

# A TIME OF TRANSFORMATION



OLYMPIC SCULPTURE PARK



SAM DOWNTOWN



SEATTLE ASIAN ART MUSEUM

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SAM

2004—2005 ANNUAL REPORT

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Cover images (from left): Photo: Paul Macapia, Photo: Eduardo Calderon, Photo: Paul Macapia; above (from left): Photo: Tim Aguero, Photo: Eduardo Calderon

Back cover: Richard Serra, U.S.A., born 1939, *Wake*, 2004, weatherproof steel, 169 1/4 x 580 x 76 3/8 in., plate thickness 2 in., purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff, and the Modern Art Acquisition Fund, 2004.94, © Richard Serra, Photo: Courtesy Gagolian Gallery, New York

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His Majesty King Juan Carlos of Spain enjoying a conversation with museum director Mimi Gates during his visit to SAM. Photo: Team Photogenic

## BUILDING A NEW SAM

The Seattle Art Museum is playing an ever more important role as a central building block in this great, livable city. Momentum builds as construction moves at a rapid pace on both the Olympic Sculpture Park (opening fall 2006) and the downtown expansion (opening late spring 2007). These two ambitious projects will have significant impact on our region and transform entire sections of the city. I am very excited about the fresh installations our curatorial staff is planning, which you will experience when these projects open. Our educators are also contributing substantially to designing the new visitor experience—a true myriad of arts experiences, reaching a wide range of audiences. Our goal is to have every visitor in the community take ownership and celebrate art as a strong positive force in each of our lives.

We envision SAM to be a place where people come to see artistic beauty indoors and outdoors, a place that is a window on history and cultures different from the one we know, and even more importantly, a place where meaningful issues are discussed, a place for thought-provoking dialogue and debate about big issues affecting our world. SAM takes seriously its civic responsibility to contribute to the vitality and livability of our community.

Throughout this report, you will find highlights of SAM's goals for the future. We are not just building bricks and mortar, we are building on all fronts—dramatically broadening our audiences, substantially enriching our artistic and cultural programming with first-rate special exhibitions and permanent collections, engaging our community, honoring our history and fostering our partnerships.

As SAM transforms, you are more important than ever before in sustaining our museum. On behalf of the Seattle Art Museum, heartfelt thanks to you—the many donors, members and volunteers who enable us to pursue our vision to establish dynamic civic spaces as we boldly strive to build a forward-looking institution to benefit our city and region.

Mimi Gardner Gates  
The Illsley Ball Nordstrom Director



Ann Barwick



Anne Gerber



Gwendolyn Knight Lawrence



Margaret Perthou-Taylor (far left)



Philip E. Renshaw



Shawn & Dinah Bergstrom

## HONORING OUR LEGACY

Saying good-bye is never easy, but remembering a person's warmth, generosity and commitment allows us to pause and celebrate.

### Ann Barwick (1935–2005)

Our dear friend and beloved trustee Ann Barwick passed away on January 12, 2005. With her husband, Tom, Ann was a catalyst for the American art programs that have developed at the museum over the past decade, making American art at SAM a point of civic pride and national attention. Ann was affiliated with the museum for more than ten years, serving as a trustee and as a member of the board of the Council of American Art, which she co-founded in 1992. She was also an active member of SAMS (Seattle Art Museum Supporters) and co-chair of the board Education Committee.

"Ann's passion and knowledge of American art were extraordinary," says Mimi Gates. "Tom and Ann Barwick have been instrumental in ensuring that American art thrived in Seattle. We will all miss Ann's compassion and good humor."

### Anne Gerber (1910–2005)

Seattle's number one Artnik, Anne Gerber, passed away January 22, 2005. Anne was a skier, sailor, civil-rights activist, arts commissioner, art patron and an Honorary Trustee of the Seattle Art Museum. Many of the modern and contemporary works of art in our collection were donated by Anne and her husband, Sidney. The Anne Gerber Fund brought to Seattle the art of Do-Ho Suh, Lynn Hershman and Bill Woodrow, to name a few. Anne was always keenly interested in SAM's exhibitions, the Olympic Sculpture Park and the progress of SAM's expansion.

### Gwendolyn Knight Lawrence (1913–2005)

Gwen Knight was a personal link to many essential moments in world art history. She could speak with experience about the WPA, the Harlem Renaissance, Africa in the 1960s and Seattle in the 1970s. As an artist, Gwen had her first solo exhibition at the Seattle Art Museum in 1976, and was a SAM Trustee from 1976 to 1984. While she and her husband, painter Jacob Lawrence, spent fifty-nine years side by side, her work remained distinct; she sustained a lyrical connection to a looser line and use of color.

Jacob and Gwen Knight Lawrence were one of the preeminent artistic couples of the twentieth century—embracing the forward momentum of the civil rights movement, but reminding everyone to look carefully at the brutal moments of its history. As the museum expands, SAM will keep a spotlight on the model set by Gwen Knight and Jacob Lawrence.

### Margaret Perthou-Taylor (1919–2005)

Honorary Trustee Margaret (Sammy) Perthou-Taylor passed away on January 21, 2005. Elected to the Board of Trustees in 1963, Margaret served as Vice President from 1973–75. In 1982, Margaret was elected first President of the museum's new Decorative Arts Council, and during her term she championed Asian art and European decorative arts. Margaret's generous gifts to SAM included her contribution to the magnificent suite of eighteenth-century chinoiserie tapestries, and her wisdom, enthusiasm and hard work were evident in her participation in numerous committees at the museum.

### Philip E. Renshaw (1907–2005)

Philip Renshaw passed away peacefully in his sleep on February 22, 2005. Philip was one of the original board members for SAM under Dr. Richard E. Fuller. He was elected to the SAM Board of Trustees in 1968 and became an Honorary Trustee in 1976. Philip's ardent philanthropy and quiet generosity resonate throughout the community. Philip remained active until his last days, and he will be missed dearly by all who knew him.

### Dinah Bergstrom (1976–2005)

Dinah Bergstrom, SAM's Assistant Admissions Manager, and her husband, Shawn, died on August 8, 2005, in a car accident in Wyoming while returning home from visiting their parents in Kansas. Dinah worked at SAM for six years and over that time earned the respect and friendship of her museum colleagues. As a manager she was smart, articulate and caring, with a wonderful sense of humor, quiet attention to detail and an infectious smile. Outside of the museum, Dinah and Shawn were very involved with their local church community where Shawn directed a Lutheran Youth Ministry called the Synod Youth Committee, involving over two hundred youth from ten churches around the area. They will both be remembered by all who were touched by their remarkable spirits.

(opposite page top to bottom)

Louise Bourgeois, U.S.A., born France, 1911, *Eye Benches I*, 1996–1997, black Zimbabwe granite, each: 48 3/4 x 53 x 45 1/4 in., Gift of the artist, 2005.113.1–2, © Louise Bourgeois, Photo: C.E. Mitchell

John La Farge, U.S.A., 1835–1910, *Peonies in the Wind with Kakemono Borders* (detail), ca. 1893, 56 x 26 in., stained and leaded glass with copper-foil, Purchased with funds from the Kreielsheimer Foundation, Thomas W. and Ann M. Barwick, the Virginia Wright Fund, Ann H. and John H. Hauberg, the Margaret E. Fuller Purchase Fund, and the American Art Purchase Fund, 87.143

Crows (detail), Japan, ca. 1650 (Edo period), pair of six-panel screens, ink and gold on paper, height: 68 1/2 in., Eugene Fuller Memorial Collection, 36.21.1

# TRANSFORMING A CITY AND A COMMUNITY



The Olympic Sculpture Park opens in Fall 2006.



The downtown expansion opens in Spring 2007.



SAM celebrates its 75th Anniversary in 2008.

## 2006 OLYMPIC SCULPTURE PARK

### BUILDING AUDIENCES, BUILDING GREENSPACE, BUILDING COLLECTIONS

- In August 2005, bulldozers and jackhammers went to work in part of Seattle's Belltown neighborhood as crews began construction on the 8,500-square-foot Pavilion and pedestrian bridges over Elliott Avenue and the Burlington Northern railroad tracks. This industrial site is transforming into an extraordinary urban greenspace right before our eyes.
- The park's critically acclaimed design by Weiss/Manfredi architects is coming to life, complete with garden pathways, native plantings and a restored beach. Soon 9 acres of undeveloped waterfront will become a vibrant and accessible community gathering space, where everyone can experience art outdoors, for free.
- Set against beautiful views of the Olympic Mountains, Elliott Bay and the downtown skyline, it will include work by internationally celebrated artists, such as Alexander Calder, Richard Serra and Louise Bourgeois.
- Following the park's June groundbreaking, SAM celebrated the start of construction with a Party in the Park. Nearly 3,500 people from all over the city descended on the site to see performances from local talents Yerbabuena, Fankick!, Reggie Watts and more. Seattle Aquarium, Art Works and other community partners enhanced the festivities with an array of interactive activities for families.

## 2007 NEW AND EXPANDED DOWNTOWN MUSEUM

### BUILDING COLLECTIONS, BUILDING PLACE, BUILDING COMMUNITY

- In Fall 2005, the 16-story steel structure for SAM's downtown expansion was completed and the building's signature exterior façade was finished. Called a "brise soleil," it is a layer of moveable shutters made of stainless steel, which will control the way natural light enters the building creating a dynamic exterior and an interior that responds to art.
- Seamlessly connected to the existing Venturi building, this unique and transparent design by Brad Cloepfil of Allied Works Architecture will interact with the downtown streetscape both visually and physically, connecting the community with art on a daily basis.
- This building will transform the museum experience into an open urban forum for art, ideas and community life. Two free floors of public space—featuring art, educational opportunities, reading areas, a restaurant and a museum store—will help SAM make art accessible for everyone.
- The expanded museum will occupy the entire block of First Avenue between University and Union streets, adding 75 percent more gallery space when SAM re-opens in 2007. Over time, SAM downtown will occupy a total of 430,000 square feet. The expansion will not only allow SAM to bring treasured works out of storage, it will also allow the permanent collection to grow and make it possible to host major traveling shows that were too large for SAM until now.

## 2008 VOLUNTEER PARK RENOVATIONS BEGIN & 75TH ANNIVERSARY CELEBRATION

### BUILDING HISTORY, BUILDING PARTNERSHIPS, BUILDING COLLECTIONS

- As SAM approaches its 75th anniversary in 2008, the adventurous spirit of its founder, Richard Fuller, continues to drive the museum. While it prepares to open the Olympic Sculpture Park and the new and expanded downtown museum, SAM is simultaneously undergoing major renovations at its birthplace, the Seattle Asian Art Museum.
- Opened in 1933 and located in Volunteer Park on Capitol Hill, SAAM's art deco building, designed by architect Carl F. Gould, houses one of the nation's premier Japanese, Korean and Chinese art collections.
- A series of renovations to the building began in late 2005 with a re-roofing project that was generously supported by the City of Seattle. In January 2006 the museum celebrated SAAM's re-opening and temporarily moved its public operations to Volunteer Park.
- Beginning in late 2008, infrastructure renovations to environmental controls will be made to protect this architectural landmark, preserve its collections and increase its ability to host major traveling exhibitions.



Diego Rodríguez de Silva y Velázquez, Spain, 1599–1660, *María Teresa Infanta of Spain*, 1651–1654, oil on canvas, 12 7/8 x 15 1/8 in., The Metropolitan Museum of Art, The Jules Bache Collection, 1949 (49.743), Photo: Malcolm Varon, Photo © 1989 The Metropolitan Museum of Art

# PRESENTING GREAT ART: SPECIAL EXHIBITIONS

## SPAIN IN THE AGE OF EXPLORATION 1492–1819

October 16, 2004–January 2, 2005

*Spain in the Age of Exploration 1492–1819*, used masterpieces of art and science to narrate a fascinating account of Spain's engagement with the world beyond its borders over a period of three centuries. The exhibition was both a compelling history lesson and an introduction to the incomparably rich treasures of Spanish art. SAM is grateful to Luis Fernando Esteban, Honorary Vice Consul of Spain in Seattle, for all his help in realizing the exhibition.

SAM offered a wide range of public programs in conjunction with this exhibition. A day-long family festival and an armor exploration and try-on area provided hands-on experience for both children and adults. Adult public programming included public lectures, a Spanish cinema film series and a two-day symposium. Collaborating with nineteen different organizations, SAM offered community programming as diverse as *Don Quixote* at the Paramount Theatre and a guitar master class at Seattle Symphony's Soundbridge.

As part of a continuing effort to remove financial barriers to community participation with the museum, SAM collaborated with Starbucks to distribute two hundred free family passes. In addition, SAM distributed eight thousand free and discounted passes and other exhibition materials to a network of schools and community organizations. Visitor surveys taken during the exhibition suggest that SAM's efforts to reach the Latino community were well received, with Hispanics, Latinos and Chicanos visiting the museum in the largest numbers in five years.

