For three years (1971, 1978, 1979), Jean was Chair and Adviser of the Volunteer Association. Her other accomplishments include working on the King Tut exhibit, membership in the Asian Art Council, and participating in the Volunteer Park Renovation Project. Besides the responsibilities of a large family and her museum work, she has served on the Seattle Symphony Board and is currently on the Board of the Bellevue Chamber Orchestra (BelleArt).

For many years, Jean has been a world traveler. Her expeditions have included trips to Katmandu, Papua New Guinea, Indonesia, Antarctica, Madagascar, and the Seychelles Islands. Despite having been all over the world, she feels that western Washington is the most beautiful place of all. Although she has passed her eightieth birthday, Jean remains an active patron of the arts who continues to make significant contributions to whatever she undertakes. The staff and volunteers are tremendously grateful for all of Jean Radford's many efforts on the museum's behalf.

RENTAL/SALES GALLERY

The Rental/Sales Gallery, which helps to fund the Volunteers Association programs and services, enjoyed another successful year both artistically and financially. Three major shows of the work of Northwest artists were presented. The number of rentals and renewals increased 9 percent and sales revenues increased 8 percent.

With the opening of our original Volunteer Park building as the Seattle Asian Art Museum, we now have two world-class facilities to showcase our own art collection, present a wide variety of education programs, and display traveling exhibitions from around the world. But since admissions revenue amounts to just 13 percent of the museum's budget, most of the balance must be raised directly each year through memberships, donations, and grants, or indirectly through endowment. Simply put, the museum would not be able to serve almost 500,000 people each year were it not for the extraordinary generosity of individual members and donors and of foundations and corporations. The Board and the staff of the Seattle Art Museum sincerely thank these donors for enabling us to serve our community.

ANNUAL FUND CAMPAIGN: A Partnership for Excellence

Supporters of the Annual Fund are dedicated to sustaining the Seattle Art Museum's exhibitions and programs by making contributions over and above their membership dues. The FY94 campaign raised \$695,000, providing vital support to many ongoing museum needs including conservation projects, education programming, and curatorial activities.

Congratulations to Annual Fund Committee Chairperson Jane Davis and Vice-Chairs Marshall Hatch and Sam Rubinstein for a successful campaign, and thanks to the 2,688 members who contributed to this year's Annual Fund Campaign.

The President's Circle

The President's Circle, created to honor outstanding contributors to the Annual Fund, is a special campaign supported by Trustees and close friends of the museum. During FY94, we were pleased to announce two new members of this group: Marsha Sloan Glaser and Marvel Stewart. The museum welcomes them and acknowledges all members of the President's Circle for their continued outstanding commitment to excellence at the Seattle Art Museum.

Anonymous (3) Joan and Morrie Alhadeff Dr. and Mrs. Ellsworth C. Alvord, Jr. Robert M. Arnold Jeffrey and Susan Brotman Mr. and Mrs. Richard P. Cooley Jane and David R. Davis Mr. and Mrs. Robert B. Dootson Mr. and Mrs. Stephen Duzan Mr. and Mrs. Kenneth R. Fisher Marsha Sloan Glazer Mr. and Mrs. Joshua Green III Dr. and Mrs. Thomas Griffin Mr. and Mrs. Gerald Grinstein Mr. and Mrs. Max Gurvich Mr. and Mrs. Marshall Hatch

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In addition to support of special exhibitions, donors to the Annual Fund support School Outreach programs, Art Studio classes, and other education programs that serve more than 100,000 students and visitors annually.

Museum Educator Beverly Harding, upper left corner, offers help as families create masks inspired by African art in the galleries. This event is part of the Second Saturdays for Families Program.

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We gratefully acknowledge the generosity of the following donors who contributed to the FY94 Annual Fund campaign.

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Lack of space prevents us from listing the more than 2,000 donors who each gave gifts of less than \$150 in support of the Annual Fund Campaign. These gifts totaling \$102,063 were critical to the success of the campaign and are greatly appreciated.

