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OUR MISSION

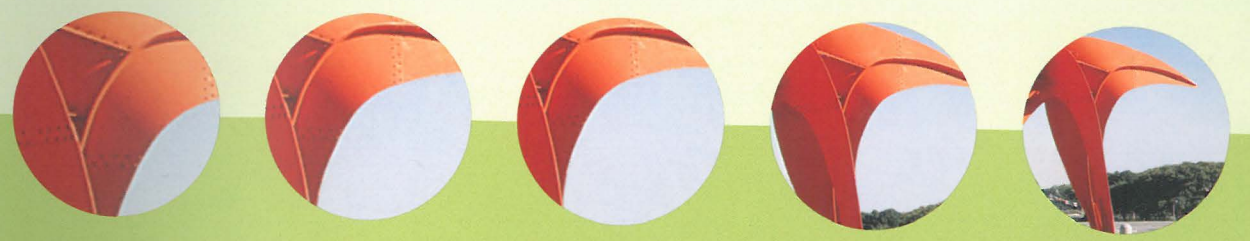
SEATTLE ART MUSEUM

FORWARD-LOOKING AND  
AMBITIOUS, THE SEATTLE ART  
MUSEUM IS DEDICATED TO  
ENGAGING A BROAD PUBLIC  
IN AN OPEN DIALOGUE  
ABOUT THE VISUAL ARTS BY  
COLLECTING, PRESERVING,  
PRESENTING, AND INTER-  
PRETING WORKS OF ART OF  
THE HIGHEST QUALITY



SEATTLE ART MUSEUM

SEATTLE ART MUSEUM



ANNUAL REPORT 1999/2000

ANNUAL REPORT 1999/2000

# SAM

## GOING FORWARD | LOOKING BACK

### SEATTLE ART MUSEUM

#### ANNUAL REPORT 1999/2000

In the spirit of the exhibition *2000 1/2: going forward looking back*, curated by Trevor Fairbrother, this annual report shines a light on past accomplishments of the year while looking to the future and all the challenges and opportunities it provides.

In a time when Seattle is quickly changing and establishing itself as a city of the world, its success may be judged only as deep as its humanity: the stewardship of its culture and history, the embrace of community, and the foresight in laying a foundation for the future.

The Seattle Art Museum has come to symbolize the best of these civic trusts. By preserving and presenting historical and contemporary art to an ever-broadening audience, SAM offers a dynamic microcosm of the past and future. Enthusiastically embracing the future, we also look back with gratitude to those whose artistry, creativity, and generosity have brought us so far. In this year of incredible movement, we stop for a moment to consider and acknowledge all that has been achieved.

As our city continues to evolve and grow, so too will the museum—always maintaining the fine balance of going forward while looking back.

cover: Alexander Calder  
American, 1898–1976  
**Eagle**, 1971, painted steel  
38 ft. 9 in. x 30 ft. 30 in. x 30 ft. 30 in.  
Installation view outside of the  
Philadelphia Museum of Art  
Gift of Jon and Mary Shirley, 2000.69  
Fiscal year 2001 acquisition  
Courtesy of the Calder Foundation



“2000 is a big round number in the Christian calendar; it also marks our transition from the “American Century” to one too young for a nickname.

2001 is a 1968 sci-fi movie that envisioned what life will be like next year.

2000 1/2 is a ragbag of an exhibition intended to evoke the bittersweet consciousness of a millennial transition. It offers a loose and personal encounter with a broad range of art, from necklaces to noise. The objects on view harmonize and clash in varying ways and to various degrees. The show’s motto might have been Paul Gauguin’s title for a post-impressionist painting he made at the close of the nineteenth century: *Where Do We Come From? What Are We? Where Are We Going?*

Contemporary art often asks questions and rarely gives simple answers—thus *2000 1/2* provides a chance to go figure. And as Y2K fades...what about the centuries-old heritage of poverty, violence, intolerance, national and corporate greed, and environmental instability? Some of these artists are pondering those questions.”

—Trevor Fairbrother, Deputy Director of Art/Jon and Mary Shirley Curator of Modern Art  
Introductory text from the exhibition  
*2000 1/2: going forward looking back*  
June 8—July 16, 2000



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In the past fiscal year, the Board of Trustees and museum staff focused significant energy on the historic Seattle Asian Art Museum. The downtown museum, now in its ninth year, enjoyed a highly successful year financially and artistically. The Board acquired and began development of the Olympic Sculpture Park and secured funds required to stabilize the museum's long-term financial future.

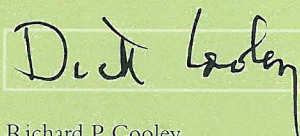
The level of attendance and community involvement at the Seattle Asian Art Museum exceeded our expectations. Exhibitions, which included *Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection*, *Paul Horiuchi, Art of Protest*, and *Sheer Realities: Clothing and Power in Nineteenth-Century Philippines*, attracted the largest number of visitors to the Seattle Asian Art Museum since 1991. Activity also centered on The Year of Korea and its *Explore Korea: A Visit to Grandfather's House* interactive exhibition. Popular exhibitions, free days, family programming, and special events such as a fashion show encouraged a growing number of Seattle citizens to become involved with the Seattle Asian Art Museum.

Many children had their first exposure to the museum through their teachers' participation in the Wyckoff Teacher Resource Center. We expanded our summer art camp and developed learning galleries for two downtown exhibitions: *Impressionism: Paintings Collected by European Museums* and *Porcelain Stories: From China to Europe*. Children and parents benefited from our new Educational Resource Room; the Knudsen Please Touch Room is a visually engaging, child-centered space for learning, play, and performance. More than 9,000 new families joined as members in the past two years.

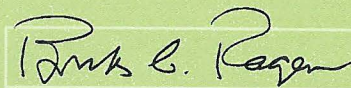
The Olympic Sculpture Park was the year's most exciting project. Following the museum's purchase of a six-acre waterfront property in December 1999, we have been shaping the vision for this new public open space. The museum recently signed a design agreement with the City of Seattle that provides for integration of the new park with the public waterfront and Myrtle Edwards Park. We are pleased to have continued and thoughtful participation from community groups, business associations, government leaders, and our new neighbors in the park.

The long-term future of the Seattle Art Museum seems assured with the completion of the Century Endowment Campaign, now nearing its December 2000 closing date. Our efforts over the past five years have brought the museum's total endowment to more than \$77 million. In the past year alone, three remarkable challenge grants were awarded to the museum: the National Endowment for the Humanities honored SAM with a significant challenge grant for its education programs; the Andrew W. Mellon Foundation approved an endowment challenge grant to establish a new conservation department; and the Bill and Melinda Gates Foundation gave its largest gift to any arts organization to date. This successful campaign reflects strong leadership and great public generosity.

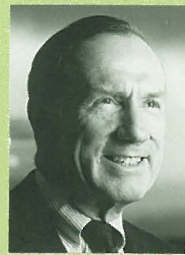
We take pride in the accomplishments of the past year. Dr. Fuller's museum is growing in Volunteer Park, in downtown Seattle, and on the waterfront. Programs are expanding to engage more of our community with exceptional art. Our educational programs are strong. Our museum is assuming a larger position in the Seattle community and in the international art world. We are both excited to be part of the Seattle Art Museum's future.



Richard P. Cooley  
Chairman, Board of Trustees

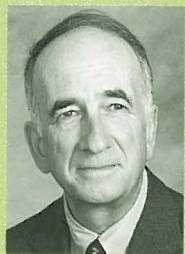


Brooks E. Ragen  
President, Board of Trustees



Richard P. Cooley  
Chairman

LETTER FROM THE  
CHAIRMAN AND PRESIDENT



Brooks E. Ragen  
President



Mimi Gardner Gates  
Director

LETTER FROM THE DIRECTOR

Moving into the twenty-first century, the Seattle Art Museum is rapidly maturing into an arts institution of major importance. What evidence do we have of the museum's significant progress and its increased benefit to our community—regionally, nationally, and internationally?

Attendance per annum exceeds half a million; membership is at the unprecedented level of more than 35,000; and more than 299 objects were added to our collections this year, including the work of contemporary European artists such as Anselm Kiefer, wax printed cloth from Africa, and pieces by early twentieth-century Asian artists such as Qi Baishi and Tsuji Kako, Chinese and Japanese respectively. As the fiscal year came to a close in the summer of 2000 and fiscal year 2001 began, the museum acquired two spectacular works especially appropriate for Seattle: Alexander Calder's bright red, large-scale stabile, *Eagle*, which will eventually be the focal point of the Olympic Sculpture Park, and Albert Bierstadt's *Puget Sound on the Pacific Coast*, an important nineteenth-century American landscape painter's dramatic vision of Puget Sound.

At the forefront of our museum's mission is access to the best in the visual arts, both in our collections and in special exhibitions. Fiscal year 2000 exhibitions downtown—*Impressionism: Paintings Collected by European Museums, An American Century of Photography: From Dry-Plate to Digital, Porcelain Stories: From China to Europe*, and *2000 1/2: going forward looking back*—together with the multitude of more modest shows, constituted an exhilarating and thought-provoking artistic program that broadened our perspectives, temporally and globally. Next year, we can look forward to an equally vibrant schedule that features three SAM-originated exhibitions—*Creating Perfection: Shaker Objects and Their Affinities, John Singer Sargent*, and *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan*. At the Seattle Asian Art Museum, 2001 will be The Year of China.

Staff changes that took place in fiscal year 2000 included the retirement of William J. Rathbun, John A. McCone Curator of Asian Art, after twenty-seven years of dedicated service; Steven C. Brown, Associate Curator of Native American Art, for ten strong years; and the announcement by Trevor Fairbrother, Deputy Director of Art and Jon and Mary Shirley Curator of Modern Art, that he will leave the museum in early 2001. As lead curator, Trevor has significantly raised the stature of this institution artistically and intellectually. We are most appreciative of their impressive accomplishments while at the museum. A national search is underway to identify successors who will continue the legacy that these fine curators have established.

Looking forward, we are excited by the imminent addition of a painting conservator for the first time in the museum's history. We also welcome David Lotz, who joined the staff as our Chief Technology Officer, and Christopher Rogers, who, as Director of Capital Projects, is overseeing the realization of our Olympic Sculpture Park, as well as other projects. These talented individuals are directing important new initiatives that will impact the future of the Seattle Art Museum.

During the past two years, the museum has benefited from outstanding leadership of the Board of Trustees. To Chairman Richard Cooley, President Brooks Ragen, Treasurer James Hawkanson, and Secretary Cameron DeVore, we would like to express our sincere gratitude. In addition, we thank our loyal donors and members, fine trustees, dedicated volunteers, and skilled professional staff, who, working together, will ensure the museum's vitality in the years ahead.



Mimi Gardner Gates  
The Illsley Ball Nordstrom Director



Seattle Collects  
Lichtenstein  
PHOTO: HOWARD GISKE

## EXHIBITIONS AND SPECIAL INSTALLATIONS

Documents Northwest:  
Earthly Paradise  
PHOTO: HOWARD GISKE



This year SAM's ambitious exhibition schedule offered visitors and members the opportunity to view spectacular private collections, celebrate the achievements of important Northwest artists, and learn more about the important role the visual arts have played in the history of cultural exchange.

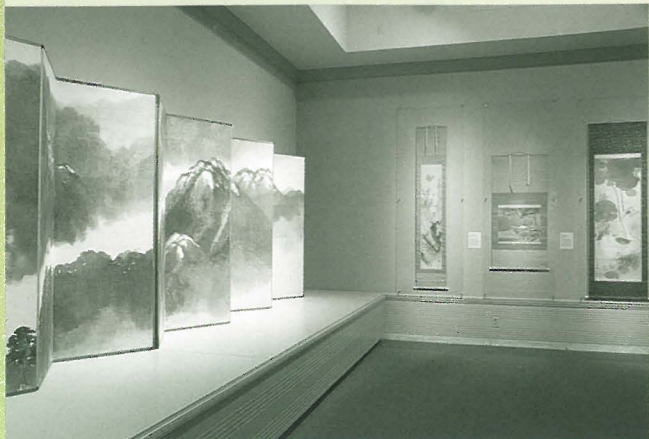
Exhibitions of the past year struck a balance between past and future by examining cultures transitioning into the modern era. We brought together revered impressionist paintings culled from Europe's finest collections and marked the turn of the century by paying homage to the past one with one hundred years of photography. We examined the mutual influences of East and West through the art of Japanese Nihonga paintings, the progression of porcelain, and the intimate setting of a Korean household. We gave special tribute to the work of eminent local artists Paul Horiuchi, James Washington, Jr., and Jacob Lawrence, while enchanting crowds with retrospectives of Roy Lichtenstein and Eastman Johnson. And, of course, we enlivened and challenged perceptions at the cusp of the millennium in *2000 1/2: going forward looking back*—with artistic visions that will continue to have impact for many years to come.



left: Explore Korea:  
A Visit to Grandfather's House  
PHOTO: HOWARD GISKE

below: Art of Protest  
PHOTO: PAUL MACAPIA





**Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection**  
PHOTO: HOWARD GISKE



**Paul Horiuchi**  
PHOTO: HOWARD GISKE

## SEATTLE ASIAN ART MUSEUM

SPECIAL EXHIBITIONS

### Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection

August 19, 1999–February 13, 2000  
Attendance: 31,336

Curated by William Rathbun and Michiyo Morioka  
Hanging scrolls and screens by Kyoto painters from the superb collection of Griffith and Patricia Way, including the work of Tsuji Kako and Tomita Keisen. The show traveled to the Los Angeles County Museum of Art (April 13–July 31, 2000). It will also have an extensive nine-venue tour in Japan in 2001 and 2002.

Organized by the Seattle Art Museum, *The Modern Masters of Kyoto* exhibition, catalogue, and symposium were generously sponsored by: The Freeman Foundation, Blakemore Foundation, E. Rhodes and Leona B. Carpenter Foundation, Seattle Art Museum Supporters (SAMS), Mary Ann and Henry James Exhibition Endowment, Nissho Iwai American Corporation, Asian Art Council, Shandwick International, and contributors to the Annual Fund.

Publication of the catalogue was made possible by a major contribution from the Katherine Agen Baillargeon Endowment.

### Explore Korea: A Visit to Grandfather's House

October 23, 1999–ongoing

Curated by William Rathbun and Sarah Loudon  
Elaborate construction has transformed the gallery to simulate a traditional Korean house, allowing visitors to enter the men's quarters, women's quarters, and kitchen. In addition to the home's furnishings, older artifacts related to a traditional lifestyle are on display in the gallery surrounding the house.

This exhibition is based on *Explore Korea: A Visit to Grandfather's House*, which was organized by The Newark Museum, Newark, New Jersey. *Explore Korea* and the accompanying programming for schools and the public was made possible by generous grants from the Korea Foundation; PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations); and the Nesholm Family Foundation. Additional support was provided by Seattle Art Museum Supporters (SAMS); a Seattle Public Schools World Language, Culture, and International Education Programs federal grant; and the King County Arts Commission Hotel/Motel Tax Fund. Media sponsorship has been provided by *Seattle's Child*. Operating funds from the Institute of Museum and Library Services, a federal agency, are being used to support this exhibition.

### Paul Horiuchi

March 9–June 11, 2000  
Curated by Michiyo Morioka

A selection of thirty works by the premier Northwest artist best known for his abstract collages. His rich legacy was celebrated with works ranging from the 1930s to the 1990s from the museum's permanent collection and loans from private and public collections.

### Art of Protest

April 27, 2000–January 21, 2001  
Curated by Chiyo Ishikawa, Tara Reddy, and Susan Edwards

This cross-cultural exhibition explores the ways artists have used their work to incite social change, either by addressing pervasive social issues or referring to specific events in history. Featuring artists from Europe, North America, Asia, and Africa from the sixteenth through the twentieth centuries.

## SEATTLE ART MUSEUM

SPECIAL EXHIBITIONS

### Impressionism: Paintings Collected by European Museums

June 12–August 29, 1999  
Attendance: 316,000

Seattle venue curated by Chiyo Ishikawa and Trevor Fairbrother

The largest exhibition of European impressionist paintings to visit the Pacific Northwest. Works by Degas, Gauguin, Van Gogh, Pissarro, Monet, Renoir, and others drew unprecedented crowds and publicity, and drove membership to far greater levels than before.

This exhibition was organized by the High Museum of Art, Atlanta, in collaboration with the Denver Art Museum and the Seattle Art Museum.

Presenting Sponsor: U S WEST

Exhibition Sponsor: The Boeing Company

Museum Sponsor: *The Seattle Times*

Corporate Sponsor: KeyBank

Foundation Sponsor: Robert Lehman Foundation, Inc.