*This exhibition was organized by the Seattle Art Museum in collaboration with Patrimonio Nacional, Spain, and supported by an indemnity from the Federal Council on the Arts and the Humanities.*

Presenting Sponsors: *Robert Lehman Foundation, Inc., and The Boeing Company*

Sponsors: *National Endowment for the Humanities, Iberia Airlines of Spain, Microsoft Corporation, Accenture, Starbucks Coffee Company, The Seattle Times, KING 5 Television and the Seattle Art Museum Supporters*

Generous support provided by: *Samuel H. Kress Foundation, National Endowment for the Arts, Hispanic Employees at Microsoft, 4Culture King County Lodging Tax Fund and Kreielsheimer Foundation Exhibition Endowment*

Additional support provided by: *Spain's Ministries of Culture and of Foreign Affairs, Junta de Castilla y León, The Leona M. Geyer Charitable Trust and Contributors to the Annual Fund*

## BETWEEN PAST AND FUTURE NEW PHOTOGRAPHY AND VIDEO FROM CHINA February 10–May 1, 2005

For the past two decades, China has been undergoing a remarkable transformation, one whose full extent is only now becoming visible. This exhibition, which brought together 130 works by sixty younger artists from mainland China, comprised a host of highly individual responses to the successive waves of change that have swept through China's economic, social and cultural life.

Lin Tianmiao, exhibition artist and one of China's most progressive women artists, visited SAM and spoke on her work and views of art in China today. Two gallery talks by SAM curators and local scholars Sasha Welland and Jim O'Donnell presented an in-depth look at the exhibition. In collaboration with the University of Washington, SAM sponsored a day-long symposium entitled "The Practice of Photography in China: Historical and Contemporary Perspectives." SAM partnered with Youth in Focus to feature youth-created, exhibition-inspired photographs that were displayed on the first-floor panels.

SAM distributed more than six thousand free and discounted passes to the community through mailings and participation in local cultural events, including the popular Chinese-American Lunar Year Event and the Seattle Center Festival series.

*This exhibition was organized by the International Center of Photography, New York, and the David and Alfred Smart Museum of Art, University of Chicago, in collaboration with the Asia Society, New York, and the Museum of Contemporary Art, Chicago. The exhibition's presentation in Seattle was generously sponsored by The Seattle Times. Generous support provided by Davis Wright Tremaine, LLP, and the Max and Helen Gurvich Exhibition Endowment. Additional support provided by The Foster Foundation, The W.L.S. Spencer Foundation and Contributors to the Annual Fund.*

## ISAMU NOGUCHI—SCULPTURAL DESIGN presented by UBS June 9–September 5, 2005

*Isamu Noguchi—Sculptural Design* brought together examples of Noguchi's work in various mediums in an installation conceived and designed by theater and opera director and artist, Robert Wilson. The exhibition was the first full-scale museum presentation of Noguchi's work in Seattle, and included sculpture, furniture, lighting, set designs, fountains and architectural maquettes, as well as light, sound and video.

During a three-hour performance, Wilson provided a self-portrait of his creative process and spoke on his connection with Noguchi. Masayo Duus, writer of the first full-length biography of Noguchi, lectured on his life. Artists Gerry Tsutakawa and Eric Nelsen—both of whom knew Noguchi in Seattle and visited him at his studio in Japan—spoke on the impact of his work on arts in Seattle.

In an attempt to increase the museum's visibility and deepen its relationship with Seattle's Asian and Pacific Islander communities, the museum hosted a community outreach event that brought community members and leaders to the museum for presentations about the expansion projects and for a private viewing of the Noguchi exhibition. Nearly two thousand free and discounted passes were given to community representatives, and SAM mailed more than three thousand discounted passes to targeted members in its community network.

*This exhibition was organized by the Vitra Design Museum, Weil am Rhein, Germany, in cooperation with the Isamu Noguchi Foundation Inc., New York. The exhibition design and visual concept by Robert Wilson were developed at the Watermill Center on Long Island, New York, in collaboration with Christian Wassmann. The Seattle presentation of this exhibition was made possible by the global financial services firm UBS. Media support provided by The Seattle Times. Additional support provided by the Seattle Art Museum Supporters, The Paul G. Allen Family Foundation, 4Culture King County Lodging Tax Fund, Washington State Arts Commission and Contributors to the Annual Fund.*

## COLLECTION COUNTERPOINT

### SONG, STORY, SPEECH ORAL TRADITIONS OF PUGET SOUND'S FIRST PEOPLE

August 5, 2004–December 11, 2005

The songs, stories, oratory and works of art presented in *Song, Story, Speech: Oral Traditions of Puget Sound's First People* are aspects of encyclopedic cultural knowledge that comprise the ancestral teachings known in the Puget Salish language as *huchoeseda*. The simple but powerful concept that intellect (*hec*) resides in the heart and not the mind provides a glimpse into the emotive power of words, songs and objects to preserve and transmit ancient beliefs.

*Song, Story, Speech* was one of the museum's featured exhibitions for families, teachers and school children last year. Native advisors and educators assisted the museum in reaching new audiences participating in a free family day, a teacher workshop and a very special Day of Honoring, an all-day event that recognized the contributions of twenty-seven Salish artists, culture specialists, storytellers, linguists and anthropologists.

*This exhibition was organized by the Seattle Art Museum. The Henry Luce Foundation provided the leadership grant for the exhibition. Additional support provided by The Leona M. Geyer Charitable Trust, the OneFamily Foundation, The Hugh and Jane Ferguson Foundation and Contributors to the Annual Fund.*

## COLLECTION INSIGHTS

### MODERN IN AMERICA July 8, 2004–January 2, 2006

*Modern in America* told a story of art made in the last one hundred years, focusing on strengths in the Seattle Art Museum's collection of painting, sculpture and photography. The installation began with the formative efforts on the part of American artists to "be modern" in the first two decades of the twentieth century and traced currents that continue in art of the present day.

### MODERN IN EUROPE November 5, 2004–April 17, 2005

The Seattle Art Museum was honored to present highlights of twentieth-century European painting from the collection of Gladys and Sam Rubinstein presented together with complementary paintings from SAM's collection. These remarkable works by artists from Chile, Czechoslovakia (now Czech Republic), France, Germany, Russia, Spain and Switzerland demonstrated the range of artistic innovation that flourished in Paris, Munich and Berlin from the mid-1920s to World War II.

*The exhibitions Modern in Europe and Modern in America were organized by the Seattle Art Museum and generously supported by the Margery Friedlander Exhibition Endowment and Contributors to the Annual Fund.*

### DOCUMENTS NW TRANSFORMED BY FIRE SCULPTURE IN GLASS FROM THE COLLECTION OF BECKY & JACK BENAROYA November 5, 2004–June 12, 2005

*Transformed by Fire* presented a selection of more than two dozen contemporary works and a number of extraordinary art deco pieces from the early twentieth century. The exhibition surveyed some of the extraordinary ways sculptors use glass, a dramatic material with unique properties and abilities to gather in and then transmit, reflect or refract light.

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

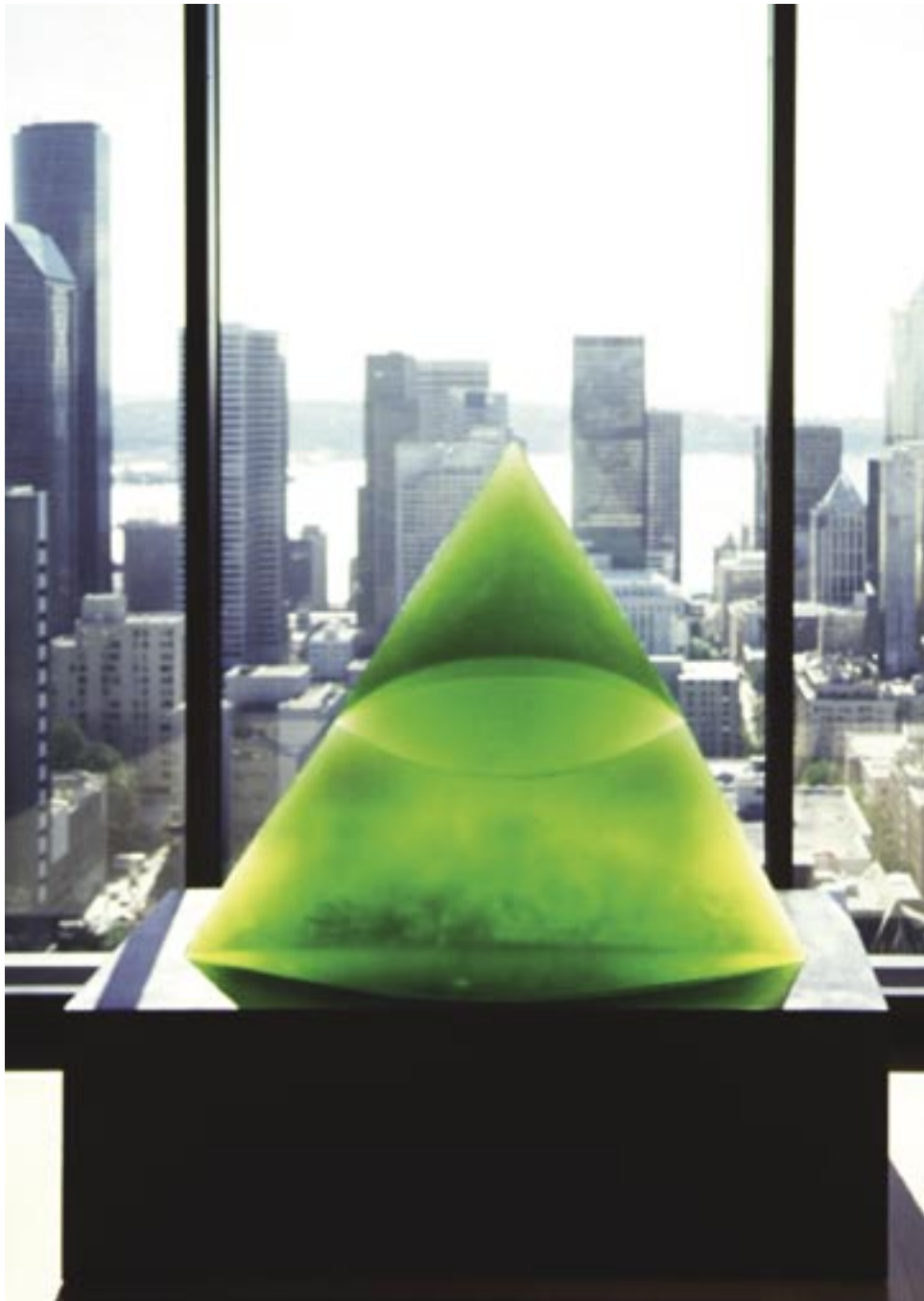
### THE AMERICAN LANDSCAPE'S "QUIETER SPIRIT" EARLY PAINTINGS BY FREDERIC EDWIN CHURCH June 25, 2005–January 4, 2006

*The American Landscape's "Quieter Spirit"* was the first in a planned series of exhibitions of American art from the SAM collection. Frederic Church's *A Country Home* (1854) was the centerpiece of this exhibition which brought together key paintings from a formative five-year period between 1848 and 1853. One of the museum's most important American paintings, *A Country Home* represents a crowning achievement in the artist's early career.

## IN-FOCUS GALLERY TALKS

In-Focus gallery talks led by SAM docents were developed in response to visitor research that suggested that visitors would like more opportunities to interact with each other at the museum. The twenty-minute discussions are highly interactive and focus on one or two selected works, allowing the visitor to experience a work of art in depth. *Transformed by Fire* along with *The American Landscape's "Quieter Spirit": Early Paintings by Frederic Edwin Church and Africa in America* were featured exhibitions for In-Focus gallery talks. Visitors had the opportunity to learn not only from the docent leading the discussion but from each other, sharing their expertise and reactions to the works. After the discussions, visitors spent more time in the galleries exploring further works on their own, and using the docent as a resource to answer additional questions.





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## BUILDING AUDIENCES THROUGH EXHIBITIONS

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Special exhibitions from other institutions and those that include works of art from private collections make it possible for our visitors to see art not represented in SAM's collection. In our expanded downtown museum, we will have over ten thousand square feet of space devoted to special exhibitions. This will allow us to host large shows that were previously beyond our capacity, and will give us more space for educational programs and activities near the art, or complementary installations from our own collection. More space means a richer experience for our viewers.

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Frederic Edwin Church, American, 1826–1900, *A Country Home*, 1854, oil on canvas, 32 x 51 in., Gift of Mrs. Paul C. Carmichael, 65.80

Stanislav Libenský, and Jaroslava Brychtová, Czech Republic, 1921–2001; Czech Republic, born 1924, *Green Eye of the Pyramid-III*, 1993–94, kiln cast lead glass, polished, 33 x 40 x 8 in., Collection of Becky and Jack Benaroya, Photo: Claire Garoutte ©2004



William Kentridge, South Africa, born 1955, still from *Shadow Procession*, 1999, video with music by Alfred Makgalele. Purchased with funds from the 1999 Maryatt Gala, William and Ruth True, Alexander and Rebecca Stewart, the General Acquisition Fund, and Christina and James Lockwood, 2002.51. © William Kentridge and Alfred Makgalele

## COLLECTION INSIGHTS

### WILLIAM KENTRIDGE

#### SHADOW PROCESSION

July 1–October 17, 2004

Internationally acclaimed South African film maker William Kentridge established his reputation for animated films, created entirely by hand with charcoal drawing. In *Shadow Procession* a tragic, though unnamed, exodus sends an endless stream of refugees across the screen in a frieze-like procession. Paper cutouts are the means for making a shadow theater. *Shadow Procession* was exhibited at Documenta X, 1997.