We make every effort to ensure accuracy in recognizing our donors; however if you find an error in your listing. please notify the Development Office at

PREMIER MEMBERSHIP

Membership in the Seattle Art Museum's premier categories brings a wealth of dynamic and educational events and programming. Over the past year, the museum's premier members enjoyed a number of opportunities to expand their interest in art. These events and programs were planned exclusively for each of the premier categories and ranged from gala exhibition previews to intimate cocktail parties in private homes. Following are just a few highlights from the past year.

Governors

This year 50 of the Governors gathered for the First Annual Governors' Dinner. The dinner, celebrating the arrival of the museum's new director, Mary Gardner Neill, was held at the home of the Governors' Co-Chairperson and Trustee Janet Ketcham. The evening included a viewing of Mrs. Ketcham's art collection, as well as cocktails, dinner, and a lively exchange of ideas with Director Neill and the museum's Chief Curator Patterson Sims about their plans for the future of SAM.

Regents

Of all the benefits of Regent membership, perhaps the most rewarding is the First-Night Exhibition Previews. Four times this year, the Regents were invited to the museum for exclusive evenings featuring guided tours of the traveling exhibitions with a museum curator or a special guest. Following the tours are gourmet dinners on the dramatic Grand Stairway of the downtown museum. The Regents are the first in Seattle to view each new exhibition while they gather with old friends, and make some new ones as well.

Fellows

This spring brought a unique experience for the Fellows. As the renovation and reinstallation of the Seattle Asian Art Museum neared completion, the Fellows were guests at a behindthe-scenes walkthrough of the Volunteer Park facility. Michael Knight, The Foster Foundation Associate Curator of Chinese Art, led the small group through the galleries and shared anecdotes and information about the collections and the reinstallation process. Guests carefully stepped around installation tools and renovation materials for a true sneak preview of the museum's wonderful new facility. Premier membership takes you behind the scenes!

This spring, the artists Nancy Mee and Dennis Evans hosted the Friends for an enjoyable evening of art and discussion. Mee and Evans let the guests explore their unique home and studios after a discussion of their own art and collecting style. This was just one of the opportunities offered to the Friends to learn more about local artists and the art of collecting.

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Nordstrom has helped support the museum for many years in many ways. The company completely underwrites The Premiere of Fall, an annual fashion show and luncheon that is the largest and one of the most popular special events for the museum. Over the past eight years, this event has enabled the SAMS, an auxiliary group, to raise more than \$397,000 for various museum programs, including exhibitions, publications, and education.

Special events are an important part of the museum's fundraising program. The Seattle Art Museum is fortunate to have Nordstrom's underwriting and production support for The Premiere of

SPECIAL EVENTS AND IN-KIND CONTRIBUTIONS

In FY94, special events and programs raised more than \$230,000 and included the popular Black & White Ball, chaired by Sally Maryatt; the Seattle Art Museum Supporters' Artists' Studio Tour; and a limited edition sale of Dale Chihuly glass art. These events brought new audiences to the museum and enhanced the involvement of longtime members and supporters. The In-kind Contributions Program saved the museum more than \$315,000 in expenses, and again this year, both new and established businesses and individuals contributed.

Seattle Art Museum Supporters (SAMS)

The SAMS volunteer time and energy to provide the museum with additional financial resources. Since the group's inception in 1985, the SAMS have contributed more than \$660,000 to exhibitions, publications, gallery installations in the downtown building, and education programs. This cumulative amount includes more than \$107,000 raised in FY94 through the Nordstrom Fashion Show, a private home tour, and the Artists' Studio Tour.

The mission of the SAMS is to expand the support of the Seattle Art Museum through fundraising and promotional efforts and to provide educational opportunities for its 136 members.

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June 17, 1994

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In-kind Contributors to SAM

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Talking Rain Tillicum Village & Tours, Inc. Washington State Apple Commission

Special Project Support Chihuly, Inc.

Wells Medina Nursery



Dale Chihuly, Seattle Art Museum Persian Series, 1993. Chihuly created a limited edition of Persians to benefit SAM. Photo by Claire Garoutte

CORPORATE MEMBERSHIP: Bringing Art and Business Together

The success of the museum's Corporate Membership Program is a testimony to the ongoing support of our local business community. In FY94 the Seattle Art Museum welcomed 44 new businesses to the program. Groups of employees from these businesses enjoyed four private evenings for viewing special exhibitions during the past year, as well as many other unique benefits that are available only to corporate members.

