

SEATTLE ART MUSEUM

1993-1994
ANNUAL REPORT





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ANNUAL REPORT

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LEAVE OF ABSENCE

Dr. Michael E. Greer

TABLE OF CONTENTS

BOARD OF TRUSTEES	2
THE YEAR IN REVIEW	4
CURATORIAL REPORT	12
MUSEUM SERVICES REPORT	18
EDUCATION REPORT	19
DEVELOPMENT REPORT	22
FINANCE REPORT	36
STAFF	37
VOLUNTEERS	38

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 Mimi—we 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 opening the 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.



Faye Sarkowsky
President

LETTER 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



Mary Gardner Neill, SAM's new Director, opens the door to the Seattle Asian Art Museum in Volunteer Park.

THE YEAR IN REVIEW/HIGHLIGHTS

JULY/AUGUST 1993

The Premier of Fall fashion show, sponsored by Nordstrom and the Seattle Art Museum Supporters (SAMS), draws a capacity crowd to the grand ballroom at the Sheraton Hotel and raises \$72,000 for museum programs.

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.



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.

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



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





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 one-millionth 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 all-star 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, Jr., 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.

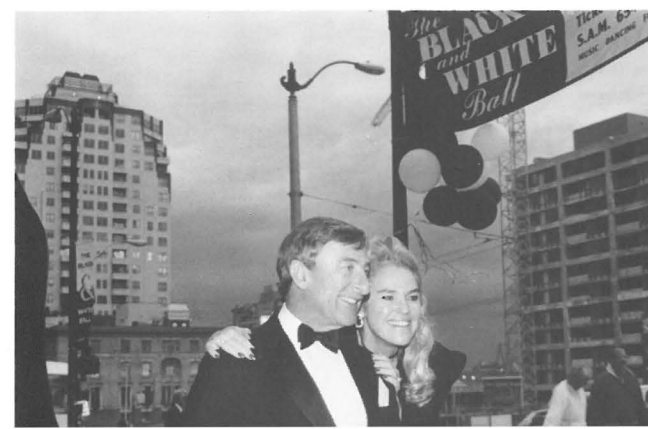
The Black & White Ball provides an evening of grand entertainment for 2,500 partygoers. Food and beverages were contributed by more than forty local restaurants and suppliers.

Calvin Hunt carves a feast 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*.



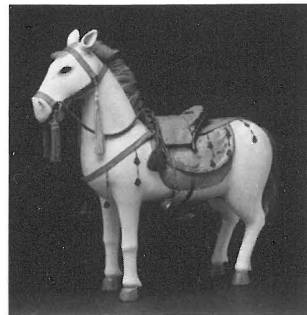
Calvin Hunt's feast dish, a gift to the museum, is installed at the entrance to the exhibition.



Painting

Sakurai Ryoka
Two panel calligraphy screen, 1978 or 1979
Ink on paper, 67 x 67"
Gift of Mr. and Mrs. Jack A. Benaroya, 93.105

Tomioka Tessai (1836-1924)
Landscape painting, Meiji period, 19th century
Ink, color, silk, 50³/₁₆ 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 documentary 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