### JOURNEYS IN LANDSCAPE

#### MODERN ART FROM JAPAN

November 26, 2004–December 4, 2005

*Journeys in Landscape* focused on Japanese nineteenth- and twentieth-century paintings called Nihonga, which illustrate how the modern artists turned their eyes to an actual landscape rather than an idealized one and depicted it with a realistic sense of space. Their artistic journeys, in common places and in foreign lands, were seen on screens and hanging scrolls exhibited in the gallery.

### AFRICA IN AMERICA

December 18, 2004–December 11, 2005

Seeing one's own reality through the eyes of artists is an inspiration for many museum visitors. For African American audiences, however, the absence of art by and about their experiences can be a source of disappointment in American museums. The results of a search through the museum's storage rooms revealed works of art rarely seen by the public. *Africa in America*, included twenty-five works, primarily paintings and prints.

Through an exciting partnership with the Northwest African American Museum, SAM hosted a private reception to celebrate the exhibition of works by artists of African descent from SAM's permanent collection, SAM's transformation efforts and the future opening of the Northwest African American Museum.

### NINETEENTH-CENTURY FRANCE

#### PAINTING AND SCULPTURE

April 23, 2005–January 2, 2006

In this installation of paintings and sculpture, familiar masters of impressionism—Claude Monet, Berthe Morisot and Edgar Degas—were presented in the context of broader developments in nineteenth-century French art. Parallel currents in academic art, realist landscape painting and impressionism were revealed through eleven works from SAM's collection by artists that contributed to the rise of the modern avant-garde at the end of the nineteenth century.

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## HOW SAM'S COLLECTION WILL GROW: 75th ANNIVERSARY ACQUISITIONS INITIATIVE

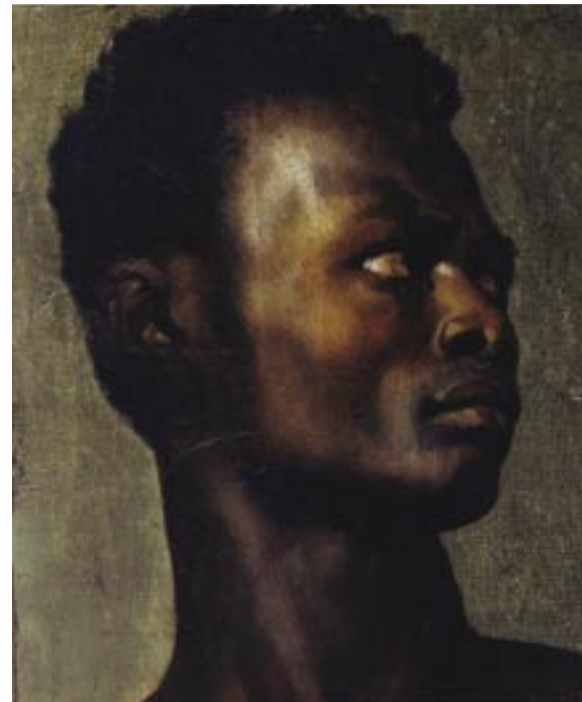
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Our collection is the heart and soul of the museum, the core of our identity. We like to say that we are a "collection of collections," beginning with our premier holdings in Asian art, which was started by our founding director, Richard Fuller. In subsequent years generous donors have given us stunning art collections—most notably, Katherine White's collection of African art and John Hauberg's collection of Northwest Coast Native American art. More recently, the donors of the CAP Collection have given us a strong foundation in contemporary art.

We continue to look to enlightened leadership from collectors and donors as we face an exciting future. Within a generation, the downtown building will expand to twelve floors, adding approximately 300,000 square feet of space to the 130,000 square feet already occupied downtown. How will we fill the building? The answer is an ambitious acquisitions initiative to secure important gifts to the collection in commemoration of SAM's seventy-fifth anniversary in 2008. A preview of SAM's future will be available when we open the first phase of the downtown building in 2007—our first special exhibition will feature seventy-fifth-anniversary gifts and promised gifts to the collection.

For more information on the seventy-fifth-anniversary initiative, contact Chiyo Ishikawa, Deputy Director of Art, 206-654-3179.

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Paul Flandrin, France,  
1811–1902, *The Head of an African*,  
ca. 1830, oil on canvas mounted on  
wood panel, 8 x 6 3/4 in., European  
Painting Fund, 2005.112

# SEATTLE ASIAN ART MUSEUM EXHIBITIONS

## BEYOND THE PAPER PLANE

JAPANESE PRINTS

FROM THE 1950s-1970s

September 4, 2004-June 19, 2005

Soon after World War II, Japanese print artists began to refine their unique expressive styles by exploring and adopting new processes and materials introduced from the West. As a result, the 1950s, 1960s and 1970s were a dynamic period for Japanese prints, when fresh ideas and techniques yielded innovative and challenging works.

Created by remarkable artists, *Beyond the Paper Plane* featured nineteen relief prints from SAM's permanent collection and private collections in Seattle.

## MOUNTAIN DREAMS

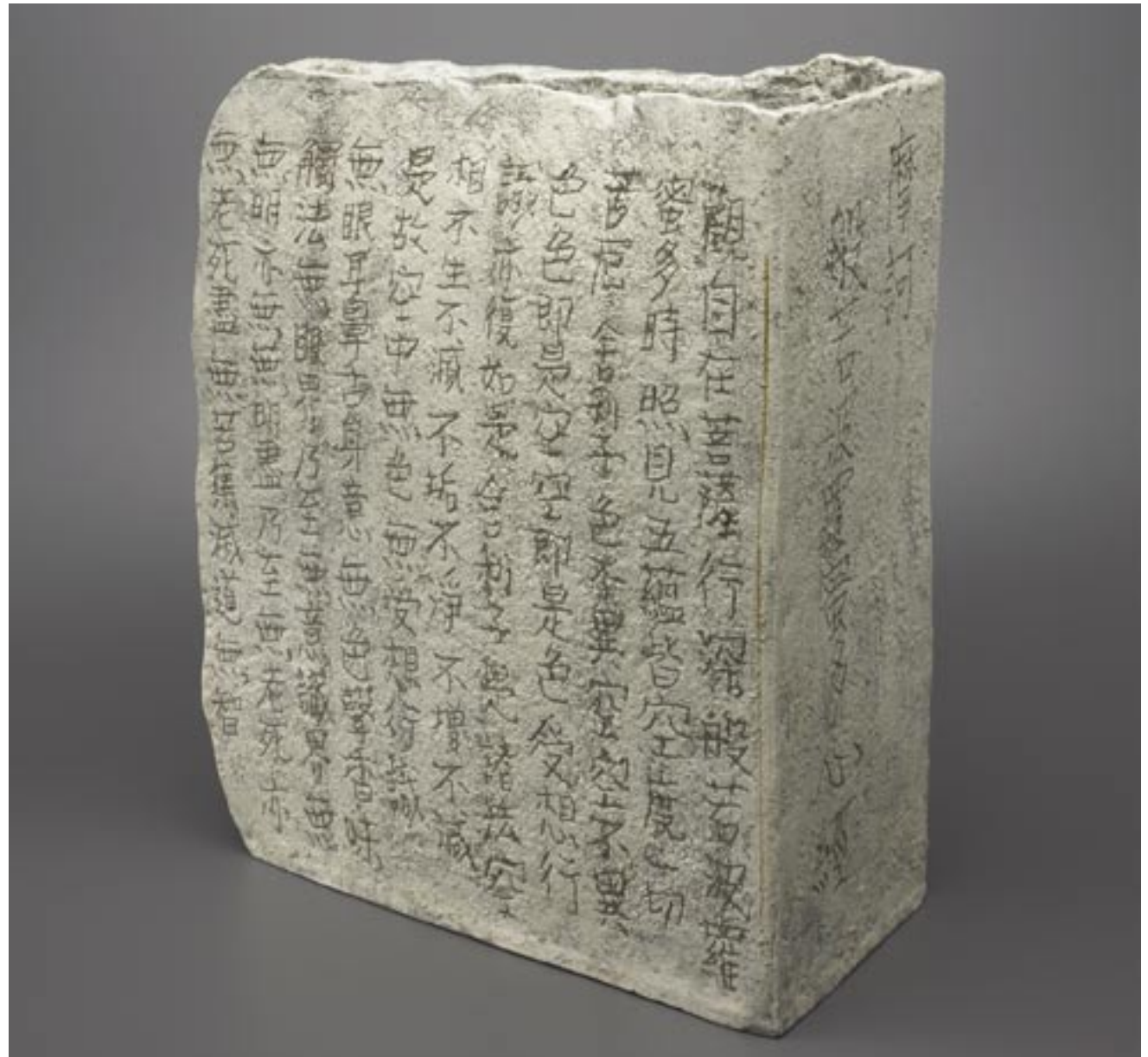
CONTEMPORARY CERAMICS

BY YOON KWANG-CHO

November 13, 2004-June 19, 2005

*Mountain Dreams* was the first exhibition in an American museum dedicated to the work of Korean artist Yoon Kwang-cho. In the 1970s Kwang-cho discovered the beauty of fourteenth- to sixteenth-century Korean stoneware called Punch'ong. Since then he has created powerful sculptural works based on this traditional technique and spirit. Yoon Kwang-cho's use of angular and triangular shapes with dynamic, white-slip decorations or incised Buddhist text makes him a leading international ceramic artist.

*Mountain Dreams: Contemporary Ceramics by Yoon Kwang-cho* was organized by the Philadelphia Museum of Art. This exhibition was supported by a leadership grant from the Korea Foundation. Sponsors included the Blakemore Foundation, The Wallace Foundation and Asiana Airlines. Deepening the Dialogue, an initiative funded by The Wallace Foundation, was a key component of this exhibition, strengthening SAM's programming and community partnerships.



Yoon Kwang-cho, Korea, born 1946, *Heart Sutra*, 2002, stoneware with white slip and incised design, 20 1/2 x 19 5/8 x 9 in., purchased with funds from the Asian Art Council, Frank S. Bayley III, Jacqueline MacRae, Everett and Andrea Paup, Griffith and Patricia Way, B. Joan Christoffersen, Maxine Gorton-Stewart, Kazuhiro Kawasaki, John Pehrson, Joanne Algarin, Nancy D. Haigwood, Estelle Wertheimer, and the Margaret E. Fuller Purchase Fund, 2005.111, © Yoon Kwang-Cho, Photo: Paul Macapia

# CONSERVATION

SAM conservation staff played an important part in the intensive planning for the downtown museum expansion and the Olympic Sculpture Park. High-density compact art storage was added, continuing our plans to develop superb storage.

In November, associate conservator Liz Brown joined SAM, augmenting the museum's capacity to treat works of art at the Neukom Conservation Studio.

The exhibition *Renaissance Art in Focus: Neri di Bicci and Devotional Painting in Italy* culminated in a procession of the altarpiece to St. James Cathedral, where a symposium focused on Neri di Bicci and the conservation treatment.

The museum has been fortunate to receive support for several conservation projects that commenced in the last year. SAAM's *Crow Screen* and *White Path between Two Rivers* are being conserved with support from the National Research Institute for Cultural Properties, Tokyo, and *Moonlit Bamboo Grove* is being conserved, thanks to a bequest from donor Duane H. Shipman and a Sumitomo Foundation grant. In May, SAM was awarded fifty thousand dollars by The Clowes Fund to begin conservation and examination of a centuries-old Italian paneled room which will become a key installation in the expanded SAM galleries.

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

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## RENOVATIONS WILL IMPROVE A BELOVED LANDMARK

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Director Mimi Gates calls the Seattle Asian Art Museum, the elegant 1933 building designed by Seattle architect Carl Gould, "one of the greatest works of art in the collection." The curatorial and exhibition design staff agree that the pleasing proportions of the galleries and skylights, which admit controlled natural light, create a uniquely gracious environment in which to display works of art.

In 1994 the building was renovated and dedicated as the Seattle Asian Art Museum; in 2002 the Activities Room was redesigned and improved as the Alvord Board Room; in 2005 the roof and skylights were replaced. When renovations like these are undertaken, every effort is made to preserve the landmark building's original character. However, there is one area in which the Seattle Asian Art Museum must be modernized: its environmental systems are antiquated and have not been updated in many years.

Fortunately, these long-needed renovations are planned to begin in 2008. Once completed, SAAM will continue to be the jewel in SAM's crown, but it will have state-of-the-art climate control systems that will allow us greater flexibility in our displays and greater access to international exhibitions that relate to our celebrated collections.

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SAM's chief Conservator Nick Dorman and Hiroyuki Suzuki who coordinated this project for the NRICPT, examine Crows screen in the Oka Bokkodo Studio in Kyoto. Photo: Yukiko Shirahara

# SAM REACHING OUT TO THE WORLD

## PUBLICATIONS

The book *Spain in the Age of Exploration 1492-1819*, organized by the Seattle Art Museum in partnership with the Patrimonio Nacional, Madrid, accompanied the exhibition of the same name. The book addresses the theme of Spain as a global power from the time of Columbus's first voyage in 1492 to the end of the eighteenth century. Exhibition curator and editor Chiyo Ishikawa selected leading American and Spanish scholars who wrote insightful essays relating to the empire, the history of the royal collection, the image of the king and the rise of science in Spain. Together they tell how an insular body of small kingdoms transformed itself into a global superpower, and suggest the attendant responsibilities, anxieties and accomplishments that accompanied such a dramatic metamorphosis.