Executive Benefactor (\$7,500)

Microsoft Corporation

Benefactor (\$5,000)

The Boeing Company Burlington Resources CIGNA Corporation Key Bank of Washington Nordstrom, Inc. PACCAR Foundation SAFECO Corporation Seafirst Bank Services Group of America Ticketmaster Northwest

Curator (\$2,500)

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PROFILE OF A CORPORATE SUPPORTER

For decades, The Boeing Company has provided generous support for museum programs, Since 1985, Boeing has contributed more than \$1.5 million to the museum. including: \$1 million for construction of the downtown museum; \$200,000 in support of free First Tuesdays; \$250,000 for the renovation of the Volunteer Park facility; annual Corporate Memberships at the Benefactor level (\$5,000); and the donation of goods and services, including computers, printing, and transportation.

"The Seattle Art Museum plays a critical role as a center of culture for our community. We are proud of our support of the museum and know that our employees and their families enjoy the many special exhibitions and education programs that the museum offers."

> **Christine Jones** Manager, Boeing Corporate Contributions

GRANTS AND LINDERWRITING

Foundations, corporations, and government agencies have generously supported the museum's exhibitions, education programs, and general operations.

Restricted Support

School Services

The museum's School Services Program provides curriculumbased school tours, teacher resource materials, and workshops to the region's students and educators. During the 1993/94 school year, 18,379 school children in grades K-12 toured the museum's galleries free of charge, thanks to the following supporters:

National Endowment for the Arts Seattle Art Museum Supporters General Electric Foundation Junior League of Seattle King County Arts Commission Fales Foundation Music & Arts Foundation

Art Studio Program

The museum offers a variety of classes for school children and visitors of all ages in the downtown museum's fully equipped Art Studio with the support of:

Junior League of Seattle Seattle Art Museum Supporters National Endowment for the Arts

The following underwriters made possible a rich and varied changing exhibition schedule during FY94:

Women at Work: Sixty Years of American Photography by Helen Levitt and Mary Ellen Mark

PONCHO

King County Arts Commission The Chase Manhattan Bank

Susan Rothenberg: Paintings & Drawings

Eagle Hardware & Garden PONCHO Opening Benefit, ArtFair/Seattle David and Bette Sprague Endowment Fund The Mnuchin Foundation Seattle Art Museum Collectors Forum

Face of the Gods: Art and Altars of Africa and the African Americas

Seattle Arts Commission Seattle Art Museum Supporters Washington Commission for the Humanities

Chiefly Feasts: The Enduring Kwakiutl Potlatch SAFECO Corporation

MacMillan Bloedel Limited

Government of Canada/Gouvernement du Canada

Documents Northwest: The PONCHO Series: Interior Visions: Photographs by Lisa Gray and Carolyn Krieg PONCHO

National Endowment for the Arts

Documents Northwest: The PONCHO Series: Art Chantry PONCHO National Endowment for the Arts

Additional Restricted Sunnort

The Boeing Company

Provided major underwriting support for free admission to the museum on the first Tuesday of every month and for the Seattle Asian Art Museum at Volunteer Park capital campaign.

National Arts Stabilization Fund

Multiyear grant to improve and stabilize the museum's financial position.

National Endowment for the Arts

Renovation of Volunteer Park facility for the new Seattle Asian Art Museum

Touring exhibition: Beyond the Tanabata Bridge: A Textile Journey in Japan

Catalogue: The Spirit Within: The John H. Hauberg Collection of Northwest Coast Art

School Services & Tours

Conservation of dry lacquer sculptures from 10th century China and 17th century Japan

Documents Northwest: The PONCHO Series

National Endowment for the Humanities

Multiyear grant for the reinstallation of the Asian collection in the downtown museum.

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Dorothy C. Malone: Restoration of Northwest art

Hinshaw's Acura: The Art of Jazz Series

Annual Sunnort

Corporate Council for the Arts

Each year, the Seattle Art Museum receives an essential part of its operating budget from the Corporate Council for the Arts. More than 640 businesses and hundreds of individuals support the arts through the Council with corporate donations and workplace giving programs. Over its 25-year history, the Council has raised a total of \$25 million in support of nonprofit arts groups in King and Pierce counties.