Promotional Sponsor: Starbucks Coffee Company

Television Sponsor: KING 5 Television

Endowment Support: Kreielsheimer Exhibition Endowment

Supporters: Seattle Art Museum Supporters (SAMS); Cole & Weber

Additional Funding: The Allen Foundation for the Arts and contributors to the Annual Fund

### An American Century of Photography: From Dry-Plate to Digital: The Hallmark Photographic Collection

September 30, 1999–January 9, 2000  
Attendance: 74,800

Seattle venue curated by Trevor Fairbrother and Tara Reddy

More than two hundred photographs from the Hallmark collection were displayed, dating from 1885 to the present. The exhibition provided an in-depth exploration of photography's history, with works by masters as well as lesser-known figures.

The exhibition is organized by and drawn from the holdings of The Hallmark Photographic Collection, Hallmark Cards, Inc., Kansas City, Missouri.

Funding in Seattle generously provided by:

Presenting Sponsor: *The Seattle Times*

Corporate Council for the Arts/ARTSFUND™

King County Arts Commission

Rainier Photographic Supply

Hallmark Cards, Inc.

Dean and Mary Thornton Exhibition Endowment

Contributors to the Annual Fund

Eastman Kodak

### Porcelain Stories: From China to Europe

February 17–May 7, 2000  
Attendance: 42,918

Curated by Julie Emerson, Jennifer Chen, and Mimi Gardner Gates

Featuring European and Asian porcelain from SAM's permanent collection, this exhibition displayed and described porcelain history with a series of intertwined narratives that revealed the impact of Chinese export porcelain on the styles of Europe and Asia and the resulting cultural interchange between East and West. More than two hundred works were featured, spanning 600 B.C. to the eighteenth century.

Organized by the Seattle Art Museum.

Endowment Support: Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts

Presenting Sponsor: Seattle Arts Commission and The Foster Foundation

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

Corporate Sponsor: Sotheby's

Museum Sponsor: Seattle Art Museum Supporters (SAMS)

Installation Sponsor: Corporate Council for the Arts  
Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund

Additional support provided by: Barbara Duncan

Himmelman; Mary Robinson; Dr. and Mrs. George E.

Taylor; Asian Cultural Council; Asian Art Council and Decorative Arts and Paintings Council of the Seattle Art Museum; and contributors to the Annual Fund.

Publication of the catalogue was made possible by a major contribution from Ruth J. Nutt.



above: **Porcelain Stories: From China to Europe**  
PHOTO: HOWARD GISKE



left: **Eastman Johnson: Painting America**  
PHOTO: HOWARD GISKE



Seattle Collects Lichtenstein  
PHOTO: HOWARD GISKE

SPECIAL EXHIBITIONS (continued)

**2000 1/2: going forward looking back**

June 8–July 16, 2000

Curated by Trevor Fairbrother and assisted by Tara Reddy

A contemporary art exhibition intended to evoke the clash between cultural traditions and modern industrial conveniences in the wake of a millennial transition. A broad range of sculpture, paintings, photographs, works on paper, installation, sound, and video art that harmonized and clashed in varying ways. The display was compiled from SAM's permanent collections and outside loans.

Organized by the Seattle Art Museum and supported by the Anne Gerber Exhibition Endowment and the Helen and Max Gurvich Exhibition Endowment. Hans Peter Kühn wishes to thank his sponsors Unternehmensgruppe BECKER & KRIES for their permanent support. Whitfield Lovell, *Whispers from the Walls*, was organized by the University of North Texas Art Gallery, Denton, Texas, and supported by generous grants from the Lannan Foundation; the National Endowment for the Arts, a federal agency; and the University of North Texas Provost. *First Son: Portraits by C.D. Hoy* was organized and circulated by Presentation House Gallery, Vancouver, B.C., and curated by Faith Moosang.

**Eastman Johnson: Painting America**

June 8–September 10, 2000

Seattle venue curated by Trevor Fairbrother and Rock Hushka

This retrospective included seventy paintings and thirty-two drawings by the nineteenth-century artist. The broad selection of works included portraits, urban interiors, rural landscapes, and depictions of African American subjects inspired by his travels to the Netherlands, Wisconsin, and Maine.

Organized by the Brooklyn Museum of Art and made possible by The Henry Luce Foundation, Inc., and the Gilder Foundation. Additional support was provided by the Richard and Jane Manoogian Foundation; Mr. and Mrs. John S. Tamagni; and Blair W. Effron. Support for the catalogue was also provided through the generosity of Furthermore, the Publication Program of the J.M. Kaplan Fund, and a BMA publications endowment established by the Iris and B. Gerald Cantor Foundation and the Andrew W. Mellon Foundation.

The following individuals, corporations, and organizations have generously provided funding in Seattle: Thomas and Ann Barwick; Allan and Mary Kollar; Paul Leach and Susan Winokur; American Art Search, Corporate Council for the Arts/ARTSFUND™; Microsoft Corporation; American Art Endowment; Council of American Art; and Seattle Art Museum Supporters (SAMS). Additional support was provided by contributors to the Annual Fund.

**Seattle Collects Lichtenstein**

January 20–May 14, 2000

Curated by Trevor Fairbrother and Tara Reddy

An exhibition of diverse media displaying four decades of the artist's career, brought together primarily through the loan of one private Seattle collection. Infamous Pop Art works from his comic strip and advertisement images complemented selections from his Brushstrokes and Interiors series.

Organized by the Seattle Art Museum and generously supported by the Bette and David Sprague Exhibition Endowment.

**Documents Northwest: The PONCHO Series Hereabouts: Northwest Pictures by Seven Photographers**

November 18, 1999–March 12, 2000

Curated by Trevor Fairbrother and Tara Reddy

Works from seven contemporary Northwest photographers: Alan Berner, Kristin Capp, Erika Langley, Robert Lyons, Andrew Miksys, Glenn Rudolph, and Alice Wheeler. Each artist captured a personal glimpse of the varied people and places surrounding them.

**Earthy Paradise: Fitzgerald DeFreitas, Karen DeWinter, James W. Washington, Jr.**

March 30–October 8, 2000

Curated by Tara Reddy and Trevor Fairbrother

Work by three Northwest artists who explored and revered nature in very different ways.

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

**COLLECTIONS AND SPECIAL INSTALLATIONS**

**Painted with Light: Photographs by the Seattle Camera Club**

August 21, 1999–July 3, 2000

Curated by Trevor Fairbrother and Rock Hushka

Photographs from members of the Seattle Camera Club in the late 1920s: Wayne Albee, Hiromu Kira, Dr. Kyo Koike, Frank Kunishige, Ella McBride, Yukio Morinaga, and Fred Y. Ogasawara.

**Northwest Art/Asian Affinities**

August 28, 1999–December 17, 2000

Curated by Trevor Fairbrother and assisted by Rock Hushka

A presentation of works by Northwest modern artists who were inspired by Asian art and culture. The display is arranged with complementary objects from the museum's Asian art collections.

**Elegant Plain Art from the Shaker World and Beyond**

August 28, 1999–September 23, 2001

Curated by Pam McClusky

A selection of furniture, ornaments, and tools from a variety of cultures that share the simple, uncluttered aesthetic of Shaker objects.

**In Pursuit of Green: Celadon in China**

December 18, 1999–ongoing

Curated by Jay Xu

An installation that traces the development of green-glazed ware in China from its inception during the Shang dynasty (ca. 1600–1030 B.C.) to its aesthetic zenith in the thirteenth and fourteenth centuries.

**Women from Utopia**

June 28, 1999–ongoing

Curated by Pam McClusky

Contemporary paintings by four Aboriginal women from the expansive collection of Margaret Levi and Robert Kaplan. *Utopia's* depictions of landscape and "dreamings" are distinctive expressions of a strong community.

**West African Wax Prints**

May 8, 2000–ongoing

Curated by Pam McClusky and Leasa Fortune

Colorful contemporary cotton fabrics field-collected from West Africa for SAM's collection. Used for both traditional and Western clothing, the textiles are often printed with symbols that communicate in subtle ways.

**Documents International:**

**Eleven Heads Are Better than One:**

**Sixth-Graders Connect with SAM**

April 1, 1999–April 2, 2000

This exhibition, curated by sixth-graders from South Shore and Washington Middle Schools, was part of a four-year project called *Growing Up With Art*.

*Growing Up With Art* was generously funded by The Pew Charitable Trusts; M. J. Murdock Charitable Trust; Microsoft Corporation; the National Endowment for the Arts, a federal agency, with assistance from the H.J. Heinz Company Foundation; The Coca-Cola Foundation; The Discuren Charitable Foundation; the King County Arts Commission Hotel/Motel Tax Revenues; PONCHO; and the Washington State Arts Commission. The Corporate Council for the Arts provided support for this exhibition through its generous annual funding of the museum.



Elegant Plain Art from the Shaker World and Beyond

PHOTO: HOWARD GISKE

## PUBLICATIONS

*Modern Masters of Kyoto: Transformation of Japanese Painting Traditions: Nihonga from the Griffith and Patricia Way Collection*

Published by the Seattle Art Museum and distributed by the University of Washington Press.

Written by Michiyo Morioka, independent scholar and SAM's interim curator of Japanese art, and Paul Berry, independent scholar. Contributing essays by Uchiyama Takeo and Griffith Way. Produced in conjunction with the exhibition *Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection*, it features eighty-three full-color plates of Kyoto Nihonga, including hanging scrolls, screens, and an album dating from the 1860s to the 1940s. The book includes works by renowned artists Tsuji Kako (1870–1931) and Tomita Keisen (1879–1936). Photography by Eduardo Calderón.

Publication of the catalogue made possible by the Katherine Agen Baillargeon Endowment.

*Porcelain Stories: From China to Europe*

Published by the Seattle Art Museum in association with the University of Washington Press.

Written by Julie Emerson, Ruth J. Nutt Curator of Decorative Arts, Jennifer Chen, independent scholar, and Mimi Gardner Gates, The Illsley Ball Nordstrom Director. Produced in conjunction with the exhibition of the same title, the publication features more than two hundred color plates of important examples of porcelain drawn from SAM's Asian and European porcelain collections. A series of intertwined essays explores porcelain's beginnings in China and developments throughout Asia and Europe. Photography by Paul Macapia.

Publication of the book was made possible by a major contribution from Ruth J. Nutt.

Upcoming projects include a publication devoted to SAM's African collection, an exhibition catalogue

relating to recently discovered ancient art from Sichuan, China, and a book featuring a selection of Chinese porcelain from a private collection.

## CONSERVATION

Caring for its collections is at the heart of a museum's responsibility to the public. Whenever a work of art is taken in or out of storage, displayed, or loaned, its condition must be analyzed and strategies for protecting it implemented. The museum has long recognized the need for an in-house conservation department. Now, thanks to the following contributors, an unfinished space on the downtown museum's fifth floor, held in reserve for this purpose, will be transformed into a conservation lab and a new department established.

The Andrew W. Mellon Foundation awarded the museum a \$1.5 million endowment challenge grant during 2000, to establish an on-site conservation department. The Mellon Foundation grant requires a 2:1 match, which will bring the initial core endowment for conservation to \$4.5 million. We gratefully acknowledge the Bill and Melinda Gates Foundation, Sally and Bill Neukom, and Charles Simonyi, whose support enables us to meet this ambitious challenge.

While the Mellon Foundation's grant will provide long-term support for the operation of the conservation lab, generous awards from the King County Arts Commission and the Norman Archibald Charitable Trust will provide crucial support for constructing the 1,800-square-foot conservation studio.

## LOANS

The Seattle Art Museum loaned thirty-five objects from its permanent collection for seventeen exhibitions, which were shown in twenty-one national and international venues.



**Documents Northwest: Hereabouts**  
PHOTO: HOWARD GISKE



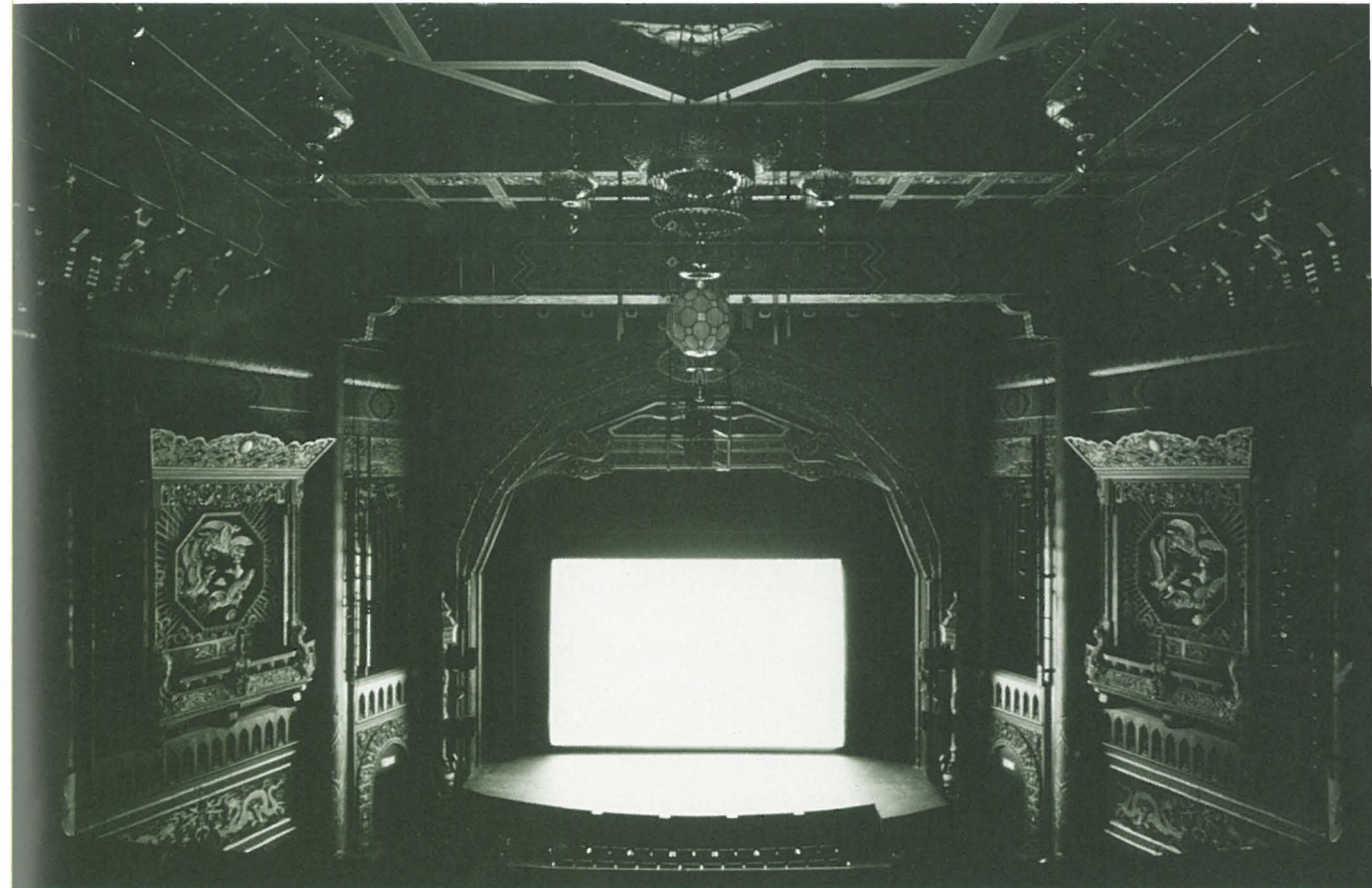
**Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection**  
PHOTO: HOWARD GISKE





Yamamoto Baiitsu  
Japanese, 1783–1856  
**Plum Blossoms**,  
Edo period, 1835  
Ink on paper  
Gift of Griffith and Patricia  
Way in honor of William Jay  
Rathbun, John A. McCone  
Curator of Asian Art  
1972–1999, 99.58  
PHOTO: PAUL MACAPIA

## ACQUISITIONS



Like any flourishing enterprise, a museum must grow in order to stay vital, informed, and representative. In the last year, we added 299 objects to the museum's collections, increasing our understanding of art and contributing to the museum's goal of developing a rich, outstanding permanent collection. Our curators were able to acquire both historical and contemporary works, broadening the permanent collection with items from Ancient America, Asia, Africa, and Europe. From the delicacy of Qi Baishi's painted plum blossoms to the artistic vitality of the Maasai, the museum is working toward an expansive archive of global beauty and cultural expression.

Through the generosity of our donors, we acquired two major American works of art recently: a monumental landscape painting by Albert Bierstadt entitled *Puget Sound on the Pacific Coast*, and a superb sculpture, *Eagle*, by Alexander Calder, which will be one of the first sculptures installed at the Olympic Sculpture Park. Other highlights of the year's gifts of art include a collection of twelve Ancient American objects, including works from the Mayan, Nayarit, and Andean regions; a nineteenth-century Japanese painting by Yamamoto Baiitsu; an African Dogon monkey mask; and a monumental painting by the contemporary German artist Anselm Kiefer.