## TRAVELING SAM-ORGANIZED EXHIBITIONS

*Art from Africa: Long Steps Never Broke a Back*, an exhibition organized by the Seattle Art Museum, has been traveling since it closed in Seattle in May 2002. Brought together by a unique assembly of scholars and artists to showcase what happens when different cultures curate as equals, the museum's renowned African art collection began its national tour of the Philadelphia Museum of Art and moved on to the Wadsworth Athenaeum. In October 2005 *Long Steps* opened at the Cincinnati Art Museum, and in January 2006 it opened at the Frist Center for the Visual Arts in Nashville, Tennessee. The exhibition's reliance on personal voices and videos has inspired national acclaim for the collection and for new methods of putting art in context.

*The exhibition was organized by the Seattle Art Museum, with generous funding provided by Washington Mutual.*



© 2004 Seattle Art Museum. cover image: Antonis Mor (15/6/20–1576?), Philip II, c. 1557. © Patrimonio Nacional, Real Monasterio de San Lorenzo de El Escorial (10014146).

right: Performers from the African community in Philadelphia at the opening ceremonies of the *Art from Africa* exhibition. Photo: Pam McClusky





## BETTY BOWEN AWARD

Betty Bowen (1918–1977), a Washington native, used her energy, intensity, wit and charm in the service of her obsessions: historic preservation, animal protection and the spiritual and financial health of artists. On her death in 1977 Bowen’s friends established the annual Betty Bowen Memorial Award for Artists as a celebration of her dynamic life and to honor and continue her efforts to provide financial support to Northwest artists.

Artists who live in Washington, Oregon or Idaho are invited each year to participate in this juried award. Portland artist Marie Watt was selected from among 500 applications as the recipient of the 2005 Betty Bowen Memorial Award, which comes with an unrestricted \$11,000 award. Marie Watt was born in Washington, but received her MFA in painting and printmaking at Yale University School of Art in 1996. Her recent work explores human stories and rituals implicit in everyday objects. Using blankets as a medium, she collects, stacks and stitches the wool together in multi-dimensional ways that evoke memory and markers of life. Both sculptural and tactilely two-dimensional, her work combines the material’s history with indigenous design, oral traditions and personal experience. Watt currently lives in Portland, Oregon, and teaches at Portland Community College.

Two PONCHO special Recognition Awards in the amount of \$1500 each were given to sculptural artist Evan Blackwell and video artist David Russo.

### 2005 BETTY BOWEN COMMITTEE

—Michael Alhadeff—Jeffrey Bishop—Tim Bradbury  
—Gary Glant—Peggy Golberg—Anne Gould Hauberg  
—Victoria Haven—Mark Levine—Llewelyn Pritchard  
—Greg Robinson—Norie Sato—William True  
—Tom Wilson—Merrill Wright—Robert Yoder

Marie Watt, U.S.A., *Flag*, 2003,  
reclaimed wool blankets, satin  
binding (hand sewn), 132 x 126 in.,  
© Marie Watt, 2003

“THERE IS STILL A YOUNG ARTIST AMONG US WHO HAS BEEN OVERLOOKED.” —BETTY BOWEN

SEATTLE ART MUSEUM

12-13

ANNUAL REPORT—2005

# ACQUISITIONS

## AMERICAN ART

Thomas Cole, U.S.A., 1801–1848  
*A Sketch: Catskill Landscape*, ca. 1845–47  
 Oil on wood pulp paperboard  
 10 3/4 x 7 7/8 in.  
 Gift of Julie and Lawrence Salander in  
 memory of Ann Barwick, 2005.1

## ART OF AFRICA & OCEANIA

### Male figure

Burkina Faso, Lobi, late 19th–early 20th  
 century  
 Wood  
 10 1/2 x 2 x 1 1/2 in.  
 Gift of Georgia Sales, 2004.101

### Female figure

Burkina Faso, Lobi, late 19th–early 20th  
 century  
 Wood  
 10 1/2 x 2 x 1 1/2 in.  
 Gift of Georgia Sales, 2004.102

### Helmet mask

Tanzania, Makonde, early 20th century  
 Wood, human hair  
 10 x 9 1/2 x 11 1/2 in.  
 Gift of Georgia Sales, 2004.103

### Plate

New Guinea, Irian Jaya,  
 early 20th century  
 Wood  
 2 1/2 x 15 in.  
 Gift of Georgia Sales, 2004.104

### Male figure

Côte d'Ivoire, Baule, 19th century  
 Wood  
 6 x 24 1/2 x 5 in.  
 Gift of Georgia Sales, 2004.105

### Helmet mask

Tanzania/Mozambique, Makonde, 20th  
 century  
 Wood, human hair, pigment  
 10 x 11 x 8 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.106

### Female Kifwebe mask

Democratic Republic of the Congo,  
 Songye, 20th century  
 Wood with pigment  
 10 x 9 x 7 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.107



### Apron

Cameroon, Kirdi, 20th century  
 Cord, beads, cowrie shells  
 18 1/2 x 7 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.108

### Apron

Cameroon, Kirdi, 20th century  
 Cord, beads, cowrie shells  
 17 x 8 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.109

### Apron

Cameroon, Kirdi, 20th century  
 Cord, beads, cowrie shells  
 19 x 8 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.110

### Apron

Cameroon, Kirdi, 20th century  
 Cord, beads, cowrie shells  
 19 x 8 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.111

### Apron

Cameroon, Kirdi, 20th century  
 Cord, beads, cowrie shells  
 18 1/2 x 7 in.  
 Gift of Oliver and Pamela Cobb,  
 2004.112

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 71 x 20 1/2 in.  
 Gift of Tom and Vicki Griffin, 2004.236

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 68 3/4 x 24 1/2 in.  
 Gift of Tom and Vicki Griffin, 2004.237

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, pigment, Abrus seeds  
 69 1/2 x 18 3/4 in.  
 Gift of Tom and Vicki Griffin, 2004.238

### Shield

New Guinea, Irian Jaya, Asmat, Brazza  
 River, early 20th century  
 Wood, pigment  
 66 1/4 x 16 1/4 in.  
 Gift of Tom and Vicki Griffin, 2004.239

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, pigment  
 85 1/2 x 25 in.  
 Gift of Tom and Vicki Griffin, 2004.240

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, pigment  
 86 1/2 x 23 1/4 in.  
 Gift of Tom and Vicki Griffin, 2004.241

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 68 3/4 x 17 in.  
 Gift of Tom and Vicki Griffin, 2004.242

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 72 1/4 x 17 1/2 in.  
 Gift of Tom and Vicki Griffin, 2004.243

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 75 1/4 x 16 1/2 in.  
 Gift of Tom and Vicki Griffin, 2004.244

### Shield

New Guinea, Irian Jaya, Asmat, early  
 20th century  
 Wood, raffia, pigment  
 79 1/4 x 18 1/2 in.  
 Gift of Tom and Vicki Griffin, 2004.245

### Akunitan (cloth of the great)

Ghana, Asante, early 20th century  
 Black mill-woven woolen cloth with  
 chain-stitched motifs embroidered by  
 hand in wool yarn  
 132 x 80 in.  
 African Art Purchase Fund, 2005.28

### Workshop of Gilbert Bobbo Ahiagble

Ghana, Ewe  
*Atifofoe Susuavor Adanudo* (a cloth of  
 multiple designs and much skill—  
 showing that even difference can be  
 unified), 2004  
 Cotton warp and weft  
 105 x 84 in.  
 African Art Purchase Fund, 2005.29

### Chukwu Okoro

Nigeria, Afikpo, Mgbom village  
*Mask: Beke*, 1953  
 Wood with raffia backing  
 9 x 5 x 6 in.  
 Gift of Simon Ottenberg, 2005.32

### Chukwu Okoro

Nigeria, Afikpo, Mgbom village  
*Mask: Ibibio style*, 1953  
 Wood with raffia backing  
 10 x 6 1/2 x 7 in.  
 Gift of Simon Ottenberg, 2005.33



Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Ibibio style*, 1959–60  
Wood with raffia backing  
10 x 7 x 6 1/2 in.  
Gift of Simon Ottenberg, 2005.34

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Igri style*, 1953  
Wood with raffia backing  
15 1/2 x 6 x 3 3/4 in.  
Gift of Simon Ottenberg, 2005.35

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Igri, Edda style*, 1960  
Wood with raffia backing  
20 x 9 x 5 in.  
Gift of Simon Ottenberg, 2005.36

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Mba Mkpere style*, 1960  
Wood with raffia backing  
18 x 4 1/2 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.37

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Mba Mkpere style*, 1960  
Wood with raffia backing  
17 1/2 x 4 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.38

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Mkpe*, 1953  
Wood with raffia backing  
14 x 5 x 5 in.  
Gift of Simon Ottenberg, 2005.39

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Mkpe*, 1953  
Wood with raffia backing  
12 x 3 1/2 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.40

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Mma ji*, 1952–53  
Wood with raffia backing  
17 x 5 x 6 1/2 in.  
Gift of Simon Ottenberg, 2005.41

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Nnade Okumkpa* (senior leader's mask), 1960  
Wood with raffia backing  
13 x 6 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.42

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Nnade Okumkpa* (junior leader's mask), 1960  
Wood with raffia backing  
10 x 4 1/2 x 5 in.  
Gift of Simon Ottenberg, 2005.43

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Nne Mgbo* (mother of Mgbo), 1953  
Wood with raffia backing  
10 x 4 1/2 x 6 in.  
Gift of Simon Ottenberg, 2005.44

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Nne Mgbo* (mother of Mgbo), 1960  
Wood with raffia backing  
9 1/2 x 5 x 5 in.  
Gift of Simon Ottenberg, 2005.45

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Okpesu Umuruma*, 1953  
Wood with raffia backing  
11 x 5 1/2 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.46

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Okpesu Umuruma*, 1953  
Wood with raffia backing  
16 1/2 x 5 x 5 in.  
Gift of Simon Ottenberg, 2005.47

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Okpesu Umuruma*, 1960  
Wood with raffia backing  
11 1/2 x 6 x 5 in.  
Gift of Simon Ottenberg, 2005.48

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Okpesu Umuruma*, 1960  
Wood with raffia backing  
11 x 6 x 6 in.  
Gift of Simon Ottenberg, 2005.49



Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Okpesu Umuruma*, 1960  
Wood with raffia backing  
10 x 5 3/4 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.50

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Opa Nwa*, 1953  
Wood with raffia backing  
23 x 4 1/2 x 6 in.  
Gift of Simon Ottenberg, 2005.51

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Otogho*, 1960  
Wood with raffia backing  
8 1/2 x 5 1/2 x 5 in.  
Gift of Simon Ottenberg, 2005.52

Chukwu Okoro  
Nigeria, Afikpo, Mgbom village  
Mask: *Isiji (Mbulu)*, 1953  
Gourd with raffia backing  
17 x 5 x 9 in.  
Gift of Simon Ottenberg, 2005.53

*Diviner's walking stick*  
Nigeria, Afikpo, late 20th century  
Iron  
56 x 5 in.  
Gift of Simon Ottenberg, 2005.54

Mask: *Acali*  
Nigeria, Afikpo, late 20th century  
Wood with raffia backing  
11 x 4 x 5 in.  
Gift of Simon Ottenberg, 2005.55

Mask: *Acali*  
Nigeria, Afikpo, late 20th century  
Wood with raffia backing  
9 1/2 x 4 1/2 x 3 in.  
Gift of Simon Ottenberg, 2005.56

Mask: *Acali*  
Nigeria, Afikpo, late 20th century  
Wood with raffia backing  
8 x 4 1/2 x 4 in.  
Gift of Simon Ottenberg, 2005.57

Net mask: *Ega*  
Nigeria, Afikpo, late 20th century  
Fiber mesh  
20 x 15 in.  
Gift of Simon Ottenberg, 2005.58

Mask: *Nne Mgbo* (mother of Mgbo)  
Nigeria, Afikpo, late 20th century  
Wood with raffia  
9 x 5 x 7 in.  
Gift of Simon Ottenberg, 2005.59

Mask with *Njenje figure*  
Nigeria, Afikpo, late 20th century  
Wood with raffia  
30 x 5 x 6 in.  
Gift of Simon Ottenberg, 2005.60

*Hat worn in whipping competitions*  
Nigeria, Afikpo, late 20th century  
Raffia  
10 x 9 x 6 in.  
Gift of Simon Ottenberg, 2005.61

Mask: *Mmaw*  
Nigeria, Igbo, late 20th century  
Wood with European cloth  
13 x 8 x 9 in.  
Gift of Simon Ottenberg, 2005.62

*Headpiece*  
Nigeria, Igbo, late 20th century  
Wood, cloth, nails  
13 x 5 x 6 in.  
Gift of Simon Ottenberg, 2005.63

Mask  
Nigeria, Igbo, late 20th century  
Wood, animal skin, hair  
9 1/2 x 6 1/2 x 5 in.  
Gift of Simon Ottenberg, 2005.64

*Female face mask*  
Nigeria, Igbo, late 20th century  
Wood with cloth appliqué  
12 x 9 x 11 in.  
Gift of Simon Ottenberg, 2005.65

Mask  
Nigeria, Igbo, late 20th century  
Wood with cloth  
11 1/2 x 6 x 5 in.  
Gift of Simon Ottenberg, 2005.66

*Akwere cloth*  
Nigeria, Igbo, late 20th century  
Cotton  
72 x 45 in.  
Gift of Simon Ottenberg, 2005.67