PONCHO (Patrons of Northwest Civic, Cultural, and Charitable Organizations)

Since 1962, PONCHO has raised and distributed more than \$15.6 million to Northwest nonprofit organizations through its annual auctions. The museum's Documents Northwest series greatly benefits from PONCHO's support. PONCHO funds also supported the exhibitions Susan Rothenberg: Paintings & Drawings and Women at Work: Sixty Years of American Photography by Helen Levitt and Mary Ellen Mark.

King County Cultural Resources Division

The Cultural Resources Division of the King County Parks, Planning and Resources Department provides financial and technical support for arts and heritage activities in conjunction with the King County Arts Commission and the King County Landmarks and Heritage Commission. In 1994, a Cultural Facilities Program award, funded through hotel/ motel tax revenues, helped purchase casework for the

Seattle Asian Art Museum in Volunteer Park. The King County Arts Commission also supported the exhibition Women at Work: Sixty Years of American Photography by Helen Levitt and Mary Ellen Mark.

Seattle Arts Commission

Since 1971, the Seattle Arts Commission has been a leader in creating a dynamic arts community in Seattle. Its goal to promote diverse ethnic cultures and artistic aesthetics was reflected in support this year for the exhibition *Face of the Gods:* Art and Altars of Africa and the African Americas.

Washington State Arts Commission

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Recognizing the high value of services contributed to the state's cultural life by its professional arts institutions, the Washington State Arts Commission provides critical annual financial support for the museum's public programs.

The Washington Commission for the Humanities

The Washington Commission for the Humanities is a private, nonprofit foundation supported by the National Endowment for the Humanities and private contributors. This year, the Commission supported presentations by the renowned African art historian Dr. Robert Farris Thompson, in conjunction with the exhibition Face of the Gods: Art and Altars of Africa and the African Americas.

THE FOSTER FOUNDATION AND RUTH J. NUTT ENDOW CURATORIAL POSITIONS

One of the museum's primary goals as part of its endowment effort is to endow key staff positions. The museum is fortunate to have received commitments this year to endow two positions. Permanent funding for these positions means the museum will be able to attract and retain personnel of the highest quality, who will advance the museum's artistic mission and contribute to scholarship in their fields.

The Foster Foundation has endowed the position of Associate Curator of Chinese Art, held by Michael Knight. This is an especially important gift given the recent opening of the Seattle Asian Art Museum and the ongoing curatorial activities associated with the gallery of Chinese art downtown.

The position of Associate Curator of Decorative Arts, held by Julie Emerson, has been endowed by Ruth J. Nutt. Mrs. Nutt is a noted collector of decorative arts, and through her commitment the museum's program in this growing area of the collection has been enhanced significantly.

ENDOWMENT: Strengthening the Museum's Foundation

In 1989 the Seattle Art Museum initiated a long-term effort to increase its permanent endowment in order to create a substantial, ongoing source of financial support for museum operations. At the end of FY94, more than \$13 million had been received in gifts and pledges toward this effort, which includes \$4,260,000 toward a restricted endowment fund for operations at the Seattle Asian Art Museum.

Contributions to the endowment fund are held in perpetuity and invested, generating income that helps defray the costs of operating the museum. As a stable and permanent source of yearly income, a significant endowment fund is critical to the museum's continued success in meeting its standard of excellence in the visual arts into the next century and beyond.

Contributions of \$10,000 and greater enable donors to establish named endowment funds. These funds can be cumulative in nature, and donors may supplement their funds over the years. Once an endowment fund reaches \$50,000 or more, donors are permanently recognized on the Endowment Honor Roll in the downtown museum's First Avenue Lobby.