Attendance: 63,000

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

Documents Northwest: Lisa Gray and Carolyn Krieg January 13 - June 26, 1994

Attendance: 63,000
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

Attendance: 63,000
Vicki Halper, curator

Mark Tobey and Morris Graves October 7, 1993 - June 26, 1994

Attendance: 63,000
Vicki Halper, curator

Vista and Visage December 16, 1993 - July 17, 1994

Attendance: 63,000
Vicki Halper, curator

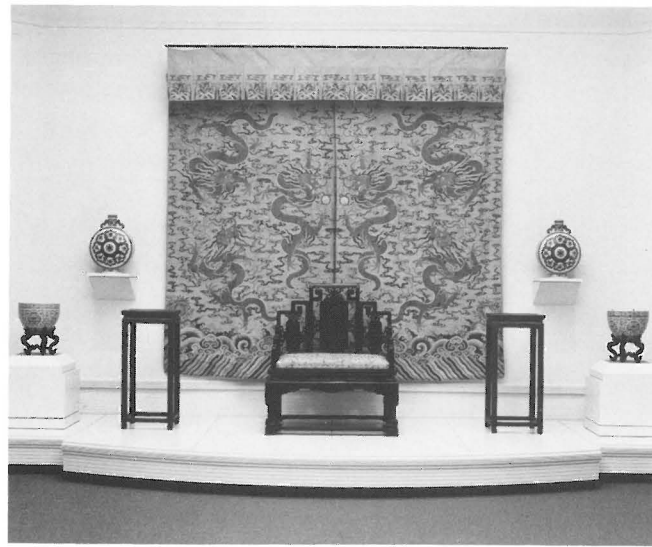
Traveling Exhibitions Developed by SAM

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, Alabama (April, 1994 - June, 1994)

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, Alabama

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
Etnografisch Museum of Antwerp

Lidtke Fine Art

November 29, 1993-January 20, 1994, *Mark Tobey: Five Decades*, 3
Lidtke 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 Francisco

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

April 12-May 25, 1994, *Beauty of Rimpa*, 1
Nagoya City Museum, Nagoya

Pierpont Morgan Library

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.

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.

TOURS

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 week-ends 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.

ART COUNCIL PROGRAMS

The primary mission of the councils is to offer educational programs for their members, other Seattle Art Museum members, and the public, thereby enhancing awareness of the museum as a community resource. To this end, they offer in-depth explorations of the traditional and contemporary arts of cultures throughout the world through lectures, workshops, demonstrations, gallery talks, visits to public and private collections, and music and dance performances. The art councils also collaborate with other groups and institutions to enhance quality arts programming throughout the Northwest. Membership in the art councils and collectors groups totals 978.

Council Officers - FY94

African, African American and Caribbean Arts Council

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

American Art Study Group

Mrs. Ann Barwick, President
Mr. Allan Kollar, First Vice President
Mr. Tom Barwick, Second Vice President

Ms. Colleen Kollar, Secretary
Ms. B. J. Martindale, Treasurer

Asian Art Council

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Mr. William Hunter, Treasurer

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Dr. Lee Ashley, Vice President for Programs
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Pacific Northwest Arts Council

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Ms. Tricia Eden, Vice President
Ms. Coryl Celene-Martel, Secretary
Ms. Suzanne Anderson, Treasurer

Photography Council

Ms. Robyn Harper Bogardus, President
Ms. Robin Nelson Wicks, Vice President for Programs
Mr. Virgil Howard, Vice President for Membership
Ms. Helen Grieve, Treasurer

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 award-winning 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.



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.



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 custom-made benches for the museum downtown.

VOLUNTEERS ASSOCIATION OFFICERS

Betty Winskill, Chairman
Melanie Chenaur, Secretary
Gary Fuller, Treasurer
Lilly Halliday, First Vice-Chairman and Vice-Chairman, Museum Services

Joan Larson, Vice-Chairman, Human Resources
Sally Hirst, Vice-Chairman, Education
Sally McDonough, Vice-Chairman, Events
Lillian Britain, Vice-Chairman, Programs

1994 VOLUNTEER RECEPTION SPONSORS AND HONOREES

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Docents

Faylene Rosenberg

Community Guilds

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Southwest Guild Marilyn Eldrenkamp
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SAMS

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Roberta Sherman

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Admissions
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Kay Tarapolsi
Education
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Irene Pennell
Asian Art Department
Mitsuko Hakomori
Ikebana International
Wilma Morgan
Upper-Level Membership
Marge Friedlander

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African, African-American and Caribbean Arts
Anthony Butler
American Art Study Group
Ann Barwick
Asian Art Council
Robert Shields
Contemporary Art Council
Lee Ashley
Decorative Arts and Paintings Council
Laurene Gandy, awarded posthumously
Native Arts of the Americas and Oceania Council
Shelley Pasco
Pacific Northwest Arts Council
Tricia Eden
Photography Council
David Johnson

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
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- Marvel Stewart
- Dr. and Mrs. George E. Taylor
- Dean and Mary Thornton
- Mr. and Mrs. Howard S. Wright
- Mr. and Mrs. Bagley Wright
- Mr. and Mrs. T. Evans Wyckoff



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.