Hiroshi Sugimoto  
Japanese, b. 1948  
**5th Ave Theater, Seattle**, 1997  
Gelatin silver print  
Purchased with funds from Agnes  
Gund and Daniel Shapiro in honor  
of Mr. and Mrs. Bagley Wright, and  
the Margaret E. Fuller Purchase  
Fund, 99.52

next page:  
Albert Bierstadt  
American, 1830–1902  
**Puget Sound on the  
Pacific Coast**, 1870  
Oil on canvas  
52 1/2 x 82 in.  
Gift of the Friends of American  
Art at the Seattle Art Museum  
with additional funds from the  
General Acquisition Fund, 2000.70  
Fiscal year 2001 acquisition  
PHOTO: PAUL MACAPIA



## COLLECTIONS

Forty-six Maasai objects field-collected by Kakuta Hamisi  
General Acquisition Fund, 2000.1–18

Fifty-three African wax print cloths field-collected by Barbara Sumberg  
General Acquisition Fund, 99.56.1–53

Twelve Ancient American objects, including works from the Mayan, Nayarit, and Andean regions  
Gift of John H. Hauberg, 99.73–84

Thirty-two works of Italian porcelain  
Gift from the Charlotte Page Collection, 99.117–150

Forty-two works by Helmi Juvonen  
Gift of the artist, SC2000.66.1–42

## MODERN AND CONTEMPORARY ART

### Laylah Ali

American, b. 1968  
*Untitled*, 1999  
Gouache on paper  
Partial gift of the Volunteers Association and promised gift of P. Raaze Garrison, 99.92

### Robert Arneson

American, 1930–1992  
*Swimming Pool Study*, 1977  
Mixed media on paper  
Gift of Sandra Shannonhouse/Estate of Robert Arneson, 99.111

### Gloria Bornstein

American, b. 1937  
*Gauging*, 1994  
Video on film screen, table, and burned rice on biscuit tins  
Gift of Helen Gurvich in honor of Anne Gerber, 99.94

### Rachel Brumer

American, b. 1956  
*Marker VI*, 1993  
Cotton cloth (hand dying, machine piecing, hand quilting, and embroidery)  
67 x 60 in.  
Purchased in honor of Rock Hushka with the Northwest Purchase Fund, 2000.48

### Dan Budnik

American, b. 1933  
Gelatin silver prints  
Reprinted by Keith Schreiber, 1998–99  
Purchased with funds from Getty Imaging, 2000.34–41, .43  
1. *Dr. Martin Luther King Jr. after Delivering His 'I Have a Dream' Speech, August 1963*

2. *Rev. and Mrs. Abernathy, UN Ambassador Ralph Bunche, Dr. and Mrs. King, and Rev. Frederick Reese Entering Montgomery, Alabama on Oak St., March 25, 1965*
3. *Dr. Martin Luther King Jr. and Rev. Ralph Abernathy Passing White Spectators Outside the Dexter Ave. Baptist Church, Montgomery, Alabama, March 1965*
4. *Dr. Martin Luther King Jr. Speaking at the Brown Chapel AME Church, Selma, Alabama, 1965*
5. *Quintella Harrell, 11 Years Old, with Other Young Voting Rights Protesters, Dallas County Courthouse, Selma, Alabama, March 1965*
6. *Harry Belafonte, Martin Luther King Jr., and Coretta Scott King at Montgomery Airport, Montgomery, Alabama, 1965*
7. *Martin Luther King Jr., Lowndes County, March 24, 1965*
8. *Leander Dudley and Fellow Marchers Singing Freedom Songs, Jefferson Davis Highway, March 22, 1965*
9. *Veronica Smith, Phillip Hunter Jr., and Kent Carrington, at the City of St. Jude Staging Area, March 25, 1965*
10. *Joyous Southern Christian Leadership Conference Marchers Outside Jefferson Davis Hotel, Montgomery, Alabama, March 25, 1965*  
Gift of Benham Gallery and Dan Budnik, 2000.42

### Kenneth Callahan

American, 1905–1986  
Gift of Dorothy Malone, 2000.24–25  
1. *Untitled* (mountain peaks and clouds)  
Gouache  
11 3/8 x 14 3/4 in.  
2. *Sawmill*, 1931  
Etching and drypoint  
6 3/4 x 9 3/8 in., plate mark,  
8 1/8 x 10 1/4 in., sheet size  
No. 3 from an edition of 25

### Kristin Capp

American, b. 1964  
Black and white RC photographs  
Each 16 x 20 in.  
Provenance: artist to donor to SAM  
Gift of Christopher Sbröllini, 2000.29–33  
1. *Carol Walter*, 1994  
2. *Deborah Walter*, 1994  
3. *Carol with Cabbage*, 1994  
4. *Untitled #1*, 1994  
5. *Untitled #2*, 1994

### Anthony Caro

British, b. 1924  
Gift of the estate of Saul and Helen Schluger, 99.54–55  
1. *Veduggio Stay*  
Rusted and varnished steel  
2. *Table Piece*  
Steel

### Leonora Carrington

British, b. 1917  
*Crow Soup*, 1997  
Lithograph, edition 38 of 95  
Gift of John and Diahann Braseth, 99.59

### Curtis Studios

*Ebba Rapp*, ca. 1930  
Gelatin silver print  
9 1/2 x 7 1/4 in.  
Gift of the Estate of John D. McLaughlan, 2000.28

### Allan d'Arcangelo

American, b. 1930  
*Untitled (Sliding doors)*, 1969  
5 panels; paint on wood  
Gift of Hester Diamond, 99.86

### Laura de Santillana

Italian, b. 1955  
*Tokyo-ga II*, 1999  
Blown and compressed glass  
12 x 9 x 1 1/2 in.  
Purchased with funds from Pam Biallas, Becky and Jack Benaroya, and the 1999 Maryatt Gala Fund, 2000.46

### Andreas Gursky

German, b. 1955  
*Untitled X (Constable)*, 1999  
C-Print, edition 1 of 6  
111 3/4 x 81 1/2 in.  
Provenance: research in process  
Partial gift of Lyn and Jerry Grinstein and partial purchase with the 1999 Maryatt Gala Fund, 2000.45

### Frank P. Harned

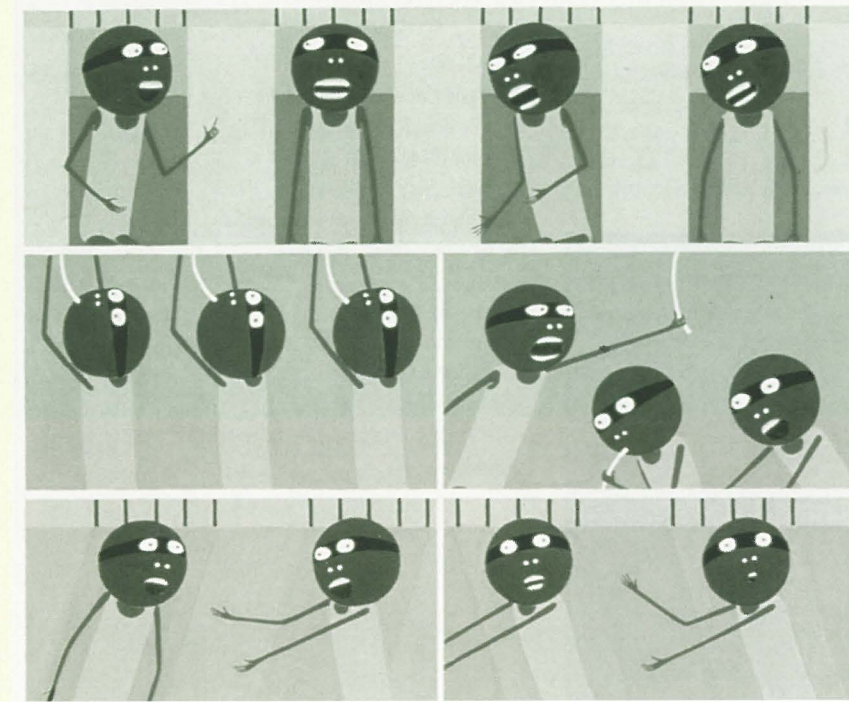
American, active ca. 1850–1900?  
*Walt Whitman*, 1887  
Albumen print  
Mary Arrington Small Estate Fund and Margaret E. Fuller Purchase Fund, 99.63

### Zhang Huan

Chinese, b. 1965  
1. *My America*, 1999  
Photograph from the performance *Hard to Acclimatize* at the Seattle Asian Art Museum, November 20, 1999  
Edition 62 of 80  
Gift of the artist, 2000.52  
2. *My America*, 1999  
VHS video documentation from the performance *Hard to Acclimatize* at the Seattle Asian Art Museum, November 20, 1999  
Gift of the artist, SC2000.67

### Helmi Juvonen

American, 1903–1985  
Gift of Dorothy Malone, 2000.20–23  
1. *Untitled (Thanksgiving Note with Drawing of a Doll and Flower)*  
Ink on paper  
6 1/4 x 10 1/4 in.  
2. *Face Urn from the Sepik River Valley—New Guinea*  
Graphite and watercolor on paper  
22 x 15 in.  
3. *Vessel in the Shape of a Trophy Head from Paracás, Peru*  
Graphite and watercolor on paper  
22 x 15 in.  
4. *Shield from the Sepik River Valley, New Guinea*  
Graphite and watercolor on paper  
22 x 15 in.



Laylah Ali  
American, b. 1968  
*Untitled*, 1999  
Gouache on paper  
Partial gift of the Volunteers Association and promised gift of P. Raaze Garrison, 99.92  
PHOTO: PAUL MACAPIA

**Anselm Kiefer**

German, b. 1945  
*Die Orden der Nacht (The Order of the Night)*, 1996  
 Acrylic, emulsion, and shellac on canvas  
 Gift of Mr. and Mrs. Richard C. Hedreen, 99.85

**Erika Langley**

American, b. 1967  
 Gelatin silver prints  
 The Mark Tobey Estate Fund, 2000.54–.58  
 1. *April in Trench Coat*, 1996, 11 x 14 in.  
 2. *Hammering Man and Lusty Lady*, 1993, 11 x 14 in.  
 3. *Mercy*, 1997, 11 x 14 in.  
 4. *Veronica*, 1993, 16 x 20 in.  
 5. *Jordan with Grapes*, 1996, 16 x 20 in.

**Andrew Miksys**

American, b. 1969  
 Type C prints  
 20 x 24 in. each  
 The Mark Tobey Estate Fund, 2000.63–.65  
 1. *Untitled*, Wallingford, 1997  
 2. *Untitled*, Wallingford, 1997  
 3. *Untitled*, Tukwila, 1997

**Jesse Paul Miller**

American, b. 1968  
*Formations*, 1999  
 Multiple of 22 interchangeable objects  
 Northwest Purchase Fund, 2000.49.1–.22

**Peter Millett**

American, b. 1949  
*Double Cross*, 1999  
 Painted cedar  
 34 x 17 x 6 in.  
 The Virginia Wright Fund, 2000.44

**Jeffrey Mitchell**

American, b. 1958  
*Rain*, 1997  
 Graphite on paper  
 The Northwest Purchase Fund, 99.53

**Alphonse-Leon Noel**

French, 1807–1884  
 Hand-colored lithographs, published by Goupil, Vibert & Co., Paris  
 American Art Fund, 99.64–.65  
 1. *The Power of Music*, 1848  
 After William Sidney Mount (1807–1868),  
*The Power of Music (The Force of Music)*, 1847  
 2. *Music is Contagious*, 1849  
 After William Sidney Mount (1807–1868),  
*Dance of the Haymakers*, 1845

**Joseph Norman**

American, b. 1957  
 Lithographs  
 Gift of Dr. and Mrs. Joseph A. Chazan, 99.151–.153, 2000.26  
 1. *Notorious*, 1996  
 2. *Notorious*, 1990  
 3. *Notorious*, 1992  
 4. *James Baldwin*, 1986

**Philip Pearlstein**

American, b. 1924  
*Nude Lying on Black and Red Blanket*, 1974  
 Etching and color aquatint  
 22 3/8 x 29 1/4 in.  
 From an edition of 50 plus 10 artist's proofs and 3 printer's proofs  
 Gift of Christine and Assen Nicolov, 2000.19

**Sigmar Polke**

German, b. 1941  
 Gift of Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright  
 1–4. *Kölner Bettler (Cologne Beggars)*, 1973  
 Suite of four offset prints (Plates #1 and 2 in black, #3 in brown, and #4 in black/violet toned ink) on SchoellerTurm cover stock, edition 97 of 100 signed and numbered, 99.88.1–.4  
 5. *Hopp*, 1996  
 Silkscreen on Schoellershammer cover, edition 41 of 60 signed and numbered, 99.89  
 6. *Topp*, 1996  
 Silkscreen on Schoellershammer cover, edition 41 of 60 signed and numbered, 99.90  
 7. *Flopp*, 1996  
 Silkscreen on Schoellershammer cover, edition 47 of 60 signed and numbered, 99.91

**Charlotte Smith**

American, 1905–1999  
 Gelatin silver prints  
 Gift of the estate of Dorothy and Charlotte Smith, 99.43–.48  
 1. *Design in Texture and Line #2*, ca. 1955  
 2. *Window Reflection*, ca. 1958  
 3. *Attic Window*, ca. 1958  
 4. *Sarah Says Good-bye*, ca. 1958  
 5. *Untitled (old couch with ivy)*, ca. 1958  
 6. *Quitting Time*, ca. 1960

**Dorothy Smith**

American, 1905–1982  
*Defiance*, ca. 1960  
 Gelatin silver print  
 Gift of the estate of Dorothy and Charlotte Smith, 99.42



Anselm Kiefer  
 German, b. 1945  
**Die Orden der Nacht (The Order of the Night)**, 1996  
 Acrylic, emulsion, and shellac on canvas  
 Gift of Mr. and Mrs. Richard C. Hedreen, 99.85  
 PHOTO: PAUL MACAPIA

**Hiroshi Sugimoto**

Japanese, b. 1948  
*5th Ave Theater, Seattle*, 1997  
 Gelatin silver print  
 Purchased with funds from Agnes Gund and Daniel Shapiro in honor of Mr. and Mrs. Bagley Wright and the Margaret E. Fuller Purchase Fund, 99.52

**Wolfgang Tillmans**

German, b. 1968  
*Concorde L432-4*, 1997  
 C-print, edition 1 of 10, 1 A.P.  
 Gift of the artist, 99.41

**Kara Walker**

American, b. 1969  
*I'll Be a Monkey's Uncle*, 1995–96  
 Lithograph, edition 8 of 25, published by Landfall Press  
 Gift of P. Raaze Garrison and partial purchase with the Prints Acquisition Fund, 99.61

**William Wegman**

American, b. 1942  
*Curly*, 1999  
 Gelatin silver print, edition 5 of 7, signed  
 Purchased in honor of David and Sally Maryatt with funds from the 1999 Maryatt Gala, 99.93

**Alice Wheeler**

American, b. 1961  
 Type C prints  
 The Mark Tobey Estate Fund, 2000.59–.62  
 1. *Audrey and Ruby on Easter, Seattle*, 1998, 30 x 21 in.  
 2. *Melissa at Home, Seattle*, 1993, 21 x 30 in.  
 3. *Mom, Seattle, February*, 1996, 30 x 21 in.  
 4. *After Nirvana, Seattle, December 13, 1993*, 30 x 21 in.

**Myra Albert Wiggins**

American, 1869–1956  
 The Northwest Purchase Fund, 99.50–.51  
 1. *Mt. Jefferson from Grizzly Tarn, Oregon*, ca. 1891  
 Platinum print  
 2. *Laverne*, 1902  
 Gelatin silver print



William Wegman  
 American, b. 1942  
**Curly**, 1999  
 Gelatin silver print, edition 5 of 7  
 Purchased in honor of David and Sally Maryatt with funds from the 1999 Maryatt Gala, 99.93

## ART OF JAPAN AND KOREA

Korean

*Bowl with mold-impressed design of fish and waves*

Koryŏ dynasty, early 12th century

Stoneware with celadon glaze

Gift of Mary Griggs Burke in honor of William Jay Rathbun, 99.40

### Yamamoto Baiitsu

Japanese, 1783–1856

*Plum Blossoms*, Edo period, 1835

Ink on paper

Gift of Griffith and Patricia Way in honor of William Jay Rathbun, John A. McCone Curator of Asian Art 1972–1999, 99.58

### Son Man-jin

Korean, b. 1964

*Koryŏ Dynasty poem by Yang Ch'on*, 1999

Six-panel folding screen; ink on paper

Gift of Mary Ann and Henry James, 99.68

### Fujio Koyama

Japanese

Showa period, mid-20th century ceramics

Gift of Ruth Trubner in memory of Henry Trubner, 99.103–107

1. *Small cup*
2. *Small vase*
3. *Small cup with indented sides*
4. *Large cup with handle*
5. *Sake cup*

Japanese

*Imari vase*

Edo period, later half of 17th century

Porcelain

11 x 6 x 6 in.