Distinguished Benefactors

The Foster Foundation Kreielsheimer Foundation McCone Foundation Illsley Ball Nordstrom Ruth J. Nutt

Benefactors

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Patrons

Mr. and Mrs. Kenneth R. Fisher
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The R.D. Merrill Foundation
National Endowment for the
Humanities
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Bryant and Mildred Dunn
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Helen and Marshall Hatch
Estate of Elmer J. Nordstrom
Mr. and Mrs. Sam Rubinstein
Urasenke Foundation

Associates

Mrs. Patricia Denny Estate of Boyer Gonzales Mrs. David E. Skinner Skinner Foundation Mr. and Mrs. Windsor Utley

Other endowment funds with assests of \$25,000 or more

Katherine Agen Baillargeon Endowment Fund Betty Bowen Endowment Fund Anne Gerber Endowment Fund

Trusts held outside the museum

Norman Davis Purchase Fund at the Seattle Foundation Richard E. Lang Endowment Fund at the Seattle Foundation Seattle Art Museum Foundation Charles Edward Stuart Charitable Trust

THE LEGACY CLUB: Providing for the Museum's Future

The Legacy Club comprises a group of dedicated museum supporters who have included the museum in their wills or estate plans or have made a planned gift to the museum.

Legacy Club members, through their bequests, named endowments, and other planned gifts help secure the museum's financial foundation, ensuring continuing excellence in educational programming, exhibitions, and collections.

Drs. Joseph and Elaine Monsen

Mr. and Mrs. Mel O'Neal

* Mr. and Mrs. James K. Penfield

Mr. and Mrs. Rex Rathbun

* Mr. and Mrs. Sam Rubinstein

* Mr. and Mrs. David G. Sprague

* Mrs. Margaret Perthou Taylor

Mr. and Mrs. Henry Trubner

Mr. and Mrs. Bagley Wright

* Mrs. Susie Fisher Thorness

* Indicates charter members

Miss Helen Yeakel

Confidential (7)

Mr. and Mrs. William K. Street

Mrs. Herman Sarkowsky

Mr. Robert M. Shields

Mrs. Elizabeth Parsons

Mrs. John S. Robinson

Ms. Phyllis Rosen

- * Mr. Robert M. Arnold
- * Mr. and Mrs. Tom Barwick Ms. Christi A. Clark
- * Mr. Edward L. Cushman Mrs. Patricia Denny Mr. and Mrs. Robert Doorson
- * Mrs. Eli Dorsey
- * Ms. Ann Eddy
 Mrs. Frank E. Everett, Jr.
 Mr. and Mrs. Kenneth R. Fisher
 Mr. H.T. Gladwin
 Mr. and Mrs. Ulf Goranson
 Mr. Tedric C. Haggerty
- * Mr. and Mrs. Glenn L. Harrington
- * Mr. Frank E. Hart
- * Mr. and Mrs. Mrs. Irving Humber
- * Ms. Julia G. Johansen Mrs. Albert S. Kerry, Jr.
- * Mrs. Coe V. Malone
- * Mr. Craig E. Mason

Bequests

Estate of Pauline Butts
Estate of Barbara Hughes Carnahan
Estate of Laurene T. Gandy
Estate of Barbara C. Henderson
Estate of James L. Hunnicutt, Sr.
Estate of Priscilla Klepser
Estate of Claire Alexander Mock
Estate of Isabel Z. Patterson
Estate of Coralynn Pence
Estate of Elmer Nordstrom

LEGACY CLUB TRAVELS TO TACOMA FOR THIRD ANNUAL DINNER

The third annual Legacy Club dinner was held on August 24, 1993, at the home of Bill and Bobby Street in Tacoma, Mrs. Street is an active member of SAM's Planned Giving Committee, and the Legacy Club was delighted to be invited to her home. The annual dinner was hosted by the museum to thank members of the Legacy Club for their outstanding commitment to the museum. To begin the evening Mr. and Mrs. Street snoke about their remarkable collection of modern art and about the unique design and architecture of their home. Surrounded by this visual feast. guests enjoyed a beautifully prepared dinner and a memorable evening.

SFATTLE ASIAN ART MUSEUM: Renovation and the Richard E. Fuller Memorial Endowment Fund

In November 1991 the museum closed its Volunteer Park facility to move into the new downtown museum. The following January the campaign to renovate, endow, and reopen the museum at Volunteer Park began with a leadership gift from Mrs. Albert O. Foster. On August 13, 1994, the museum at Volunteer Park reopened to the public as the Seattle Asian Art Museum, home to one of the leading collections of Asian art in this country.