*Ceremonial spoon*  
Nigeria, Igbo, late 20th century  
Wood  
16 x 5 in.  
Gift of Simon Ottenberg, 2005.68

*Female figure*  
Nigeria, Igbo, late 20th century  
Wood  
51 x 10 x 10 in.  
Gift of Simon Ottenberg, 2005.69

*Headdress*  
Nigeria, Igbo, late 20th century  
Wood, rattan, appliqué cloth  
23 x 7 x 7 in.  
Gift of Simon Ottenberg, 2005.70

*Headdress*  
Nigeria, Igbo, late 20th century  
Wood  
17 x 8 x 8 in.  
Gift of Simon Ottenberg, 2005.71

*Goat mask*  
Nigeria, Igbo, late 20th century  
Wood, nails, cloth, leather  
17 x 10 x 6 in.  
Gift of Simon Ottenberg, 2005.72

*Mask with superstructure including bird*  
Nigeria, Igbo, late 20th century  
Wood, nails, cloth  
23 x 14 x 12 1/2 in.  
Gift of Simon Ottenberg, 2005.73

*Head of native administrator*  
Nigeria, Igbo, late 20th century  
Wood  
11 x 7 1/2 x 8 in.  
Gift of Simon Ottenberg, 2005.74

*Head with pith helmet*  
Nigeria, Igbo, late 20th century  
Wood  
8 1/2 x 8 x 8 1/2 in.  
Gift of Simon Ottenberg, 2005.75

*Mask*  
Nigeria, Igbo, late 20th century  
Wood with cloth  
9 x 9 1/2 x 11 1/2 in.  
Gift of Simon Ottenberg, 2005.76

*K.A. Abrokwa*  
Ghana, Accra  
*Barber's sign*, late 20th century  
Paper framed in wood with plastic cover  
19 x 24 in.  
Gift of Simon Ottenberg, 2005.77

*Snake puppet*  
Nigeria, Yoruba, late 20th century  
Wood, cloth, string  
20 x 5 x 5 in.  
Gift of Simon Ottenberg, 2005.78

*Native authority figure*  
Mende, late 20th century  
Wood  
10 1/4 x 5 x 4 in.  
Gift of Simon Ottenberg, 2005.79

*Soldier figure*  
Ivory Coast, Baule, late 20th century  
Wood  
19 1/2 x 5 x 4 in.  
Gift of Simon Ottenberg, 2005.80

*Efon Alaye*  
Nigeria, Yoruba  
*House post*, late 20th century  
Wood  
59 x 7 x 7 in.  
Gift of Simon Ottenberg, 2005.81

*Children's mask*  
Malawi, late 20th century  
Wood  
7 1/2 x 5 x 3 in.  
Gift of Simon Ottenberg, 2005.82

*Horse and rider*  
Nigeria, Yoruba, late 20th century  
Wood  
17 1/2 x 4 x 10 in.  
Gift of Simon Ottenberg, 2005.83

*Staff*  
Sierra Leone, Mende, late 20th century  
Wood  
44 x 3 1/2 in.  
Gift of Simon Ottenberg, 2005.84

*Figure*  
Sierra Leone, late 20th century  
Wood, mounted on wood  
9 1/2 x 2 in.  
Gift of Simon Ottenberg, 2005.85

*Figure*  
Sierra Leone, late 20th century  
Wood  
11 x 2 in.  
Gift of Simon Ottenberg, 2005.86

*Figure*  
Sierra Leone, late 20th century  
Wood, mounted on wood  
10 x 2 x 2 in.  
Gift of Simon Ottenberg, 2005.87

*Figure*  
Sierra Leone, late 20th century  
Wood  
8 1/4 x 1 1/2 x 1 1/2 in.  
Gift of Simon Ottenberg, 2005.88



*Figure*  
Sierra Leone, late 20th century  
Wood  
9 1/2 x 2 in.  
Gift of Simon Ottenberg, 2005.89

*Trumpet*  
Sierra Leone, late 20th century  
Wood, cowries  
32 x 5 1/2 in.  
Gift of Simon Ottenberg, 2005.90

*Trumpet*  
Sierra Leone, Mende, late 20th century  
Wood painted red  
37 1/2 x 10 1/2 x 7 in.  
Gift of Simon Ottenberg, 2005.91

*Headband*  
Sierra Leone, late 20th century  
Beads, thread  
2 x 16 in.  
Gift of Simon Ottenberg, 2005.93

*Cloth*  
Nigeria, Yoruba, late 20th century  
Cotton  
Gift of Simon Ottenberg, 2005.94

*Adinkra cloth*  
Ghana, Asante, late 20th century  
Cotton, pigment, embroidery strip  
Gift of Simon Ottenberg, 2005.95

*Adinkra cloth*  
Ghana, Asante, late 20th century  
Cotton, pigment  
Gift of Simon Ottenberg, 2005.96

*Cloth*  
Ghana, Ewe, late 20th century  
Cotton  
Gift of Simon Ottenberg, 2005.97

ART OF CHINA  
Yu Yoren, China, 1874–1964  
*Calligraphy couplet*, 1930  
Ink on paper  
15 x 58 1/2 in.  
Gift of Mimi C.H. Soong in honor of Mr. and Mrs. Yan-Yuan Soong and Mr. and Mrs. Ting-Shen Soong, 2004.114–115

Dexing Yuan, born Taiwan, 1931  
*Chun fan fu lin* (Abundance in the Spring, Arrival of Good Luck), 2004  
Ink on paper  
15 x 20 in.  
Gift of the artist, 2004.116

*Chinese export armorial plate*  
China, ca. 1740–45  
Porcelain  
Diameter: 10 1/4 in.  
Gift of Betty Balcom, 2005.25

*Chinese export armorial plate*  
China, ca. 1740–45  
Porcelain  
10 1/4 in.  
Gift of Betty Balcom, 2005.26

*Precious parasol*  
China, 19th century  
Qing dynasty, Daoguang era (1821–50)  
Enamels on porcelain  
11 1/4 x 4 x 4 in.  
Gift of John and Carol Valdrighi, 2005.98

ART OF JAPAN AND KOREA  
*Noh robe* (karaori)  
Japan, late 18th century  
Silk and gilt paper strips  
60 x 55 in.  
Gift of Virginia and Bagley Wright, 2004.91

Takeo Tanabe, Japan, born 1973  
*Connecting* (Tsunagari), 2004  
Bamboo  
15 x 40 x 30 in.  
Gift of Jon and Mary Shirley, 2004.113

Yoon Kwang-cho, Korea, born 1946  
*Delight*, 1986  
Stoneware with white slip and powdered clay  
14 x 10 1/4 in.  
Gift of the artist, 2005.109

Yoon Kwang-cho, Korea, born 1946  
*Bottle*, 2004  
Stoneware with black glaze  
8 x 3 x 3 in.  
Gift of the artist, 2005.110



Yoon Kwang-cho, Korea, born 1946  
*Heart Sutra*, 2002  
 Stoneware with white slip and incised design  
 20 1/2 x 19 5/8 x 9 in.  
 Purchased with funds from the Asian Art Council, Frank S. Bayley III, Jacqueline MacRae, Everett and Andrea Paup, Griffith and Patricia Way, B. Joan Christoffersen, Maxine Gorton-Stewart, Kazuhiro Kawasaki, John Pehrson, Joanne Algarin, Nancy D. Haigwood, Estelle Wertheimer, and the Margaret E. Fuller Purchase Fund, 2005.111

Nanko Haruki, Japan, 1759–1840  
*Landscape*, 1832  
 Ink and color on paper  
 23 x 151 in.  
 Gift of Charles L. Divelbiss, SC2005.1

DECORATIVE ARTS OF EUROPE & AMERICA

*Vase*  
 England, Wedgwood factory, ca. 1795  
 Black basalt ware  
 Height: 9 in.  
 Purchased with funds from The Mrs. Kenneth C. Klepser Estate Endowment, 2004.92

*“Potpourri Pompadour” vase and cover*  
 France, Sèvres factory, 1758  
 Porcelain  
 Height: approx. 7 7/8 in.  
 Gift of Betty Balcom, 2005.2

*Déjeuner: tray, teapot, sugar bowl and cover, milk jug, coffee cup and saucer*  
 France, Sèvres factory, 1788  
 Porcelain  
 Dimensions: various  
 Gift of Betty Balcom, 2005.3.1–5

*Teapot and cover*  
 France, Chantilly factory, ca. 1740  
 Porcelain  
 Height: approx. 5 in.  
 Gift of Betty Balcom, 2005.8

*Coffee cup and saucer*  
 France, Vincennes factory, 1756  
 Porcelain  
 Height: 2 5/8 in. (cup)  
 Diameter: 5 1/2 in. (saucer)  
 Gift of Betty Balcom, 2005.9

*Small circular Écuelle, cover and oval stand*  
 France, Sèvres factory, 1783  
 Porcelain  
 Length: 7 in.  
 Gift of Betty Balcom, 2005.10

*Teacup and saucer*  
 France, Sèvres factory, ca. 1765  
 Porcelain  
 Height: 2 1/2 in. (cup)  
 Diameter: 5 1/4 in. (saucer)  
 Gift of Betty Balcom, 2005.11

*Reticulated square tray*  
 France, Sèvres factory, 1767  
 Porcelain  
 Width: 5 7/8 in.  
 Gift of Betty Balcom, 2005.12

*Reticulated circular basket*  
 France, Niderviller factory, 1780–85  
 Porcelain  
 Width: 8 5/8 in.  
 Gift of Betty Balcom, 2005.13

*Figure of a highland bagpiper*  
 England, Derby factory, ca. 1760  
 Porcelain  
 Height: approx. 6 1/2 in.  
 Gift of Betty Balcom, 2005.14

*Tea caddy and cover*  
 Germany, Meissen factory, ca. 1735  
 Porcelain  
 Height: 3 5/8 in.  
 Gift of Betty Balcom, 2005.15

*Part tea service: tea caddy (cover missing), lozenge-shaped spoon tray, two teacups and saucers*  
 Germany, Meissen factory, 1745  
 Porcelain  
 Dimensions: various  
 Gift of Betty Balcom, 2005.16.1–4

*Group of the youthful Bacchus feeding grapes to a recumbent leopard*  
 Germany, Meissen factory, ca. 1760  
 Porcelain  
 Height: 3 5/8 in.  
 Gift of Betty Balcom, 2005.20

*Figure of a river goddess*  
 Germany, Meissen factory, ca. 1755  
 Porcelain  
 Height: 6 1/4 in.  
 Gift of Betty Balcom, 2005.21

*Cup*  
 France, Du Paquier factory, 1735  
 Porcelain  
 Height: approx. 3 1/4 in.  
 Gift of Betty Balcom, 2005.22



*Delft allegorical figure of Spring*  
Brussels, ca. 1700  
Porcelain  
Height: 9 7/8 in.  
Gift of Betty Balcom, 2005.23

*Delft allegorical figure of Autumn*  
Brussels, ca. 1700  
Porcelain  
Height: 9 3/4 in.  
Gift of Betty Balcom, 2005.24

EUROPEAN PAINTING  
& SCULPTURE

Unknown artist, Flemish  
*Adoration of the Shepherds*, ca. 1600–20  
Oil on copper with Italian gilded  
section Cassetta frame  
Painting: 14 3/4 x 11 5/8 in.  
Frame: 20 1/2 x 17 1/4 in.  
Gift of Hester Diamond, 2004.95

Paul Flandrin, France, 1811–1902  
*The Head of an African*, ca. 1830  
Oil on canvas mounted on wood panel  
8 x 6 3/4 in.  
European Painting Fund, 2005.112

MODERN & CONTEMPORARY ART  
John Wesley, U.S.A., born 1928  
*Nail Police*, 2002  
Acrylic on canvas  
63 x 48 in.  
Gift of American Academy of Arts and  
Letters, New York; Hassam, Speicher,  
Betts and Symons Funds, 2004.90

Vik Muniz, U.S.A. born Brazil, 1961  
*Still Life with Fruit and Vegetables*,  
*after Juan Sanchez Cotan*, 2004  
C-print  
72 x 99 1/2 in.