Gift of Ruth Trubner in memory of Henry Trubner, 99.110

above: Qi Baishi

Chinese, 1863–1957

**Plum Blossoms**, 1921

Ink on paper

46 7/8 x 14 5/8 in.

Gift of Lillian Strand with additional funds from Cheney Cowles, 99.87

PHOTO: HOWARD GISKE

## ART OF CHINA AND INDIA

Chinese

*Woman's short jacket*

Qing dynasty, late 19th century

Silk with embroidered designs

25 x 53 in.

Gift of Mary Robinson, SC2000.68

Chinese

*Spear head*

Warring States period, 5th–3rd century B.C.

Bronze with cast design

Gift of Mary and Cheney Cowles, 2000.50

Indian

*Stele of Maha Devi Durga (the Supreme Goddess Durga)*, 11th–12th century

Buff sandstone

Gift of Dr. Anders and Annabelle Sola, 99.67

### Qi Baishi

Chinese, 1863–1957

*Plum Blossoms*, 1921

Ink on paper

Gift of Lillian Strand with additional funds from Cheney Cowles, 99.87

Chinese

*Dog*

Han dynasty

Lead-glazed earthenware

Gift of Ruth Trubner in memory of Henry Trubner, 99.108

Chinese

*Buddhist head*

Stone

Gift of Ruth Trubner in memory of Henry Trubner, 99.109

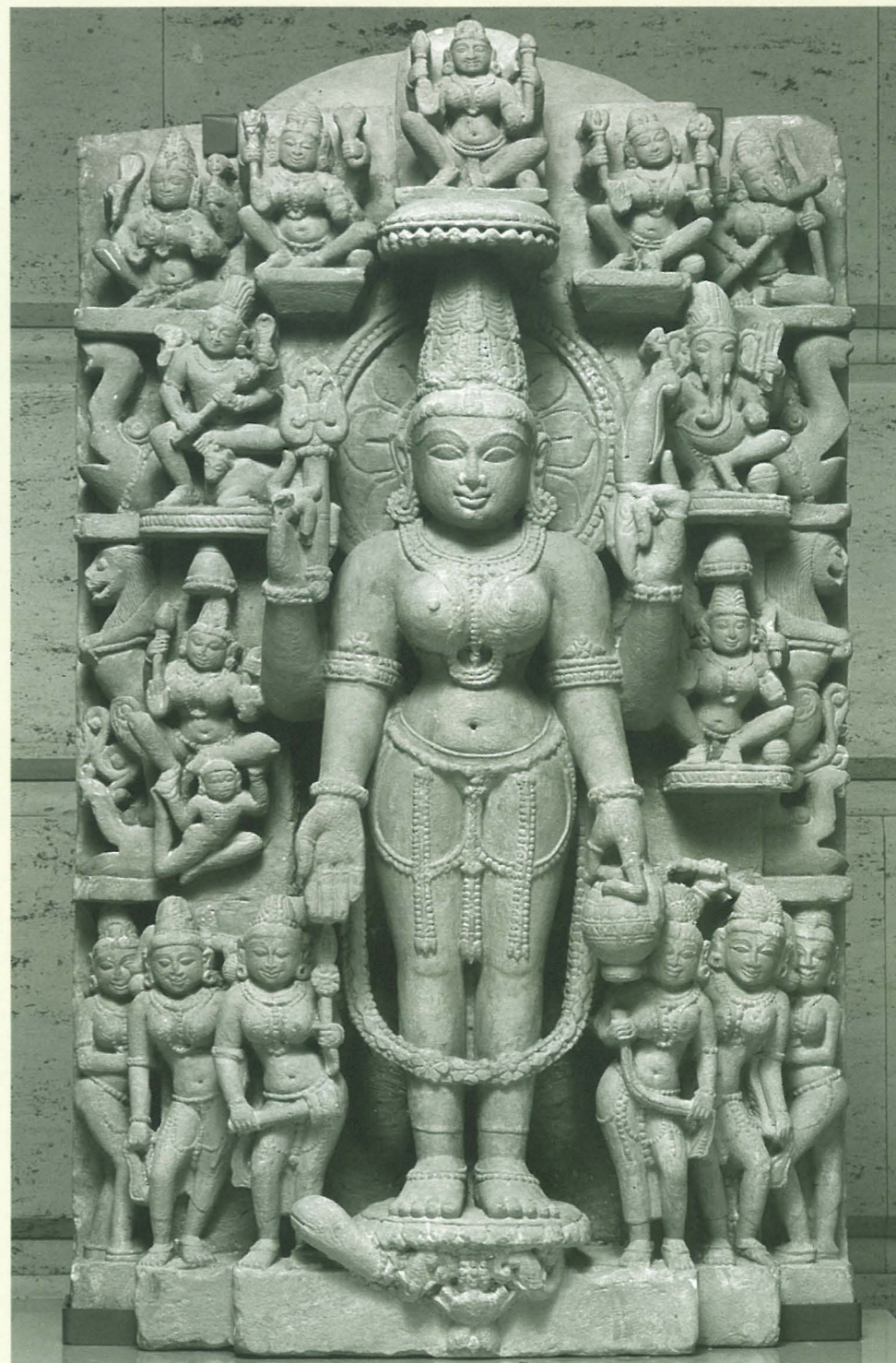


Mayan; Palenque

**Stucco head (architectural ornament)**

ca. 550–950

Gift of John H. Hauberg, 99.73



Indian

**Stele of Maha Devi Durga (the Supreme Goddess Durga)**

11th–12th century

Buff sandstone

Gift of Dr. Anders and Annabelle Sola, 99.67

PHOTO: PAUL MACAPIA

## ART OF AFRICA AND OCEANIA

African, Cote d'Ivoire, Guro  
*Heddle pulley*, 20th century  
Wood  
Gift of Marian H. Keyes, 99.69

African, Dogon, Mali  
*Black monkey mask (Dege)*, Date unknown  
Wood and natural deposits  
Gift of Mark Groudine and Cynthia Putnam,  
99.70

African, culture unknown, purchased in  
Kampala, Uganda in 1970  
*Beer straw*  
Wood, bird quills, and reed  
Gift of Lyn Pauley, 99.57

African, Tanzania/Mozambique, Makonde culture  
*Leadership staff*, 19th–20th century  
Wood  
General Acquisition Fund, 99.62

African, Nigeria, Yoruba, Oyo  
*Pair of twin statuettes (Ere Ibeji)*, 20th century  
Wood  
Gift of Dr. Oliver Cobb, 99.112–113

African, Nigeria, Yoruba, Ekiti  
*Pair of twin statuettes (Ere Ibeji)*, 20th century  
Wood and beads  
Gift of Dr. Oliver Cobb, 99.114–115

Melanesian, Trobriand Island  
*Guardian figure*, collected in 1921  
Wood  
Gift of Dr. Oliver Cobb, 99.116

## ART OF THE NORTHWEST COAST AND AMERICAS

### Arthur Shaughnessy

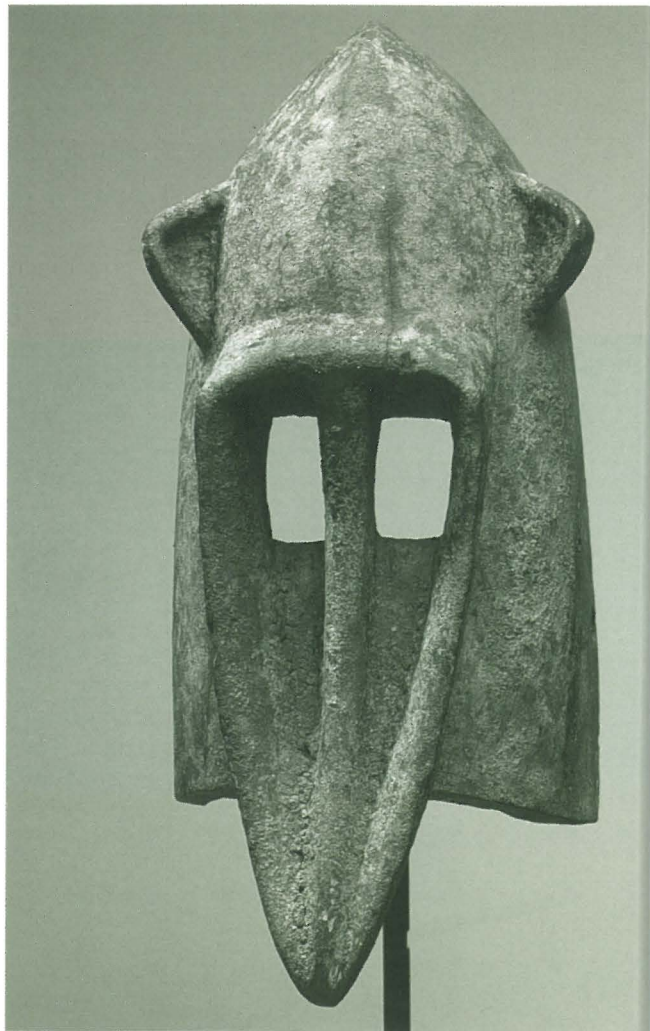
Kwakwaka'wakw, Dzawada'enuxw Band  
(Alert Bay, B.C.), ca. 1870–1945  
*Model totem pole*, ca. 1910  
Wood and paint  
32 in. high  
Gift of June Bedford in honor of Steve C. Brown,  
2000.51

### Preston Singletary

Tlingit, b. 1963  
*Soul catcher*, 2000  
Glass with yellow cedar bark rope  
Purchased in honor of Steve C. Brown with the  
1999 Maryatt Gala Fund, 2000.53

Chehalis; Western Washington  
*Basket*, ca. 1910  
Red cedar bark, cattail, and bear grass  
5 1/2 x 7 in.

Gift of Gail Joice and John Putnam in honor  
of Steve C. Brown, 2000.27



above: African, Dogon, Mali  
**Black monkey mask (Dege)**  
Date unknown  
Wood and natural deposits  
Gift of Mark Groudine and  
Cynthia Putnam, 99.70  
PHOTO: PAUL MACAPIA

left: Arthur Shaughnessy  
Kwakwaka'wakw, Dzawada'enuxw Band  
(Alert Bay, B.C.), ca. 1870–1945  
**Model totem pole**, ca. 1910  
Wood and paint  
32 in. high  
Gift of June Bedford in honor of  
Steve Brown, 2000.51  
PHOTO: PAUL MACAPIA

## EUROPEAN PAINTING AND SCULPTURE

### Luis Salvador Carmona

Spanish (Valladolid and Madrid), 1708–1767

*The Christ Child*, 1740s

Painted wood with glass eyes

Purchased with funds from the Docent Memorial  
Committee; the 1999 Maryatt Gala Fund;  
anonymous donor; the European Painting Fund;  
Decorative Arts and Paintings Council; and the  
Margaret E. Fuller Fund, 99.66

### DECORATIVE ARTS

French, Vincennes factory

*Teapot*, ca. 1753

Soft-paste porcelain with gilt decoration

Mark: interlaced Ls and five dots in gold

Gift of Dr. and Mrs. Ulrich Fritzsche, 99.71

French

*Mantel clock (Pendules squelette)*, 1799

Movements by Ridel

Gilt bronze, enamel, and white marble

Gift of John H. Hauberg, 99.72

Russian

Cloisonne enamel

Bequest of Robert Y. Pratt, 99.95–102

1. *Cigarette case*

2. *Three-footed salt cellar*

3. *Tea mug*, before 1894

4. *Korsch and spoon*

5. *Snuff box*

6. *Salt cellar*, 1884

7. *Sugar bowl with handle*, 1893

8. *Hinged box*

American, Shaker community at Watervliet or New  
Lebanon, New York

*Chest over three drawers*, ca. 1810–30

Pine painted in the early hue of Shaker yellow

Acquired in honor of John T. Kirk. Purchased with  
the American Furniture Fund, the Decorative Arts  
Acquisition Fund, and the Margaret E. Fuller  
Purchase Fund, 99.49

American, Shaker, Enfield, New Hampshire

*Chair*, ca. 1830

Maple and birch wood with dark red-brown stain

and handwoven taped seats, 41 x 17 1/2 in.

Decorative Arts Acquisition Fund, 2000.47

### FRACTIONAL GIFTS

The Seattle Art Museum thanks donors of  
additional fractional interest on works of art: Mr.  
and Mrs. Bagley and Virginia Wright; partial and  
promised gift of an anonymous donor and 45%  
fractional interest gift, by exchange, of Mr. and Mrs.  
Louis Brechemin; Max R. Schweitzer; Hickman  
Price, Jr., in memory of Hickman Price; Eugene  
Fuller Memorial Collection; Mr. and Mrs. Norman  
Hirschl and the estate of Louise Raymond Owens,  
90.29; Janet W. Ketcham, private collection, Seattle.

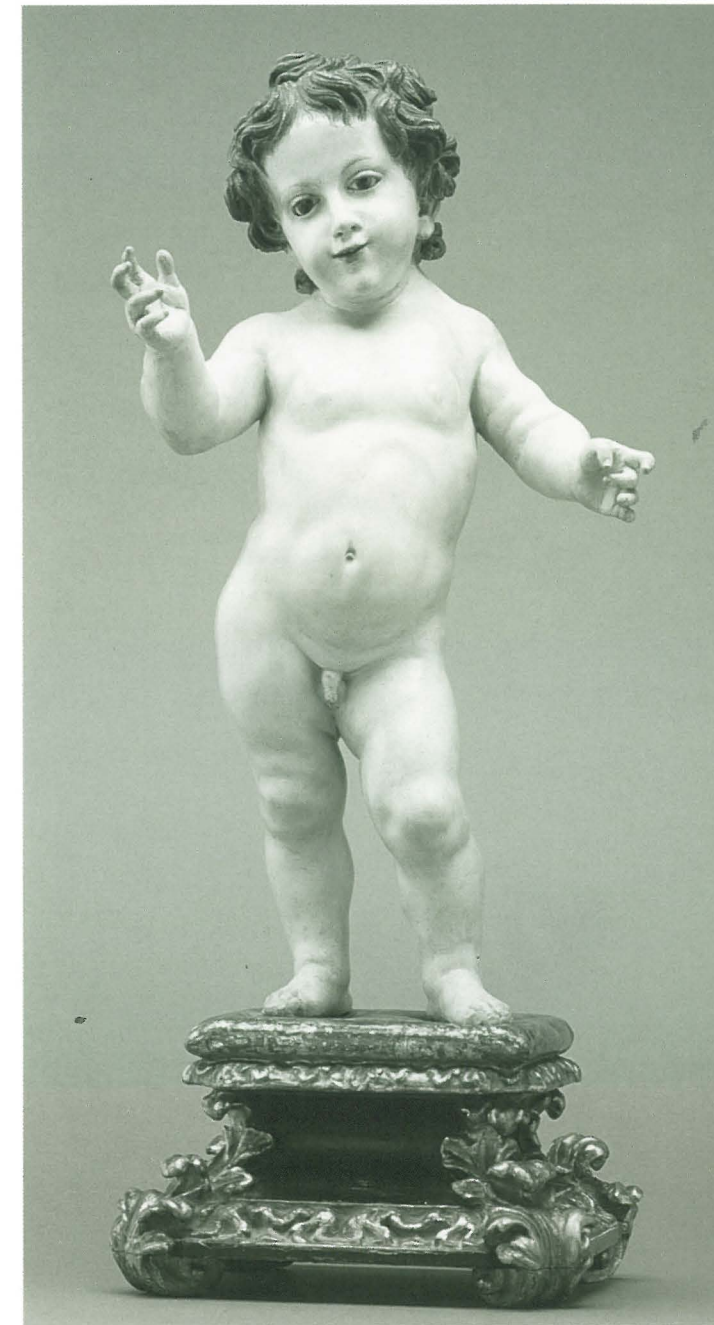


left: French  
**Mantel Clock  
(Pendules squelette)**, 1799  
Movements by Ridel  
Gilt bronze, enamel,  
and white marble  
Gift of John H. Hauberg, 99.72  
PHOTO: PAUL MACAPIA

below: Luis Salvador Carmona  
Spanish (Valladolid and Madrid),  
1708–1767

**The Christ Child**, 1740s

Painted wood with glass eyes  
Purchased with funds from the  
Docent Memorial Committee,  
the 1999 Maryatt Gala Fund,  
anonymous donor, the European  
Painting Fund, Decorative Arts and  
Paintings Council, and the Margaret  
E. Fuller Fund, 99.66  
PHOTO: PAUL MACAPIA





A young visitor to the Knudsen Please Touch Room tries her hand at Chinese calligraphy  
PHOTO: RICHARD NICOL

## EDUCATION



Ceramics, Tea, and Me!  
Porcelain Stories Family Festival  
PHOTO: RICHARD NICOL



left: Teacher using computer at the Wyckoff Teacher Resource Center, assisted by volunteer Sarah Rothman  
PHOTO: RICHARD NICOL

below: Artist proudly displaying his creation, made during a school tour art activity  
PHOTO: RICHARD NICOL



We have set a mandate for ourselves in education: to cultivate art appreciation by imparting the joy of the visual arts.