As a center for the study and display of Asian art and culture, the Seattle Asian Art Museum embodies one of the primary visions of the museum's founder, Dr. Richard E. Fuller. In recognition of Dr. Fuller's life-long dedication and commitment to the Seattle Art Museum, the Richard E. Fuller Memorial Endowment Fund was established to support ongoing operations at the Seattle Asian Art Museum.

The following donors generously contributed \$5,900,000 to the Volunteer Park Renovation Project and the Richard E. Fuller Memorial Endowment Fund, surpassing the minimum goal of \$5,200,000 by \$700,000. Their support made it possible to reopen one of Seattle's treasured landmarks.

Associates

Asian Art Council

Frank Sawyer Bayley

Paul Brainerd

Doris and Ward Beecher

Mrs. Maxwell Carlson

Mrs. Howard A. Frame

Joshua Green Foundation

Floyd and Delores Jones

George and Elizabeth Parsons

Mary Ann and Jerry Ruthruff

Herman and Faye Sarkowsky

Langdon and Anne Simons

Dr. and Mrs. John H. Walker

Edwin W. and Catherine M. Davis

Seattle Art Museum Volunteers

Mr. and Mrs. James K. Penfield

Dorothy C. Malone

Miss Barbara Pollock

Reed-Henry Fund

Bettye B. Salter

Association

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Betty and Dick Wood

Wyman Youth Trust

Forest Foundation

Ms. Anne Gould Hauberg Bonnie and Gaither Kodis

Supporters

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In Memory of Martha Atlas

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Muriel and Raleigh Baxter

In Memory of Frank W. Beatty

John and Marguerite Corbally

Mr. Rudolph W. Driscoll, Jr.

Mary Lou and Frank Everett

John H. and Ann Homer Hauberg

Estate of Helen-May Marcy Johnson

Mitchell T. and Dorothee N. Bowie

In Memory of Edward Strong Campbell

Dr. and Mrs. Ellsworth C. Alvord, Jr.

Distinguished Benefactors

Evelyn W. and Albert O. Foster

Benefactors

Kreielsheimer Foundation State of Washington

Patrons

The Boeing Company Sarah Ferris Cowles Robert and Honey Dootson Barbara and Lynn Himmelman The McCaw Foundation Jean and Fenton Radford Zilpha and Colin Radford

Sponsors

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Donors

Mr. and Mrs. Donald George Abel Eve and Chap Alvord HRH Michael J. Boswell-Windsor and Lady Ashley Windsor-Kuhn Jane B. Clapp Mrs. Bryant R. Dunn Mr. and Mrs. Albert S. Kerry, Jr. King County Arts Commission Elizabeth G. Molitor National Endowment for the Arts PONCHO Mr. and Mrs. John S. Robinson The Seattle Foundation Mr. and Mrs. Alexander C. Stewart, Jr. Marie and Walter Williams

Little Family Foundation Mrs. Henry Owen Estate of Isabel Z. Patterson

Friends Mr. Thomas Bayley Ms. Flora Correa Benarova Mr. and Mrs. Robert Block Mr. and Mrs. T. William Booth Mrs. Charlotte G. Brame Col. and Mrs. Lerov Collins Covenant Mortgage Corporation In memory of Dr. Samuel H. Davidson Mrs. Robert DeVito Mrs. Francisca W. Erickson Mrs. Virginia Evans The Joel E. Ferris Foundation Mr. Richard L. Francis Mr. and Mrs. Peter Garrett Mrs. Margaret Graham Dr. Duncan A. Haas Mr. and Mrs. William Helsell Dr. and Mrs. Lucius Hill Mr. Warren T. Hill Mr. and Mrs. W. Kirby Holmes Mrs. Helen Holmlund Mrs. Sue Fisher Hubbach Mrs. Dorothy Sloan Huey Mr. and Mrs. Lewis Johnson Dr. and Mrs. Charles Kaplan Mr. and Mrs. Charles M. Kelley Mrs. Barbara Kennedy Ms. Marie King Mr. and Mrs. Keith Larson Mrs. W.J. Loacker