Given in honor of Chiyo Ishikawa by  
Susan & Jeffrey Brotman, Jane Davis,  
Barney Ebsworth, Henry & Mary Ann  
James, Janet Ketcham, Sally Neukom,  
Virginia Wright, and Ann Wyckoff,  
2004.93, © Vik Muniz

Nicola Vruwink, U.S.A., born 1969  
*Living*, 2002  
Four DVDs, one audio CD, video stills,  
handicrafts, scrapbooks with recipes,  
shopping lists and photographs, paper  
receipts  
Dimensions variable  
Gift of William and Ruth True, 2004.96

Raqib Shaw, England, born India, 1974  
*Garden of Earthly Delights V*, ca. 2004  
Mixed media on board  
47 5/8 x 83 7/8 in.  
Gift of Rebecca and Alexander Stewart,  
2004.97

Tim Roda, U.S.A., born 1977  
#13, 2003  
Black-and-white photograph  
mounted on wood  
20 x 24 in.  
Mark Tobey Estate Fund, 2004.98

Tim Roda, U.S.A., born 1977  
#3, 2003  
Black-and-white photograph mounted  
on wood  
21 1/2 x 30 1/2 in.  
Mark Tobey Estate Fund, 2004.99

Tim Roda, U.S.A., born 1977  
#27, 2003  
Black-and-white photograph mounted  
on wood  
21 1/2 x 29 1/2 in.  
Mark Tobey Estate Fund, 2004.100

Pierre Soulages, France, born 1919  
*Untitled*, 1969  
India ink on paper  
framed: 32 x 23 in.  
Bequest of Kathryn L. Skinner, 2004.118

Andy Warhol, U.S.A., 1928–1987  
*Marilyn*, 1967  
Screenprint on paper  
36 x 36 in.  
Bequest of Kathryn L. Skinner, 2004.119

Andy Warhol, U.S.A., 1928–1987  
*Flowers*, 1970  
Screenprint on paper  
36 x 36 in.  
Bequest of Kathryn L. Skinner, 2004.120

Andy Warhol, U.S.A., 1928–1987  
*Flowers*, 1970  
Screenprint on paper  
36 x 36 in.  
Bequest of Kathryn L. Skinner, 2004.121

Roy De Forest, U.S.A., born 1930  
*Big Foot Under Moonlight*, 1985  
Polymer on canvas  
75 x 92 x 2 in.  
Gift of Laura-Lee Whittier Woods,  
2004.235

Geert Goiris, Belgium, born 1971  
*Abyss*, 2004  
Cibachrome  
39 3/8 x 47 1/4 in.  
Gift of Robert B. Dootson and Shari and  
John Behnke, 2005.27

Louise Bourgeois, U.S.A., born France, 1911  
*Father and Son*, 2004  
Watercolor, graphite and ink on paper  
8 x 9 1/2 in.  
Gift of the artist, 2005.30

Louise Bourgeois, U.S.A., born France, 1911  
*Father and Son*, 2004  
Watercolor, graphite and ink on paper  
8 x 9 1/2 in.  
Gift of the artist, 2005.31

Helmi Juvonen, U.S.A., 1903–1985  
*Musu, Musu*, N.D.  
Ink on paper  
13 x 9 1/2 in.  
Gift of Simon and Carol Ottenberg,  
2005.92

NATIVE AMERICAN ART

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket*, 1900–30  
Cedar root, horsetail root, cedar bark,  
cherry bark  
11 1/2 x 15 x 13 in.  
2005.99, © Susan Bedal

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket*, 1900–30  
Cedar root, horsetail root, cedar bark,  
cherry bark  
11 x 13 x 10 in.  
Gift of Jean Bedal Fish and Edith Bedal,  
2005.100

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Soft plaited basket*, 1900–30  
Cedar bark, bear grass, cedar root  
12 x 14 x 13 1/2 in.  
Gift of Jean Bedal Fish and Edith Bedal,  
2005.101

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Twined basket*, 1900–40  
Cedar bark, bear grass, cedar root  
18 x 15 x 10 in.  
Gift of Jean Bedal Fish and Edith Bedal,  
2005.102

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Twined basket*, 1900–40  
Cedar bark, bear grass, cedar root  
8 1/2 x 10 x 7 in.  
Gift of Jean Bedal Fish and Edith Bedal,  
2005.103



Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket, 1900–40*  
 Cedar bark, cedar root, alder bark, beargrass, huckleberry  
 8 1/2 x 10 x 7 1/2 in.  
 Gift of Jean Bedal Fish and Edith Bedal, 2005.104

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket, 1900–40*  
 Cedar bark, cedar root, alder bark, beargrass, huckleberry  
 5 1/2 x 6 x 4 3/4 in.  
 Gift of Jean Bedal Fish and Edith Bedal, 2005.105

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket, 1900–40*  
 Cedar bark, cedar root, alder bark, beargrass, huckleberry  
 14 x 14 x 10 in.  
 Gift of Jean Bedal Fish and Edith Bedal, 2005.106

Susan Bedal, U.S.A. (Sauk), 1865–1947  
*Hard coil basket, 1900–40*  
 Cedar bark, cedar root, alder bark, beargrass, huckleberry  
 16 1/4 x 17 1/2 x 14 1/4 in.  
 Gift of Jean Fish Bedal, 2005.107

OLYMPIC SCULPTURE PARK  
 Richard Serra, U.S.A., born 1939  
*Wake, 2004*  
 Weatherproof steel (ten plates, five sets of two)  
 Each set overall: 169 1/4 x 580 x 76 3/8 in., plate thickness: 2 in.  
 Purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff, and the Modern Art Acquisition Fund, 2004.94

Louise Bourgeois  
 U.S.A., born France, 1911  
*Eye Benches I, 1996-97*  
 Black Zimbabwe granite  
 48 3/4 x 53 x 45 1/4 inches  
 Gift of the artist, 2005.113.1–2

Louise Bourgeois  
 U.S.A., born France, 1911  
*Eye Benches II, 1996-97*  
 Black Zimbabwe granite  
 48 x 77 x 46 1/2 inches  
 Gift of the artist, 2005.114.1–2

Louise Bourgeois  
 U.S.A., born France, 1911  
*Eye Benches III, 1996-97*  
 Black Zimbabwe granite  
 51 x 96 x 55 inches  
 Gift of the artist, 2005.115.1–2

Tony Smith, U.S.A., 1911–1980  
*Stinger, 1967–68 / 1999*  
 Steel painted black  
 78 x 400 1/2 x 400 1/4 in.  
 Gift of Jane Smith, 2004.117

The Seattle Art Museum thanks donors of additional fractional interest on works of art, and gifts made in support of the collection.

## ARTISTS AT SAM

From sculptors to performance artists, painters to architects, this year SAM invited artists across disciplines and from throughout the world to come to Seattle and share their experiences with our members and guests. Whether in exhibitions, lectures, workshops or demonstrations, SAM’s mission of connecting art to life is at its strongest when we can connect living artists and our visitors. By giving people access to an artist they are free to ask “how” and “why” or to see the creative process right in front of them.

Artists play a vital role at SAM. Through their work artists invigorate, translate and participate in the process of keeping art alive, thereby partnering with SAM to fulfill its mission. As docents or lecturers, artists bring new meanings to SAM’s collections and exhibitions; their visions bridge past, present and future. The Contemporary Art Council (CAC) sponsors lectures and programs by artists and critics, and creates occasions for artists to come together with one another and with the public.



Artist Lara Swimmer in front of two of her photographs in the Rental/Sales Gallery’s Introductions 2005 exhibit. Photo: Hernan Celis

# EDUCATING THROUGH ART

## YOUTH & FAMILIES

SAM continues to strengthen the connection between art and families through community spaces and programs. At the downtown museum the Family Room, Second Avenue niche and the first-floor display panels are all spaces in which the community can explore their relationship to art and cultures from around the world. At the Seattle Asian Art Museum, the art activities room continues to be a vibrant space, full of fun and inspiration.

The Second Avenue niche has maintained its presence as an educational resource area for special exhibitions. *Picture Yourself in Armor* was a highlight for families during the *Spain and the Age of Exploration* exhibition. Children and adults alike were invited to try on real armor or a dress fit for royalty.

The first-floor panels are a place where the community is invited to show off their art talent. Youth in Focus, one of our ongoing community partners, displayed works of black-and-white photography that were inspired by the *New Photography and Video from China* exhibition.

Family festivals continue to utilize working artists in a celebration of art and communities. The *Song, Story, Speech* Family Festival included local Native weavers, artists and storytellers. The Spain Family Festival paired up with Bainbridge Performing Arts for a performance of *The Adventures of Don Quixote*. Other collaborators included the Chess Mates Foundation, children's author Jim Whiting, armor fabricators and botanical illustrators. The Korean Family Festival at SAAM was held during the *Mountain Dreams* exhibition. Families discovered traditional Korean clothing to try on, enjoyed musical entertainment, drew cranes and clouds with local artist Chung Hee Kim, and viewed Korean anime.

## RENTAL/SALES GALLERY

Fiscal Year 2005 was the Rental/Sales Gallery's first full year in our new space at Third Avenue and University Street. The increased visibility and larger area are proving to be as beneficial as we had hoped, helping the gallery boost both sales and rentals. The exhibition schedule was expanded from eleven shows to twelve. Six of these focused on the gallery's partners, two were "Introductions" shows that featured artists who were new to the gallery, while the remaining shows completed our series focusing on Seattle art schools and arts organizations such as Cornish College of the Arts, Seattle Print Arts and the University of Washington.



Youth in Focus student Lynn B. shows off her work. Photo: Laura O'Quin



Queen Sofia and King Juan Carlos of Spain talk with school children during their visit to SAM while Governor Gary Locke and Mayor Greg Nickels listen in. Photo: Team Photogenic



Teacher Preview Evening. Photo: Ben Becker

## SCHOOL & TEACHER PROGRAMS

This year's special exhibition *Spain in the Age of Exploration* offered an opportunity for SAM educators to reach out to new audiences, including Spanish language teachers and students. We offered bilingual tours, reached Spanish language teachers and collaborated with Romance Languages professors at the University of Washington. SAM designed a bilingual curriculum CD-ROM for K-12 educators in collaboration with local teachers and University of Washington professors. This exciting new resource reached over ten thousand educators and was a second-place winner of the 2005 American Association of Museums (AAM) Publications Design Competition.

SAM's Wyckoff Teacher Resource Center (TRC) participated in numerous education outreach events across Washington State in an effort to reach new audiences, highlight our art education resources and share information about upcoming SAM exhibitions. In Olympia, Spokane, Yakima and Ellensburg, thousands of educators received curriculum CD-ROMs and exhibition posters.

The Teachers as Scholars program is a good example of how SAM continues to reach new audiences through creative partnerships. This partnership between SAM and the University of Washington Simpson Center for the Humanities and Seattle Arts and Lectures has deepened over the past five years through a shared commitment to serving the K-12 community. Each year, SAM sponsors a series of seminars as a part of this program. This year the partnership provided two two-day programs on Spain, Empire and the New World and on Chinese Painting and Cultural Encounters.

*Ongoing support for the Wyckoff Teacher Resource Center is provided by an endowment established by a National Endowment for the Humanities challenge grant and the generous contributions of matching donors, especially the Ann P. Wyckoff Education Endowment. Annual support provided by US Bank and the Leona M. Geyer Trust and Contributors to the Annual Fund.*

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## BUILDING NEW LINKS WITH THE COLLECTION

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As a general museum, SAM has numerous disparate collections, including art from Africa, Northwest Coast Native America, Asia, Europe and the United States totaling nearly 22,000 objects. A central feature of our new installation in the expanded downtown building is a conscious effort to demonstrate connections between these collections and between past and present. Throughout the installation, SAM curators will remind visitors that the history of world art is a series of influences and cross-influences—whether through trade, conquest or travel. For example, in the eighteenth century, Europeans emulated porcelain imported from Asia; twentieth-century African and African American artists created works that examine the history of Africa's complex and difficult relations with Europe; and Northwest American artists in the 1940s made paintings inspired by Asian art. These relationships will be made explicit through key juxtapositions of objects from different cultures—a fresh look at the origins of art and another way that SAM connects art to life.

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Visitors admiring paintings during the *Spain in the Age of Exploration* exhibition.

# EDUCATION HIGHLIGHTS

SAM's education programs impacted more than one million people last year by educating adults, students and families; partnering with community organizations and libraries; taking art into classrooms and the community; and offering free resources to educators across the state and around the globe via the internet.

FY 2005	No. of programs	Attendance/audience served
<b>Adult Programs</b>		
Adult guided tours	697	14,982
Council programs	18	1,464
Film screenings and film series	15	17,825
First Friday lectures	9	759
Gallery talks	2	85
Guild programs	15	600
Lectures	17	2,359
Symposia and colloquia	5	1,155
Tea Ceremony demonstrations	18	284
<b>Youth and Family Programs</b>		
Art camps	6	136
Family festivals and workshops	4	5,408
Teen programs	1	65
Drop-in art activities	28	7,200
First Free Saturday art activities	10	1,675
<b>Community Programs</b>		
On-site programs	33	3,404
Day of the Dead celebration	1	1,017
<b>School &amp; Teacher Programs</b>		
School Tours and Activities	1,123	30,029
Guided tours with Art Studio activity	269	7,169
Guided tours without Art Studio activity	355	9,883
Self-guided tours	496	12,963
Tea Ceremony demonstrations	3	74
Teacher Programs	40	10,235
Workshops	13	600
TRC open house	1	60
Teacher Evening	1	1,200
Outreach events	21	8,285
Education advisory meetings	3	90
Teacher Resource Center	16,601	962,796
Registered borrowers	4,200	58,910
Curriculum resource units sold	37	2,886
Curriculum resource units given	11,000	901,000
Suitcases loaned	387	
TRC materials loaned	977	
<b>Total programs and audience reached</b>	<b>18,628</b>	<b>1,043,653</b>

## EXPANDED SITES PROVIDE MORE OPPORTUNITIES FOR EDUCATION.

The Olympic Sculpture Park and the new and expanded downtown museum will provide a wider variety of programming for youth, families, schoolchildren and teachers, and will provide new opportunities to partner with community, arts, cultural and environmental organizations.

The Olympic Sculpture Park will include several learning centers both indoors and out. A new multipurpose room in the Pavilion and an outdoor amphitheater consisting of four levels of grass-covered terraces will be available for education programs. Docent-led and self-guided tours through the park will make the art and environment an outdoor classroom. Artist Mark Dion's *Seattle Vivarium* will provide an indoor opportunity to learn about ecosystems and ecologies of the Pacific Northwest. Interactive backpacks will be available for school tours and family visitors, and teachers will receive a CD-ROM for classroom preparation.