From our award-winning outreach programs for schools and teachers to our long-standing film series and highly acclaimed symposiums—SAM continues to answer the call for life-long learning. Honored this year with a challenge grant from the National Endowment for the Humanities, the museum will endure as a rich educational resource for years to come.

Recent advances in technology have also allowed us to transcend previous boundaries. Through the Internet, SAM will soon thrive as a museum without walls, permitting us to meet, connect, and collaborate on art education projects with classrooms throughout the state and beyond.



Teachers previewing curriculum materials at TRC Open House  
PHOTO: RICHARD NICOL

FISCAL YEAR 2000 PROGRAM STATISTICS

	Total Number	Audience
<b>Adult Programs and Tours</b>	<b>831</b>	<b>40,117</b>
Adult Guided Tours	629	13,158
Community Partner Programs	25	1,331
Council Programs	45	3,473
Film Series	18	14,410
First Fridays/Senior Days	9	850
Gallery Talks	13	359
Guild Programs	18	617
Lectures	25	2,756
Lecture Series	1	161
Music and Dance Performances	30	2,732
Tea Ceremony Demonstrations	18	270

	Total Number	Audience
<b>Programs for Families</b>	<b>51</b>	<b>171,457</b>
Art Studio Classes	12	429
Family Festivals and Workshops	32	8,528
Learning Galleries	2	9,000
Family Guides	5	153,500

	Total Number	Audience
<b>School Tours and Activities</b>	<b>1,235</b>	<b>36,526</b>
Guided Tours	556	16,970
Self-Guided Tours/Audio Tours	270	7,720
ArtStars Tours	20	557
Art Studio Sessions at SAM	148	4,459
Art Studio Sessions at SAAM	132	4,024
African Activities	15	451
GUWA School Tours	46	1,155
GUWA Activities	46	1,155
Tea Ceremonies	2	35

	Total Number	Audience
<b>Teacher Programs</b>	<b>23</b>	<b>2,879</b>
Teacher Workshops	4	99
Teacher Open Houses	2	240
Teacher Evenings	1	200
Teacher Outreach Events	16	2,340

	Total Number	Students Impacted
<b>Teacher Resource Center</b>	<b>3,247</b>	<b>338,278</b>
Registered Borrowers	1,346	155,685
Curriculum Resource Units Sold	102	11,558
Curriculum Resource Units Given	435	16,087
Suitcases Loaned	190	19,921
TRC Materials Loaned	1,174	135,027

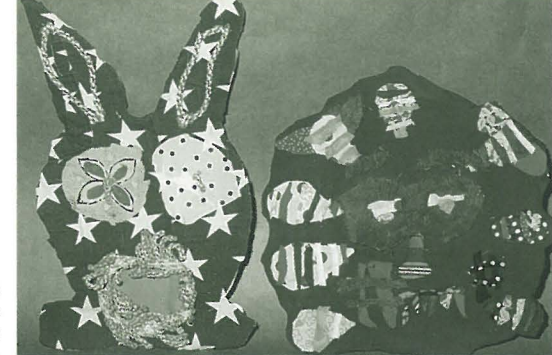
**Libraries** 1,291 volumes added to the libraries in fiscal year 2000

589,257

Total audience at programs, use of teacher materials, and circulation of family guides

FAMILY AND ART STUDIO PROGRAMS

right: African-inspired masks created by fifth-graders in the Growing Up With Art program  
PHOTO: RICHARD NICOL



left: Families explore a traditional Korean house exhibition at SAAM, PHOTO: RICHARD NICOL

above: A young scholar takes a seat in Grandfather's House, PHOTO: RICHARD NICOL



Family and Art Studio Programs are experiencing a time of growth and are making significant strides toward three important goals: creating an enjoyable social and educational environment for families and schoolchildren; encouraging higher attendance and new, diverse audiences; and collaborating with other museum departments and community organizations.

The museum undertook two ambitious projects this year. For Impressionism we transformed the Art Studio to replicate an impressionist painter's studio. Visitors of all ages could dress in period costumes, paint each other's portraits, work from a still life, or record a landscape. At the downtown museum, we recently opened the Knudsen Please Touch Room, a hands-on learning gallery for families with art-making, costumes, puzzles, puppets, and games to engage the young at heart.

Two Art Studio programs have engaged and sustained new audiences. During the Seattle Public School spring break, the museum partnered with the After School Activities Program (ASAP) to offer a weeklong arts camp for low income Seattle public school students. Students shadowed museum staff, visited local artist studios, worked with a guest artist exhibiting at the museum, and created their own art during the Art Works! Camp. In the museum's summer arts camp, Summer Art FUNdamentals, the museum worked closely with the Central

Area Youth Association (CAYA) and the Treehouse, an organization offering programs for foster children, to recruit children for their first art camp experience.

The museum has also worked with arts partners to co-sponsor studio classes for children and teens. We are proud to be in the third year of our partnership with Youth Advancement through Music and Art (YATMA) to offer after-school art classes for at-risk youth in the museum's Nordstrom Art Studio. Two new partners are Seniors Making Art and the Seattle Academy of Fine Art. With Seniors Making Art, we offered a ten-week, intergenerational sumi ink painting class that overflowed with registrants. The Seattle Academy of Fine Art and the museum partnered to offer two five-week classes on drawing and painting for 12- to 14-year-olds.

The strong foundation that we have built with our community partners and family audiences provides the solid base from which these new ventures and opportunities spring. A newly convened Family Advisory Committee, consisting of parents, community advisors, SAM staff, and volunteers, has an exciting task: to guide the museum as we deepen our commitment to engage children and families in meaningful, lifelong relationships with art.

Family Festivals are made possible through the generous support of Lakeside Industries. The Family Festival print sponsor is Northwest Parent Publishing.





Chung Hee Kim helps students try on traditional Korean clothes  
PHOTO: RICHARD NICOL

## SCHOOL AND TEACHER PROGRAMS

This year marked the completion of a four-year museum partnership with Seattle Public Schools called *Growing Up With Art*. This pilot project brought artists into the classrooms of six elementary and middle schools, and brought students into the museum to work with specially trained docents and artists. Teams of teachers, educators, artists, and docents collaborated to develop comprehensive, sequential lessons aligned with the Washington State Essential Academic Learning Requirements (EALRs), along with the means to assess student learning. This assessment work garnered attention in the museum and education communities, and SAM staff have presented their findings nationally.

A successful component of the *Growing Up With Art* program is the Ann P. Wyckoff Teacher Resource Center (TRC). Recently endowed through a generous gift from Ann P. Wyckoff, this center lends educational materials free of charge. Registered borrowers of TRC materials have increased more than 50 percent in the last year, and attendance at TRC events has almost quadrupled. The TRC is accessible to educators across the country at [www.seattleartmuseum.org/trc](http://www.seattleartmuseum.org/trc).

In the past year, the School and Teacher Programs staff have made presentations to a wide variety of educators at parent-teacher organizations, after-school programs, and teacher preservice classes, reaching more than 2,300 educators.

Teachers were offered professional development programs with in-depth scholarly content and practical classroom applications from leading humanities experts. The School and Teacher Programs department will build on already-established partnerships with other cultural organizations such as the World Affairs Council, UW Jackson School for International Studies, UW Simpson Center for the Humanities, and Seattle Arts and Lectures, to develop summer teacher institutes with humanities scholars as teaching fellows.

In 1999, the museum was honored to be one of just two art museums in the country awarded a prestigious challenge grant from the National Endowment for the Humanities. This \$500,000 award acknowledges the vision of our programming, and will ensure the continued operation of the Wyckoff Teacher Resource Center. As this is a 4:1 challenge grant, SAM must raise an additional \$2 million. We gratefully recognize all those who are enabling SAM to meet the match requirement.

The museum will explore distance-learning initiatives with students and teachers by linking with other cultural institutions, schools, and libraries in King County through a new broadband communications network known as I-Net.

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

Generous funding for *Growing Up With Art* was provided by The Pew Charitable Trusts; M. J. Murdock Charitable Trust; Microsoft Corporation; the National Endowment for the Arts, a federal agency, with the H. J. Heinz Company Foundation; The Coca-Cola Foundation; The Discuren Charitable Foundation; PONCHO; King County Arts Commission Hotel/Motel Tax Revenues; and the Washington State Arts Commission.

## ADULT PROGRAMS

In presenting two international symposiums this year, SAM was a rich educational meeting ground for scholars, connoisseurs, and other lifelong learners. The first symposium was held at the Seattle Asian Art Museum in August in conjunction with *Modern Masters of Kyoto: Nihonga from the Griffith and Patricia Way Collection*. Later in the year, the second symposium was part of the programming for *Porcelain Stories: From China to Europe* and included speakers from China, Europe, and across the United States. *An American Century of Photography: From Dry-Plate to Digital: The Hallmark Photographic Collection* programs included informative, entertaining presentations by living artists represented in the collection: Sandy Skoglund, Linda Connor, and William Wegman. Closing out the year, Patricia Hills, author and co-curator of *Eastman Johnson: Painting America*, joined 2000 1/2: *going forward looking back* artist Whitfield Lovell in an opening night program, which considered parallels in art and social movements in the nineteenth and twentieth centuries.

Contributing to the exciting year of adult programming were SAM's eight art councils. The Asian Art Council and Contemporary Art Council joined forces with the Henry Art Gallery to present a performance piece in the Fuller Garden Court of the Seattle Asian Art Museum by Chinese artist Zhang Huan. Other highlights of the year included a provocative panel discussion led by photo critic A.D. Coleman on *Digital Analogies: Issues for a Medium in Transition*, sponsored by the Photography Council; Simon Schama discussed his new book, *Rembrandt's Eye*, sponsored by the Decorative Arts and Paintings Council; and a performance beneath the backdrop of Eastman Johnson's paintings by Seattle Symphony's principal violist, Susan Gulkis, sponsored by the Council of American Art.

## DOCENT-LED TOURS

Docent-led tours continued to be an important and vital part of our education program for both school and public audiences. Docents toured the special exhibitions *Impressionism: Paintings Collected by European Museums*, *An American Century of Photography: From Dry-Plate to Digital* and *Porcelain Stories: From China to Europe* as well as our permanent collections. Continuing education programs were held with nationally known artists, educators, art historians, and collectors. Funding for these programs was provided by the Betty M. Winskill Memorial Docent Education Fund. Four docent study groups have been formed that focus on specific areas of the collections and meet regularly to study objects in the museum's collections. The study groups are: African Art, Asian Art, Australian Aboriginal Art, and Northwest Coast Native Art.

## FILMS

The Seattle Art Museum's film program added to its much-respected legacy by celebrating the twenty-second installment of the world's longest-running film noir series. Special honor was paid to the one-hundredth anniversary of master director Luis Buñuel and the five-decade career of American avant-garde pioneer Kenneth Anger. The program also offered new work by Northwest filmmakers Bruce Bickford and Karl Krogstad, and treated families to a festival of Asian films. Cultivating a broad range of diverse audiences is part of the museum's mission, and the film program supported this effort by presenting films from England, Japan, China, Iran and Ireland, as well as a series offering a psychoanalytic perspective on world cinema.

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

## COMMUNITY PARTNERSHIPS

In 1997, the wide appeal of *Leonardo Lives* led to partnerships with community organizations that planned programs in connection with SAM's exhibitions. The response continues to be overwhelmingly positive with partner organizations and SAM benefiting by sharing resources, talents, and audiences.

A highlight of *An American Century of Photography: From Dry-Plate to Digital* was "Best of Youth in Focus '99," an exhibition of teen photography. Youth in Focus works with inner-city youth to provide a creative, positive learning experience using photography. The exhibit, seen on the First Floor Panels, included the young artists' black-and-white prints, self-portraits, and personal statements. The teens also worked with SAM staff to create an online version of the exhibition.



Performance artist Zhang Huan rehearses with volunteers in the Fuller Garden Court  
PHOTO: JEROME SILBERGELD

## SEATTLE ASIAN ART MUSEUM PROGRAMS

At the Seattle Asian Art Museum, a broad range of high-quality programs and new uses of technology significantly advanced the goals of furthering community involvement with the museum.

In October, the museum opened *Explore Korea: A Visit to Grandfather's House*, SAAM's first interactive exhibition planned jointly between the Education and Curatorial departments. The exhibition offered a presentation of a traditional Korean house, with an entry gate and three furnished rooms that visitors could freely explore. It was planned with the assistance of a community advisory committee, and was received enthusiastically by Korean Americans and many teachers. The exhibition also served as the impetus for celebrating The Year of Korea at SAAM, with an ambitious slate of workshops and performances throughout the year.

The exhibition *Sheer Realities: Clothing and Power in Nineteenth-Century Philippines* offered another important opportunity for community involvement with the museum. A Filipino American advisory committee was convened and did extensive planning for the exhibition and related projects, such as a resource kit of Philippine textiles for the Wyckoff Teacher Resource Center. In June, an opening event was held for community leaders, featuring a fashion show of traditional Philippine clothing.

Public programs expanded into new territory with events such as the Annual Chinese Art Colloquium held in conjunction with the special exhibition *Art of Protest*. Professors Martin Powers and Jerome Silbergeld were featured speakers, offering discourse on protest in traditional and contemporary Chinese art. An afternoon symposium was also held on the art of Paul Horiuchi. This year also saw an increase in the number of international scholars and performers who came from Asia to present programs, such as lectures on Nihonga painting by Kyoko Shiokawa; a demonstration by Korean ceramic artist Bu Won Park; performances of Japanese comedy by Rakugo Rakugai; and Buddhist ritual music and dance of Korea.

The Seattle Asian Art Museum was very fortunate this past year to have the valuable assistance of three interns supported by funds from the Blakemore Foundation. The foundation also supported an extensive schedule of scholarly programming at SAAM, as well as travel for young scholars to attend both the *Modern Masters of Kyoto* and the *Porcelain Stories* symposium.

The kind support of the Pendleton and Elisabeth Carey Miller Charitable Foundation allowed the museum to extend ArtStars, its teen docent program, into its fourth year.

## OPEN STUDIO

In its third and final year, SAM's Open Studio has expanded its digital literacy training to include communities in education, graphic design, and technology. An afternoon workshop co-sponsored by the King County I-Net Division explored examples of enhanced TV, CD-ROM, and web-based broadband projects. This workshop was streamed live from the museum's web site. An all-day workshop co-sponsored with the Seattle Arts Commission (SAC) and the City of Seattle's Information Technology department featured Michael Century from McGill University in Montreal and presentations on five local technology-based arts projects. This workshop was videotaped by the Seattle's cable access channel (TVSea) and broadcast multiple times during the following months. The final workshop, also co-sponsored with SAC, featured artists and Internet-industry representatives exploring ideas for developing a real and virtual city-sponsored Arts Resource Center using technology, government resources, and public/private partnerships. Open Studio/SAM has now evolved into a partnership with the City of Seattle and the Seattle Arts Commission to help develop an Arts Resource Network opening in 2001.

Open Studio was supported by the Rockefeller Foundation with additional support from the Benton Foundation in cooperation with the National Endowment for the Arts.

## LIBRARY

In the last year, combined library holdings at both the Dorothy Stimson Bullitt Library at SAM and the McCaw Foundation Library of Asian Art at SAAM have grown to 20,430, an increase of nearly 3,000 materials in the last four years. This growth in acquisitions has been made possible in part by generous gifts from individuals, some of whom have given their personal book collections to the libraries. Notable gifts were received from Evelyn Davis in memory of Sherrie Fisher; the Decorative Arts and Paintings Council; Jan Hwang and Leo Ling in memory of Ms. Hwang's parents; Mrs. Albert Kerry; Mr. and Mrs. Elliott Mittler; Elizabeth Molitor; Ruth Nutt; the West Seattle Art Club; Ann P. Wyckoff; and Laurine White in memory of Dorothy Bradbury.

above left: Yamamoto Baiitsu  
Japanese, 1783-1856  
**Plum Blossoms** (detail),  
Edo period, 1835  
Ink on paper  
Gift of Griffith and Patricia Way in honor of William Jay Rathbun,  
John A. McCone Curator of Asian Art 1972-1999, 99.58  
PHOTO: PAUL MACAPIA



far left: Dorothy C. Malone award recipient Belle Maxwell with her family



left: Mark R. Smith  
**Discreet Collections: Resinous Plants**, 1999  
Mixed media, 38 x 48 in.  
From *Abstraction from Nature*, Rental/Sales Gallery spring show

## VOLUNTEERS

Galvanized by Sally Hirst, Volunteers Association Chair, 700 volunteers on fourteen committees contributed more than 31,000 work hours to the museum. In addition, the Volunteers Association completed its first pledge of \$50,000 to SAM's Century Endowment campaign and embarked on a second \$50,000 pledge to support school and teacher programs. SAM celebrated volunteers during National Volunteer Week with additional benefits and activities, including the Volunteer Art Show 2000 and free admission to museums in Seattle and Vancouver, B.C. The museum also honored thirty-three volunteers at a Volunteer Soirée for their outstanding service to SAM.