Mrs. Walter Lowen Mrs. Jacqueline MacRae Mrs. Evan S. McCord Mr. and Mrs. Brian McEachron Mr. and Mrs. Emmett McInnis, Jr. Mr. Elliot V. Mock Mrs. Harriet Osborn Mr. and Mrs. Cornelius Peck Mr. and Mrs. Michael Peck Mr. and Mrs. Henry Perry Mr. and Mrs. Samuel W. Philbrick Mrs. Rita Phillips Mr. and Mrs. John Pomfret Mr. and Mrs. John Privat Mr. and Mrs. Richard Roberts Mrs. Cecelia Roop Mrs. Helen G. Rosen Mr. and Mrs. Alex Rosenkrantz Mr. James Rupp Mr. and Mrs. Robert Sato Capt. and Mrs. Robert Schelling Dr. and Mrs. John Shaw Mr. Duane Shipman Ms. Susan Smith Stephens Mr. Frank D. Stout Dr. and Mrs. George Taylor Ms. Gillian Teichert Dr. and Mrs. William Topp Mr. and Mrs. Joseph H. Trethewey Ms. Betty Turner Mr. and Mrs. Stuart Turner U.S. West Communications Mrs Windsor Utley Mr. and Mrs. Richard E. Walker Miss Helen Yeakel

A SPECIAL THANKS

Opening the Seattle Asian Art Museum would not have been possible without the hard work and dedication of the Committee for the Renovation of the Volunteer Park Museum. whose members included Evelyn Foster, Honorary Chairperson; Mary Robinson, Chairperson; Nancy Alvord; Ann Homer Hauberg: John H. Hauberg; Audrey Kerry; Dorothy Malone: Jean Radford: Mary Ann Ruthruff: and Fave Sarkowsky.

Evelyn Foster's vision for Volunteer Park and her exceptional gift of \$1,500,000 marked the beginning of this project. Mary Robinson, as Chairperson, worked daily and with unfailing good humor to make sure our fundraising goal was met, and then exceeded, and to see us through a wonderful week of opening celebrations. Mary was the heart and the soul of this project.

ADMISSIONS

In August 1994, the Seattle Art Museum proudly opened the Seattle Asian Art Museum, located at SAM's original site in Volunteer Park. The refurbished art moderne building, newly installed with selections from the museum's renowned collection of Asian art, attracted more than 6,000 visitors on August 13th, opening day. The attendance figures for our special exhibitions downtown shows the public's continued interest in the Seattle Art Museum.

Downtown: 1991-94	
Caribbean Festival Arts	107,567
Dale Chihuly: Installations	163,632
Views from a Paper Window	66,885
The William S. Paley Collection	113,660
Art of the American Indian Frontier	78,443
Dutch & Flemish Paintings	67,784
Women at Work: Helen Levitt and Mary Ellen Mark	74,244
Susan Rothenberg	53,432
Face of the Gods	63,599
Chiefly Feasts	73,308

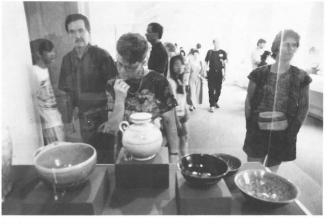
ANMINISTRATION

The Administration Department staff provides many of the behind-the-scene basic services that enable the museum to run efficiently. Administration staff serves both museum facilities, downtown and in Volunteer Park, by answering as many as 100,000 telephone inquiries each year from the public and by providing support to all staff, ranging from mail delivery to word processing to installing office furniture.

FACILITIES MARKETING

The downtown building proved to be a popular location for a wide variety of organizations and individuals to hold special events, meetings, dinners, and receptions. Catering was provided by the Sheraton Seattle Hotel and Towers and offered a memorable way of experiencing the museum. Various spaces in the museum were rented for 160 events and brought in more than 33,000 new friends to our building during the past year, while contributing in excess of \$114,000 to our operating funds.





Opening day at the Seattle Asian Art Museum in Volunteer Park.

FINANCIAL REPOR

FISCAL YEAR ENDING JUNE 30, 1994

Museum Operating Fund and Museum Store and Cafe revenue and support totaled \$7,440,000 in fiscal year 1994. The museum for its eighth straight year operated while maintaining expenses within operating support and revenue.