ANNUAL FUND DONORS

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

(Museum trustees and emeritus trustees are marked in italics)

Gifts of \$25,000 and above:

Anonymous
Janet W. Ketcham
Herman and Faye Sarkowsky

Gifts from \$10,000 to \$24,999:

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Mr. and Mrs. Kenneth R. Fisher
Mr. and Mrs. Max Gurvich
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Jeffrey and Rosario Hanna
Mr. Kenneth L. Hatch
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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 654-3213.

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 behind-the-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!

Friends

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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SPECIAL EVENTS PROFILE

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 Fall.

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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Black & White Ball

June 17, 1994

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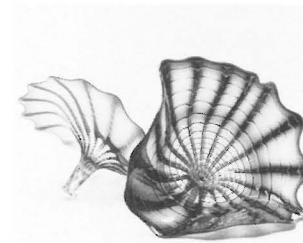
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Dale Chihuly, Seattle Art Museum Persian Series, 1993. Chihuly created a limited edition of Persians to benefit SAM. Photo by Claire Garoutte

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.

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Smith Smart Hancock Tabler & Schwensen
Tempworks
Triangle Associates, Inc.
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Wurts, Johnson & Company

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 UNDERWRITING

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 curriculum-based 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

Exhibitions

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 Support

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.

Dorothy C. Malone: Restoration of Northwest art

Hinshaw's Acura: The Art of Jazz Series

Annual Support

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 non-profit 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

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

Mr. and Mrs. Bagley Wright

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Sponsors

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Associates

Mrs. Patricia Denny
Estate of Boyer Gonzales
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Skinner Foundation
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Other endowment funds with assets 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.

* Mr. Robert M. Arnold
* Mr. and Mrs. Tom Barwick
Ms. Christi A. Clark
* Mr. Edward L. Cushman
Mrs. Patricia Denny
Mr. and Mrs. Robert Dootson
* Mrs. Eli Dorsey
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Confidential (7)

* Indicates charter members

Bequests

Estate of Pauline Butts
Estate of Barbara Hughes Carnahan
Estate of Laurene T. Gandy
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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 spoke 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.

SEATTLE 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.

Distinguished Benefactors

Evelyn W. and Albert O. Foster

Benefactors

Kreielshimer Foundation
State of Washington

Patrons

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Sarah Ferris Cowles
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In Memory of Gordon W. Ingham
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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 Faye 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 unflinching 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

ADMINISTRATION

The Administration Department staff provides many of the behind-the-scenes 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.

VOLUNTEERS

VOLUNTEERS ASSOCIATION

The Seattle Art Museum gratefully acknowledges the many hours of services donated by volunteers. If anyone has been excluded, we apologize and hope you will continue to be understanding and supportive of our efforts to thank you on an ongoing basis.

Jane Abrams
Dee Adamek
Lilyan Adatto
Patti Ainslie
Tina Alexander
Jeffrey Alsdorf
Aileen Anderson
Larry Anderson
Wildo Anderson
Harry Applewhite
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at the entrance to the 1933 museum build-
ing in Volunteer Park, now home to the
Seattle Asian Art Museum.* Photograph by
Paul Macapia

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We sincerely apologize for misspelling
or inadvertently omitting the name of
anyone who made a contribution to the
Seattle Art Museum between June 30,
1993, and July 1, 1994. Please notify us
of any such error by calling 654-3211.
We appreciate opportunities to correct
our records.