Sponsored by the Volunteers Association since 1933, the First Friday Program featured a provocative range of lectures including Evelyn Vanderhoop's *Talking Fingers: Weavings from the Northern Northwest Coast* and *Remarkable Ideas That Things Are Fine: Images of African Americans by White Artists* by Curatorial Research Associate Rock Hushka. More than 850 guests enjoyed the lectures and docent tours along with free coffee service and a special menu for senior patrons. First Friday Program chair Mary Rae Mattix initiated a partnership with the Washington Athletic Club to create *Art & Eat*, a luncheon and art discussion hosted by the WAC.

## RENTAL/SALES GALLERY

This past year was a successful one for the Rental/Sales Gallery, which is the major funding source for the Volunteers Association. Revenue increased substantially again this year, as did the number of both rentals and sales. There were 1,769 rentals and 252 sales to area homes and businesses. The gallery hosted four major shows, plus four rotating exhibits in the Focus Galleries. The First Avenue Window installation drew increased, favorable reviews, and worked as an excellent tool to interest new audiences in the museum's exhibits.

## TECHNOLOGY

Technology plays a vital role in opening the museum and art to communities throughout the region and the world.

Our worldwide presence is enhanced via our redesigned web site ([www.seattleartmuseum.org](http://www.seattleartmuseum.org)),

which has expanded to keep pace with our ambitious exhibit and education schedule. Such notable exhibitions as *Grandfather's House*, *Porcelain Stories*, and *An American Century of Photography* have been augmented by web-based presentations. These have included a variety of multimedia capabilities such as web broadcasts and video, audio, and interactive demonstrations.

Enhancements were also made to our downtown facility's internal network to include the Library and Educational Resource Rooms, and to introduce new MP3 Audio Tour Guides at the Seattle Asian Art Museum. Regional access will also be extended via the King County I-Net initiative, which is deploying fiber-optic cable to extend the reach of organizations such as the museum.

Network-based technologies, such as an intranet, are being used within the museum's own operations to combine corporate information. The new eMuseum interface with the Collection Management System exemplifies the integration of web-based access to a traditional production database system that includes more than 12,000 digital images of our collection. Similar initiatives are also being applied to our online store to share resources such as event information via extranets.

The vastness of the Internet also allows for greater flow of information between museums domestically and internationally. Continuing efforts to standardize how art is described will enhance the way we research and exchange works of art with other institutions.

The museum is indebted to technology corporations who generously provide important in-kind gifts. These unique gifts support the museum's technology infrastructure and enable new outreach techniques.

In-kind technology gifts for 2000 were provided by Microsoft Corporation, Symantec Corporation, and Hewlett-Packard. The museum also extends its thanks to NetDesk for contributing Microsoft product training to staff, UltraBac.com for their donation of network backup software, and Silicon Graphics for the loan of equipment to demonstrate emerging exhibition technologies.



The grand staircase at the Black & White Ball  
PHOTO: JEANNE WYSHAK

## DEVELOPMENT



William Rathbun and Ambassador Lee, president of Korea Foundation, at Explore Korea: A Visit to Grandfather's House, SAAM  
PHOTO: RICHARD NICOL



left: The Illsley Ball Nordstrom Director Mimi Gardner Gates with featured speaker Jeff Bezos, SAMS president Sharon Huling, and speaker David Redden at An Evening of Discovery  
PHOTO: FAYE HAUBERG PAGE

below: Trustees Janet Ketcham, Virginia Wright, and Roberta Sherman  
PHOTO: STEPHANIE CRISTALLI

While art is only one part of our society's culture, it is an irreplaceably precious one, providing a visual record of human creativity, social history, and identity. The generous patrons and members of our museum, without fanfare, extend themselves to ensure that these precious stories are not lost to time or obscurity. Their altruism and resolve have enabled the museum to secure the type of significant artworks that narrate our past and envision our future.



The Century Endowment Campaign was launched during fiscal year 1996, when the museum's total endowment stood at \$29 million. The primary purpose of this campaign has been to secure the financial foundation necessary for SAM to move, innovatively, into the future. As of June 30, 2000, the museum's endowment stands at over \$77 million including pledges receivable and outside trusts. Our progress toward the \$40 million goal of this campaign is equally impressive, with less than \$1.7 million left to raise by December 2000. This incredible growth is due to the generosity of those who believe in the necessity of having this permanent source of support. We take this opportunity to thank you all.

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This year, under the dynamic leadership of Margi Allison, Vicki Griffin, and the Annual Fund Committee, the campaign raised a record \$827,000 in unrestricted support, the largest amount in the fund's history.

Supporting all facets of museum operations, Annual Fund donors help to bring outstanding special exhibitions, educational programs, and outreach events to the people of the Northwest. The museum offers its deepest thanks to all our contributors for their ongoing dedication to this program.

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Established in 1992, the President's Circle honors outstanding contributors to the Annual Fund who generously donate \$25,000 over a five-year period.  
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Created in honor of Seattle Art Museum's Illsley Ball Nordstrom Director Mimi Gardner Gates, the Director's Circle provides dedicated Annual Fund support for the exhibitions, programs, and activities offered at the Seattle Asian Art Museum. The following individuals have demonstrated their commitment to SAAM by making generous \$15,000 pledges over a three- to-five-year period.  
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Ms. Lisa James and Mr. R. Paul Quincoces  
Dr. Barbara Jessen  
Mr. and Mrs. Lewis H. Johnson  
Mr. Christopher M. Jones  
Mr. and Mrs. Floyd U. Jones  
Dr. and Mrs. Charles Kaplan  
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Mr. and Mrs. Eugene Key  
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Ms. Cynthia Lanners and Mr. I. Eugene Ball  
Ms. Linda Larson and Mr. B. Gerald Joh  
Ms. Sharon M. Lee  
Mr. and Mrs. Donald Leuthold  
Dr. Daniel E. Lipkie and Mrs. Roberta A. Goodnow  
Mrs. Arlyne A. Loacker  
Mr. and Mrs. Richard M. Locke  
Mr. Ed Marquand  
Mr. and Mrs. Doug McCallum  
Mr. and Mrs. Kirby McDonald  
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Mr. and Mrs. David Olson  
Mr. and Mrs. James K. Penfield  
Ms. Jennifer Perret and Ms. Tonya Bruton  
Mr. and Mrs. Wayne Perry  
Mr. Eric J. Peterson and Ms. Barbara J. Pomeroy  
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Ms. Mary Pigott and Mr. Roger Giesecke  
Mr. and Mrs. Melvyn Poll  
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Mr. Howard Philip Welt and Ms. Norma Ann Crampton  
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Ms. Sarah Hart  
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Miss Joy McNichols  
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Ms. Janet Levy Pauli and Mr. William Pauli  
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Mr. and Mrs. Frederick B. Scheetz  
Mr. and Mrs. Ivo Schilbach  
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Dr. Charles Simrell and Ms. Deborah L. Giles  
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Mr. and Mrs. John Snyder  
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Mr. and Mrs. George H. Stone  
Ms. Patty Stonesifer  
Mr. Don Stover  
Mr. and Mrs. Byron G. Strange

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Ms. Elaine Stucker  
Ms. Laurie Besteman and Mr. Jack Lauderbaugh  
Ms. Helen Tall  
Ms. Gillian Teichert  
Mr. and Mrs. Daniel H. Temkin  
Ms. Lynn Thorburn  
Mr. and Mrs. Louis Tice  
Mr. and Mrs. Donald F. Todd  
Ms. JoAnne L. Tompkins and Mr. Jon Schorr  
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Mr. Christopher H. Troth and Ms. Mary E. Jerome  
Mr. and Mrs. John Ullom  
Ms. Rhoda S. Vandenburg  
Dr. and Mrs. Theodore Wagner  
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Drs. Gail and William Weyerhaeuser  
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Dr. and Mrs. Kenneth R. Wilske  
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Mr. and Mrs. Warren Wooster  
Mr. and Mrs. Jerry C. Worsham  
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Mr. and Mrs. Alfred Adler  
Mr. and Mrs. Willie C. Aikens  
Ms. Ellen Alben and Mr. Alex Alben  
Mr. and Mrs. James Allchin  
Ms. Faye G. Allen  
Mr. Ronald K. Andersen  
Mr. and Mrs. James Anderson  
Mr. and Mrs. Knut Anderson  
Mr. and Mrs. Peter Anderson  
Dr. and Mrs. Stephen Anderson  
Capt. and Mrs. William Anderson  
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Ms. Stephanie Arbogast and Mr. Art Formetoo  
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Mr. and Mrs. Richard H. Atkinson  
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Mr. and Mrs. A. Greg Bailey  
Mr. Paul Bailey  
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Jackie Bardsley and Robert Howell  
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Mr. and Mrs. Jon Barwick  
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Mr. and Mrs. William T. Baxter  
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Mr. Douglas Bayley and Ms. Mary Murfin Bayley  
Mr. and Mrs. Christopher T. Bayley

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Ms. Laurie Besteman and Mr. Jack Lauderbaugh  
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Mr. and Mrs. Dana Birkby  
Dr. Schuyler M. Bissell  
Ms. Dot Bittner  
Ms. Tamara Black  
Mrs. John A. Blethen  
Mr. Jerome R. Block and Ms. Barbara Block  
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Ms. Jill D. Bowman  
Ms. Megan J. Bowman  
Ms. Elizabeth L. Boyle  
Ms. Sharon M. Bracken and Ms. Laura Bracken Clough  
Mr. and Mrs. George Brain  
Mr. and Mrs. Norman Brashen  
Ms. Nancy Breen  
Mr. and Mrs. Donald Brenner  
Jonathan J. Bridge and Bobbe J. Bridge  
Mr. and Mrs. Barry Brittenham  
Mr. Wilfrid Broderick  
Dr. Andrew Bronstein  
Brande Brooking and Arthur Brooking  
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Dr. Paul B. Brown and Dr. Margaret A. Watson  
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Mrs. Aline B. Burnham  
Mr. and Mrs. William B. Burstiner  
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Mr. Lance Campbell and Ms. Toni Jo Woodruff  
Mr. and Mrs. Bill Campbell  
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Mr. James C. Cannon and Mr. Robert Haig  
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Ms. Betty Cheung  
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Mr. and Mrs. Richard Chouinard

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Dr. Andrea Cookson  
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Mr. Andrew Cukurs and Ms. Paula Brosnahan  
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Ms. Ellen Dial and Mr. Joseph Dial  
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Ms. Cheryl L. Earnheart  
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Ms. Barbara Edl and Mr. Paul Kalanick  
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Dr. and Mrs. John W. Ensinck  
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Mrs. Jane Hamilton  
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Mr. Roger L. Harris and Ms. Karen L. Howard  
Dr. and Mrs. Brad Harris  
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Ms. Elizabeth White Hasychak  
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Mr. and Mrs. Oscar William Hunsaker  
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Mr. and Mrs. Steve Jones  
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Independent scholar Jennifer Chen, Ruth J. Nutt Curator of Decorative Arts Julie Emerson, and The Illsley Ball Nordstrom Director Mimi Gardner Gates at Porcelain Stories opening  
 PHOTO: STEPHANIE CRISTALLI

## OLYMPIC SCULPTURE PARK



above: Under a joint planning process with the city of Seattle, a strong visual and physical connection will be established between the sculpture park and an improved pedestrian-friendly waterfront  
 PHOTO: ALAN ABRAMOWITZ

left: The Illsley Ball Nordstrom Director Mimi Gardner Gates and Board President Brooks Ragen greet Senator Slade Gorton on a springtime visit to the Olympic Sculpture Park  
 PHOTO: STEPHANIE CRISTALLI

This year, SAM celebrated the purchase of a six-acre former industrial site as the future home of its Olympic Sculpture Park. In the year ahead, SAM will work to acquire the last remaining parcel needed to complete the park, and oversee a design process that will define a new civic space dedicated to outdoor sculpture. One of ten design grants from the National Endowment for the Arts will support the museum's design process.

Government officials have been working closely with the museum to identify public funding to support the park and an improved public waterfront. Washington State's federal delegation, under the leadership of Senators Slade Gorton and Patty Murray, recently secured funding for the park through the VA/HUD and Independent Agencies spending bill.

The Olympic Sculpture Park will combine art and the environment in an unparalleled setting. As we move forward with developing the site and our artistic and educational programs, we take this opportunity to thank all those who have enthusiastically participated in this initiative.

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## ANNUAL SUPPORT FROM FOUNDATIONS AND GOVERNMENT AGENCIES

Foundations and government agencies generously awarded the museum more than \$1,000,000 toward exhibitions, educational activities, and operations this year. As the museum continues to serve more schoolchildren, explore new technologies, and bring innovative exhibitions to its growing audience, its financial challenges increase as well. The museum must identify and commit to new projects and exhibitions long before support from corporations and foundations can be secured. The stability provided by annual support from the following organizations makes these financial and artistic risks possible:

- Corporate Council for the Arts/ARTSFUND, including a Kreielseheimer Foundation Award for Special Needs and Recognition that acknowledges in part the immediate challenge of securing property for the sculpture park project; and an award designated specifically to support *Porcelain Stories: From China to Europe*, from the Guendolen Carkeek Plestcheeff Decorative and Design Arts Fund.

- PONCHO, whose investment in the museum's exhibitions and programs is evident throughout this report. In addition to its initial award in support of the long-running *Documents Northwest: The PONCHO Series* and the special exhibition *Porcelain Stories: From China to Europe*, PONCHO extended its commitment to include partial funding of the Wyckoff Teacher Resource Center at SAAM and the special exhibition *Explore Korea: A Visit to Grandfather's House*.

- The Seattle Arts Commission, King County Arts Commission, and Washington State Arts Commission, with assistance from the National Endowment for the Arts, who through their support enabled the museum to pursue its diverse exhibition schedule.

- The Institute of Museum and Library Services awarded the museum a two-year General

Operating Support award, identifying SAM as a leader in the museum field and providing stable support for the museum's day-to-day activities.

## CORPORATE FORUM

The Corporate Forum offers top-level corporate executives and community leaders an exclusive opportunity to meet and discuss a wide range of issues important to our community. With the Forum, the museum underscores its partnership with the business sector and its role as a cultural leader in the Pacific Northwest. Speakers at this year's Corporate Forum Breakfasts included Peter Neupert, president and chief executive officer, drugstore.com; and David Rockefeller, Jr., director, Rockefeller & Company. We are grateful to Ragen MacKenzie, Inc., for their sponsorship of the 1999 and 2000 breakfasts, and Arthur Andersen for its sponsorship of the 1999 breakfasts.

## SEATTLE ART MUSEUM SUPPORTERS (SAMS)

This year was one of tremendous growth for SAMS as it raised a record \$174,000 and pledged \$50,000 to support the Century Endowment Campaign. Since its inception fifteen years ago, this remarkable group of volunteers has raised over \$1.5 million in support of exhibitions, education, and outreach. SAMS emphasized the value of the past and excitement of the future with innovative events: the 1999 *Nordstrom Designer Preview* broke tradition by adding an evening fashion show to the yearly luncheon, *Sotheby's Heirloom Discovery Day* featured verbal appraisals of treasured heirlooms, and *An Evening of Discoveries* included an entertaining discussion on the future of online auctions with Amazon.com chief executive officer Jeff Bezos and Sotheby's vice chairman David Redden. These creative and successful events have set the stage for even greater achievements in the years to come.

The museum extends its gratitude to the businesses and individuals who sponsored SAMS's events this year.

## NORDSTROM DESIGNER PREVIEW

Nordstrom  
*(this list does not include in-kind sponsors, see page 51)*

## SOTHEBY'S HEIRLOOM DISCOVERY DAY

AN EVENING OF DISCOVERY  
Marsh USA, Inc.  
Masins Furniture and Interiors  
Sotheby's  
sothebys.amazon.com  
*(this list does not include in-kind sponsors, see page 51)*



Trustees Ann and Tom Barwick at the opening of *Eastman Johnson: Painting America*  
PHOTO: STEPHANIE CRISTALLI

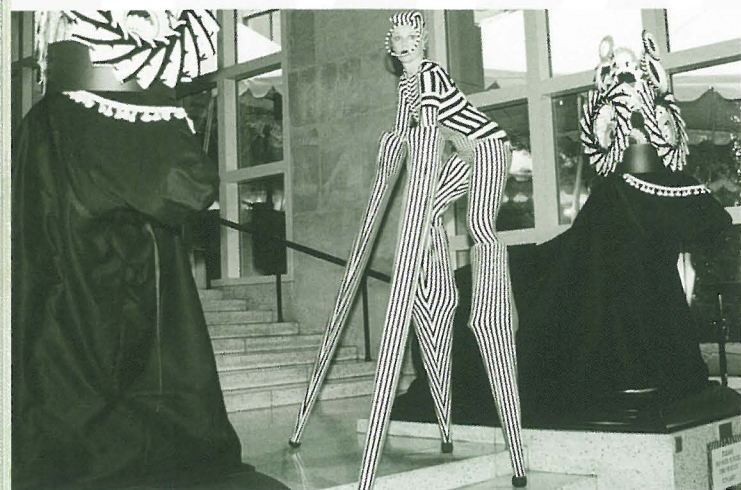
## FUNDRAISING EVENTS

In addition to the spectacular *SAM Goes Black & White Ball*, the museum again hosted families for the *Second Annual Children's Gala*. Multiple generations of families came together to enjoy colorful art activities, fun-filled entertainment, and delicious food.