Attendance at the museum this year totaled 347,000 visitors, down from 510,000 in the previous year. The first year surge of interest in the new building began to subside, and admissions revenue dropped from \$1,300,000 to \$786,000. As expected, store and cafe revenue and membership revenue also declined from the previous year's levels. Annual Fund revenue and fundraising event income increased over the prior year. The museum also received substantial individual gifts to support reinstallation of the Asian collections in Volunteer Park in preparation for opening in August 1994. Investment income increased this year as a result of increases to the museum's endowment.

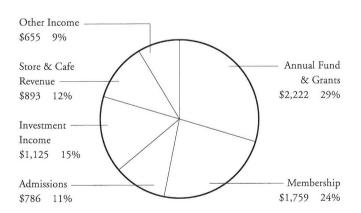
Museum expenses totaled \$7,440,000 this year. Museum staff managed resources to maintain the museum's full exhibition and program schedule and continued to reinstall galleries at Volunteer Park. Museum Services is the largest category of expenses and includes, for both downtown and

Volunteer Park, exhibition design and installation, building operation, and security. Curatorial expense includes both curatorial staff and exhibition fees. Program and Education includes education programming, tours, art library, and media and publications.

The museum remains highly dependent upon admissions revenue for support of its basic operation. Maintaining the museum's successful membership program and continuing its endowment growth are key elements of providing stable support for the museum. The museum will continue to develop a variety of attractive exhibitions and programs and will enhance its marketing efforts.

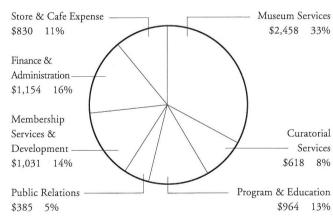
TOTAL REVENUE & SUPPORT (000'S)

\$7,440



TOTAL EXPENSE (000S)

\$7,440



STAF

As of 6/30/94

DIRECTOR'S DIVISION

Mary Gardner Neill, The Illsley Ball Nordstrom Director Jackie Leone-Pleasant, Assistant to the Director

Dianne Loeb, Assistant Director, Planning

Public Affairs Department

Jacci Thompson-Dodd, Public Affairs
Officer
Janet Hayakawa, Community Outreach

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Beverly Harding, Museum Educator
Greg Olson, Film Coordinator
Kristen Lohse, Education Assistant
Melissa Mentcher, Tour Coordinator
Barbara Van Dyke, Tour Coordinator
Assistant Work-study

Assistant Work-study
Ann Kurtz, Museum School Instructor

Councils

Susan Garcia, Councils Coordinator Kelley Grady, Assistant Councils Coordinator

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Elizabeth deFato, Librarian

Media and Publications

Helen Abbott, Manager
Paula Thurman, Museum Editor
Paul Macapia, Museum Photographer
Susan Dirk, Photographer
Lindsay Smith, Audio-visual Specialist
Lisa Pettit, Graphic Artist
Sharon Birzer, Graphics Associate
Mary Ribesky, Media Center Assistant

Rental/Sales Gallery

Barbara Shaiman, Director

Volunteer

Emily Behan, Assistant Coordinator Dottie Malone, Volunteer SAAM Lily Halliday, Chairman, Volunteer Assn.

CURATORIAL DIVISION

Patterson Sims, Associate Director for Art and Exhibitions and Curator, Modern Art

Amy Horshack, Administrative Assistant

Zora Hutlova Foy, Exhibitions Coordinator

Art of Africa, Oceania, and the Americas

Pamela McClusky, Associate Curator, Art of Africa and Oceania Steven Brown, Assistant Curator, Native American Art

Asian Art

William Rathbun, John A. McCone Foundation Curator of Asian Art Michael Knight, Foster Foundation Associate Curator of Chinese Art Sheba Burney-Jones, Administrative

Assistant Melissa Thompson, Research Assistant Robert Mintz, Research Assistant

Decorative Arts

Julie Emerson, Associate Curator

Modern Art

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European Painting

Chiyo Ishikawa, Assistant Curator

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Administrative Department

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Admissions Representatives Nakenge Adisa

Larry Anderson Linda Golesch Katy Hiller Jay Kuehner Suzanne Motheral Joe Robbins Nicole Sicilia Vanessa Sharp

Diana Thompson

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Facilities Marketing

John Ferguson, Coordinator

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