The new and expanded downtown museum will broaden SAM's scope of family spaces and programs. The Venturi Grand Stairs will be transformed into a family-friendly activity space where the theme is "Children Lead and Parents Follow." Adjacent to the stairs will be a second art studio offering more creative space to engage the community in hands-on activities, performance, dialogue and respite. The museum's Family Room on the third floor will be expanded to offer new and exciting activities. The new building will include open spaces for performances, drop-in art activities and more!



Mark Dion, drawing: *Study for Vivarium, Olympic Sculpture Park, Seattle, 2004.* © Mark Dion

"I BELIEVE IN THE 'COMMUNITY CHEST.' IT'S NOT HOW MUCH YOU GIVE THAT COUNTS, BUT THAT YOU PARTICIPATE IN



# WE CAN'T DO IT ALONE!

The Seattle Art Museum was able to accomplish all that it did this past year—including mounting fourteen exhibitions in two locations, welcoming more than 430,000 visitors, educating nearly 30,000 students on tours and raising nearly \$200,000 at special events—because of the dedicated support of volunteers, trustees and community partners who freely gave their time, energy and enthusiasm to SAM.

## PARTNERSHIP ORGANIZATIONS

African American Writers Alliance—Baroque Northwest—Center for Wooden Boats  
—Centro Cultural Hispano Americano—Chinese Garden Society—CoCA—Colors NW Magazine  
—The Conciliation Project—Consulate of Mexico—Henry Art Gallery—King County Library System  
—Nextbook—Northwest Crafts Alliance—On the Edge Sculpture—The Paramount Theater  
—Photographic Center NW—Seattle Arts and Lectures—Seattle Baroque Orchestra  
—Seattle Parks and Recreation—Seattle Shakespeare Company—Seattle Theater Group  
—The Seattle Times Newspapers—Soundbridge Seattle Symphony—University of Washington  
—UW Simpson Center for the Humanities—UW's China Studies Program & The East Asia Center  
—Viva La Musica Club—World Affairs Council—World Trade and Exchanges, LLC

## VOLUNTEERS: BUILDING COMMUNITY THROUGH COMMUNICATION

The SAM Volunteers Association (SAMVA) Executive Committee implemented an enhanced communication plan to keep volunteers informed, engaged and linked to the museum during SAM's transformation. Volunteer surveys, monthly e-news and all-volunteer events provide regular opportunities to share information and sustain involvement.

## 2005 VOLUNTEER HONOREES

Asian Art Council: Shirley Younglove—African Art Council, Contemporary Art Council, Council of American Art, and Decorative Arts and Paintings Council: Paula McArdle—Art Studio: Kimberly Brown—Collections Care: Susan Winokur—Curatorial: Jenny Klimenkoff—Development: Barbara Malone—Docents: Merrily Applewhite—Docent Video: Al Stenson—Event Support: Barbara Robinson—The Family Room: Eileen Ronsheim—Information Desk: Doris Johnson—Library: Kuniko Nobori—Membership: Liz Seder—Rental/Sales Gallery: Joan Kiefner—SAMS: Hope Stroble—Southwest Guild: Betty Caulfield—Teacher Resource Center: Leroy Woodward—Visitor Services: Martha Elliott—Volunteer Park Art Studio: Larry Folkerts

## SAMVA EXECUTIVE COMMITTEE 2004-2005

Anne Lipner, Chair—Shawna Bliss, Secretary—Kathi Golden, Treasurer—Eve Alvord—Kate Boyle—Mary Rae Bruns—Marilyn Clarke—Marilyn Eldrenkamp—Sally Hirst—Brenda Humphrey—Neal Jacques—Ayesha Khan—Joan Larson—Shirley Loper—Faye Lovvorn—Mary Rae Mattix—Mary Lou McCormick—Eileen Ronsheim—Peg Settles—Michele Shaw—Alvin Stillwell—Pat Zeisler



2005 Dorothy C. Malone Award:  
P. Raaze Garrison. Photo: Paul Macapia

## COUNCIL PROGRAMS

SAM's six art councils give SAM members the opportunity to delve into an area of art that excites them through educational programs, visits, tours and social events. This year's council programs reflected the excitement of expansion and new spaces. The Contemporary Art Council hosted artist Robert Irwin who spoke on "The Integration of Art and Landscape," and Kathryn Gustafson, international landscape artist whose work includes the Princess Diana Memorial in London and the Kreielsheimer Promenade in Seattle. The Native Arts and Oceania Council's programs included a lecture on the new National Museum of the American Indian by lead design consultant, John Paul Jones. Other council highlights included African films sponsored by the African Art Council; a Chinese Painting Symposium sponsored by the Asian Art Council; a lecture on American artist Sanford Gifford sponsored by the Council of American Art; and a lecture by Byzantine scholar Helen Evans sponsored by the Decorative Arts and Paintings Council.

## ART COUNCILS EXECUTIVE MEMBERS

African Art Council—Paul Toliver, President  
Asian Art Council—John Pehrson, President—Cheney Cowles, Vice President  
—Lee Atherton, Treasurer—Andrea Paup, Secretary  
Contemporary Art Council—Robert Wade, President  
—Patrick Holderfield, Vice President—Jerry Garcia, Treasurer—John Berg, Secretary  
Council of American Art—Susan Winokur, President  
—Ann Barwick\*/Jay Franklin, Vice President—B.J. Martindale, Treasurer/Secretary  
Decorative Arts and Paintings Council—John Stevens, President—Elizabeth Rummage, Vice President—William Bowden/Judith Miller, Treasurer—Barbara Miener, Secretary  
Native Arts of the Americas and Oceania Council—Marty Sands, President  
—Mimi Geibel, Vice President—Gloria Lobb, Treasurer—Elizabeth Warren, Secretary

# MEETING AT SAM

## THURSDAY AFTER HOURS

Thursday After Hours at SAM continues to build a fresh place for friends to mix, mingle and enjoy live music while relaxing with Taste Café's featured cocktail. Each Thursday's unique theme offers a variety of music and mingling opportunities.

First Thursdays: Art for All, presented by Target, are a chance for the entire family to experience art, music and culture from around the globe. Second Thursdays: Art of Jazz, presented by Earshot Jazz, are the nights to catch the best local and national jazz musicians. Third Thursdays: Art Out Loud, are the perfect place to check out the best in Northwest rock music. Fourth Thursdays: Art and Soul, are nights to mellow out and enjoy the ambiance created by talented local DJs and singer-songwriters.

Last year's highlights included a fashion show featuring looks inspired by the exhibition *Between Past and Future: New Photography and Video from China*, with fashions created by local designers. Visitors gathered for the vibrant show on the grand staircase and to check out the DJ spinning beats. The Art of Jazz series featured outstanding national performances, including the famed Tipton Sax Quartet led by Amy Denio; Jessica Williams; and Peter Malinverni, the renowned New York-based pianist.

Thursday After Hours celebrated many exciting exhibitions last year. The public opening of *Spain in the Age of Exploration* was a great success, thanks to the generosity of Starbucks Coffee Company for giving free admission to the first five hundred visitors, and for donating coffee and pastries. Brotman Hall brimmed with fun family activities and the Spanish guitar ballads of Andre Feriante. *Chinese Photography* in February was right on cue with the Chinese New Year festivities that included live music in the lobby, special SAM fortune cookies and the rhythmic drums of the Mak Fai Dragon dancers. The elegant Martha Graham-inspired dance performance of the Lehua Dance Theatre troupe kicked off the opening of the *Isamu Noguchi: Sculptural Design* exhibition with great style.

*Art for All* presented by Target. *Art Out Loud* and *Art and Soul* sponsored by *The Stranger* and KEXP. *Art for All* and *Art of Jazz* sponsored by Earshot Jazz, KPLU, *Seattle Weekly* and *Fandrich & Sons Pianos*.



Thursday After Hours Spring Fashion Show

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## MORE PLACE THAN SPACE

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Free Days at SAM downtown and at the Seattle Asian Art Museum in Volunteer Park attract many visitors, guaranteeing that our community has access to active programming on a regular basis. Free First Thursday evenings downtown have been a scene of After Hours music in Brotman Hall, with audiences lining the Grand Stairway, while Free First Saturdays\* at the Seattle Asian Art Museum engage families with artist-led activities. Building on these successes, SAM's vision for the downtown expansion is to create a large, public, free zone on the first and second floors, along the lengths of First Avenue and University Street. During 2005, plans have developed for a large Forum and adjacent gallery filled with permanent collection treasures in addition to an expanded store and restaurant. The existing museum lobbies and Grand Stairway are being re-designed to involve the region's families and communities in a block-long length of "artful experiences." With a new mezzanine-level Art Studio, and linked spaces for exploration and participation in artist-designed experiences, this free zone will be a regional gathering place, dedicated to public engagement with the arts every day of the week!

\* Free First Saturdays are made possible by The Boeing Company and The Wallace Foundation.  
Media support provided by Classical KING FM.

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## MEMBERSHIP

Membership reached an all-time high in 2004 with a total of 41,500 members, due to the great responses from our *Van Gogh to Mondrian* and *Spain in the Age of Exploration* exhibitions. Nearly 12,000 new members joined during these two exhibitions alone.

Premier membership also marked a record with almost 4,000 members. Members enjoyed the most highly attended opening celebration of our *Van Gogh to Mondrian* exhibition, tours, private home viewings and more throughout the year. Contributors Circles is SAM's highest level of membership, combining unparalleled membership privileges and museum access with support for the Annual Fund. This year 422 Contributors Circles members provided more than \$1.6 million in operating support for SAM. They were among the first to view *Spain in the Age of Exploration*, and they enjoyed trips to New York for Christo's "Gates" and to Miami Beach for Art Basel, dined with the museum director and trustees and toured renowned private collections.

Thanks to all our members for their dedication and support of SAM!

## FILMS

The museum's award-winning film program celebrated Cary Grant's one-hundredth birthday, presented its twenty-seventh annual film noir series, honored the centennial of British director Michael Powell, surveyed sixty years of French cinema and hosted Thelma Schoonmaker, Martin Scorsese's Oscar-winning film editor. We showcased films from Italy, Spain, India, Vietnam, Ireland and Poland; and screened Chinese, Japanese and Korean anime for children.

*The film series is generously supported by the Bagley Wright Endowment.*

# CELEBRATING ART & LIFE

## SAM GALA

The SAM Gala took place on May 13, 2005, at the home of Barney Ebsworth. Two hundred-fifty guests enjoyed Mr. Ebsworth's internationally-recognized collection of American modernist art, all while raising over \$275,000 for SAM's educational and artistic programs. A special thank you to Barbara Malone, the Gala Committee Chair, and her committee: Patrice Auld, Renee Behnke, Roberta Sherman and Barb Wright for their tireless efforts to create this memorable evening.

*SAM Gala was presented by Bessemer Trust and The Commerce Bank of Washington. Additional support provided by Sotheby's, Trader Vic's, Argyle Wines, Noble Wines, Talking Rain Beverage Co. Inc. and Team Photogenic.*

## SAM FAMILY GALA

On December 5, 2004, the museum was alive with more than 120 families who attended SAM's Family Gala. The event focused on the special exhibition *Spain in the Age of Exploration* and included an in-gallery treasure hunt and knighting ceremony, hands-on art activities, medieval face painting and, most importantly, a chance for children to run the museum.

## NORDSTROM DESIGNER PREVIEW AT BENAROYA HALL

Seattle supports the arts! More than eight hundred fashion-minded people attended the 2004 Nordstrom Designer Preview at Benaroya Hall, chaired by Rosemary McCauley and Anastasia Ji Kim of the Seattle Art Museum Supporters (SAMS). The annual event raised over \$135,000 in support of SAM's exhibition *Spain in the Age of Exploration*.

*Corporate support for the Nordstrom Designer Preview was provided by Nordstrom, Athena Partners, Argyle Wines, Brow Forman Spirits Americas, CTA - Cruise Terminals of America, Paragon Real Estate Advisors, Inc., Penfolds Wines, Pyramid Breweries, Rain City Cigar, Republic Parking, Seattle Art Museum Supporters Underwriters, Talking Rain Beverage Co., Windermere Real Estate/Wall Street, Inc., and Team Photogenic.*

## GARDENS OF ART

Henry and Mary Ann James graciously hosted the SAMS annual Gardens of Art luncheon this past spring at their Westwold estate. The event was an extraordinary treat for guests as they toured the estate, including the home, grounds and gardens, and their Asian art collection featuring Japanese screens, Chinese ceramics and textiles. A special thank you to the 2005 Gardens of Art chairs, Penny Coe and Jennifer Wathen. Proceeds from Gardens of Art supported the special exhibition *Isamu Noguchi: Sculptural Design* and the Seattle Art Museum American Art Library in memory of Ann Barwick.