We are grateful to The Citibank Private Bank and the many families who generously supported the *Children's Gala*.

The Alvord Family  
The Chor Family  
The Green Family  
The Grinstein Family  
The Johnson Family  
The McEachron Family  
The Nicolov Family  
The Nordstrom Family  
The Phelps Family  
The Rhodes Family  
The Stratton Family  
The Thyer Family  
The Wells Family

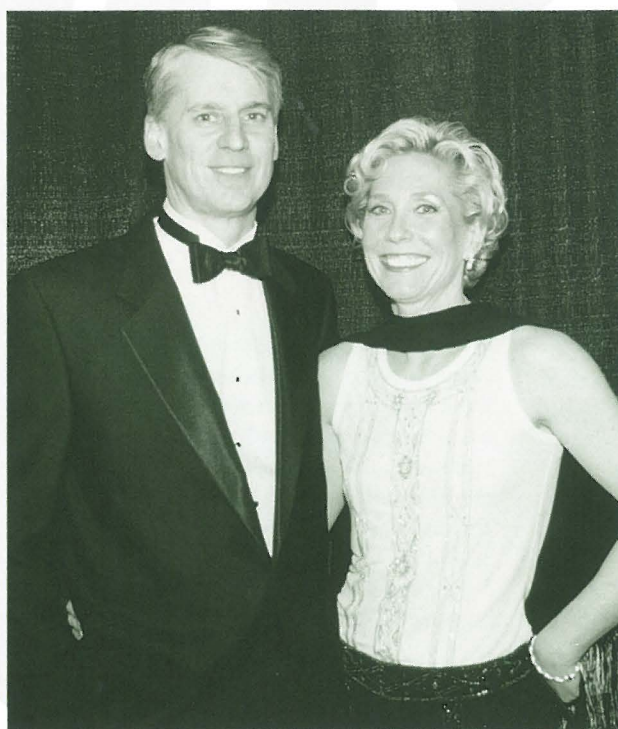
*(this list does not include in-kind sponsors, see page 51)*



above: Costumed performer at the Black & White Ball  
PHOTO: JEANNE WYSHAK

far right: Scott and Abbie Morris, 2000 Ball Committee Chairs  
PHOTO: JEANNE WYSHAK

right: Patron dinner—a setting for an elegant evening  
PHOTO: JEANNE WYSHAK



# SAM GOES BLACK & WHITE BALL

## FIFTH ANNUAL SAM GOES BLACK & WHITE 2000 BALL

*SAM Goes Black & White* has become the premier party of Seattle's downtown social scene and a Seattle tradition. On May 20, 2000, more than 3,000 guests, decked out in black and white costumes from the elegant to the outrageous, were treated to a truly enchanting evening in the tented pavilions surrounding the museum. A costume contest, the Scrumptious Sculpture ballot, and many other activities combined to create a spectacular event, which netted more than \$260,000 for SAM programs.

Special thanks to our extraordinary 2000 Ball Committee Chairs, Scott and Abbie Morris.

We could not have created such a distinguished event without the additional help of:  
Eve and Chap Alvord  
Jane Davis  
Leigh Deckert  
Donna James  
Roberta Sherman  
John Moga  
Jean Warner  
Veronica Whittaker  
Angela Wu

We are grateful for the many businesses that supported the Ball, especially our presenting sponsor, AT&T, for its continued support of this event. We also thank The Citibank Private Bank and BRAVO, The Film and Arts Network, for co-sponsoring the very successful Patron Dinner.

### 2000 PRESENTING SPONSOR AT&T

**PATRON DINNER SPONSORS**  
BRAVO, The Film and Arts Network  
The Citibank Private Bank

**BALL SPONSORS**  
Arthur Andersen  
Puget Sound Audi Dealers

**CORPORATE TABLE SPONSORS**  
Bank of America  
The Boeing Company  
Boullioun Aviation Services  
Davis Wright Tremaine LLP  
KeyBank  
Microsoft Corporation  
Western Wireless Corp.

## MASQUERADE BALL

Hosted by Avant-garde, the Masquerade Ball remains one of the museum's freshest fundraising events. In October 1999, the Ball attracted 600 guests to the museum, raising more than \$10,000 through ticket and raffle sales to help support the museum's collections and programs.

## FREE DAYS

Admission to both museums is free on the first Thursday of every month. During fiscal year 2000, more than 42,000 people visited the museums on Free First Thursdays: 35,748 downtown and 6,459 at Volunteer Park.

Free First Thursdays are made possible by The Boeing Company and the Janet W. Ketcham Endowment. Media support is provided by KPLU 88.5 FM. Admission is also free at the Seattle Asian Art Museum on the first Saturday of every month—a favorite for families. During fiscal year 2000, 10,850 people attended Free First Saturdays, made possible by support from U S WEST and radio sponsor Classical KING FM 98.1.

## THE ART OF JAZZ

This popular series marked its eighth year with a number of concerts by celebrated jazz musicians and attendance of more than 1,500.

*The Art of Jazz* is produced in cooperation with KPLU 88.5 FM and is sponsored by New Belgium Brewing, Wild Ginger, and Fandrich & Sons Pianos.

## THURSDAY AFTER HOURS

Every Thursday between 5 and 9 p.m., the museum offers live music, art activities, and a full cash bar—all free with museum admission.

Thursday After Hours is presented by U.S. Bank. Print Sponsor: *Seattle Weekly*. Radio Sponsor: 103.7 FM The Mountain.

## IN-KIND GIFTS

Gifts of products and services are very crucial to the Seattle Art Museum and help us provide better service to our community.

We offer sincere thanks to the many corporations and individuals who generously donated in-kind support to the museum this year.

### GENERAL MUSEUM SUPPORT

Ace Hotel  
Alice Bear  
Bay Catering  
Burton Holt  
Carlo Acacio  
Classical KING FM 98.1  
Corus Brands  
Executive Diversity Services  
KMTT 103.7 FM The Mountain  
Koryn Rolstad Studios  
KPLU 88.5 FM  
Larry's Market  
McCormick's Fish House  
The Perrier Group  
*The Seattle Times*  
Skyway Luggage  
United Airlines

### SOTHEBY'S HEIRLOOM DISCOVERY DAY

Alex Baker  
Sotheby's

### MARYATT BOARD GALA

Argyle Wines

### MASQUERADE BALL

Alpine Communications  
Dale Chihuly  
Desert Fire  
Dilettante Chocolates  
Full Sail Brewing Co.  
Helly Hansen  
J.P. Canlis  
KMTT 103.7 FM The Mountain  
Leo Melina Ristorante  
Mayflower Park Hotel  
*Seattle Weekly*  
Starbucks Coffee Company  
Val Mahoney  
Vertigo Bungee

### NORDSTROM FASHION SHOW

Butler Valet

### SAM GOES BLACK & WHITE

AK Media  
Andaluca  
Andrea Herrick  
Argyle Wines  
Assaggio  
Baccano Ristorante  
Bay Catering  
Berringer Farm Products Inc.  
Bucca di Beppo  
Chateau Ste. Michelle  
Chefshop.com  
Christian Medical Team  
Coffaro's Bakery Co.  
Cort Furniture  
Costco Wholesale  
Dahlia Lounge  
Day Wireless Systems  
Dilettante Chocolates  
Etta's Seafood  
Evian  
FAO Schwarz  
Fiori Floral Design  
Grand Central Bakery

HPX  
icon Grill  
Il Bistro  
Il Fornaio  
Inn at Harbor Steps  
Juice Plant  
KCMU 90.3 FM  
Classical KING FM 98.1  
KMTT 103.7 FM The Mountain  
KNDD 107.7 FM The End  
KWJZ FM Smooth Jazz 98.9  
Larry's Market  
McCormick & Schmick's Seafood Restaurant  
*MetropolitanLiving*  
Museum Quality Framing  
Nishino  
Onadime  
Paige Bentley  
Palace Kitchen  
Palomino Restaurant.Rotisserie.Bar  
Paragon Restaurant and Bar  
The Paramount Hotel  
Pearl Vodka  
Pepsi Bottling Group  
The Perrier Group  
PHOTOZONE.COM  
Piecora's New York Pizza & Pasta  
QFC  
Queen Anne Thriftway  
Rainier Industries  
Redhook Brewery  
Richard Wallace  
Robert Leonard Salon  
The Ruins  
The Tux Shop  
Seattle Fudge Inc.  
*Seattle Weekly*  
Seattle's Best Coffee  
Senada.com  
Sheraton Seattle Hotel & Towers  
Andiamo  
Fullers  
Pike Street Café  
Seattle Art Museum Café  
Stars  
Susan Edwards  
Thrifty Truck and Car Rentals  
Ticketweb  
LMO  
W Hotel  
Westcoast Vance Hotel  
Western Washington Beverage  
Whole Foods Market  
Wild Ginger Asian Restaurant

### SHEER REALITIES: CLOTHING AND POWER IN NINETEENTH-CENTURY PHILIPPINES

Chung Hee Kim  
Mario Valdez  
Owen King

### TECHNOLOGY

Hewlett-Packard  
Microsoft  
NetDesk  
Silicon Graphics Inc.  
Symantec Corporation  
Ultrabac.com

### THURSDAY AFTER HOURS

Classical KING FM 98.1  
KMTT 103.7 FM The Mountain  
Seattle Art Museum Café  
*Seattle Weekly*

The Legacy Club was established to recognize the generosity and foresight of those who choose to embrace a vision for SAM's future by making a planned gift today. Gifts from Legacy Club members support the museum's endowment and strengthen the permanent collection. We are profoundly grateful to the following donors for the lasting impact of their generosity.

## LEGACY CLUB

Anonymous (9)  
 Mr. and Mrs. James E. Allison  
 Mr. Robert M. Arnold  
 Mr. and Mrs. Thomas W. Barwick  
 Ms. Esther A. Chrisman  
 Ms. Christi A. Clark  
 Ms. Cecilia J. Cochran  
 Dr. Lou Colwell and Mr. R. Bruce Colwell  
 Mr. Edward L. Cushman  
 Dr. and Mrs. David R. Davis  
 Mr. and Mrs. Brewster C. Denny  
 Mr. Robert B. Dootson  
 Mrs. Thelma S. Dorsey  
 Ms. Ann Eddy  
 Mr. Daniel Eskenazi and Ms. Diane Leveque  
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 Professors R. Joseph Monsen and Elaine R. Monsen  
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 Mr. William Rathbun  
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 Ms. Phyllis Rosen and Mr. Andreas Wichert

Mr. and Mrs. Sam Rubinstein  
 Mr. Allen V. Salsbury  
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 Mr. Howard Silverman  
 Mr. and Mrs. Langdon S. Simons, Jr.  
 Mrs. David E. Skinner  
 Mrs. David Sprague  
 Mr. and Mrs. William K Street  
 Mrs. Margaret Taylor  
 Mr. and Mrs. Robert W. Thomas  
 Mr. and Mrs. Bill Thorness  
 Mr. and Mrs. Dean D. Thornton  
 Mrs. Henry Trubner  
 Dr. and Mrs. John H. Walker  
 Mr. and Mrs. Bagley Wright

## BEQUESTS

During the past year, the Seattle Art Museum benefited from the estates of the following donors. We are privileged to carry on our work in their name.  
 Bernice Baker  
 Erma Erickson  
 Frances Hodges  
 Edith Anne Holmes and William K. Holmes  
 Dorothy C. Malone  
 Mildred Sevenser  
 Kathleen H. Watson  
 Marion G. Weinthal  
 Catherine Zesbaugh



African, Maasai  
**Shield (Kapatiei section)**, 20th century  
 Buffalo hide, goat sinew, wood, and pigment  
 41 1/2 x 28 x 4 1/2 in.  
 General Acquisition Fund, 2000.4  
 PHOTO: HOWARD GISKE

## FINANCIAL REPORT

Year ended June 30, 2000

Members and donors to the Seattle Art Museum funded an ambitious exhibition and education program this year while providing extraordinary contributions to the long-term support of the museum.

Operating support totaled \$17,008,183 for the year ending June 30, 2000. Individuals, through memberships, gifts, admissions, and purchases, continue to provide the overwhelming share of support for the museum, 57 percent of total revenue. Foundations provided 8 percent of operating support and showed the largest increase over the prior year, up 62 percent. Corporations provided 8 percent, and government, 3 percent of museum revenue. Investment income provided 20 percent of the museum's revenue.

Operating expense totaled \$16,990,892, resulting in a surplus of \$17,291. Facility and security expense comprised 13 percent of operating expense, exhibition and collection care expense was 24 percent of the total, education 12 percent, marketing 9 percent, and store and café expense 10 percent. Accession of art objects required 1 percent of operating expense.

Support expenses totaled 31 percent of expenditures. Administrative expense was 14 percent of total expense. Development costs (fundraising and membership program) were 14 percent of total expense. Depreciation of museum equipment and furnishings was 3 percent of the total.

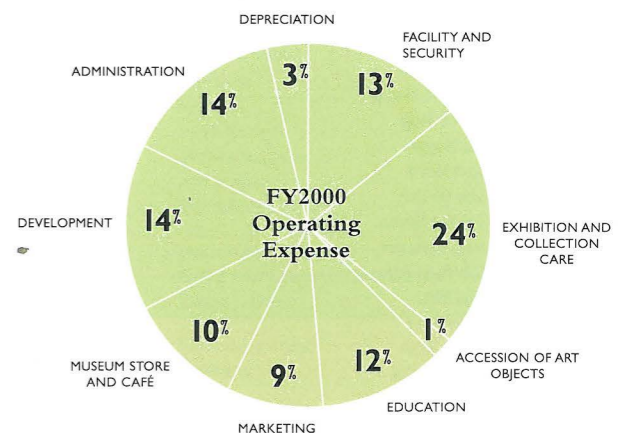
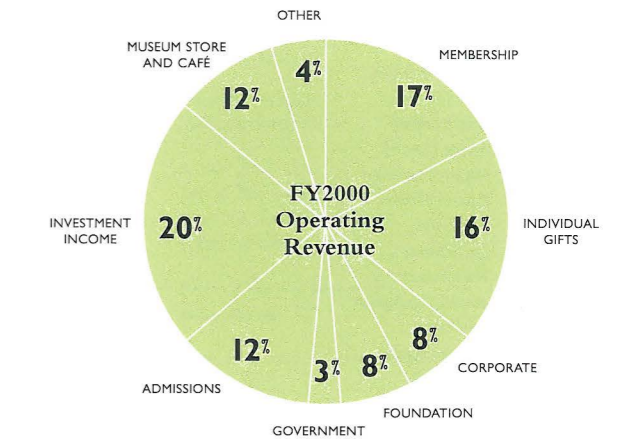
The museum's temporarily restricted funds represent funds received in this and prior years but limited to expenditure for donor-specified purposes. Contributions, primarily in support of the Olympic Sculpture Park, increased the museum's temporarily restricted net assets by \$32,542,934 to \$40,013,289.

Permanently restricted funds are invested to provide income for the long-term support of the museum. Donations and investment returns increased permanently restricted assets by \$20,100,196 to a total at year-end of \$77,866,901. Endowment investments totaled \$72,378,356.