*Corporate sponsorship for Gardens of Art was provided by Merrill Lynch. Additional support provided by Kennedy Associates Real Estate Counsel, Inc., Sterling Realty Organization, McCallum Print Group, Alex O. Baker, Penfolds Wines, Talking Rain Beverage Co., Argyle Winery, Flower Girls and The Dawgpound.*



*(left to right) Margi Allison, Patrice Auld, Barb Wright, Renee Behnke, Barbara Malone, and Kalena Kai dancer (front). Photo: Team Photogenic*

## SAMS EXECUTIVE COMMITTEE 2004-2005

Hope Stroble, President—Helene Reed, President Elect—Burnley Snyder, Vice President Fundraising—Cindy Daugherty and Amy Niermeyer, Vice President Programming—Colleen McCann, Recording Secretary—Lisa Dowling, Corresponding Secretary—Kim Bishop, Treasurer—Glyn Nordstrom, Nominating—Gerlinde Whetzell, President Emeritus

## SAMS COMMITTEE CHAIRS

Ann Barwick\*, Board Liaison—Kim Bishop, Dr. Lynn Mandel & Gerlinde Whetzell, Database—Anastasia Ji Kim, Historian—Bonnie Ebstyne and Diana Henderson, Hospitality—Rosemary McCauley, Long-Range Planning—Shirley Miner and Stephanie Otis, Mailing List—Kit Herrod and Cynthia Pierce, Membership—Gaylene Vaden, Parliamentarian—Barbara Bell, Publicity—Mary Lampson, Roster

## SAMS FUNDRAISING CHAIRS

Yelena Klimenkoff and Burnley Snyder, Fall Fundraiser—Penny Coe and Jennifer Wathen, Gardens of Art—Anastasia Ji Kim and Rosemary McCauley, Nordstrom Designer Preview

\*denotes deceased

# SAM STAFF: HAIL & FAREWELL



Lisa Corrin



Paul Macapia



Jill Rullkoetter



Hsueh-man Shen



Liz Brown



Chiyo Ishikawa



Patricia Junker

## Lisa Corrin Heads to Williamstown

Last fall Lisa Corrin, former Deputy Director for Art/Jon & Mary Shirley Curator of Modern & Contemporary Art, moved to Williamstown, Massachusetts, to assume the directorship of the Williams College Museum of Art. While we are all sad that Corrin has left SAM and Seattle, we are happy that she is moving on to become a museum director.

During her four years in Seattle (2001–2005), Corrin energized SAM, articulating a compelling artistic vision, global in scope and high in quality. From the acquisition of the Contemporary Art Project collection to exhibitions of Korean sculptor Do-Ho Suh, contemporary art from the West Coast and, most recently, contemporary Chinese photography and video, she broadened our outlook and enriched our lives.

## Paul Macapia, Retiring after Thirty-two Years

In 1972, at the invitation of Dr. Richard Fuller, Paul Macapia exhibited a one-person show of his Shi Shi Beach nature photography and was then hired to work on SAM's first Asian art handbook. He has been the official museum photographer ever since. During his time at the museum, Macapia has worked on at least three dozen publications, covering topics as diverse as ethnic subjects, fine art, silver, architecture and the Lewis and Clark journey. He has also worked extensively behind the scenes documenting SAM's collection of twenty-three thousand objects.

## Jill Rullkoetter's Twenty-four Years at SAM

After twenty-four years of outstanding work, Jill Rullkoetter, The Kayla Skinner Director of Education and Public Programs, recently left SAM to become the Director of Education and Audience Development at the Frye Art Museum in Seattle. From the beginning of her tenure, she led an active and exemplary education program and leaves an extraordinary legacy at SAM and in the community.

During Rullkoetter's time at SAM, programs and services for the public grew tremendously. School tours increased seven-fold, the Ann P. Wyckoff Teacher Resource Center was established to serve teachers throughout Washington, and the museum's first community partner program now involves more than two hundred organizations.

## SAM's Associate Curator of Chinese Art Departs

At the end of May, Hsueh-man Shen, SAM's Foster Foundation Associate Curator of Chinese Art, left the museum to assume a new position as Senior Curator/Lecturer of Chinese Art

at the National Museums of Scotland and the University of Edinburgh. During her time at SAM, Hsueh-man brought in several major acquisitions of Chinese art and reinstalled part of the permanent collection downtown. Hsueh-man also worked on two exhibitions, *Fragrance of the Past: Chinese Calligraphy and Painting by Ch'ung-ho Frankel and Friends* and *The Orchid Pavilion Gathering: Chinese Painting from the University of Michigan Museum of Art*, both of which opened at the Seattle Asian Art Museum on January 14, 2006.

## Liz Brown Joins Conservation Department

K. Elizabeth Brown recently joined SAM's conservation department as Associate Conservator, a newly created position. She graduated cum laude with a BFA in sculpture from the University of Michigan and earned her MA and Certificate of Advanced Studies in Art Conservation at Buffalo State College.

Before coming to SAM, Brown was an Objects Conservator at the National Museum of the American Indian in Washington, D.C., where she was the lead conservation liaison and assisted in the installation and de-installation of numerous exhibitions and loans.

## Chiyo Ishikawa Is SAM's New Deputy Director for Art

Last July Chiyo Ishikawa, SAM's Chief Curator of Collections/Curator of European Painting and Sculpture, became the museum's new Deputy Director for Art. As Deputy Director for Art, she will oversee the museum's artistic program and provide artistic leadership for the expansion of the downtown museum, scheduled to open in 2007.

Ishikawa has curated a host of exhibitions since joining SAM as Assistant Curator of European Painting in 1990. Most recently she curated the international exhibition *Spain in the Age of Exploration*, co-organized with Spain's Patrimonio Nacional, for which she received the Order of Isabel la Católica from His Majesty King Juan Carlos of Spain.

## Patricia Junker Is SAM's First Curator of American Art

Curator of American Art Patricia Junker came to SAM from the Amon Carter Museum in Fort Worth, Texas, where she was Curator of Paintings and Sculpture. She holds an MA in art history from the University of Michigan.

In 2003, Junker saw the culmination of her research into Winslow Homer's other passion—the exhibition and scholarly publication entitled  *Casting a Spell: Winslow Homer, Artist and Angler*, a joint project of the Fine Arts Museums of San Francisco and the Amon Carter Museum.

# FINANCIAL REPORT

Support from individuals through admissions, membership, gifts, events, museum store and café sales contributed \$9.8 million or fifty-four percent of FY05 operating revenue.

Corporate support, including in-kind gifts contributed \$1.9 million or ten percent.

Of the \$18.2 million in total operating expense, \$13.4 million or seventy-three percent was directly program related. Accession of art objects through purchases generally utilize donor-restricted funds and are not listed in the statement of operating activities.

Temporarily restricted net assets increased by \$7.1 million to \$83.5 million. Investments restricted for long-term purposes increased by \$8.3 million to \$83.8 million.

The museum's audited financial statements provide more detail and are available upon request.

## STATEMENT OF OPERATING ACTIVITY

Revenue	FY2004	%	FY2005	%
Admissions	\$1,093,168	7%	\$2,658,091	14%
Membership, gifts and events	5,313,785	35%	5,221,723	29%
Museum store and café	1,320,841	9%	1,968,345	11%
Corporate support	772,200	5%	832,337	4%
Foundation support	912,222	6%	1,253,774	7%
Government support	434,302	3%	713,524	4%
In-kind gifts	1,182,092	8%	1,051,587	6%
Investment income	3,998,809	26%	3,677,326	20%
Other	195,314	1%	880,637	5%
<b>Total Operating Revenue</b>	<b>\$15,222,733</b>		<b>\$18,257,344</b>	
<b>Expense</b>				
Education	1,110,407	7%	1,121,250	6%
Exhibition and collection care	2,587,780	17%	5,269,002	29%
Facility and security	2,535,878	17%	2,720,176	15%
Marketing	1,617,444	11%	1,529,181	8%
Museum store and café	1,257,446	8%	1,679,178	9%
In-kind gifts	1,182,092	8%	1,051,587	6%
Administration and depreciation	2,702,791	18%	2,986,918	17%
Development	2,193,077	14%	1,859,384	10%
<b>Total Operating Expense</b>	<b>\$15,186,915</b>		<b>\$18,216,676</b>	
<b>Net Operating Surplus/(Loss)</b>	<b>\$35,818</b>		<b>\$40,668</b>	

# VISION & MISSION

## SAM CONNECTS ART TO LIFE

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

## SEATTLE ART MUSEUM FACTS-AT-A-GLANCE

Status	Not-for-profit
Date founded	1933
Chairman, Board of Trustees	Jon Shirley
President, Board of Trustees	Susan Brotman
Museum Director	Mimi Gardner Gates
Deputy Director	Maryann Jordan
Deputy Director for Art	Lisa Corrin
Objects in the collection	21,994

### People

Full-time regular staff	148
Part-time, casual and temporary employees	101
Board of Trustees (active)	65
Board of Trustees (ex-officio, honorary, on-rotation)	40
Museum member households	41,500
Volunteers	488
Volunteer hours	25,821

### Libraries

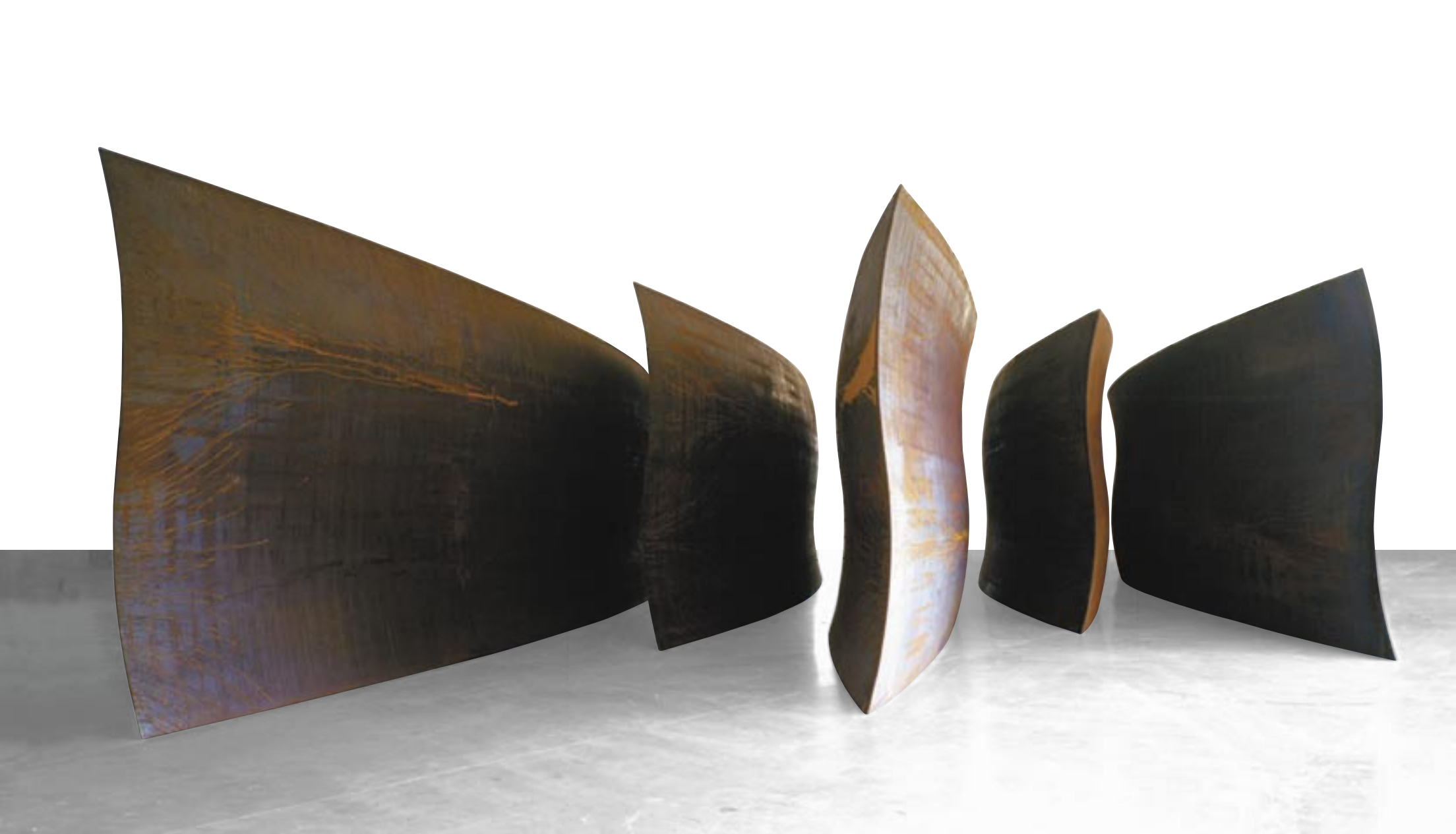
Volumes added	1,619
Volumes total	27,000

### Attendance

SAM public hours attendance	393,063
SAAM public hours attendance	37,581
Total SAM & SAAM attendance	430,644
School tours, box office and events	107,406
SAM Thursday After Hours attendance (5-9 p.m.)	25,123
<b>TOTAL Museum Attendance</b>	<b>538,050</b>

### Free Days

SAM Free First Thursdays	36,425
SAM Free First Fridays	14,362
<b>Total SAM free day attendance</b>	<b>50,787</b>
Volunteer Park Free First Thursday	4,830
Volunteer Park Free First Friday	1,093
Volunteer Park Free First Saturday	7,339
<b>Total Volunteer Park free day attendance</b>	<b>13,262</b>
<b>TOTAL Museum Free Day Attendance</b>	<b>64,049</b>



SAM SEATTLE ASIAN ART MUSEUM  
SEATTLE ART MUSEUM  
OLYMPIC SCULPTURE PARK