Statement of operating activity	FY2000
Membership	\$2,943,291
Individual Gifts	2,694,817
Corporate Support	1,336,857
Foundation Support	1,280,072
Government Support	452,707
Admissions	2,122,469
Investment Income	3,456,002
Museum Store and Café	1,986,282
Other	735,695
<b>Operating revenue</b>	<b>17,008,183</b>

Facility and Security	2,244,486
Exhibition and Collection Care	3,897,516
Accession of Art Objects	240,155
Education	2,060,859
Marketing	1,611,103
Store and Café	1,679,627
Development	2,409,452
Administration	2,325,637
Depreciation	522,057
<b>Operating expense</b>	<b>16,990,892</b>

**Operating surplus** 17,291



## BOARD OF TRUSTEES

As of June 30, 2000

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*Vice President*  
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Phillip E. Renshaw

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Martha Isaacson  
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Paula Tharp

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Gloria Lobb

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*Vice President*  
Tom Feher

*Secretary*  
Jan Bogle

*Treasurer*  
Earl Olsen

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*Vice President of Fundraising*  
Ellen Middleton

*Vice President of Programming*  
Ann Barwick

*Treasurer*  
Nanci Richards

*Recording Secretary*  
Dabney Rohrbach

*Corresponding Secretary*  
Sherryl Wilson

*Nominating Committee Chair*  
Hope Stroble

*Nordstrom Designer Preview 2000 Co-Chairs*  
Heidi Duffy  
Kim Richter

*Sotheby's Heirloom Discovery Day Co-Chairs*  
Tina Alexander  
Susan Routh

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*Treasurer*  
Brian Kutzero

*Events Co-Chairs*  
Kraig Baker  
Lora Marini

*Secretary*  
Kristine Munsen

*Public Relations*  
Kristi Stiffler

*Membership Co-Chair*  
Heidi Harriman

*Masquerade Ball Chair*  
Dawn Torvik

*Black & White Liaison/Masquerade Ball Co-Chair*  
Leigh Deckert

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### OFFICERS

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Sally Hirst

*Vice Chair/Secretary*  
Sally McDonough

*Treasurer*  
Walter Beaumont

### EXECUTIVE COMMITTEE

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Walter Beaumont  
Mary Rae Bruns  
Marilyn Eldrenkamp  
Nancy Fleming  
Barbara Grashin  
Sally Hirst  
Joan Larson  
Virginia Level  
Shirley Loper  
Mary Rae Mattix  
Sally McDonough  
Joe Pepia  
Wendy Quesinberry  
Evelyn Reingold  
Eileen Ronsheim  
Carole Shankland  
Agnes Sherman  
Joanne Teasdale Harvey  
Fran Trowbridge

Jean Warner

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*Dorothy C. Malone Award*  
Belle Maxwell

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Betsy Aalfs  
Janine Anderson  
Ann Barwick  
Walter Bodle  
Mary Rae Bruns  
Celia Coit  
B.J. Cole  
Cheney Cowles  
Taffy Crockett  
Leigh Deckert  
Patti Felsenburg  
Alfred Harris  
Barbara Himmelmann  
Karen Johnson  
Unchung Lee  
Shirley Loper  
Katie Bunn Marcuse  
David Martin  
Shirley McCabe  
Pat McCann  
Wendy Quesinberry  
Ann Rutledge  
Roberta Sherman  
Mary Shigaya  
Joanne Teasdale Harvey  
Noele Van Enschoot  
Ramona Walker  
Jean Warner  
Jill Wiedenhof  
Curtis Wong  
Martha Wyckoff  
Pat Yao  
Pieter Zilinsky

## STAFF

As of June 30, 2000  
(Regular full-time and part-time positions)

### DIRECTOR'S DIVISION

*The Illsley Ball Nordstrom Director*  
Mimi Gardner Gates

*Executive Assistant to the Director*  
Laura Lutz

*Government, Community, and Board Relations Officer*  
James Knox

*Director of Capital Projects*  
Christopher Rogers

*Olympic Sculpture Park Coordinator*  
Megan Kagel

*Interns*  
Calida Hang  
Mai Vu

### INFORMATION TECHNOLOGY

*Chief Technology Officer*  
David Lotz

*Information Technology Manager*  
Dennis Milich

*Web Site Designer*  
Carrie Adams

*Computer Technician*  
Johnathan Bowler

*Software Engineer/Web Programmer*  
Traci Cole

*Analyst*  
Carol Mack

### CURATORIAL DIVISION

*Deputy Director of Art/Jon and Mary Shirley*  
*Curator of Modern Art*  
Trevor Fairbrother

### ADMINISTRATION

*Manager of Exhibitions and Curatorial Publications*  
Zora Hutlova Foy

*Exhibitions and Collections Coordinator*  
Susan Bartlett

*Editor*  
James McKendry

*Research Associate*  
Rock Hushka

*Curatorial Associate*  
Susan Edwards

*Administrative Assistant*  
Liz Andres

### MODERN ART

*Assistant Curator of Modern Art*  
Tara Reddy

### ART OF AFRICA AND OCEANIA

*Curator of African and Oceanic Art*  
Pamela McClusky

*Curatorial Assistant*  
Leasa Farrar Fortune

### ASIAN ART

*John A. McCone Foundation Curator of Asian Art, retired August 1999*  
William Rathbun

*Interim Curator of Japanese Art*  
Michiyo Morioka

*Foster Foundation Associate Curator of Chinese Art*  
Jie Xu

*Curatorial Assistant*  
Mary Hirsch

*Administrative Assistant*  
Grace Meils

*Blakemore Interns*  
Joyce Chow  
Robin Lin  
Tamaki Maeda  
Julia Elizabeth Sapin  
John Szostak  
Keith Takechi

*Curatorial Assistant*  
Ann Wagner

### DECORATIVE ARTS

*Ruth J. Nutt Curator of Decorative Arts*  
Julianne Emerson

*Curatorial Assistant*  
Ann Wagner

### EUROPEAN PAINTINGS

*Senior Curator and Curator of European Painting and Sculpture*  
Chiyo Ishikawa

## NATIVE AMERICAN ART

Associate Curator of Native American Art,  
Patterson Sims Fellow through March 2000  
Steven Brown

## EDUCATION DIVISION

The Kayla Skinner Director of Education and  
Public Programs  
Jill Rullkoetter

Education Coordinator  
Louisa Schreier

Open Studio Project Manager  
Robin Oppenheimer

ADULT PUBLIC PROGRAMS AND  
ART COUNCILS

Adult Public Programs and Art Councils Manager  
Paula McArdle

Arts Councils Assistant  
Shelly Eley

## ART LIBRARIES

Librarian  
Elizabeth de Fato

Assistant Librarian, SAAM  
Jan Hwang

## AUDIO-VISUAL SERVICES

Audio-Visual Manager  
Jamie Andrews

## Audio-Visual Technicians

Gregory D'Elia  
Maxel Keene  
Michael Ricciardi  
Jeannette Richards  
Paul Rucker  
Jeffrey Wells

## FAMILY AND ART STUDIO PROGRAMS

Manager of Family and Art Studio Programs  
Beverly Harding

Family and Art Studio Program Coordinator  
Cyra Levenson

## Teaching Artist

Natalie Ramsey

## Artist in Residence

Denae Simone Drake

## Summer Camp Teachers

Jill Hummel  
Sarah Kleiner  
Timbra Long  
Victoria Palmer

## FILM PROGRAM

Film Program Manager  
Greg Olson

## Film Projectionists

Peter Kerchinsky  
Larry Price  
Douglas Stewart

## RENTAL/SALES GALLERY

Gallery Director  
Barbara Shaiman

Gallery Coordinator  
Aili Jewell

Financial Coordinator  
Esther Alabi

## SCHOOL AND TEACHER PROGRAMS

Manager of School and Teacher Programs  
Kathleen Peckham Allen

Associate Museum Educator for Tours  
Anne Pfiel

Wyckoff Teacher Resource Center Coordinator  
Jennifer Vary

School and Family Programs Assistant  
Jennifer Ott

Tour Coordinator  
Janice Wakefield

Assistant Tour Coordinator  
Frances Solov

SEATTLE ASIAN ART MUSEUM  
EDUCATION DEPARTMENT

Senior Museum Educator  
Sarah Loudon

Associate Museum Educator  
Frederic Wong

Program Coordinator  
Liza Israel

Education Assistant  
Julie Fergus

Audio Tour Developer  
Larry Stein

## Gallery Instructors

Amy Eaton  
Chung Hee Kim  
Pieter Zilinsky

Artist in Residence  
Margaret Mackin

Blakemore Intern in Education  
Samuel Yum

## VOLUNTEER SERVICES

Volunteer Manager  
Margaret Huchting

## EXTERNAL AFFAIRS DIVISION

Deputy Director for External Affairs  
Maryann Jordan

External Affairs Assistant  
Kristina Server

## DEVELOPMENT

Director of Development  
Janet Labyak

Development Assistant  
Suzann Parker

Development Officer—Major Gifts and  
Capital Projects  
Kelly O'Brien

Major Gifts Coordinator  
Erin Moeschler

Development Officer—Premier Membership  
and Annual Giving  
Jennifer Aydelott

Annual Fund Manager  
Heather Smith

Membership Manager  
Sarah Elswick

## Membership Assistant

Robert Potts

Development Assistant  
Sarah Walczyk

Membership Processor  
Kay Hawkins

Lead Membership Salesperson  
Nicole Rogers

On-Site Membership Salespeople  
Dean Agnos  
Joanna Bojarski

Fundraising Events Manager  
Tina Brake

SAM Goes Black & White Coordinator  
Rukshana Edwards

SAM Goes Black & White Intern  
Patricia Sears

Corporate Relations Officer  
Jill Robinson

Corporate Relations Manager  
Laura Bales

Corporate Coordinator  
Tiffany Tessada

Development Officer—Grants and Foundation  
Relations  
Laura Hopkins

Grants Manager  
Carol Mabbott

Grants Assistant  
Una Pett

Travel Coordinator  
Carla Gifford

## PUBLIC RELATIONS

Public Relations Manager  
Linda Williams Rorem

Public Relations Assistant Manager  
Kristin Nerup Vincenzo

Public Relations Consultant  
Melissa Mohlman

Public and Community Relations Associate  
Erika Rau

Announcer  
Paul Klein

## FACILITIES MARKETING

Facilities Marketing Manager  
John Ferguson

Facilities Marketing Assistant  
Suzanne Motheral

## MARKETING

Marketing and Publications Manager  
Ashley Fosberg

Promotions/Web Site Manager  
Christina DePaolo

Proofreader/Program Guide Coordinator  
Nicole Curry

Marketing Assistant  
Aimee Zawilski

## Graphic Designers

Sarah Little  
Lea McLean  
Anne Treadwell

## VISITORS SERVICES

Admissions Manager  
Jenny Sabin

Assistant Admissions Manager  
Amy Domres

Box Office/Group Sales Coordinator  
Allison Reynolds

## Admissions Representatives

Cheryll Bennett  
Dinah Bergstrom  
Louis Di Gennaro  
Bonnie Fuchs  
Megan Greig  
Allison Kato  
Bonnie Keenan  
Anii Lorenz  
Noreen Moriarty  
Suzanne Motheral  
Brian Wild  
Alan Wright  
Heather Zahnow

## MUSEUM STORE

Sales Manager  
Christine Titus

Assistant Manager  
Bradley Bigelow

Store Bookkeeper  
Alissa Rose

Buyer/Product Developer  
Margaret Quigley

## Inventory/Stockroom Clerks

Samuel Bestracky  
Michael Quigley

## Sales Associates

James Beaulieu  
Laverne Butler  
Nell Chaussee  
Rachelle Classen  
Karen Contreras  
Adriana Franco  
Aaron Gonzales  
Jessica Hamilton  
Carisa Hietalati  
Etsuko Kemble  
Edwin Phillips  
Jessica Sankey

## FINANCE DIVISION

Chief Financial Officer  
Jeff Eby

Administrative Assistant  
Tiffany Mitzman

## ACCOUNTING

Controller  
Debbi Lewang

Accountant  
Elmer Patoc

Accounts Payable Specialist  
Nancy Curtis

## Payroll/Benefits Specialist

Susan Sifferman

Cash Receipts Clerk  
Karl Sifferman

Accounting Clerk  
Saydie Wilson

Data Entry Clerk  
Bonita Dawson

## ADMINISTRATIVE SERVICES

Office Manager  
Stephen Dwyer

Office Manager/Document Specialist  
Elizabeth Bradley

Loading Dock Clerk  
Mary Lofstrom

Operations Assistant  
Tom Douglass

Mail Courier  
David Martin

Receptionist  
Elizabeth Stone

Document Specialist  
Hsui-Ting Yang

## MUSEUM SERVICES DIVISION

Senior Deputy Director for Museum Services  
and Registrar  
Gail Joice

## REGISTRAR AND ART HANDLING

Senior Associate Registrar  
Philip Stoiber

Associate Registrar  
Lauren Tucker

Senior Assistant Registrar  
Dianne Simmonds

Assistant Registrar  
Melissa Klotz

Collections Care Manager  
Julie Creahan

Coordinator of Art Handling  
Dennis Meyer

Art Handler  
Charles Friedman

Conservation Technicians  
Marta Pinto-Llorca  
Barbara Robertson

Administrative Assistant  
Scott Nacke

Summer Intern for Registrar's Office  
Janis Dossen

Photo Archivist/Rights and Permissions  
Coordinator  
Bonnie Cullen

Museum Photographer/Rights and Permissions  
Officers  
Howard Giske  
Paul Macapia

## EXHIBITIONS PREPARATION

Exhibition Designer  
Michael McCafferty

Associate Exhibition Designer  
Chris Manojlovic

Preparator Mountmaking Coordinator  
John Mackey

Lighting Technician  
Kenneth Leback

Preparator  
Paul Martinez

Preparator/Mountmakers  
Scott Hartley  
Gordon Lambert

## DOWNTOWN SECURITY

Chief of Security  
George Ray

Assistant Security Chief  
David Rainey

## Security Supervisors

Nicholas Brown  
Cyrus Ghiasvand  
Donald Hutton  
David Scalzo-Avery  
Roy Stanton  
Brian Wallace  
Joseph Williams

## Security Dispatchers

Bruce Bunting  
Matthew Finn  
Lawrence Larrick  
Jeffrey Schultz

## Visitor Services Officers

Julia Baker  
Donald Bartel  
Gwendolyn Berndt  
Ronald Bordelon  
Aaron Bourget  
Annemarie Brown  
Henry Chamberlain  
Ann Cornwell  
Richard Cranor  
Kurtis Dingler  
Deborah Dohne  
James Dossen  
Amber Dye  
Kay Ferris  
Clarita Hinojosa  
Brian Hobbs  
Steve Holifield  
Tracey Jain  
John Jung-Simard  
Christopher Keenan  
Michael McIntosh  
Danielle Norberg  
Gregory Pratt  
Celine Rabago  
Ian Schooley  
Karin Söderlund  
Douglas Starceвич  
Melissa Stearns  
Nick Sudthisa  
Juan Sunga  
Paula Sweet  
Tasha Tasso

Sarah Thomas  
Sean Thomas  
Catherine Walworth  
Taggard Wood

**VOLUNTEER PARK SECURITY**

*Security Supervisors*  
Roland Grober  
Susan Singer

*Security Dispatchers*

Arturo Artorez  
James Parsons

*Visitor Services Officers*

Luis Calzadilla  
Mary Chase  
Benjamin Muchnick

**FACILITIES—DOWNTOWN**

*Maintenance Superintendent*  
Jeffrey Tosh

*Maintenance Engineer*

Matthew Lennon

*Custodian Supervisor*

Sandra Doughty

*Lead Custodian*

Bohdan Shink

*Custodians*

Alan Anderson  
Josephine Howell  
Xu Le  
Hong Ly  
Spencer Moen  
Cynthia Moore  
Neal Retke  
Van Tran

**FACILITIES—VOLUNTEER PARK**

*Maintenance Supervisor*  
Jim Haarsager

*Maintenance Engineer*

Tore Hoven

*Custodian*

Alvin Gosser

*Every effort has been made to ensure accuracy in this report. We sincerely apologize if we have misspelled or omitted the name of anyone who supported the museum between July 1, 1999, and June 30, 2000. Please notify us of any such error by calling (206) 654-3211 so we can correct our records for the future.*

*page 1: 2000 1/2: going forward looking back*, photo: Howard Giske; *page 2-3 clockwise from top left*: a young visitor drinks tea in the Knudsen Please Touch Room, photo: Richard Nicol; archival photo, Seattle Art Museum; **Grandfather's House** Family Festival, photo: Richard Nicol; a student in the Knudsen Please Touch Room, photo: Richard Nicol; Japanese Treasures 1953, archival photo, Seattle Art Museum; **Earthly Paradise: Fitzgerald DeFreitas, Karen DeWinter, James W. Washington, Jr.**, photo: Howard Giske; children riding the camel at the entrance to the museum, archival photo, Seattle Art Museum; *back cover and envelope*: Roy Lichtenstein, American, 1923-1997, **Study for Vicki!** (detail), 1964, oil and magna on paper, 42 x 41 1/2 in., Seattle Art Museum General Acquisition Fund, © Estate of Roy Lichtenstein

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Seattle, WA 98112-3303

[www.seattleartmuseum.org](http://www.seattleartmuseum.org)

t. (206) 654-3100

f. (206) 654-3135



American, Shaker, Enfield,  
New Hampshire  
**Chair**, ca. 1830  
Maple and birch wood with  
dark red-brown stain and  
handwoven taped seats  
41 x 17 1/2 in.  
Decorative Arts Acquisition  
Fund, 2000.47  
PHOTO: PAUL MACAPIA